



ALEXANDRIAN SCULPTURE
IN THE
GRAECO-ROMAN MUSEUM

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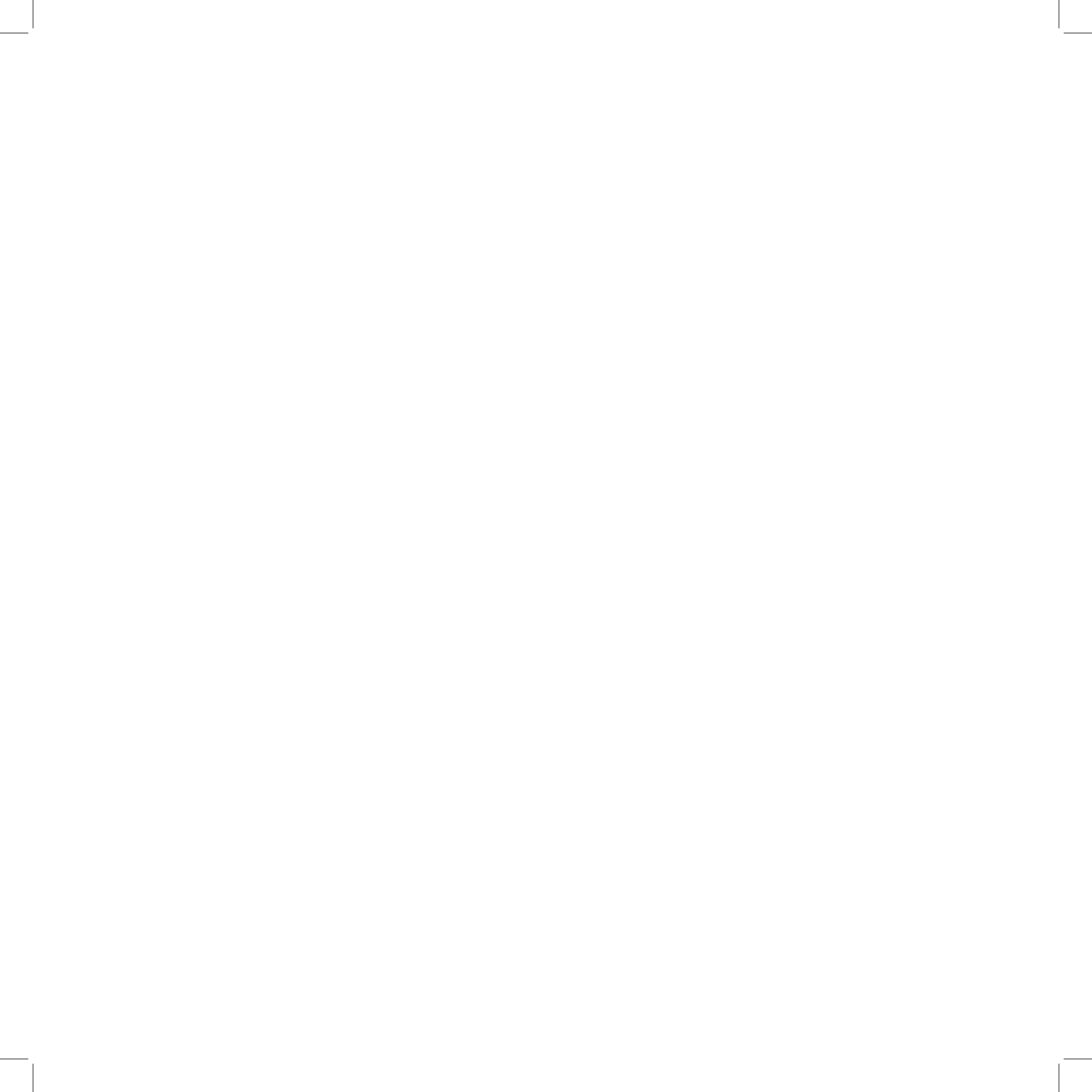
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Kyriakos Savvopoulos and Robert Steven Bianchi

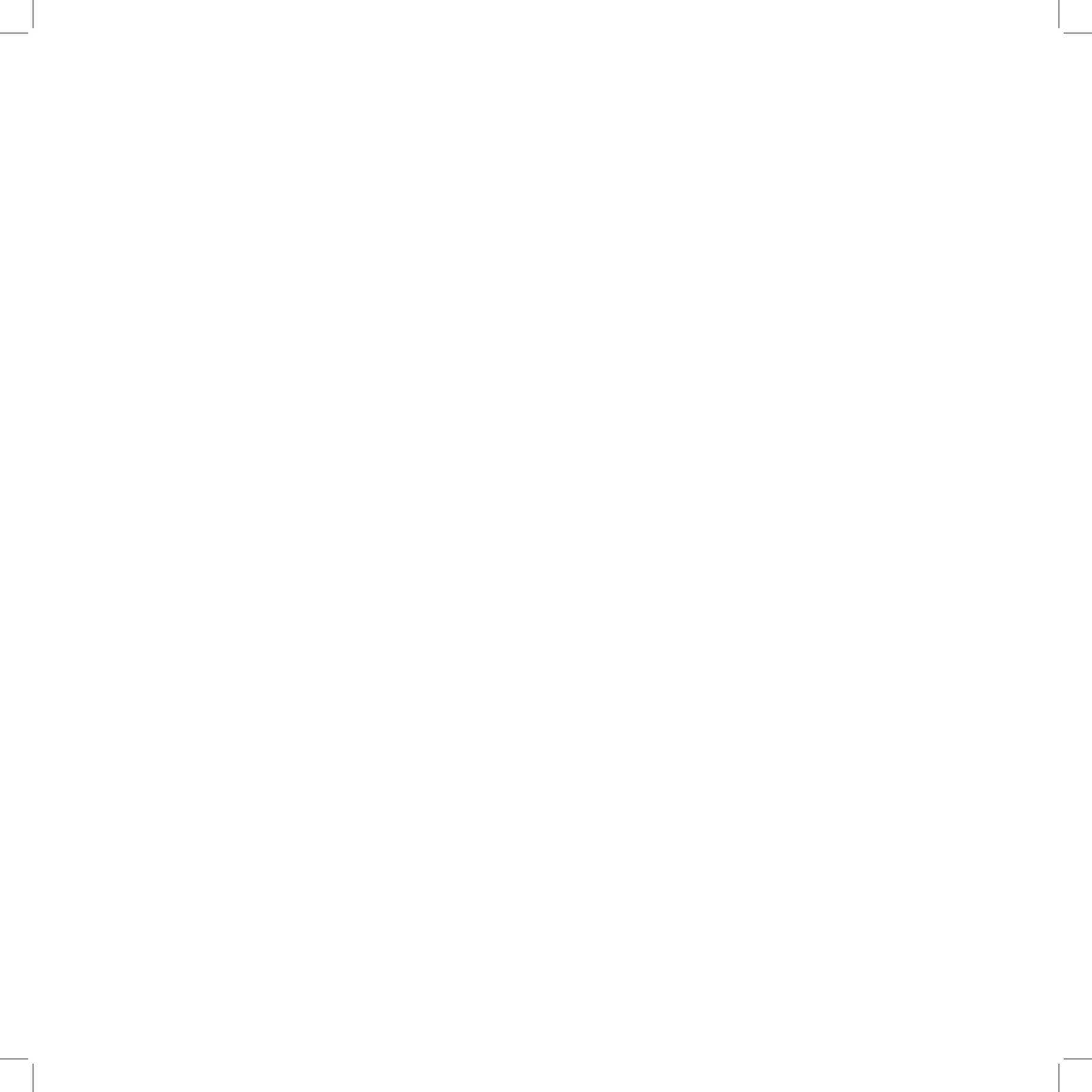
Graeco-Roman Museum Series 1

The Alexandria and Mediterranean Research Center



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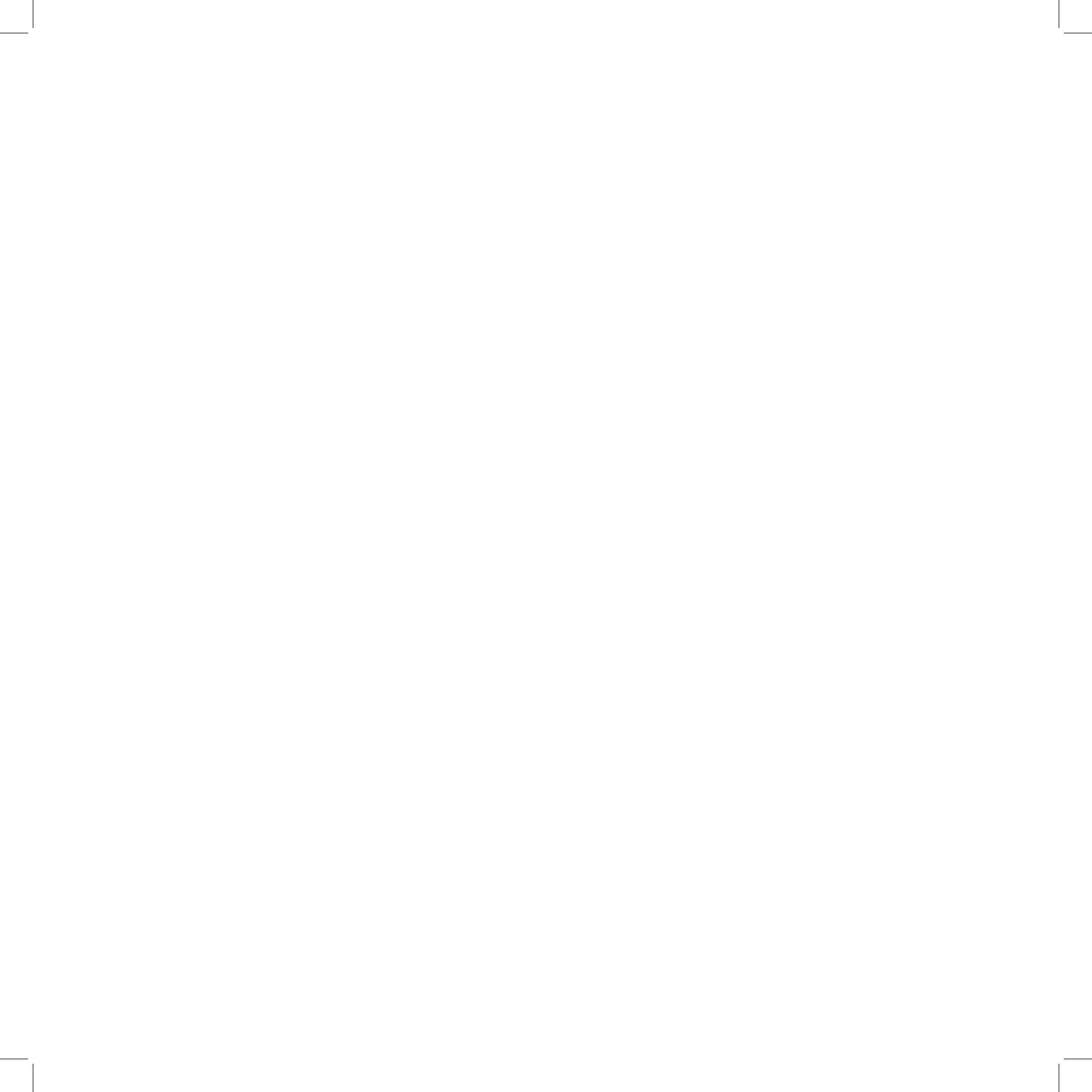
EDITOR'S FOREWORD

The Graeco-Roman Museum of Alexandria, with an extraordinary collection and a history of almost 120 years, remains one of the most important museums within the wider region of the Mediterranean. Situated in the heart of modern Alexandria, it became her 'inner sanctum', preserving the spirit of the glorious past. This series is a nostalgic homage to that museum (1892-2005) and its extraordinary collection, before we welcome the renovated Graeco-Roman Museum. It is hoped that these illustrations will enable the general public to be carried back in time on a nostalgic journey which captures the spirit of the Graeco-Roman Museum as it was lovingly founded by Giuseppe Botti and Evaristo Breccia, nurtured in its youth by Achille Adriani, all of whom fostered a museological environment appropriate for the legendary city of Alexandria, an environment congruent with the city's literary ambiance of E.M. Forster, Constantine Cavafy and Lawrence Durrell. At the same time we would like to offer a useful thematic tool for researchers and lovers of ancient art.

This first monograph in the series, focusing on sculpture, is the fruit of two passionate researchers of ancient Alexandria. However, much credit must be given to the initial phases of the documentation of the glass negatives of the Graeco-Roman Museum project, initiated by Alex-Med in collaboration with the Supreme Council of Egyptian Antiquities. Our sincere thanks to Ahmed Abdel Moneim and his research team of Alex-Med whose efforts in the preservation of the negatives and their documentation have made this monograph possible. In future monographs, Alex-Med will focus on other artifacts documented by the project, making this photo documentation accessible both for research and for wider public interest.

Mohamed Awad

The Alexandria and Mediterranean Research Center



PREFACE

Attempts to define the nature of Alexandrian art have often relied upon interpreting a disparate body of evidence, often removed in both time and space from the storied city in which that art was allegedly created. These interpretations rarely, if ever, focus upon works of art with firm, documented Alexandrian provenances. Consequently, a decision was reached to publish this volume, the content of which is devoted exclusively to documentable Alexandrian works of art. These works of Alexandrian art are herein illustrated not with contemporary color illustrations, but rather with digitized illustrations of the original glass negatives taken by the staff of the Graeco-Roman Museum shortly after their discovery. The advantages of using these vintage images are self-evident because they present the objects in their original condition, which, in several cases, have either changed with the passage of time or have been altered by the hand of man. The scans serve, therefore, as historical testimony which is of utmost importance for art historians. They are conveniently assembled for the benefit of future research. These scans also serve as a homage to the Graeco-Roman Museum of Alexandria, which was the first museum in the modern Mediterranean world devoted exclusively to the display of works of art discovered within the city. These works are now either scattered about the city in various locations or inaccessibly placed in storage because the Graeco-Roman Museum in which they were originally housed is now closed for an indefinite period of time in order to be completely redesigned.

This series has been inspired by this collection of digitized glass negatives. Therefore, we wish to thank Dr. Mohamed Awad, director of the Alexandria and Mediterranean Research Center for his inspiration to digitize this precious data.

Many thanks to Ahmed Abdel Moneim, senior specialist of Alex-Med, who coordinated and participated in the restoration, cataloging and digitization of the glass negatives with the aid of the restoration and cataloging team, Enjy Rashwan and Athanasios Koutoupas. In addition we acknowledge the contribution of the digitization team, Rimone Samir, Mohamed Alaa El Din, Emad Anwar, Oussama Achraf, Magued Sami, Mahmoud Ahmed, Eslam Adel and Islam Mebah, coordinated by Rami Rouchdi and Tarek El Leissy.

We have decided against assigning arbitrary sequential catalogue numbers to the objects, and instead have listed them according to their inventory numbers, which accounts for the gaps in the sequence which the reader will encounter. We wish to remind our readers that the Ptolemies ruled Egypt during the Hellenistic period (305-30 BCE) and that the art created during their reign is divided between the Pharaonic Egyptian (termed Ptolemaic) and the Greek (termed Hellenistic). These same divisions continued during the Roman period when works of art created in a Classical idiom are termed Roman while those created earlier in Egypt and brought to the city by the Romans may be termed either Pharaonica or Aegyptiaca.

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A CONCISE HISTORY OF THE GRAECO-ROMAN MUSEUM

ALEXANDRIAN ANTIQUITIES IN SEARCH OF A HOME

Archaeological investigation in Alexandria started at the end of 18th century with Napoleon Bonaparte's arrival in the land of the Nile. The French military forces were accompanied by a contingent of 167 scholars and scientists, whose mission was to conduct an extensive survey and documentation not only of Egypt's antiquities and monuments but also at the flora, fauna and society. These activities eventually led to the foundation of the *Institut d'Égypte*, under whose auspices the first public collection of Graeco-Roman antiquities in Alexandria was established in 1859 in the Tossitsa Palace.¹ Its collections grew as a result of donations by generous individuals, but its growth was aborted when the *Institut* itself was transferred to Cairo in 1878. No immediate plans were initiated to identify its replacement. Several private Alexandrian collections such as those of Passalacqua, Anastasi, Zizinia, Pugioli and Harris were transferred to museums in Europe, which were thereby enriched.² In the late 1850s, Auguste Mariette founded the Service of Antiquities and also inaugurated a museum at Bulaq, a district of Cairo, which served as a museum for Pharaonic Egyptian antiquities in particular, although Mariette did designate one gallery for objects from the Graeco-Roman period. His successor, Gaston Maspero, increased the Graeco-Roman holdings of the Bulaq Museum, as it came to be known, with objects found at Alexandria, Naucratis, Antinopolis and Ptolemais.

THE BIRTH OF THE MUSEUM IN 1892³

Giuseppe Botti, who came to Alexandria in 1884 as director of the Italian school, played a key role in the foundation of Alexandria's Graeco-Roman Museum. Incensed by the fact that Alexandrian antiquities were continuously being transferred to Cairo because there was no museum in which to house them in the

1 In 1836, Bonaparte's *Institut d'Égypte* was reestablished under the name of *The Egyptian Society* in Cairo. Later, in 1859, it was once again renamed *Institut Égyptien* and transferred to Alexandria. During this period some of the most notable scholars participated in the society's works, including Jomard, Koeing, Mahmoud Bey El-Falaki Pasha, Auguste Mariette, Gaston Maspero, Prince Omar Toussoun, Ali Mostafa Musharafa Pasha, George Schweinfurth, Ali Ibrahim Pasha, Ahmed Zaki Pasha and Ahmed Kamal Pasha — Egypt's first native Egyptologist.

2 Botti, 1900, preface

3 This part is based on the introduction of Botti's first catalogue of the Graeco-Roman Museum (1893) and Mervat Seif el-Din's article on the Graeco-Roman Museum (1st Hellenistic Studies Workshop, Proceedings, 2010).

city, Botti argued for the establishment of a proper museum in Alexandria. Together with the British Consul, Sir Charles Cookson, and a few faithful allies, Botti founded the Athenaeum society, which successfully lobbied the municipality of Alexandria for a Graeco-Roman museum. On 1 June 1892, this resulted in the establishment of a modest archaeological museum in cooperation with the Municipality of Alexandria, represented by Khedive Abbas Helmy II and the Egyptian Antiquities Service, then under the direction of Jacques de Morgan. The museum was officially inaugurated on 17 October and opened its doors to the public on 1 November of the same year.

In 1894 the idea for a new museum directly behind the Alexandrian Municipality building was conceived and designed by M.M. Dietrich and Leon Stienon, and with seemingly amazing speed the new Graeco-Roman Museum was inaugurated in July 1895 in the presence of Khedive Abbas Helmy II, accompanied by Moukhtar Pasha Ghazi, the Ottoman High Commissary and the consuls of several countries. By this time, the collection had grown to over 4,000 pieces, due to the donations of several Alexandrians such as Glymenopoulos, Zizinia, Harris,

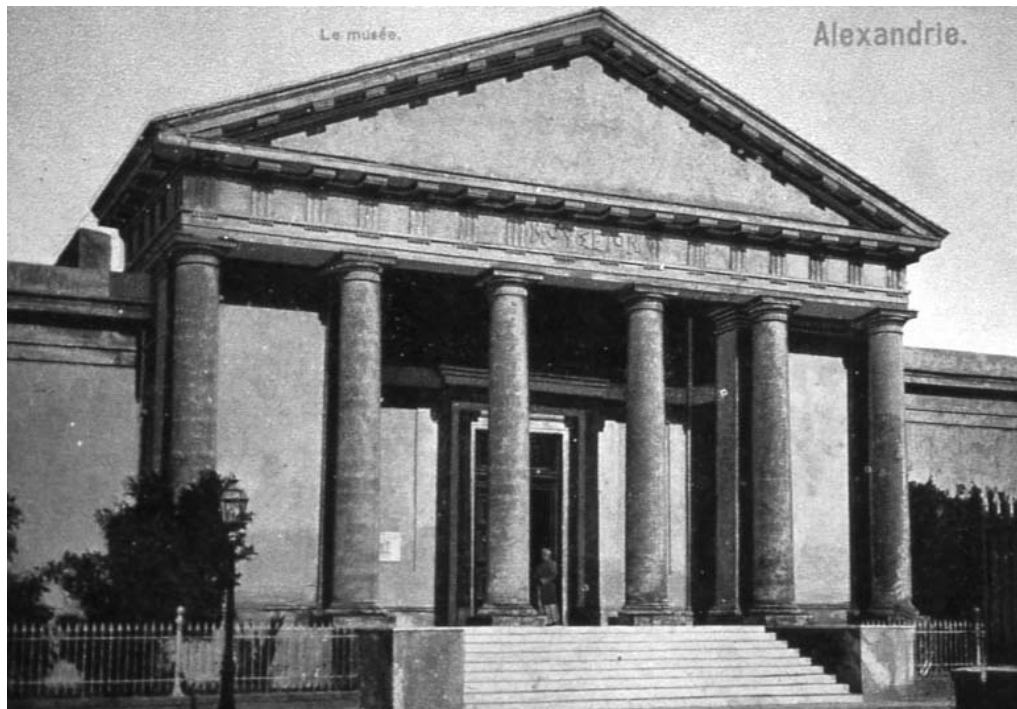


Fig. 1. The façade of the Graeco-Roman Museum. Early 20th century

Demetriou, Daninos and Antoniadès. We need to mention also that in 1905 Prince Omar Toussoun donated all the movable artefacts from his property in Abukir to the Graeco-Roman Museum. The list of these objects has been recently published by the Alexandria and Mediterranean Research Center in the *Bibliotheca Alexandrina* (2008).



Fig. 2. The hall of the Apis bull

THE LEGACY OF THE GRAECO-ROMAN MUSEUM

During the course of the 20th century, the collection continued to be enriched by excavations held by its directors such as Botti, Breccia, Adriani, Girghis, Riad and others, in Alexandria, the Delta, Fayum and Upper Egypt. On the occasion of the Graeco-Roman Museum's centenary, the Supreme Council of Antiquities in Egypt held two congresses, one in Alexandria in 1992 and one in Rome in 1995 in cooperation with the University of Palermo, conducted by Nicola Bonacasa, once a student of Achille Adriani. Since that time several catalogues and researches in English, French, German and Italian have been dedicated to museum's unique collection. The Graeco-Roman Museum has shown part of its remarkable collection in international exhibitions such as *La Gloire d'Alexandrie* (1998) in Paris and *Cleopatra of Egypt: From History to Myth* (2001) in London.

Alexandrian Sculpture in the Graeco-Roman Museum

In 2005 the museum closed its doors in order to be entirely renovated. It took almost four years (2005-2009) to register the entire collection before removing all of the objects from the building. Some important monuments for the history of ancient art from the collections of Alexandria's Graeco-Roman Museum have now been placed on temporary exhibition in the Museum of Antiquities in the Bibliotheca Alexandrina and others in the recently opened National Museum of Alexandria.

