

C H A R L E S E D E

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*“Receive thou from Hephaestus glorious
armour, exceeding fair, such as never
yet a man bare upon his shoulders.”
So saying the goddess set down the
arms in front of Achilles, and they
all rang aloud in their splendour.*

Homer, The Illiad: Book 19, line 10

Kandila

Cycladic
Bronze Age, early 3rd millennium BC
Marble
Height 15.4cm

The bulbous body with a cylindrical interior and four vertical lug handles drilled for suspension with a cord. Hollow conical foot and tall neck with delicate lip. Part of the foot restored, one lug handle broken in antiquity and re-drilled.

This vessel is carved from a large cube of marble with grey veining. The reworked lug handle is particularly unusual. In her analysis of Cycladic vessels (see below), Getz-Gentle states that of the 1200 kandila lugs known to her, only 15, from 12 vessels, were reworked in antiquity so that they can still be used for suspension.

Provenance

Dr Hans Erlenmeyer (1900-1967), Basel, Switzerland
Private collection, UK

Published

Pat Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age* (Pennsylvania, 1996), no.A36, pl.6e/7a and fig.8c



Lug-handled jar

Egyptian
Predynastic Period, Naqada II-1st Dynasty,
c.3500-2890
Andesite porphyry
Height 16.3cm

Of baluster form with wide disk rim,
twin horizontal lug handles and a flat
base with a kicked foot. The interior
hollowed out using a lathe and drill. This
hard, exceptionally decorative stone
is composed of white feldspar crystals
within a dark fine-grained matrix.

Provenance

Katerina Flach, Ascona, Switzerland;
acquired 1930s-1940s
Private collection, West Sussex, UK;
by descent from the above

Comparanda

Barbara G. Aston, *Ancient Egyptian
Stone Vessels: Materials and Forms*
(London, 1989), pl.4/a



Large relief of a fan bearer

Egyptian
New Kingdom, late 18th Dynasty, c.1300 BC
Limestone
Height 45cm, length 60cm

The figure shown in profile, wearing the kilt of daily dress with wide pleated sleeves. An elaborate diadem crowns the echeloned wig, only one braid of which is completed. Two columns of hieroglyphs flank the fan bearer, a god would have stood behind him and a steward in front. The surface touched in, particularly in a band from the top lip to the ear and jaw, and much of the bottom third of the wig.

Provenance

Leland Stanford (1824-1893), California, USA; collection no.D12
Stendahl Gallery, Los Angeles, USA
Private collection, Santa Monica, USA
Private collection, Denderstreek, Belgium



Naophoros statue

Egyptian

New Kingdom, 18th Dynasty,

c.1400 BC, recut c.945-720 BC

Steatite

Height 20.2cm

With sensitively carved features and a single column of hieroglyphs on the back pillar identifying him; 'May the City God of the Theban nome [give to] Djed-Imen-iuf-ankh...his protection, given to his ka in his presence'. His father is also named as the Controller of the Phyle (an order of priesthood), Pa-my. He wears the costume of daily life with pleated sleeves and a tripartite wig. Between his knees he holds a rectangular shrine containing a mummiform figure of the god Osiris.

The fine style of this piece indicates that it was sculpted in the early 18th Dynasty. It was re-dedicated in the Third Intermediate Period for the new owner, when the naos and back pillar were re-cut. It is likely that the Naos was originally a plain pylon, perhaps surmounted by a rams head. Throughout Egyptian history statuary (and indeed architectural elements) were reused by later generations; for example the majority of the known statues of Ramesses II were recarved from pieces sculpted for Amenhotep III.

Provenance

Private collection, California, USA; acquired c.1960

Bruce Rogers Gallery, San Francisco, USA

Andrew Gordon; acquired c.1973

Professor Sidney Port, California, USA; acquired 1975

Comparanda

L. Berman, *Catalogue of Egyptian Art in the Cleveland Museum of Art* (Cleveland, 1999), no.168. See also J. Vandier, *La Statuaire Egyptienne Vol. III* (Paris, 1958), pl.CLVII/2 for the pose and pl.CLIV for the wig.





