

C H A R L E S E D E

202

IMAGES

Schist fish-shaped palette
Egyptian, Predynastic Period, Naqada III, c.3300-3100 BC
Length: 14.4cm



Wood, obsidian and alabaster eye inlays
Egyptian, Middle Kingdom, 11th-12th Dynasty, c.1055-1795 BC
Each eye width: 4.5cm



Limestone sculptor's trial piece
Egyptian, New Kingdom, 18th Dynasty,
probably reign of Amenhotep III, c.1390-1353 BC
Height: 8.1cm, width: 13.4cm



Wood and bronze head of Hathor
Egyptian, Third Intermediate Period,
22nd-25th Dynasty, c.1069-715 BC
Dimensions: 22.2 x 6.5 x 6.9cm





Gessoed wood and polychrome sarcophagus panel
depicting the goddess Amentet
Egyptian, Late Dynastic Period, 25-26th Dynasty, c.750-525 BC
Height: 178cm, width: 38cm





Faience sistrum handle with the head of Hathor
Egyptian, Late Dynastic Period, 26th Dynasty, c.664-525 BC
Dimensions: 9.4 x 7.2 x 3.8cm



Gilt wood and bronze cult statuette of Isis
Egyptian, Ptolemaic Period, c.332-30 BC
Dimensions: 34 x 8 x 14cm





Limestone sarcophagus cover
Egyptian, Late Dynastic Period-Early Ptolemaic Period,
c.350-300 BC
Height: 57.5cm



Black-glaze hydria
Greek, from Athens, 5th century BC
Height: 17,7cm



Black-glaze lidded jug
Greek, from Athens, mid 4th century BC
Height: 8.5cm



Red-figure kylix
Greek, from Athens, c.480 BC, attributed to the Cage Painter
Height: 9cm, diameter of cup: 23.7cm, width between the
handles: 20.8cm



Red-figure calyx krater
Greek, from Sicily, c.400-375 BC,
attributed to the Himera Painter
Height: 33.4cm, diameter of rim: 33cm



Red-figure lekythos
Greek, from Athens, c.470-460 BC,
attributed to the Painter of London E342
Height: 36cm



Terracotta statuette of Aphrodite with elaborate headdress
Greek, from Myrina, c.1st century BC
Height: 17cm



Terracotta statuette of a Kabeiric actor
Greek, from Rhodes, c.3rd century BC
Height: 18cm



Terracotta statuette of a nude torso
Greek, from Smyrna, c.3rd century BC
Height: 11.5cm





Bronze kouros
Greek, Archaic Period, c.550-500 BC
Height: 19cm



Bronze head of Minerva
Roman, c.1st century AD
Height: 7.8cm





Bronze statuette of a stag
Roman, c.1st century AD
Dimensions: 13.6 x 8.5 x 3.7cm



Marble loutrophoros
Greek, from Athens, first half of the 4th century BC
Height: 55cm



Marble stele with a woman and child
Greek, Hellenistic Period, c.3rd-1st century BC
Dimensions: 62 x 35 x 7cm





Marble relief of the Icarius banquet
Greek, Hellenistic Period, c.2nd-1st century BC
Dimensions: 37.2 x 26 x 3cm



Marble head of a barbarian
Roman, first half of the 2nd century AD
Height: 24cm





Mosaic of a gazelle
Roman, from Tunisia, 1st-2nd century AD
Dimensions: 17 x 37 x 4cm



Two polychrome fresco fragments
Roman, 1st century AD
Dimensions: 8.2 x 5.9cm, and 5.6 x 3.7cm



DETAILS



Schist fish-shaped palette
Egyptian, Predynastic Period, Naqada III, c.3300-3100 BC
Length: 14.4cm

Description

Cosmetic grinding palette in the form of a tilapia fish, with incised features including finely lined dorsal and tail fins, boldly incised pelvic fin, and drilled eyes which would have once been inlaid, probably in shell or bone. The lips are pronounced, slightly parted, and the body is flat, one side of which has been worn away from repeated use. A drilled perforation beneath the dorsal fin likely allowed this palette to be suspended. Intact, the surface with some minor chips and wear.

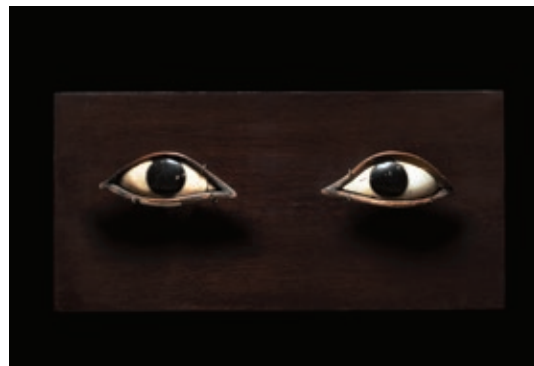


The most common type of fish to be represented in early Egyptian art is the tilapia, also known as the boliti. The female of this species has the ability to nurture its young in its mouth until they are large enough to be released into the Nile. This unusual trait was held in high regard by the ancient Egyptians who saw it as symbolic of regeneration.

Literature

Compare Diana Craig Patch, *Dawn of Egyptian Art* (New York, 2011), p.26, cat.9





Wood, obsidian and alabaster eye inlays
Egyptian, Middle Kingdom, 11th-12th Dynasty,
c.1055-1795 BC
Each eye width: 4.5cm

Description

A pair of eye inlays from a life-size head or mask. Polished white alabaster and black obsidian are set within delicate, open-backed wood surrounds, lightly painted in black to represent kohl-rimmed lids. The corners of the eyes taper elegantly to fine points. Intact.

It is extremely rare to find eyes set within wood surrounds, they are most commonly of bronze. It is unclear whether this pair comes from a large statue or a sarcophagus mask, though the label attached to the back of one of the eyes states the latter.