SCULPTURE IN GRAECO-ROMAN ALEXANDRIA IN CONTEXT

THE PTOLEMAIC PERIOD

This book is devoted to the statuary actually discovered within the limits of the ancient city of Alexandria. That statuary exhibits a remarkable range of styles from the aesthetically accomplished portrait of Queen Berenike II (no. 22, 3908) in a refined Praxitelean idiom to perfectly preserved monumental sphinxes in Pharaonic Egyptian style still in situ at the Sarapeion and the colossal portrait of a Ptolemaic ruler discovered in the 19th century at Hadra (no. 29, 11275). To these examples from the Hellenistic period must be added two exceptional groups of statues of Roman date, namely, the life-size cult images of Isis and her temple-sharing deities from Ras el-Soda and the assembly of Classical deities discovered at Mehamara. These two groups reveal that Alexandria was home to a significant number of consummate sculptural ateliers capable of creating works of art justifiably considered masterpieces. It is to the discovery of these and other statues within this city which we now turn in order to celebrate Alexandria's rich sculptural legacy.

We wish, therefore, to begin by considering works of art from the Ptolemaic city of Alexandria found at the Sarapeion, Alexandria's most important sanctuary during the Graeco-Roman period. The statuary from the Ptolemaic Sarapeion consists of a group of sphinxes and images of the Ptolemies themselves and of the priests serving in their religious administration. Surprisingly, not a single statue of the god Sarapis from this period has yet been found. The original cult statue of that god was an imposing colossus in gold and ivory attributed to the famed Greek sculptor Bryaxis. Its disappearance may be related to the destruction of Sarapeion in 391 CE during the Pagan-Christian conflict, at which time, according to the literary sources, that cult statue was burned in Kom el Dikka theater before its fragments were buried in different areas of the city.⁴ Sarapis is, however, represented by a number of consummately sculpted images of Roman date. These include a virtually complete enthroned image (no. 23, 3916), suggested to reflect the original cult statue of Bryaxis and an equally accomplished marble bust (no. 39, 22158).

The earliest works of art from the Ptolemaic period are the two sphinxes still in situ in the Sarapeion (Fig. 3). One can assign a third sphinx (no. 1, 350) with a noteworthy turn of the head to one side to the reign of Ptolemy II Philadelphus to whose reign also belongs a base once supporting a statue of Queen Arsinoe II, dedicated by

⁴ Rufinus, *Historia Ecclesiastica*, 2.23

Thestor, the son of Satyros,⁵ the present whereabouts of which are not known, despite claims that it is still to be found within the precinct of the Sarapeion. It is moot whether an uninscribed statue preserving the legs (no. 32, 14941) from the knees down of a draped female figure, striding forth with the left leg advanced on an integral base, is a representation of this famous queen, or of one of her successors. In like manner the dating of the statue base of one Demokles, whose name is perhaps to be read as Delokles (Graeco-Roman Museum, P.9025) with its dedication to Sarapis and Isis, is debated. All of these works of art may cogently be associated with the earliest chronological phases of the Sarapeion which was dedicated to Sarapis, as an amalgam of Osiris-Apis, and were most probably incorporated into the temple on the site erected by Ptolemy III Evergetes.⁶ The presence of these sculptures implies both a certain continuity of a pre-existing indigenous tradition at the site and a tendency toward further developing its Hellenistic character, as seen in the statuary created in a Hellenistic idiom, suggested to date from this period. These include the colossal marble portrait, convincingly identified as Queen Berenike II (no. 22, 3908), a male head identified as Ptoelmy III or IV (Appendix, V, no. 1) and possibly a marble statue of Sarapis (no.23, 3912), whose presence within in the Sarapeion suggests that this sanctuary contained a number of marvelous Hellenistic Greek statues of the highest artistic quality.



Fig. 3. The two colossal sphinxes of the Sarapeion in situ

⁵ Until 1990s in situ. Tkaczow, 1993, 200, no. 37

⁶ Ashton, 2004, 20-23

It is within the context of the development of the Sarapeion during the reigns of Ptolemies I-III that one can site three naophoroi, or shrine-bearing statues representing Egyptian priests, all of which were discovered within the precinct. The first (Appendix, I, 27806) is inscribed for Petobastis and the second and third (no. 34, 17533 and 17534) for Psenptais, his distant, but direct descendant. Both of these priests were members of the important and significant family of high priests of the god Ptah at Memphis, the venerable religious capital of the country. Members of this family played an important role in Egyptian-Hellenic interaction within the royal house of the Ptolemies, several serving as an intimate advisor to the king. These priests made important and significant contributions to the formulation and development of Ptolemaic, religious ideology notably as it related to Queen Arsinoe II and Queen Berenike II. The loyalty of this priesthood to the dynasty was long lasting as its support of a royal Alexandrian house in the aftermath of the rebellions, particularly at Thebes, so eloquently attests. It is even suggested, but cannot be unequivocally demonstrated, that members of this family intermarried with members of the royal court.⁷

It is within this context that one must understand the lower half of a depiction of a seated triad, inscribed in hieroglyphs (no. 28, 11261), naming Arsinoe II, which was discovered at Anfouchi. This triad represents the only royal sculpture in Pharaonic style found within the city which expresses in clear visual and inscriptional terms the relationship between the Ptolemies and the traditional deities of the Egyptian pantheon. This triad must be understood as a visual expression of the divine ancestry of the ruling king which has a long tradition in Egypt.⁸ This initial activity at the precinct is consistent with the observation that aspects of the cult of Sarapis during the reigns of Ptolemy I and II were incorporated as major components into their developing Ptolemaic ideology.

The reign of Ptolemy III Euergetes provides a critical chronological index for the Sarapeion, because both architectural activity and sculptural enhancement of the precinct appear to cease with the reign of his successor Ptolemy IV Philopator, and are apparently not resumed until the 1st century BCE under the Romans. Although the reign of Cleopatra VII did witness a brief political and cultural revival of both Alexandria and Egypt, that revival appears to have had little or no effect on the cult of Sarapis, because Cleopatra VII couched her program in terms of a strong Pharaonic Egyptian image which she projected both domestically and abroad. Within this context, Cleopatra VII promoted herself as an incarnation of the New Isis (possibly Appendix V, no. 5), perpetuating but further developing a phenomenon initiated by the first Ptolemaic queens. This self-promotion resulted in the progressive increase in both the popularity and importance of Isis and her cult.

⁷ Hölbl, 2001, 222

⁸ Chaniotis, 2003, 434-435; Haeny, 1997, 115-118

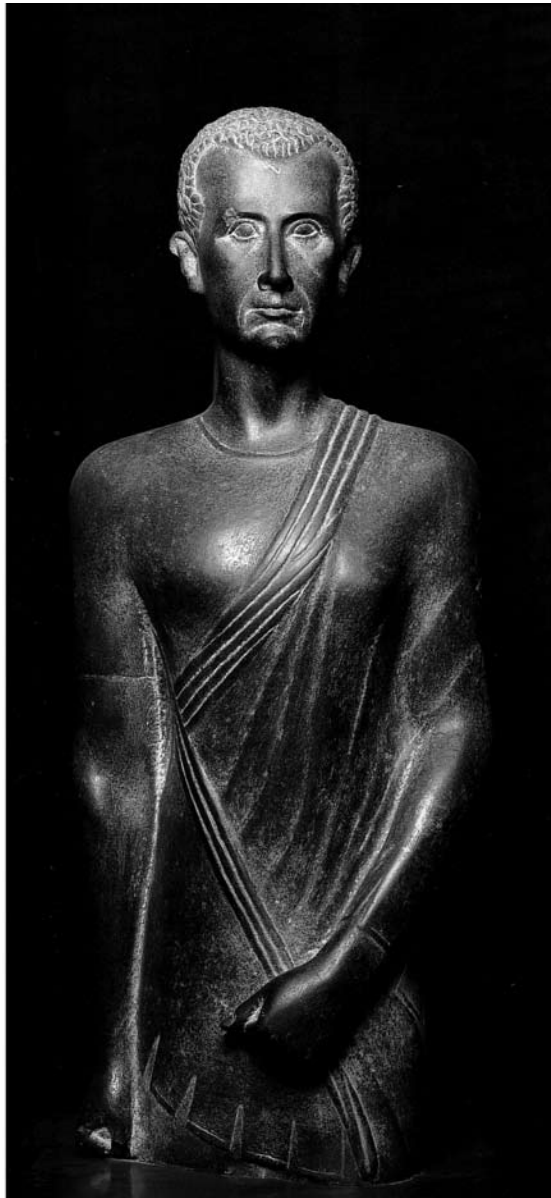


Fig. 4. The high priest Hor son of Hor
Cairo, Egyptian Museum, CG 697

The Hellenistic statuary discovered within the city limits of Alexandria is perhaps best exemplified by the colossal marble portrait of Queen Berenike II (no. 22, 3908), created in an artistic style pioneered by Praxiteles, an Athenian sculptor of the 4th century BC. His style is also evident in an image, perhaps to be identified as a goddess, wearing a crown covered by a veil (no. 7, 3274) as well as two marble heads of women (no. 6, 3262 and no. 8, 3275). All of these works of art relate to a statue group of a mature, seated woman in the company of a younger, standing companion (no. 33, 14942), the quality of which is under appreciated because it is sculpted in a rather poor quality limestone. Taken together these examples suggest that Hellenistic sculpture in Alexandria was exclusively indebted to a Praxitelian tradition, but that suggestion is subject to revision in light of the presence of a portrait of a robust youth (no. 3, 3241), sculpted in the traditions of Scopas and Lysippos, the more progressive Greek sculptors of the 4th century BCE, as well as in the head of Alexander the Great found in the city center (no. 35, 19118). Some of these progressive tendencies are also evident in the fragments of a group of statues (no. 24, 3923, 3924, 3925 and 3928), from Mazarita, particularly in the consummate interplay between the flesh of the figures and the folds of their garments.

Statuary created in a Pharaonic idiom during the course of the Hellenistic period also includes a colossal head of a queen (no. 38, 21992) from the city's center, and a statue of Hor (Cairo, Egyptian Museum, CG 697), discovered at Kom el Dikka, a priest of Thoth in a typically three-piece Pharaonic costume (Fig. 4), and the colossal image of Isis or a queen dressed as Isis (Stanley, Maritime Museum) recovered in 1960 from the Eastern Harbor (Fig. 5). Little did one realize at the time of its discovery 50 years ago that this image was the harbinger of greater finds still waiting to be uncovered from the sea bed off the shores of the fabled city of Alexandria (Fig. 6).



Fig. 5. Statue of Isis or of a Ptolemaic queen dressed as Isis, discovered submerged in the Pharos water area

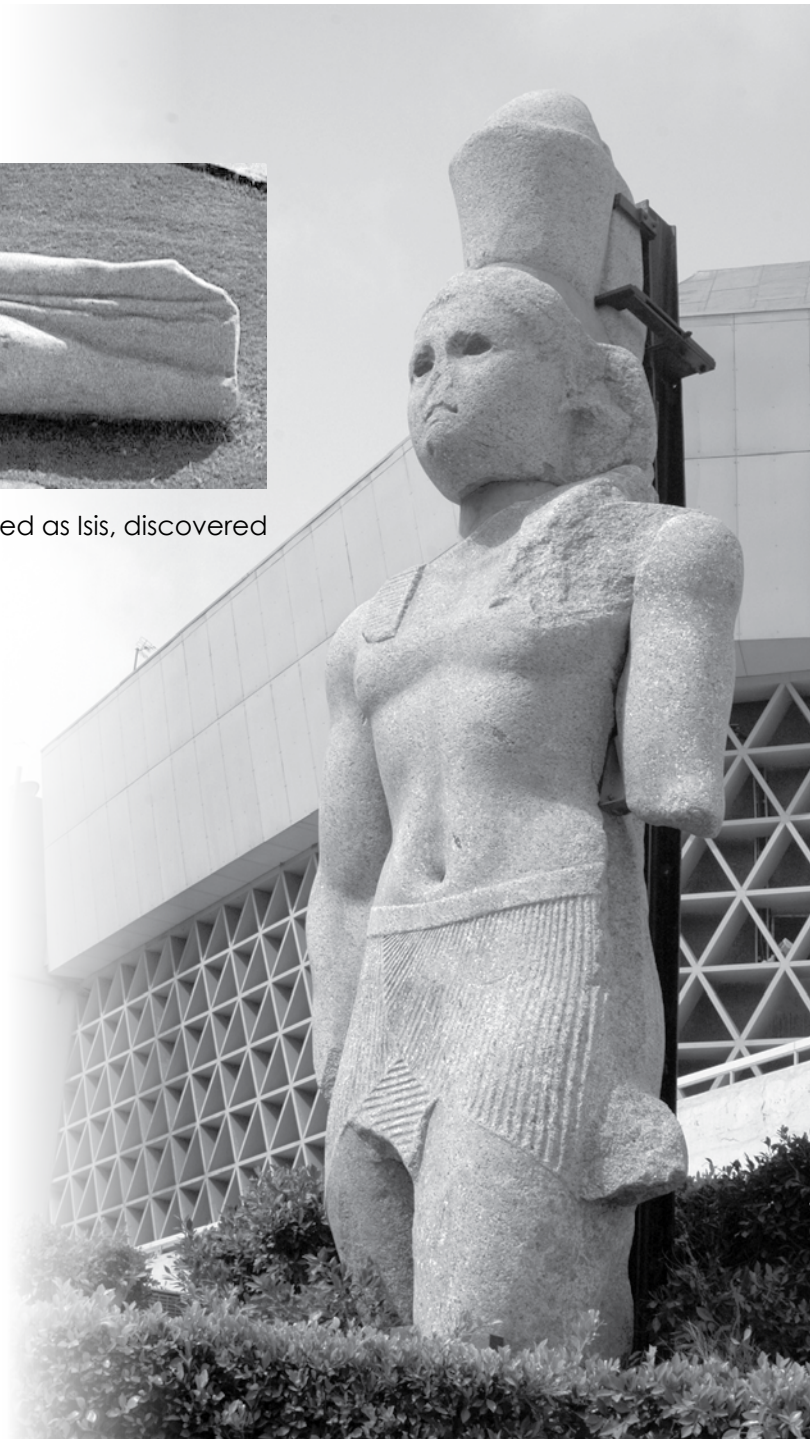


Fig. 6. Colossal statue of a young Ptolemaic ruler. Bibliotheca Alexandrina

THE ROMAN PERIOD

The public, monumental image of Alexandria during the Roman period is characterized by two elements, the first of which is a gradual renovation of the city's public space, particularly under the reigns of Hadrian and Antoninus Pius. Secondly, these renovations encompassed new architectural programs such as the Hadrianeion and the Caesareion, which progressively altered the city's Hellenistic hue, as statues commemorating various Roman emperors such as Trajan (no.36, 20913) and Marcus Aurelius (no. 5, 3250) and Diocletian (no. 25, 5954) reveal.

Hadrian fostered the development of the Sarapeion by inaugurating new architectural projects which significantly altered both the plan and appearance of the earlier precinct. Fragments of the so-called Roman Portico of Hadrian were erected in Aswan red granite, as was a magnificent statue of an Apis bull (no. 13, 3512) together with its shrine⁹. These activities of the Roman Emperor Hadrian were motivated by a desire to stamp the precinct with a pronounced Egyptian character, and further distanced the god and his cult from its Ptolemaic pedigree. Later, in the 3rd century CE, the new Sarapeion was designed in a Roman idiom and differed significantly in this respect from its Ptolemaic predecessor.



Fig. 7. A monolithic pylon discovered in the submerged area of Silsileh (Cape of Akra Lochias). Hellenic Institute of Ancient and Mediaeval Alexandrian Studies

⁹ Ashton, 2004, 30



Fig. 8. Statue of Ramses II, discovered in the Sarapeion.
Graeco-Roman Museum, 426

Roman intervention in the public image of the city was not limited to the city's physical sites. It was extended in terms of time, geographical space and style. In several public areas of the city, once exclusively dedicated to the Ptolemies, monumental Pharaonic material, dating from the indigenous dynastic period, was transported from sites in the chora, but particularly from Heliopolis, and reused in novel ways. The so-called Pharaonica in the Sarapeion, the Pharos area and the Great Harbor present the best examples of this reuse (Fig. 8). Recent underwater investigations at Silsileh (Cape of Akra Lochias) have revealed an Egyptian style pylon in Alexandria, probably built in the Roman period, the archaeological context of which included several other examples of Pharaonica (Fig. 7). That pylon and its related finds seriously alters the traditional view about the design and appearance of religious structures of Alexandria. Accordingly one can now more aggressively assert that there were indeed secular, and as the pylon reveals, religious edifices in Alexandria, reflecting aspects of the most traditional religious precincts of Pharaonic Egypt, and that these structures with their façades designed as towers of a pylon were juxtaposed with other buildings designed, as one would expect, in a Graeco-Roman idiom.

This Roman practice of intercalating Pharaonica into the landscape of the city of Alexandria appears to be part of an intentional policy for recasting the role of the city, transforming it visually both architecturally and ornamentally from a former imperial capital of the Ptolemaic state into the capital of a Roman province. These examples of re-erected Pharaonica and of architecture designed in a Pharaonic idiom came to represent the Egyptian chora and exhibited the long indigenous history of Egypt. Their purposeful display within the city transformed its landscape into a veritable monumental art gallery in which their presence was intended both to confine and confuse, insofar as such obfuscation was visually possible, the Ptolemaic presence and its atmosphere. The presence of the Pharaonic placed the existing Ptolemaic installations of the city into the wider cultural context of Pharaonic Egypt in a conscious effort to demonstrate in clearly visual terms that the Ptolemaic legacy of the city was not unique, but was rather a part, and only a small part, of the greater cultural continuum of Pharaonic Egypt. The aspired impact of such a program was aimed at altering one's understanding of the cultural recollection of this city.

We are not certain about whether or not Ptolemaic royal statues were kept in their original locations during the Roman period. It seems that at least during the 1st century CE these statues could still remain as part of the monumental environment. There is no evidence for any Roman demolition of Ptolemaic statues. If this were the case, one would have to ask what was the role of the Ptolemaic statuary at the Roman Sarapeion and what its connection might have been with the introduction of pre-Ptolemaic, Pharaonic material in Alexandria. An initial reply may be the suggestion that, by preserving Ptolemaic statues, the Romans attempted to promote continuity from the previous period. However, the preservation of a Ptolemaic memory might have proved dangerous. For this reason, the Romans might have incorporated pre-Ptolemaic monumental material in order to intercalate the Ptolemaic dynasty among the other dynastic Pharaonic objects to demonstrate that continuity. In this way the Romans would have succeeded in minimizing the Ptolemaic atmosphere of the Sarapeion as well as in the rest of the city, by eroding both the Ptolemaic monumental image and memory and thereby reinforcing the Egyptianization of Alexandria's cultural character.

This policy effectively did transform the city, and it became an open-air museum, displaying Egyptian antiquities, magnificently re-erected at selected public points within the city where one might also find buildings architecturally recalling Pharaonic models. That open-air museum also exhibited an astounding array of marble sculpture in a decidedly Roman idiom which attempted to perpetuate the city's Classical roots. Nude torsos of muscular, physically fit mature male figures abound in this repertoire, but their fragmentary state precludes their

identification as either heroes such as Hercules or portraits of Roman emperors (no. 44, 25544 and Appendix, I, 3876). This interest in the musculature of the male body is also evident in the statues of Pan and Dionysos (no. 31, 11917 and no. 26, 10694 respectively). The design of numerous other statues identifiable as depictions younger men employ a mantle, draped over the shoulder, as a foil against which to appreciate the male form (no. 16, 3863 and no. 42, 23360). Some of these depictions may in fact be identified as gods (no. 37, 20931). Alexandria in the Roman period was now the representative of the entire cultural and historical span of ancient Egypt, of which its Ptolemaic legacy was but a part.

Alexandria is particularly rich in marble representations of its citizens. These include an extraordinary repertoire of draped female figures, some without their heads (Appendix, I, 3568 and no. 40, 22194), and a magnificent, almost complete statue from Sidi Gaber (no. 19, 3879). Other women from Roman Alexandria elected to be depicted fashionably in accordance with the trend of the time (no. 14, 3516). Headless, imperfectly preserved marble statues of female figures appear to represent goddesses perhaps identifiable as Isis (no. 30, 11311), Tyche (no. 17, 3870), and Nike (Appendix, I, 26019).

Men chose to be represented as priests of the cult of Sarapis (no. 21, 3904) and of Osiris-Hydreios (Appendix, I, 4309 and Appendix, III, SCA 449) while others preferred to be portayed as learned philosophers, complete with portions of their own private libraries in the form of scrolls (no. 20, 3902 and no. 45, 27066). On one occasion the fortuitous preservation of complete busts suggest the existence of a period style, as a comparison of two busts, one in marble (no. 11, 3339) and the other in plaster (no. 10, 3337), reveal. The distinctively Roman character of the city was maintained by the erection of barbarian captives (British Museum.1772) and helmeted warriors (no. 4, 3244), visual reminders of Rome's military might and power.

No book on the art housed in the collections of the Graeco-Roman Museum would be complete without mention of the various deities associated with this storied city who are represented in that art. It is therefore to specific members of that pantheon which one now turns. Sarapis, whose cult appears to have been established in Alexandria in the district of Rhacotis before the arrival of Alexander the Great, combined aspects of the Greek god Hades with those of Osiris-Apis, as practiced in the ancient religious capital of Memphis. The decline of his cult and precinct, which lapsed in the period after the reign of Ptolemy III Euergetes, was revived during the course of the Roman period. His cult was fostered and promoted by successive emperors, particularly Hadrian and Caracalla. The duality of his cult, Hellenistic Greek and Egyptian, was articulated in keeping with the intercalation

of Pharaonica into the public spaces of the city, and was given visual expression in the city's Sarapeion. As a result his cult gained an unprecedented ascendancy as his image, in Greek idiom, could be repeatedly encountered in sculpture (no. 23, 3912, 3914, 3916 and no. 39, 22158) found within the city. His popularity among the Alexandrians is further emphasized by his ubiquitous appearance on coinage and in the minor arts.

