



C H A R L E S E D E

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IMAGES

Egyptian black-top jar
Predynastic Period, Naqada I-II,
c.3700–3200 BC
Terracotta
Height: 8.2cm



Egyptian jar
Predynastic Period, Naqada II-1st Dynasty,
c.3500–2890 BC
Fossiliferous limestone
Height: 5.1cm, diameter: 8.2cm





Egyptian pointed alabastron
Old Kingdom, 5th–6th Dynasty, c.2494–2181 BC
Alabaster
Height: 17cm

Egyptian support from a headrest
Old Kingdom, 3rd–6th Dynasty, c.2686–2181 BC
Wood
Width: 15.2cm



Egyptian shabti for Pa-khaas
Late Dynastic Period, 30th Dynasty, c.380–343 BC
Faience
Height: 19.8cm



Egyptian mallet
3rd–2nd millennium BC
Wood
Length: 33.2cm





Egyptian relief with a divine woman in profile
Ptolemaic Period, c.332–30 BC
Sandstone
Height: 25cm, width: 19cm

Greek amphoriskos
Athens, c.425–375 BC
Terracotta
Height: 14cm



Greek red-figure plastic vase
Athens, c.470–450 BC, attributed to Sotades
Terracotta
Height: 24.4cm, length of base: 20.1cm





Etruscan tripod base for a candelabrum
Mid 4th century BC
Bronze
Height: 11.8cm, width: 20.6cm



Hellenistic female figure
c.2nd–1st century BC
Marble
Height: 57cm







Hellenistic head of a bearded male
c.2nd–1st century BC
Bronze
Height: 12.7cm



Roman janiform herm of Mercury
c.2nd century AD
Marble
Height: 25.7cm







Roman fragment of Peleus
Central Italy, mid 1st century BC–mid 1st century AD
Terracotta
Height: 20.7cm, width: 18.9cm
Framed height: 27.9cm, width: 26.3cm

Roman seated Mercury
c.1st century AD
Bronze and silver
Height: 10.8cm







Roman cinerary urn
c.1st century AD
Marble
Height: 33.8cm, width: 32cm, depth: 29.5cm

Two Roman columns with foliage
Augustan Period, c.1st century BC–1st century AD
Marble
Heights: 90.8cm and 92.7cm, diameters: 20cm and 20.5cm







Roman statuette of Minerva
c.2nd–3rd century AD
Bronze
Height: 14cm



Roman head of Bacchus
c.2nd century AD
Marble
Height: 11.7cm







Roman kantharos with barbotine decoration
Rome, c.2nd–early 3rd century AD
Lead-glazed pottery
Height: 13.6cm



Roman floral architectural element
c.1st century AD
Marble
Diameter: 24.5cm, height: 8.8cm

Egyptian black-top jar
Predynastic Period, Naqada I-II, c.3700-3200 BC
Terracotta
Height: 8.2cm

Provenance

Baron Edouard Jean Empain (1852-1929), France; thence by descent
 Sheikh Saud bin Muhammed Al Thani (1966-2014); acquired 2011

Empain was an engineer reknowned for creating the Paris Metro system. In 1904 he moved to Egypt and built a fantastical house that can still be seen in Cairo, the Palais Hindoo (also known as the Baron Empain Palace). He began collecting Egyptian antiquities, focussing on objects of fine quality and everyday use: cosmetic vessels, jewellery, stone vases, glass, amulets and small-scale statuettes.

Published

Christie's, London, UK, *Antiquities Including Property from the Collection of Baron Edouard Jean Empain*, 14th April 2011, lot 2

Comparanda

Compare W.M. Flinders Petrie, *Prehistoric Egypt; Corpus of Prehistoric Pottery and Palettes* (Warminster, 1974), pl.VII, no.66b

Description

The sloped, rounded shoulders give this vessel a near-spherical form. The walls are thin and finely potted, the base and mouth are very narrow and mirror one another. The burnished outer surface is a burnt-red colour, with a band of black around the mouth, giving the type its name. Signs of vertical tooling around the lower half, and horizontal around the upper, creating a rippled affect across the surface and demonstrating the manufacturing process. Intact, the surface with minute areas of pitting.



Egyptian jar
Predynastic Period, Naqada II-1st Dynasty,
c.3500-2890 BC
Fossiliferous limestone
Height: 5.1cm, diameter: 8.2cm

Provenance

M. Hubert François-Marsal, France; acquired from Galerie Maspero, probably in February 1977 [a handwritten sticker on the base reads: 'Prédynastique/ Maspero, Fev. 77/ 1200F/(px d'achat)']

Comparanda

For the form compare Sir W. M. Flinders Petrie, *Prehistoric Egypt, Corpus of Prehistoric Pottery and Palettes* (reprinted Warminster, 1974), pl.XXXVI, no.61a. For the stone compare W. Arnold Meijer, *Masters of Stone: Egyptian Stone Vessels from Predynastic Times to the Middle Kingdom* (Amsterdam, 2018), no.15e

Description

Small, squat jar with a rounded base and a sharp-edged flat rim; two delicate lug handles at the shoulders. The jar has been expertly carved from a very attractive, dark-grey shelly limestone. Some minute chips around the lip, one handle restored.



