

CHARLES EDE



CHRISTMAS 2023

1. Egyptian schist shield-shaped cosmetic palette, Pre-dynastic Period. Length: 13.9cm, width: 9.8cm.

Carved from grey schist into the shape of a round-topped and flat-bottomed shield, the cosmetic palette is flat and smooth with an etched border on one face. Intact, two chips to the surface of the entirely smooth side.

Provenance

From the collection of painter and TV producer Ole Braunstein (1917–1999); thence by descent *Braunstein was the recipient of the Høyen Prize in 1984.*

Exhibited

Ny Carlsberg Glyptoteket, 'Antik kunst i dansk privateje', 16 May-31st August 1974, no.1d,

Published

Jette Christiansen, *Antik kunst i dansk privateje* (Copenhagen, 1974), no.1d

£ 1,400





2. Egyptian faience bead winged scarab, Late Dynastic-Ptolemaic Period c.664-30 BC. Width: 28cm.

Decorative element from mummy netting made from tightly threaded, ring-shaped faience beads. The outspread wings are composed of feathers in a vibrant mix of red, turquoise, blue, yellow and black. The body of the scarab in black, the thorax and negative space between the front legs in yellow, the eyes in red. The stringing reinforced in modern times. The scarab was symbolic of regeneration. Beaded elements such as this were placed over the chest of the mummified body.

Provenance

Bodo Bleß (1940-2022), Berlin, Germany; formed c.1960 onwards

Comparanda

Compare *Schönheit im Alten Ägypten: Sehnsucht nach Vollkommenheit* (Hildesheim, 2006), no.332

£ 1,200



3. Egyptian faience scaraboid in the form of a hedgehog, Late Dynastic Period, c.650 BC. Length: 2.1cm.

The naturalistically formed hedgehog is standing on an integral oval base. The body has incised criss-cross decoration indicating the spines, and is raised on four short legs, the small protruding head with large ears. Hollow rings beneath the neck and under the tail act as supports and allow the amulet to be strung. On the underside, a series of hieroglyphs set within an oval border show its use as a seal. A very old chip to the upper half of the face, a chip to the front of the base restored.

The hieroglyphs on the underside of this scaraboid most likely have a magical significance and convey blessings or expressions of the royal power, and would have been intended to protect its owner. They include the symbols for protection and offerings, and what appears to be a falcon with a sun-disc, all beneath the hieroglyph for bread (or could indicate the feminine, or be the letter 't').

Provenance

Diana James, wife of the Egyptologist T.G.H. James; acquired 1960s-1970s, thence by descent. Margaret Janet Bourne, Surrey, UK; acquired 10th November 2014

Comparanda

Compare an example from the Museum of Fine Arts, Budapest inventory number 51.2603. For a not entirely dissimilar example of the hieroglyphs compare Percy E. Newberry, *Egyptian Scarabs* (New York, 2002), pl.XXIX, no.14 which shows the hotep (offerings), stability and bird hieroglyphs.

£ 1,200

4. Egyptian feldspar udjat eye amulet, Late Dynastic-Ptolemaic Period, c.664-30 BC. Length: 2.4cm.

Udjat eye amulet, also known as the Eye of Horus, carved from green feldspar. Both sides are polished smooth, the ribbed lug at the top of the amulet is pierced for suspension. A small chip to the tear-duct and the front tip of the eyebrow.

The udjat eye is symbolic of healing powers and signifies rebirth.

Provenance

Reportedly exported from Egypt in 1918. Joseph Altounian (1890-1954), France; acquired prior to 1937, annex number 266

Comparanda

For an example in carnelian compare Metropolitan Museum of Art, New York, USA, accession number 89.2.416

£ 480

5. Egyptian faience cup, Late Dynastic-Ptolemaic Period, c.664-30 BC. Height: 3.4cm.

Miniature vessel, with thick walls, conical downward-tapering body flaring at the flat foot, a wide disc rim. Intact.

Provenance

Reportedly from Egypt before 1937. Joseph Altounian (1890-1954) France

Altounian was one of the most renowned antique dealers of the 20th century. He kept the company of artists including Auguste Rodin and Pablo Picasso, and posed for Amedeo Modigliani.

£ 180



6. Egyptian faience amulet of Re-Horakhty, Late Dynastic Period, 26th-31st Dynasty, c.664-332 BC. Height: 4.4cm.

Mould-made light sage-green faience amulet of a falcon-headed god. Ra-horakhty stands on an integral base with his left leg advancing, wearing a short, plaited kilt and has a bare torso, his hands in fists and placed vertically at his side. He wears a striated wig topped with the sun-disk of Ra and a ureaus, distinguishing him from the more usual imagery of Horus. There is a perforation horizontally through the plain dorsal column, below the wig, to allow the amulet to be strung. Intact, a crack running from the front of the kilt up to the navel, caused during the manufacturing process.

Provenance

Mr Lodewick; acquired Belgium 1960s-1970s. W.A. Meijer, the Netherlands; acquired from the above October 1999. Private collection, the Netherlands; acquired from the above in September 2002

Comparanda

Compare an example at the Art Institute of Chicago, reference no.1894.1946

£ 1,800

7. Egyptian amuletic bronze statuette of a syncretic deity, Late Dynastic Period-Ptolemaic Period, c.664-30 BC. Height including tang: 6.8cm, height excluding tang: 5.9cm.

The ithyphallic Horus-falcon with finely incised feathered details stands on a pair of crocodiles. His wings are tucked over his back and from his right shoulder a human arm protrudes at right angles, supporting a flail. He wears the red crown of Lower Egypt, surmounted by a sun disc with two tall plumes, whilst a pair of horns project horizontally at the base, at his neck is a beaded collar. A small round loop at the back of his head for suspension and a tang to the integral, thin trapezoidal base. Intact, a tang added to the underside.

The gesture of the upraised arm holding the flail, and the erect phallus are evocative of Min; the falcon, of Horus, and the headdress of Amun.

Provenance

Private collection, Europe. Charles Ede Ltd, London, UK; acquired 13th July 1983. Private collection, Rome, Italy; acquired from the above

Published

Christie's, London, *Fine Antiquities*, 13th July 1983, lot 462. Charles Ede, *Small Sculpture from Ancient Egypt XII* (London, 1985), no.16

£ 3,200



8. Egyptian limestone foot, Late Dynastic Period, 26th-31st Dynasty, c.664-332 BC.

Length: 9.8cm; height: 6.5cm.

Left foot broken from a statue, carved from porous limestone. The heel is raised by an integral block, the tip of the big toe broken away.

Provenance

Horatio and Patsy Melas, Alexandria, Egypt; acquired prior to 1967, thence by descent Private collection; acquired in Switzerland 2019

£ 690

9. Egyptian fragmentary wood foot, Late Dynastic Period, 26th-31st Dynasty, c.664-332 BC. Width: 4.3cm; height: 3cm.

Left foot from a wood statue, a square fixing hole on the flat end. The toes and nail beds are carved to create a sense of naturalism. The surface worn, the wood showing some cracks.

Provenance

Horatio and Patsy Melas, Alexandria, Egypt; acquired prior to 1967, thence by descent

£ 590



10. Romano-Egyptian wooden statuette of a falcon, painted and gilded. c.2nd century AD. Length: 12.5cm.

Statuette of a falcon with a pair of stick legs, the surface is gilded, with added details in black including the falcon's facial marking, beak, eyes and tail feathers. Rectangular slots at either side of the body were for the attachment of wings, now missing, a circular hole to the tail. Scattered losses to gesso and gilded surface. Left leg replaced.

