



C H A R L E S   E D E

197





'I will be gone from  
here and sing my songs  
In the forest wilderness  
where the wild beasts are'  
Eclogue X, Virgil



# Storage jar

Near Eastern  
Tepe Giyan IV, Akkadian Period,  
c.2400-2200 BC  
Terracotta  
Height 21.2cm

Large rounded wheel-made jar decorated with brown-black bands of solid colour, waves and zig-zags on the carinated shoulder and neck, the mouth with an out-splayed lip. Around the unpainted body run two pairs of raised ribs framing a wide band within which are two raised undulating lines. Two small chips on the body. Repair to lip.

## Provenance

Professor Dr. Günther Marschall (1913-1997), Hamburg, Germany; acquired 1967-1975

## Comparanda

Two examples, seemingly from the same workshop, are in the Musée du Louvre; Salle 9, vitrine 1, accession numbers AO18654 and AO11988





## Three cuneiform bricks

Mesopotamian  
Nippur, reign of Ur Nammu, c.2112 BC  
and reign of Amar Sin, c.2046 BC  
Terracotta  
Dimensions 26.5x25cm,  
29.5x24.5cm and 26.5x26.5cm

The first and third bricks are stamped with cuneiform text which reads “(The divine) Amar-Su’ēn, was called by Enlil in Nippur, the supporter of the temple of Enlil. The mighty king of Ur, king of the four quarters of heaven and earth, for the god Enki, his beloved lord, he built his beloved Abzu”. The second brick is stamped with cuneiform text which reads “Ur-Nammu, the king of Ur, the king of Sumer and Akkad, (is) the one who built the temple of Enlil”. All three have traces of bitumen on the reverse and various breaks along the edges.

*Originally these bricks would have been laid face down, their inscriptions invisible.*

### Provenance

Excavated by Captain R. Campbell-Thompson in 1918  
Parvis Museum, Sussex, UK; acquired from the above  
September 1919









# Rippled bowl

Egyptian  
Nubia, pre-Kerma A-Group,  
early 3rd millennium BC  
Terracotta  
Height 16cm, diameter 20.5cm

The thin wall of the finely-potted bowl curves inward from the shoulder to a wide mouth, the base tapering to a point. The rippled decoration created whilst the clay was still pliable, the surface lightly pared away in short vertical strokes. The interior burnished black, the rim with a series of closely spaced nicks. Old collection numbers inscribed on the interior ‘ACS XL 75’ in black ink and ‘L.345’ in white.

*The ‘A-group’ culture is classified by archaeologists as the group of Nubians ruled by local kings before their unification in 2500 BC when an official Nubian Kingdom was established with its capitol at Kerma. Before this unification the A-group Nubians prospered from increasing trade with Egypt; an influence which was reflected in the wares of the time, such as the present example, which resembles Predynastic red burnished ware.*

**Provenance**

Paul Macfarlan; acquired 1950s-1960s whilst serving in the army in North Africa  
Private collection, Nice, France; by descent from the above  
c.1970s  
Olivier Rainart, Nice, France; by descent from the above

**Comparanda**

Elise J. Baumgartel, *The Cultures of Prehistoric Egypt* (London, 1955), pl.XII, no.2



# Tall jar

Egyptian  
Predynastic-Early Dynastic Period,  
Naqada II-1st Dynasty, c.3500-2890 BC  
Serpentine  
Height 11.7cm

Lug handles on opposing sides of the shoulder are drilled from both sides. The body tapers towards the base which has a delicate kick foot. Flat everted rim with the mouth drilled just off-center. Chips to the rim restored. Collection label 'AM11' on base.

**Provenance**  
William Edward James (1907-1984), London and Sussex,  
UK, by descent from a collection formed in the late 19th-early  
20th century

**Comparanda**  
Ali El-Khouli, *Egyptian Stone Vessels: Predynastic Period to  
Dynasty III* (Mainz/Rhein, 1978), pl.55, no.1317





# Kohl jar

Egyptian  
Old Kingdom-Middle Kingdom,  
5th-11th Dynasty, c.2494-1985 BC  
Calcite  
Height 6.4cm

The flaring walls of the jar rise to a flattened lip which mirrors the wide foot. A collection label on base reads ‘AT9’. A small area of the foot restored.

