



CHARLES EDE

C H A R L E S E D E

201

IMAGES

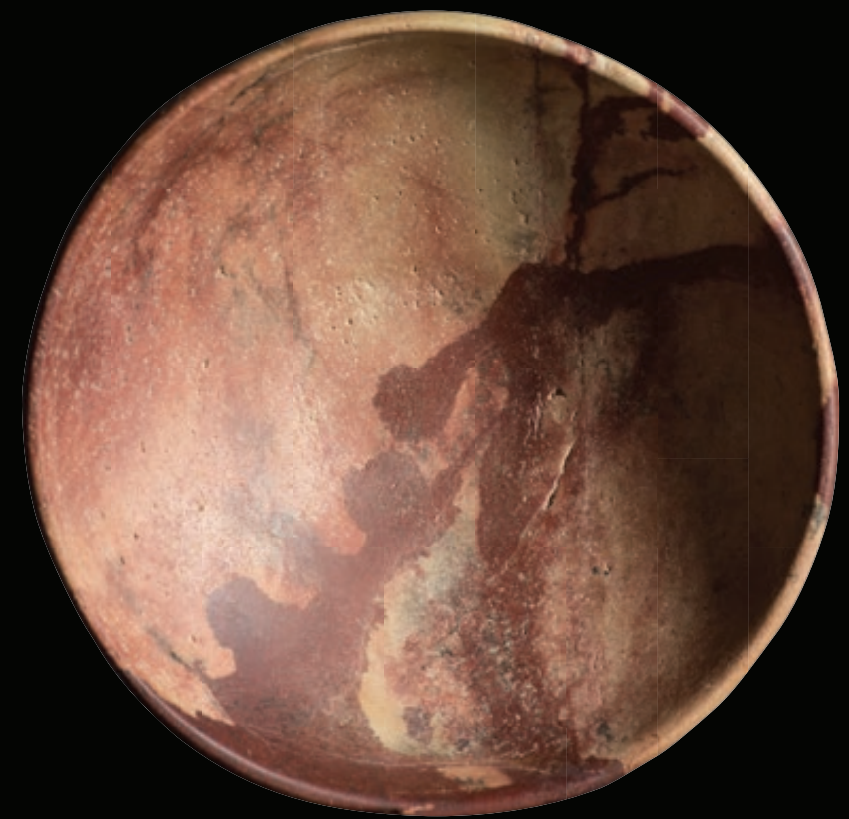
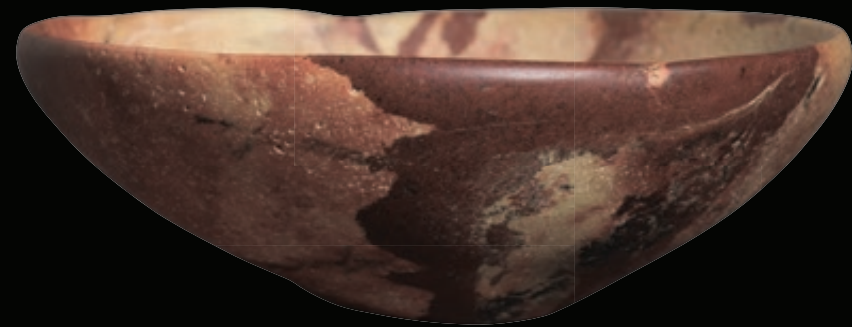
Terracotta painted jar
Egyptian, Predynastic Period, Naqada II
c.3500-3200 BC
Height: 16,5cm, diameter: 22.6cm



Terracotta painted jar
Egyptian, Predynastic Period, Naqada II
c.3500-3200 BC
Height: 16.5cm, diameter: 22.5cm



Red and yellow limestone shallow bowl
Egyptian, Early Dynastic Period, 1st-2nd Dynasty
c.3100-2686 BC
Diameter: 12cm



Wood statue of a striding man
Egyptian, Middle Kingdom, 12th Dynasty
c.1985-1795 BC
Height: 55,5cm



Quartzite head of a man
Egyptian, New Kingdom, late 18th Dynasty
c.1332-1295 BC
Height: 14.7cm







Bronze statuette of Bastet in front of an obelisk
Egyptian, Late Dynastic Period, 26th Dynasty
c.664-525 BC
Height: 27cm



Bronze statuette of a cat
Egyptian, Late Dynastic Period, 26th Dynasty
c.664-525 BC
Height: 9cm, including tang: 9.8cm



Above: Faience amulet of Thoth as a seated baboon
Egyptian, Third Intermediate Period, 21st-25th Dynasty
c.1069-656 BC
Height: 2cm



Below: Faience amulet of Nut as a sow
Egyptian, Late Dynastic Period, 26th-31st Dynasty
c.664-332 BC
Length: 1.8cm



Limestone erotic symplegma sculpture
Egyptian, Ptolemaic Period
c.332-30 BC
Height: 8.6cm, length: 11.7cm



Limestone sculptor's trial piece
Egyptian, Ptolemaic Period
c.332-30 BC
Height: 14cm, width: 12cm



Bichrome Ware stamnos
Cypriot, Cypro-Archaic Period,
c.850-750 BC
Height: 20cm



Red-figure fish plate
Greek
4th century BC
Diameter: 21cm



Alabaster alabastron
Greek, from Thebes
6th-5th century BC
Height: 24cm



Terracotta statuette of an enthroned goddess
Greek, from Thebes
c.540-520 BC
Height: 22.5cm



Terracotta oinochoe in the shape of a female head
Greek, from Athens
c.500-450 BC, attributed to the Basle Class
Height: 16cm



Above: Terracotta head of a comic slave
Hellenistic, from Smyrna
1st century BC-1st century AD
Height: 3.9cm, width: 2.7cm

Below: Terracotta head of an old man
Hellenistic, from Asia Minor
c.220-180 BC
Height: 4.2cm, width: 4cm



Above: Terracotta head of a satyr
Greek, from Corinth
c.mid 5th-4th century BC
Height: 5cm, width: 4.7cm

Below: Terracotta head of a satyr
Greek
Late 5th-4th century BC
Height: 4cm, width: 2.6cm



Terracotta statuette of Pan dancing
Hellenistic, from Sicily
2nd-1st century BC
Height: 15.2cm



Limestone relief
Greek, from Tarentum
c.3rd-2nd century BC
Height: 2.4cm, width: 19.5cm



Bronze engraved mirror
Etruscan
4th century BC
Height: 30.9cm, diameter: 15.8cm



Bronze lion head handles
Roman
c.2nd-3rd century AD
Diameters: 20.5cm and 20.8cm



Marble fragment of Venus pudica
Roman
1st-3rd century AD
Height: 22cm



Marble torso of Isis-Aphrodite
Roman, probably from Alexandria
c.1st century BC
Height: 28cm