Sarcophagus for a scarab beetle

Egyptian
Late Dynastic Period, 26th-31st Dynasty,
c.664-332 BC
Limestone
Height 7cm, length 8.5cm

The curved top of the sarcophagus depicts a scarab beetle, carved in low relief. A mummiform falcon-headed Ra wearing the sun disk, seated on a pedestal, is carved into a shallow niche on one end, the other end plain. A small cavity underneath presumably contained a mummified dung beetle.

The dung beetle was sacred to Khepri, the scarab-headed god of creation and rebirth, as well as to Ra. Both Khepri and Ra were associated with the sun, the former generally representing the rising morning, whilst Ra was the sun at its highest point.

This is a very rare object, for which we have been unable to find a parallel.

Provenance

Nubar Pasha (1825-1899), the first Prime Minister of Egypt who in his latter years divided his time between Cairo and Paris
Private collection, France; acquired 1900s



Statuette of Osiris

Egyptian

Late Dynastic Period, 26th Dynasty, c.600 BC

Bronze, inlaid with silver and niello

Height 18.5cm excluding tang

Depicted mummiform and wearing the atef crown with uraeus. The hands, which protrude from the tightly fitting mummy wrappings, hold a crook and flail. The cosmetic lines and eyebrows are precisely modelled, the whites of the eyes inlaid with silver and the pupils in niello. Fine engraving to the broad collar, counterweight and beard. Around the integral rectangular base a single line of hieroglyphic inscription reads; 'May Osiris Wennefer, the great god, lord of heaven, grant all life and all health [to] Padi-iset'. It goes on to record the names of his father, Djed-mut-iuf-anekh and his mother, Ankh-ius-tena. In exceptional condition, the tip of one plume restored.

The masterful modelling of the face has a portrait-like quality and the engraving of the details, in particular the inscription (normally so carelessly executed) are quite exceptional.

Provenance

Private collection, Belgium; acquired prior to 1983

Comparanda

G. Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery* (Baltimore, 1946), no.365





Statue of a recumbent lion

Egyptian
Late Dynastic Period, 30th Dynasty, 664-332 BC
Limestone
Length 27,5cm, height 15,5cm

The lion rests on a rectangular plinth with his tail curling round the front, right foreleg folded over the left and head turned to right to face the viewer. The body is expressively carved, with the ribs at the back and folds of skin to haunches and shoulders at the front clearly delineated. The mane is smooth and the claws are pronounced.

This could well be a trial piece; another example on this scale has gridlines on the base, whilst life size examples have been found at the Serapeum at Saqqara dating from the reign of Nectanebo I, 378-361 BC, and also at the Serapeum of Memphis, dating to the reign of Nectanebo II, 360-341 BC.

Provenance

Private collection, Brussels, Belgium
Robert Taylor, New York, USA
Peter Sharrer, New York, USA
Charles Pankow, (1923-2004), San Francisco, USA; acquired from the above 1984
Private collection, Denderstreek, Belgium

Comparanda

For an example from Dendera see George Steindorff, *Catalogue of Egyptian Sculpture in the Walters Art Gallery* (Baltimore, 1946), pl.LIX/311 and a larger example from Saqqara in the Louvre, acc. no. N432C





Bust of Serapis

Romano-Egyptian
1st-2nd century AD
Bronze
Height 12.8cm

Hollow cast with a full beard, long moustache and hair with characteristic wavy locks on the forehead, surmounted by a conical modius engraved with olive sprigs. The draped bust supported on acanthus leaves.

The cult of Serapis was introduced into the Egyptian pantheon in the 3rd century BC by Ptolemy I in an attempt to unify the Egyptian god Osiris and the sacred Apis Bull. A version of this unity was already worshipped by the Egyptians under the name Osirapis. However, Ptolemy changed the iconography of the god, his image taking on many similarities with Zeus (divine regalia), Asklepios (healing), Hades (the afterlife), Helios (the sun) and Dionysos (fertility). The last of these is symbolised through the modius (a corn measure) often engraved with olive sprigs or ears of wheat. The aspects of fertility and the afterlife were key in the worship of Osiris, and naturally became the two defining features in the worship of Serapis. His final image was deliberately more Hellenic than Egyptian, as the Greeks were not accustomed to worshipping zoomorphic deities. When the Romans conquered Egypt in 30 BC Serapis became part of their pantheon, his image found all over the empire.