Egyptian pointed alabastron
Old Kingdom, 5th-6th Dynasty, c.2494-2181 BC
Alabaster
Height: 17cm

Provenance

Paul Angoulvent (1899-1976), France

Angoulvent was a former director of the Chalcographie du Louvre, a founder member and president, of the Presses Universitaires de France from 1934 to 1968

Comparanda

Compare Barbara G. Aston, *Ancient Egyptian Stone Vessels: Materials and Forms* (Heidelberg, 1994), p.137, fig.127. Also see W. Arnold Meijer, *Masters of Stone: Egyptian Stone Vessels from Predynastic Times to the Middle Kingdom* (Amsterdam, 2018), no.52

Description

The slender, pointed body has a gently rounded shoulder, broad flaring neck and flattened lip. Horizontal banding to the translucent alabaster, the surface polished.

A section of the lip restored.

No known examples have been excavated with an external support or stand, despite the fact that this shape is not able to stand upright unaided.



Egyptian support from a headrest
Old Kingdom, 3rd-6th Dynasty, c.2686-2181 BC
Wood
Width: 15.2cm

Provenance

Private collection, Switzerland; acquired mid 1960s

Comparanda

Compare an example in the Walters Art Museum, Boston, USA, accession number 61.301

Description

Uppermost part of a wood headrest; the smooth, curved support for the head is carved on the underside with two closely observed human hands, as if gently supporting the sleeping head. The detailing shows fingernails and cuticles, the fingers are long and elegant. A dowel hole in the centre where the separately carved shaft of the stand was attached.

Intact, some chips around the shaft hole and to the underside of one tip.



Egyptian shabti for Pa-khaas
Late Dynastic Period, 30th Dynasty, c.380-343 BC
Faience
Height: 19.8cm

Provenance

Rockford College Art Collection, Illinois, USA; acquired in the 19th century
 Private collection, Switzerland; acquired April 2007

Comparanda

For the General Pa-khaas (not to be confused with the admiral of the same name) see Jacques-F and Liliane Aubert, *Statuettes Égyptiennes* (Paris, 1974), p.253. For examples in the Louvre see Inventory number: E 20140 and N 2734 T. For one in the British Museum see EA34186.

Description

Well-modelled ushabti in pale green faience, the figure wearing a false beard and striated tripartite wig. He holds a pick and flail with hands crossed over his chest, a seed bag over his left shoulder. The inscription on nine lines consists of the Shabti Spell from Chapter 6 of the Book of the Dead, and identifies the owner as the Overseer of the Soldiers, General Pa-khaas, born of Tashadidi (his mother). An old collection label adhered to the dorsal column reads ‘..are found in...catacombs & pyramids...[shabtis] were placed in the coffins under the mummy - It is supposed that the name and age are engraved...’
 Minor areas of restoration to nose, flail, crook, knuckles, and tip of beard.

Shabtis of the General Pa-khaas are well known and highly sought after, due to the high quality of the moulding and the fine facial features. Examples can be found in many museums including the Louvre, Cairo, Copenhagen, London, Odessa, Bonn and the Vatican; around 40 figurines in total are in museums, and many more in private collections. The shabtis dedicated to General Pa-khaas come from a tomb in Giza that is now lost, according to ‘Le Journal d’entrée au Musée du Caire’. Almost all of them recount Chapter 6 from the Book of the Dead, except for a very few that remained undecorated.



Egyptian mallet
3rd-2nd millennium BC
Wood
Length: 33.2cm

Provenance

Private collection, UK
 A silver plaque is attached to the body, engraved with: “This heavy maul was found in the caves of Tura where stone for the pyramids of Giza were quarried approximately 2000BC - presented to Orion Lodge No. 1993 by Bro. Lt. Col. H. N. Rollinson 1947”

Comparanda

For a less worn example, from Deir el Bahri and dating 18th-20th Dynasty, compare *Egypt’s Golden Age: The Art of Living in the New Kingdom 1558-1085 B.C.* (Boston, 1982), p.54, no.25, and for an example of the type of chisel that would have been used in conjunction with this tool see *ibid.*, no.26

Description

The mallet is made from a single piece of wood, with cylindrical handle and a conical head that has been so heavily used it now resembles a bell shape. The deep depression was caused by repeated pounding, whilst the shiny and smooth areas of the handle are from the labourer’s sweaty grip, which polished the wood over time. Damage caused through repeated use has particularly affected the lower back section, and a vertical crack running down the full length of the shoulder starting below the handle.

