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CATALOGUE 190



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2015

1

Anatolian head of a Kylix idol

Chalcolithic Period, c.3500-3000 BC

Marble

Height 7.4cm

The pointed ears, small protruding eyes and slender nose have all been sculpted with great care. Broken at the neck, the remains of which suggest the head was backward tilting, hence the term 'stargazer', commonly used for these idols. Carved from fine-grained marble with a polished surface. An unusually large example. Very good condition, some minor surface incrustation.

The distribution of such idols is generally restricted to Western Anatolia. Its geographical proximity to the Cyclades is apparent through stylistic similarities, which are particularly evident in the idols and vessels from both regions, where they had comparable indigenous materials to work with.

Provenance:

Carlo Spies collection, Frankfurt; acquired 1970-1980s

Literature:

For the type compare *Across the Cyclades and Western Anatolia During the 3rd Millennium BC* (Sabanci, 2011), no. 194 & 195



2

Luristan zoomorphic whetstone handle

Late 2nd-early 1st millennium BC

Bronze

Height 15.2cm

The hollow socket moulded in the form of the foreparts of an ibex (*capra aegagrus*), with front legs tucked beneath the body, as if recumbent or leaping. The horns, whose natural ridges are emphasized by raised blobs, sweep backwards to join the elongated curved neck well below the short pricked ears, forming a loop. The head with open mouth, beard and incised eyes. Two holes either side of the shaft close to the opening would have allowed the whetstone to be firmly secured. Condition fine, with a brown patina.

Such implements were vital for sharpening and grinding contemporary bronze blades which dulled easily.

Provenance:

Private collection, UK; acquired 1970s-1980s

Literature:

For an example with a suspension chain compare P.R.S. Moorey, *Ancient Persian Bronzes in the Adam Collection* (London, 1974), p. 60, no. 31



3

Phoenician torpedo vase
c.1000-300 BC
Smoky quartz and gold foil
Height 14cm

The elongated ovoid body tapering to a pointed base, the shoulders sloping very gently downwards, the short neck with a delicately carved flaring flat rim. Gold foil applied to the rim and stylised duck-head lug handles.

Very rare. Intact with some minor surface scratches.

A vast amount of Egyptian material dating to the Middle Kingdom has been found in the Syro-Palestinian area. Byblos, for example, has royal tombs containing vases of obsidian and gold. The present example has the form of vessels from the Egyptian Third Intermediate Period and of Phoenician transport amphorae. The materials used resemble the obsidian and gold vessels of Middle Kingdom Egypt, but smoky quartz was a mineral found in the Near East, making the likely manufacture Phoenician and not Egyptian. There is no archaeological evidence to show the quarrying of smoky quartz in Egypt prior to the Roman Period, whilst the Phoenicians always preferred to use local stone.

Provenance:

Pharaon collection, Beirut; acquired c.1930 Ur Nina Antiques Gallery, Beirut; acquired 1969, a copy of the invoice supplied

Literature:

For the scale compare Stern and Schlick-Nolte, *Early Glass of the Ancient World, 1600 B.C.-A.D. 50* (Germany, 1994), no. 25. For the shape of Phoenician transport amphorae compare S. Moscato, *The Phoenicians* (London, 1988), p. 502, Phoenician amphorae from Carthage. The shape is also found in alabaster vessels of the 29th-32nd Dynasty in Egypt; compare W. M. Flinders Petrie, *The Funeral Furniture of Egypt; Stone and Metal Vases* (London, 1937), pl. XXXVI, no. 924



4

Egyptian painted jar with four lug handles

Predynastic Period, Naqada I, c.3500-3200 BC

Pottery

Height 20cm

The decoration painted in red ochre (a wash of iron oxide); various unidentified motifs are scattered between two rows of conjoined triangles, signifying the hills either side of the Nile valley, and a series of wavy lines representing the Nile's waters. The central register contains two rows of birds, probably flamingos, an image of a boat with 25 oars to propel it through the water, a cabin on top and three branches forming a canopy over the deck, each ending in what appears to be a stylised flower, making the canopy resemble the 'Plant of Naqada', often seen on such vessels.