Provenance

Old collection labels from the 18th or 19th century read "Thebes. Eye of Mummies Case" and "Mummy Eye"
 Private Collection, UK
 Mrs. Courtney Ross-Holst, New York City, USA; acquired 2004

Literature

Compare Brooklyn Museum, New York, USA, accession number 51.1 for an example with alabaster and obsidian set within a copper surround. Compare Eleni Vassilika, *Egyptian Art* (Cambridge, 1995), no.10 for an example of the eyes set within a wooden statue. Compare Lawrence M Berman, *The Cleveland Museum of Art; Catalogue of Egyptian Art* (Cleveland, 1999), no.139 for the stone eyes and no.137 for an example of the eye set within a sarcophagus mask.



Limestone sculptor's trial piece
Egyptian, New Kingdom, 18th Dynasty,
probably reign of Amenhotep III, c.1390-1353 BC
Height: 8.1cm, width: 13.4cm

Description

Carved in raised relief with the head of a courtier, wearing an echeloned wig which frames the finely detailed face. The almond-shaped eyes are narrow and angled upwards towards the outer corners, the lips are plump and the nose straight. Behind the head are two strands of an echeloned wig; presumably a practice for the main relief. The left and right hand corner of the relief finished, the upper and lower broken away, the reverse smooth. Collection number 'Ae.12.' written in black paint in the top left corner, and on the reverse. Recomposed from large fragments, a few areas of lifting consolidated and touched in.

Created by apprentice sculptors, trial pieces of the New Kingdom, carved in relief, generally date from the end of the reign of Amenhotep III through that of Akhenaten. It would seem that a large quantity of trial pieces were necessary during this period because of the quickly evolving stylistic changes and vast building projects. As such, the quality varies greatly, and the current example should be considered among the finest of them.

Provenance

Prof. Dr. Roland Bay (1909-1992), Orselina, Switzerland; acquired in the 1950s, thence by descent

Bay was a dentist in Basel, and had a keen interest in European prehistory. In 1953 he was made head of the anthropological department at the Museum of Cultures in Basel.

Literature

For a discussion on trial pieces in the reign of Amemhotep III see Lawrence M. Berman, et al., *Catalogue of Egyptian Art* (Cleveland, 1999), no.170, pp.237-239



Wood and bronze head of Hathor
Egyptian, Third Intermediate Period,
22nd-25th Dynasty, c.1069-715 BC
Dimensions: 22.2 x 6.5 x 6.9cm

Description

This finely carved wood head of Hathor is surmounted by a bronze crown with a central bronze ureaus at her forehead. The goddess gazes straight ahead, her large eyes and eyebrows recessed for inlays, now missing. She wears a plain wig, the lappets tucked behind her ears and falling over her shoulders onto her chest. The crown is composed of a circle of rearing cobras from which emerge the sun disc and cow horns of Hathor. Below the wig at the back, a right-angled section would have allowed the head to be fixed to a second element; a square dowel hole between the front lappets.

The head is the central element of an aegis which would have decorated the prow of a ceremonial barque.

Hathor was the daughter of Nut and Ra (as well being also his wife and mother). The sun disc in her headdress reminded the Egyptians of her closeness to her father, whilst the cow horns are reminiscent of the bovine form she sometimes took.

As the consort of Horus, her name literally translates as 'House of Horus'. Hathor was the goddess of love, beauty, music, womanhood and joy. One of the most important and widely venerated deities of the Egyptian pantheon, she was considered the divine mother of the Pharaoh. Hathor's worship was strongly linked to the afterlife. Her epithet 'Mistress of the West' alludes to the place where the sun sets, and where the afterlife is thought to reside. She was displayed at the prow of funerary barques so that she might help guide the deceased to 'the West'. Indeed, Coffin Text Spell 61 states 'Hathor, Lady of Byblos, makes the steering of your barque'.

Provenance

Maurice Bouvier, Alexandria, Egypt; exported to Switzerland 1959, thence by descent

Literature

Compare Günther Roeder, *Ägyptische Bronzefiguren* (Berlin, 1956), Tafel 64 h

Exhibitions

Antikenmuseum Basel und Sammlung Ludwig, Switzerland, 'Égypte, Moments d'éternité', 18th March-13th July 1997
 Musée d'Art et d'Histoire (lieu d'exposition: Musée Rath), Geneva, Switzerland, 26th September 1997-11th January 1998
 Antikenmuseum Basel und Sammlung Ludwig, Switzerland, 1999

Publications

M. Page-Gasser - A.B. Wiese, *Égypte Moments d'éternité, Mainz, Catalogue d'exposition, Musées d'Art et d'Histoire, Musée Rath, (Geneva, 1997-1998) n°138*



Gessoed wood and polychrome sarcophagus panel depicting the goddess Amentet
Egyptian, Late Dynastic Period, 25-26th Dynasty,
c.750-525 BC
Height: 178cm, width: 38cm

Description

Large section from an outer coffin, finely painted with a full-length image of Amentet, goddess of the West and of necropoleis. To her right are two further small-scale goddesses, the upper one holds an ankh but is unidentifiable, whilst the lower wears a crown that signifies her as Nephthys, goddess of mourning and a protector of the dead. Amentet faces to the right, her arms held at her sides, and wears a long, close-fitting, beaded dress, a broad collar, and thick beaded anklets and bracelets. On her head she wears a tripartite wig with diadem tied at the back, and a tall crown consisting of one short and one long pole surmounted by a semi-circle on which stands a Horus falcon and the ostrich plume of Maat. The figures are painted in red, black, and green, with an off-white used for the skin, and a bright white for the background. Several break lines have been consolidated and filled in, some areas of repainting, but Amentet mainly untouched.

Amentet's name means "She of the West". She was the consort of Aken (the ferryman of the dead). Because the sun sets in the west, it was associated with death and the netherworld. Her name therefore referred to both the west bank of the Nile and to the world of the dead. She was often depicted in tombs and coffins, protecting the deceased, as here. She met the souls of the recently deceased and offered them bread and water before ushering them into the realm of the dead. This brought vital sustenance for the tests they were to endure in the afterlife, and to keep them revitalised during their rebirth.