**Provenance**  
William Edward James (1907-1984), London and Sussex, UK, by  
descent from a collection formed in the late 19th-early 20th century

**Comparanda**  
Barbara G. Aston, *Ancient Egyptian Stone Vessel; Materials and  
Forms* (Heidelberg, 1994), no.35, pp.80 and 104



# Cosmetic vessel

Egyptian  
Middle Kingdom, 11th-12th Dynasty,  
c.2050-1786 BC  
Anhydrite  
Height 6.2cm

Beneath a thin projecting lip, the walls taper to a gently flaring flat base. The blue-grey stone is attractively mottled with browner streaks. Minor chips and inclusions, otherwise fine.

*Anhydrite was a particularly favoured material during the Middle Kingdom. Tomb burials of the period show a variety of toiletry vessels made from this type of gypsum. The present example is a common form, dating as early as the 1st Dynasty, and generally contained kohl; a paint used to blacken the rim of the eyes.*

**Provenance**  
Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK  
under licence c.1950, thence by descent

**Comparanda**  
For an example with a lid see B. Teaseley Trope, S. Quirke and P.  
Lacovara, *Excavating Egypt: Great Discoveries from the Petrie Museum  
of Egyptian Archaeology* (London, 2005), p.40, pl.110d





# Relief fragment

Egyptian  
New Kingdom, 18th Dynasty,  
Amarna Period, c.1351-1334 BC  
Limestone  
Height 23.6cm, width 27cm

From right to left the offerings depict a tall lotus stem, two traditional incense burners with offerings on top (perhaps folded cloth and an ibis), an amphora inside a stand and a bowl atop a short plinth. In comparison to the various offerings, the larger scale of the arm suggests it must belong to either Akhenaten or Nefertiti, as is confirmed by the elegantly long fingers of the hand. Traces of brown paint remain.

## Provenance

Guenter Baumgaerti collection  
Heinz Herzer, Munich, Germany  
Private collection, Germany; acquired from the above 1970s

## Published

G. Röeder, *Amarna-Reliefs aus Hermopolis* (Hildesheim, 1969), pl.209, no.PC215  
A. Grimm et al., *Das Geheimnis des golden Sarges: Echnaton und das Ende der Amarnazeit* (Munich, 2001), no.47  
I. Grimm-Stadelmann, *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection* (Munich, 2012), p.40, no.R-132

## Exhibited

Munich, Staatliches Museum Ägyptischer Kunst, 'Das geheimnis des goldenen Sarges: Echnaton und das Ende der Amarnazeit', 17th October 2001-6th January 2002

## Comparanda

For an interpretation of the offerings see John D. Cooney, *Amarna reliefs from Hermopolis in American Collections* (Brooklyn, 1965), pp.99-101, nos.60-61





## Eye inlays

Egyptian  
Late Dynastic Period,  
26th-31st Dynasty, c.664-332 BC  
Bronze and calcite  
Length 8.5 cm each

Cosmetic lines represented by the bronze, alabaster used for the whites of the eyes, the pupils painted on in black. Intact with encrustation.

*These are most likely to have been inlays for a sarcophagus mask.*

### **Provenance**

Private collection, London, UK; acquired Rosen Gallery, Tel Aviv, Israel, 28th November 1968





## Hieroglyphic fragment

Egyptian  
Late Dynastic Period,  
26th Dynasty, c.589-570 BC  
Bronze  
Height 5.7cm, width 9.3cm

Probably from the base of a very large statue and giving the Horus name of Pharaoh Apries (or Pharaoh Psamtik I). The crisp, well-formed hieroglyphs on this fragment are of unusual scale for the material. Fragmentary, all four edges showing a break.

### Provenance

Charles Dikran Kelekian (1899-1983), New York, USA  
G. Barzilai, Belgium; acquired 1960s  
Kelekian stock label 'No.392' on base





# Statuette of Osiris

Egyptian  
Late Dynastic Period,  
26th-31st Dynasty, c.664-332 BC  
Bronze  
Height 24cm

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 is a single line of hieroglyphic inscription.

## Provenance

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950, thence by descent

## Comparanda

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





# Mummy mask

Egyptian  
Ptolemaic Period, c.300 BC  
Linen, resin, stucco, gilding and polychrome  
Height 34.3cm

Egyptian mummy mask with gilded features and polychrome decoration, the front of the wig with an integral chin-strap. The mask is made from linen and resin, with a stucco layer onto which the decoration was applied. Some surface restoration to the sides.