Provenance

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950. Elsa MacLellan, Portsmouth, UK; by descent from the above. Private collection, London, UK; by descent from the above. D.T., London, UK; acquired February 2012 from Charles Ede Ltd. Private collection, London, UK.

£ 580

11. Greek terracotta statuette of a Siren, Athens, 5th century BC. Length: 12.5cm, height: 12cm.

The human headed bird has archaic features and thick curling hair centrally parted and held back from her face with a high stephane. The body is rounded and in the simplified form of a bird. It balances on two lug feet and a flattened tail. Misfired to pale grey with some iron staining: section of the back restored, chips to the stephane and tip of tail.

The sirens lived on an island near Scylla and Charybdis: sailors charmed by their songs landed there and were swiftly despatched. Odysseus, having been warned by Circe, managed to pass by them in safety by lashing himself to the mast of his ship whilst his crew put bees wax in their ears to prevent from hearing their deadly voices.

Provenance

Charles Ede Ltd, London, UK; acquired 7th September 2000 from Archaeological Center, Israel, and exported under licence. Private collection, London, UK; gifted in 2005, thence by descent to his wife

Published

Charles Ede Ltd, *Ancient Terracotta Sculpture* (London, 2002), no.39

Comparanda

For an example of the genre, but with stylistic differences, compare Simone Mollard-Besques, *Catalogue Raisonné des Figurines et Reliefs en Terre-cuite Grecs, Étrusques et Romains, Vol.I* (Paris, 1954), pl.LXXI, no.C94

£ 2,200



12. Cypriot terracotta female head, c.5th century BC. Height: 13.5cm.

Head from a female statuette with pointed nose and tight mouth, the almond-shaped eyes subtly indicated. The figure wears lavish jewellery including a thick diadem, cascading earrings and a large beaded necklace. Mould-made from red terracotta, additional elements such as jewellery were added by hand. Fragmentary, one reattached curl above the left ear, one chip from the back reattached, the crown of the head missing, much of the diadem and top of the head restored and overpainted.

Provenance

Pierre and Claude Verité, Paris, France; acquired between 1930 and 1960

Comparanda

Compare Vassos Karageorghis, *The Coroplastic Art of Ancient Cyprus, Vol.III The Cypro-Achaic Period, Large and Medium Size Sculpture* (Nicosia, 1993), no.307

£ 1,800





13. South Arabian alabaster relief with bull's head, 1st century BC- 1st century AD. Height: 10.6cm, width: 11.1cm.

Stele fragment with a bull head carved in high relief, incised detailing to the eyes, brows and muzzle, the small, low relief ears protrude from behind the horns. The reverse roughened for insertion. Chipping and damage to surface, in particular the horns, the lower section of the piece broken away.

The bull head appears frequently in South Arabian art; it was the symbol for the Almaqah. Though the image is often found on ritual implements and architectural elements, this example was likely made for a funerary context.

Provenance

Patrick John Casey (1935-2016), Reader in Archaeology, Durham University 1972-2000

Comparanda

Compare Ray L. Cleveland, *An Ancient South Arabian Necropolis* (Baltimore, 1965), pl.67, TC2182

£ 1,200

14. Greek terracotta fragment showing a centaur, Tarento, c.400 BC. Height: 12.2cm.

Bearded centaur carrying a symposiast on his back whose nude torso is evident to the centaur's proper right side. The centaur has straight hair swept back from his face, a long wavy beard and moustache, pointed ears, protruding eyes, a snub nose. Mould made. A fragment from a larger piece, the surface with some attractive encrustation.

Provenance

Ernest Langlotz (1895-1978), Bonn, Germany; acquired early 1930s-late 1960s

Langlotz was a highly distinguished archaeologist and art historian.

Comparanda

Compare Gotter, *Menschen und Dämonen; Terrakotten aus Unteritalien* (Basel, 1978), p.41, fig.

A32

£ 2,200



15. Roman bronze mount with bust of Isis, c.2nd-4th century AD. Height: 9.7cm.

Female bust on a stepped socle and square plate base with a scalloped front edge, the figure wearing a short-sleeved garment falling in folds in a V around her neck. Centrally parted hair arranged in tiers either side of her round face. She is crowned by a crescent moon, which is associated with Isis. The reverse is hollow and has a thin curved arm supporting the bust from the nape of her neck to the base, two further supports on the bottom corners of the bust. A hole at each corner of the base to facilitate attachment, three of which are filled. The surface has a brown-black patina, the tips of the crescent moon missing.

Similar items have adorned travel carts, specifically on the wooden bars housing the wheels.

Provenance

Private collection, Austria; acquired 1910, thence by descent for three generations. The remains of an old white and blue collection label on the underside of the base.

£ 900

16. Hellenistic terracotta statuette of a dancing woman, Boeotia, mid 4th century BC. Height: 19.7cm.

The elegant figure is performing the mantle dance. She stands on a semicircular base with flanged borders; her weight is on her right leg, whilst her left bends and rests behind her. Thick drapery covers her and consists of a chiton and himation, the latter pulled up and over her head, forming a hood over her pointed black stephane. Her right arm bends up to her chest, causing the drapery to form attractive patterns. White slip over the surface, red pigment highlighting her lips. A large rectangular vent hole at the back. Recomposed from fragments, with some areas to the back made up.

Provenance

Karl Jakob Müller, Frankfurt, Germany; acquired 1950-1977

Comparanda

For pose and dress, see Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities in the British Museum, Vol.I* (London, 1954), pp.236-237, nos.881 and 883

£ 1,200



17. Greek terracotta thymiaterion, South Italy, Apulia, Canosa, 3rd century BC. Height: 16.3cm.

Incense burner sculpted in the form of a female head wearing a foliate wreath, surmounted by a shallow bowl and set on a square plinth. Her long neck flares dramatically towards the base, the features of her face finely modelled and the leaves of the wreath arranged in a naturalistic manner whilst helping to hold back the thick, centrally parted hair from her face. She wears disc-and-pendant earrings. The bowl upon her head is supported by acanthus leaves whose tips curl outwards. The surface was covered in a white slip and painted, traces of blue remain on the ribbon around her wreath and on the leaves around the neck. Base is repaired, some leaves around the wreath reattached and restored, the leaves around the neck broken away.

Such thymiateria are distinctive of Southern Italy, and more specifically of Canosa, where they have been found in tombs where they were placed as grave gifts and rarely show signs of actual use. There was a long-standing tradition in the region for representations of Persephone and Demeter sculpted from terracotta, and it is possible that this head is of one of the two.

Provenance

Mr and Mrs H.J.P. Bomford, London, UK. Charles Ede, Ltd., London, UK. Private collection, New York, USA; acquired from the above in January 1981

Published

Charles Ede Ltd, *Greek and Roman Terracottas VI* (London, 1981), no.20

Comparanda

Compare Ellen D. Reeder, *Hellenistic Art in the Walters Art Gallery* (Baltimore, 1988), p.180, no.87

18. Mesopotamian terracotta female fertility figure, Syria, c.1900-1750 BC. Height: 8.7cm.

The stylised female figure with bird-like features and broad hips, wearing an elaborate pierced headdress. She stands with her legs together and her hands cupping her breasts. The details of her pubic triangle are incised, she has a deep navel and her neck is adorned with jewellery. A fracture at the neck and across the navel repaired.