Provenance

Private Collection, Brussels, Belgium; acquired 14th September 1978

Literature

Compare John H. Taylor, *Egyptian Coffins* (Bucks, 1989), no.44 for a complete coffin





Faience sistrum handle with the head of Hathor
 Egyptian, Late Dynastic Period, 26th Dynasty,
 c.664-525 BC
 Dimensions: 9.4 x 7.2 x 3.8cm

Description

Fragment of a naos-sistrum in a light green faience, each side presenting the same image of the head of Hathor. She wears a straight-bottomed, striated wig, either side of which is a uraeus with sundisc. Her finely detailed face is particularly well-modelled, especially the eyes and her cow-like ears. A naos with a rearing cobra crowns her head. The surface chipped in some areas and the glaze a little worn.

The sistrum was a ceremonial rattle composed of a handle which supported a tall loop of flattened metal. Horizontal rods with small metal disks ran through the loop, so that when the sistrum was shaken it produced a musical tinkling, much like a tambourine. Faience examples were votive, and imitated these instruments.

The instrument was closely linked to the goddess Hathor who was also known as the Mistress of Faience, which is why her head featured so often on such objects.

Provenance

Odette Cohen, Brussels, Belgium; acquired 1966, thence by descent

Literature

Compare R.H. Blanchard, *Handbook of Egyptian Gods and Mummy Amulets* (Cairo, 1909), no.25
 Also see an example at the Ashmolean Museum, Oxford, no.AN1909.1062

Exhibitions

There is an example from Memphis now in the Ashmolean Museum in Oxford, inv.no. AN1971.445



Gilt wood and bronze cult statuette of Isis
 Egyptian, Ptolemaic Period, c.332-30 BC
 Dimensions: 34 x 8 x 14cm

Description

Carved in wood, covered in a thin layer of gesso and gilded, the goddess has inlaid bronze eyes, a triple uraeus at her brow, and is crowned by a circlet of uraeii surrounding a pair of cow horns which flank a large sun disc. She wears a long, close-fitting dress down to her ankles, finely woven, revealing her navel. Her left arm is bent at her waist, her hand resting on her lap, her right hand cups her left breast. She is seated on a throne decorated with an incised, scale-like pattern on each side, framing a small square vignette. On the proper left the scene depicts a papyrus plant, and on the right, a lotus plant, representing the kingdoms of Upper and Lower Egypt, on the back the plants are interwoven, representing the unification of the two.

This statue was placed in the naos (shrine) of a temple of Isis. The statue was worshipped as though it were the goddess herself.

Provenance

Sotheby & Co., London, UK, 27th March 1972, lot 8; listed as 'various properties' and sold to Margettes Private collection (1925-2013), London, UK; thence by descent

Publications

Sotheby & Co., London, UK, *Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities*, 27th March 1972, lot 8





Limestone sarcophagus cover
Egyptian, Late Dynastic Period-Early Ptolemaic Period,
c.350-300 BC
Height: 57.5cm

Description

The deceased is shown idealised, wearing a smooth wig tucked behind large ears, the lappets falling forwards over the shoulders, framing a delicately carved, broad, collar necklace. The face has elongated cosmetic lines to the lids and brows, the lips are plump and the cheeks rounded. Carved on the inside of the lid is the outline of a human face, echoing that of the exterior, flanked by hieroglyphs; some of the painted red guidelines are still visible. The white limestone from which it is carved is particularly fossiliferous. Without restoration.

This fragment belongs to a large anthropoid sarcophagus. The head emerged from a body whose torso and limbs were concealed by mummy wrappings; the surface would have been mainly smooth but perhaps with a few vertical lines of hieroglyphics down the front. It is part of a group of sarcophagi known as the 'Swollen' type. They were made from the 26th Dynasty onwards, but the rather austere lines in the current example push it to the end of the Dynastic and beginning of the Ptolemaic period.

Provenance

Private collection, Bochum, Germany; acquired prior to WWII, thence by descent

Literature

Compare Mogens Jørgensen, *Catalogue Egypt III, Coffin, Mummy Adornments and Mummies From the Third Intermediate, Late, Ptolemaic and the Roman Periods (1080 BC-AD 400)* (Ny Carlsberg Glyptotek, 2001), pp.254-255, no.12



Black-glaze hydria
Greek, from Athens, 5th century BC
Height: 17.7cm

Description

Twin, squared handles turn upwards and are set beneath the wide shoulder, a vertical handle at the back beneath the lip to the edge of the shoulder. The lip and foot with a moulded profile. The upper surface of the lip and the cushioned underside reserved and with a red wash. Intact, a few minor chips to the glaze. A fine example of the form, with high-gloss shine to the glaze.

The hydria is one of the rare pottery shapes from antiquity to have retained its name from antiquity. The vessel was used to contain water, and such a fine example as the present one would likely have been part of the dinner service of a wealthy family, kept on the table so that water could be mixed with wine before consuming.

Provenance

Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France; inventory number 55, sold through Jack-Phillipe Ruellan Sale, Vannes, France
 Baron Lorne Thyssen-Bornemisza, London, UK; acquired 2014
 Private collection of HG, London, UK; acquired 2020

Bellon was one of the greatest French collectors of the 19th century. Making his fortune in the textile industry, he began to buy and collect archaeological pieces from the Mediterranean world. Until the end of the 1870s he accompanied Auguste Ternick in archaeological excavations in the Arras region. Some of his collection can be seen at the Museum of National Antiquities of Saint-Germain-en-Laye, the Petit Palais in Paris, the Louvre Museum, and the Berck-sur-Mer museum.