Provenance

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under license 1949, thence by descent



Footed stamnos

Cypriot
Cypro-Geometric III, 850-750 BC
Pottery
Height 19.8cm

Bichrome ware stamnos with outturned lip, set on a tripod foot composed of triple reeded legs reinforced by double reeded loops. Two zoomorphic handles in the shape of horned animal heads on opposite sides of the body which is covered in white slip, decoration added in dark brown, the legs and a band around the lip painted red-brown. A band of chequerboard on the shoulder; between the handles are alternating bands of chevrons enclosed by vertical lines and pairs of chequerboard-filled lozenges. A crack to the body consolidated, two sections of the rim repaired, one handle and one leg reattached. The surface with pale encrustation.

This is a very rare example. We can find no exact parallel to the arrangement of the tripod feet, which are more usually formed as loops.

Provenance

Private collection, Bonn, Germany;
acquired Nicosia, Cyprus, 1974

Comparanda

For three examples, all with the more common loop feet, compare *Corpus Vasorum Antiquorum, Louvre 5* (Paris, 1922), II Cb, pl.18, nos.2 and 5, and *Louvre 4, II Cb*, pl.7, no16



Model of a horse

Greek
Boeotia, mid 6th century BC
Terracotta
Height 18.2cm

Deftly modelled in pale terracotta, the slender body standing four square with the tail between the two rear legs, an unusually long neck with cylindrical snout and short pricked ears decorated with thin bands of dark brown and burnt orange, the colour differentiation being caused during the firing process.

Provenance

Arthur L. Jacobs (d.1979), New York, USA; thence by descent
Gabriel Jacobs, Shaw Island, Washington, USA



Amphora fragments depicting Achilles and Thetis

Greek
Athens, c.530 BC, Conservatori Class,
Conservatori Painter (Beazley)
Pottery
Height 27.3cm

Several fragments from a neck amphora. Side A shows Achilles dressing for battle. He is wearing a high-crested Corinthian helmet underneath which strands of hair and a beard protrude, the crown decorated with a wreath or band of ivy leaves, his head looking down as he delicately fastens a greave onto his left leg. A second greave is supported on a rack behind. A short, fine linen kilt falls in pleats over his thighs and an elaborate cuirass, decorated with sunburst or floral motifs, covers his chest. Before him stands his mother Thetis, holding a spear and propping his shield against her leg. Beneath the scene is a band of linked lotus buds bordered by double lines, a band of rays above the foot. Under each handle are two palmettes with lotus bud tendrils. The incising on this vessel is of an exceptionally high quality. The fragments are set into a modern body.

In The Iliad Homer describes this episode; at the request of Thetis, the mother of Achilles, Hephaistos made a new set of armour so the hero could seek vengeance for the death of his companion Patroclus. The scene on this vase depicts the moment when Thetis delivers the armour to Achilles, and he is preparing for battle.

Provenance

Private collection, Paris
Jean Mikas, Paris, France; a dealer and collector active 1920s-1950s
George N. Krimitsas (d.2004), Paris, France; by descent from his uncle, the above Krimitsas Gallery, Paris, France

Published

J.D. Beazley, *Attic Black-Figure Vase-Painters* (Oxford, 1956), p.317/2
Beazley Archive no.301651

Comparanda

An example of this class in the Capitoline Museum, Rome, Beazley archive number 301650



Stele fragment

Greek
4th century BC
Marble
Height 28cm, length 25cm

The deceased sits on a chair, her legs crossed, the right advanced a little, feet on a low stool, her right arm reaching through the drapery to shake the hand of the male figure standing opposite her. A third figure stands between the two and is lifting her left hand to her face, her head tilted downwards. Both women have their curly hair tied in a bun at the nape of the neck. The male has wrapped his himation over his shoulder, across his back and draped it over his left arm. The scene is surmounted by two lines of faint text. The top and bottom broken away, the two sides roughly finished.