Provenance

Charles Gillet (d.1966) and Marion Schuster, Lausanne, Switzerland. Sir Peter Holmes, England; acquired 6th September 1990, thence by descent to his wife Lady Mary Holmes. Margaret J. Bourne, Surrey, UK; acquired June 2003

Comparanda

Compare H. Bossert, *Alt Syrien* (Tubingen, 1951), no.628, though this has outstretched arms.

£ 1,900





19. Greek terracotta statuette of a bull, c.5th-4th century BC. Height: 16.5cm, length: 19.6cm.

Large, hollow statuette of a bull standing four-square on a low, rectangular base, the underside open. The beast has a heavy dewlap, strong muscles, and a tail flicking to the right of his hind. He has protruding ears beneath a pair of fairly short horns, and a finely detailed face. Traces of brown paint to the base. Intact, tip of proper right horn missing.

Provenance

Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt, Basel, Switzerland; acquired prior to 1971

Exhibited

Antikenmuseum, Basel, Switzerland from 1971-2022

£ 2,600

20. Greek terracotta statuette of a boar, Rhodes, early-mid 5th century BC. Length: 7.5cm.

Small terracotta statuette of a boar, naturalistically modelled and standing four-square. Traces of gesso remain on the body and head, and a few of small patches of red paint. The body is moulded throughout and the legs handmade, a vent-hole to the underside. Chips from the base of both back feet and snout made good, the left ear slightly chipped.

Provenance

Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France; sold through Jack-Phillippe Ruellan 10th September 2009, lot 308

Bellon was a keen supporter of the arts throughout his life. He numbered among his friends artists such as Dutilleux, Carot and Daguerre. In the 1850s he carried out regular excavations in Saint-Nicolas-les-Arras of the Gallo-Roman and Merovingian necropoleis. He developed a particular passion for Tanagra figurines and amassed a large collection, the biggest in France. Part of it featured in a famous exhibition in the Trocadero in 1878 and again in Rouen in 1884.

Comparanda

Compare R. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum, Vol.I* (London, 1954), pl.33, no.177

£ 490



21. Greek terracotta statuette of a dove, Probably Rhodes, c.late 6th - early 5th century BC. Length: 8.1cm, height: 5cm.

Greek terracotta statuette of a dove, cursorily hand-modelled in buff coloured clay, undecorated. The bird is supported by two conical legs and a long tail. The head is small with a pointed beak. Intact.

Provenance

Charles Ede Ltd, London, UK; acquired 6th April 1991. Michael Nellist, Cornwall, UK; acquired from Charles Ede December 1994. Charles Ede Ltd, London, UK; acquired from Nellist on 4th October 1996. D. Broadbent, Manchester, UK; acquired 3rd December 1997 from the above. Charles Ede td, London, UK; acquired from the above in 2008. Private collection (d.2022), London, UK; gifted in 2009, thence by descent to his wife

Published

Charles Ede Ltd, *Greek and Roman Terracotta Sculpture XII* (London, 1992), no.32. Charles Ede Ltd, *Catalogue 165* (London, 1998), no.7

Comparanda

Compare R. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum, Vol.I* (London, 1954), pl.34. no.183

£ 300

22. Greek terracotta rooster, Rhodes, early 5th century BC. Height: 18cm.

The bird has a circular wattle, a five-pointed comb, bulbous eyes and a pointed beak are well-modelled. The body shows a full breast, the wings rounded and touching the ground, acting as a rear support along with a pair of short, cylindrical legs. The tail terminates in an accentuated sickle feather. A vent-hole on the underside, the figure is hollow and made from a two part mould, with some gesso and patches of red to the body and yellow on the neck. The surface restored and with overpainting.

Such items were votive offerings.

Provenance

The Pomerance Collection, New York, USA; acquired prior to 1966. Private collection, 936 5th Avenue, New York, USA

Exhibited

Brooklyn Museum, 'The Pomerance Collection of Ancient Art', New York, USA, 14th June-2nd October 1966

Published

The Pomerance Collection of Ancient Art (Brooklyn Museum, 1966), no.102, illustrated p.87. Sotheby's, *Fine Antiquities, Islamic Works of Art, and oriental Miniatures and Manuscripts*, 2nd-3rd December 1982, lot 138

Comparanda

Compare R. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum, Vol.I* (London, 1954), pl.35, no.188

£ 2,200

23. Greek terracotta statuette of a swan, Canosa, c.4th-3rd century BC. Length: 10cm, height: 6.8cm.

The bird has a tall, curving neck and long, flat beak. The ovular body has cursorily moulded wings, rounded belly with vent hole, and a slightly upward tilting tail. The decoration is painted in a rust-red colour that is typical of Canosan terracottas. The surface with incrustation, some black speckling to the white slip.

Provenance

Private collection (d.2022), London, UK; thence by descent to his wife

£ 290



24. Greek terracotta head of Demeter, 6th-5th century BC. Height: 7.5cm.

The goddess wears a high pointed crown with her wavy hair visible across her brow, her face softly modelled. Locks of hair still visible behind her right ear. Broken beneath the jawline, some gesso remaining. Mould made. A fragment without restoration.

Provenance

James Chesterman (1926-2014); acquired Paris, December 1991

£ 320

25. Greek terracotta female bust, 4th century BC. Height: 10.4cm.

Female bust wearing a tall, conical cap from which emerges a bun at the top and two large side locks by the face. She wears a thick necklace and a pair of large spherical earrings. A fragment without restoration.

Provenance

Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France. Old white label with 'AL', and one in pencil on the surface with '178'

£ 780

26. Greek terracotta appliqué of a Gorgoneion, South Italy, probably Canosa, first half of 3rd century BC. Height: 5.2cm.

Moulded terracotta head of Medusa, shown with her hair curling down and around her full face in snake-like fashion, a pair of wings sprouting from the top of her head, her face holds the transfixing gaze for which she was notorious. Her grim expression is heightened by downturned lips, and the wide-eyed directness of her glare. This most probably decorated the side of a vessel, likely as part of a group of four. The surface with remains of gesso and a few small areas of pigment. Chips to the surface, ends of hair and wings broken away.

The head of Medusa - also known as the Gorgoneion - was an apotropaic symbol regularly deployed in ancient art. It is often shown as part of the clothing of gods and heroes.

Provenance

Mrs R.P. Finucane; by descent from her great, great maternal grandfather who formed his collection whilst serving as Consul General in Tunis in 1824. Hon. Brendan Finucane, London, UK; by descent from the above

Comparanda

For similar heads, see S. Mollard-Besques *Musée National du Louvre: Catalogue Raisonné des Figurines et Reliefs en terre-cuite Grecs, Étrusques et Romains, Vol. IV* (Paris, 1986), pl.141, D4095 figs.a-d

£ 410



27. Roman plaster mould for an oil lamp with Chi Rho monogram, c.300-400 AD. Length: 19cm.

Two-part mould made of plaster for making a terracotta lamp with a stub handle. The central discus is decorated with a Chi-Rho within a border patterned with jewelled concentric circles and crosses. The outer edge of the upper section has four shallow depressions which align with the lugs on the lower half. Intact, a scratch to the nozzle area, some surface wear, one lug broken away.