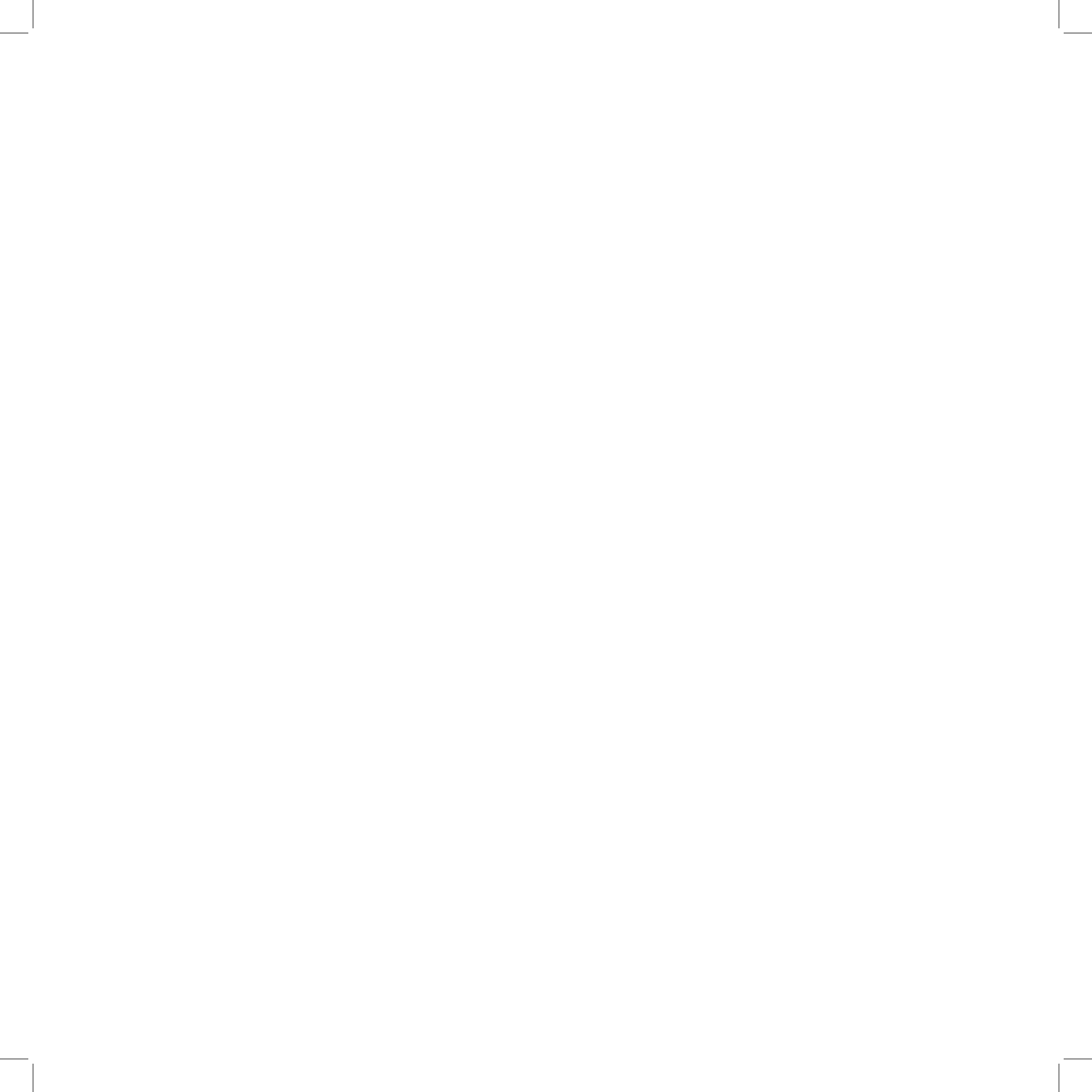
The duality was not exclusively restricted to the Roman cult of Sarapis at the Sarapeion, but was extended to the entire range of Roman Alexandria's material culture on which the god appeared. This duality is particularly evident in the coinage¹⁰ of that period, where the makers might cast the image of that god in his composite form, in his Egyptian form, or in both forms. As Alexandria was the single most important entrepot for maritime trade through which luxury goods from India and points further East were transferred to Rome, Sarapis, as the city's principal deity, was associated with a series of deities from these Asian cultures, and these associations were coeval with his associations with other members of the Greek and Roman pantheons. These associations represented Sarapis as an all-inclusive and all-embracing deity, whose combined characteristics articulated what one might term the 'monotheistic' or 'henotheistic' aspect of Alexandrian religion.

No less important than the cult of Sarapis in Roman Alexandria was that of Isis (no. 30, 11311; no. 47i, 29459 and no. 48a, 27583). Her enhanced status began during the Ptolemaic period during which time whatever political associations her cult may have possessed were progressively divorced from her representations. This separation precipitated the development of numerous visual forms of Isis, each possessed of slightly different characteristics and identities, all of which might be regarded within the polyvalence connoted by such concepts as fertility, rebirth and protection. The older, Pharaonic Egyptian character of her cult had to be adopted and adapted to accommodate changes necessitated by the new world order brought about by the Romans. Those changes can be documented in the material culture of Roman Egypt, of which the coinage is the most important element. The maritime importance of the city which resulted in the association of Sarapis with Asian deities likewise affected the cult of Isis, who now acquired epithets associated with the sea such as Euploia, Pelagia and Pharia. She became the protectress of sailors and of Alexandria, as the most important port in the Eastern Mediterranean.

During the Roman period, the association of Isis with Sarapis as the supreme deities of the Alexandrian pantheon was re-emphasized. They might then be associated with Harpocrates, the Divine Child (no. 48b, 25784 and Appendix, I, P.8915), Hermanubis (no. 48c, 25785), whose cult combined characteristics of Hermes, leader of the souls, with those of Anubis, god of embalming, might accompany the divine

¹⁰ See Poole, 1892; Dattari, 1901; Milne, 1933; Geissen 1983.

Alexandrian triad. The River Nile, which surprisingly was not personified as such during the Pharaonic period, was now cast as the river god, Nilus (47a, 29448), and coupled with Eutheneia, the personification of abundance (47b, 24124). These deities now occupied the same space and shared the city's religious landscape with the older, well-established deities of the Graeco-Roman pantheon, such as Aphrodite, Poseidon, Zeus, Athena, Artemis, Hercules and others.



CATALOGUE

1. (350) STATUE OF A SPHINX

Limestone

H. 0,57 m, L. 0,87 m.

Sarapeion

Early Ptolemaic Period, 305-200 BCE

The design of the leonine body of this sphinx is a variant of that first encountered during the course of the New Kingdom such as the Prudhoe lions from the Sudan now in London's British Museum, with their forepaws crossed one over the other and the head turned in similar direction. It was repeated for the lions now in the collections of the Vatican Museum which are inscribed for Pharaoh Nectanebo I of the 30th Dynasty. The attitude of the turned head and the crossed paws differ in their design from those exhibited by both the Prudhoe and Vatican lions. In these earlier examples, the head is vertical and not inclined, despite being turned to one side. The inclination of the head of this sphinx corresponds to the crossed forepaws which are diagonally aligned with the integral plinth upon which they rest, and are not perpendicular to the body of the sphinx as they are in the earlier examples. This difference, a repudiation of strict frontality, suggests that the design tenets of this particular sphinx are indebted to Hellenistic, rather than Pharaonic norms. This suggestion would appear to gain support from the design of the nemes-headdress, the lappets of which are disproportionally narrow and rise up from the chest rather than lying flat in conformity with Pharaonic designs.

The crossing of the paws and the turn of the head are intentional and would appear to be oriented toward the interior of a *dromos* which it originally adorned. Such sphinxes were doubtless erected with the longitudinal axis of their bodies parallel to, rather than perpendicular to, the causeway, as would be the traditional alignment for sphinxes that were designed frontally. The orientation, findspot and suggested date would support Ashton's suggestion that this sphinx originally adorned the *dromos* leading to an early temple, perhaps dedicated to Sarapis.

Breccia, 1914, 165; 1922, 102; Bothmer, 1960, 168; Tkaczow, 1993, no. 11a; Ashton, 2004, 22; compare Bianchi, 1982, 178-179; James and Davis, 1983, 20, fig. 17.



A photo of the sphinx taken by the Graeco-Roman Museum's staff in the early 20th century.



2. (3226) PORTRAIT OF A YOUNG FEMALE

Marble

H. 0,23 m.

Kom el Shoqafa

2nd Century CE

The face is oval in design and dominated by relatively large, almond-shaped eyes, the pupils of which are not ornamented. The proportionately small, horizontally aligned mouth exhibits fleshy lips which are slightly parted. The position of the head on the preserved part of the neck suggests that it is inclined slightly to the proper left. In keeping with Alexandrian sculptural tenets introduced during the Hellenistic period the back of the head appears to have been separately made and attached, to judge from the presence there of a broad, deep cavity. The sculpting of the hair along the forehead and temples is summarily treated, again suggesting that the hair was made and attached separately. A furrow surrounding the right temple appears to have been created for the attachment of a now missing (metal?) diadem.

The evanescent appearance of this head led Schreiber to identify it as a depiction of a young boy, but that identification fails to take into account that the ear lobes are pierced, ostensibly for the attachment of now missing earrings. In addition, the neck exhibits a corpulence in the form of plastically rendered rings of Venus. The pierced ears and folds on the neck incline one to disagree, and to identify the head as a portrait of a young girl. The suggested presence of a diadem may indicate that the young lady was attached to a religious cult, and that this statue belonged to her funerary monument.



3. (3241) PORTRAIT OF A YOUNG MALE ATHLETE (?)

White Marble

H. 0,31 m.

4th to 3rd Century BCE

The bust originally formed part of a now missing statue which must have represented its subject in a contrapposto attitude to judge from the slight inclination of the head to the proper right. The turn of the head is emphasized by the musculature of the relatively long neck with its well-designed Adam's apple. The structure of the face is muscular and well proportioned. The forehead is not strictly vertical but projects noticeably from its horizontal center over the eye sockets and root of the nose. The almond-shaped eyes with their fleshy lids, the lower one being horizontally aligned and the upper emphatically semi-circular, are set in deep sockets enveloping them in shadow. The bridge of the nose is straight, the mouth, slightly opened and small, with its lips horizontally aligned. The thick hair is sketchily coiffed into somewhat curly locks which, parted in the middle, fall on either side of the temples and reveal the ears. It would appear that the unfinished state of the hair is in keeping with the Alexandrian tradition of completing marble with plaster.

The style of the face appears to conform to progressive trends of the 4th century BCE, particularly to the school of Lysippos, as comparison with that of the Aigias in Delphi, and works by Scopas suggests. This appears to be confirmed as well by the proportions of the height of the head relative to the height of the neck. Consequently a dating of this head to the late 4th or early 3rd century BCE appears to be preferable to a dating within the 1st century BCE.

Breccia, 1922, 175, no. 16; Graindor, 1939, 43-44; Kiss, 1984, 32, figs. 27-28.



4. (3244) HEAD OF A YOUNG WARRIOR

White Marble

H. 0,25 m.

2nd to 3rd Century CE

The oblong face is dominated by small eyes, their pupils ornamented with a small, rounded cavity, set in deep sockets which separate them from the root of the nose. The forehead is triangular in shape. The horizontally aligned mouth features slightly parted lips designed as a double curve. A helmet, resembling a tightly fitting cap held in place by a chin strap, follows the contours of the skull but leaves the ears exposed so that locks of hair protrude from under this helmet along the forehead to the level of the ears. One remarks that the design of this head is frontal with its eyes cast straight ahead in a direct line. This inherent frontality is the result of a design-system apparently based on linear rather than plastic tenets.



5. (3250) COLOSSAL STATUE OF THE EMPEROR MARCUS AURELIUS

White Marble

H. 2,00 m.

Center

161-180 CE

The emperor is depicted in the contrapposto attitude with the weight of his body supported by his vertical right leg, with the non-weight bearing left leg bent at the knee and moved to one side. His uncovered head with its full, thick mass of curly hair and full beard is turned to the proper left, in keeping with the contrapposto attitude. The pupils of his eyes are drilled with a small hole as he gazes into the distance with a gentle, pensive expression. His left arm is bent at the elbow and raised to the level of the hip with his hand grasping the hilt of his sword. His right arm is extended downward away from the body with the hand resting on the top of a cornucopia which serves as a strut to support the marble statue. He is depicted wearing an imperial cuirass over a short tunic with a mantle secured on the left shoulder and gathered up under his left arm, which then falls down his left side almost to the knee. The cuirass, or breastplate, itself is of a characteristic type with leather straps and relief decoration. The top of the breastplate features a medusa's head beneath which are two winged griffins. An eagle originally appeared beneath the belt, but it was removed in the Christian period and replaced by a sunken cross. The lower edge of the cuirass is designed as a scalloped fringe, each scallop being decorated either with an animal's head or with a conventionalized flower in relief, but the central flap features a medusa's head. Portraits of Marcus Aurelius have been divided into several types with this particular example was assigned to type II.

Botti, 1897a, 104-105; 1898b, 128, no. 33; 1900, XII, 3; Breccia, 1922, 193, no. 30; Bergmann, 1978, 22, 40; Kiss, 1984, 64-65, figs. 147-149; Tkaczow, 1993, no. 169 (mistakenly 3520); compare Dio Cassius 71, 8.4; Guey, 1948, 16-62; Amico, 1988, 95-104; Kayser, 1994, 117-127, no. 29, 316-322, nos. 103-104, passim; La Rocca, 2011, 211-213, 292, no. 4.36.







6. (3262) HEAD OF A YOUNG FEMALE

White Marble

H. 0,22 m.

3rd Century BCE

The shape of the face is oval and dominated by almond-shaped eyes, their upper lids thicker than the lower, and their pupils not plastically ornamented. The eyes are set into fairly deep sockets beneath a spade-shaped brow which coalesces into the root of a relatively broad nose, its wings wider than its root. The mouth is horizontally aligned with fleshy lips, sinuously designed but not quite in the configuration of a cupid's bow, somewhat parted as the profile view clearly reveals. The coiffure appears to be parted in the center and combed in waves falling to the left and right away from the central part, although there are several parallel troughs in the coiffure arranged from the front of the head to the back. The hair is bound by a fillet or band, lower at the back of the head, perhaps to be secured around the occipital bulge, in keeping with the Greek fashion. The roughened state of the hair here and there suggests that the coiffure was originally completed in plaster, conforming to one of the hallmarks of Alexandrian art in general in which the lack of marble necessitated the second use of that material.

The design of the head is in keeping with that encountered in images identified as Hellenistic queens of the early Ptolemaic period, such as those in Bonn and Boston, but more idealized and less individualized than those. These similarities together with the design of the lips and the relatively small size of the almond-shaped eyes added support for its dating to the early Ptolemaic period. The presence of the fillet may suggest that a royal is being represented, but her identity remains moot.

Breccia, 1922, 179, no. 5; Bianchi, 1988, nos. 64 and 70.



7. (3274) FEMALE HEAD

White Marble

H. 0,115 m.

3rd Century BCE

The head is turned slightly to the proper right, its corpulent face featuring proportionately large almond-shaped eyes, with only their upper lids articulated, and the pupils undefined. The brow coalesces into the thin root of the nose, its wings ending relatively high above a horizontally aligned mouth with thick, short lips, set above a projecting, rounded chin. The neck, in keeping with Alexandrian norms, is long and exhibits plastically rendered folds of flesh. These physiognomic features conform in their general concept to those employed for the design of a marble image suggested to represent Ptolemy VI.

The forehead is framed by hair combed into a central part, with its waves arranged to the left and right in what appears to be a melon-styled coiffure which does not completely cover the ears. A tall, unadorned crown rests on her head covered by a veil, designed as a series of thick, plastically rendered folds, separated below the ear lobes from the cheeks and neck of the figure by a deep undercut. Attempts to identify the figure as a Ptolemaic queen appear flawed in as much as the veil-covered crown is not attested on previously identified images of that dynasty's royal women. Her identification as a goddess is preferable, but whether she is to be understood as Hera, Cybele or Demeter is moot.

Breccia, 1922, 181, no. 11; Ashton, 2001, 10, note 47; compare Bianchi, 1988, no. 54.



8. (3275) FEMALE HEAD

White Marble

H. 0,185 m.

3rd Century BCE (?)

This idealized image is preserved from part of the proper right shoulder and neck to the crown of the head. The oval face exhibits small, almond-shaped eyes, their upper lids defined, set into fairly deep sockets beneath a brow which coalesces into the bridge of the nose, featuring wider wings. The mouth features fairly thick, sensual lips, slightly parted, the upper designed as a cupid's bow. The hair is parted in the center, combed to either side of the head, and coiffed into a series of corkscrew locks which frame the cheeks and cover the ears. These corkscrew locks have been separated from the neck and cheeks by deep undercutting (compare no. 7, 3274). Erroneously associated with Isis, the corkscrew locks made their first appearance during the late 4th century BCE in Egypt and continued to be represented in works of art during the Roman period. Such appearance cannot be used as an index of either identification or cultic association. A fillet with a thick diameter is placed obliquely over the hair just behind its central part, and identifies the sitter as a Ptolemaic queen. The idealizing features of her face and generic nature of the fillet are insufficient for identification, but do suggest a dating to the 3rd century BCE.

Breccia, 1922, 181-182, no. 12; Tefnin, 1969, 96, note 47; Kyrieleis, 1975, 124; Schwengel, 2000, 26.



9. (3336) DIADEMED (?) MALE HEAD

Nummulitic Limestone

H. 0,34 m.

Western Harbor

1st century CE (?)

This object was picked out of debris in 1899 caused by the dynamiting of a limestone ridge in the western suburbs of Mafrusa, to the west of Fort Saleh. Despite its damaged surfaces, enough detail is preserved to identify the image as that of a mature male as the naso-labial furrows reveal. His eyes are set into fairly deep sockets with their upper and lower lids plastically rendered, as are their pupils and irises. His headdress is difficult to describe and hence identify. It does not appear to be a helmet because it sits high on the head, exposing the ears and lacks cheek pieces. It might be a hat of some sort, tightly conforming to the shape of the skull with a rolled up edge, recalling the fashion of a modern skier's cap. Such an identification is unsatisfactory because the treatment of the hair above and below this "brim" appears to be the same so that one may conclude that the figure is wearing a diadem worn *à la grecque* by being secured at the back of the skull beneath the occipital bulge.

The dating of the head to the Ptolemaic period may be due to its material, nummulitic limestone (compare no. 33, 14942), and the presence of Greek inscriptions (Graeco-Roman Museum 35 and 48) which were associated with it, but were found some distance away. The observation that the destruction of the limestone ridge may also have destroyed a tomb is indeed worth considering because this head appears to share certain features in common with the principal, female figure from a tomb of Kom el Shoqafa. The general design of the heads with their eyes, nose and mouth appear to be very similar indeed. Whether this enigmatic, diademed head served as a funerary monument remains an open question, but its dating to the 1st century CE appears assured.

Botti, 1899a, 6-7, nos. 11-12, 50-51; 1900, XIV, 18; 1908, 255, abb. 192; Tkaczow, 1993, no. 4A; compare Venit, 2002, 132, fig. 109, 134, fig. 111.



10. (3337) BUST OF A YOUNG MALE

Plaster

H. 0,48 m.

2nd Century CE

This armless bust preserved to just below the level of the pectoral region depicts an idealized ephebe, perhaps nude. His head is slightly turned to the proper right, with the head characterized by large, wide open eyes, their upper lid more pronounced than their lower, with the pupils plastically modeled. The brow coalesces with the root of the thin nose, its wings somewhat flaring and exposing their nostrils. The mouth is wide, horizontally aligned and features thin lips, somewhat faintly parted over a rounded, projecting chin. The full head of thick hair frames the face up to the level of the top of the ears and is designed as flowing, plastically modeled undifferentiated masses.

The use of plaster as an independent artistic medium has a long tradition in Pharaonic Egypt, but gained such wide currency, particularly in the eastern provinces during the course of the Roman period that one cannot argue for its specific origins. It is, nevertheless, interesting to compare this bust, designed and executed in a purely Classical idiom, and discovered within a funerary context, with a host of Egyptian cartonnage funerary mummy masks of Roman date. The use of this medium by both cultural horizons in identical funeral contexts suggests, in so far as Egypt is concerned, a shared artistic ancestry and cross-cultural employment of this particular medium for representations of the deceased. It can be suggested a dating to the 2nd century CE (compare no. 11, 3339).



11. (3339) BUST OF A YOUNG MALE

White Marble

H. 0,53 m.

Western Necropolis

2nd Century CE

This armless, marble bust preserved from mid-chest to the crown of the head, finds its parallel in no. 10 (3337). Here, however, the young man is dressed in a tunic with a mantle wrapped around his neck and falling down each shoulder. The folds of both garments are plastically rendered. His physiognomic features are designed as were those of 3337, particularly with regard to the nose, the horizontally aligned mouth with its thin, wide lips and the treatment of the chin. His eyes, however, are less widely open and exhibit disc-shaped pupils and nicked irises, framed by pronounced upper eyelids. The hair is similarly treated in both statues and coiffed in undifferentiated plastic masses. These two busts conform to what may be described as a period style. They reveal how the manipulation of two different media affect the visual appearance of the prevailing prototype which introduces variations in both the physiognomy and coiffure of virtually contemporary sculptures.



12. (3367) PORTRAIT OF A MATURE MALE

White Marble
H. 0,35 m.
2nd Century CE

The head represents a mature male, whose physiognomic features include both naso-labial furrows and signs of age descending from the inner corner of the eyes at the root of the nose toward the cheeks. He is depicted with closely cropped hair, a thick mustache, trimmed to conform to the contour of the upper lip as a Cupid's bow, and a full, but neatly trimmed beard. The eyes were originally inlaid and feature well modeled upper lids and thick eyebrows indicated by an incised raised plane.

The suggested identification of this head as a portrait of the Roman Emperor Hadrian is tempting, but cannot be maintained because its features are not congruent with those of that emperor. Nevertheless, a dating within the 2nd century CE seems assured for this remarkable image which is an extremely rare and almost unparalleled marble portrait in a Classical idiom featuring inlaid eyes.

Breccia, 1922, 185, no. 51; compare La Rocca et al., 2011, nos. 4.26, 4.29, 4.31, passim.



13. (3512) THE APIS BULL OF HADRIAN

Basalt

H. 1,90 m.

Sarapeion

2nd Century CE

The statue represents a bull majestically striding forth, its genitalia, dewlap and head convincingly rendered in a naturalistic manner. A sun disc fronted by a uraeus is cradled between its horns. Its belly is supported by a profiled, pier-like strut serving a double purpose, firstly as a support for the weight of the basalt body and secondly as a mount for its accompanying Greek inscription.

[To the great god] Sarapis and to the gods who are with him in the temple, for the health of the Emperor Caesar Trajan Hadrian Augustus [...]

In addition to the etymological implications associating Osiris with the Memphite cult of the Apis bull, the presence of this bovine specifically dedicated to Sarapis in his principal sanctuary within Alexandria deserves comment. The present, abusive reconstruction of the findspot of this statue and the insistence that this is the location of the sister library is misleading in the extreme because the niches, cut into the living rock in this locus, are to be associated with the ancient Egyptian penchant for animal cults which was still so prevalent during the Roman period as to be the target of hostile comments by Juvenal and early Christians alike.