Two fractures repaired but effectively complete. Accompanied by a thermoluminescence test.

This jar was once filled with food or drink to nourish its owner in the afterlife. There is much discussion as to the interpretation of the various motifs and figures. The birds, for example, are often identified as either ostriches or flamingos, and the waves are sometimes described as nets.

Provenance:

Ligabue collection, Venice

Supplied with an export licence from the Italian Ministry of Culture

Literature:

Compare J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum* (Oxford, 2000), fig. 42, no. 866





5

Egyptian female head

New Kingdom, 18th Dynasty, c.1550-1352 BC

Sandstone

Height 30cm

The near life-size head wearing a long braided wig, the eyebrows arched, the eyes with cosmetic lines and the mouth curling up at the edges in a gentle smile. Faint remains of an incised collar and traces of paint. Fragmentary as shown, the tip of the nose broken away and some wear to the overall surface.

This hairstyle was particularly fashionable, from the beginning of the New Kingdom, among the women of Egypt's capital, Thebes. The reverse has a rough surface but is generally on a flat plain, possibly implying that the head has been removed from the back pillar of a pair statue.

Provenance:

Private collection, The Netherlands; acquired in Luxor prior to 1974, thence by descent
Accompanied by a copy of the original receipt from Hassan Mohamed Mahmoud, an Antiquities dealer in Luxor

Literature:

Compare C. Roehrig, 'Life along the Nile: Three Egyptians of Ancient Thebes', in *The Metropolitan Museum of Art Bulletin*, Vol. 60, no. 1, fig. 33a (accession number 26.7.1404) for the style, and J. Vandier, *Manuel d'Archéologie Égyptienne*, Vol. III (Paris, 1958), pl. CXLIII/1 for an example of a pair statue



6

Egyptian sarcophagus mask

Third Intermediate Period-Late Dynastic Period, c.1069-332 BC

Wood

Height 20.3cm

The face with finely carved features and painted ochre red, the cosmetic lines, eyebrows and pupils in black, the cornea in white. The wig has remains of gesso and black paint, a fixing dowel visible in the centre.

Vertical split running through the face between the nose and right eye made good. Chips between the brows.

As there is no fixing point for a beard the mask is likely that of a female.

Provenance:

Private collection, UK

Sotheby's London, Antiquities, 24th February 1975, lot 125

Literature:

For an example in situ with the rest of the coffin compare *Life and Death Under the Pharaohs: Egyptian Art from the National Museum of Antiquities in Leiden, The Netherlands* (Leiden, 2002), no. 199



7

Egyptian ushabti for Hor-oudja

Late Dynastic Period, 30th Dynasty, c.380-350 BC

Faience

Height 20.5cm, width 5.8cm

For the seal-bearer Hor-oudja, born of Iset-en-mehit. In green faience, the well modelled mummiform body with hands crossed at the chest and holding the usual agricultural implements of crook, hoe and basket. The face is finely featured, the eyes and brows carefully delineated, the tripartite wig striated. The figure's body displays nine lines of horizontal hieroglyphic text from chapter 6 of the Book of the Dead.

A few small chips made good and some discolouration.

The word 'ushabt' literally translates as 'answerer'. When the deceased was called upon in the afterlife to perform tasks or carry out work for Osiris, their ushabtis would fulfill the requests, hence the need for their agricultural attributes. By the Late Dynastic Period the elite were buried with several hundred of these figures.

Provenance:

Private collection, France; acquired prior to 1970

Literature:

For reference to these ushabtis see J.F. Aubert, *Statuettes Egyptiennes* (Paris, 1973), p. 254. An example from the same group was sold in Christie's London, *Northwick Park Collection*, 21st June 1965, lot 188 but was incorrectly identified as the Hor-oudja, son of Chedet, from Hawara.



8

Egyptian trial piece bust of a falcon-headed god

Early Ptolemaic Period, c.300 BC

Limestone

Height 9.3cm

In this finely carved bust, the tripartite wig pushed behind finely incised human ears. Bulbous eyes are delineated by cosmetic lines which create an almond-shaped border. The underside showing three incised gridlines.