Provenance

Paul-Ragnar Wedendal and his son Paul Wedendal (b.1950); acquired c.1940-1980 acquired whilst on holiday in Tunisia

£ 1,250

28. Roman terracotta lamp with two spies carrying grapes, 5th century AD. Length: 14cm.

Roman oil lamp, the discus moulded with two spies returning from their exploratory mission into the land of Canaan, carrying a pole across their shoulders from which hangs a giant bunch of grapes, two filler holes either side. The scene is encircled by a grapevine around the flat shoulder. The handle is without a piercing and there is a moulded, short ring foot on the underside. Intact.

This scene can be interpreted as the grapes representing the word of God. Indeed, it has been written that the people of Israel carried a cluster of grapes from the promised land as if fastened on a pole.

Provenance

Paul-Ragnar Wedendal and his son Paul Wedendal (b.1950); acquired c.1940-1980

Comparanda

Compare John J. Herrmann, Jr., and Annewies van den Hoek, *Light from the Age of Augustine: Late Antique Ceramics from North Africa (Tunisia)* (Harvard, 2002), p.32, no.20

£ 680

29. Roman terracotta oil lamp with peacock, Northern Africa, c.375-450 AD. Length: 12.3cm.

The discus shows a peacock looking back over its shoulder and has two vent holes. Circling the rounded shoulder is a geometric design of diagonal lines forming a pattern of upward and downward pointing triangles. The handle is unpierced, the base smooth. Hayes Type I/II. Made from a two part mould. Incrustation to the nozzle. Intact.

An example discussed by Don Bailey shows this exact scene and is described as coming from Hadrumetum in North Africa. Indeed, it was common for moulds to be taken of lamps originating in Italy with new lamps then being made from this mould. It means the examples are softer in definition. Both this slight lack of definition, and the characteristics of the terracotta itself point to a North African origin also.

Provenance

Paul-Ragnar Wedendal and his son Paul Wedendal (b.1950); acquired c.1940-1980

Comparanda

Compare Donald M. Bailey, *A Catalogue of the Lamps in the British Museum, Vol.III: Roman Provincial Lamps* (London, 1988), Q1734

£ 480

30. Roman terracotta lamp with band of tongues, Cyprus, c.100-150 AD. Length: 8.3cm.

Mouldmade lamp, circular body with short rounded nozzle and ring handle. Faint remains of a row of tongues around the flat shoulder. Ring handle and flat base. Loeschcke Type VIII. Intact.

Provenance

Auguste Dozon (1822-1890), France. Private collection, France; by descent from the above and recorded in her diary 1957, nos 13-19
Dozon was working in Greece and Cyprus at the end of the 19th century

Comparanda

Compare D.M. Bailey, *Catalogue of the Lamps in the British Museum, Vol.III: Roman Provincial Lamps* (London, 1988), pl.67, Q2510

£ 135



31. Mycenaean terracotta jar, c.1350-1240 BC. Height: 7.4cm.

Small jar with out-turned lip and flattened ring base. At the shoulder are three knobs, which are considered to have 'atrophied' from the loop handles found on so many forms, including alabastra and storage jars. Between the knobs is a pattern based on the bivalve shell, alternately upright and inverted to produce a double zig-zag, through which run multiple wavy lines. Misfired on lower half to an attractive orange colour. One chip to foot and one to rim.

Provenance

Charles Ede Ltd, London, UK; acquired 15th July 1996. Margaret Janet Bourne, Surrey, UK; acquired from the above 29th February 2000

Comparanda

Compare A. Furumark, *Mycenaean Pottery* (Stockholm, 1972), type 79, Motif 25/9. This is a very rare form, for which Furumark includes no drawing

£ 1,800

32. Cypriot Bichrome Ware chalice with bird, c.850-700 BC. Height: 9.3cm, diameter: 12.8cm.

Bichrome Ware chalice with a hollow stem and two loop handles set close to the wall of the bowl. The decoration on both sides consists of a bird between panels of vertical strokes, with a broad red band at the rim, and solid black used for a band below the scene and on the outside of the handles. The interior has a broad band of red then four narrow bands of black at the rim, a similar schema being used for the floor. Recomposed from fragments with some retouching of the decoration.

Provenance

Margaret Janet Bourne, Surrey, UK; acquired from Charles Ede Ltd, 12th December 1983

Published

Charles Ede Ltd, *Cypriot Pottery 2300 BC-475 BC* (London, 1983), no.31

Comparanda

Compare Charles Ede, *Collecting Antiquities* (London, 1976), fig.97

£ 1,150

33. Mycenaean terracotta hydria, c.1300-1190 BC. Height: 8.6cm.

Small hydria with wide neck, the pouring handle arching into the circular lip, the vestigial carrying handles pressed close against the body. The upper body is decorated with tricurved arches between two broad horizontal bands; a further band encircles the flat base. Intact.

This is an uncommon form.

Provenance

Charles Ede Ltd, London, UK; acquired February 1995. Margaret Janet Bourne, Surrey, UK; acquired 20th March 1996

Published

Charles Ede Ltd, *Mycenaean Pottery and Terracotta II* (London, 1996), no.14

Comparanda

Compare A. Furumark, *Mycenaean Pottery* (Stockholm, 1972), type 129 and Motif 62

£ 900



34. Etrusco-Corinthian alabastron with cockerels, Etruria, c.590-580 BC, Group of the American Academy Painter. Height: 16.5cm.

The piriform body is decorated in black-figure with much use of crimson paint, depicting two confronting cockerels with large bodies, elongated necks and attenuated heads, their plumage delineated with unusually elaborate incised detail. In the field are large rosettes, all except one are parti-coloured spheres with an incised cross. A short neck with wide disc-rim beneath which is a handle pierced by a round hole. Painted petals decorate the upper surface of the lip, with short dots and dashes to the edge of the rim and handle. At the very bottom of the rounded base a circular indentation, which has been lightly carved away, is surrounded by radiating petals. Some surface wear. A diagonal break along the neck.

The parti-coloured spheres are a decorative type comparatively rare on vases from Corinth proper.

Provenance

Charles Ede Ltd, London UK; acquired 24th August 1977. Graham C. Ives, Surrey, UK; acquired from the above 24th February 1978. Susan Dyer, Camberley, UK; by descent in 2020 from the above, her uncle

Published

Charles Ede Ltd, *Etruscan Pottery IV* (London, 1978), no.18

£ 3,900



35. Greek black-figure neck amphora, Euboea, Chalcis, c.525-500 BC. Height: 19.7cm.

Chalcidian neck amphora, each side decorated in black figure with a grazing caprid facing a panther, the latter couchant on one side and moving on the other. Below the scene is a broad band of black, tongues encircle the shoulder and rays spring from the foot. Recomposed from fragments with retouching particularly affecting the head of one of the caprid, the black slip faded in places, surface around the neck flaking.

Chalcidian pottery appears infrequently on the market. There are several different theories as to its place of manufacture, a likely candidate being Rhegion (Reggio di Calabria), believed to have been a colony of Euboean Chalcis.