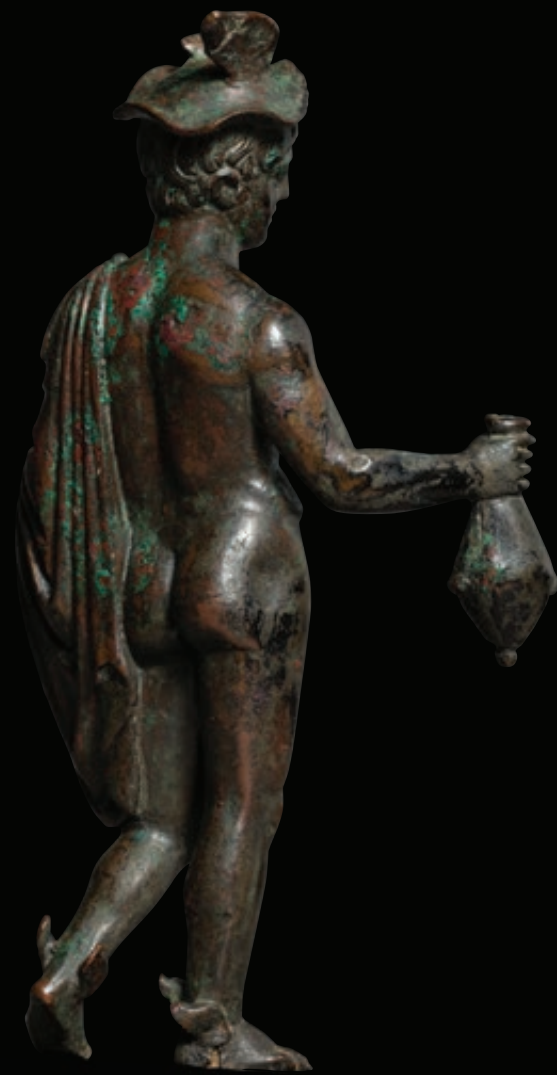
Marble head of Serapis
Roman
c.2nd century AD
Height: 10.4cm



Marble statuette of Hygeia
Roman
c.2nd century AD
Height: 26.5cm



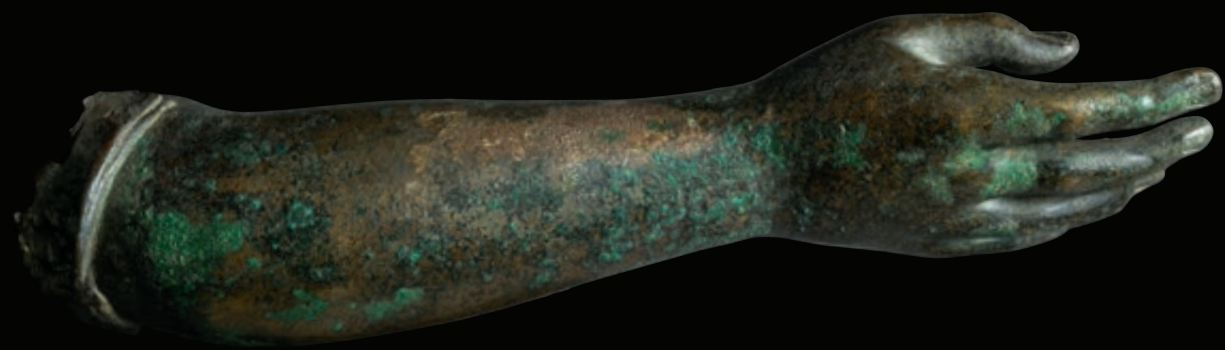
Bronze statuette of Mercury
Roman
c.2nd century AD
Height: 12.5cm



Limestone female head
Roman, from Palmyra
Second half of the 1st century-2nd century AD
Height: 18,5cm



Bronze arm from a statue of a man or god
Roman
c.2nd-3rd century AD
Length: 34.2cm



Marble monumental head of a man
Roman, Severan Period
c.3rd century AD
Height: 48.5cm







Black and white marble mosaics
Roman
c.2nd century AD
Various widths: 48-115cm



Marble head of a woman
Roman, Hadrianic Period
c.120-130 AD
Height: 30cm





DETAILS



Terracotta painted jar
Egyptian, Predynastic Period, Naqada II
c.3500-3200 BC
Height: 16.5cm, diameter: 22.6cm

Description

Large squat earthenware jar with dual 'lug' or 'string-hole' handles and a rounded base, decorated with paint in a deep red. On the body are closely packed spirals with, around the shoulder, a few wavy lines. Around the flat, out-turned rim is a band of strokes forming a lattice. Two sections of the lip, and chips to lip and lug handle restored.

Needler states that this type of vessel is clearly an imitation of their stone counterparts, and that the red and cream bichrome of breccia is imitated by the spirals.

Provenance

Peter Newall, Cape Town, South Africa; acquired 1970s
Private collection, United Kingdom

Comparanda

Compare Charles Ede, *Collecting Antiquities; an Introductory Guide* (London, 1989), p.44, fig.119. For an example with smaller spirals see Winifred Needler, *Predynastic and Archaic Egypt in the Brooklyn Museum* (Brooklyn, 1984), p.204, no.54



Terracotta painted jar
Egyptian, Predynastic Period, Naqada II
c.3500-3200 BC
Height: 16.5cm, diameter: 22.5cm

Description

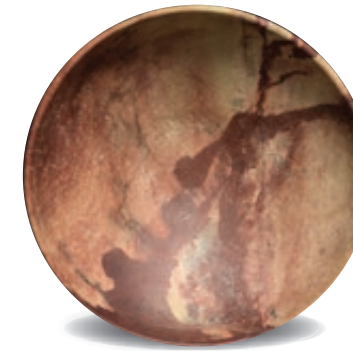
Large squat earthenware jar with dual 'lug' or 'string-hole' handles and a rounded base, decorated with paint in a deep red. On the body are six vertical bands containing repeating horizontal zig-zag waves, and around the flat, out-turned rim is a band of strokes forming a lattice. At the base of the exterior are a series of concentric circles, and at the base of the interior is a painted X. A small chip under the rim restored.

Provenance

Private collection, Cornwall, UK; acquired mid to late 20th century

Comparanda

Compare Lawrence M. Berman, *The Cleveland Museum of Art: Catalogue of Egyptian Art* (New York, 1999), p.107



Red and yellow limestone shallow bowl
Egyptian, Early Dynastic Period, 1st-2nd Dynasty
c.3100-2686 BC
Diameter: 12cm

Description

The thin walls are smooth and outward flaring from a narrow flat base, with an inward curve towards the rounded, slightly uneven rim. Carved from an intriguing stone of warm yellow and red hues, the mottled colouring looking as though deep red paint has been splattered over the surface. Intact.

Provenance

Abdel-Rahman or Tano (?), Egypt, "Hehia, near Zagazig" (from the register of the collection)
Maurice Bouvier, Alexandria, Egypt; exported to Switzerland 1959, thence by descent

Comparanda

For the form see A. El-Khouli, *Egyptian Stone Vessels; Predynastic Period to Dynasty III* (Mainz, 1978), pl.103, nos.3892-3900, and W. Arnold Meijer, *Master of Stone: Egyptian Stone Vessels from Predynastic Times to the Middle Kingdom* (Amsterdam, 2018), p.36, no.26 and for the stone see *ibid.*, p.21, no.11



Wood statue of a striding man
Egyptian, Middle Kingdom, 12th Dynasty
c.1985-1795 BC
Height: 55.5cm

Description

The elegant male figure is carved from a single piece of wood; he strides with left leg forward and is wearing a pleated kilt, also known as a shendyt, with a broad belt. His finely carved, short wig of echeloned rectangular curls is painted black and reveals his ears. His torso is bare, and shows a youthful physique, with prominent clavicles and subtle musculature over his stomach and across his back. The nipples were once inlaid, and the face, the arms and the left leg were carved separately and are now missing.