Mallets such as this were used to strike the bronze or copper chisel that carved large pieces of stone. The form changed very little over the centuries, making precise dating difficult. Though the earliest examples come from the Old Kingdom, the vast majority now on the market and in museums date to around the New Kingdom. It is most likely that the wood of this example comes from an acacia tree.



Egyptian relief with a divine woman in profile**Ptolemaic Period, c.332-30 BC****Sandstone****Height: 25cm, width: 19cm****Provenance**

Private collection, Chiselhurst, UK; acquired mid 20th century or earlier, possibly from Spink & Son, London, UK

Comparanda

Compare an example in the Michael C. Carlos Museum, Emory University, Atlanta, USA, object number 2005.005.004

Description

Carved in raised relief and depicting a divine woman in profile, facing right. She is crowned with a circlet of uraei, and wears an echeloned tripartite wig which falls behind her back with one lappet over her shoulder, and is surmounted by a vulture headdress whose right wing falls down the side of her head and is tucked behind the ear. Around her neck is a broad collar necklace composed of many strings of beads. Her face has cosmetic lines around the eyes, full lips and a soft jaw.

A fragment without restoration, the surface having undergone consolidation to prevent further damage. Mounted to be either hung on a wall, or placed on its stand.

The vulture headdress was worn by goddesses, the Great Royal Wife (the pharaoh's primary queen), high ranking priestesses and female pharaohs. The vulture represented Nekhbet, a goddess of Upper Egypt, whilst the uraeus represented Wadjet, a goddess of Lower Egypt. The combination symbolised rule over a unified Egyptian land.

**Greek amphoriskos****Athens, c.425-375 BC****Terracotta****Height: 14cm****Provenance**

Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France; collection no.149, thence by descent

Bellon was one of the greatest French collectors of the 19th century. Having made his fortune in the textile industry, he began to buy and collect archaeological pieces from the Mediterranean world. Objects from his collection can be found in the Museum of National Antiquities of Saint-Germain-en-Laye, the Petit Palais in Paris, the Louvre Museum, and the Musée de France de Berck-sur-Mer.

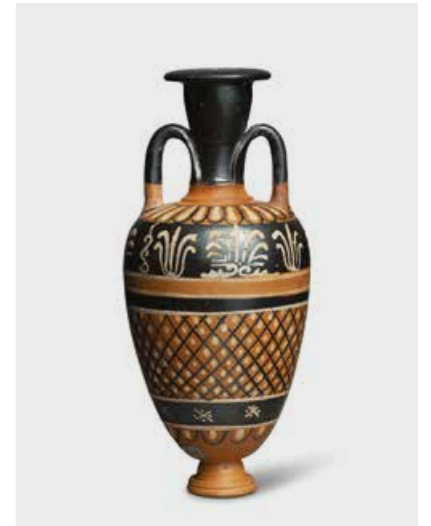
Comparanda

This is a rare and elegant form. Compare *Corpus Vasorum Antiquorum, Heidelberg, Universitat 1, 63, pl.(472), 38.14*

Description

Amphoriskos with ovoid body on a moulded pedestal base, a near-flat shoulder, short neck, collar mouth and disc-lip. The neck, lip and upper part of the handles covered in a metallic black glaze. The vase has an elaborate decorative scheme; there is an outline of tongues on the shoulder filled with added white lines, whilst the body is decorated with several bands of thick black and thin added white lines, the top of the body with a solid black band behind alternating anthemions and palmettes in added white, the widest band consisting of lattice work in black slip dotted with added white, the lowest band has a black ground with dotted white crosses, beneath which are the outline of black half-ovuli with white central dots.

Small chips to the lip restored, one anthemion and one palmette with small areas of white touched in. One handle and the collar reattached.