Provenance

Charles Ede Ltd, London, UK; acquired 1994

Margaret Janet Bourne, Surrey, UK; acquired 9th April 1996

Published

Charles Ede Ltd, *Catalogue 160* (London, 1995), no.28

Comparanda

For the form and subsidiary decoration compare A. Rumpf, *Chalkidische Vasen* (Berlin & Leipzig, 1927), pl.XCIII, no.54. Rumpf also shows a panther with the tail curling up between the hind legs on pl.LXXXIV, no.50. For an example of the caprid compare *Corpus Vasorum Antiquorum, Brussels 2*, pl.52, no.4

£ 3,400

36. Greek black glaze salt, Athens, c.4th century BC. Height: 3.8cm, diameter: 8.1cm.

The dish is set a low slightly concave foot which flares towards the offset shoulder, the bowl has an inward-curving rim, the plain interior rounded, the resting surface and interior of the foot reserved and with some accidental drips of the slip, the slips patchy around the foot, milts on the raised underside. Broken in two pieces, chip to rim, scattered losses of glaze, some misfiring.

Provenance

Frédéric Duval (1880-1954); thence by descent to his grandson

Duval was a French industrialist and lover of antique objects from the Mediterranean basin.

Comparanda

Compare *Corpus Vasorum Antiquorum: Cambridge, Fitzwilliam Museum 1*, 39, pl.(279) 41.17

£ 250

37. Greek terracotta amphoriskos, Corinth, c.580-570 BC, attributed to the Painter of the Palermo Amphoriskoi. Height: 12.8cm.

The main frieze shows on side a) a lion and a goat and on side b) a bird with its head turned back: the field is filled with incised rosettes and dots. Above and below are groups of encircling bands, which are also used on the lower bowl and the lip. Petals fill the shoulder and there are zig-zags on the neck and single strokes on the arching handles. The body is set on a conical foot, the lip with a thick collar. Attributed to the Painter of the Palermo Amphoriskoi. Small section of the foot reattached.

Provenance

Charles Ede Ltd, London, UK; acquired from Cahn June 2001. Margaret Janet Bourne, Surrey, UK; acquired from the above February 2002

Published

Charles Ede Ltd, *Corinthian and East Greek Pottery X* (London, 2002), no.4

Comparanda

Compare D.A. Amyx, *Corinthian Vase-Painting of the Archaic Period* (Los Angeles, 1988), pl.96/1 & 2

£ 3,600



38. Greek red figure skyphos, c.4th century. Height: 9.5cm, width between handles: 14.9cm

Both sides of the red-figure drinking cup show the head of a young woman, each has elaborately coiffed hair held in place by a stephane of radiating rays and a saccos which has a ribbon tied around the exposed bun. The ribbon, necklace, earrings and stephane are in applied white. The scenes are bordered with, above, a band of waves, and below, a thin black line either side of a thick black band. Either side of the head are curling tendrils with stylised flowers and rosettes, and beneath the handles are palmettes. The walls are very finely potted, the squared horseshoe-shaped handles project horizontally from just beneath the rim, the resting surface reserved. One handle and adjoining section of rim reattached.

Provenance

Stephen Joel Albert (6 February 1941–27 December 1992), New York, USA; inventory number 5722, thence by descent. Kathryn Albert, New Jersey, USA

Comparanda

Close to *Corpus Vasorum Antiquorum, Trieste 1, IV, D* (Rome, 1969), pl.32/9

£ 2,800

39. Greek Xenon Ware mug, South Italy, c.4th century BC. Height: 13.6cm.

The body is decorated in applied red paint with a band of laurel around the body bordered by pairs of thin horizontal bands, and downward rays around the shoulder. A bifurcated handle is drawn from the shoulder to the splayed lip, the surface covered in a fine black glaze save for the lower half of the interior. The foot's outer wall slightly inset. Some minor chipping to the glaze and craquelure around the neck.

Provenance

Stephen Joel Albert (6 February 1941–27 December 1992), New York, USA; inventory number 4128, thence by descent. Kathryn Albert, New Jersey, USA

£ 1,800

40. Greek red figure oinochoe with satyr head, Apulia, c.340-325 BC, attributed to the Chevron Group. Height: 8.7cm.

Miniature trefoil lipped oinochoe with red-figure decoration showing the head of a satyr, flanked on one side by a simple floral motif and on the other by a row of dots. The drawing is of particular interest because of the rendering of the beard and part of the hair as a series of wavy lines in dilute slip. Fractures repaired, a small amount of restoration to neck and lip, chip to base.

Provenance

Charles Ede Ltd, London, UK; acquired from Sotheby's 4th December 1978. Charles Ede Ltd, London, UK; acquired from Bentley 23rd September 1980. Conrad Ascher, UK; acquired from Charles Ede 19th November 1980, thence by descent

Published

Sotheby's, 4th December 1978, lot 22. Charles Ede, *Greek Pottery from South Italy 400-250 BC* (London, 1979), no.24

Comparanda

This is a very unusual depiction. A lekane in the Ragusa Collection in Taranto, inv.no.184, has a phlyax mask with a similar treatment of the beard, but the ears on the present example are clearly those of a satyr.

£ 2,200



41. Greek Gnathian Ware olpe, c.300 BC. Height: 10.6cm.

A small example, the low, globular body is vertically ribbed and the surface covered in a silvery black-glaze save for an area where the bowl meets the foot which traces of miltois, and the underside of the foot. The resting surface with black slip. The handle is attached from the top of the ribbing to just below the wide, flaring lip, and is twisted into a heraklean knot. Around the neck is a band of ivy design in added white paint, covered with a yellow wash to emulate gold. The top of the ribbing is defined by a line of added white. Intact, wear to the outer edge of the rim, some loss to the added white.

By the Hellenistic period, c.300-100 BC, the tastes for tableware had evolved, and those made of metals had become the height of fashion. As such, potters began to imitate the forms and decoration used in these gold, silver and bronze chased vessels. Red-figure pottery of the last few centuries was being rapidly replaced by these black-glazed vessels, which, unlike their 5th-4th century predecessors, had many relief or impressed designs, ribbed bodies, and decoration subject matter generally took the form of garlands of fruits, flowers, leaves and scrolls.

Gnathian Ware comes from workshops in Egnazia in Apulia, dating to the 3rd century BC, and has a glossy black glaze with added decoration in purple, red, white and yellow which was usually confined to the upper section of the vessel.

Provenance

Charles Ede Ltd, London, UK; acquired 23th May 1988 from Sotheby's. Margaret Janet Bourne, Surrey, UK; acquired from the above 13th October 1988

Published

Sotheby's, London, *Antiquities*, 23rd May 1988, lot 317. Charles Ede, *Greek Pottery from South Italy XIII* (London, 1988), no.20

£ 850

42. Greek Gnathian Ware wide-mouthed oinochoe, South Italy, Apulia, 3rd century BC. Height: 16.3cm.

Double reed handle from horizontal shoulder to the collar rim. Applied white decoration consisting of a wreath around the neck, below the shoulder are two lines, a wave and a band of dots. The underside reserved, the slip partially covering the outer foot. Much of the applied white now missing.

Provenance

Private collection, South Downs, UK; acquired prior to 1996

Comparanda

For the shape compare The Israel Museum, Jerusalem, accession number: 74.9.10

£ 390

43. Greek miniature red-figure lekythos, Athens, first half of the 4th century BC. Height: 8cm.

The body decorated with a cursorily drawn, upward branching palmette, a handle arching from the shoulder to half way down the tall neck which leads to a flared mouth, the whole piece set on a raised foot. Some chipping and flaking to the slip, a crack under the handle.

Provenance

Frédéric Duval (1880-1954); thence by descent to his grandson

Duval was a French industrialist and lover of ancient objects from the Mediterranean basin.