It has generally been assumed that the vast catacombs were filled with mummified animals of various species, individually deposited throughout the year by pious pilgrims as votive offerings to accompany their prayers to the deities represented as animals. Recent investigation, however, suggests that the practice was more restricted. It now appears that these animals were mummified so that they might be deposited en masse once a year on the occasion of the inundation. These mummified animals represented cosmic powers and were associated with Osiris, integrally associated with the flood. Their collective, mass interment guaranteed the harnessing of all of the universal forces necessary for the successful renewal the cosmic cycle, over which Sarapis, as the supreme deity of the land, now presided. This celebration is best understood within the context of the animal catacombs at Tuna el-Gebel and the central role played there by the location and importance assigned to



the cult of Sarapis. An analogous situation existed in the Sarapeion at Alexandria, presently obliterated by the reconstruction. The Egyptian agents in the entourage of Hadrian clearly understood this practice and doubtless influenced his selection of the bull as a manifestation of the power of Sarapis within the principles of this purely Egyptian ritual.

Botti, 1897a, 120; 1900, 319-320; Breccia, 1914a, 99; 1922, 115, 142; Kater-Sibbes and Vermaseren, 1978, 25, no. 89; Tkaczow, 1993, no. 161; Empereur, 2000, 6; Ashton, 2005, 9; Savvopoulos, 2010, 84; compare Kessler and Brosse, 2007, 8-12; Kessler, 1989.



The installation of the Apis bull in the Graeco-Roman Museum by Botti (left). Late 19th century.



L. Pring

14. (3516) PORTRAIT OF A YOUNG FEMALE

White Marble
H. 0,38 m.
Kom el Shoqafa
100-125 CE

This head was created for insertion onto a now missing body. The sitter is represented as a mature woman whose face is modeled in broad planes with the slightest hint of naso-labial furrows impressed into her somewhat corpulent features which are dominated by a prominent nose and a projecting chin, clearly discernable in the profile views. Her almond-shaped eyes with their pronounced upper lids are unarticulated and exhibit neither plastically rendered pupils nor indications of their irises. These are set into sockets with their eyebrows designed as plastically raised, incised planes. Several scholars have attempted to identify this image as a portrait of Domitia, the wife of the Roman emperor Domitian, on the basis both of the physiognomy of the face and the coiffure. Others have challenged this identification because the bust was discovered in a private tomb which suggests it represents a citizen of Alexandria, although this suggestion is countered by the observation that the bust's presence in a private Alexandrian tomb may represent an homage to the deified Domitia. Although the coiffure is associated with female members of the Roman Flavian family, it gained currency later, adopting the chronology proposed for the Fayum portraits of women so coiffed. There was an apparent interval of time necessary for fashions popular in the city of Rome to become established in Alexandria. Since this was the case, the most prudent interpretation is that this bust represents an Alexandrian woman and was created in the first quarter of the 2nd century CE, and is contemporary in date with similarly coiffed women portrayed in the Fayum portraits.

Breccia, 1922, 191-192, no. 3; Graindor, 1939, no. 52; Wegner, 1966, 122; Strocka, 1967, 131, no. 99; Castiglione, 1968, 116; Eggebrecht, 1979, no. 138; Junker, 1983, 148; Kiss, 1984, 54ff.



15. (3566) STATUE OF A NYMPH

Greyish-white Marble with Patina

H. 0,50 m.

Center

2nd Century CE

The statue, preserved from mid-thigh to the bottom of the neck at its juncture with the shoulders, depicts a female figure dressed in a gossamer pleated garment belted just beneath the breasts. She is shown holding a sea shell in the manner of a tray in the hands of her extended arms, its outer edge tilted downward doubtless to facilitate the evacuation of water flowing into the shell through the hole in its center. Female figures holding sea shells are commonly encountered in the 2nd century CE and include images of nymphs, as here, as well as of Venus/Aphrodite, as the example in Antalya reveals. The presence of the shell indicates these figures in architectural complexes such as baths and nymphaea. Botti's suggestion that the statue came from such an Alexandrian nymphaeum is moot insofar as his suggestion may have been based exclusively on the presence of the drilled hole in this statue's sea shell.

Botti, 1898b, 132, no. 62; Tkaczow, 1993, no.181; compare Edip Ozgur, 1987, no. 18.



16. (3863) FRAGMENT OF A STATUE, PERHAPS TO BE IDENTIFIED AS MELEAGER

White Marble
H. 0,95 m.
Center
2nd Century CE

This statue of a standing, muscular nude youth is preserved from the juncture of the neck at the shoulders to mid-thigh. He is depicted in the contrapposto pose with the weight of his body carried by the erect right leg. His left arm is bent at the elbow and brought back with its hand apparently resting on the small of his back. His right arm, preserved to about the level of the elbow, is aligned with his torso. He wears a chlamys draped over his shoulders and falling down his back which is secured on the right shoulder. The work is indebted to models created during the late 5th and 4th centuries BCE, and may be profitably compared to a statue of Hermes once holding the infant Dionysos in Alexandria (no. 42, 23360). The position of the left arm with its hand resting on its back and the bosses on the right forearm suggest that an identification of this figure as Meleager holding a lance. It is one of several Roman copies of a now lost Meleager original created by Scopas in the 4th century BCE. As such, this copy is a variation of a second replica of Scopas' Meleager discovered in 1981 south of the baths at Perge in Turkey which can be dated to the 2nd century CE on the basis of its dedicatory inscription.

The difference in the treatment of the chlamys and the body suggest that this statue of Meleager in Alexandria may not have been finished.

Botti, 1897a, 104; 1898b, 38, no. 4; 1900, XII, 2; Breccia, 1914, 82, 207; 1922, 204-205; Tkaczow, 1993, no. 168; compare Adriani, 1961, no. 270, fig. 140.



17. (3870) STATUE OF A GODDESS, TYCHE (?)

White Marble

H. 1,17 m.

Center

This originally headless female statue (the head does not belong to it), is suggested to have been found in around 1872, during the excavations of the foundations of the Zizinia (Sayed Darwish) Theater on Horreya Street. In 1897 Botti saw this statue in the Zizinia Collection to which a head, not original to the body, had been added. That head has since been removed.

The female figure is in the contrapposto pose, draped in a costume and belted high up on the torso and secured just beneath the breasts. She holds a cornucopia in her left hand and was probably holding another attribute in her now missing right hand. Without an accompanying inscription, a more exact archaeological context, or additional data including the identification of the now missing attribute, it is impossible to identify the statue. The cornucopia was not exclusive to that goddess, because it served as an attribute of Isis, Tyche and even Hygeia. This generic nature of the cornucopia is in keeping with the generic nature of the costume which exhibits neither the fringe nor knot between the breast which some would interpret as characteristic of the dress of Isis. Given the syncretistic nature of aspects of religion during the Roman period, this statue may represent Tyche, Good Fortune, or one or more goddesses assimilated to or associated with her.

Breccia, 1922, 205-206, no. 10; Tkaczow, 1993, no. 170 (mistakenly 3520); compare Edip Ozgur, 1987, no. 22, Hygeia with a cornucopia.



18. (3877) STATUE OF A MUSE

White Marble
H. 1,15 m.
Bab Sidra
2nd Century CE

The statue represents a headless, armless female figure standing on an integral plinth, wearing an ensemble characterized by plastically modeled folds. Her hair appears to have been coiffed in long tresses, several of which rest on her upper chest and end in a curl of snail shell design with a drilled center.

The composition is unusual in that the tree trunk, which would normally serve as a supporting strut placed to one side of the figure, is here uncharacteristically placed in front of the figure bent at the waist so that she appears to be leaning against it. This suggests that the tree trunk is an essential element of the composition. Large-scale marble female figures leaning against external supports are only characteristic of depictions of the Muses in Hellenistic sculpture as comparison with either the Melpomene in Berlin or the Polyhymnia in Rome's Centrale Montemartini reveals. One can, therefore, suggest that this female figure may represent one of the Nine Muses.

The dating of this sculpture is problematic, as Tkaczow admits, although she is inclined to accept Breccia's suggestion that this statue is a Hellenistic copy of an earlier 4th century BCE work. Such an early dating is difficult to support insofar as the drapery style appears to reflect Roman norms and the drilled centers of the snail shell shaped curls find a close parallel in the treatment of the coiffure of one of the two female busts on a funerary relief in Rome's Museo Nazionale Romano, which dates to the 2nd century CE.

Breccia, 1905, 72; 1914a, 220; 1922, 222; Tkaczow, 1993, no. 6; compare Bieber, 1961, fig. 502; La Rocca et al., 2011, 376, fig. 10.



19. (3879) STATUE OF A DRAPED FEMALE

White Marble
H. 1,91 m.
Sidi Gaber
2nd Century CE

Botti's assumption that this statue was found in the area of Stagni Zerwudachi, Sidi Gaber, was supplemented by Breccia who stated that it was found in the cemetery adjoining Nikopolis (cemetery of the legionnaires [?]). This confirms that it was found in the same general area as no. 20 (3902), no. 21 (3904) and no. 45 (27066).

The draped woman was designed standing on an integral plinth with her hair coiffed in tight locks, partially covered with her cloak. The damage to the left side of her face is suggested to have been intentional. Although no motive has been suggested, it may have been damaged, as other statues were, by zealous members of the early Christian community. The statue probably served as a funerary monument, and on the basis of parallels may be dated to the 2nd century CE.

Botti, 1898b, 131, no. 54; Breccia, 1914a, 220; 1922, 206; Graindor, 1939, 119-120, no. 60, pl. LII; Tkaczow, 1993, no. 199; compare Antalya, 3045 (Empress Faustina the Younger) and A.3459 (Plancia Magna): Edip Ozgur, 1987, nos. 37, 43 respectively.



20. (3902) STATUE OF A DRAPED MALE FIGURE

White Marble

H. 1,30 m.

Sidi Gaber

Roman Period, 4th Century CE

This headless statue of a draped male figure was found in Alexandria, but its exact findspot is debated (see no. 21, 3904). The figure is designed in the contrapposto attitude, but the musculature is concealed by the style of the sculpting which is somewhat more schematic and stylized. This sculptural style as well as the manner in which the costume is draped around the body compare favorably with a statue of a consul in Rome's Palazzo dei Conservatori, which suggests that this headless statue dates from the 4th century CE.

The figure wears sandals and is supported by a strut in the form of a container for papyrus scrolls, both set on an integral plinth. The left hand may have originally held an attribute with which the profession of the figure may have been adduced. The presence of the papyri indicate that the figure represented was both literate and of high social status.

Breccia, 1914a, 231-232; 1922, 219, no. 56; Graindor, 1939, 105-106, no. 49, pl. XLIIa; Castiglione, 1968, 116; Tkaczow, 1993, no. 195; compare Brilliant, 1974, fig. IV.8.



21. (3904) PRIEST OF SARAPIS

White Marble

H. 1,75 m.

Eastern Suburb

Roman Period, 3rd Century CE

The findspot of this headless, draped male figure is debated. Botti was of the opinion that the statue was found by Bedouin in the general vicinity of Ramleh before it passed into the collection of Antoniadès, who then donated it to the Graeco-Roman Museum between 1899 and 1901. Breccia, on the other hand, identified the area in which this statue was found as the "legionary cemetery", which he placed between the western wall of the *castrum* and the modern cemetery of Sidi Gaber. Breccia also suggested that no. 20 (3902) was found in the same area.

The individual, standing on an integral plinth, is designed in the *contrapposto* attitude with the weight of his body carried by his vertically erect right leg which rests against a strut in the form of an ornamented container for scrolls. He wears sandals suggested to be of the *calcei* type and holds a papyrus scroll in his left hand and a patera in his right hand, one finger of which is adorned with a ring. The patera and papyrus suggest that the figure is a high ranking cleric in the priesthood of Sarapis, his elevated social status clearly indicated by his ring. On the basis of the style of the drapery one can date this priest of Sarapis to the 3rd century CE.

Botti, 1900, XI, 23; Breccia, 1914a, 232, no. 58; 1922, 219, no. 58; Graindor, 1939, 104-105, no. 48, pl. XLlb; Castiglione, 1968, 116; Tkaczow, 1993, no. 194.



22. (3908) PORTRAIT OF A PTOLEMAIC QUEEN, PERHAPS BERENIKE II

White Marble

H. 0,46 m.

Sarapeion

Second half of the 3rd Century BCE

By every connoisseur's criteria, this head ranks as a masterpiece of Hellenistic, Ptolemaic sculpture. As such it has come to epitomize an Alexandrian school of art characterized by both beauty and aesthetic achievement. In keeping with the suggested sculptural tenets of that Alexandrian school, the marble head was completed with plaster. It was found together with the marble head of Ptolemy III or IV (Appendix, V no. 1).

Despite the deserved praise this head has received, its identification is an open question as is its association with other works of art with which it is suggested to have formed a putative sculptural group. The minority opinion regards this image as a portrait of either Cleopatra I or II; the majority favors its identification as Berenike II; and a few insist that Arsinoe III is depicted. This lack of consensus speaks volumes about just how inadequate the scientific methods employed for adducing identifications really are and seriously erode all positions which maintain that portraiture defined as identifiable likenesses existed in the Hellenistic world. If true portraiture did in fact exist, there would be unanimity.

There is no archaeologically defensible data to associate this head with no. 23 (3912), a head of Sarapis, suggested to have been reused as a building element, other than the fact that both were found in a mixed context within the Alexandrian Sarapeion. Nevertheless, this association provides the major argument for identifying this head as a portrait of Berenike II, whereas others support its identification as Arsinoe III, Cleopatra I or II.

The portrait is sculpted in an idiom indebted to Praxiteles and compares well with his Hermes and the Infant Dionysos in Olympia insofar as the surface treatment of the flesh is concerned. This technique cannot mask the sensuality of this mature, full-figured woman whose expression appears to evoke that of Pothos by Scopas,



known from ancient copies. These features suggest that the head was created in the first half of the Ptolemaic period and is a Hellenistic original. Such a dating is confirmed by the width of the diadem in the hair. To date, the suggestion that this portrait may possibly represent Queen Berenike II is the most cogent.

Breccia, 1907, 75-76, figs. 6-7; 1914a, 193, no. 30; 1922, 117; Lawrence, 1925, 185-187; Noshy, 1937, 91; Adriani, 1946, 34; Kyrieleis, 1975, no. L5; Tkaczow, 1993, no. 10; Queyrel, no. 53 (in *La Gloire*); Ashton and Seif el-Din, no. 54 (in Walker and Higgs, 2001); compare Bertolletti et al., 2007, 97-98.



23. SARAPIS (3912, 3914, 3916)

3912

White Marble

H. 0,50 m.

Sarapeion

Date Debatable,

2nd half 3rd century BCE/

Mid 2nd century CE

3914

Basalt

H. 0,51 m.

Sarapeion

2nd Century CE

3916

White Marble

H. 1,90 m.

Between Ghenenech and Attarin

2nd Century CE

The conundrum faced by earlier scholars with regard to the origins of the cult of Sarapis have all been set aside with the recent cogent suggestion that the cult of this god was already in place in the Alexandrian district of Rhacotis where it was encountered by Alexander the Great himself prior to the founding of his city. Certain characteristics of that cult, however imperfectly understood they may now be, certainly informed the development of the cult of Sarapis during the reigns of the first two Ptolemies who attempted an amalgamation of certain aspects of the Pharaonic Egyptian cult of Osiris with elements adapted from the cult of the Memphite Apis bull and the Greek associations of Hades. The objective of this amalgamation was to create a deity appealing to both major ethnic groups, the native Egyptians and the immigrant Hellenes, in an effort to unify their disparate religious traditions under the aegis of a single deity. The objective was not achieved because the native Egyptian priesthood steadfastly refused to intercalate the newly Hellenized god into their pantheon, whereas the god did find favor with the early Ptolemaic kings and with some of the immigrant Hellenes. Surprisingly enough the cult of Sarapis acquired adherents abroad during the Hellenistic period as a result of private initiatives.

The original Hellenistic cult statue is often attributed to the Greek sculptor Bryaxis, but his identity and flourit are subjects of great debate. What is certain is that this cult statue reflected more progressive trends pioneered by sculptors of the 4th century BCE, and these appear to be exhibited in this seated statue of that god. He is represented as an avuncular Greek deity in the traditional idiom reserved for either Zeus or Poseidon. In imitation perhaps of the cult statue of Zeus of Olympia by Pheidias created in the 5th century BCE, Sarapis is likewise enthroned with hair, beard, mustache and costume all traditionally modeled on earlier senior male members of the Greek Olympians, but his attitude is not frontal as was that of the Pheidian Zeus because his design introduced crossed axes with his lower abdomen and legs forming a diagonal at an angle to that formed by



his upper torso and head. This chiasmic composition is reflected in this Roman copy and relies in part for its effect on the position of the feet on the stool. This chiasmic composition is a clever reinterpretation of the contrapposto attitude canonized by Polykleitos of the 5th century BCE because the left leg is stiff and vertical, corresponding to the Polykleitan weight-bearing leg, while the right leg is bent at the knee and moved to the side, reflecting the position of the Polykleitan non-weight bearing leg. The resulting design introduces an interest in the spatial relationships between viewer and object which will become fully developed during the course of the Hellenistic period. Whether the god was accompanied by Cerberus is moot. The coiffure of Sarapis on preserved copies exhibits two styles: combed back over the forehead, the other with small, spiraling curls arranged fringe-like across the forehead, as seen in 3914. The different coiffures are no longer regarded as chronological indices because both coiffures appear to be contemporary.

The head of this cult statue may have supported a kalathos, a sort of bucket used for measuring grain, as in 22158, although whether it was also adorned with a floral motif or differently ornamented remains moot. The original cult statue, suggested to have been sculpted from imported marble, was certainly painted and may have even been gilded, as suggested by the red and black polychromy still extant on 3912 in the hair and beard, respectively, and the gilding of its lips, now vanished, but still preserved at the time of its discovery.

The statue and its attributes — both the kalathos and putative Cerberus — are grafted from the Greek and not Pharaonic tradition with the result that there is not a single element in the visual presentation of this Hellenized deity which reveals any link to Osiris/Apis. The god appears to be thoroughly Greek. This concealment of Egyptian elements is characteristic of one trend in the cultural fabric of Hellenistic Egypt, namely, the use of an epitome on sculpture. There are numerous attested cases in which a Pharaonic Egyptian work of art is inscribed in Greek for the benefit of the Hellenes, but there are virtually no analogues in Hellenistic style inscribed in Egyptian or demotic for the benefit of the native Egyptians.

Botti, 1893, 76, no. 1896; 1989b, 125, no. 14; 1900, 1; 1902b, 15; Schreiber 1908, 62; Breccia, 1907, 72ff; 1914, 100; 229; 1922, 217; 1931, 260-261; Adriani, 1961, nos. 154, 155, 157 and 174; Strocka, 1967, 131, note 103; Tkaczow, 1993, nos. 159, 160, 160A and 166; Andrae, 1995, 253-258, notes 77-78; Grimm, 1998, 86, fig. 85b; Ghisellini, 1999, 1067; Walker and Higgs, 2001, 73-75, no. 52.



3916



3916



3916

24. (3923, 3924, 3925 AND 3928) GROUP OF THREE STATUES CONSISTING OF FOUR FRAGMENTS

White Marble

H. 0,70 m., H. 0,88 m., H. 0,55 m., H. 0,44 m.

Mazarita

Late 3rd to early 2nd Century BCE

The fragments include a larger torso of a heroic nude male (3923), a torso of a female figure identified as Nike (3924), and a seated, male figure consisting of a draped lower torso and legs (3928) to which belongs the smaller nude male torso (3925). The homogeneity of the marble, the shared dimensions of the pieces and their proportional correspondences, their stylistic similarities, and the presence of holes for tenons suggest that these fragments belonged to a single group composition. Adriani noted that a third nude male torso (Appendix, I, 3876) which was inventoried at about the same time as these four and which exhibits the same characteristics may also belong to this group. With the exception of the larger male torso (3923), all the objects exhibit a flat back and were not sculpted in the round. This feature led Adriani to suggest that the group may have served as pedimental figures attached to the tympanon of a monumental building, although the possibility that they were free-standing against a background of a nymphaeum or similar structure cannot be excluded.

The group is habitually compared to the figures of the Dodekathion (Twelve Olympian gods), represented in high relief on an altar formerly in the garden of the Graeco-Roman Museum (27064 =17007) in an effort to adduce the characteristics of the Hellenistic school of Alexandrian art. In the past, these monuments have been ignored in discussions about the nature of Alexandrian art, but that silence has now been addressed by Ghisellini and Schmidt. They suggest that this group, the identification of the individual figures of which is moot due to their fragmentary nature, is to be dated to the mid-Hellenistic period.

Adriani, 1934, no. 32; 1946; 1972, 55-57, 133-134; Tkaczow, 1993, no. 23; Ghisellini, 1999, 129-131; Schmidt, 2004, 511-524.

3925



3928



3923



3924

25. (5954) SEATED STATUE OF A ROMAN EMPEROR, DIOCLETIAN (?)

Porphyry

H. 2,66 m.

Center

Late 3rd to early 4th Century CE

The use of porphyry (a noun derived from the ancient Greek for reddish purple) is attested sporadically in Pharaonic Egypt from the Pre-dynastic to the Late Dynastic period, but gains wider currency during the late Roman period both because of its violet/purplish color, which was associated with royals, and because of its relative inaccessibility, restricted to quarries located exclusively in Egypt. The statue under discussion is particularly noteworthy because it is the largest porphyry statue to have survived from the ancient world.

The statue represents an enthroned draped male figure, which is consummately sculpted as is evident not only in the treatment of the folds of the drapery but also in the manner in which the negative stone between the bottom of the throne and the integral plinth has been removed. The uprights of the throne itself which form its four legs are ornamented with alternating squares of rectangular and oval shaped designs suggesting that it was encrusted with gem stones. The seated pose of the figure perpetuates the design introduced perhaps by Pheidias in the 5th century BCE for his cult statue of Olympian Zeus, which was regarded as one of the seven Wonders of the Ancient World.

The identification of the figure is debated, but it must certainly represent a Roman emperor rather than Christ or Sarapis, as was earlier speculated. The absence of both its head and of any attributes which might have been held in the now missing hands prevents the identification of the emperor. Nevertheless, porphyry was the stone of choice for images of Roman emperors from Diocletian to Constantine the Great. There appears to be a growing consensus, however, that this statue represents the Roman emperor Diocletian (284 – 305 CE).

Neroutsos, 1888, 66; Botti, 1898b, 59, 129, no. 40; Breccia, 1914a, 88; 1922, 235; Delbruck, 1932, 96-98; Adriani, 1963, 62; Kiss, 1984, 109; Tkaczow, 1993, no. 271; Burri, 2004, 4.



26. (10694 -10695) DIONYSOS AND A SATYR

White Marble

H. 0,98 m. and H. 0,92 m.

Center

2nd Century CE

These two independent headless statues were discovered in a section of a wall, suggesting that they functioned as buttresses, an observation which would account for their missing heads and limbs. Their shared dimensions, material and style suggest that they may have originally been paired, and that assumption accounts for the fact that they were set up as a group.