Greek red-figure plastic vase
Athens, c.470-450 BC, attributed to Sotades
Terracotta
Height: 24.4cm, length of base: 20.1cm

Provenance

Professor B.S. (1903-1992), Lugano, Switzerland; acquired 1st April 1957 from Münzen and Medaillen, thence by descent until 2023

Published

Herbert Hoffmann, "Crocodile Love" (the Dionysian Connection): Further Studies in the Iconology of Athenian Vase Painting', *Hephaistos: New Approaches in Classical Archaeology and Related Fields*, 1992-1993, pp.151-153, figs.16-18

Comparanda

For another example of the mould see William Friedrich Hamdorf, *Hauch Prometheus: Meisterwerke in Ton* (Munich, 1996), no.227. Also see D. Williams, "Sotades: Plastic and White," in S. Keay and S. Moser, eds, *Greek Art in View, Essays in Honour of Brian Sparkes* (Oxford, 2004), p.102, fig.7.7

For a similar mould, and scene of pygmies see Herbert Hoffmann, *Sotades, Symbols of Immortality on Greek Vases* (Oxford, 1997), figs.11-12

Description

The moulded body shows a tussle between a muscular, nude man and a crocodile. The man is on his knees having been attacked by a crocodile. The man's body is contorted; his right arm is hooked around to grab his waist as the crocodile's jaws bite down on his bicep. Blood, in added red paint, oozes from the mouth of the crocodile and down the arm of the man. Some minute traces of green paint to the skin of the crocodile can be seen, which originally would have created an impressive and unusual contrast to the lustrous black glaze of the man. He is shown wide-eyed and grimacing as he brawls with the fearsome creature. His short-cropped hair is in tight curls and decorated in a brown slip. Added white has been used for the eyes and the bright teeth.

Around the neck of the vessel is painted a playful Geronomachia, a battle between pygmies and stalks. The balding, bearded pygmies are nude and brandish knobbed clubs, their bellies swollen, their bodies muscular. One side shows a pygmy swinging his club over his head with both hands, preparing to strike a blow upon a tall crane which is lifting its talonned foot towards the pygmy's stomach in an attempt to push him backwards. To the



right of this duo is a pygmy lying on the ground, propping himself up with his right arm and brandishing a shield with his left to defend himself against a crane who is mid-attack, its wings raised. Behind this crane a further pygmy jumps to his companion's aid, wielding a club in his right hand, a chlamys draped over his left forearm, as he prepares to strike the crane from behind. Beneath the scene is a border of meanders, underneath which are scrolling tendrils and palmettes.

The body is made from a two part mould, the hollow foot formed separately, the neck created on the potters wheel. Intact.

The term 'plastic vase' derives from the Greek verb 'plassein' meaning 'to mould'. Moulded vases like the present example have been found in temple deposits and tombs and are not thought to have been used in everyday life. Though they were created in Athens they have been found in Etruria, Sudan, Persia and Sicily, and evidently were highly valued objects that were traded around the Greek world. The technique used for creating plastic vases meant that it was easy to make multiple examples of the body, and then to vary the decoration of the red-figure scenes; the moulded section of this vase has twelve other known examples, all with different red-figure decoration.

The Geronomachia was a popular theme in antiquity and was considered a rather jovial subject matter. It was less politically charged than other mythical battle scenes which often symbolised the victory of the civilised world over the barbaric; West over East.

Sotades is considered to be the first person to represent the crocodile in Greek art; a wild and exotic animal that was representative of Nilotic scenery, the same backdrop in which the Geronomachia is often shown to take place.

John Boardman wrote on Sotades, and called him an artist of great delicacy and imagination. He owned his own workshop, and even in antiquity was considered to produce some of the finest wares. His renown was so great that they copied his rhyta in Southern Italy for a century after their initial production. Almost all of the wares produced at the workshop relate to ritualistic drinking and libation pouring. Discussions on Sotadean vases have been widely published, and there are several compendiums of his work. The greatest of these was conducted by Beazley who has attributed over seventy works to his name.

Etruscan tripod base for a candelabrum**Mid 4th century BC****Bronze****Height: 11.8cm, width: 20.6cm****Provenance**

Sir Guy Francis Laking, Meyrick Lodge, Avenue Road, London, UK
 Captain Edward G. Spencer-Churchill (1876-1964), Northwick Park, Blockley, Gloucestershire, UK; acquired 19th April 1920
 Kamer (probably Gallerie Kamer, New York, USA); acquired from Christie's, London, UK, 21st June 1965, for 320 guineas
 Robin Symes, London, UK; acquired 12th July 1971
 Daphne Koutoulakis, Geneva, Switzerland; inherited from her father, Nicolas Koutoulakis, in 1996

Sir Guy Francis Laking was Keeper of the King's Armoury, Keeper of the Armouries, Wallace Collection; and Keeper of the London Museum.

Captain Spencer-Churchill was cousin to Sir Winston Churchill. He inherited Northwick Park from his maternal grandmother in 1912, and was awarded the Military Cross in WWI. He was a renowned collector of antiquities.