## Provenance

Private collection, Belgium; acquired in Brussels in the early 1970s

## Comparanda

The chin-strap is comparatively uncommon, but a close parallel can be found in the British Museum (EA6680). For a rather broader example compare M. Jørgensen, *Ny Carlsberg Glyptotek Catalogue, Egypt Vol.III* (Copenhagen, 2001), no.17





## Single handled cup

Mycenaean  
Late Helladic IIIB, c.1300-1190 BC  
Pottery  
Height 4.6cm

The conical cup with a thin wall, flaring profile and carinated lower body, set on a low circular foot, the interior with simple painted bands, the edge of the handles and foot highlighted with brown slip. The main body is decorated with four vertical stripes formed of five s-shaped lines, bordered by encircling bands.

### Provenance

Private collection, Switzerland; acquired 1970s

### Comparanda

P.A. Mountjoy, *Regional Mycenaean Decorated Pottery, Vol.I* (Rahden, 1999), p.126, no.200 and for the form see Arne Furumark, *Mycenaean Pottery, Vol.I* (Stockholm, 1972), fig.15, no.231





# Free-field bird jug

Cypriot  
Cypro-Archaic I, c.750-600 BC  
Terracotta  
Height 18.6cm

White ware jug decorated in the ‘free field’ style, the rounded body painted with a stylised bird in black and burnt orange. Black horizontal stripes decorate the handle, whilst the lip, edges of the handle and junction between neck and body are delineated by solid black. A large hook beneath the handle which is decorated with crosses and horizontal stripes. The spout and a minute fault on the body restored, some surface staining. ‘CYPRUS’ written onto the surface in a 19th century hand, above the bird’s head.

**Provenance**  
Luigi Palma di Cesnola (1832-1904), New York, USA  
Sotheby’s, Wellington Street, London, ‘The Lawrence Cesnola Collection of Cypriote Antiquities’, 1st June 1883, lot 277  
Lieut-General Fox Pitt-Rivers (1827-1900), Dorset, UK;  
acquired from the above, and held in his museum room IV, from 8th August 1896  
Michael Pitt-Rivers (1917-1999), Tollard Royal, Dorset, UK;  
by descent from the above  
Sotheby’s, London, UK, *Antiquities*, 24th February 1975, lot 168  
Charles Ede Ltd, London, UK; acquired from the above  
Dr. Ian Mueller, Chicago, USA; acquired May 1976

**Published**  
*Lawrence-Cesnola Collection: Cypriot Antiquities Excavated by Major Alexander Palma di Cesnola 1876-79* (1881), pl.13, second row, fourth from the right, though the image is there reversed  
*Catalogue of Objects Acquired by General Pitt-Rivers, Vol.1* (1899), p.241  
Charles Ede Ltd, *Cypriot Pottery* (London, 1976), no.28

**Comparanda**  
Einar Gjerstad, *Swedish Cyprus Expedition, Vol.IV, part 2* (Lund, 1960), fig.XXXIV, 14a, 15b and 16a





## Kouros patera handle

Greek  
Southern Italy, late 6th-early 5th century BC  
Bronze  
Height 21cm

The nude youth stands tall, his toes pointed, abdominal muscles and knee caps schematically modelled, the nipples and naval incised. His muscular arms holding aloft two snakes which are joined to the patera attachment, the back of which is decorated with an incised lotus flower. His hair is arranged in neat rows over his forehead and falls down his back in a linear fashion, his archaic features show a smiling mouth and protruding almond shaped eyes with incised irises. Intact, the patina with traces of azurite, some small scattered holes formed during the casting process.