Some restoration to tip of the beak and minimal dendritic staining.

Such trial pieces were either used as practice pieces created by trainee sculptors and as teaching guides to be disseminated across Egypt, or alternatively as ex-votos or votive offerings. The gridlines on this example in particular hint to the former use. These were intentionally left, and on occasion were added once the piece was complete. The lines worked as a guide to denote the scale of the object, or to adhere to a canon of proportions.

Provenance:

Private collection, Belgium; acquired on the Belgian art market prior to 1980

Literature:

For an example of a bust of Horus wearing a *hedjet* crown compare N.S. Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods: A Study of the Type and Function of a Group of Ancient Egyptian Artefacts* (Cairo, 1999), pl. 72c, no. 138



9

Egyptian panel portrait of a young woman

er-Rubayat, Fayum, Romano-Egyptian Period, 1st half of the 2nd century AD

Wood and tempera

Height 33.5cm, width 14cm

The young woman with brown wavy hair, fastened at the back with two large gold pins wears a white robe with black clavi on the shoulders. She is adorned with gold earrings and a double necklace. The top of the panel shaped to fit inside the mummy wrappings more easily.

On the backing card in red pencil: 'Irene v. Heintschel, Wien XIX Chimistr. 17', presumably the name and address of the owner, and in blue pencil, partially obscured by the red inscription: 'No. 11', Graf's collection number.

An exceptionally well-preserved example. A small section missing at the bottom right corner, a central crack with minor restoration.

During the Roman period a portrait of the deceased was often used in place of a burial mask, having been painted on a thin wooden panel from life. The panels were held in place by linen mummy wrappings which covered the entire body. These paintings have given us an invaluable insight into contemporary fashions in clothing and jewellery as well as the ethnicity and physical appearance of those members of Egyptian society who were wealthy enough to afford such burials. The present example has been dated primarily on the basis of the jewellery and hairpins. The paintings themselves were carried out in a Hellenistic style, displaying the influences of Greek artists, and as a group these panel portraits provide the most extensive insight into Greco-Roman artistic fashions. Evidence suggests that on occasion such mummies were not entombed, but were displayed in an upright position at the family's home, demonstrating piety towards the ancestral cult.

Provenance:

Theodor Graf Collection (1840-1903), Vienna

Collection of Irene Heintschel-Heinegg, Vienna; acquired 1925-1930, thence by descent

Published:

Paul Buberl, *Die Griechisch-Ägyptischen Mumienbildnisse der Sammlung Th. Graf*, (Vienna, 1922), p. 52, no. 11; Klaus Parlasca, *Repertorio d'arte dell' Egitto Greco-Romano, Series B, Vol. I* (Palermo, 1969), N. 84, fig. 3

Literature:

Compare Edna R. Russmann, *Eternal Egypt: Masterworks of Ancient Art from the British Museum* (London, 2001), p. 209, no. 109



10

Egyptian monumental footed bowl

Romano-Egyptian Period, 1st-3rd century AD

Alabaster

Height 18cm, diameter 37.5cm

The wide rim with a sharp edge produces a dramatic angle to the smooth curving neck. The shoulder has a strong horizontal gradient, which quickly tapers, creating an exaggerated broad body. Cracks on the rim and foot made good.

Such vases were made by the use of a lathe and polished with abrasives and water. In later centuries, these objects have been reused in Christian churches as baptismal and holy water fonts.

Provenance:

Brummer Gallery, New York; acquired prior to 1941

Sotheby's London, Ernest Brummer Collection of Egyptian and Near Eastern Antiquities, 16th November 1964, lot 7

Private collection, London; acquired in 1965

Exhibited:

Brooklyn Museum, New York, January-March 1941 'Paganism and Christianity in Egypt: Egyptian Art from the First to the Tenth Century A.D.'; lent by Brummer Gallery

Literature:

For a crystalline marble bowl made with the use of a lathe and then polished compare John Boardman, *The George Ortiz Collection* (London, 1994), no. 240



11

Greek alabastron

Corinth, Later Transitional Period, c.640-620 BC

Pottery

Height 7.5cm

The piriform body shows confronting sphinxes flanking a snake whose body is divided into black and red segments, rosettes scattered amongst the figures. Alternating black and red tongues around the rim and neck, black dots on the lip. Some minor chips made good, the black tongues rather worn.