This is a remarkably fine example, made all the more alluring by its fragmentary nature. The precise dating of 12th Dynasty is in part due to the bulge at the back of the wig, which was typical for this period.

Figurines such as this were placed in the tombs of the elite, and one of this quality and size must have belonged to a particularly wealthy or influential individual. Their presence there was connected to the ancient Egyptian concept of the 'ka', what we would think of as a person's spirit, and their individual character.

Wood was highly prized by the ancient Egyptians, for it was a material in high demand yet scarce in quantity due to the arid environment. The majority of wood had to be imported from countries to the east.

Provenance

On consignment to Brummer Gallery, New York, USA; prior to 1947, inventory number X663 Vincent (1886-1967) and Olga (1906-2000) Diniacopoulos, Montreal, Canada; collection assembled 1910-1932 and 1954, and sold at Sotheby's in June 1999

Publications

Sotheby's, New York, *Antiquities and Islamic Works of Art*, 5th June 1999, no.26

Comparanda

Compare J. Vandier, *Manuel d'Archeologie Egyptienne*, Vol.III, Les Grandes Epochs, La Statuaire (Paris, 1958), pl.LIV, no.4



Quartzite head of a man
Egyptian, New Kingdom, late 18th Dynasty
c.1332-1295 BC
Height: 14.7cm

Description

Head of a man, carved from quartzite, wearing a tripartite wig with wavy locks terminating in tight spirals of curls. The face has full lips, a broad nose, and heavily lidded, almond-shaped eyes. The back pillar is inscribed with two columns of hieroglyphs consisting of the offering formula beginning Hotep-di-nesu 'an offering which the king gives'; the column on the left addressed to the goddess Mut 'Mistress of heaven' and that on the right to Amun-Ra 'King of the Gods'. A further hieroglyph consisting of the sign for the goddess Mut can also be seen just below the front left shoulder. A vein in the stone runs vertically through the proper left eye and past the corner of his mouth, and another runs down the proper right side of the head, in front of the ear and along the jaw line. Some abrasion, in particular to the nose, part of the proper right eye made good.

The Hotep-di-nesu formula was used because private individuals could not communicate directly with the gods. Therefore, because the Pharaohs were direct descendants of the gods, the private person wishing to make offerings to the deities would have to start the dedications on such inscriptions by stating 'an offering which the king gives'. This offering formula went on to ask the gods to make sure the deceased was provided for in the afterlife, in this instance the man who commissioned the sculpture is imploring Mut and Amun-Ra specifically.

The post Amarna date of this piece is confirmed by the fact that the title and name of Amun-Ra has not been defaced.

Provenance

J.A.P.M. Beekmans, the Netherlands; acquired prior to 1976 McDougall Palmer, London, UK; acquired 1977 Guy Goudchaux, London, UK; acquired from the above Klaus G. Perls, New York, USA Private collection, Germany; acquired 1995 Private collection, London, UK; acquired 2003

Publications

Christie's, the Netherlands, *Glass, Porcelain, Ceramics, Delft, Egyptian and Near Eastern Antiquities, Fine Dutch and European Silver, Fine Dutch Tiles, Pewter, Metalwork, Rugs, Objects of Art, Clocks and Furniture*, 18-22 October 1976, lot 316 Christie's, London, UK, *Fine Antiquities*, 12 July 1977, lot 49 Sotheby's, New York, USA, *Antiquities and Islamic Art*, 1st June 1995, lot 39

Comparanda

Compare J. Vandier, *Manuel d'Archeologie Egyptienne*, Vol.III, Les Grandes Epochs, La Statuaire (Paris, 1958), pl.CXL, no.5



Bronze statuette of Bastet in front of an obelisk
 Egyptian, Late Dynastic Period, 26th Dynasty
 c.664-525 BC
 Height: 27cm

Description

This sculptural group shows the cat-headed goddess standing with her back against a hollow obelisk, carrying a sistrum in her right hand, and an aegis of the lion goddess Sekhmet, wearing a sundisk with uraeus, in her left, referencing the more ferocious nature of cat-headed deities. Bastet wears an ankle-length, close-fitting dress with short sleeves and V-neck finely decorated with incised panels of chevrons and squared saltires. The integrally-cast square base she stands upon is attached to a rectangular plinth which juts out from the obelisk and reads 'may Bastet give life [to] Hap-men, son of Ipi, born to Her-Bastet'. Four corrosion holes to the obelisk and some other minor pitting.

Provenance

Ernest Ohly, London, UK; acquired at Glendining & Co., London, UK, June 1969
 Private collection, Rome, Italy; acquired London 2007

Comparanda

Compare *Annales du Service des Antiquités de l'Égypte*, Tome XLIII (Cairo, 1943), pp.46-56. For the figure alone see Gunther Roder, *Ägyptisch Bronzewerke* (Berlin, 1956), Tafel 39/1



Bronze statuette of a cat
 Egyptian, Late Dynastic Period, 26th Dynasty
 c.664-525 BC
 Height: 9cm, including tang: 9.8cm

Description

Hollow-cast bronze figure of a cat sitting upright with slightly forward-tilted head and pricked, pierced ears. An aegis dangles from a cord around her neck, and at the centre of her forehead is a simplified scarab. The tail curls around to the right beyond her front paws. The facial features are clearly defined with high cheekbones and prominent eyes. A tang beneath the front paws indicates that the cat originally sat on a separately-made base. Crack to face filled.

Provenance

Excavated in Saqqara on 30th March 1859 by Dr H. Brugsch Herrn G. Wasmuth (1888-1974), Germany; acquired from the above and brought to Germany in 1927, thence by descent

Publications

Günther Roeder, *Ägyptische Bronzefiguren* (Berlin, 1956), Tafel 50 a

Comparanda

Compare Mogens Jørgensen, *Catalogue Egypt V Egyptian Bronzes, Ny Carlsberg Glyptotek* (Copenhagen, 2009), p.211, fig.72.3
 Also see an example on display at the Pushkin State Museum of Fine Arts, accession number I.r.a 6835



Roeder, 1956, Tafel 50a



Faience amulet of Thoth as a seated baboon
Egyptian, Third Intermediate Period, 21st-25th Dynasty
c.1069-656 BC
Height: 2cm

Description

Mould made in a green faience, this tiny amulet of Thoth represents the scribe god as a baboon sitting on his haunches, his hands on his upraised knees, his phallus on display. He is on an integral square base, and has a small loop at the nape of his neck, used for suspension. Intact.

Provenance

Private collection, Hamburg, Germany; acquired 1955-65 Noele and Ronald Mele, Westport, UK; acquired 2002 Arnold Meijer, the Netherlands; acquired from the above



Faience amulet of Nut as a sow
Egyptian, Late Dynastic Period, 26th-31st Dynasty
c.664-332 BC
Length: 1.8cm

Description

Moulded and very finely detailed in a blue-green faience, the sky goddess Nut is here represented as a sow, her snout to the ground, ears upright, short dashes indicating her fur, her belly with two rows of teets. She stands four-square on a rectangular base creating negative space between her legs, her belly and the ground. A small, ribbed loop on her back for suspension. Intact.