The goatskin-clad figure may be confidently identified as a satyr, one of those imaginary inhabitants of the woodlands whose propensity for sex and for the consumption of wine was well known. His identification confirms that of the second figure, an athletic male nude with long hair falling over his shoulders, as Dionysos. The pairing of the hedonistic satyr with the divine Dionysos plays upon the ambiguity, which characterizes the mythology of the ancients. Satyrs may have been cruder than mortals, but they were often wiser, combining animality with divinity.

On the basis of their style, this group is dated to the 2nd century CE.



27. (11216) STATUE OF HERACLES EPITRAPEZIOS

White Marble

H. 2,15 m.

Center

End of 1st Century BCE

This headless statue of an athletic, mature male figure is missing the upper part of his torso and parts of his hands. He is represented seated upon a rock with the mantle worn over the shoulder and wrapped over his left arm. The lion skin draped over his knees identifies the figure as Heracles. The statue appears to be one of several much larger Roman reflections of the famed Heracles Epitrapezios (at the table), a small silver statuette of Lysippus which is said to have been made for Alexander the Great before passing first into the possession of Hannibal and then into that of Sulla.

This particular reflection of Heracles Epitrapezios is intriguing because of the report that it was discovered together with a molded plinth, which appears to have been lost some time between 1866, the date of its alleged discovery, and 1898. That plinth, according to some sources, is said to have been inscribed in Greek, although Schreiber reports seeing that inscription apparently scratched on the back of the statue. That inscription has been transcribed as [-]ΔΩΡ[-] [ΕΠΟΙΗΣ]ΕΝ. If its very existence and its association with this statue can in fact be confirmed, that inscription provides the partially preserved name of this statue's sculptor, "...dor...created [this statue]..." The statue and its signature would then be unique for Alexandrian art, since no other sculptor's signature is heretofore attested on a Roman copy of a Greek original, although such signatures are known, if only rarely, on other copies, such as the replica of the Wounded Amazon by Polykleitos in Rome signed by Sosikles.

El-Falaki, 1872, 51; Schreiber, 1885, 387-388; Botti, 1893, 76, no. 1895; 1898b, 36, 125, no. 13; 1898c, 65; 1900, Vest. 1; Breccia, 1914a, 286-287; 1922, 287-288; 1932, pl. XXXI, fig. 108; Adriani, 1934, no. 77; 1961, no. 63; Tkaczow, 1993, no.14; compare Bieber, 1961, 36; Capitoline, 2006, no. 57.



28. (11261) FRAGMENTARY SEATED TRIAD

Black Granite

H. 0,78 m. (Base: 1,77x1,28 m.)

Anfouchi

About 270 BCE

This imposing group composition consists of three seated figures, their parallel feet resting on an integral plinth. The left-most and central figure are undoubtedly male because their garments do not reach to the level of the ankles. This suggests, therefore, that they were depicted in the traditional Pharaonic kilt. The figure to the far right wears a Hellenistic reinterpretation of a pleated garment current in the New Kingdom which identifies her as female. This detail suggests that the triad depicts two male figures in the company of a single female figure, who is to be identified as Arsinoe II according to the accompanying inscription in hieroglyphs. It is probable that a headdress in the form of a sun disc, framed by feathers, fronting two ostrich features (no. 41, 23354), found at Anfouchi, belongs to this triad and served as the attribute of Arsinoe II. On the basis of this association, Sauneron speculated that this triad may have originally been erected in a sanctuary dedicated to Isis Pharia in the vicinity of the Mosque of Abu el Abbas, located at Anfouchi. Although inscribed for Arsinoe II, one is uncertain about whether this triad was erected during her lifetime or whether it was a posthumous commemoration. The two male figures accompanying her are best regarded as the state god Amun and her husband-brother Ptolemy II Philadelphus.

Botti, 1902a, 95; Gauthier, 1916, 237, no. 53; Porter and Moss, 1934, 4; Bothmer, 1960, xxxi, 122; Sauneron, 1960; Quaegebeur, 1971, 210, no. 6; Tkaczow, 1993, no. 2; Capriotti Vittozzi, 1998, 55-56, fig. 1; Quaegebeur, 1998, 75, 85, no. 1; Yoyotte, 1998b, 209-210; Albersmeier, 2002, no. 8; Stanwick, 2002, no. A10.



29. (11275) HEAD OF KING

Dark Grey Granite

H. 1,30 m.

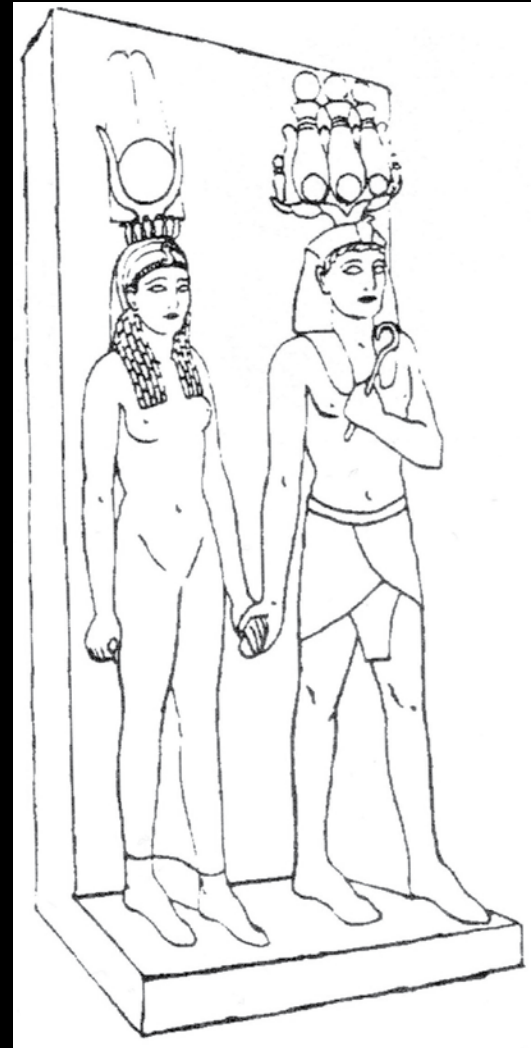
Hadra

1st Century BCE

This colossal head was discovered in the Alexandrian district of Hadra in a context suggesting the co-existence of two distinct artistic traditions, the Hellenistic, represented by the tholos-shaped circular temple, and the Pharaonic, represented by the sphinxes, as Ashton so pointedly remarks. This coeval combination of Hellenistic-Pharaonic artistic traditions is an emerging hallmark of Ptolemaic Alexandrian architectural complexes, as the recent maritime excavations in the city and the presence of the naophoroi statues of both Petobastis I and Psenptais I reveal.

The head is designed in accordance with Pharaonic artistic tenets in broad, undifferentiated planes with a concentration on frontality in a system which does not integrate the frontal and profile views in accordance with Hellenistic artistic principles. The face is dominated by enormous eyes, their lids in relief, set into equally large sockets under a brow coalescing into the bridge of the now missing nose. The mouth is horizontally aligned, with the lower lip seemingly thicker than the damaged upper. The ears are disproportionately large and have been represented frontally, again in keeping with Pharaonic design principles evident in images of Pharaohs of the Middle Kingdom, and are much lower on the head than they would be in Hellenistic ruler portraits. In like manner the hair is arranged as a series of raised planes representing curls, the individual strands of hair depicted as incisions. The inherent plasticity of coiffures exhibited by Hellenistic ruler portraits is totally absent. The figure wears an undecorated nemes-headdress fronted by a damaged and almost totally effaced serpent suggested to be a uraeus, topped by an attribute, perhaps a hem-hem crown. Traces of the curved top of a heka-scepter are clearly visible on the left hand lappet of the heavily restored nemes-headdress.

This head was found together with several fragments including part of its leg clothed in a plain kilt [Graeco-Roman Museum, G.304] and a second female bust, now in Belgium (Appendix, V, no. 5). The female statue is designed in strict accordance with Pharaonic design principles rendered in accordance with the ancient Egyptian mimetic principle and does not exhibit a single feature which can be ascribed to Hellenistic detail.



A reconstruction of the statue group after
Pierre Gilbert, 1952

Various identifications of the male statue as Marcus Antonius, Ptolemy XII Auletes, the father of Cleopatra VII, or her son Caesarion reveal just how unstable the foundations of the discipline's scientific methods really are. If the assumption that portraits — in the strict Western sense of the term — were an artistic concern in Ptolemaic Egypt, integral to the Pharaonic design principles driving the sculpting of this couple, the identification of an individual would be unequivocal and universally endorsed.

Consequently, one should rather regard the two statues as a divine couple, perhaps representing Isis in the company of Osiris, due the presence of the top of the heka-scepter on the left lappet of his nemes-headdress. Their clasped hands would certainly reinforce their spousal bond. Their disproportionately large ears would be in keeping with this interpretation because such an exaggerated feature in Pharaonic art is symbolic imbuing the figures with enhanced aural capabilities enabling them to hear oral petitions clearly.

Given the polyvalent nature of ancient Egyptian sculpture, one can, of course, argue that the couple may represent certain members of the Ptolemaic royal family because of the treatment of the hair of the male figure, here identified as Osiris holding a heka-scepter. One can then engage in an interesting, but perhaps futile, parlor game speculating about the masked identities of the principals. It seems certain that the couple should be dated to the second half of the Ptolemaic period. However, it remains speculative whether the figures can be associated with certain members of the Ptolemaic royal house.

Porter and Moss, 1934, 4; Van de Walle, 1949, 19-32; 1950, 21-55; 1952, 29-31, pl. 7; Bothmer, 1960, 132-133; Kiss, 1975, 296, note 29; Kyrieleis, 1975, 37, 73-74, 120-, 175, H5, pl. 6, nos. 1-2; Kiss, 1984, 22-23, 1119, fig. 3; Smith, 1988, 87, 97, no. 81, pl. 50: 1.4-5; Bruwier, 1989, 45-58; 1989b, 25-43; Tkaczow, 1993, no. 29; Kiss, 1998, 173-174; Ashton, 2001, nos. 34, 42; 2003, 27-28; 2004, 28-30; Gallo and Abd El-Fattah, 2002, 12, no. 12; Stanwick, 2002, nos. E1 and E2; Thiers, 2002, 393; Cheshire, 2009, 390-392.



30. (11311) STATUE OF GODDESS ISIS

White Marble
H. 1,37 m.
Center
2nd Century CE

This life-sized statue was discovered in 1906 within meters of no. 26 (10694) together with other fragments. The headless female figure is designed in the contrapposto pose with the weight of the body carried by her erect leg while the non weight bearing leg is bent at the knee and moved to one side. The plasticity inherent in the treatment of the drapery and its interaction with the flesh of the body beneath, most noticeable in the treatment of the breasts with their prominent nipples, is restricted to the frontal view because the back of the statue is only summarily worked. Adriani opines that the head and neck were separately worked and attached to the body.

The figure wears several garments with attention focused on the fringed shawl which is knotted between her breasts. This shawl is draped over her forearm on which the remains of a cornucopia, which she cradles to her body, rests. Her hair was coiffed in long tresses the bottoms of which are clearly visible on her shoulders. The knotted shawl, long tresses and cornucopia are often associated with representations of the goddess Isis and of women associated with her cult. Without an accompanying inscription or other supporting data it is often difficult to determine whether the goddess or her devotee is represented.

If Adriani's opinion that the head and its neck were separately sculpted and affixed to the statue is correct, considering that the back of the statue is only summarily executed, one can suggest that the figure represents the goddess rather than a devotee. It is more in keeping with the artistic tenets of the Roman period for divine and royal statues to be pieced and these were often placed into architectural environments with their backs to walls precluding the need to sculpt the image in the round. For these reasons, one can suggest that this figure was a representation of the goddess Isis. On the basis of parallels of technique and theme, this divine image probably dates from the 2nd century CE.

Breccia, 1906b, 223, note 1; 1906a, 5; Adriani, 1961, no. 147; Tkaczow, 1993, no. 183; compare Bianchi, 2007, 470- 505.



31. (11917) TORSO OF A STATUE OF PAN

White Marble

H. 0,57 m.

Center

Late Hellenistic Period, 2nd to 1st Century BCE

The statue is preserved from just above the ankles to the bottom of the neck. It was discovered between 1910–1911 in the foundations of a house on Horreya Street, although the precise location of the findspot and the circumstances of its discovery remain unknown. Whether the marble fragment of a hoofed foot discovered in 1985 belongs to this statue is moot.

The hirsute treatment of the legs and the design of the genitalia identify this figure as Pan, a god whose name is derived from the Greek root meaning “guardian of flocks.” His composite appearance — half man, half goat— is in keeping with the apparent divine theomorphism of Arcadia, his homeland. The goat skin is wrapped around his left arm with one of its hoofed legs falling over his shoulder. This skin serves as an effective foil against which his robust, athletic body is displayed to advantage. He holds what appears to be a lagobolon, or device for catching hares, in his left hand, and may have held a syrinx, or pipes, in the now missing right hand.

The statue can be dated to the late Hellenistic period on the basis of parallels, as comparison with a pair of satyrs now on view in the courtyard of Rome's Palazzo Nuovo suggests.

Breccia, 1912c, 13, pl. VIII, 2; 1914a, 209, no. 4; 1922, 195, no. 4; Tkaczow, 1993, no. 18; compare *Musei in Commune*, The Capitoline Museums, 2006, no. 29.



32. (14941) LOWER PART OF A DRAPED FEMALE STATUE

Aswan Granite

H. 1,10 m.

Sarapeion

3rd Century BCE (Ptolemy II-IV)

This fragment was discovered in Alexandria's Sarapeion, and represents a female figure, with her left leg advanced on an integral plinth. The statue is preserved to about the level of its knees. The figure is barefooted and wears several garments, evident by the stylistic differentiation of their folds around the ankles, the central fold of which indicates that she was wearing a shawl knotted between her breasts.

Stylistic analyses of the fragment with a view toward adducing its date are fraught with difficulties. Albersmeier presumes the statue represents a royal, perhaps having been influenced by Botti who suggested that this statue represents Arsinoe II deified, for which there is no collaborating evidence. She then dates this fragment to the period between 150 BCE - 50 CE. Ashton, on the other hand, suggests that the statue is a 3rd century posthumous representation of Arsinoe II. Such a dating is more in keeping with the suggested development of the type.

Botti, 1897a, 110, 125ff; 1898a, 186; 1900, 182; Breccia, 1914a, 186; 1922, 169; Tkaczow, 1993, no. 7; Ashton, 2001, 118-119, no. 69; 2003, 21-22; Albersmeier, 2002, 285, no. 10.



33. (14942) COMPOSITION OF A WOMAN AND YOUNG GIRL

Nummulitic Limestone

H. 1,92 m.

Center

Late 4th - early 3rd Century BCE

The exact findspot of this significant sculpture is debated, because it was first mentioned in 1798 in connection with Drovetti and Fauvel when it was suggested to have come from either the Sarapeion or one of the western necropoleis of the city. Its surfaces suffered from damage by fire in 1882 and from exposure to the elements before 1894 when it was finally placed within the walls of the Graeco-Roman Museum. Had the stone been marble rather than the local Egyptian nummulitic or shelly, limestone, the composition would rank as a masterpiece of Hellenistic Alexandrian art and would rival no. 22 (3908) as the yardstick against which the aesthetic achievement of that art would be measured.

The composition depicts a mature woman seated on a high stool-type chair. Her right arm follows the contour of her body with its lower arm resting on her thigh with the hand partly clenched. Her left arm is raised, its hand covered by the mantle which she brings to her face and which covers her head which is turned to the (proper) right and raised, as if she is gazing into the distant heavens. It has been suggested that her raised hand is holding a scroll of papyrus. The position of the arms and head of the woman are repeated in the representation of the disproportionately smaller figure of the young girl who leans against the left hand side of the older woman's body.

There can be no doubt about the Alexandrian, Hellenistic origin of this sculpture which served as a funerary monument for an elite and literate female member of Alexandrian society. Attempts to identify the principal figure as a portrait of a Ptolemaic queen, such as Berenike II, cannot be supported. A suggested dating to the 3rd century BCE would appear to be too late because of its allusions to and resonances with Attic grave stelae. A dating in the late 4th century BCE is more in keeping with its Attic artistic antecedents and models. Further support for this dating comes from comparing the style and theme of this composition with that of the woman depicted in the vignette of the sacrificing of a bull in the pronaos of the tomb of Petosiris at Tuna el-Gebel. As such the



sculpture represents an early, documented example of the suggested Atticism informing Alexandrian art in its initial stages. The putative Praxitelian stamp of that Atticism may require revision inasmuch as the faces of the two figures, even in their present state of preservation, appear to be indebted to Scopaic norms.

Le Presle, 1869, 274-276; Baruffi, 1879, 121; Botti, 1898b, 116, 126, no. 16; 1900, 185; Collignon, 1898, 221-231; Breccia, 1914a, 313; 1922, 314; Adriani, 1934, no. 100; 1961, no. 38; Beschi, 1983, 3-12, notes 46-49, pl. IV,2; Tkaczow, 1993, no. 13; compare Cherpion, 2007, 87, scene 68b, 93, scene 72 (top), 94.







34. (17533, 17534) PAIR OF STATUES OF THE MEMPHITE PRIEST PSENPTAIS I

Yellowish Limestone

H. 0,65 m. and 0,64 m.

Sarapeion

3rd Century BCE, Reign of Ptolemy III

The two statues are virtually clones of one another, suggesting that the ancient Egyptian ateliers were capable of creating duplicates which were not exclusively either sphinxes, such as the pair of Sarapeion sphinxes (in situ), or statues of their deities, such as the standing and seated images of Sakhmet, the lioness goddess erected at Thebes.

Both statues represent Psenptais with his left leg advanced and arms, held down along the sides of his body but bent at the elbow, extended slightly to the front so that the hands support a naos, or shrine, within which was presumably an image of a deity, suggested to have been Ptah, in high relief. Pharaonic statues of naophoroi were introduced into the repertoire of ancient Egyptian sculpture during the 18th Dynasty of the New Kingdom in order to articulate an increasingly closer relationship between the holder and the deity represented in the shrine. The offerer physically supports the shrine in an attitude which metaphysically affirms his aspired eternal existence in the retinue of the deity represented within. During the course of the Late Dynastic period, this symbolism was extended to include a quid pro quo relationship in which the offerer expects benefactions from the deity within the shrine because the offerer's very act of supporting the naos from behind is an expression of his desire to protect the deity.

Psenptais wears a wrap around skirt, generally associated with the Persian domination of Egypt, although its appearance is attested earlier during the 26th Dynasty. This skirt is held in place by tucking in one end, the way a modern person would secure a towel around his waist, here designed as a horizontal cylinder, ornamented with incision to suggest folds. A head of a leopard appears over each side of his upper chest. These belong to a skin representing the insignia of several classes of ancient Egyptian priests, but are here associated with the priest of Ptah at Memphis as the accompanying inscription and side lock reveal. Whether this side lock is to be

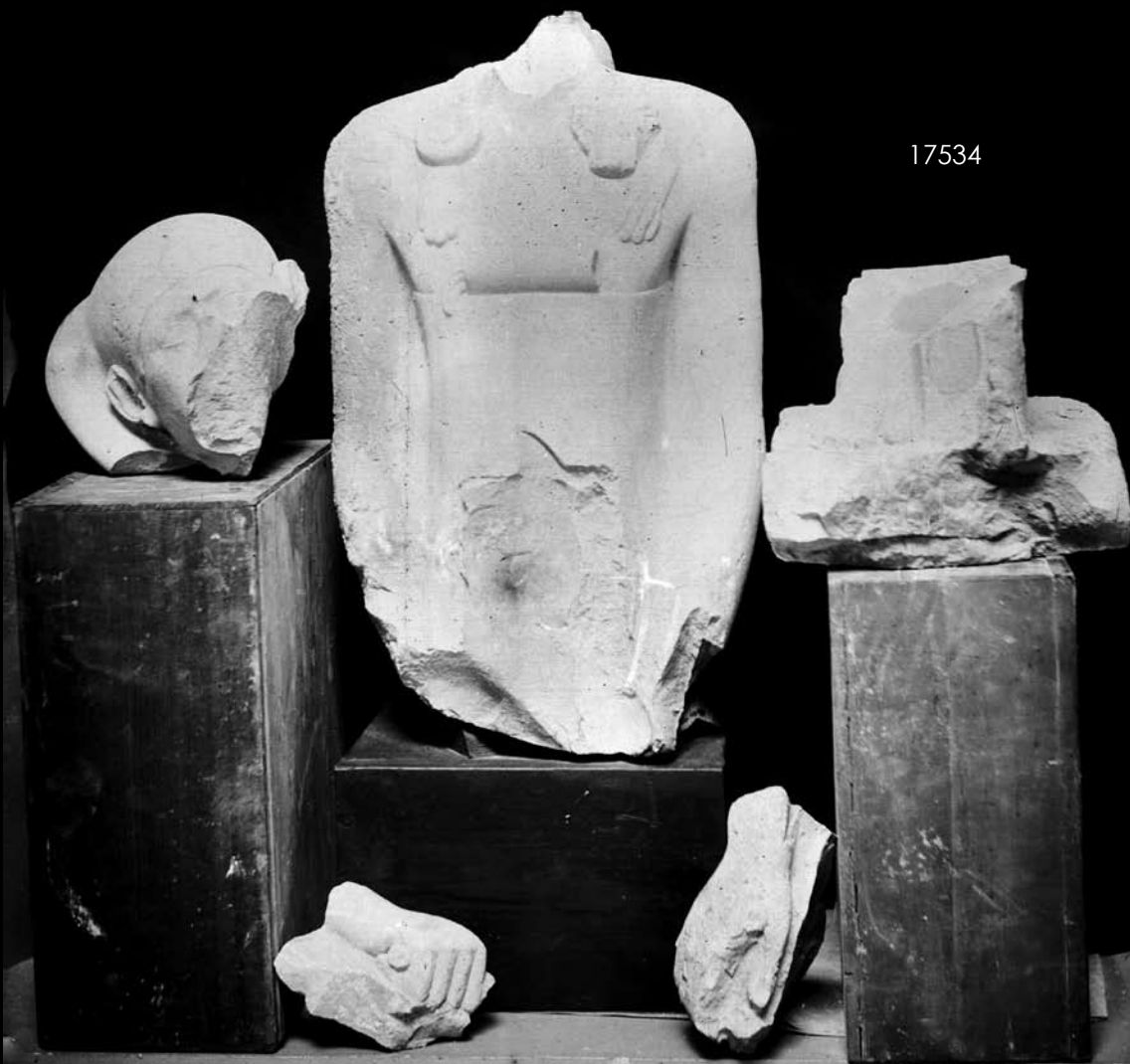


17533

understood as being attached like a false beard to his closely cropped hair, or whether one is to interpret the pronounced change of plane on the forehead as the end of a tightly fitting cap-crown remains moot inasmuch as representations of both the god Ptah and Imhotep are similarly attired.