Provenance:

Ernest Langlotz (1895-1978), Bonn; acquired early 1930s-late 1960s, thence by descent to Michael Langlotz, Switzerland, 1978-2013

Accompanied by a thermoluminescence test

Literature:

Compare R. G. Hood, *Greek Vases in the University of Tasmania: a short guide* (Hobart, 1982), no. 10



12

Greek amphoriskos in the shape of an almond

Athens, c.4th century BC

Pottery

Height 13cm

The wheel-made mouth and the neck attached to a mould-made body with a dimpled surface, in the form of an almond shell. Two arched handles, attached from the neck to the shoulder, align with the contours of the almond's edge. The body reserved, the neck, lip and handles in a metallic black slip. A beautifully realistic example. One handle restored, small chips in the glaze, otherwise intact. Accompanied by a thermoluminescence test.

A flask such as this would have contained perfumed almond oil and would presumably have acted as a rather lavish votive offering. Almond vases appeared as a form from around 400 BC, and seemingly died out after a century. The most common form of almond vase was that of an amphoriskos, like the present example, however there are a few that have the single handles of lekythoi. Moulds for this type of vessel have been found at excavations in the Athenian Agora; the metallic quality of the glaze, and the red colour of the clay also point to this vase's origin in an Athenian workshop.

Provenance:

Collection of Mr. Cazenave, Paris; acquired c.1960

Literature:

For the form compare Beth Cohen, *The Colours of Clay: Special Techniques in Athenian Vases* (Malibu, 2006), p. 288, no. 88

For a discussion on almond flasks in the Athenian Agora see E. Reeder, "Figurine Vases from the Athenian Agora", *Hesperia* 47, issue 4, pp. 357-401



13

Greek red-figure hydria with Aphrodite

Athens, circle of the Meidias Painter, 430-390 BC

Terracotta

Height 28cm

The decoration shows a draped Aphrodite seated in her garden, as suggested by the foliage, with handmaidens, Eros and a young deer around her. Two of the dresses are particularly well detailed with elaborate patterns. Encircling the lip and framing the main composition top and bottom are bands of tongues. The reverse with an elaborate network of palmettes. Some added white paint remaining. Recomposed from fragments with some restoration, in particular to part of the lip.

Provenance:

From a 19th or early 20th century collection

Conradty collection, Nuremberg, Germany; bequeathed by an aunt who acquired the piece in the 1920s

Published:

E. Simon et al., *Mythen und Menschen, Griechische Vasenmalerei aus einer Deutschen Privatsammlung* (Mainz, 1997), no. 4





14

Greek stemless kylix

4th-3rd century BC

Bronze

Diameter 9.7cm

Composed of an undecorated bowl set on a ring foot, the elegant handles separately cast and attached. The underside of the foot with a two sets of concentric circles.
Intact with a fine patina.

Provenance:

Private collection, Munich; acquired 1980

Literature:

For longer stemmed examples compare G. M. A. Richter, *Greek, Etruscan and Roman Bronzes* (New York, 1915), no. 595 and 596



15

Greek red-figure fish plate

Apulia, Perrone-Phrixos Group (Trendall), c.350-320 BC

Terracotta

Diameter 20.3cm

Decorated with two mussels, a scallop and three wrasse, one of which is a coris. The down-turned rim is decorated with laurel leaves and the dish is set on a short flared foot. A rosette decorates the central depression. Added white is used to pick out details such as the fins.

Fractures neatly repaired. A patch of mis-firing at the centre where another plate was stacked on top of it in the kiln.

The central depression acted as a bowl to contain garum; a pungent sauce made from fermented fish intestines.