Provenance

Private collection, Stratford-upon-Avon, UK; gifted by a friend who acquired the piece whilst travelling in Greece in 1964



Statuette of Eros

Greek
Myrina, 2nd century BC
Terracotta
Height 17,5cm

Modelled in the round, the infant Eros standing with his legs braced, left foot extended with pointed toes. His arms reach forward with the right bent at the elbow. His hair falls in wavy locks onto his shoulders and is styled in a central plait with a small topknot at the front. The elaborate wings are decorated with individual feathers curling towards the tip. The surface lightly burnished. Very tip of right wing restored, break to both wings, the left at the shoulder, the right midway. Right leg broken at knee and left leg broken at ankle. Left forearm and right thumb missing.

Provenance

Private collection, France; acquired c.1950

Comparanda

S. Mollard-Besques, *Catalogue Raisonné des Figurines et Reliefs en Terre-Cuite Grecs et Romains, Vol. II* (Paris, 1963), pl.42/a and 50/d



Incised mirror

Etruscan
4th century BC
Bronze and bone
Height 29cm

The reverse of the mirror is incised with the Dioskouroi. The twin brothers, Castor and Pollux, are shown leaning on spears, facing one another. They wear travellers' hats (*petasoi*), the cloaks tied around their necks held in place with a circular brooch. The left figure wears shoes with an elongated lip behind the ankle, the figure on the right is cut off at the ankles by the wreath decoration which encloses the whole scene. The front of the mirror has a delicate border of tongues, and an elaborate palmette with flower buds above the handle. The bone handle has some chips and was reattached to the mirror with plaster, likely in the 19th century. The polished face of the mirror is particularly lustrous, some encrustation over the both sides.

The Dioskouroi, or Tinas Clenar to the Etruscans, appear more often on Etruscan mirrors than any other mythical characters. They are easily distinguishable through their appearance; a pair of unbearded youths wearing chitons or short capes, they might also wear Phrygian caps or piloi, carry shields or spears, and be depicted beside or riding horses. Stars often appear above their heads, denoting the Gemini constellation, and swans can be found in the background, alluding to their conception.

Leda, the mother of the Dioskouroi, was married to King Tyndareus of Sparta and was seduced by Zeus who had taken the form of a swan. She fell pregnant with twins, one mortal, one immortal, each fathered by one of her lovers. The Dioskouroi symbolize eternal brotherly love; when Castor was wounded and close to death Pollux agreed to share his immortality with his brother, and each would spend one day in the underworld and one day in heaven. They became the constellation Gemini.

Provenance

Private collection, Brittany, France; acquired 19th century

Comparanda

Nancy Thomson de Grummond (eds.), *A Guide to Etruscan Mirrors* (Tallahassee, 1982), figs.58-59





Votive arm

Etruscan
3rd century BC
Terracotta
Height 37.5cm, length 27.8cm

Hollow, life-size right arm, moulded in micaceous terracotta. The hand positioned vertically at ninety degrees to the upper arm, the fingers held closely together and the palm lines clearly marked.

Such objects, modelled as external body parts and internal organs, were placed in shrines as a prayer for a cure or prevention against disease or injury to the body part represented.

Provenance

von Bistram collection, Lithuania and Germany; acquired 1907 in Rome
Nina Baronin von Bistram (1918-2006), Bad Reichenhall, Germany; by descent from the above
Private collection, Austria; acquired 1968

Published

A similar arm, though broken below the elbow, is reproduced in Luigi Polacco, *Testimonianze d'arte etrusca in collezioni private Ticinesi* (Lugano, 1986), p.35, no.8.1. Another, cruder example is shown in Mario A. Del Chiaro, *Etruscan Ghiaccio Forte* (Santa Barbara, 1976), pl.X, no.29



Head of a youth

Hellenistic
2nd-1st century BC
Marble
Height 33.5cm

The over life-size youthful head gazes forwards with large rounded eyes beneath a strong brow, thick tousled locks lie close to the head revealing the ears, teeth visible through parted lips. Chips to the face, the nose in particular.