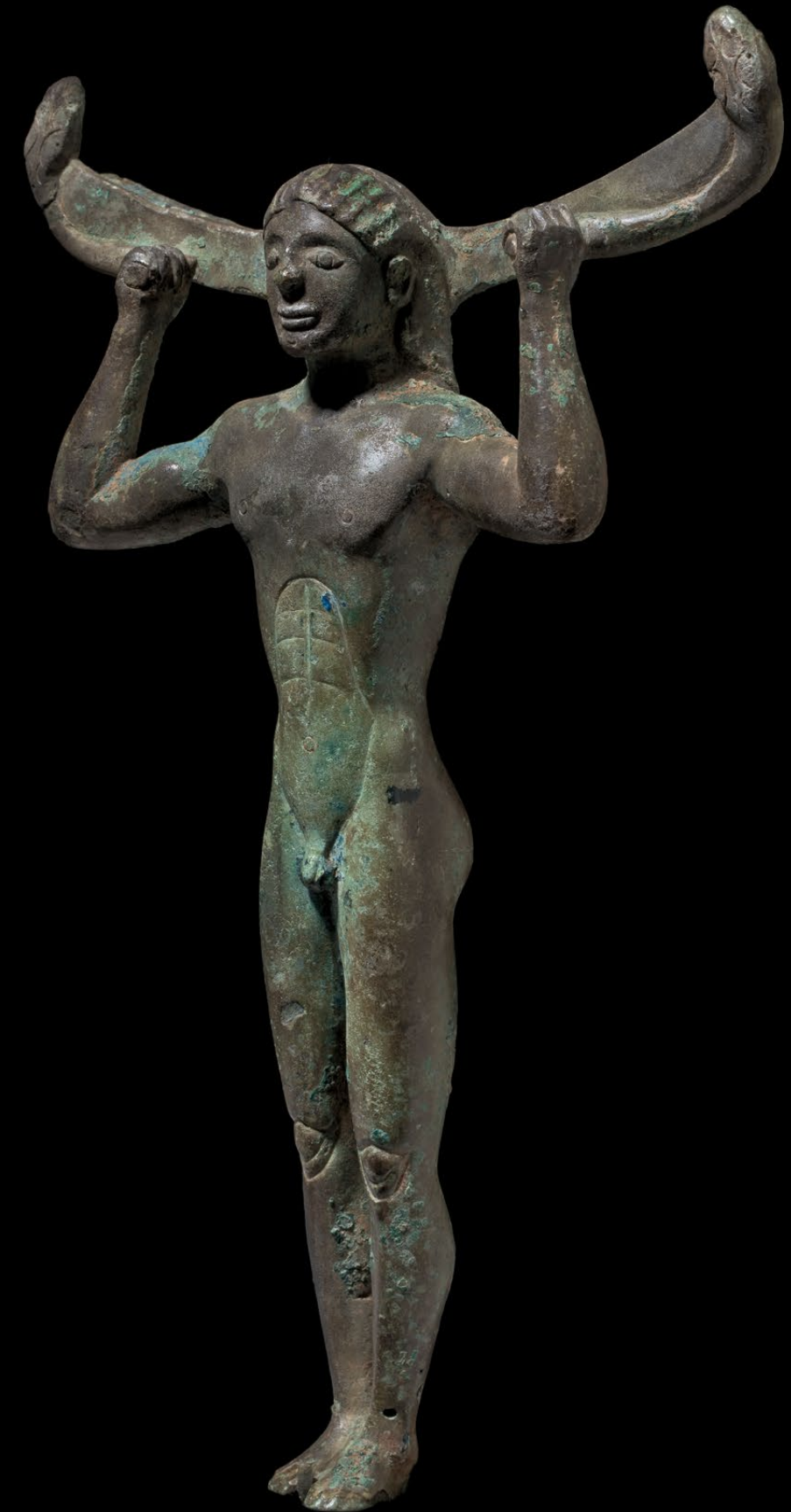
*Typical of these South Italian variants, the present kouros is more sizeable than its mainland Greek counterparts. The kouros seems to be the most widely used form for patera handles. Pateras themselves may have been used for both ritual libations and as serving dishes, and are often found in the ensemble of funerary gifts.*

### Provenance

Elsa Bloch-Diener, Bern, Switzerland; acquired prior to 1976

### Comparanda

Claude Rolley, *Greek Bronzes* (Fribourg, 1986), p.135, no.116







# Aryballos

Etrusco-Corinthian  
7th-early 6th century BC  
Terracotta  
Height 9.3cm

Charmingly modelled as a monkey, seated and covering his nose with his left hand, the right holding his shin. Dark brown stippling indicates the fur and a band of brown and umber decorates the neck. An aperture at the top of the head, between the ears.