Literature

For the form see Thomas Mannack, *The Late Mannerists in Athenian Vase-Painting* (Oxford, 2001), p.58-59. Also see Beazley archive vase number 1011956, published in *Corpus Vasorum Antiquorum: Poland, Collections Diverses*, 44, Pologne 113, pl.1, no.12

Publications

Jack-Phillipe Ruellan, Hôtel des ventes de Vannes, *Les Antiques de Louis-Gabriel Bellon*, France, 9th April 2009, lot 46





Black-glaze lidded jug
Greek, from Athens, mid 4th century BC
Height: 8.5cm

Description

Expertly potted with a rich, glossy black glaze, the jug has a finely-detailed lion-headed spout on one side for pouring or feeding. A bifurcated loop handle is attached from the shoulder to the wide, horizontal lip. The near spherical body is decorated with rounded vertical ribs and sits upon a turned pad foot. The concave neck is offset at the shoulder and leads to a wide flaring mouth. Beneath the lid, which is topped by a stemmed, cone-shaped knob, are lugs to lock the lid into position when being poured. Beneath the spout are two old collection numbers, one is rectangular and printed in black with '125', the other is an oval with blue border and hand written in black ink with '241'. One lug missing from the lid, otherwise intact.

A vessel such as this could well have been used to feed a child or infirm adult; the accurate pouring funnel through the lion's mouth, and the secured lid make for functional additions to this well known shape.

Provenance

Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France; collection number 241, sold through Jack-Phillipe Ruellan Sale, Vannes, France

Literature

For an identical example but without its lid compare *Corpus Vasorum Antiquorum*, Bochum, *Kunstsammlungen der Ruhr-Universität 2*, Deutschland 4227, pl.75, no.4-5 (S 195)

Publications

Jack-Philippe Ruellan, Hôtel des ventes de Vannes, *Les Antiques de Louis-Gabriel Bellon*, 4th April 2009, lot 67



Red-figure kylix
Greek, from Athens, c.480 BC,
attributed to the Cage Painter
Height: 9cm, diameter of cup: 23.7cm, width
between the handles: 20.8cm

Description

Finely potted Type B kylix, the tondo decorated with a nude youth running to the left. He is shown in profile, except for his torso which turns three-quarters toward the viewer. His lithe, muscular physique, with narrow waist and broad shoulders, is defined by finely drawn relief lines, whilst other muscles of his neck, limbs and abdomen are more subtly rendered in reddish dilute wash. In his left hand he carries a Chalcidian helmet, holding it by its nose guard, his right forearm and hand are missing. On the ground before him, obscuring his right foot, is a large circular shield, the convex centre decorated with a fig-leaf, and inscribed in faint letters: HO PAIS KALOS 'the boy is beautiful'. The exterior is black except for selected reserved areas which include the roots and inner walls of the handles, the side and resting surface of the foot and its central roundel. The large tondo in the interior is framed by a band of stopped meanders, broken by four rectangular panels of black dentils. Restored from large fragments with some lacunae.

The martial accoutrements identify the youth as an athlete, a hoplitodromos who raced against others whilst carrying shields and wearing bronze helmets, usually of the Chalcidian type. For reasons we do not understand, fig leaves were a common device on shields carried by hoplitodromoi.

These cups proclaim the admiration of Athenian society for the young athletes whose competition, born of military training, was a prelude to their enrolment in the city's armed militia.

The Cage Painter was an associate of the Antiphon Painter, though was not as prolific.

Provenance

Dr Alfred Ebert, Franconia, Germany; acquired Münzen und Medaillen, Switzerland, 2nd July 1971, thence by descent

Literature

Compare contemporary cups by Onesimos at Harvard, (published as Beazley archive number 203306), and in Basel (*ibid.* 203307), the latter with a similarly inscribed shield

Publications

Münzen und Medaillen, Basel, Switzerland, *Auktion 40, Kunstwerke der Antike*, 13th December 1969, lot 92 Münzen und Medaillen, Basel, Switzerland, *Attische Rotfigurige Vasen*, May 1971, Sonderliste N, lot 78





Red-figure calyx krater
Greek, from Sicily, c.400-375 BC,
attributed to the Himera Painter
Height: 33.4cm, diameter of rim: 33cm

Description

The main scene depicts a naked youth standing before the satyr Marsyas who holds a thyrsus in his left hand and lifts a flute in his right; a leopard skin slung over his left arm. In his hair is a wreath, highlighted in added white. He has pointed ears, snub nose and a thick, curling black beard, his long tail falls almost to the ground. The youth stands contrapposto, his weight on his right leg, the left bent at the knee, his face shown in three-quarter view with his thick hair crowned by a wreath with a central rosette in added white and yellow. He holds a flute in his raised right hand whilst his left steadies his spear, the point of which rests against his shoulder. He wears a plain-bordered cloak, pinned at his chest, which falls in folds behind him, tall lace-up sandals cover his feet. Between the two figures floats a long white fillet. Beneath the scene is a border of alternating square meanders and saltires. Beneath the flared rim is a band of laurel leaves. On the reverse are two draped youths wearing head bands, one holding up a mirror and the other with a long walking stick, standing on a band of square meanders.

The youth could well be Olympos, a student of Marsyas, though he is not normally shown wearing travelling garb. Apollo has also been suggested but, again, the cloak, sandals and the inclusion of a spear would rule out this possibility.

Provenance

Charles Winn (1795-1874), 8th Baronet, Nostell Priory, Yorkshire, UK; acquired 1818-1819 from Abbé H. Campbell, thence by descent until 1975 when sold through Christie's, London, UK
 Private collection D.R. (1925-2013), London, UK; thence by descent

In 1810 John Winn made his Grand Tour in Italy, where he formed plans to buy a large collection of ancient vases from Naples. In 1817 he died unexpectedly in Rome, whereupon his brother Charles became heir to Nostell Priory. Charles decided to honour his brother's last collecting wishes and continued with the purchase, which was subsequently shipped back to the UK. The collection that he amassed was the second largest private collection of vases outside the British Museum, according to Professor Corbett, former Assistant Keeper of Greek and Roman Antiquities there, who studied the vases in 1975. In this same year, Winn's descendants sold the entire collection through Christie's, and the vases can be found in private and public collections around the world, including Yale, Oxford and Melbourne.