Comparanda

Compare Corpus Vasorum Antiquorum, Gotha, Schlossmuseum 2, 20, pl.(1402) 71.3

£ 190



44. Greek Gnathian Ware kantharos, South Italy, Apulia, c.320-300 BC. Height: 11.9cm.

The twin-handled drinking vessel is supported by a triple-ridged base, the handles formed of two conjoined strips, twisted into Herculean knots before bifurcating to join the grooved rim. The terracotta has a light yellow hue, the surface is black-glazed save for the reserved stem and underside of foot. Added white with a yellow wash decorates the body on each side, one side has a leafy spray with flower heads composed of dots, and on the other side a chain of ivy leaves and berries. Intact with some minor surface wear, most of the slip has worn from the top of the foot, the surface with patches of encrustation.

By the Hellenistic period, c.300-100 BC, the tastes for tableware had evolved, and those made of metals had become the height of fashion. As such, potters began to imitate the forms and decoration used in these gold, silver and bronze chased vessels. Red-figure pottery of the last few centuries was being rapidly replaced by these black-glazed vessels, which, unlike their 5th-4th century predecessors, had many relief or impressed designs, ribbed bodies, and the subject matter generally took the form of garlands of fruits, flowers, leaves and scrolls.

Gnathian Ware comes from workshops in Egnazia in Apulia, dating to the 3rd century BC, and has a glossy black glaze with added decoration in purple, red, white and yellow which was usually confined to the upper section of the vessel.

Provenance

Graham C. Ives, Surrey, UK; acquired from Charles Ede, 1977. Susan Dyer, Camberley, UK; by descent in 2020 from the above, her uncle

Published

Sotheby Parke Bernet, London, UK, *Antiquities, Islamic Art, India and South-East Asian Art*, 14th June 1976, lot 208 'Various Properties'. Charles Ede Ltd, *Greek Pottery from South Italy V* (London, 1977), no.12

Comparanda

Compare *Corpus Vasorum Antiquorum, British Museum I*, Section IV Dc, pl.6/11 and 15 for the form and decoration, but with a ribbed lower body

£ 1,900

45. Roman marble mosaic section, 1st century BC-2nd century AD. Width: 8.5cm, length: 6.7cm, depth: 5.2cm.

Composed of rectangular white marble tesserae set in a cement matrix. A fragment without restoration.

Such mosaic floors were common throughout the houses and high-end shops of the Roman world, and were most often enlivened by black marble tesserae to create monochrome motifs and patterns.

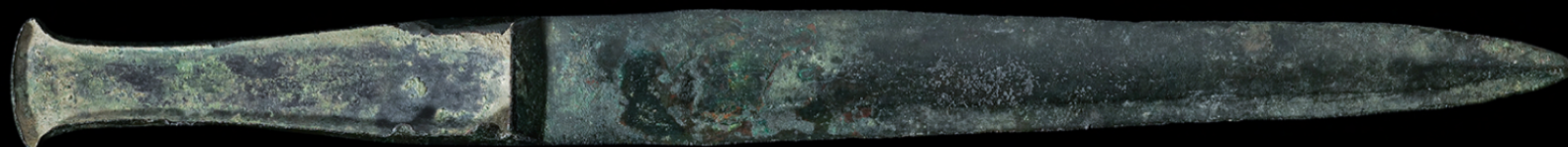
Provenance

Private collection, Dumbartonshire, UK; acquired 1980s

Comparanda

Compare Roger Ling, *Ancient Mosaics* (Barcelona, 1998), pp.34-48

£ 600



46. Luristan bronze sword, 12th-10th century BC. Length: 36.7cm.

The hammered bronze sword has a blade with flattened, broad central rib, and a hilt flanged for an inlay of wood or bone. Dark green patina, the overlaps at the top of the hilt broken away, the handle's inlay now missing

Provenance

Sir Eric Crowe, UK; acquired in Tehran whilst posted as a British diplomat between 1939-41, thence by descent

Comparanda

André Godard, *L'Art de L'Iran* (Paris, 1962), pp.74-75, fig.104

£ 1,450

47. Nordic fine-grained stone boat axe, Sweden, Ronneby, Neolithic Malmer Period 3/4, c.2500-2400 BC.

Length: 18cm.

Swedish-Norwegian Battleaxe Culture axe head, carved with a cylindrical collar around the central shaft hole, the body widening towards the hole and narrowing to a pointed tip, the butt on a raised plane. The surface polished. A few chips in particular to the one side of the tip and one side of the collar.

Such items were intended for ceremonial or votive purposes. Very little art survives from the European Neolithic age; boat-axes such as this are therefore much admired and sought after works that demonstrate the skill of the Nordic craftsmen.

Provenance

Found prior to 1887 near Ronneby, Sweden. Lars Otto Johan Holst (1863-1936), Sweden

Holst was a veterinary surgeon in Ronneby, southern Sweden from around 1887. Mr. Holst took a strong interest in the prehistory of ancient Scandinavia and formed a magnificent collection of early Stone Age artefacts. He obtained these objects locally, partly through his own private excavations, and partly as payment for work done in his service as a vet between 1887 - 1929.

Comparanda

Compare Arthur MacGregor ed., *Antiquities from Europe and the Near East in the Collection of the Lord McAlpine of West Green* (Oxford, 1987), no.4.190

£ 3,600





48. Roman clear olive-green glass head flask, c.4th-5th century AD. Height: 8.4cm.

Blown in a two part mould. The flask shows an almost identical face on both sides, the hair in stylised tight ringlets, the face is rounded, with plump cheeks, and perhaps represents Cupid. There is a slight constriction before the cylindrical neck, the lip flaring. Upper section of neck and lip restored.

Provenance

Dr. Sid Port, Santa Monica, USA; acquired 1980s. Private collection, Palm Desert, USA; acquired from the above 1990s

Comparanda

Compare Véronique Arveiller-Dulong and Marie-Dominique Nenna, *Les Verres Antiques du Musée du Louvre* (Paris, 2005), p.459, no.1287

£ 980

49. Roman glass sprinkler with pinched projections, 2nd-3rd century AD. Height: 11.7cm.

The sprinkler flask is free-blown in clear yellow-green glass, the spherical body decorated with five ribs and pinched projections, a ring of small projections forming the foot, the whole form resembling a pomegranate shape. A band of thick trail applied below the wide-flaring lip, tight internal constriction at the base of the neck. One foot projection restored.

Provenance

Hekmat and Madeleine Nassif; exported under licence from Beirut, Lebanon, to Monaco in 1987

Comparanda

Compare Susan H. Auth, *Ancient Glass at the Newark Museum* (Newark, 1976), p.120

£ 1,800

50. Roman glass cup, Syro-Palestinian, c.3rd-5th century AD. Height 7.5cm.

Free-blown in a light yellow-green glass, with very thin walls, the ground rim flares slightly, the body is deep and convex, the base gently pushed in. A few chips from the lips.

Provenance

Private collection, Switzerland; acquired 1970-1993

Comparanda

Compare Anastassios Antonaras, *Fire and Sand; Ancient Glass in the Princeton University Art Museum* (Princeton, 2012), p.124, no.164

£ 320



51. Roman miniature openwork glass amphoriskos, c.4th century AD. Height: 2.6cm.

Rod-formed in turquoise-blue glass, yellow trail around the lip, handle and a zig-zag around the body creating an openwork cage. A white ink collection number to the underside of the raised foot reads 'K9623N'. The handle re-attached.