Provenance

Private collection, Hamburg, Germany; acquired 1955-65 Noele and Ronald Mele, Westport, UK; acquired 2002 Arnold Meijer, the Netherlands; acquired from the above

Comparanda

Compare R.H. Blanchard, *Handbook of Egyptian Gods and Mummy Amulets* (Cairo, 1909), no.227



Limestone erotic symplegma sculpture
Egyptian, Ptolemaic Period
c.332-30 BC
Height: 8.6cm, length: 11.7cm

Description

The naked, narrow-waisted woman lies on her back on a low-footed bed. Her right arm is raised with her hand held flat to the top of her short, tiered wig. She has full rounded breasts, a deeply drilled navel and a soft, voluptuous physique. Her right leg is raised and her left outstretched, between them is the tip of an oversized phallus. The edges of the bed are deeply scored with horizontal furrows, presumably separating the mattress from the wood base, which is painted in a red-brown colour, as is the tip of the phallus. Traces of black paint remain to the wig. A section of the proper left, and the area beneath her knees broken away. Beneath the base an old, likely 19th century label, with a perforated lower edge and 'Samanoud' in faded ink.



This scene most likely represents the union of an ithyphallic Harpocrates and his consort.

Provenance

Frederick Leveson-Gower (1874-1959), grandson of the 2nd Duke of Sutherland
 Private collection, Besançon, France; acquired from the above
 Private collection, France; acquired from the above

Comparanda

See an example in the Brooklyn Museum, accession number 37.590E



Limestone sculptor's trial piece
Egyptian, Ptolemaic Period
c.332-30 BC
Height: 14cm, width: 12cm

Description

Finely carved in shallow relief, a Pharaoh is shown facing right and kneeling on a base line, his left knee raised as he offers two spherical jars in uplifted hands, the elegant fingers curling backwards towards the tips. He wears a knee-length belted kilt, the blue crown with uraeus, and a broad collar. Recomposed from three pieces, broken horizontally across the waist, and diagonally behind the face where the crown meets. The surface with dendritic staining, some chips and scratches, the edges damaged.

The jars which the pharaoh holds are in themselves an ideogram for offering incense to the gods, and are hieroglyphically known as 'nw' jars.

Provenance

Adolphe Stoclet (1871-1949), Brussels, Belgium
 Mr. D. Féron-Stoclet; by descent from the above, his grandfather
 Private collection; acquired May 2003

Adolphe Stoclet belonged to a generation of great collectors at the beginning of the 20th century, eruditely pursuing works of art from the earliest civilisations of China, the Near East and Egypt, as well as Europe post antiquity, and Pre-Columbian America. The Belgian industrialist and his wife Suzanne Stoclet-Stevens, niece of the painter Alfred Stevens, gave the Viennese architect Joseph Hoffman his first important commission in 1905, to build what today is now considered one of the foremost Art Deco period buildings. It housed their collection, which was already considered one of the most important of its time. After their deaths a small portion was published by Georges A. Salles, director of the French national museums, and the pieces were divided amongst their children and grandchildren.

Publications

H. Frankfort, 'Egyptische Beeldhouwwerken uit de Verzameling A. Stoclet te Brussel', *Maandblad voor Beeldende Kunsten*, VII Jaargang, no.3, March 1930 (Amsterdam, 1930), S.88, abb.25
 J. P. van Goidsenhoven with an introduction by Georges A. Salles and a foreword by Daisy Lion-Goldschmidt, *Adolphe Stoclet Collection* (Brussels, 1956), S.240

Comparanda

Compare George Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery* (Baltimore, 1946), pl.LXI, no.326A



Frankfort, 1930



Terracotta Bichrome Ware stamnos
Cypriot, Cypro-Archaic Period,
c.850-750 BC
Height: 20cm

Description

The stamnos has three loop feet and a pair of double arched handles lying flush with the bowl, forming two stylised ibex heads. The surface is covered in a white slip with linear decorations in black paint and a single thick red band towards the bottom of the bowl. The feet and raised circular ridge at the base in solid black, the underside with three concentric circles and the rim with three bands of vertical dashes, also all in black. The vase has been potted slightly askew but is intact.

Provenance

Charles Ede, London, UK; acquired 4th July 1988
 Cyprus Museum of Jacksonville, North Carolina, USA, acc. no.31; acquired from the above

Publications

Charles Ede Ltd, *Cypriot Pottery XI* (London, 1989), no.26

Comparanda

Compare *Corpus Vasorum Antiquorum, Louvre 5*, II Cb, pl.18, nos.2 and 5, and *Louvre 4*, II Cb, pl.7, no.16



Terracotta red-figure fish plate
Greek
4th century BC
Diameter: 21cm

Description

The upper surface painted in slip with a cuttlefish, skate, bream and a single shell, probably a mussel. Added white is used making the decoration lively and attractive. The central depression is decorated with a rosette formed of a small circle in the centre of outward-pointing rays, bordered by a band of waves on the upper-most surface. Encircling the vertical, down-turned lip is a single band of interlocked laurel leaves. Set on a short flared foot with reserved resting surface. Intact.

Provenance

Private collection, Belgium; acquired late 1970s
 Private collection, Pennsylvania, USA; acquired 2013, Brussels, Belgium



Alabaster alabastron
Greek, from Thebes
6th-5th century BC
Height: 24cm

Description

An elegant, elongated alabastron carved from a vertically veined alabaster, the base slightly flattened, undrilled lug handles at either side, just below the shoulder. The short, cylindrical neck has a wide disc rim. The neck repaired.

Inside the alabastron was a letter from Caton, to Lee, dated 28th July 1908. It was enclosed in a wax-sealed envelope inscribed 'To be given to the recipient of the alabastron box (sic), after the death of my husband. Edith L (?) Elias, May 15. 1944.

*My Dear Mr Lee,
 I send herewith the Ancient Alabastron which was found in a tomb in Greece, and which is probably over 2,000 years old. I got it at Thebes.*

In the narrative of Matthew, Mark and Luke the words used in the English version are "Alabastron box", but in the original Greek, in each case, the expression is "Alabastron." In the most ancient times these vessels were made of onyx alabaster, but later, and at the time of our Lord, they were commonly made of porcelain, but the earlier name was retained. The oil, perfumed with myrrh and other precious scents, was retained in the alabastron by a seal of hard cement, and when the oil was to be used it was needful to "break the cement and often the neck or lip of the alabastron was broken,... latter has happened in the case of this particular alabastron, but it has been repaired, hence the phrase "to break the alabastron" which is found in the gospels. You will note the small square prominence, for the finger and thumb on each side of the alabastron.

There are a few of these ancient alabastrons in the British Museum, but none better than the one I sent you.