Published

Messrs. Christie, Manson & Woods, London, UK, *Catalogue of the Collection of Arms and Armour and Objects of Art formed by Sir Guy Francis Laking, Bart*, 19th April 1920, lot 384 (there described as Greek, and with the measurements including its shaft, now missing).
 Christie, Manson & Woods Ltd, London, UK, *Catalogue of Antiquities from the Northwick Park Collection, the property of the late Captain E.G. Spencer-Churchill, M.C.*, 21st June 1965, lot 483, where the tripod base is illustrated as complete with a tall shaft, though this was possibly not ancient.
 Sotheby's, London, UK, *Catalogue of Egyptian, Irish Bronze Age, Western Asiatic, Greek, Etruscan, Roman, Anglo-Saxon, Frankish and Viking Antiquities*, 12th July 1971, lot 125; the shaft must have been removed some time after this sale

Comparanda

Compare Jean-Louis Zimmerman, *Collection de la Fondation Thétis* (Geneva, 1987), no.125. Etruscan bronze candelabrum stands inspired copies made by the Romans; for a bronze lamp stand from the 1st century AD with similar elements, compare an example in The Walters Art Gallery, Baltimore, USA, accession number 54.1915

**Description**

Base from a lamp stand, with an exceptionally fine patina. Three naturalistically modelled lions feet with long claws are joined at the centre to form a tripod-stand for a tall candelabrum. Their legs show tension in the muscles and tendons and in the bend of the knees, which are poised as though supporting a great weight. Elaborate palmettes protrude downwards from the three intersections. A circlet of stylised birds form a collar at the base of the now-missing shaft.

An ancient repair to one of the legs, the collar has been cast separately and has a slightly darker patina.

Hellenistic female figure
c.2nd-1st century BC
Marble
Height: 57cm

Provenance

Restorations that have now been removed indicated an 18th-19th century collection history
 Mr R, Belgium; acquired 1968
 Private collection S.L., Bern, Switzerland; acquired 2015

Comparanda

A similar draped figure of the Praxitelean type, identified as Persephone, is in the Isabella Stewart Gardner Museum, Boston, USA, inventory no.S5c1

Description

Sculpture of a female figure in elegant drapery, carved in the round from a light, cream-coloured marble. The figure stands contrapposto, her right knee bent causing her left hip to jut out. She wears a floor-length chiton over which is a light himation which is folded over her left shoulder, covering her upper arm. The chiton falls in a V at her neckline, the curves of her body visible through the folds of drapery.

The bare arms and head were likely sculpted from a separate, bright white marble and are now missing. There is an ancient iron pin in the left elbow, and two pin holes in the right shoulder, one of which went through to the neck cavity, which has now been filled at one end. A repaired break runs above the knees. Six drill holes on the underside of the base indicate that it has been mounted at least twice in the past, and it had previously been restored in the 18th century with a marble head in the style of the Capitoline Venus.

The pose and placement of drapery on this figure appears to be a copy of the Praxitelean type.



Hellenistic head of a bearded male
c.2nd-1st century BC
Bronze
Height: 12.7cm

Provenance

Paul Angoulvent (1899-1976), France; acquired prior to 1956, inventory number B4, previously mounted on a 19th century giallo antico base.

Angoulvent was the former director of the Chalcographie du Louvre, founder then President of the Presses Universitaires de France from 1934 to 1968, as well as head of the Réunion des Musées Nationaux.

Comparanda

Compare an example of a bearded man in combat in Claude Rolley, *Greek Bronzes* (Fribourg, 1986), no.179. A life-size head of Poseidon with the same characteristic thick locks of wet hair is in The Museum of Fine Arts, Houston, object number 2001.150

Description

Head of a bearded male, probably a triton, though possibly another 'wild man' such as a giant or centaur. His thick curling hair has a pronounced forelock, and his long beard falls in tousled ringlets. The expressive face is amplified by a deeply furrowed brow and thick lips. The eyes and bared teeth are inlaid with silver, the mouth is open and hollow, and the pupils are hollowed out. Intact, presence of cuprite and malachite crystals, traces of retouching to the patina.

Of a particularly high quality, this head was cast as a single piece and attached to a figure, or was used as an element in a larger decorative schema.

Triton was the son of Poseidon and the sea-nymph Amphitrite. He was a sea god, with the head and torso of a man and the tail of a fish, or often a pair of spiraling fish tails.



Roman janiform herm of Mercury**c.2nd century AD****Marble****Height: 25.7cm****Provenance**

Private collection, London, UK; acquired in the 1950s
 Professor & Mrs Sid Port, Santa Monica, USA; acquired 8th
 May 1976
 Private collection, Switzerland; acquired October 2002

Published

Sotheby's, London, UK, *Fine Egyptian, Greek, Roman, Assyrian
 and Celtic Antiquities*, 11th April 1960, lot 162
 Sotheby's Parke Bernet, New York, USA, *Antiquities and Islamic
 Works of Art*, 8th May 1976, lot 313
 Christie's, New York, USA, *Antiquities*, 12th June 2002, lot 205

Description

Double-sided herm head depicting two faces of the god Mercury (Hermes to the Greeks), one as a youth and the other as an older man. Both faces show the god with heavily lidded eyes, wearing a diadem to hold his hair in place. On the younger side he has a pronounced forehead, small pointed mouth and short, densely curled hair. On the older side he has eyes set wider apart, his small mouth has full, slightly parted lips framed by a long moustache and beard with symmetrical curls, a thick ringlet of hair falling over each shoulder.