*This aryballos was used as a perfume or unguent flask.*

## Provenance

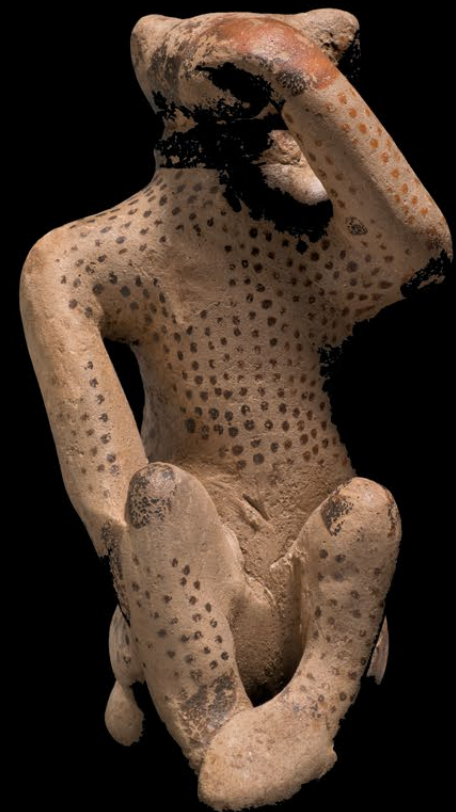
Private collection, New York, USA; acquired prior to 1977  
Sotheby's, London, *Antiquities*, 4th December 1979, lot 78  
Leo Mildenberg, Basel, Switzerland  
Dr Gabriele Schnetzer, Zurich, Switzerland

## Published

*Classical Art from a New York Collection. An exhibition at the Andre Emmerich Gallery* (New York, 1977), no.38  
*Arete Galerie, Catalogue 19* (Zurich, 1982), no.4

## Comparanda

A very similar example is shown in Ines Jucker, *Italy of the Etruscans* (Mainz, 1991), p.222, fig.290 and H. Payne, *Necrocorinthia: A Study of Corinthian Art in the Archaic Period* (Oxford, 1931), S.177





# Warrior finial

Etruscan  
Mid 5th century BC  
Bronze  
Height 12cm

Finial from a candelabrum showing a warrior wearing a Chalcidian helmet with a long engraved horse-hair crest, the cheekflaps turned up; spiral motifs decorate his cuirass and greaves. His short, two-tiered kilt is decorated with cross-hatching. The powerful, stocky body strides forwards, his right arm is raised to cast a spear and his left arm once supported a shield. The bearded and moustachioed face stares straight ahead with a slight smile. Set on an integral circular double reel plinth. Some pitting to surface.

## Provenance

Ugo Donati, Lugano, Switzerland; acquired c.1970

## Comparanda

A-M. Adam, *Bronzes Etrusques et Italiques* (Paris, 1984), no.56 for an example with very similar features but variant cuirass and no greaves. See *ibid.* no.60 for the greaves







## Mirror with hunting scene and birds

Maeotian  
3rd-1st century BC  
Bronze  
Height 25cm, diameter of disc 18cm

A thin, relatively flat disc with a raised edge to the reverse and integral tapering tongue, presumably for insertion into a handle of another material, decorated with several fine line-drawn and pin-pricked figures and various geometric motifs. Either side of the handle the bottom edge is scalloped. On the reflective side this scalloping is decorated with incised concentric circles, and has nine long-legged birds above. The reverse of the mirror has a series of concentric bands radiating from a central circle, divided into alternating stippled and plain triangles. The middle band is broader and contains dog or deer heads. The two outer bands are edged with close-set concentric bands, with alternating stippled and plain triangles. Around the mirror edge is a similarly-incised border. The space between the bands is filled with two long-bodied stags sporting tall, branched antlers who stand either side of a hunter holding a spear. The whole mirror has a brilliant green-blue patina. A small area to the center restored, some small losses to the edge.

*The Maeotian tribes dwelt in the Kuban region of the Black Sea and were strongly influenced by the Sarmatians.*

### Provenance

Private collection, USA; acquired in London, 1980s  
Private collection, Tomar, Portugal



# Fragment of Aphrodite

Hellenistic  
2nd-1st century BC  
Marble  
Height 15.5cm

Carved from fine grained white marble, the nude goddess stands contrapposto with her weight on her right leg. Broken above the navel, at the right knee and above the left.