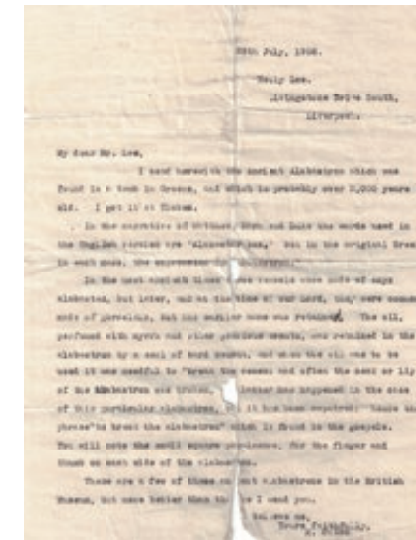
*Believe me,
 Yours faithfully,
 R. Caton*

Provenance:

Excavated from a tomb in Thebes, Greece
 Mr Holly Lee, Liverpool, UK; acquired 28th July 1908 from R Caton, thence by descent

Comparanda

Compare an example excavated in Athens, now at the British Museum, registration number 1842,0728.608



Letter to Mr Lee, 1908



Terracotta statuette of an enthroned goddess
Greek, from Thebes
c.540-520 BC
Height: 22.5cm

Description

Extremely fine polychrome statuette of a seated goddess. Her peplos is fastened at each shoulder by a circular pin with spiral decoration, between which hangs a chain. The lower half of the peplos has a chequerboard pattern, in the centre is a large four-petalled rosette. She wears a necklace and high polos decorated with a wreath. Her hands rest on her knees as she is leaning backwards, her body supported by two bifurcating cylindrical legs. The decoration is painted onto a white ground and consists of red with touches of yellow. The head and polos are moulded but the body and rear supports are hand-made, the details attached separately, the clay's surface covered with faint fingermarks made by the sculptor.

The body repaired from two pieces, some light touching in of the paint, the supports possibly not ancient.

Provenance

W.J. Ready, 55 Rathbone Place, London, UK
 Lieut-General Pitt Rivers (1827-1900), Dorset, UK; acquired from the above 26th November 1891
 Hans (1898-1976) and Pat Schleger, London, UK; acquired Sotheby's, London, UK, 29th November 1965
 Gordian Weber, Cologne, Germany; acquired 2007
 Private collection, Germany

Exhibitions

Pitt Rivers Museum, Farnham, Dorset, UK, placed on display 30th September 1892

Publications

Catalogue of objects collected by General Pitt Rivers from 1891-1896, Vol.3, p.764. The annotation in the catalogues states 'Archaic Attic Votive figure, representing Aphrodite. VI Century BC from Athens. In glass shade. Height of figurine 9 1/4 inches. The ornamentation is in dark red.'
 Sotheby's, London, UK, *Catalogue of Highly Important Egyptian, Western Asiatic, Greek and Roman Antiquities*, 29th November 1965, lot 105
 Christie's, London, UK, *Antiquities*, 25th April 2007, lot 201
 Gordian Weber Kunsthandel, *Antiken 12* (Cologne, 2008), pp.12-15

Comparanda

Compare an almost identical example from Thebes in *Hauch des Prometheus, Meisterwerke in Ton* (Munich, 1996), p.67, no.81 and R.A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum, vol.1* (London, 1954), p.84, no.647.



Pitt Rivers, Vol.3



Terracotta oinochoe in the shape of a female head
Greek, from Athens
c.500-450 BC, attributed to the Basle Class
Height: 16cm

Description

Wine jug moulded into the shape of a youthful female head with centrally parted auburn hair in a krobylos that morphs into the tall black-glazed neck of the vessel. Facial features picked out with black slip, including thin arched eyebrows, and the outline of the eyes. Applied white highlights the eyes, red for the lips and hair. High arching handle attached from the moulded head to the back of the trefoil lip, the base flat. Intact.

Provenance

Dr. Harald Schmid (1901-1970), Biel, Switzerland; acquired prior to 1967, thence by descent

Exhibitions

Solothurn, Zentralbibliothek, *Kunst der Antike aus Privatbesitz Bern-Biel-Solothurn*, 21 October-3 December 1967.

Publications

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, 1967, p.41, no.122, pl.13
 J. D. Beazley, *Paralipomena* (Oxford, 1971), p.504, no.27
 Beazley Archive Database no: 340195.

Comparanda

Compare *Corpus Vasorum Antiquorum, Brussels 3, III K*, pl.1, 3a





Terracotta head of a comic slave
Hellenistic, from Smyrna
1st century BC-1st century AD
Height: 3.9cm, width: 2.7cm

Description

Head of an emaciated man with exaggerated features, including wide, thick lips, high cheekbones, wrinkled forehead, large ears and narrowed eyes. He is bald and has an object on his head, perhaps a small circular hat, now somewhat damaged.

Provenance

Dr. Perry T. Rathbone (1911-2000), USA; acquired from Blanchard's Egyptian Museum, Cairo, Egypt in the early to mid 20th Century.

Dr Rathbone was a distinguished member of the American arts community; he was Director of St Louis Art Museum between 1940-1955 and Director of the Museum of Fine Arts, Boston between 1955-1972



Terracotta head of an old man
Hellenistic, from Asia Minor
c.220-180 BC
Height: 4.2cm, width: 4cm

Description

Mould made and finished by hand, the head depicts an old man with raised eyebrows, large bald forehead, prominent cheekbones, plump lips and large protruding ears. The stylisation of the wrinkles, the big ears, the deep set eyes and the open mouth reminds one of theatre masks. Some areas of gesso and red paint on the surface.

Provenance

Dr. Perry T. Rathbone (1911-2000), USA; acquired from Blanchard's Egyptian Museum, Cairo, Egypt in the early to mid 20th Century.

Dr Rathbone was a distinguished member of the American arts community; he was Director of St Louis Art Museum between 1940-1955 and Director of the Museum of Fine Arts, Boston between 1955-1972

Comparanda

Friedrich Wilhelm Hamdorf, *Hauch des Prometheus, Meisterwerke in Ton* (Munich, 1996), p.175, no.212



Terracotta head of a satyr
Greek, from Corinth
c.mid 5th-4th century BC
Height: 5cm, width: 4.7cm

Description

Head of a balding satyr, the large, spade-shaped beard is finely incised to indicate the flowing facial hair. His eyebrows are high-arched above his almond-shaped eyes, a vertical indentation running down his forehead. He has a flat nose, wide mouth and short-cropped hair revealing his ears. Some encrustation to the back of the head.

This head is likely from of a figure which belongs to a large class of satyr characters seated on their tails, with hand-made bodies and moulded heads. It showed the demi-god in a playfully erotic gesture, his tail bending down to touch the ground and creating a tripod with his wide-set legs, his phallus exposed.

Provenance

Tom Virzi (1881-1974), New York, USA; small paper label attached to the back of the head with collection no.371
Private collection, Switzerland; collection no.758

Comparanda

R.A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum, vol.1* (London, 1954), p.133, no.935



Terracotta head of a satyr
Greek
Late 5th-4th century BC
Height: 4cm, width: 2.6cm

Description

The menacing looking satyr head is full of character. He has high-arching eyebrows, a snub nose, and protruding rounded ears. His thick moustache sweeps over his top lip and down to his swirling beard, framing his wide mouth. He is balding and wears a diadem low on his forehead. A fragment from a statuette, with a few chips.