Provenance

Colonel Brugeilles, France; exported from Turkey (Alexandretta) 1937-1938, thence by descent

Comparanda

The lack of attributes make it difficult to identify this head with any certainty, however its idealised features and monumental scale point towards several possibilities. For a close example identified as Meleager, see Margarete Bieber, *The Sculpture of the Hellenistic Age* (New York, 1961), fig.54, 56 and 57; for an example of an undiademmed prince or dynast compare R.R.R. Smith, *Hellenistic Sculpture* (London, 1991), no.3; and for an example of an Apoxyomenos compare *ibid.*, no.47.





Funerary inscription

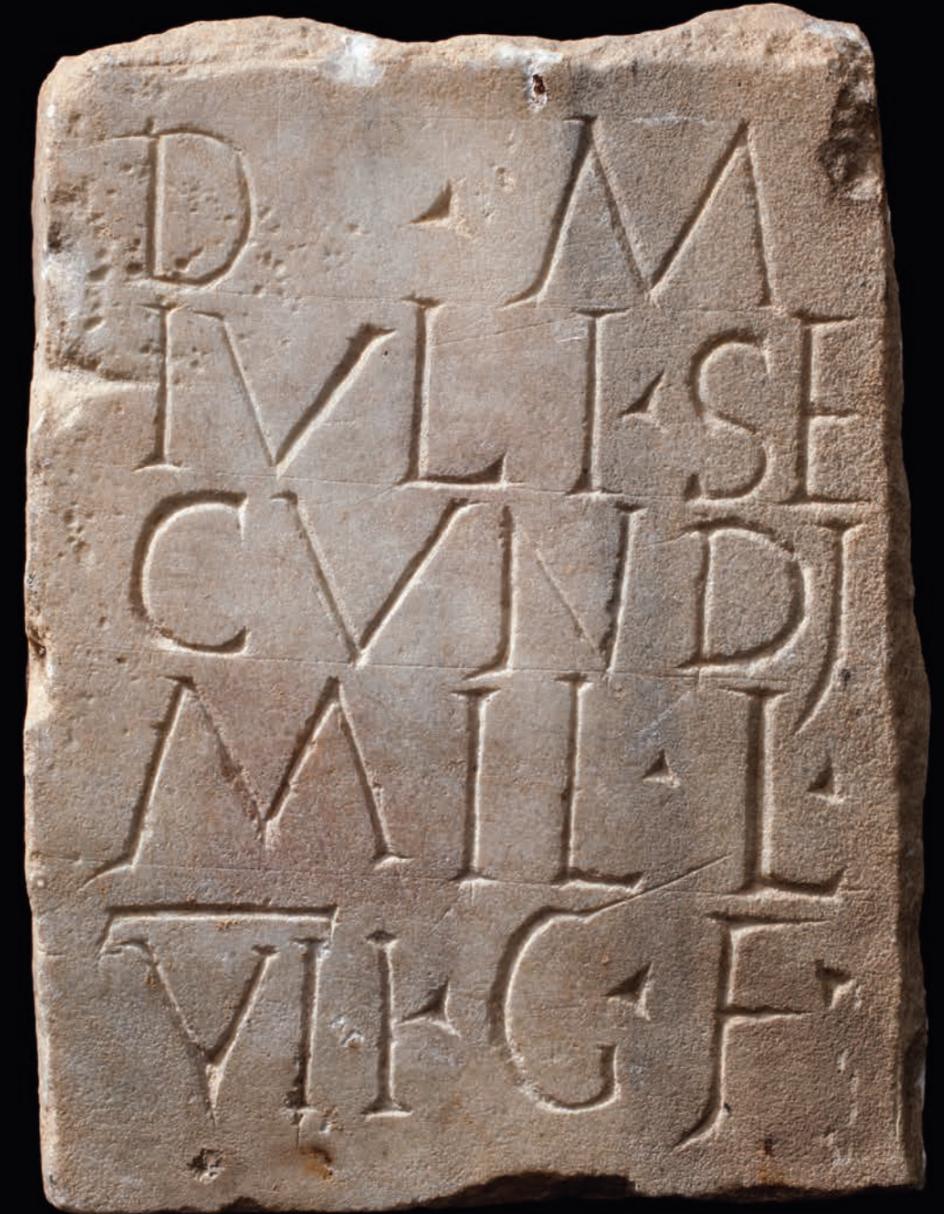
Roman
2nd century AD
Marble
Height 23.5cm