## Provenance

Private collection, Florida, USA; acquired London, late 1960s  
Sotheby's, New York, USA, *Antiquities*, 12th June 2003, lot 27  
Private collection, Switzerland; acquired from the above sale

## Comparanda

This is a scaled down version the Knidian type. For a life-size example see Cornelius C. Vermeule and Amy Brauer, *Stone Sculptures: The Greek, Roman and Etruscan Collections of the Harvard University Art Museums* (Cambridge, 1990), p.52, no.35





## Arretine ware stemmed bowl

Roman  
Arretine, early-mid 1st century AD  
Terra sigliata  
Height 12.6cm, diameter 15.6cm

The body moulded with masks of two bearded and two youthful satyrs, beneath a moulding of bosses and egg and dart. The young satyrs wear a kerchief on their heads with flowing hair springing from underneath, and have a garland strung beneath the chin. The older satyrs, perhaps heads of Bacchus, are bald with a thick beard and mustache. They wear a wreath of ivy leaves and berries bound above their furrowed brows. A grape vine spreads around the body and there is a lower border of alternating buds and leaves. The surface, covered in a glossy red glaze, has worn at the most protruding areas. Set on a short stemmed, wide foot with three raised ridges. Dragendorff form 11. Foot reattached, some chips to rim.

### Provenance

Private collection, Toulouse, France; acquired mid 20th century

### Comparanda

A mould for a large bowl shows the same type of masks, see George H. Chase, *Catalogue of Arretine Pottery* (Boston, 1916), pl.XXI, no.102









# Sphinx

Roman  
c.1st-2nd century AD  
Bronze  
Height 10.6cm

The sphinx sits on her haunches, front legs straight, her head gazing forwards. She has large wings which stretch back and upwards from above her front legs, curling towards the tips, individual feathers overlapping each other in four rows. Her hair is centrally parted and gathered at the nape of the neck, revealing the bottom of her earlobes, whilst two long locks fall either side of her neck. The lithe leonine body is closely observed, showing musculature, ribs, tendons and teats. A smooth shaft hole runs vertically through the body from behind the head, the top of which is slightly flattened. The legs are broken away at various heights, as are the tips of the wings.

*This element most probably came from a bronze three-legged table; a form particularly popular during the early imperial period, but which was adopted from earlier Greek forms. The Temple of Isis at Pompeii had an especially complex and beautiful example, where the table legs are connected with scrolled braces and surmounted by seated sphinxes similar to ours. The shaft hole in our example allowed this separately cast element to decorate the legs of one such table.*

## Provenance

Private collection, Austria; acquired 1910, thence by descent for three generations

## Comparanda

For the example mentioned in the text above see Gisela M.A. Richter, *Ancient Furniture: A History of Greek, Etruscan and Roman Furniture* (Oxford, 1926), fig.325 and p.139







## Hand holding poppy seed-heads

Roman  
1st-2nd century AD  
Marble  
Height 26cm

From a life-size statue, likely of Demeter. The left hand lightly grasps and holds up a bunch of poppy seedheads, the index finger pointing upwards. The hand has broken away at the wrist, and there is a hole at the bottom of the seedhead bunch, perhaps once used to attach the hand to an arm.

### **Provenance**

August Nylén (d.1920), Sweden; thence by descent



## Murmillio's helmet vessel

Roman  
3rd century AD  
Terracotta  
Height 12.5cm

A vessel in the shape of a Murmillio's helmet, decorated with swirling lines, emulating hair, and a white rectangular inlay on the central ridge. The holes in the faceguard do not perforate the surface; there is a cylindrical spout on the crest through which liquid was poured. The vessel rests on the tip of the neck guard and on two feet at the back. Restoration to the front of the neck guard, one leg and the back of the crest.

*The exact purpose of this intriguing vessel is unclear.*

### Provenance

Private collection, London, UK; acquired 1950s-1980s





# Hercules

Roman  
c.1st-2nd century AD  
Marble  
Height 31cm

Nude torso of the demi-god Hercules with a strong youthful physique. He has well defined musculature; a prominent illiac crest, powerful back, firm buttocks. There are the remains of a club propped against his right leg, which bears the weight of his body whilst he stands contrapposto. The Nemes lionskin is draped over his left shoulder though it has mainly broken away. An attractive patina of rootilation covers the surface. Some orange staining behind his right shoulder where there is a remnant of an ancient iron rod.