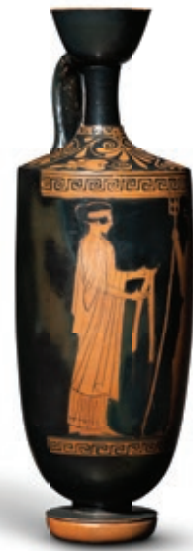


Literature

For two calyx kraters attributed to the Himera Group, with the same subsidiary decoration, one showing Apollo in three-quarter view, and the other Olympos, see A. D. Trendall, *The Red-Figure Vases of Lucania, Campania, and Sicily, First Supplement* (London, 1970), pl.VII nos.3 and 4.

Publications

Abbé H. Campbell, *Catalogo di una collezione di vasi Greci ec. appartenenti all'Abate Campbell del S. O. Gerasolimitano* (Italy, 1818), no.1
 A. D. Trendall, *The Red-Figure Vases of Lucania, Campania, and Sicily, First Supplement* (London, 1970), p.36, no.251
 Christie's London, UK, *Greek and Etruscan Vases from Nostell Priory*, 30th April 1975, lot 44



Red-figure lekythos
Greek, from Athens, c.470-460 BC,
attributed to the Painter of London E342
Height: 36cm

Description

The lekythos has a tall body with a low foot, narrow neck and funnel mouth. The scene shows a female figure facing Poseidon. She is wearing a chiton and cloak, whilst the bearded god is dressed with his cloak draped around his body and over one shoulder, a fillet in added red around his head. He holds a trident, whilst she extends her hands, proffering a fillet with red tassels. A meander frames the scene above and below, a well-executed design of palmettes and lotuses decorates the sloped shoulder, a band of tongues interspersed by dots around the neck. Upper edge of mouth, outside of pad foot and resting surface reserved and with a red wash. Broken at the top of the neck, cracks at the base of the handle, some minor misfiring.

Provenance

Professor Dr. Dirk Frederik Slothouwer (1884-1946), Delft, the Netherlands; acquired 1920s
 Mrs Juge M. Sijthoff-Slothouwer, Voorscgoten, the Netherlands; by descent from her father, the above
 Private collection (1925-2013), London, UK; acquired June 2002, thence by descent

Professor Slothouwer was an architect and latterly a Professor at the University of Delft. In 1909, aged 25, he won the Prix de Rome which allowed him the funds to begin his collection.

Literature

For the type of drapery compare *Corpus Vasorum Antiquorum, Palermo* 1, pl.20/6 (V.673), for Poseidon see *ibid.*, pl.20/5, (V.671), and for the decoration on the shoulder see *ibid.*, pl.20/4, (V.674)

Publications

A. Klasens et al., *Klassieke Kunst in Particulier Bezit - Nederlandse verzamelingen 1575-1975* (Leiden, 1975), no.515



Terracotta statuette of Aphrodite with elaborate headdress
Greek, from Myrina, c.1st century BC
Height: 17cm

Description

The goddess has a small head with large features, on a long neck, her throat marked with the 'lines of Venus'. Her nose and chin are pointed, her eyes narrowed, a slight smile on her lips. She wears a girdled chiton with a brooch on each shoulder holding it in place creating a deep V neckline which ends just above a third, larger clasp between the breasts. Her chest is adorned with a necklace of rays. Her hair has been pulled back from her face in tight rows, bound in a radiate crown, and surmounted by a large, elaborate, flaring headdress composed of openwork rows of linked rosettes and other motifs, imitating filigree work. The ears are pierced to hold now-missing earrings, small holes in the shoulders for the attachment of jointed, moveable arms. The surface with remains of white gesso and some areas of pink pigment. Chips to the nose and chin, the lower half broken away.

This is likely a representation of the goddess Aphrodite, of the Oriental type. Statuettes with moveable limbs are considered to be dolls for children.

Provenance

Julien Gréau (1810-1895), Paris, France; acquired prior to 1886
 Hatchik Sevadjian (1884-1933), Paris, France; acquired prior to 1930, thence by descent until 2017

Julien Gréau was prolific collector who amassed thousands of coins, bronzes, glass and terracottas. Much of his collection was bought by J.P. Morgan and donated to the Metropolitan Museum of Art, New York, USA in 1917.

Hatchik Sevadjian was born in Istanbul. His father, an Armenian goldsmith at the Sultan's court, moved with his family to Antwerp in 1897 and then settled in Paris in 1902 as a dealer in precious stones. Hatchik's passion for art led him to collect and deal in Greek, Roman, Egyptian, and Indian antiquities, he anonymously offered for sale part of his antiquities collection at auction at Sotheby's in London under The Property of a Collector. This statuette of Aphrodite remained unsold in the 1930 sale and passed by direct descent.

Literature

For examples in the Louvre, see Simone Mollard-Besques, *Catalogue Raisoné des Figurines et Reliefs en Terre Cuite Grecs et Romains - II Myrina* (Paris, 1963), Pl.9, Myr1-2 & Pl.11, M1+Myrina 893 and Myr14-15

Publications

W. Fröhner, *Terres Cuite d'Asie de la Collection Julien Gréau, Tome II*, Planches 41-120 (Paris, 1886), plate 118
 Sotheby's, London, UK, 20th-21st May 1930, no.396, unsold:
 "the nose is very pointed and there is a deliberate touch of humour in the features... An amusing piece"





Terracotta statuette of a Kabeiric actor
Greek, from Rhodes, c.3rd century BC
Height: 18cm

Description

The figure stands on a rectangular integral base wearing a loosely draped costume, his feet revealed below the hem. His over-sized, masked head has grotesque features: large ears, pendulous lips and cheeks, deep-set eyes beneath heavy, frowning brows, and a bald head. The back is smooth and bears an old rectangular collection label written in black ink. Intact.

The Kabeiri were a group of chthonic deities of Thracian origin. This figure is probably a character from the Kabeiric Farces, which were performed in their sanctuaries by actors dressed as 'grotesques'.