Five lines of boldly incised text read:
'To the Shades of the Dead (and) of
Julius Secundus, soldier of the Legion
VII Gemina Felix.'

*Legion VII was garrisoned in Spain,
based at Léon in Galicia from 70 AD
onward. The title Gemina ('twin') is
taken to imply that Legion VII Gemina
Felix was formed by amalgamating
two legions. One of these would have
been Legion VII Galbiana, a legion
constituted in 68 AD by Galba (governor
of Spain and future Emperor of Rome)
when he rebelled against Emperor
Nero. Felix is the other title for the
legion, meaning Happy or Successful.
The script on this panel suggests that
Secundus was on detached service back
in Rome when he died.*

Provenance

Private collection, Paris, France;
acquired 1970s



Statuette of Mercury

Roman
Almost certainly from Gaul,
1st century AD
Bronze
Height 14.8cm

The god is standing contrapposto with his weight on his right leg, his head downturned and slightly tilted. He is naked, displaying well-defined musculature, a short cloak draped over his left arm; in his right hand he carries a purse, symbolic of his role as patron deity of merchants. Superb patina.

Provenance

Hoffman collection, France; acquired c.1918, most probably from Feuardent in Paris, and at one time offered to Joseph Altounian (1906-1924)





Core formed alabastron

Roman
Cyprus, first half of 1st century BC
Glass
Height 11.5cm

The matrix a translucent dark green glass, opaque white used for a trail on the rim and the feathered and marvered decoration on the body. Horizontal coiled lug handles, cylindrical neck sloping outwards below handles then tapering to form a cone-like base. A couple of hairline cracks to the body.

Provenance

(1907-1984), London and Suffolk, UK; by descent from a collection formed late 18th-early 20th century

Comparanda

Ernesto Wolf, *Early Glass of the Ancient World 1600 BC-AD 50* (Ostfildern, 1994), no.57, pp.232-233, and *3000 Jahre Glaskunst von der Antike bis zum Jugendstil* (Luzern, 1981), p.55, no.16; for an example found in Sardinia see D. Barag, *Catalogue of Western Asiatic Glass in the British Museum, Vol.1* (London, 1985), pl.11, no.91



Moulded beaker

Anglo-Saxon
6th-7th century AD
Glass
Height 11.7cm

Mould blown in olive-green glass with many small air bubbles, the bulbous body has fine spiral ribbing, a flaring mouth, thickened rim slightly everted and inward folded, trail around neck, indented base with pontil mark.

Provenance

Private collection, London UK; acquired 1960s-1970s, thence by descent

Comparanda

This is an unusual example. For related forms see Sonja Marzinzik (ed.), *Catalogue of Anglo-Saxon Glass in the British Museum* (London, 2008), fig.22/121, fig.23/125, fig.27/154, fig.28/160 and for the colour p.138 cat.no.78-79





Necklace

Byzantine
5th-6th century AD
Amethyst and gold
Length 52.8cm

Consisting of seventeen irregularly shaped, predominantly oval amethyst beads interspersed with gold links. The clasp is composed of cast gold openwork roundels with a border of filigree work, terminating in gold hook and eye fastening.

Amethyst was a particularly popular material during the Byzantine period.

Provenance

Private collection, UK; acquired c.1980
Private collection, York, UK

Comparanda

Chris Entwistle and Noël Adams (eds.), *Intelligible Beauty*, 'Byzantine Jewellery? Amethyst Beads in East and West during the Early Byzantine Period' (London, 2010), p.52, pl.1:
Washington DC, Dumbarton Oaks Collection, Inv. no. 59.61



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