Provenance

Tom Virzi (1881-1974), New York, USA; old paper label fixed to the back of the head, printed 272 but inked over as no.372, 372 also in pencil
Private collection, Switzerland; collection no.742



Terracotta statuette of Pan dancing
Hellenistic, from Sicily
2nd-1st century BC
Height: 15.2cm

Description

The demi-god is deftly modelled by hand, with strong musculature and a dynamic pose, five large holes running around his hairline for the addition of fresh flowers. His legs are that of a goat, his head with animalistic features including tall ears, a goatee and pointed eyebrows. He has thick hair and a wide nose. His left arm raised, torso slightly twisted and right knee lifted. The lower legs and right arm broken away, the fingers of the left hand lost.

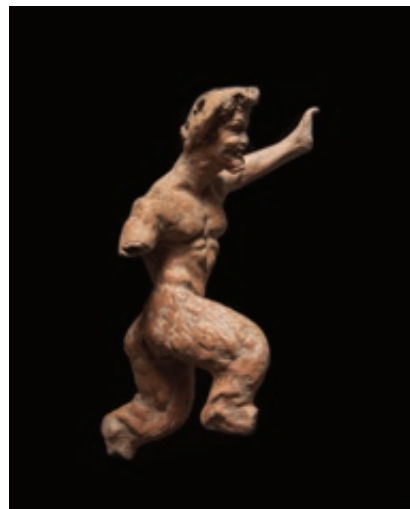
This figure likely comes from Sicily, and was part of a genre scene where several figures formed a dynamic sculptural group.

Provenance

William Froelich, New York, USA; acquired 1980s

Comparanda

For a discussion on dancing satyrs see Fritz Weege, *Der Tanz in der Antike* (Halle, 1926), pp.91-97. For the figure see Margarete Bieber, *The Sculpture of the Hellenistic Age* (New York, 1961), fig.449



Limestone relief
Greek, from Tarentum
c.3rd-2nd century BC
Height: 2.4cm, width: 19.5cm

Description

A freestanding, deftly chiselled group, composed of two nude youths on a hunt, both with short, curly hair and strong musculature, advancing away from one another. The figure on the left grasps in his right hand a lagobolon, a type of knobby hunting stick, resting it on his left thigh; acanthus leaves arch upward between his legs, his left leg overlaps that of the figure beside him, and his head is twisted to his left, gazing straight ahead. The lower body of the second figure, whose strong diagonals mirror his companion's stance, is framed by the folds of his cloak which falls toward his calf. He grasps a vertical, fluted element with his left hand, behind him is the base of a tree trunk. Recomposed from several large fragments, some scratches to the surface toned down.

This fragmentary, freestanding group was attached to the top of a funerary shrine, or 'naiskos'. From 325-250 BC naiskoi tombs were commonplace in Tarentum, a Greek colony in South Italy. They were decorated with pedimental relief figures, acroteria, metopes and sculpted friezes. Their existence is best attested to in local red-figured vases of the period. These naiskoi were carved from an indigenous limestone and were mainly reserved for the tombs of the wealthy.

The symmetry in the contrasting movements seen here is accentuated by the overlapping legs and the vegetal supports, creating a series of intersecting diagonals. Jucker (op. cit., p.21) notes that the group tilts forward, indicating that it must have been attached to the upper part of the naiskos. As there are no visible traces on the back to suggest that the figures were fixed to a background, the group would have most likely been free standing.

Provenance

Freddie Küng Antiquitäten, Lucerne, Switzerland
Dr. Anton Pestalozzi (1915-2007), Zurich, Switzerland;
acquired from the above 28th March 1979, thence by descent

Exhibitions

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies* (Mainz am Rhein, 2006), Band 2, pp.20-24, no.5, pl.9
Arachne Online Database no.1140687

Publications

Arachne, entity ID 1140687

Comparanda

For a closely related parallel, see J.C. Carter, "The Sculpture of Taras" in *Transactions of the American Philosophical Society*, vol. 65, no.330, p.88, pl.54a.



Bronze engraved mirror
Etruscan
4th century BC
Height: 30.9cm, diameter: 15.8cm

Description

An exceptionally fine drawing has been incised on the concave back of the mirror. The scene shows a young woman, probably a maenad, attacking a youth, with a bird cage hanging between them. The woman is wearing a chiton tied at the waist, tall, laced-up ankle boots with a scalloped fringe, elaborate pyramidal earrings and a wreath. A cloak is slung over her left arm, fluttering behind her back, and in her raised right hand she thrusts a thyrsus at the nude and armed youth before her. Their legs are intertwined, his right hand raised towards the woman in a gesture of pleading, his head tilted upwards in despair whilst she looks down towards the point of the thyrsus aim at his lower abdomen. The male figure is leaning backwards and has fallen upon his left knee. He has an athletic physique, with chiselled musculature to his stomach, glutes and calves, whilst his tousled hair flows backwards. He is wearing nothing but laced sandals, a belt across his chest from which a sword and scabbard are suspended, and a bandage or filet tied around his left bicep. Between their heads hangs what appears to be a bird cage, with two indistinct creatures inside it. Beneath the scene is a rosette and a fluted urn, from which two grape vines emerge in opposite directions, framing the circumference of the scene with a zig-zag stem dotted with leaves and bunches of grapes.

Cast in a single piece, the solid handle has a naturalistic deer head terminal, the leaf-shaped ears running back up the shaft and creating two small holes, allowing a thong to be firmly wrapped around the circumference tightly enough to allow suspension. At the juncture between the mirror and handle what appears to be S-VIII is lightly inscribed below the urn. The front of the mirror is plain, and still exhibits the original bright surface, a green patina covering about a third. The raised edge is decorated with an egg and dart pattern, and above the handle is an elegant palmette. Intact, the surface with patches of green-blue patina.

The bird cage is an extremely rare addition to this scene, and we have been unable to find another example.

Provenance

Bruce McAlpine, London, UK
 Private collection, Japan; acquired from the above 1993
 John Kasmin, London, UK

Comparanda

For the form compare Mario Torelli, *The Etruscans* (London, 2000), no.319



Bronze lion head handles
Roman
c.2nd-3rd century AD
Diameters: 20.5cm and 20.8cm

Description

A pair of sizeable, circular handles in the form of lion heads, cast in bronze in high relief, with thick manes arranged in two rows of short flame-like locks, from which the small ears protrude, fully surround the snarling faces. Wide open eyes with incised pupils sit below furrowed and bulging brows. The mouths are open to reveal bared teeth and protruding tongues, behind which the smooth circular rings are suspended. Three iron pins at the edges of each for attachment. Intact with a green and red patina.

At one time these handles would have been attached to a sarcophagus or a piece of furniture, likely made of wood, such as a chest, table, fulcrum or tripod. They are sometimes referred to as knockers, likely due to their presence on the false doors carved into long marble sarcophagi of the period.

Lion head handles such as these are common from the Roman period, however the present pair are among the finest type to have survived.

Provenance

Private collection, Germany; acquired 1960s
 Karsten Schubert, London, UK; inventory number AN 16

Comparanda

Compare Mark Merrony (ed.), *Mougins Museum of Classical Art* (Mougin, 2011), p.143, no.44
 For an example of a marble sarcophagus with lion head handles see Metropolitan Museum of Art, New York, USA, accession number 2005.458



Marble fragment of Venus pudica
Roman
1st-3rd century AD
Height: 22cm

Description

Fragment from a statue depicting the goddess of love nude, except for a segment of folded drapery over her right thigh, another fall of drapery running down the outside of her left thigh. She is standing contrapposto, her right leg slightly forward. Fairly clean breaks along the top and bottom edges, the surface a little worn.