This statue represents Psenptais I, an early member of the native Egyptian elite family attached to the cult of the creator god Ptah at Memphis. This family is exceedingly well documented in historical records from which one can reconstruct a family tree of ten generations, so closely knit that thirteen of its members were high office holders. This extensive dossier of genealogical information about the family suggests that Psenptais I exercised his authority in the 3rd century BCE under the reign of Ptolemy III Evergetes I.

Breccia, 1907, 64-67; 1914a, 167; 1922, 144; Porter and Moss, 1934, 3; Quaegebeur, 1980, 53-59, 68, 77-78; Reymond, 1981, 27-30, 105-112, no. 15; Bianchi, 1988, 128, no. 33; 2007, 41; Thompson, 1988, 138-146, especially 146; Maystre, 1992, 404-406, no. 108; Tkaczow, 1993, no. 9; Yoyotte, 1998b, 209, 212.



17534

35. (19118) PORTRAIT OF ALEXANDER THE GREAT

White Marble

H. 0,31 m.

Center

Hellenistic Period, 2nd Century BCE

This life-size head was discovered by accident during the course of one of those routine construction projects which characterize the development of the city. The crown of the head exhibits a cylindrical mortise into which a now missing (metal, gold?) diadem was originally affixed.

The features of the face, although slightly damaged, and the style of coiffure assure the identification of this portrait as an image of Alexander the Great. Gebauer assigns this portrait to his Group G, but the image has received little recognition in subsequent literature and is passed over in silence by Steward. This is all the more regrettable because this portrait of Alexander the Great is the only one of his portraits from Egypt which was actually discovered in Alexandria, the city he founded.

Breccia, 1914a, 191-192; 1922, 175-176; Adriani, 1934, no. 81; Gebauer, 1939, 91; Steward, 1993; Tkaczow, 1993, no. 19.



Replica

36. (20913) PORTRAIT OF THE ROMAN EMPEROR TRAJAN

White Marble

H. 0,22 m

Mazarita

98-117 CE

Mazarita is recorded as the findspot of this life-sized head, but one should note that both the date and circumstances of its discovery have apparently not been recorded. Although damaged and missing its lower part below the level of the lips, the physiognomic features of the face together with the coiffure assured its scholarly unanimous identification as a portrait of the Roman Emperor Trajan. Although his reign witnessed a Jewish revolt in Alexandria in his first regnal year, he did sponsor building activities throughout Egypt extending as far south as Philae. This building activity was assuredly accompanied by the erection and dedication of portrait statues of this emperor, as the epigraphic record reveals. Nevertheless, this portrait of Trajan is the only portrait of this Roman emperor to have been found in Egypt to date. It is perhaps significant that it was found in the city, perhaps erected after the quelling of the bloody revolt.

Kiss, 1984, 56, figs. 111-112; Tkaczow, 1993, no.187; compare Ben Zeev, 2005; Kayser, 1994, 35-38, nos. 8-9.



37. (20931) STATUE OF A YOUNG MALE

White Marble

H. 0,96 m.

Eastern Suburb, Hagar el Nawatieh

1st-2nd Century CE

The figure is designed in accordance with the principles of the *contrapposto* attitude with the weight of the body supported by the erect right leg while the non-weight bearing left leg is moved to the front and turned aside. The figure wears a mantle draped in an unusual manner in that it is thrown across the back of the shoulders, then drapes, scarf-like, across a portion of the upper chest. Although it is secured at the right shoulder with a circular brooch, the mantle extends along the back of the body and reemerges at the level of the right hip from where it continues to cover the weight bearing leg to the level of its ankle. This arrangement of the drapery and the unusual attitude of the non-weight bearing leg would seem to suggest that this variation of a classicizing Polykleitian nude male youth is to be understood as a mythological rather than a mortal figure. That impression would seem to gain support from the observation that the figure stands on an integral base and is supported by a strut of unusual design, not the expected tree trunk, into which is sculpted in raised relief an Egyptianizing figure of the god Osiris. Breccia's suggestion that this monument was funerary may have been based on the presence of the figure of Osiris, but is well worth considering and can perhaps be furthered. The nude youth may perhaps represent Horus, son and avenger of Osiris.

A dating of this sculpture to the Roman period seems assured. The combination of a classically designed figure in a composition which includes an isolated and separated figure sculpted in an Egyptian idiom is consistent with the decorative programs of the painted Alexandrian tombs of the Roman period. In these one habitually encounters the juxtaposition of registers designed either according to Pharaonic or Classical conventions, but the two styles are compartmentalized and are never mingled in one and the same register.

Breccia, 1921, 20; Grimm, 1975, 123, pl. 130, 1; Graindor, 1939, 96-97, no. 44, pl. XXXVIII; Tkaczow, 1993, no. 204.



38. (21992) COLOSSAL HEAD OF A LATE PTOLEMAIC QUEEN

Nummulitic Limestone

H. 0,80 m.

Mazarita

Second half of the 3rd Century BCE

The material, nummulitic, or shelly limestone of this sculpture suggests that it was sculpted in Egypt, perhaps in an atelier located in Alexandria itself, because this type of stone is characteristic of the Alexandrian landscape. The design of the oval face features large eyes, their upper and lower lids clearly defined, set into shallow sockets beneath a brow which coalesces into the wide bridge of the nose, ending in flaring wings. The tip of the nose is missing. The horizontally aligned mouth exhibits fleshy lips, the lower thicker than the upper, and is designed as a faint cupid's bow, which in the profile view appears to project over the lower lip. The arrangement of the hair exhibits anomalous features, and is coiffed differently and seemingly incoherently above and below the fillet, adorned with a series of raised bosses, perhaps to be understood as rosettes. The fillet itself exhibits an abrupt change in direction at the point at which it is adorned with two of those.

A uraeus rises from beneath the hair resting directly on the forehead. A modius, or circlet of uraei, rests on the crown of the head and exhibits a mortise for the attachment of a now missing attribute. The presence of the back pillar suggests that the image is considered to be a Pharaonic, rather than a Hellenistic work. This suggestion is furthered by the sculptor's approach to the subject because the front and profile views are not integrated. The anomalous appearance of the coiffure in the profile view with differing treatments of the locks above and below the fillet and the lack of integration between that coiffing and the chignon, resembling an after thought, would indicate that the artisan responsible for its creation was not intimate with the sculptural advances pioneered by the Greeks from the 4th century BCE.



The dating of this colossal head to the Ptolemaic period seems assured, but the lack of agreement on chronological indices accounts for the ideosyncratic dates assigned to this head by various scholars. The corpulence of the face with the treatment of its lips and the absence of a pout suggest that this sculpture was created during the first half of the Ptolemaic period.

Breccia, 1931, 264-265, no. 8, pl. 29: 1,3; Tefnin, 1969, 95; Kyrieleis, 1975, 119, 184-185, M10, pl. 103, no. 4; Brunelle, 1976, 92-93; Wildung and Grimm, 1978, no. 117; Tkaczow, 1993, no. 22; Svenson, 1995, 88, 223, no. 116, pl. 39; Ashton, 2001, 104, no. 45; Walker and Higgs, 2001, 53, no. 17; Albersmeier, 2002, no. 13; Stanwick, 2002, no. C19; Thiers, 2002, 394; Ashton, 2003, 25.



39. (22158) BUST OF SARAPIS

White Marble
H. 0,81 m
Sarapeion
2nd Century CE

The god is crowned with a kalathos decorated with a floral motif in flat relief, symbol of fertility. He bears the characteristic rich cloak, the coiffure with spiraling curls arranged fringe-like across the forehead as well as a beard.

Breccia 1931, 260-261; Adriani 1961, no.157; Tkaczow 1993, no.160A; Andreae, 1995, 253-258, notes 77-78; Grimm, 1998, 86, fig. 85b; Ghisellini, 1999, 1067; Walker and Higgs, 2001, 73-75, no. 52.

For further discussion and bibliography on Sarapis see no. 23.



40. (22194) STATUE OF A PRIESTESS OF ISIS

White Marble
H. 1,20 m.
Abu Nawatir
2nd Century CE

This draped, headless statue of a female figure was discovered in 1910 on private property at Abu Nawatir during the course of construction activities. She is shown standing, her feet wearing shoes, in the time-honored contrapposto pose on an integral plinth. Her right arm is enveloped in her garment and is bent at the elbow with its hand placed below her left breast. Her left arm is held parallel to the side of her body with its hand holding a floral garland in the form of stylized flowers and an ear of wheat. This example is one of three virtually identical statues, the second in the Graeco-Roman Museum (20917) and the third, the present whereabouts of which are not known, was once in a private collection and exhibited at a café at Ramleh Station in 1911). All three were found at approximately the same time at Abu Nawatir, but apparently in different loci.

The shawl of 20917 is ornamented with a rich array of symbols associated with the goddess Isis and that statue holds a hand garland not unlike the one held by the statue under discussion. All three statues probably depict women associated with the cult of that goddess. Their design is congruent with that utilized for statues of similarly draped women throughout the Roman Empire, many of which, like this trio, are to be dated to the 2nd century CE. These statues appear to have been honorific in nature, erected in sanctuaries or other public spaces, although their use as funerary memorials cannot be excluded insofar as work at Abu Nawatir has brought to light remains of a sanctuary and settlement as well as those of a necropolis.

Breccia, 1912c, 11; Adriani, 1934, 32-33; 1963, 251-251; Tkaczow, 1993, no. 203.



41. (23354) FRAGMENT OF A STATUE (CROWN)

Aswan Granite
H. 1,34 m.
Anfouchi
Ptolemaic Period

Fragment of a colossal statue in the form of an element of a crown: a double feather with the solar disc between two horns.

Breccia, 1921, 55; Adriani, 1934, 36, fig. 8; Sauneron, 1960, 104ff; Adriani, 1963, 59; Fraser, 1972, 55, note 126; Tkaczow, 1993, no. 3; Albermeier 2002, no.15



42. (23360) HERMES DIONYSOPHOROS

White Marble
H. 0,79 m.
Center
1st Century CE

The statue, preserved from the juncture of the neck and shoulders to the level of the thighs, depicts a robust, nude youth wearing a chlamys draped over his shoulders and falling down his back which is secured at the shoulder. This statue resembles Greek models introduced during the late 5th and 4th centuries BCE and compares favorably with the torso of Meleager (no. 16, 3863), and reveals the longevity of that formulation for representing a nude male figure. This example is dated to the 1st century CE. Traces of a child on the left shoulder suggest that this sculpture was originally a group composition depicting Hermes carrying the infant Dionysos, a variation of the same theme represented by a statue found in the Heraion at Olympia which is attributed to Praxiteles.

Adriani, 1961, no. 71, fig. 140; Tkaczow, 1993, no. 171.



43. (24006) DRAPED MALE FIGURE WITH A CAPSA FOR PAPYRI SCROLLS

White Marble
H.1,92 m.
Minet el Bassal
About 300 CE

This statue was accidentally discovered in 1935 during earthworks carried out in the city's western district of Minet el Bassal bordering that of Gabbari, in the area between the streets of Kubri el Qadimi, Bariguis (Briggs?), and Sakellaridis. Continued work in the area from 1935-1936 led to the accidental discovery of a maze of hypogea. Only those in Gabbari were scientifically excavated by the Centre d'Études Alexandrines beginning in 1997.

The statue is almost completely preserved, missing only part of the lower left arm and its hand. It depicts a draped, male figure, standing in the contrapposto pose on an integral plinth on the (proper) right back edge of which is a capsas, or receptacle for scrolls of papyri, which serves as a strut. The size of the head in relation to that of the body is disproportionately small. The physiognomic features of its face indicate that it is a Roman portrait. The pupils of the eyes are marked in relief and the hair is worked en calotte. Tkaczow suggests that the short, curly beard was worked with a burin. The statue was designed to be viewed from the front because its back is only summarily worked.

The fact that the statue cannot be associated with the hypogea in the locus in which it was found does not negate the suggestion that this draped male figure is a funerary monument. Whereas Adriani assigned the statue to the late 3rd century CE, Bonacasa suggested that it was sculpted in the 4th century CE. Whereas there are certain stylistic features in the seemingly schematic treatment of the eyes and of both the hair and the beard which anticipate the style of Late Antiquity, the treatment of the flesh of the face and in particular the plastic treatment of the drapery style are more in keeping with a Diocletianic rather than a Constantinian date.

Adriani, 1940, 132-134, pl. LXXII-LXXIII; 1963, 160, no. 115; Bonacasa, 1983, 131-138; Tkaczow, 1993, no.155.



44. (25544) STATUE OF A HEROIC NUDE MALE

White Marble

H. 1,90 m.

Mustapha Kamel

This monumental, heroic nude statue, preserved from the level of the knees to the neck, was discovered under unknown circumstances in 1938 in the eastern district of Mustapha Pasha in a private residence simply called the Villino Rofé.

Designed on the basis of the Polykleitan canon of the 5th century BCE, the articulation of the tripartite division of the muscular, athletic torso is consummately handled, and recalls the treatment of torsos of the hero Heracles. Adriani suggests that the right arm was extended with its hand perhaps holding a scepter (?), while the left may have been holding part of a cloak which served as a foil against which the body could be more readily appreciated.

The academic consensus regards this monumental torso as a depiction of a Roman emperor, whom Kiss would identify as Commodus, making it the only known representation of this emperor to have survived from ancient Egypt. At least two dedicated statue bases mentioning Commodus are attested (Alexandria Graeco-Roman Museum 45 and 162). Commodus was another Egyptophile who is said to have shaved his head in imitation of that practice by Egyptian priests and to have paraded about wearing a mask of Anubis.

Adriani, 1961, 44, no. 68; Kiss, 1984, 69; Tkaczow, 1993, no. 200; compare Kayser, 1994, 38-39, no. 10, 146-148, no. 81; Bricault, 2001, 29-42.



45. (27066) TOGATUS WITH A CAPSA OR CASE FOR PAPYRUS SCROLLS

White Marble

H. 1,65 m.

Eastern Suburb, between Ibrahimieh and Sidi Gaber

Early 4th Century CE

This headless, male figure, dressed in a Roman toga is depicted in the contrapposto attitude with the weight of the body carried by the erect leg while the non-weight bearing leg is bent at the knee and moved to one side. He stands, wearing sandals of the calcei type, on an integral plinth to the (proper) right side of which is a capsula, containing scrolls of papyrus, which acts as a support.

The figure may very well have served as a funerary monument as comparison with no. 43 (24006) suggests. The treatment of the folds of the toga are more abstract and linear than the treatment of the folds of the drapery of 24006. This observation along with the treatment of the diagonal fold of the toga across the chest and the relative length of its sinus, or reversed C-shaped configuration of the garment over the right knee and across the left wrist, suggests a dating into the early decades of the 4th century CE.

Tkaczow, 1993, no. 193.



46. (P.12072) STATUE OF A PTOLEMAIC RULER

Grey Granite

H. 0,65 m.

Sidi Bishr

2nd Half of the Ptolemaic Period

This uninscribed bust depicts a pharaoh. The design of his torso emphasizes its sternal notch and pectorals, although these are simply modeled in broad planes without attention to the concomitant anatomical detail that one usually encounters in Hellenistic sculptures of robust adult males. His face is likewise modeled in broad planes with relatively large, rimmed eyes, set closely together in sockets beneath a slightly projecting brow which must have coalesced into the bridge of the now damaged and mostly missing nose. These eyes have been designed frontally with the result that there is no integration of the frontal and profile views, as one would expect in the design of an image of a ruler in the Hellenistic sculptural idiom. This lack of integration is further exhibited in profile views in which the physiognomic features of the face, which contribute to the perceived pout, occupy a very narrow vertical section of the block of stone from which the image was sculpted. The outer edge of the eye does not extend for any great distance to the ear so that the intervening space is left as a broadly modeled, undefined plane.

The mouth is horizontally aligned with thin lips set into a face imbued with faint signs of age in the form of almost imperceptible naso-labial furrows and an articulated chin, the convex design of which imbues the face with a pout. His hair is coiffed in two rows of horizontally aligned small locks, the individual strands of hair of which are indicated by incision. He is wearing an undecorated, plain nemes-headdress, the front edge of which is hemmed by a raised fascia, fronted by a serpent whose coils are arranged horizontally. The footprint of the missing head and relative narrow width of that footprint which does not conceal the loops of the coils suggest that the serpent is to be identified as an asp rather than as a cobra. This detail is apparently overlooked by most repetition, despite the fact that most would concede that the asp rather than the cobra is a diagnostic marker of Pharaonic works of art created during the 30th Dynasty.

Such a detail is overlooked by all commentators who are fixated on comparing the head's anatomical features with two-dimensional representations in a much smaller scale in order to adduce an identification.



Received wisdom maintains that images of royals and deities exhibiting what a Western commentator would describe as a pout are to be assigned to the second half of the Ptolemaic period. Such a facile assessment fails to acknowledge that such a pout is already present in Pharaonic statuary of 26th Dynasty, and in and of itself, is not an index of chronology.

To this observation must be added a third, namely the treatment of the hair which is ornamentally designed and does not rise organically from the skull. Close comparison with the treatment of hair on mature, adult males in Hellenistic idiom reveals that the locks of hair are plastically rendered and do not rely exclusively, as here, on linear adjuncts for their articulation. The treatment of the hair and of the face with its pout are, therefore, unequivocally indebted to Pharaonic Egyptian norms.

The coiffure, strictly designed and executed in accordance with Egyptian artistic tenets, is a sign of decorum suggesting that this chosen mode of self-presentation depicts the pharaoh as a foreigner, perhaps a Hellen. Without an accompanying inscription or a more specific archaeological context, one can only suggest that this bust depicts a Ptolemy, who ruled during the second half of the Hellenistic Period.

Smith 1988, no. 65; 1996, 209-210; Grimm 1998, 124; Rogge 1999, 90; Walker and Higgs 2001, 60-61, no. 27; Stanwick (2002), 78-79, D20.



47. THE MEHAMARA COLLECTION

This remarkable collection of marble sculpture representing members of the Classical pantheon was accidentally discovered in 1973 in the area between Gamal Abdel Nasser Street and Sidi Bishr Station. All of these statues appear to have been sculpted from a greyish-white marble, the characteristic color of which suggests that the marble was imported from the islands of the Marmara Sea, between the Balkan Peninsula and Anatolia.

A stylistic analysis of the group as a whole suggests that all of these statues were created in a single sculptural atelier operating from the end of the 2nd to the beginning of the 3rd century CE. On the basis of their shared dimensions, which are not monumental because none of the figures exceeds 1.5 meters in either length or width, one suggests that this group once adorned a rich residence located within the city of Alexandria, although no architectural remains of that putative residence were identified at the time of their discovery. Their excellent state of preservation suggests that the entire cache may have been removed from the residence with the objective of purposefully and very carefully burying the group at some distance from that residence in an effort to conceal their existence from zealous Christians who were intent on destroying the pagan memory of the city. This alleged pogrom is suggested to have taken place in the 5th century CE.

There are thirteen objects recorded in this cache, namely, Nilus (29448), Harpocrates (29450), the infant Dionysos (29451), Hygeia (29453), Asclepius (29454), Mars (29455), Aphrodite and Eros (29456), a statue of Isis or her priestess (29459), a table support (29460) in addition to a headless statue of a female figure, a head of a young woman, a figure identified as Ceres, and a sphinx. The first nine, with their corresponding inventory numbers, are on loan to the Antiquities Museum of the Bibliotheca Alexandrina, for all to enjoy, and are here presented because of their representation on the glass negatives. To that number has been added the statue of Euthenia (24124), which was a gift to the Graeco-Roman Museum in 1936 from Baron Charles de Menasce.

Adriani, 1961, pls. 89-96; Gassowska, 1977, 99-118; Daszewski, 1990, 86-105; 1991, 61-66; Hannestad, 1994, 123-126; Bakhoun, 2002; Kiss, 2007, 187-206; La Rocca, 2011, 211-215;



47A. (29448) NILUS

Marble

0,60 m. (Length)

The ancient Egyptians did not worship the River Nile as a deity, but personified the fructifying annual flood as the god Hapy. The Greeks and Romans on the other hand did worship rivers which they personified as older gods representing them with full heads of long locks and flowing beards and mustaches, often depicted, as here, reclining. Several details allude to the role of the River Nile personified as Nilus, the source of bounty and prosperity. These details include his corpulent body and the two attributes he holds. The cornucopia symbolizes abundance in general and the stalks of wheat refer in particular to Egypt's role as the bread basket of the ancient world. The association of Nilus with the agricultural bounty of the land is furthered stressed by the presence of the lotus buds which adorn the fillet in his hair. The annual flooding of the Nile was measured in cubits, each of which might be personified as a nude male child, but here they are collectively represented by a single boy. The presence of a hippopotamus on which Nilus rests his left elbow visually reinforces his identification.

47B. (24124) EUTHENIA

Marble

0,73 m. x 1,39 m. x 0,29 m.

The find spot of this statue cannot be verified, because it was presented as a gift to the Graeco-Roman Museum in 1936. It is included here because of its possible relationship to Nilus (29448), and because it is presently exhibited in the Antiquities Museum of the Bibliotheca Alexandrina in the gallery devoted to the eight other marbles from Mehamara. This statue represents Euthenia, a personification of the agricultural bounty of Egypt caused by the Nile's annual inundation. Her design shares many features in common with Nilus (29448), including the turn of the head to the (proper) left. Euthenia's hair is coiffed in cork-screw locks (compare no. 9, 3275) and she wears a knotted costume (compare no. 30, 11311) which exposes her breasts and suggests her fecund characteristics. Her association with the Nile's annual inundation is suggested both by the presence of eight nude lads, each symbolizing one cubit's rise in the height of the Nile's flood and by the cup she cradles in her left hand, from which the flood waters pour forth. These waters are also suggested by the treatment of the integral plinth on which she reclines. Just as Nilus rests his elbow on a hippopotamus, so, too, does Euthenia rest her arm on a sphinx which serves as a visual marker that she is to be associated with Egypt and the Nile. The image of Euthenia was a popular device on any number of coins issued by the Roman emperors from Augustus to Antoninus Pius.



47c. (29450) HARPOCRATES

Marble

H. 0,62.5 m.

The nude figure of Harpocrates was sculpted on an integral circular plinth, profiled, in the contrapposto pose with the weight of the body carried by the erect leg. His garment draped over a support serves as the statue's strut. His only attribute is a crescent moon secured to a diadem worn over his thick hair of full, curly locks, ornamented by incisions and drilling. He places the index finger of his right hand to his lips. This gesture has a long tradition in ancient Egyptian art where it served as a marker of childhood, the analog of a modern child's habit of sucking its thumb. In the Roman period the gesture gained added significance because it was interpreted as a sign of secrecy. The gesture implied that Harpocrates was warning those around him to keep quiet, colloquially "to shush," in order not to reveal the secrets of the cult to outsiders.