Provenance

Ernst and Marthe Kofler-Truniger, Lucerne, Switzerland. Private collection; acquired March 1985

Exhibited

Kunstmuseum Luzern, '3000 Jahre Glaskunst von der Antike bis zum Jugendstil', 19th July-13th September 1981

Published

Beat Rütli, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil* (Lucerne, 1981), p.69, no.201. Christie's, London, *Ancient Glass, Formerly the Kofler-Truniger Collection*, 5th-6th March 1985, no.204.

£ 610

52. Roman miniature glass jug pendant, c.4th century AD. Height: 1.8cm.

Miniature jug, rod-formed from a deep green-black matrix and s-shaped handle, opaque white trail for the lip, foot and spiral around the lozenge-shaped body. Chips to the rim and foot.

Provenance

Ernst and Marthe Kofler-Truniger, Lucerne, Switzerland. Private collection; acquired March 1985

Exhibited

Kunstmuseum Luzern, '3000 Jahre Glaskunst von der Antike bis zum Jugendstil', 19th July-13th September 1981

Published

Beat Rütli, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil* (Lucerne, 1981), p.69, no.201. Christie's, London, *Ancient Glass, Formerly the Kofler-Truniger Collection*, 5th-6th March 1985, no.204.

£ 380

53. Roman miniature jug pendant in splatter glass, c.1st century AD. Height: 1.8cm.

Miniature jug made from rod-formed splatter glass, the matrix in a deep cobalt blue, the surface then with flecks of opaque white, turquoise, and yellow marvered into it. The base is rounded, a small loop handle from the lip to the shoulder, the neck is very short. Intact, the surface a little corroded.

Provenance

Ernst and Marthe Kofler-Truniger, Lucerne, Switzerland. . Private collection; acquired March 1985

Exhibited

Kunstmuseum Luzern, '3000 Jahre Glaskunst von der Antike bis zum Jugendstil', 19th July-13th September 1981

Published

Beat Rütli, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil* (Lucerne, 1981), p.69, no.201. Christie's, London, *Ancient Glass, Formerly the Kofler-Truniger Collection*, 5th-6th March 1985, no.204

Comparanda

For an example of the splatter glass technique in the same colours compare Véronique Arveille-Dulong and Marie-Dominique Nenna, *Les Verres Antiques du Musée du Louvre, Vol.II* (Paris, 2005), no.875

£ 625



54. Roman square glass jug, Asia Minor, 1st-2nd century AD. Height: 11.7cm.

Roman pale aquamarine flask, mould-blown with square sided body and rounded shoulders, short cylindrical neck with disc lip and broad strap handle with faint vertical 'combing' drawn from the shoulder to beneath the lip. The sides of the body have lightly moulded circular impressions. The underside of the base is moulded with raised concentric circles. A small area of the lip restored, a stained brown streak runs from base to lip, a small stress crack to the underside.

Provenance

M. Lottmann, Paris, France; acquired 1960s-70s, perhaps May 1963 as recorded in inventory notes

Comparanda

Compare Anastassios Antonaras, *Fire and Sand: Ancient Glass in the Princeton University Art Museum* (Princeton, 2012), p.85, no.97

£ 780

55. Roman glass green unguentarium, c.2nd century AD. Height: 11.3cm.

Unguentarium with wide spreading conical body, a slight constriction before the tall cylindrical neck, the lip outward flaring and inward folded, the base pushed in. Intact.

Provenance

Farouk Bey Abassy, UK; acquired in Beirut in the 1960s and immediately brought back to the UK, thence by descent

Comparanda

Compare *Les Verres Antiques du Musee du Louvre, Vol. II* (Paris, 2005) no.401

£ 425

56. Roman glass bottle with trail, c.3rd-4th century AD. Height: 11.1cm.

Clear blue-green glass bottle with continuous figure-of-eight trailing around the widest part of the piriform body, the short neck flaring upwards with a rounded rim, six ribs to the underside emanating from a pontil mark. Intact, the surface with incrustation and iridescence, a section of the trail around the lip broken away.

Provenance

Private collection; acquired 1960s

Comparanda

For a more elongated example compare Véronique Arveille-Dulong and Marie-Dominique Nenna, *Les Verres Antiques du Musée du Louvre, Vol.II* (Paris, 2005), no.1060

£ 780

57. Roman glass bottle, c.3rd-4th century AD. Height: 8.9cm.

Free-blown in clear blue-green glass, the bottle has a cylindrical neck with flaring folded lip and a rounded body with a large indent to one side. Thick, silvery pearlescence to the interior, a chip from the underside of the lip.

Provenance

Private collection; acquired 1960s

£ 600

58. Roman glass beaker, c.4th century AD. Height: 10cm.

Free-blown in a very light turquoise-blue glass, the body of the beaker is near-cylindrical with slightly concave walls and a rounded lip, a single line of trail around the body, and set on a raised foot made from a heavy gather of glass. Pontil mark on underside, the surface with incrustation and some thin iridescence.

Provenance

Private collection; acquired 1960s

Comparanda

John W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum* (Toronto, 1975), p.210, nos.374-377

£ 580



59. Roman clear green glass bottle, 1st-2nd century AD. Height: 8.5cm.

Free-blown in a clear green glass, the bottle has a globular body and a tooled constriction at the base of the long, cylindrical neck. The lip flares outward and is folded. Thin iridescence to the surface. Intact.

Provenance

Farouk Bey Abassy, UK; acquired in Beirut in the 1960s and immediately brought back to the UK, thence by descent

£ 140

60. Roman glass bottle, c.1st-3rd century AD. Height: 10.6cm.

Roman glass unguentarium in pale blue-green with tall cylindrical neck and folded rim, the glass filled with lots of airbubbles. The body is spherical which prevents this bottle from standing upright.

Provenance

Private collection, Switzerland; acquired 1970-1993

£ 180

61. Roman glass unguentarium, 2nd-4th century AD. Height: 13.3cm.

Free-blown in a light blue glass, with many air bubbles and some thin rainbow-coloured iridescence on the surface. The body has four deep vertical indents. The tall neck leads to an out-turned, inward-folded, flattened lip. Small bubbles throughout the glass. A burst air-bubble formed at the lip during production now looks as though the pieces has a chip. An old collection label on the base reads 'nt.177'

Provenance

Mrs Elias-Vaes, the Netherlands; acquired 1960s-1990s from R.J.H. Ramselaar, Blaricum, the Netherlands . Christie's, Amsterdam, *Twenty Rooms: The Private Collection of the late Mrs Elias-Vaes*; 27, 28 and 29 April 2010, lot 77. Private collection of a Prince

Comparanda

Compare *Guide to the Antiquities of Roman Britain* (London, 1971), pl.XII, no.15

£ 800

62. Roman miniature clear glass unguentarium, c.1st century AD. Height: 8.7cm.

Free-blown in a pale green-blue glass, the slender, piriform body has a slight constriction before the cylindrical neck. The base is gently flattened and the outward flaring lip in folded and flattened. Intact.

Provenance

Private collection, Switzerland; acquired 1970-1993

Comparanda

For an example from Cyprus compare John W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum* (Toronto, 1975), p.203, no.249

£ 175

63. Roman glass feeder flask, 3rd century AD. Height: 10cm.

Free-blown in in a clear blue glass, the spherical body has a flattened base and separately applied spout juttet out from the shoulder. The elegant neck flares towards the folded lip. The tip of the spout broken.