Provenance

Reinhold Hofstätter, Vienna, Austria
Private collection, Munich, Germany; acquired from the above 2nd December 1976

Comparanda

For an example of the full figure compare Salomon Reinach, *Répertoire de la statuaire grecque et romaine, Vol.I* (Paris, 1906), pl.607, no.1341



Marble torso of Isis-Aphrodite
Roman, probably from Alexandria
c.1st century BC
Height: 28cm

Description

Torso of the syncretic goddess Isis-Aphrodite, carved from a fine-grained marble. She is shown bending down in the act of binding or untying her sandal with her right hand, the crouching pose producing wrinkles on the abdomen which are beautifully rendered in a naturalistic manner. The back is carved with notable sensitivity, with two dimples above her buttocks, and soft musculature showing beneath the smooth skin. Two short locks of braided hair fall onto her right shoulder. Some areas of wear to the surface, patches of encrustation over the broken areas.

In the late 3rd century BC an unknown sculptor depicted Aphrodite standing on one leg, reaching down to untie her sandal (or perhaps to adjust or put it on, depending on your school of thought. The goddess is caught in a vulnerable and fleeting moment, frozen in time so that the viewer can admire the beauty of the contorted yet graceful body from every angle. This sculptural type became increasingly popular in antiquity, and was copied throughout both the Hellenistic and Roman worlds. The version we have here is among the finest examples.

The locks of hair are reminiscent of the Egyptian goddess Isis, Egypt's equivalent of Aphrodite, giving us the syncretic identity of the sculpture.

Provenance

Morse Collection
Charles Ede Ltd, London, UK; acquired from the above 3rd December 1973
Colin McFadyean, UK; acquired from the above 1974, inventory ref. A14
Private collection, Kensington, London, UK

Comparanda

Compare A.W. Lawrence, *Greek and Roman Sculpture* (London, 1972), pl.62, and an example in the Princeton University Art Museum, object number 2014-42



Marble head of Serapis
Roman
c.2nd century AD
Height: 10.4cm

Description

The god's shoulder-length wavy hair tumbles down his head and merges with his moustache and ringleted beard, five curling strands falling over his forehead and strong brow, which frames deep-set eyes with incised pupils. The face is expertly modelled, with straight nose and plump lips. There is a divot on the top of his head, but slight remains of a modiolus are distinguishable. The surface has some staining and rootilation.

The five locks of hair falling onto the forehead are characteristic indicators of the god Serapis. Serapis was invented by the Ptolemies to draw a link between the Egyptian and Greek gods. His Egyptian influences being those of Osiris and the Apis, represented in the etymology of his name, and his Greek influences being found in the imagery of Zeus.

Provenance

Private collection, USA; acquired from the art market in North America 1960s

Comparanda

Compare *Lexicon Iconographicum Mythologiae Classicae*, Vol.VII, book 2, p.508, no.83a and 83c



Marble statuette of Hygeia
Roman
c.2nd century AD
Height: 26.5cm

Description

The elegant goddess is shown standing contrapposto, her weight on her left leg. She wears a girdled chiton which has slipped off her right shoulder. A thick himation is draped over her left shoulder, around her lower body and back up over her arm. A serpent is likewise draped over her left shoulder and has coiled itself around her forearm. The head and feet previously restored, discolouration and encrustation on the back.

Provenance

European private collection, 18th/19th century
Private collection, Lausanne, Switzerland, 1968-2018

Comparanda

For the drapery see *Lexicon Iconographicum Mythologiae Classicae*, Vol.II (Zurich and Munich, 1990), p.382, Hygieia 22, also see *ibid.*, p.395, Hygieia 213



Bronze statuette of Mercury
Roman
c.2nd century AD
Height: 12.5cm

Description

The youthful, nude god stands contrapposto, his left knee bent, his toes lightly touching the ground behind him. In his right hand he holds a money pouch with gripped fist. His left arm is bent at the elbow to hold the folds of the chlamys which falls elegantly from his left shoulder, where it is fastened with a pin. A pair of wings with incised feathers on his ankles, and another pair adorning the petasos, which partly covers his tousled hair. The god has the muscular physique of a young man, with pronounced iliac crest and ribcage, his nipples inlaid with copper. Mercury's tilted head is turned slightly to the right whilst his serene gaze looks straight ahead. The surface has a brown-black patina with mottled patches of green and red. A minute area of loss at the right heel. The tips of the fingers on the left hand, and the left wing on the petasos have broken away, the tip of the right wing on the petasos reattached.

Provenance

Sir Francis Cook (1817-1901), Baronet, 1st Viscount of Monserrate, Doughty House, Surrey, UK
 Wyndham Francis Cook (1860-1905), 9 Cadogan Square, London, UK; by descent from the above
 Humphrey W. Cook, London, UK; then sold through Christie, Manson & Woods, London, UK, 14th July 1925, lot 103
 Spink & Son, London, UK; acquired from the above sale
 Countess Mountbatten of Burma, Hampshire, UK

Publications

Cecil H. Smith and C. Amy Hutton, *Catalogue of the Antiquities (Greek, Etruscan and Roman) in the Collection of the Late Wyndham Francis Cook, Esquire* (London, 1908), pl.XVII, no.21
 Salomon Reinach, *Répertoire de la statuaire grecque et romaine, Vol.IV* (Paris, 1910), p.94, no.1
 Christie's, London, *Fine Antiquities*, 12th July 1977, lot 202

Comparanda

Compare H. Rolland, *Bronzes Antiques de Haute Provence* (Paris, 1965), no.41. Also see Salomon Reinach, *Répertoire de la statuaire grecque et romaine, Vol.VI* (Paris, 1930), p.29, no.5



Smith and Hutton, 1908



Limestone female head
Roman, from Palmyra
Second half of the 1st century-2nd century AD
Height: 18.5cm

Description

Finely carved head of an elite woman, wearing an elaborately carved diadem, her hair swept back off the forehead and secured beneath a himation with thick folds, revealing a large drop earring. She has a soft, rounded face, full lips, and almond shaped eyes with thin eyebrows and incised pupils. Flat backed, the head is angled slightly to the left.

This head probably comes from a funerary relief that showed the bust of the individual against a flat backdrop.

Provenance

Sir William Whitfield, Newcastle upon Tyne, UK; acquired in the early 1940s

Comparanda

For a slightly later example, but in similar garb, compare Metropolitan Museum accession number 02.29.5. Also compare Jack Ogden, *Jewellery of the Ancient World* (London, 1982), pp.18-19, no.1



Bronze arm from a statue of a man or god
Roman
c.2nd-3rd century AD
Length: 34.2cm

Description

The forearm is held straight out, the edge of a short-sleeved garment visible at the elbow. The fingers are separated and elegantly modelled, the nails cleanly delineated. A circular hole in the palm of the hand for attachment of a now missing object. The surface with some incrustation and emerald green cuprites, but still showing traces of scratches from where the sculpture was finished. Intact.