The surface has attractive rootilation and staining, the tip of each nose chipped. On the younger face there is a crack along the bridge of the nose and a small area of restoration to the chin.

In the Greek period a head of Hermes would sit atop a tall, square-sided pillar, often with an erect phallus carved halfway down. Traditionally herms were placed along roads to mark distances, boundaries and crossroads; the subject matter being appropriate as Hermes was a protector for travellers.

However, by the Roman Period these herms had lost much of their religious significance and instead became a popular garden and courtyard ornament.

The term janiform derives from Janus, the Roman god of doors, openings and the new year, for he was two-faced and could look both into the past and the future.

**Roman fragment of Peleus****Central Italy, mid 1st century BC-mid 1st century AD****Terracotta****Height: 20.7cm, width: 18.9cm****Framed height: 27.9cm, width: 26.3cm****Provenance**

19th century collection
 Keith and Chippy Irvine, New York, USA
 Private collection, London, UK; acquired May 2015

Comparanda

Compare an example of the full scene, almost certainly from the same mould, on display in the Louvre, Paris, France, inventory number: Cp 4168

Description

Fragment from a scene showing the marriage of Peleus and Thetis. The youthful hero looks to his right, his head in profile, crowned with short curled hair. His muscular body, naked at the chest, is turned toward us, his left arm bent behind his back, his right arm extended toward us, his left arm bent behind his back, his right arm extended to grasp what would be the hand of Thetis, his wife to be. Drapery is pulled across his chest and over his bent arm.

A fragment with added background, the surface a little stained, a break line running across the neck, beneath the chin. Mounted in the 19th century in a wooden frame.

Thetis, an immortal Nereid, was destined to marry Peleus, the king of the Myrmidons of Thessaly. Thetis was unwilling to wed a mortal however, and resisted his advances by transforming herself into various animals. Ultimately, Peleus succeeded in his desires and overcame Thetis. It was at their wedding that the famous competition for the golden apple, presented by Paris, was held, which ultimately led to the Trojan war, and the death of Achilles, the son of Thetis and Peleus.



Roman seated Mercury**c.1st century AD****Bronze and silver****Height: 10.8cm****Provenance**

Discovered in the 1880s at Corné, Marne et Loire, France

Rogan collection, France

Royal-Athena Galleries, New York, USA

Private collection, Wiltshire, UK; acquired May 2010

Comparanda

For a very close example, found at Feurs, France, and identified as Mercury, compare David Gordon Mitten and Suzannah F. Doeringer, *Master Bronzes from the Classical World* (Mainz am Rhine, 1968), no.248. For an example identified as an athlete, perhaps a wrestler, compare Dorothy Kent Hill, *Catalogue of Classical Bronze Sculpture in the Walters Art Gallery* (Baltimore, 1949), no.143

Published

Jerome Eisenberg, Royal-Athena Galleries, *Art of the Ancient World*, no.76 (New York, 2001), no.88

Description

The exceptionally well-modelled nude god is sitting in a relaxed pose with his right arm lightly resting on his bent right leg, his other leg stretched slightly outwards and down, whilst his left hand supports and steadies him. His head is turned to the left, his eyes of inlaid silver are gazing upwards, and his close-cropped hair is in tight curls. His youthful body is elegantly muscular with a pronounced iliac crest; a narrow crease of flesh above his navel.

The surface has a lustrous, deep green patina. The very tips of the outer three fingers on the left hand are chipped.

A very similar bronze, possibly even from the same workshop, found in Fleurs, France (not far from the find-spot of the present example), is discussed by S. Reinach and published in Master Bronzes from the Classical World, where it is called a 'Seated Mercury', and it is noted that the type resembles the seated Hercules shown in P. Lehmann, Statues on Coins (New York, 1946), 40ff. Looking at other examples, it has been suggested that they may have been wrestlers and belonged to a group of athletes.