Provenance

Biliotti and Capt. Coulson collection, 19th century
 Lieut-General Fox Pitt-Rivers (1827-1900), Dorset, UK;
 acquired from Sotheby's 1885
 Mrs Stella Pitt-Rivers, Dorset, UK; by descent from the
 above and sold through Sotheby's in 1977

Recorded as a hand-drawn watercolour in the catalogue of objects collected by Lieut General Fox Pitt-Rivers, Vol II, pp.185-186 'Antiquities purchased at the sale of a collection of Greek and Roman Antiquities sold at Sotheby's 5 Dec 1885, and for the most part the results of excavations conducted in three necropoleis in the island of Rhodes...Lot 541 - a comic actor with a grotesque head representing perhaps an orator; bought for £8.8.0.' The page annotated with 'All at Museum October 1892, Room VII.'

A paper label to the back of the terracotta repeats the description with the added information, 'From Rhodes. Biliotti and Capt. Coulson's colltn, Lot 541. Bt at Sotheby's 5 Dec, 85. Price 8..8..0'

Literature

Compare *Catalogue of the Terracottas in the Danish National Museum* (Copenhagen, 1941), pl.38, fig.322

Exhibitions

Pitt Rivers Museum, Farnham, Dorset, UK, placed on display October 1892 in room VII



Publications

Sotheby's, London, UK, 5th December 1895, lot 541
Catalogue of objects collected by General Pitt Rivers from 1891-1896, Vol.2, p.186. A note in the catalogue states
 Sotheby's, London, UK, *Catalogue of Antiquities, Tibetan, Nepalese, Indian and Islamic Art*, 11th July 1977, lot 308A
 Chaucer Fine Arts Inc., *Rome. A Vision of Antiquity*, catalogue of the exhibition, London, Summer 1980, no.62



Terracotta statuette of a nude torso
Greek, Smyrna, c.3rd century BC
Height: 11.5cm

Description

A composite human torso with the diademed head of an attractive, youthful girl, the breasts of a decrepit woman, and the back of a muscular man. The head is turned to the left, gazing downward, the bones of the sternum and clavicle accentuated above exaggeratedly sagging breasts. The arms are finished just below the shoulders, the lower half of the figure broken away. On the back are the remains of a red wax seal, possibly an Italian export seal from the 19th century. Mould made and finished by hand, broken at the waist and shoulders, loss to top of diadem, tip of nose restored.

This intriguing sculpture, which represents three stages of adulthood, and shows both the male and female form. It is an unusual genre type, other examples of which have been found in Smyrna, in modern day Turkey. They all focus on the torso, lacking arms and legs, and appear to have always had heads though very rarely have they survived intact. Most of the statuettes are crude, and the present example can be counted among the best. The purpose of these figures is unknown, but it is in Smyrna that we find the greatest variety in the representation of the human form in terracotta from antiquity.

Provenance

Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France

Bellon was one of the greatest French collectors of the 19th century. Making his fortune in the textile industry, he began to buy and collect archaeological pieces from the Mediterranean world. Until the end of the 1870s he accompanied Auguste Ternick in archaeological excavations in the Arras region. Some of his collection can be seen at the Museum of National Antiquities of Saint-Germain-en-Laye, the Petit Palais in Paris, the Louvre Museum, and the Berck-sur-Mer museum.

Literature

For examples in the Louvre, see Simone Mollard-Besques, *Catalogue Raisonné des Figurines et Reliefs en Terre Cuite Grecs et Romains - II Myrina* (Paris, 1963), Pl.9, Myr1-2 & Pl.11, M1+Myrina 893 and Myr14-15



Bronze kouros
Greek, Archaic Period, c.550-500 BC
Height: 19cm

Description

Stoic figure of a youth standing with his left hand on his hip and left leg slightly advanced. He wears an ankle-length skirt which hugs the musculature of his legs, the hem decorated with dots. The skirt gathered in series of zig-zag folds running down his left thigh. His torso is covered by a short-sleeved tunic with dotted concentric circles around the neckline, his nipples outlined by incised circles. Upon his head is a narrow fillet which holds the long locks of his finely striated hair in place as they cascade below his shoulders and down his back. He stares straight ahead with wide-set, almond-shaped eyes. On his feet are pointed shoes engraved with ties. Some minor corrosion to the surface which has a green, red and black patina. Fractures at neck and legs repaired with some slight restoration, the right hand missing. Some minor corrosion to the surface which has a green, red and black patina.

Provenance

European fine art dealership, consigned to Sotheby's New York, USA, 1988
 Private collection (1925-2013), London, UK; acquired from Charles Ede, 3rd August 2004, thence by descent

Publications

Sotheby's, New York, USA, *Egyptian, Greek, Etruscan, Roman and Western Asiatic Antiquities and Islamic Works of Art*, 15th June 1988, lot 109
 Charles Ede, *Etruscan and Roman Antiquities* (London, 2004), no.4





Bronze head of Minerva
Roman, c.1st century AD
Height: 7.8cm

Description

Hollow cast, the goddess wears a Corinthian type helmet, pushed back on her head, with high horsehair crest raised on a tall strut, with two further plumes either side which were separately cast and have now broken away. Her eyes are recessed for inlay of a finer material. The surface with a deep green patina.

Minerva is the Roman equivalent of Athena, goddess of wisdom, war and justice. Like most of the Roman deities she took on the attributes of her Greek equivalent, and was worshipped in much the same way.

Provenance

Private collection, Switzerland; acquired mid 20th century
Private collection (1925-2013), London, UK; acquired July 2004, thence by descent

Literature

Compare Mary Comstock and Cornelius Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts Boston* (Boston, 1971), no.99

Publications

Charles Ede Ltd, *Etruscan and Roman Antiquities* (London, 2004), no.23



Bronze statuette of a stag
Roman, c.1st century AD
Dimensions: 13.6 x 8.5 x 3.7cm

Description

Cast in solid bronze, the stag stands four-square on a separately cast, low rectangular plinth. The head, turned slightly to the right, is held erect on a long neck, the narrow muzzle with nostrils and mouth. The elongated eyes, set beneath raised brows, are inlaid with silver, the hollow pupils perhaps once added in glass. Each of the pair of antlers, which spring up between the pricked ears, have four points. The deer is naturalistically modelled with creases where the head and neck meet. Above the cloven hooves are tufts of hair, and a short tail juts upwards from the rump. The pedestal is hollow and the attachments from the feet of the deer are clearly visible from the inside. Intact and with a fine patina.

