

C H A R L E S   E D E



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## Roman bust of Commodus

2nd century AD

Marble

Height 57cm

The youthful emperor shown with his head tilted to the right, the eyes deeply carved and pupils incised, gazing upwards in a sign of piety, his serious expression emphasised by downturned lips. Distinctive tousled hair falls over his forehead and about his ears in short locks, the use of a hand drill and the deep carving creating an air of movement. Mounted on a later bust, the drapery held in place by a lion-headed strap over the left shoulder and a circular floral-motif fibula on the right.

*Counted amongst the most well-known of Roman emperors, Commodus' notoriety has led many to consider him a corrupt ruler who was unpopular with the Senate, but loved by the masses whom he entertained with some of the most lavish games Rome had ever witnessed. His outlandish behaviour and overpowering need for attention and praise led him to neglect the Empire's needs and those of his people, ultimately leading to his assassination. Commodus validated his rule by likening himself to his father, Marcus Aurelius, the last of the so-called Great Emperors. Their portraits took on a new element of psychological expression and realism. Despite his unfortunate but deserved demise, Commodus was honoured by the Severan emperors as a means of validating their claims to dynastic rule, and they too adopted this new style in portraiture.*

*Although the present likeness was created during his teenage years, one can already glimpse the tyrannical ruler who renamed Rome Colonia Commodiana. One can see a strong resemblance to Commodus' 'fifth type' (Getty Museum, 92.SA.48).*

### Provenance:

Private collection, Paris and Jussac, Cantal, France; acquired prior to 1967, thence by descent

### Comparanda:

See two busts of Commodus in the Louvre (MR450 & MR134); Kate de Kerauson, *Catalogue de portraits romains*, Tome II (Paris, 1996), p. 318-321, nos. 145 and 146



Egyptian shabti for Padineith

Late Dynastic Period, Late 26th Dynasty, c.570-525 BC

Faience

Height 14.4cm

With blue-green glaze, the face particularly fine, holding a pick and hoe, a seed bag over the left shoulder, nine rows of hieroglyphic inscription to the lower body, for Padineith, son of Tadibastet, Chief Steward of the Divine Adoratrice Ankhnesneferibre.

**Provenance:**

William Bowmore, Victoria, Australia; acquired 1950s-1960s

Private Collection, London, UK

Egyptian shabti for the General Pa-khaas,

Late Dynastic Period, 30th Dynasty, 380-343 BC.

Faience

Height 21cm

With pale turquoise glaze, a striated wig and braided beard, cosmetic lines and facial features finely detailed. Arms crossed at the chest and protruding through the wrappings, holding the pick, hoe and seed bag. Ten lines of hieroglyphic inscription also identifying his mother as Tachedidi.

**Provenance:**

Jean-Pierre Daure (1774-1846), France

Egyptian shabti for the General Wendjebauendjed

Third Intermediate Period, 21st Dynasty, 1069-945 BC

Bronze

Height 8.3cm

Solid cast, the mummiform figure is shown with arms crossed at the chest, a hoe in each hand, a seed bag hanging between his shoulders, a vertical hieroglyphic inscription naming the General Wendjebauendjed.

**Provenance:**

Bouché collection, France

**Published:**

Béatrice Abbo, et al., *Tanis: L'or des Pharaons* (Paris, 1987), p.133, no. 15

Egyptian shabti for Hor

Saite Period, 664-600 BC

Faience

Height 19.3cm

With green-turquoise glaze, wearing a striated wig and holding the usual agricultural implements. Nine horizontal bands of hieroglyphic inscription across the lower body, for Hor, born to Herib.

**Provenance:**

Private collection, Argyll, UK; acquired early 20th century, thence by descent



## Cycladic head of Early Spedos Type

2700-2300 BC

Marble

Height 11.5cm, width 6.2cm

Carved from local marble, an elongated triangular nose in the centre of the face, the chin narrowing to a rounded point, an upward curving line separating head from the back of the thick neck. Possible indication of a slightly downturned mouth, the top of the head broken away.

*This head belonged to an early form of human representation, created by the sculptors from the Cyclades. These statues were made without the use of metal tools, instead the craftsmen mixed water with emery, a local abrasive, to painstakingly sculpt the marble into a variety of abstract human forms. The vast majority of such idols are female, and due to the high quantity found in graves, it seems likely that they performed a funerary function.*

### Provenance:

Nicholas Koutoulakis, Geneva, Switzerland; acquired 1970

### Comparanda:

Pat Getz-Gentle, *Personal Styles in Early Cycladic Sculpture* (Wisconsin, 2001), pl. 32



Greek red-figure patera

Apulia, attributed to the Ascoli-Satriano Painter (Trendall),

340-320 BC

Terracotta

Diameter 24.5cm

The patera is set on a flaring foot, its rectangular handles twisted in imitation of ropework and flanked by raised knobs with button terminals. The interior decoration in red-figure with some use of added white shows Eros holding a dish in his right hand and a fillet in his left; round the tondo a band of animals - three griffins, two panthers and a lion. On the exterior, side a) Eros holding a fillet, side b) Eros holding a bead-wreath and phiale. Single and double palmettes in the handle zone.

*Griffins were powerful, mythical creatures, with the body of a lion and the head and wings of an eagle – their very form combining the king of beasts with that of the birds. Herodotus tells of their tempestuous nature and their role as guardians of great stores of gold. Their inclusion in the imagery, along with the exotic panthers and the ferocious yet majestic lion, makes for a formidable assemblage of beasts.*

**Provenance:**

Atlantis Antiquities, New York, USA

Christie's, New York, USA, 15th December 1994, lot 115

Brian Aitken, New York, USA

**Published:**

A.D.Trendall & A. Cambitoglou, *The Red-Figure Vases of Apulia*, Second Supplement, Part II (London, 1992), chapter 22/892 and pl. LVII/4



Egyptian alabastron with lug handles

Late Dynastic Period, c.650 BC

Alabaster

Height 12cm

Fine-grained, honey coloured alabastron with with short neck, rounded rim and un-drilled lug handles, the surface highly polished.

*Alabastra such as this contained perfumes or scented unguents applied by women as part of their toilette, and were used ritualistically to anoint statues of deities. Is it thought that the still-used term 'alabastron' derives from these Egyptian vessels which, from their inception in the 11th century BC, were generally made from alabaster.*

**Provenance:**

Colin McFadyean, London, UK; acquired 1972

Private collection, Bromley, UK

**Comparanda:**

W.M. Flinders Petrie, *The Funeral Furniture of Egypt with Stone and Metal Vases* (Surrey, 1977), pl. XXXVII, no. 958



Roman openwork mount

c.3rd century AD

Silver

Length 6.6cm

Of loosely triangular form, composed of s- and trumpet-shaped elements, the scrolling bars with a pierced knob finial, the opposite end with two small pins.

*This appliqué was most likely attached to thin leather, such as that of a horse harness or belt, as a form of decoration.*

**Provenance:**

Private collection, London, UK; acquired early 1980s

**Comparanda:**

Morna MacGregor, *Early Celtic Art in North Britain* (Leicester, 1976), p. 187, nos. 1-14

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