47d. (29451) THE INFANT DIONYSOS

Marble

H. 0,36 m., 0,44 m. with its Base

Despite its relatively small size and damage, designed from a single block of translucent white marble, this sculpture must be regarded as a tour de force. The sculptor was able to combine the figure of a nude youth in the contrapposto pose standing against a tree accompanied by a collared feline which serves to identify the youth as the infant Dionysos. The lace-like quality of the composition with the removal of most of the negative tone and the subtle reliance on small struts, such as that on the left thigh, enhance the visual attraction of this delightful sculpture. Among the objects from Mehamara, this sculpture is rivaled only by that of Aphrodite (29456). Together, these two sculptures reveal the quality and aesthetic achievement of Alexandrian ateliers during the Roman period, and this quality is also manifest in the magnificent marble group found at Ras el-Soda.



47E. (29453) HYGEIA

Marble

H. 1.15 m.

The statue, again designed standing on an integral plinth as are most of the works of art from Mehamara, depicts a matronly female figure in the contrapposto attitude wearing sandals. The sculptor appropriated as his model a female statue type developed during the 5th century BCE which he tweaked in order to transform it into a depiction of Hygeia. The goddess stands columnar like with her arms bent at the elbows and extended. Hygeia is the personification of health and was known as the daughter of Asclepius (29454) with whose cult she was often associated.

47F. (29454) ASCLEPIUS

Marble

H. 1.22 m.

This statue is to be paired with that of Hygeia (29453) and depicts a mature god standing on an integral plinth. The design of this statue is in keeping with that of Hygeia because both are reinterpretations of types developed in the 5th century BCE. In this work, Asclepius sports a full head of thick hair, as well as a beard and mustache. His costume is draped asymmetrically over his torso in a conscious effort to exhibit his robust, athletic physique. The serpent entwined around the tree trunk serving as a strut identifies this figure as Asclepius, whom Homer calls the blameless physician. From the late Classical period onward, his parentage is divided into two conflicting genealogies, although most support Apollo as his father and the centaur, Charon, as his teacher. In this representation Asclepius holds an unusual attribute, an egg, in the hand of his lowered right arm. The presence of this egg alludes to a rare episode according to which a certain Alexander, characterized as a notorious false prophet, staged an epiphany of the rebirth of Asclepius from an egg, which then took the form of a serpent. The association of that episode with this statue suggests that collaboration among Alexandria's intelligentsia, which took root in its famed Hellenistic Library, was still vibrant and flourishing in the Roman period.



47G. (29455) MARS

Marble

H. 0,97 m; 1.14 m. with its Plinth

The statue represents the god of war, Mars/Ares, wearing boots, a helmet and a traditional cuirass over which is draped a cloak. His raised right hand holds a lance, his lowered left hand his shield. The pose and costume are those frequently attested for depictions of Roman emperors as victorious generals, but these imperial depictions never include helmets and shields. One gains the distinct impression that this representation of the god of war is loosely modeled on earlier depictions of deities, and may, in its own way, be making an allusion to the famed cult statue of the Athena Parthenon by Pheidias within the Parthenon.

47H. (29456) APHRODITE AND EROS

Marble

H. 1.03 m.

This sculpture must be regarded as a singular masterpiece created during the Roman period. Its exceptionally competent sculptor has designed a composition in which almost every piece of negative stone has been removed in order to create a work in which almost every element is in the round. In order to enhance that effect, this master has rotated the bodies of both the goddess and god in such a way that their heads are turned on the vertical axes of their respective bodies so that the spectator is invited to walk around them. One can gain an enhanced appreciation of this in-the-round effect by observing that in some other cases, Roman sculpture created in Alexandria was designed frontally with the result that the backs were often only summarily treated and remained in a relatively flat condition (compare no. 43, 24006). The goddess is depicted standing on one leg, the other leg is bent at the knee and raised in the act of apparently removing her sandal. The other sandal is already lying on the ground. She is wearing armlets in the form of serpents and a tiara in her hair. Eros/Cupid stands on her garment, thrown over the top of a vase, as he reaches out in what appears to be an attempt to prevent her from falling as she attends to her sandal.







471. (29459) Isis

Granite

H. 0, 40 m.

Roman Period

The female figure is depicted frontally, standing straight with the sandaled feet close together, standing on an integral plinth. The figure is completely wrapped in an enveloping costume from which only the neck, the head and toes protrude. The size of her head is somewhat disproportionately large in comparison with that of her body and is characterized by a corpulent face with almond-shaped eyes with pupils plastically rendered and a narrow mouth with fleshy lips, comfortably centered under the wings of the nose. She is depicted wearing a segmented wig, which frees the ears with the treatment of the lappets evoking corkscrew locks.

The costume is dominated by a pronounced vertical fold which begins with a V-shaped gathering of the material at the navel and which descends between the legs along the body's axis of symmetry. A recent investigation of this statuette along with a corpus of others suggests that we are dealing with a depiction of Isis whose imagery has appropriated iconographical features associated with Osiris. We thank our colleague Mervat Seif el-Din for sharing her thought on this corpus and look forward to her publication.

See, Mervat Seif el-Din, "Some Iconographic Images of Isis in the Graeco-Roman World," delivered at a conference held in Marsala, Sicily in 2011, in press.



48. THE GROUP OF CULT STATUES FROM THE SHRINE OF THE EGYPTIAN DEITIES AT RAS EL-SODA

This group of sculptures, discovered on 29 October 1936, is justifiably the single most important find of Classical marbles ever excavated in Egypt. Their dedication in a temple to the Egyptian deities was the result of a private initiative as was the group discovered at Mehamara. Both groups reveal a high level of aesthetic achievement and should serve as a reminder that Alexandria was undoubtedly home to a significant sculptural school transforming imported marble into world class works of art during the course of the Roman period. The group from Ras el-Soda is to be dated to the 2nd century CE.

Adriani, 1940, 136-148; Castiglione, 1968, 128, note 119; Quaegebeur, 1981, 131-143; Bianchi, 1988, 148-149, no. 136; Grenier, 1990; Marcade, 1996, 98-99; Winand, 1998, 1079-1089; Etienne, 2001, 95-100; Adembri and Mari, 2006, 10 and 12; Bianchi, 2007, 470-505; Naerebout, 2007, 506-554; Benaïssa, 2010, 67-76.



48A. (25783) ISIS

Marble

H. 1,85 m.

This statue is universally identified as an image of the goddess Isis, and is the single most famous sculpture from Ras el-Soda. The nature of her corkscrew locks and knotted costume, which cannot be related to a description in Apuleius, have been discussed at length elsewhere so that one must only note here that neither of these features is an exclusive index of the goddess. She holds a sistrum, or sacred pail, in her lowered left hand, traditionally associated with sacred water. In the hieroglyphs, the situla puns with the noun for a human breast, often used in Egyptian tradition as a reference to Isis in association with her frequent depictions as the mother nursing her divine child. Her raised right arm is entwined with a serpent, which has been recently restored, although its presence was astutely suggested over 20 years ago by Grenier. Her headdress consists of ears of wheat supporting cow's horns framing a sun disc fronted by a uraeus in relief behind which are two ostrich plumes. As Grenier so astutely observed, this is the only preserved monumental sculptural image of the goddess Isis standing with her foot on a crocodile which appears to correspond with the now missing Isis Triumphant from Hadrian's Villa at Tivoli, which disappeared in 1704 and is only known from an engraving by Randon. She places her left foot on the back of a crocodile in an attitude which has traditionally been interpreted as symbolic of the triumph of good over evil. That interpretation has been successfully challenged by Quaegebeur who regards the pose as 'beneficial'.

48B. (25784) HARPOCRATES

Marble

H. 1,20 m.

The child god is depicted as a nude adolescent, rather than as a child (compare Harpocrates from Mehamara), in the contrapposto attitude indebted to Praxitelian norms of the 4th century BCE. His non-weight bearing leg is bent at the knee, moved to one side, with its foot resting on a rock. His garment is draped over a pillar serving as a strut on which he rests his left forearm, the hand of which holds a damaged attribute, which appears to be a miniature cornucopia, as comparison with a similarly designed Harpocrates from Hadrian's Villa suggests. He raises the index finger of his left hand to his lips to indicate that he is the guardian of the cult's secrets.



48c. (25785) HERMANUBIS

Marble
H. 1,25 m.

This statue represents a draped athletic male figure with his sandaled feet standing on an integral plinth and resting against a tree trunk which serves as a support. He is identified as a new iconographic type, introduced into the pantheon of Roman Alexandria, and generally called Hermanubis, despite the caveat raised by Benaissa. This god is a syncretistic deity in whom the characteristics of Anubis, the jackal-headed god of embalming, and those of Hermes, the Greek god charged with leading souls to the hereafter, are combined. He is clean shaven with a full head of thick curly locks on which he wears a modius fronted by a stylized palm frond. His left hand holds a second, more clearly defined, palm frond set into a sword-like hilt emblazoned with a circular device. The attribute in his lowered right hand may very well have been a caduceus, the top of which has attracted the attention of his accompanying dog, clearly intended as an allusion to the jackal with whom Hermanubis was associated. The substitution of a dog for a jackal may have been motivated by the association of Anubis with the dog in numerous Greek texts.

48d. (25787) OSIRIS HYDREIOS WITH A NEMES HEADRESS

Marble
H. 1,07 m.

This object is in the form of a vase resting on a wreath, its lid in the form of a head covered by a nemes headdress crowned with plumes supported by horns, fronted by a sun disc and flanked on each side by an uraeus. The body is decorated with figures of deities in the center of which a winged scarab pushes a sun disc, above which is an ornamented pectoral on which two falcons perch.



48E. (25786) OSIRIS HYDREIOS WITH AN ATEF CROWN

Marble
H. 0,95 m.

This vase likewise rests on a floral wreath but its head wears a stylized atef crown. The body of the vessel is covered by a draped costume fronted by a ladder-like motif which may be regarded as either a stylized broad collar or stylized mummy bandages. There is a sun disc cradled by two uraei below.

These two objects belong to a classification which without a doubt represents the most enigmatic of all 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, but every known example of this type was created during the Roman period, not earlier, when the practice of manufacturing Canopic jars for funereal purposes had long since ceased.

The representative examples of that classification 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 the plumes, attested from the reigns of Galba to Gallienus. These two examples are representatives of those two types, but the ornamentation of each given type is never repeated because no two examples are ever the same.

It had long been assumed that one type was to be associated with the goddess Isis and the other type with her brother-husband Osiris, but several scholars have rejected that suggestion because both types, as represented here, may 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 (which is subject to revision as the result of on-going scholarly investigation) suggests that these vessels, which are never hollow and were never intended to serve as lidded containers, are associated with water as a source of life after death and as the means by which the faithful might conquer death. The body of the god Osiris is merged into that water symbolically uniting the two as one. These vessels might also serve as cult vases for Osiris which could be carried in processions with veiled hands, but they might also function as one of the forms in which the deity could be worshipped, as these two examples from Ras el-Soda demonstrate.



48F. (25788-25789) FOOT ON AN INSCRIBED PEDESTAL

Marble

H. 0,28 m. and H. 1,02 m.

The sandaled right foot on a rectangular plinth crowns a pillar inscribed in nine lines of Greek in which Isidoros, the monument's dedicator, claims that he dedicated this foot to a deity, whom he does not specifically name, as a result of having recovered from a near fatal fall. There is no specific reason — according the inscription — for connecting this dedication exclusively with Isis, while feet, although associated with Isis as ex-votoes, are also associated with Sarapis as well as with other deities.

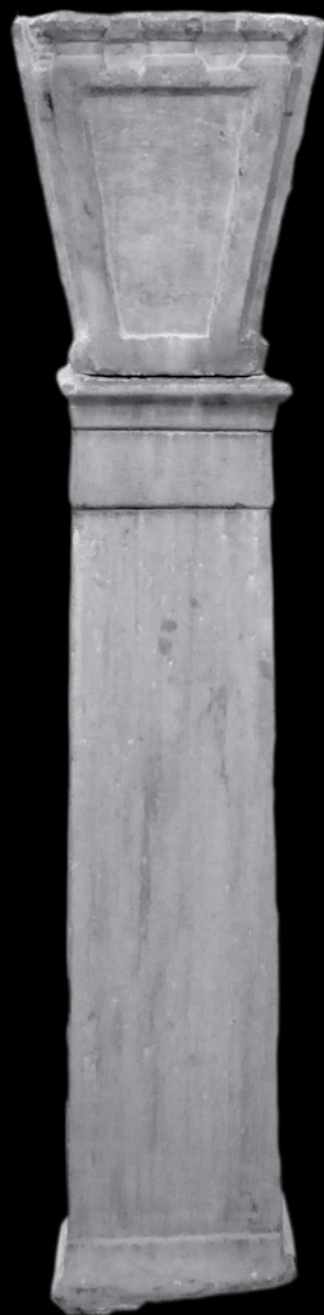
The foot and its inscription serves to illustrate that this shrine at Ras el-Soda was the result of private initiative rather than state sponsorship, and that it should be considered a shrine to Egyptian deities in general rather than to specific deities, such as Isis or Sarapis, because Isidoros passes over the name of his deity in silence.

48G. (25790-25791) ALTAR

Marble

H. 1,10 m.

This altar was discovered with the complex of statues from the shrine of the Egyptian deities at Ras el-Soda and was used in the celebration of the cult.



48H. PAIR OF SPHINXES

Black Granite

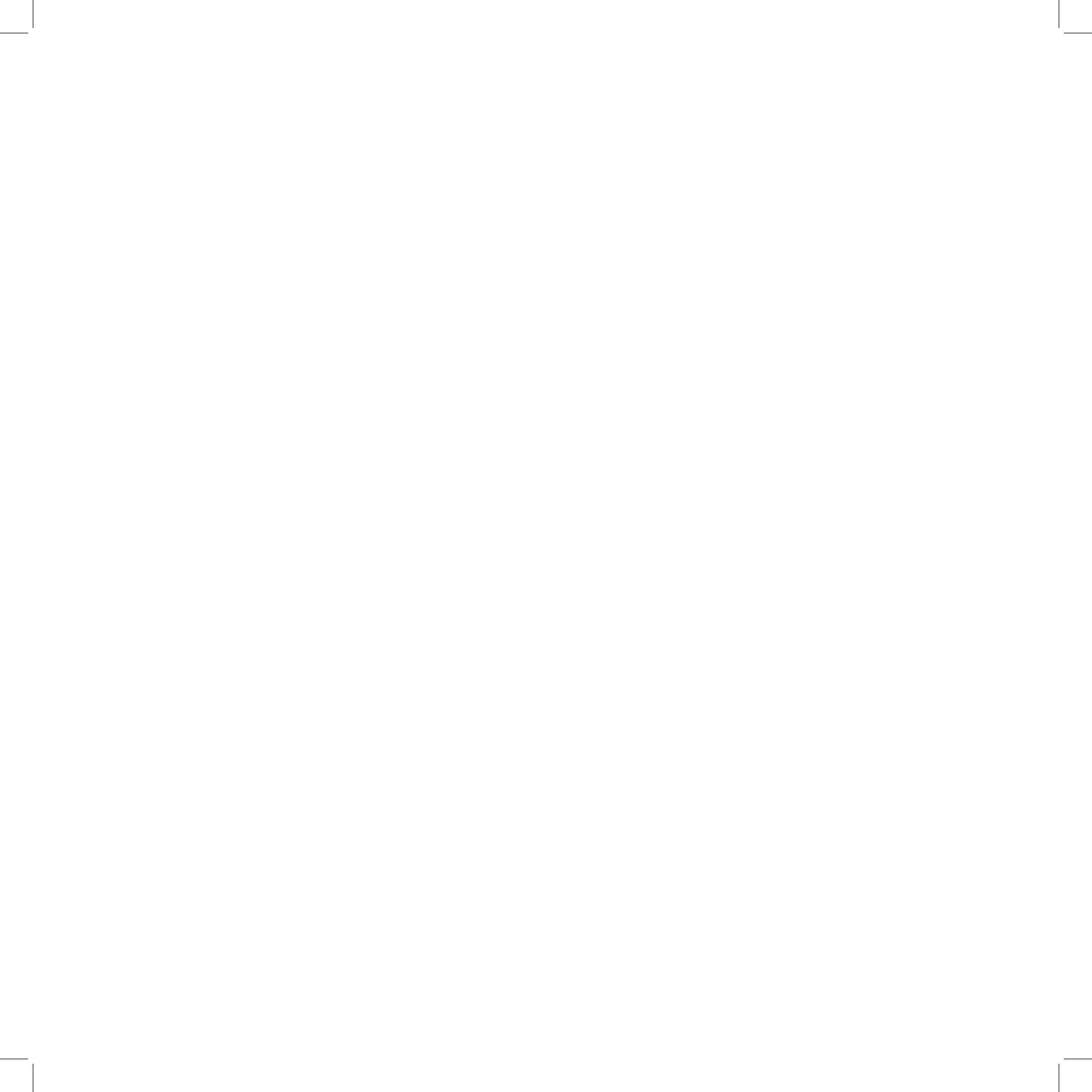
H. ca. 0,30 m.

Each of these two sphinxes, found at Ras el-Soda, depicts a composite, recumbent beast resting on an integral plinth. Both are shown wearing a plain nemes-headress, its band over the forehead, adorned with a uraeus. Although weathered, the features of the corpulent face of the first sphinx (above) are dominated by almond-shaped eyes, a rather bulbous nose, and a mouth with thin lips, their corners drilled. The rib cage of the chest is clearly visible. The head of the second sphinx (below) are less weathered and its physiognomic features are crisper despite the fact that the head had become separated from its neck and is currently attached break-to-break. The damage extends to a prominent crack along the left shoulder and forepaw and its body, particularly the area of the rib cage which is less well articulated than on the first sphinx. One suggests that this pair of sphinxes is to be dated to the Roman period because of its size and the design of both the nemes-headress and the uraeus.









APPENDIX

ALEXANDRIAN SCULPTURES NOT INCLUDED IN THE CATALOGUE¹

I. GRAECO-ROMAN MUSEUM

346. Statuary Group

Grey Granite. H. 2,04 m. Sarapeion. 18th Dynasty.

Botti, 1892, 9, 17; 1893, 64; 1895, no. 6; 1897a, 123, no. 1; 1898b, 124, no. 3; Breccia, 1914a, 99; 1922, 114, Tkaczow, 1993, no. 124.

347. Fragment of Ramses II or IX

Grey Granite. H. 0,84 m (according to Botti, 59 cm). Sarapeion.

19th or 20th Dynasty

Botti, 1895, 20; 29, no.8; 1897, 67; 1899, no.1; Breccia 1914, 99; 1922, 115; Daressy, 1904, 114, II; Porter and Moss, 1934 IV, 3; Tkaczow, 1993, no. 125

348=P.9190. Statue of Horus as Falcon

Black Granite. H. 0,70 cm. Sarapeion. 26th Dynasty.

El-Falaki, 1872, 54; Botti, 1895, 30, no. 20; 1897a, 120; 1900, VI, 371-372; Rowe, 1942, 134, n. 1; Tkaczow, 1993, 235, no. 130.

349. Headless Sphinx

Grey Granite. H. 0,30 m. Sarapeion. 19th Dynasty.

Botti, 1897a, 67, 71, no. 4; 1908, 332, fig. 240; Tkaczow, 1993, no. 127.

¹ Including Pharaonica

351b. Sphinx

Green Basalt. L. ca. 1,00 m, H. 40 cm. Sarapeion. 19th Dynasty.

Breccia 1907, 73; 1906, 3; 1914, 165; 1922, 142 122A, Tkaczow, 1993, no. 122A

352b. Colossal Scarabeus

Aswan Granite. H. 0,60 m, L. 90 cm. Base: 89 x 62 cm. Sarapeion. 19th Dynasty.

Botti 1895, 20; 1897, 67 and 71, no. 3; 1900, VI, 371-372; Breccia 1914, 96; 165; 1922, 142; Daressy 1904, 113, I;

Tkaczow, 1993, no. 129

366. Fragment of a Statue of Ramses XI

Red Sandstone. H. 0,40 m, L. 100 cm. Sarapeion. 20th Dynasty.

Botti, 1899, 124, no. 4; 1900, VII, 6; 1908, 232, fig.2410; Porter and Moss, IV, 1934, 3; Tkaczow, 1993, no. 123

376. Head of a Statue of Isis

Aswan Granite. Dimensions Unknown. Western Harbor. Ptolemaic Period.

Botti, 1898b, 132, no. 60; Tkaczow, 1993, no. 5.

409. Fragment of a Statue of Psammetichus II

Basalt. Dimensions Unknown. Eastern Harbor. 26th Dynasty.

Botti, 1892, 15; 1893, 22; 1900, IX, 14a; Daressy, 1904, 119-120; Breccia, 1914a, 170; Adriani, 1934, no. 109;

Tkaczow, 1993, no. 147.

426. Statue of Ramses II

Aswan Granite. H. 1,90 m. Sarapeion. 19th Dynasty.

Botti 1892, 9, 17; 1893, 64, no.1874; 1895, 20; 1897, 123, no. 2; 1899, 124; Daressy 1904, 114, II;

Breccia, 1914, 170, no. 27; Porter and Moss 1969, IV, 3, Tkaczow 1993, no. 126

796. Fragment of a Sphinx

White Marble. H. 0,17 m, L. 0,41 m. Eastern Harbor/Silsileh. Date Unknown.

Tkaczow, 1993, no. 352.

3064. Fragment of a Statue

Black Basalt. H. 0,60 m, W. 0,24 m. Eastern Harbor. 26th Dynasty.
Botti, 1893, 23, no. 3064; Tkaczow, 1993, 241, no. 148.

3223. Headless Sphinx

Black Basalt. H. 0,45 m, L. 0,78 m. Gheneneh. Ptolemaic Period.
Botti, 1894, 24; 900, V, no. H; Tkaczow, 1993, no. 12.

3239. Head of a Woman

White Marble. H. 0,26 m. Ptolemaic Period.
Breccia, 1922, 178, no. 19.

3369. Colossal Head of a Goddess

White Marble. H. 0,33 m. Roman Period.
Breccia, 1922, 189, no. 39.

3568. Female Statue

White Marble. H. 1,01 m. Gabbari. 1st Century BCE.
Tkaczow, 1993, no. 4.

3576. Figure of an Eagle

White Marble. H. 55 cm. Sarapeion. Roman Period.
Botti, 1895, 17 and 30, no. 23; Tkaczow, 1993, no. 165.

3657. Female Statue

White Marble. H. 0,51 m. Gabbari. Roman Period.
Botti, 1900, XIV, 5; Tkaczow, 1993, no. 154.

3871. Statue of a Nymph

White Marble. H. 1,15 m. Alexandria. Roman Period.
Breccia, 1922, 206, no. 14.