**Roman cinerary urn****c.1st century AD****Marble****Height: 33.8cm, width: 32cm, depth: 29.5cm****Provenance**

Burrell Collection, Ockenden House, Cuckfield, Sussex, UK;

acquired during the early 1700s, thence by descent

Mr J. Fearon, Ockenden House, Cuckfield, Sussex, UK; acquired during the mid-1800s when Fearon moved into the house, thence by descent

Private collection, France

Published

Bonhams, London, UK, *Antiquities*, 3rd April 2014, lot 70, where it is noted that "This urn was found and maintained with cremated remains inside. These remains are due to be excavated, thoroughly recorded and deposited with Barbican House Museum of Sussex Archaeology in Lewes (part of the Sussex Archaeological Society)."

Roger S. O. Tomlin, "Roman Britain in 2013. III. Inscriptions," *Britannia*, vol. 45, 2014, p. 456

Antonella Ferraro, in Lucio Benedetti, Giorgio Crimi, and Antonella Ferraro, "Antichità vere e false in internet: cinerari iscritti da siti web di casa d'aste e gallerie d'arte", *Sylloge Epigraphica Barcinonensis*, vol.15 (2017), n.15, pp.98-99, fig.15

Description

The front is exuberantly carved in high relief. A framed rectangular plaque bearing an inscription with the name 'MEMNO' Memno(n), is flanked by two birds in flight, their wings raised as they face each other and hold up the ends of a heavy garland of leaves and fruit, with two long ribbons fluttering downwards. The left and right sides are carved with an acanthus calyx, spreading into four symmetrical scrolls, each terminating with a rosette. The lid takes the form of a gabled roof with leaf-shaped tiles, and at the edges are baluster-shaped adornments carved as opening flower buds, the circular ends at the front carved with rosettes, and a pediment in low relief with two birds facing a budding plant. The back of the urn and lid are roughly flattened with a series of short chisel strokes.

A crack runs vertically down the front-centre of the urn and horizontally above the lower edge, various chips throughout, no restoration.



Two Roman columns with foliage
Augustan Period, late 1st century BC-early 1st century AD
Marble
Heights: 90.8cm and 92.7cm, diameters: 20cm and 20.5cm

Provenance

Private collection, Europe; with 19th century additions, which have now been removed

Private collection, Paris, France

Comparanda

Compare a pair of very similar columns which adorned the peristyle garden at the House of the Vetii, in Paul Roberts, *Life and Death in Pompeii and Herculaneum* (London, 2013), p.150

Description

An evocative and highly decorative pair of matched columns with an intricate foliate design. The surface is carved in low relief with laurel branches which spiral around the shafts, the leaves delicately rendered to show their undulating surfaces. The laurel fruits are scattered amongst the foliage at the tips of small off-shoots.

The bottoms of the columns have been cut away, and the tops have the remains of a simple torus moulding. The surface weathered and with some chips around the torus.

*Having an area of lavish and luscious greenery in the centre of the house was a nod to the Romans' agrarian roots as well as demonstrating their control over the natural world. This area was known as the peristyle, and was the perfect setting for ornamental gardens. The peristyle gardens were carefully tended and were adorned by sculpture of marble and bronze, that often evoked the domain of the gods. They were an area of tranquillity and contemplation, exemplifying the Roman desire to create spaces of *luxus* and *otium* (luxury and relaxation).*

Laurel held a wide range of meanings for the ancient Romans. Wreaths made of its leaves were given to victors of games, and were used for crowning military men and emperors who were successful in their martial campaigns. Laurel was also associated with the god Apollo who is often depicted wearing a laurel wreath: it was a laurel bush that Daphne was turned into when pursued by the god. The laurel bush was also identified with Augustus, who was emperor around the time these columns



*were created, and the plant was believed to promote health and wealth. Indeed, the leaves of *laurus nobilis*, or the bay tree as we know it, are used still in cooking today.*

Roman statuette of Minerva**c.2nd-3rd century AD****Bronze****Height: 14cm****Provenance**

Florench L. Rauh (Mrs Godfrey Goldmark), New York, USA; acquired prior to 1940

Jan Mitchell (1913-2009), New York, USA; probably acquired 1940-1974, thence by descent

Comparanda

Compare W. Froehner, *Collection Julien Gréau. Les bronzes antiques* (1883), no.917 and S. Reinach, *Répertoire de la statuaire grecque et romaine, vol.2* (Paris, 1908), p.288, no.4. Also compare an example in the British Museum, London, acc.no.1884,0614.5.

Published

Parke-Bernet Galleries, New York, USA, *Collection of Florence L. Rauh*, 4th-6th December, 1940, no.80

Description

The goddess is running forwards with her head turned to the left, the billowing wind revealing the shape of her legs and navel through the thick drapery of the belted peplos. She wears a short cloak that is pinned in front of her shoulders, a pair of buttoned sandals and an aegis showing the head of Medusa and a pair of contorted snakes. Pushed back on her head is a Corinthian helmet with a tall, plumed crest of finely incised feathers, under which is tucked her centrally parted hair. She once held a shield in her left hand and a spear in her lowered right hand.