## Provenance

Emily Hall Tremain (1908-1987), Connecticut, USA; acquired prior to 1951  
The Santa Barbara Museum of Art, gifted from the above, 1951

## Published

M.A. del Chiaro, *Classical Art at the Santa Barbara Museum of Art* (Santa Barbara, 1985), pp.84-85, no.33

## Exhibited

Santa Barbara Museum of Art, displayed 1951-1999, accession number 1951.26.1









# Lamp stand

Roman  
1st-2nd century AD  
Bronze  
Height 23.4cm

The shaft resembles a nobbled branch and there are tendrils between the legs of the tripod foot. The three vertical upper branches would once have supported a separately cast lamp tray. One foot restored, one miscast.

## Provenance

Private collection, Rheinland, Germany; reputedly acquired 1959

## Comparanda

D.M. Bailey, *A Catalogue of the Lamps in the British Museum*, Vol.IV (London, 1996), pl.112, Q3893



# Head of Apollo

Roman  
2nd-3rd century AD  
Marble  
Height 21cm

The head of the youthful god turns to the left and slightly downwards with his eyes upraised. His wavy hair is centrally parted and tied in a bun at the nape of his neck, two short locks escape onto his forehead, whilst two others fall in front of each ear. He has a long neck, narrow jawline, plump lips and strong nose, his irises incised and pupils drilled. Small losses to the nose, chin and right eyebrow. Some pitting to the surface. The separately-made crown of the head is missing; remnants of an iron pin in one of the two fixing holes.

## Provenance

Sotheby's, London, UK, 6th July 1964, lot 173; catalogued as a 'marble head of a woman...found on the Black Sea'  
Knoedler Gallery, New York, USA  
Sotheby's, London, UK, 14th May 1973, lot 179, 'The Property of the late John F. Keane Esq.'  
Private collection, France

## Comparanda

*Lexicon Iconographicum Mythologiae Classicae*, Vol.II (Zurich, 1984), p.197, no.164 and Carlo Gasparri and Rita Paris (eds.), *Palazzo Massimo alle Terme; le collezioni* (Rome, 2013), p.155, no.96









## Lion head handles

Roman  
1st-2nd century AD  
Bronze  
Diameter 19.8cm

A pair of circular handles in the form of lion heads, three iron pins at the edges of each used for attachment. The thick manes arranged in two rows of short flame-like locks fully surround the snarling faces with strong furrowed brows. Smooth circular rings are drawn through their open mouths with bared teeth and protruding tongues. Intact with a green and red patina.

*At one time these handles would have been attached to a piece of furniture, likely made of wood, such as a chest, table, fulcrum or tripod.*

### Provenance

From the former collection of the Belgian Ambassador to Lebanon, Egypt, Jordan and Iraq; acquired 1966-71 during his travels, thence by descent to his brother

### Comparanda

Mark Merrony (ed.), *Mougins Museum of Classical Art* (Mougins, 2011), p.143, no.44





# Beaker

Roman  
1st-2nd century AD  
Glass  
Height 8.7cm

Mould blown in clear green-blue glass, with short everted mouth and rounded lip. The lower part of the cylindrical body tapers away towards the base which has a pontil mark. The hollow, indented foot with convex sides emulates a ring foot. Intact.

## Provenance

Martin Wunsch (1924-2013), New York, USA; acquired  
1980s-1990s



## Large carafe

Roman  
c.2nd century AD  
Glass  
Height 22.4cm

The spherical body mould blown in moss green glass, and decorated with five wheel-cut lines. The cylindrical neck has a further two wheel cut lines and a folded collar rim. Small chip from the rim restored.

### Provenance

Charles Ede, London, UK; acquired 1972  
Donna Jacobs, Detroit, Michigan, USA; acquired from the above 1973  
John and Anne Spivak (1931-2017), Detroit, Michigan, USA; acquired from the above

### Published

Charles Ede, *Roman Glass II* (London, 1973), no.26, illustrated on cover

### Comparanda

Olof Vessberg, 'The Hellenistic and Roman Periods in Cyprus', in *The Swedish Cyprus Expedition, Vol. IV, part 3*, 58/2, though this does not have the wheel cut lines





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