The stag was a favoured subject matter in Ancient Rome. It was a popular pastime to hunt these majestic creatures, but the deer was also part of an important genre involving Diana (Artemis). A Roman myth tells that Diana, the chaste goddess of hunting and animals, was bathing in a pool with her handmaids when a young hunter named Acteon stumbled upon them and stopped to admire the goddess in her nudity. Diana caught him, and in her wrath turned Acteon into a stag. He endured a terrible yet ironic fate, for he was chased down and devoured by his own hunting dogs.

Provenance

Galerie für Griechische, Römische und Byzantinische Kunst, Frankfurt, Germany
James and Marilyn Altsdorf, Chicago, USA; acquired from the above, 8th March 1973

Literature

For a similarly sized example but lacking a base and with stippled hair, compare the Getty Museum, California, USA, object number : 57.AB.17





Marble loutrophoros
Greek, from Athens, first half of the 4th century BC
Height: 55cm

Description

The front of the vessel is carved in low relief with a scene of a warrior and an Amazon engaged in combat. The warrior raises his right hand, which originally would have held a painted spear, in his left is a circular shield, he wears a chiton, cuirass and helmet. The Amazon has fallen and lies sprawled on the ground, her weight on her left arm which rests on her discarded bow, she raises her right arm behind her head. She is wearing a short dress, belted at the waist, which has slipped from her right shoulder to reveal her breast. Above the scene is the name ΚΟΛΥΜΒΑΣ 'Kolymbas'; the word split in half to allow for the warrior's helmet plume which would have been painted on.

Loutrophoroi were vessels used by the Greeks during nuptial and funerary rituals. Production of large tomb markers such as this, which lined the roads on the outskirts of the city, was short lived, for in 317 BC Demetrios Phalereus issued a decree prohibiting luxurious funerary monuments.

The scene on the front of this grave marker is rife with symbolism. At first glance, it is simply a retelling of the famous fight of the Greeks against the wild Amazons. To the ancient Greeks, the existence of the Amazons represented a distortion of natural order; one where women roamed wild, would fight, hunt and rule, and where they didn't need men in their society. Their defeat by the civilised Greeks represented the triumph of order over chaos; of West over East (or more often than not, of Athens over Persia). The Amazon is represented with one breast exposed, which signified pre-ordained defeat. In the present example, we are viewing the end of a battle, where a man stands triumphant over the fallen. One might presume a link is being drawn between the warrior and the man being commemorated — perhaps he was a soldier, or a politician instrumental in military or foreign affairs.

Provenance

René Huyghe (1906-1997), Paris, France; acquired prior to 1974. Previously on a mount dating to at least the early 20th century

Publications

René Huyghe, *Ce que je crois* (Paris, 1976), cover illus.



Marble stele with a woman and child
Greek, Hellenistic Period, c.3rd-1st century BC
Dimensions: 62 x 35 x 7cm

Description

Carved from coarse-grained, white marble, the scene is set within a raised border and shows a richly draped woman, seated on a high stool with turned spindle legs, a low stool with animal paws beneath her feet. She looks down, tenderly lifting the chin of a young girl who is leaning into her lap. The child stretches forward, right arm outstretched as if about to caress the woman's face. There is an integral tang now hidden by the wood base, the surface worn, a hole drilled into the top edge, part of the upper right corner has sheared away.

Scenes of a child and woman alone are rather uncommon.

Provenance

Private collection, from the garden of a Château south of Rennes, France; 19th century
 J.C. Desbuisson, Faringdon, UK; sold in 2005
 Private collection (1925-2013), London, UK; acquired June 2007, thence by descent

Literature

For an example of a similar scene, but dated slightly later, see Marianne Hamiaux, *Les Sculptures Grecques* (Paris, 1992), no.143

Publications

Charles Ede Ltd, *Greek Antiquities* (London, 2006), no.1



Marble relief of the Icarus banquet
Greek, Hellenistic Period, c.2nd-1st century BC
Dimensions: 37.2 x 26 x 3cm

Description

Richly carved marble relief fragment of the banquet of Icarus and Dionysos. Upon the cushioned couch is a youth reclining, a tripod table with animalistic legs supports a feast before him, a kantharos standing prominently in the centre. To the right of the scene a short-tailed satyr bends down to remove the shoes of Dionysos, his taut muscles sensitively rendered. Thick drapery forming the backdrop. The surface with some areas of staining.

Icarus reliefs depict Dionysos, who was patron of the theatre, visiting Icarus, the father of Attic tragedy (or sometimes another poet). Margarete Bieber discusses this genre, and states that the reliefs are particularly noteworthy for their inclusion of a foreground set against a continuous pictorial background.

Provenance

Joseph von Kopf (1827-1903), Rome, Italy
 Hagop Kevorkian (1872-1962), New York, USA; thence by descent to the Hagop Kevorkian Fund
 Hanita (1915-2019) and Aaron (1918-2000) Dechter, USA;
 acquired from Sotheby's November 1974
 Collection number in blue crayon '142'

Joseph von Kopf was a sculptor active in Würzburg and in Rome before settling in Baden-Baden. His oeuvre included busts and statues of German royalty, as well as allegorical figures.

Hagop Kevorkian was an Armenian-American, an art connoisseur, collector and archaeologist. After his death, his foundation established the Kevorkian Chair of Iranian Studies at Columbia University. The Hagop Kevorkian Center for Near Eastern Studies at New York University was created in 1966 to encourage the study of the contemporary Middle East.