Provenance

The Berkeley family, Spetchley Park, Worcester, UK; likely acquired in the first half of the 19th century

Comparanda

For an example of a complete statue see a Roman bronze sculpture of the emperor Trebonianus Gallus in the Metropolitan Museum of Art, New York, Accession Number: 05.30



Marble monumental head of a man
Roman, Severan Period
c.3rd century AD
Height: 48.5cm

Description

Over life-size and superbly carved portrait head, created for insertion into a bust or statue. The man's gaze is directed upwards and slightly to the right, with incised pupils. He has high cheekbones, exaggerated tendons on his neck, an Adam's apple, defined clavical and closely cropped hair. A bow-drill has been used for the tear-ducts, nostrils and the outer corners of the mouth. The nose damaged, the ears partly broken away.

The characteristics of this portrait give an acute sense of individuality, especially during a period where much of the statuary was rather formulaic. Though the style is similar to portraits of the early imperial period, the drilling technique indicates a later date of the 3rd century AD, where we see a resurgence of this earlier style.

Provenance

K.J. Hewett, London, UK
 David Sylvester (1924-2001), C.B.E., London, UK; acquired from the above 1961
 Karsten Schubert, London, UK; acquired 26th February 2002

David Sylvester was an art critic and renowned curator, working with the likes of Lucian Freud, Joan Miró, Henry Moore, Alberto Giacometti and Francis Bacon. Amongst his many accolades he was a noted author, who wrote the Catalogue Raisonné on René Magritte, as well as various publications on Francis Bacon, Giacometti and Jaspers Johns. Sylvester's admiration for Roman portrait busts was stimulated by an exhibition at the Arts Council Gallery in 1953 and he often spoke of his wish to put together an exhibition of these sculptures.

Exhibitions

Sotheby's, London, 'Classical Antiquities from Private Collections in Great Britain', a loan exhibition in aid of the the Ashmole Archive, 15th-31st January 1986, no.67

Publications

Elizabeth Lambert, photography by Derry Moore, *An Art Scholar's Inspiration*, Architectural Digest (June 1980), pp.98-101
 Carlos Arturo Picon, *Classical Antiquities from Private Collections in Great Britain*, exhibition catalogue, Sotheby's (London, 1986), p.55, plate XVI, no.67
 Sotheby's, London, *David Sylvester: The Private Collection*, 26th February 2002, lot 101
 Charles Darwent, photography by Jan Baldwin, 'Unfinished Symphony', *World of Interiors*, October 2020, pp.198-205

Comparanda

Compare a related example in the Museum of Fine Arts, Boston, in Mary B. Comstock and Cornelius Vermeule, *Sculpture in Stone, The Greek, Roman and Etruscan Collections of the Museum of Fine Arts* (Boston, 1976), p.240, no.376



Black and white marble mosaics
Roman
c.2nd century AD
Various widths: 48-115cm

Description

Nine sections of mosaic from the same floor, created from black and white marble tesserae. Two sections are from a frieze of continuous waves, the others from a band of cruciform motifs above a white border.

Provenance

Charles Kinnaid, 8th Lord Kinnaid (1780-1826), Rossie Priory, Perthshire, UK; acquired in Rome and exported to Scotland in 1826
 Private collection, Chicago, USA; acquired from Sotheby's, London, in 1987

These sections formed part of a floor discovered in 1822 near Rome at a vineyard on Monte Rosario, about half a mile beyond the Porta Portuensis on the right bank of the Tiber. George William Russell (1790-1846) and Lord Charles Kinnaid (1780-1826) were in Rome at the time, as part of the Grand Tour, and brought the fragments back to Woburn Abbey and Rossie Priory respectively.

After their rediscovery, the fragments of the mosaic pavement were restored in Rome by Giuseppe Baseggio under the supervision of Lord Kinnaid. They were then divided between the two friends, and those bought by Lord Kinnaid were shipped to his stately family mansion, Rossie Priory, in Perthshire, Scotland. These included the nine ornamental bands in the present group, which were installed in the stables where they remained largely out of the public eye until 1987, when the fragments were sold at auction.

Publications

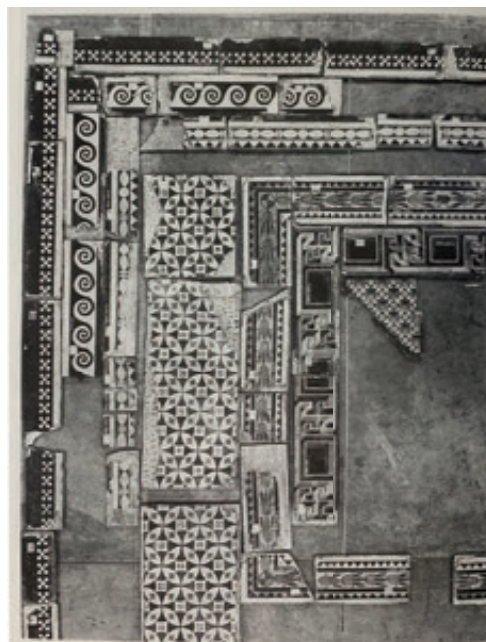
Adolf Michaelis, *Ancient Marbles in Great Britain* (Cambridge, 1882), p.656, no.136
 Sotheby's, London, UK. *Antiquities*, 13th-14th July 1987, lot 311
 Katharine A. Raff, *Roman Art at the Art Institute of Chicago* (Chicago, 2017), <https://publications.artic.edu/roman/reader/romanart/section/1960>

Comparanda

See a watercolour of the entire mosaic pavement, after a drawing made by M. Valadier in 1822, published in Katharine A. Raff, *Roman Art at the Art Institute of Chicago* (Chicago, 2017), fig.146-153.9



Valadier, 1822



Sotheby's, 1987



Marble head of a woman
Roman, Hadrianic Period
c.120-130 AD
Height: 30cm

Description

Finely carved portrait head of a noble woman with an elaborate hairstyle and soft features. She has heavily lidded eyes framed by thick but very lightly carved eyebrows that meet just above the bridge of her nose, thin lips and a smooth face, a 'ghost' left behind where the irises of her eyes were once painted. Elaborately styled hair is swept off her face and held in place by long braids encircling her head and twisting into a bun at the nape of her neck. Delicate, swirling tendrils escape down the sides of her face and neck. Nose and one ear restored, the other ear missing.

The undrilled eyes place this head prior to 130 AD when incised pupils became the norm in portrait heads. Yet the hairstyle was in vogue during the Hadrianic Period, meaning we can date this head fairly securely to the first ten years or so of Hadrian's reign.

Provenance

William Lowther, 2nd Earl of Lonsdale, Lowther Castle, UK; acquired 1848-1868
 Sold at Marple & Co. and Thomas Wyatt, *Lowther Castle, near Penrith, Cumberland. the Major Part of the Earl of Lonsdale's collection*, 29th April-1st May 1947, part lot 2288
 Charles Ede Ltd, London, UK; acquired June 2002
 David Rowse, London, UK; acquired from the above

Comparanda

Compare D. Kleiner and S.B. Matheson, eds., *I, Claudia: Women in Ancient Rome*, exh. cat. (New Haven, 1996), no.30

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