Provenance:

Private collection, UK

Published:

A.D. Trendall, *Numismatica e antichità classiche, Quaderni Ticinesi 21* (1992), no. 85f

Literature:

This vessel is by the same hand as A.D. Trendall and I. McPhee, *Greek Red-Figure Fish Plates* (Basel, 1987), p. 126, nos. 84, 84a, 85





16

Canosan horse and rider

Apulia, c.3rd century BC

Terracotta

Height 25cm, length 23cm

Sitting snugly on the horse the rider wears a cuirass and a Pilos helmet with cheek pieces, his right arm bent with hand clenched to hold a spear (now missing), the left reaches forward to hold the reins. The horse is rearing and wears a bridle with six disks, a topknot peeking through, and a well-defined muzzle with the bit between its teeth.

The tail reattached, both of the horse's ears broken away, some polychrome paint remaining. Generally in very good condition.

Provenance:

New York market

Mavrommatis collection, Switzerland; acquired early 1990s



17

Gallo-Roman statuette of Herakles

c.2nd century AD

Bronze

Height 14.5cm

Depicted nude and leaning backwards, his head tilted to the right, his weight resting on left right leg. The hero's handsome face has wide eyes inlaid with silver, incised pupils, a thick beard and curly hair bound in a wreath with fillets that fall over his shoulders. Muscular torso and thighs. He holds two separately cast attributes. In his right hand is a detachable club and over his left arm is slung the Nemean lion skin. His left hand holds the remains of what were most likely the apples of Hesperides. The recessed nipples perhaps once inlaid, and traces of a black deposit to the Nemean lion skin indicate it may have been coated in silver or tin.

Good condition, the club is ancient but it seems unlikely to have belonged as it has a different patina.

This type is based on a lost 5th century BC masterpiece by Myron. Herakles was identified with the Celtic deity Ognios, which explains the popularity of his image in the Gallic province.

The figure is able to stand without a mount, a feat of design considering the off-balance pose, the top-heavy nature of statuettes of Herakles, and the fact that his left heel is raised a little off the ground.

Provenance:

Private collection, Vienna, Austria; acquired from Dr. Alexander Atanasov in Munich 1980

Literature:

Compare A.P. Kozloff & D.G. Mitten, *The Gods Delight: The Human Figure in Classical Bronze* (Cleveland, 1988), p. 323, no. 61





18

Roman relief panel fragment

1st-2nd century AD

Marble

Height 13cm, length 16cm

Decorated with a bearded Silenus mask in high relief, the lower sections of two further masks from Greek New Comedy can be seen above. One shows the lower lip and rectangular beard of the 'old man' character, and the other shows the lower lip and curved beard of the 'impudent leading slave'. It is likely that at one time this fragment also had a fourth mask - that of the 'angry youth'. A maritime scene on the reverse, showing what is probably a *ketos* (sea monster). A fragment as shown, the nose chipped.

Double-sided marble reliefs, such as this one, frequently decorated the peristyles (walled gardens with an inner circle of columns) of Roman villas. They were probably mounted on low columns as seen at the House of the Gilded Cupids, Pompeii. The scenes represented on such reliefs were generally of a Dionysiac theme, incorporating cult objects and theatrical masks, as examples from this town have shown.

Provenance:

Collection of Dr. Gary Karch, Miami Beach, USA; acquired 1980s-1990s

Literature:

For a complete relief compare J. Ward-Perkins and A. Claridge, *Pompeii AD 79* (Boston, 1978), no. 66, and for a relief set on a small column in a peristyle see *ibid.*, p. 55 and compare an oscillum from the Metropolitan Museum showing a similar scene and a *ketos* on the reverse, acc. no. 2012.479.11





Roman altar of Caius Vettius Anicetus

c.100-150 AD

Marble

Height 90cm

Commissioned by an affluent freedman to honour his memory and that of his family, this altar is a very fine example of private Roman commemorative monuments. The rectangular body contains a fourteen line inscription on the front, a patera on the left side and an oinochoe on the right; the latter two objects being symbolic of the ceremonial rituals carried out after death. The stepped base displays the word 'VIVONT', meaning that the altar was erected during his lifetime. The pointed pediment contains a laurel wreath in low relief with two long fillets; symbolic of victory. Palmette acroteria on all four corners. The inscription reads as follows:

C.VETTIVS	"C(aius) Vettius Anicetus, Freedman of Caius,
C.L.ANICETVS	Naval engineer for the fifth time,
QVINQ.FABRUM	Made [this monument] for himself and
NAVALIVM	Otacia Amrliata, his chaste wife,
FECIT.SIBI.ET	[and to] C(aius) Vettius Anicetianus, son of Caius,
OTACILIAE.AMRLIATAE	Voturia tribu (voting tribe)
CONIVGI.SANCTISSIMAE	[and to] C(aius) Vettius Otacilianus, son of Caius,
C.VETTIO.C.F.VOT.ANICETIANO	Voturia tribu (voting tribe)
C.VETTIO.C.F.OTACILIANO	[and to] Vettia Olympiades, daughter of Caius,
VETTIAE.C.F.OL(Y)MPIADI	[and to] C(aius) Vettius Olympicus
C.VETTIO.OLYMPICO	[and to their] freedmen and those freed afterwards.
LIBERTIS.LIBERTABVS.POST.EOR	In front feet [not indicated] In back feet [not
IN.FR.P IN.AGR.P	indicated]"

This final line was meant to give the dimensions of the plot on which the monument stood, however the numbers would have been added in paint and have since disappeared.

The pediment reattached, otherwise in very good condition, the inscription particularly crisp.

This complete altar gives an invaluable insight into the potential status and affluence of freedmen. It proves the elevated social position of such freedmen in Rome, both through the quality of the monument itself, and through the text inscribed which attests to the important post given to this manumitted slave: that of a naval engineer. To have been awarded this post five times shows his intimate involvement with the Roman navy, as well as the skills he had learnt. In addition, he is spreading his own good fortune by dedicating the altar to his own slaves whom he intends to manumit in time.

Provenance:

Private collection, Europe; acquired 1990s

Private collection, USA; acquired New York Market 2000

Published:

N. Tran and X. Lorient, 'C. Vettius Anicetus, quinquennalis des charpentiers de marine', *MEFRA* 121 (2009), p. 241-253

Literature:

Compare B. Andreae et al., *Bilkatalog der Skulpturen des Vatikanischen Museums: Museo Chiaramonti*, Vol. I.2 (Berlin, 1995), p. 810, no. 239A, and for an example with a patera and vase on the sides compare *ibid.*, p. 803, no. 1.2



C VETTIVS
CLANICEIVS
OVINO FABRVM
NAVALIVM
FECIT SIBI ET
OTACILIAE ANNAE PIAE
CONIVGII ANCTISSIMAE
CVETTIO CVGII ANNAE CVETIANO
CVETTIO CVGII ANNAE CVETIANO
VETTIAE CVGII ANNAE
CVETTIO CVGII ANNAE

LIBERTI LIBERTAE VEPOSTEOR
II FRAT II AGFR

VIVONT

20

Merovingian bell beaker

5th-6th century AD

Glass

Height 10.2cm

Of transparent yellow-green glass, the tall, near vertical sides flaring out at the top. Carinated body and rounded base with a twisted nipple of opaque white glass applied to the center. A single spiral of opaque white trailing applied below the rounded rim.

Rare. Intact, small pressure fracture to base.

Provenance:

Martin Wunsch Collection, New York, USA

Literature:

For a similar example compare John W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum* (Toronto, 1975), p. 155, pl. 226, no. 645



21

Romanesque barley twist column

Italy, c.12th-15th century AD

Marble

Height 153cm

The column consists of an anti-clockwise twist, two lengths with floral motifs. Some surface wear, restored base ring and a small area of restoration to the top of one spiral projection.

Provenance:

Collection of M. Jacques Pouillon (1935-2011), France; acquired late 1970s

Literature:

Very similar elements flank the main entrance to the Duomo of Orvieto



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