The upper section of the bow and fingertips of her right hand are broken away. A square section to the right shoulder missing, where the ancient plug to cover a casting fault has fallen out. An area of damage to the cloak by the left shoulder blade likely cause from being stuck, and a small circular area of restoration on the top of the left foot.

Minerva, or Athena to the Greeks, was the goddess of wisdom and war.

**Roman head of Bacchus****c.2nd century AD****Marble****Height: 11.7cm****Provenance**

Private collection (d.1970), Florida, USA; acquired 1920s-1970, thence by descent

Private collection, Switzerland; acquired 20th November 2008

Comparanda

Compare *Lexicon Iconographicum Mythologiae Classicae, Vol. III, 'Dionysus 123-124'*, pp.307-308

Also compare the eponymous head of the Horti Lamiani type, now in the Capitoline Museums, Rome, Italy

Description

Head of Bacchus, of the Horti Lamiani type, carved in the round with excellent drill work. The youthful god of wine wears a luxuriant wreath of vine leaves and branches of grapes, with ivy leaves and berries at the centre. His head, held on a long neck, is turned to his left, full lips slightly open, his almond-shaped eyes heavily lidded. Wavy hair is centrally parted and held back from his smooth forehead with his signature *mitra* (fillet) worn at his hair line.

Some restoration to the nose, damage to the berry bunches at the top of the wreath, a chip to the right eyebrow. Two long curls of hair extending down the neck and over the shoulders have broken away, though one remains in part.

The Horti Lamiani was a rich complex encompassing a large Roman villa and luxurious gardens, situated on the Esquiline Hill, close to what is now the Piazza Vittorio Emanuele II in Rome. The Bacchus discovered here, and the similar Borghese-Colonna type, was a copy of a now lost Greek original from the 4th century BC of Dionysus, Bacchus' Greek equivalent. This earlier example was amongst those first few that portrayed this god of revelry and fertility in a more youthful guise, moving away from his image as an older, bearded man. He made a very fitting subject matter for garden sculpture, thanks to his association with nature and leisure.



Roman kantharos with barbotine decoration**Rome, c.2nd-early 3rd century AD****Lead-glazed pottery****Height: 13.6cm****Provenance**

Galleria Serodine, Ascona, Switzerland; acquired late 1960s
 Robert Haber & Associates, New York, USA; acquired from the
 above in 2011
 Hiram Butler and Andrew Spindler-Roesle, New York, USA;
 acquired from the above in 2015

Exhibited

The Metropolitan Museum of Art, New York, USA, 2015-2022,
 inventory number: L.2015.51.1

Comparanda

Compare John W. Hayes, *Handbook of Mediterranean Roman Pottery* (Oklahoma, 1997), pp.64-66, fig.26. Also see two examples in the British Museum, London, UK, accession numbers GR 2001.3.20.1. and GR 1956.2.19.1

Description

Lead-glazed pottery cup with a pair of S-shaped handles attached from beneath the lip to the widest part of the body, which is enlivened with a barbotine decorative frieze of spine-like motifs arranged in a herringbone pattern, bordered by semi-circles, set on a narrow raised foot. The exterior surface has an attractive green, gold and cream glaze, and the interior that of orange-brown. Recomposed from fragments with a few lacunae filled in.

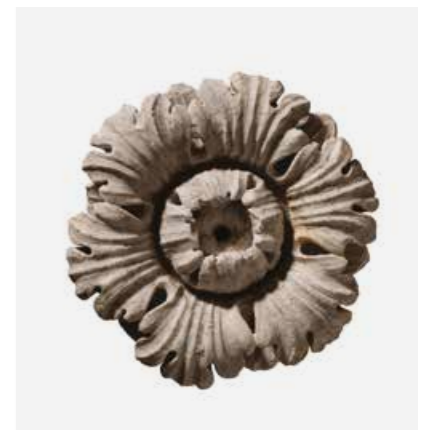
**Roman floral architectural element****c.1st century AD****Marble****Diameter: 24.5cm, height: 8.8cm****Provenance**

Private collection, Senlis, France; acquired in the late 19th/early
 20th century
 Olivier Couteau-Bégarie, Hôtel Drouot, 27th May 2016, no.171
 Private collection, Paris, France; acquired at the above sale

Description

Carved in high relief, the fragment is composed of four incurving leaves or petals, encircling a small hole, set within six open and downward curling acanthus leaves.
 A chip to one of the outer leaves restored.

This acanthus rosette was probably an architectural element, possible a boss from a ceiling. The central hole would have taken a bronze fitting that may have been gilded, and would have held the inset element in place.



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