3875. Female Statue

White Marble. H. 1,45 m. Sidi Gaber. Roman Period.

Tkaczow, 1993, no.198.

3876. Fragment of a Statue

White Marble. H. 0,45 m. Mazarita. 1st half of the 2nd Century BCE.

Breccia, 1914a, 218; 1922, 204, no. 4; Tkaczow, 1993, no. 24.

3881. Torso of Venus

Yellow Limestone. H. 1,20 m. Roman Period.

Breccia, 1922, no. 17.

3907. Male Statue

White Marble with light blue veining. H. 1,57 m. Sidi Gaber. Roman Period.

Botti, 1900, XIII, 5; Adriani, 1961, no. 49; Tkaczow, 1993, no. 196.

3919. Male Statue

White Marble. H. 1,73 m. Sidi Gaber. Roman Period.

Breccia, 1914a, 232, no. 57; 1922, 219, no. 57; Tkaczow, 1993, no. 197.

4309. Headless Statue of a Priest holding Osiris-Hydreios

Granite. Exact Provenance Unknown. H. 0,84 m. 1st century CE.

Gallo, 2002, 21-24.

11433. Headless Sphinx

Black Granite. Sarapeion. Dimensions and Precise Date Unknown.

Tkaczow, 1993, no. 338.

20924. Sphinx

Limestone. H. 0,56 m, L. 1,07 m. Hadra Necropolis. Ptolemaic Period.

Tkaczow, 1993, no. 31.

20950-26532. Kneeling Statue of Psammetichus I

Grey Granite. Sarapeion. 26th Dynasty.

Breccia, 1906a, 63-64; 1907, 3; Porter and Moss, 1934, 3; Tkaczow, 1993, no. 132.

20960. Fragment of Statue of a King

Basalt. H. 0,45 m. Sarapeion. Pharaonic Period.

Tkaczow, 1993, no. 131.

20987. Sphinx

Limestone. H. 0,72 m, L. 105 cm, W. 0,40 m. Hadra Necropolis. Ptolemaic Period.

Tkaczow, 1993, no. 32.

20988=G.969. Sphinx

Aswan Granite. H. 0,55 m, L. 104 cm, W. 0,40 m. Hadra Necropolis. Ptolemaic Period.

Tkaczow, 1993, no. 33.

22828. A Statue of a Draped Female Figure

White Marble. H. 0,39 m. Chatby. Late 2nd to early 3rd Century CE.

Tkaczow, 1993, no.188.

21128. Fragment of a Statue of Tyche

White Marble. L. 0,35 m. Sarapeion. Roman Period.

Rowe, 1946, 143-144; Tkaczow, 1993, no. 162.

21744. Fragment of a Statue of Nike (?)

White Marble. H. 0,57 cm. Eastern Harbor. 1st Century BCE.

Adriani, 1934, no. 111; 1961, no. 136; Tkaczow, 1993, no. 21.

23892-23893. Pair of Sphinxes

Limestone. H. 0,60 cm, L. 140 cm. Center. Ptolemaic Period.

Adriani, 1934, no. 83; Tkaczow, 1993, no. 17.

24007. Fragment of a Female Statue

White Marble. H. 0,58 cm. Minet el Bassal. Roman Period.

Tkaczow, 1993, no. 156.

26019. Statue of Nike

White Marble. H. 0,45 cm. Anfouchi. 2nd Century CE.

Adriani, 1961, no. 129; Tkaczow, 1993, no. 153.

26526. Fragment of a Statue

White Marble. H. 0,47 cm. Mazarita. Ptolemaic Period.

Tkaczow, 1993, no. 26.

26535. Fragment of a Statue

White Marble. H. 1,40 m. Mazarita. Ptolemaic Period.

Tkaczow, 1993, no. 25.

27806. Statue of Petobastis I

Limestone. H. 0,60 cm. Near Sarapeion. Late Ptolemaic Period.

Bakry, 1972, 75-77; Quaegebeur, 1980, 53-59, 64-65; Reymond, 1981, 27-30, 112-115, no. 15.

27822. Headless Sphinx

Black Granite. H. 0,63 cm. Center/Attarin. Date Unknown.

Tkaczow, 1993, no. 340.

27823. Male Statue

White Marble. H. 1,05 m. Center. Roman Period.

Tkaczow, 1993, no. 167.

39067. Statue of Sekhmet

Black Granite. H. ca. 1,20 m. Sarapeion. 19th Dynasty.

Porter and Moss, 1934, IV, 3; Tkaczow, 1993, no. 136.

P.2135=G.861. Headless Sphinx

Black Granite. H. 0,50 m, L. 0,70 m. Center. Date Unknown.

Tkaczow, 1993, no. 347.

P.5811 and P.5812. Two Fragments of a Colossal Statue

Aswan Granite. H. 0,20 m and 0,19 m respectively. Sarapeion. Date Unknown.

Tkaczow, 1993, no. 336.

P.8066. Head of Amenhotep III

Black Granite. H. 0,45 m. Manshieh District. 18th Dynasty.

Tkaczow, 1993, no. 119.

P.8915. Fragment of a Statue of Harpocrates

White Marble. H. 0,17 m. Sarapeion. Roman Period.

Tkaczow 1993, no.164.

II. SCULPTURES WITHOUT A KNOWN INVENTORY NUMBER

Stanley. Statue of Isis or a Ptolemaic Queen Dressed as Isis

Aswan Granite. H. 9,80 m (including the crown). Recovered from Eastern Harbor (Pharos water area) in 1960. Maritime Museum. Around the middle 2nd century BCE.

Frost, 1975, 126, fig. 1; Tkaczow, 1993, no. 1; Grimal, 1996, 657; Corteggiani, 1998, 36; 38-40, fig.10; Empereur, 1998a, 64-65, 76-77; Walker and Higgs, 2001, no. 24b; Ashton, 2001, no. 56; Albersmeier, 2002, no. 27; Stanwick, 2002, no. C27; Ashton, 2003, 26.

Sarapeion. Pair of Colossal Sphinxes

Aswan Granite. H. 2,06 m, L. 4,10 m (west of pillar). H. 1,80 m, L. 3,00 m (east of Diocletian's Column). 3rd century BCE.

Breccia, 1907; Ibid, 1914a, 102; Ibid, 1922, 118-119; Bothmer, 1960, 168; Tkaczow, 1993, no. 11; Empereur, 1998a, 108-109; Rogge, 1999, 14; Ashton, 2001, nos. 1 and 2.

Sarapeion. Fragmentary Statue of Ramses II
Aswan Granite. H. 1,50 m. Manshiyah District. 19th Dynasty.
Porter and Moss 1934, 2-3; Tkaczow 1993, no. 120.

Sarapeion (Missing). Fragment of a Statue of a Pharaoh
Black Granite. H. 0,65 m. Pharaonic Period.
Botti, 1898b, 124, no. 5, Tkaczow, 1993, no. 138.

III. SCULPTURES WITH AN INVENTORY NUMBER FROM THE SUPREME COUNCIL OF ANTIQUITIES

86. Head of Antonia Minor
Marble. H. 0,35 m. Eastern Harbor. Bibliotheca Alexandrina, Antiquities Museum, BAAM 1039.
1st century CE.
Goddio and Clauss, 2006, no. 465.

87. Headless Statue of an Ibis Bird
Limestone. H. 0,40 m, W. 0,55 m. D. 0,21 m. Eastern Harbor. Bibliotheca Alexandrina, Antiquities Museum, BAAM 1038. Late Ptolemaic/Early Roman Period.
Kiss, 1998, no. 1181; Goddio and Clauss, 2006, no. 460.

88. Colossal Head of a Young Ptolemaic Ruler, Caesarion (?)
Grey Granite. H. 0,80 m, W. 0,60 m, D. 0,50 m. Eastern Harbor. Bibliotheca Alexandrina, Antiquities Museum, BAAM 1069. 1st century CE.
Kiss, 1998, no. 1015; Ashton, 2003, 29-31; 2005, no. 463.

121. Head of a Ptolemaic Ruler
Granite. H. 0,72 m, W. 0,67 m. Pharos Island Coast. Kom el Dikka Open Air Museum. 2nd century BCE.
Ashton, 2001, no. 21.

449. Statue of a Priest Holding Osiris Canopus

Black Granite. H. 1,22 m. Eastern Harbor. National Museum. 1st century CE.

Dunand, 1998, 193-194; Kiss, 1998, no. 1199; Goddio and Clauss, 2006, no. 464; Gallo, 2002, 21-24; Ashton, 2003, 30.

450. Sphinx

Grey Granite. H. 0,70 m, W. 1,50 m. Eastern Harbor. Kom el Dikka Open Air Museum. 1st century BCE.

Kiss, 1998, no. 1198; Goddio and Clauss, 2006, no. 462; Ashton, 2003, 30.

451. Sphinx

Diorite. H. 0,75 m, W. 1,40 m. Eastern Harbor. Maritime Museum. 1st century BCE.

Kiss, 1998, no. 1185; Ashton, 2003, 30; Goddio and Clauss, 2006, no. 461.

542. Fragmentary Pedestal of a Colossal Statue of Merenptah

Black Granite. H. 0,70 m, W. 0,95 m, D. 0,50 m. Eastern Harbor. Kom el Dikka Open Air Museum. 19th Dynasty.

Kiss, 1998, no. 781; Goddio and Clauss, 2006, no. 457.

543. Headless Statue of Agathos Daimon.

Black Granite. H. 0,30 m, W. 0,25 m. Eastern Harbor. Kom el Dikka Open Air Museum. Late Ptolemaic / Early Roman Period.

Kiss, 1998, no. 1182; Goddio and Clauss, 2006, no. 459.

1001. Colossal statue of a Young Ptolemaic Ruler

Granite. H. 4,55 m. Pharos Island Coast. Bibliotheca Alexandrina, Piazza Entrance. 2nd century BC.

Grimal, 1996, 568-570; La Riche, 1996, 24-27, 41, 45, 72-73, 76, 78-79, 84-85, 88-91, 94, 114-115, 121; Empereur, 1997, 967-968, figs. 4 and 6; 1998a, 76-77; Corteggianni, 1998, 35-40, fig. 9; Le Gloire, 1998, 103, 307, no. 64; Yoyotte, 1998b, 204, no. 18; Walker and Higgs, 2001, 58, no.24a; Ashton, 2001, no. 20 (only the head and the crown); Stanwick, 2002, no. C22.

1005. Statue of a Ptolemaic Queen

Granite. H. 1,25 m. Pharos Island Coast. Kom el Dikka. Mid 2nd Century BCE.

Grimal, 1996, 568; La Riche, 1996, 95; Corteggianni, 1998, 35-40; Empereur, 1998a, 77; La Gloire, 1998, 104, no. 67; Ashton, 2001, 110, no. 57; Albersmeier, 2002, 24; Stanwick, 2002, no. C27.

1321. Head of a Ptolemaic Ruler

2nd century BCE. Granite. H. 0,80 m. Pharos Island Coast. Kom el Dikka.

Empereur, 1996b, 967-968, fig.5. Grimal, 1996, 569; La Riche, 1996, 86-87; Corteggianni, 1998, 35-40; Empereur, 1998a, 78, Ashton, 2001, no.19; Stanwick, 2002, no. C23.

1583. Fragment of a Ptolemaic Ruler

Aswan granite. Colossal. Pharos Island Coast. Kom el Dikka. 2nd half of the 2nd/1st century BCE.

Corteggianni, 1998, 35-40; Albersmeier, 2002, no. 26.

IV. ALEXANDRIAN SCULPTURES IN THE EGYPTIAN MUSEUM OF CAIRO

CG. 384. Fragment of a Statue of a Pharaoh

Black Granite. H. 1,45 m. Sarapeion. 12th Dynasty (as statue of Sesostris I?), 19th Dynasty (later usurped by Merenptah).

Borchardt, 1930, 3-4; Porter and Moss, 1934, 3; Tkaczow, 1993, no. 134.

CG. 620. Statue of Ramses II

Black Granite. H. 1,98 m. Sarapeion. 19th Dynasty.

Borchardt, 1930, 165-166, 237, no. 135; Porter and Moss, 1934, 3; Tkaczow, 1993, no. 135.

CG. 697. Statue of Priest Hor, son of Hor

Black Basalt. H. 0,83 m. 40-30 BCE.

Borchardt, 1930, 39-40, pl. 128; Poulsen, 1938, 31; Graindor, 1939, 138, no. 74; Snijder, 1939, 262-269; Bothmer, 1960, 170-173; Grimm et al, 1975, 19, no.16; Vandersleyen, 1985, 358-370; Bianchi, 1988, 57; Tkaczow, 1993, no. 179; Jansen-Winkel, 1998, 227-235, pl. 24-25; Walker and Higgs, 2001, 182-183, no. 190.

V. SELECTIVE ALEXANDRIAN SCULPTURES OUTSIDE EGYPT

1. Head of Ptolemy III or IV

Marble. H. 0,45 m. Sarapeion. Paris, Louvre, Ma 3168. 2nd half of the 3rd century BCE.

Lawrence, 1925, 183; Kyrieleis, 1975, D3; Smith, 1986, 59-78, fig. 3a; Grimm, 1998, 82-83, fig. 85a; Hamiaux, 1998, 41-44; Pasquier, no. 54 (in LA Glorie); Pfrommer, 1998, 93, fig. 126; Ashton, no 53 (in Walker and Higgs, 2001).

2. Statue of a Barbarian Prisoner

White Marble. H. 1,00 m. Mustapha Kamel. London, British Museum, Sc. 1772. 2nd Century CE.

Botti, 1893, 51, no. 1853; 1898b, 62-63; Adriani, 1963, 206; Kiss, 1984, 76, figs. 191-192; Tkaczow, 1993, no. 192.

3. Fragment of a Statue of an Emperor

Porphyry. H. 0,94 m. Center. Berlin, Frühchristliche-byzantinische Sammlung, 1624.

4th century CE.

Botti, 1898b, 132, no. 59; Delbrück, 1932, 105-107; Kiss, 1984, 102; Tkaczow, 1993, no. 273.

4. Fragment of a Statue of an Emperor

Porphyry. H. 0,39 m. Center. Vienna, Kunsthistorisches Museum, 685. 4th century CE.

Delbrück, 1932, 108-109; Kiss, 1984, 102; Tkaczow, 1993, no. 272.

5. Statue of a Goddess or Queen

Granite. H. 0,30 m. Belgium, Mariemont Museum, B. 505(=E.49). Mid 1st Century BCE.

For Bibliography see no. 29 (11275)

6. Male Statue with Inscribed Base

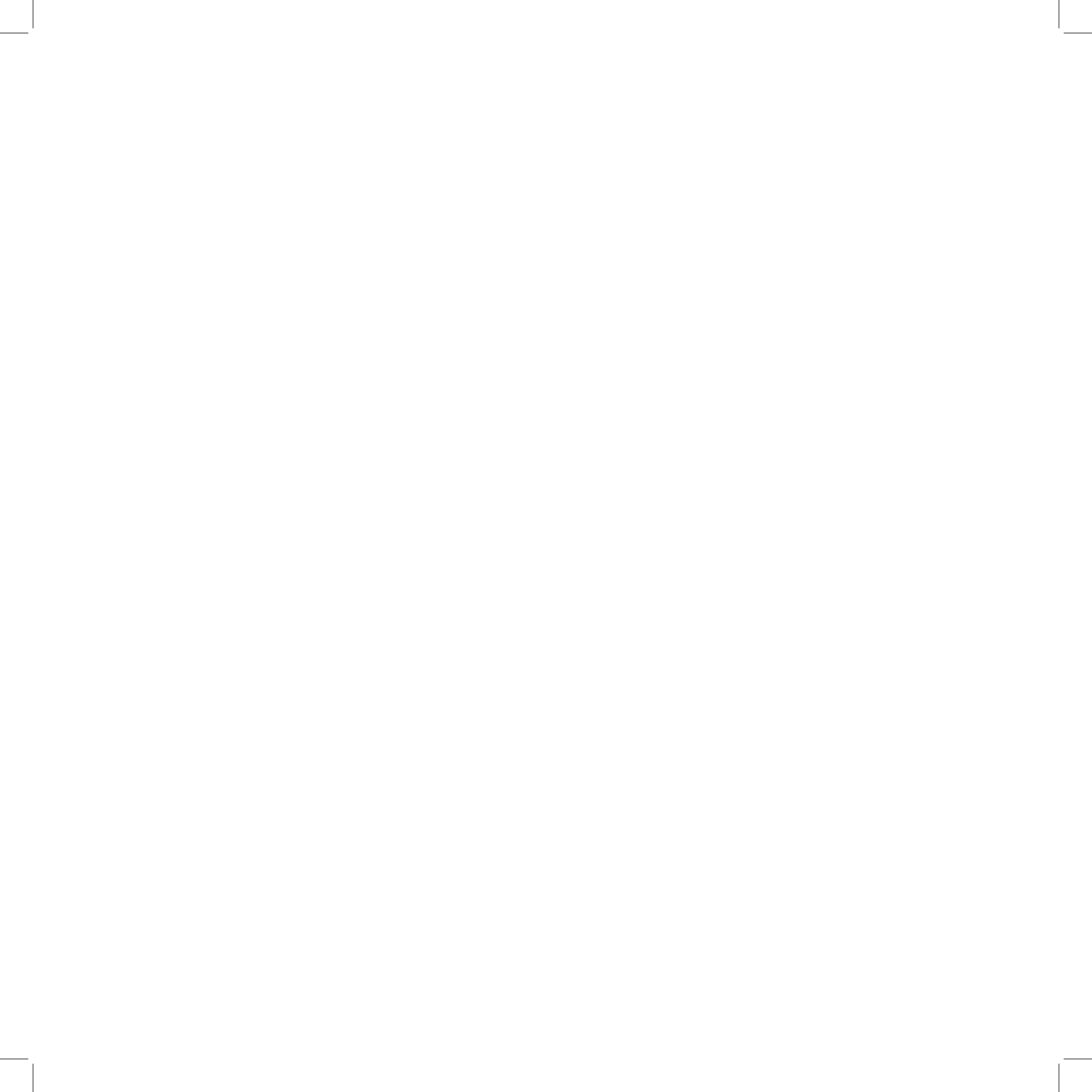
White Marble. H. 1,32 m. Karmouz. Turin, Museo di Antichità, 269. 2nd century CE.

Lumbroso, 1879, 83; Botti, 1898b, 20, 130, no. 45; Adriani, 1961, no. 209; Tkaczow, 1993, no. 158.

7. Head of a God.

White Marble. H. 0,21 m. Mazarita. Stuttgart, Landesmuseum, 3. Early 3rd century BCE.

Watzinger, 1927, 74, no. 61; Adriani, 1961, no. 173; Adriani, 1972, 132-133; Tkaczow, 1993, no. 28.



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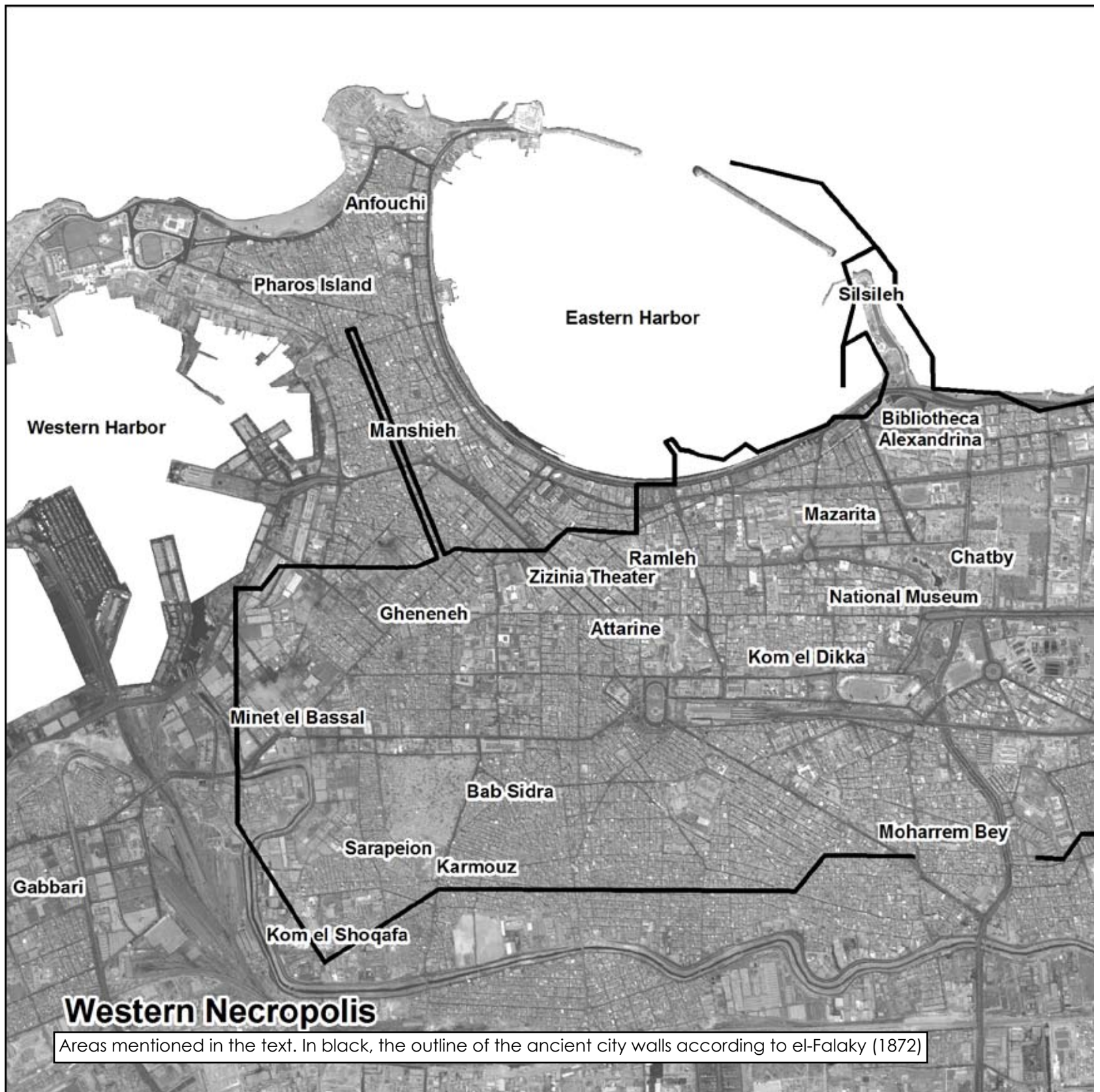
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The Mediterranean

Stanley

Sidi Gaber

Mustapha Kamel

Cleopatra

Camp Ceasar

Ibrahimieh

Hagar el Nawatieh

Eastern Necropolis

Hadra

N

Ancient City

0 0.125 0.25 0.5 0.75 1

Kilometers

Courtesy of Alex Med