Exhibitions

University Art Gallery, California State University, San Bernardino, May 5-June 2, 1989; Art Galleries, California State University, Northridge, February 26-March 30, 1990, object number 6

Publications

Ludwig Pollak, *Joseph V. Kopf als Sammler: Beschreibung der von ihm hinterlassenen Sammlung* (Rome, 1905), p.6, no.17, pl.4
 Sotheby Parke-Bernet, New York, *Antiquities*, 22nd November 1974, lot 248 'Property of the Hagop Kevorkian Fund'
 Kenneth Hamma, ed., *The Dechter Collection of Greek Vases* (San Bernardino, 1989), p.83, no.6

Literature

Compare an identical example from the British Museum, published in Margarete Bieber, *The Sculpture of the Hellenistic Age* (New York, 1967), fig.656 and pp.153-154



Marble head of a barbarian
Roman, first half of the 2nd century AD
Height: 24cm

Description

This life-size head represents a barbarian from beyond the northern or eastern boundaries of the Roman Empire. The top of the head is flat, perhaps originally finished in a separate piece of marble, or maybe from reusing the fragment as building material. The features are closely observed and given character by the high cheekbones, elongated eyes with creases at the outer corner, and the deeply undercut locks of hair at the neck. The mouth is partially covered by a thick moustache which flows into a long beard that narrows to a thick, twisting 'goatee'. The proper left side of the face has been damaged and abraded, the beard broken.

Often referred to as a "Dacian" this type of male figure was seen most particularly in the monuments of Trajan. The frontal look of this example indicates he was probably shown standing in a dejected, somewhat resigned posture. As a barbarian, the figure would have worn a long-sleeved tunic over trousers.

Provenance

Private collection, Saint-Jean-Cap-Ferrat, France; acquired 1988

Literature

For an example but carved in a different stone, compare *Palazzo Altemps; le Collezioni* (Rome, 2014), 'statua di Daci'. There is also an example in white marble on show in the Louvre, Paris, France.





Mosaic of a gazelle
Roman, from Tunisia, 1st-2nd century AD
Dimensions: 17 x 37 x 4cm

Description

The gazelle is shown recumbent and set above a darker baseline, the front legs extended; a pair of 's'-shaped horns springing from the brow between his ears. The contours of the animal's body are skillfully rendered in graduated brown and ochre coloured tesserae set against a paler matrix, behind the animal can be seen a pink bow or ribbon. The tesserae are set in a modern concrete matrix.

Wild and exotic animals were a popular subject matter for mosaics, usually as part of hunting scenes, so it is interesting that this is a more peaceful image. Not only is the gazelle resting, but the addition of the ribbon in the background removes this animal from the ferocious world of the wilderness where both humans and animals would hunt creatures such as gazelles. Instead the animal is being celebrated simply as an image of nature and the African landscape. Animals shown in a relaxed environment are normally represented in vignettes that formed a larger network of individual subject matters, such as in our parallel, but there is no evidence of a border in the current example, implying that it might have come from a larger, more complex scene.

Provenance

Colonel Vincent, France; acquired as a gift in 1888

Colonel Vincent was a French army doctor, stationed in Tunis. The Tunisian government gave this mosaic to him in appreciation of the excavation work he did in the catacombs of Sousse in 1888. There is a memorial stele at the entrance of the catacombs which reads "Monument du Colonel Vincent".

Literature

Compare Aïcha Ben Abed, *Tunisian Mosaics: Treasures from Roman Africa* (Los Angeles, 2006), p.40, fig.3.13



Two polychrome fresco fragments
Roman, 1st century AD
Dimensions: 8.2 x 5.9cm, and 5.6 x 3.7cm

Description

Two fresco fragments, each showing the head of a figure. The first depicts a veiled woman, shown in three-quarter view, her eyes glancing to her left, head gently tilted, curled hair visible beneath her veil which is tied in a knot under her chin. She is painted in tones of red and pink on a yellow background and wears a red garment that covers her shoulders. The second image, painted in tones of white, yellow and blue over a purple background, is of either the sun god Helios or Artemis the huntress, shown in three-quarter view, the head encircled by a diadem from which rays extend. Part of the right shoulder is visible and draped in a pale blue garment. The first fragment has modern yellow paint around the edges, the second is recomposed from two pieces.

The fragment with the yellow ground could be from either the Second or Third Style, and is a rare representation of how a woman might wear a himation about her head; indeed no other examples have been found, yet the knot is reminiscent of the Heraklean knot. It is therefore possible that this head is of Omphale, the Queen of Lydia who had an affair with Herakles, and is sometimes depicted as wearing his lionskin about her head and shoulders, the paws tied in a Heraklean knot about her neck.

The fragment of Helios/Artemis likely comes from a painting in the Third Style; the dark background is typical of this later phase of painting.

Provenance

Private collection; acquired 1960s
 Private collection of Monsieur G, Paris, France

Label on the back of the old wooden frame reads "P. Cluzel, 33 rue St Georges, Paris." The frame is typical of the late nineteenth century; made of light wood, protected under glass. The back covered in a layer of thin, black leather, and the fragments set into red velvet.

Literature

For an example of Artemis with a radiate crown compare a scene showing the Sacrifice of Iphigenia, from the House of the Tragic Poet in Pompeii, in Carol C. Mattusch, *Pompeii and the Roman Villa, Art and Culture Around the Bay of Naples* (New York, 2008), p.76, no.4

CREDITS

Published Feb 2023
In an edition of 600

Catalogue entries
Charis Tyndall

Coordination
Martin Clist
Charis Tyndall

Design
Thread

Photography
Jaron James

Printed by
Graphius

Charles Ede Ltd
1 Three Kings' Yard
London W1K 4JP

+44 20 7493 4944
info@charlesede.com
www.charlesede.com

All images courtesy of Charles Ede.
All rights reserved. No part of this publication
may be transmitted in any form or by any
means, electronic or mechanical, including
photocopy, recording or any storage or
retrieval system, without prior permission
from the copyright holders and publishers.

© Charles Ede 2023

...In all creation
Nothing endures, all is in endless flux,
Each wandering shape a pilgrim passing up
And time itself glides on in ceaseless flow,
A rolling stream – and streams can never stay,
Nor lightfoot hours, as wave is driven by wave,
And each, pursued, pursues the wave ahead,
So time flies on and follows, flies and follows,
Always, for ever new. What was before
Is left behind; what never was is now;
And every passing moment is renewed.

Ovid, Metamorphoses, Book 15 – 176
Translated by A.D. Melville