Provenance

Private collection, Switzerland; acquired 1970-1993

Comparanda

Compare Véronique Arveille-Dulong and Marie-Dominique Nenna, *Les Verres Antiques du Musée du Louvre, Vol.II* (Paris, 2005), p.388, no.1043

£ 190



64

65

66 67

68

64. Egyptian carnelian snake head amulet, New Kingdom, 18th-20th Dynasty, c.1550-1069 BC. Length of amulet: 1.8cm, length of chain: 45cm.

Carved from carnelian with some black flecking, the polished shaft terminating in the head of a snake with a pierced loop at the other. Intact, a few minute chips to the suspension loop and lower right of the head. Suspended from a modern 18ct gold chain.

This amulet was meant to give refreshment to the bearer's throat.

Provenance

Reportedly exported from Egypt in 1918. Joseph Altounian (1890-1954), France

Mention of a "box containing 28 amulets of various materials" in the book of goods on December 31, 1921, under number 986, page 16, as well as in the general journal of 1924, page 18; Originally displayed on a moulded tray, with old collection label reading 'ANNEXE No 266'

Comparanda

Compare Carol Andrews, *Ancient Egyptian Jewellery* (London, 1990), p.44, fig.32d

£ 1,900

65. Roman gold and garnet hoop earrings with garnets, c.1st-2nd century AD.

A pair of Roman gold earrings, each consisting of a plain hoop with three rows of applied hollow gold beading covering the lower half of each hoop. The rows of beads separated by a thin gold thread. At the front of each hoop is a pointed cabochon garnet enveloped in a box setting with a hollow sphere at the apex, one of which has been punctured. On the opposite side an S scroll adorns the plain hoop. One hoop restored. Mounted on modern gold S-hooks, to make them wearable.

Provenance

Farouk Bey Abassy, UK; acquired in Beirut in the 1960s and immediately brought back to the UK, thence by descent

Comparanda

For a similar type which uses the hollow beading technique, see Feldman Hasburg, *Gold: Important Ancient and Ethnic Jewellery and Works of Art in Precious Metal* (Geneva, 1990) p.198, no.288

£ 3,900

66. Egyptian amazonite scarab ring, Middle Kingdom-New Kingdom, c.2055-1069 BC. Length of scarab: 1cm, ring size adjustable.

Scarab carved from amazonite with a flat base and simply modelled wing case and legs. A perforation runs through the centre, which has been used to attach it to the end of a modern gold ring, adjustable in size.

Provenance

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950. Elsa MacLellan, UK; by descent from the above. Private collection, London, UK; by descent from the above

Comparanda

Compare an example from a group of scarabs in Daphna Ben-Tor, *The Scarab: a Reflection of Ancient Egypt* (Israel, 1989), p.40-41. Also see Peter Lacovara and Yvonne J. Markowitz, eds., *Jewels of the Nile: Ancient Egyptian Treasure from the Worcester Art Museum* (Lewes, 2020), p.121 and 124

£ 2,900

67. Roman gold and carnelian ring with intaglio of a portrait, c.2nd-3rd century AD. UK ring size: F.

The slender faceted solid gold hoop set with oval intaglio, engraved with a head facing left, wearing a headband to hold the long locks of hair in place. Intact.

Provenance

Galden Walkden (d.2021), UK, Emeritus Professor of Geology at Aberdeen University

£ 4,500

68. Roman openwork gold ring, c.3rd-4th century AD. UK ring size: G.

The plain hoop has flaring shoulders decorated with scrolling openwork tendrils and incised details preserving traces of niello. The raised openwork collar has a flat diamond-shaped bezel decorated with an incised diamond with hatched border. Intact.

Provenance

Mr and Mrs S. Broukal; acquired 1950s and kept in the UK since 1956, thence by descent

£ 2,500



69
70
71
72
73
74

69. Egyptian faience, glass and gold leaf bead necklace, c.2nd-1st millennium BC. Length excluding modern clasp: 61cm.

Necklace recomposed from beads of various periods, including green and blue faience tubular and disc beads, clear glass and gold leaf circular beads, and at the centre a drop with two core-form beads, one cylindrical the other spherical, in blue, white and green glass. The stringing and s-hook 18ct gold clasp are modern, making the necklace easily wearable. A chip to the spherical core-form bead.

Provenance

Private collection H.S. (d.2006), London; acquired 1970s-1980s, thence by descent

£ 1,800

70. Egyptian semi-precious stone and faience bead child's necklace, 2nd-1st millennium BC. Length excluding clasp: 29cm.

A necklace strung in modern times, composed of various Egyptian beads, amulets and a scarab, made from multi-coloured faience, amethyst, carnelian and feldspar. At the centre is a carnelian udjat eye bead which dates to the New Kingdom. The s-hook clasp is modern and of 18ct gold, a few modern glass beads at the ends.

Provenance

Private collection H.S. (d.2006), London; acquired 1970s-1980s, thence by descent

£ 1,500

71. Egyptian lapis lazuli udjat eye bead, Late Dynastic Period, c.664-332 BC. Length: 1.1cm.

Carved from lapis lazuli, in the shape of an udjat eye (or Eye of Horus). A hole runs the length of the bead. The surface abraded and with minute chips.

Provenance

Reportedly exported from Egypt in 1918. Joseph Altounian (1890-1954), France

Comparanda

Compare Peter Lacovara and Yvonne J. Markowitz, eds., *Jewels of the Nile: Ancient Egyptian Treasure from the Worcester Art Museum* (Lewes, 2020), p.113, no.20

£ 280

72. Egyptian red jasper udjat eye amulet, Late Dynastic-Ptolemaic Period, c.664-30 BC. Length: 1.5cm.

The surface polished smooth and undetailed. The striated lug at the top of this amulet has not been pierced. The tear duct restored, a break repaired.

Provenance

Reportedly exported from Egypt in 1918. Joseph Altounian (1890-1954), France. *Mention of a "box containing 28 amulets of various materials" in the book of goods on December 31, 1921, under number 986, page 16*

Comparanda

For an example in carnelian compare Metropolitan Museum of Art, New York, USA, accession number 89.2.416

£ 450

73. Egyptian blue frit scarab, Late Dynastic Period, c.664-332 BC. Length: 1.1cm.

A central perforation running the length of the body. Underside has a 'ra' sun disk, 'm' owl, 'nb' basket contained within an oval border. The back and sides naturalistically modelled. Intact.

Provenance

Reported from Egypt in 1918. Joseph Altounian (1890-1954), France. *Mention of a "box containing 28 amulets of various materials" in the book of goods on December 31, 1921, under number 986, page 16*

£ 380

74. Egyptian glazed steatite and bronze swivel ring, New Kingdom, 18th Dynasty, reign of Thutmose III, c.1479-1425 BC. Scarab length: 1.7cm, UK ring size I 1/2.

Ring composed of a glazed steatite scarab with the Throne Name of Thutmose III on the base, 'Menkheperre', the sides and top of the scarab naturalistically modelled. A perforation running through the length of the scarab allowing it to be mounted on a simple bronze shank which tapers towards the scarab bezel, the shank wrapped in a tight coil either side of the scarab. Intact.

Thutmose III, also known as Thutmose the Great, was the 6th pharaoh of the 18th Dynasty; a period which is widely considered the pinnacle of Egyptian artistry. Thutmose is hailed as one of, if not the, greatest pharaoh of ancient Egypt. He was a warrior, and conquered many lands including all of Syria and part of Sudan, bringing the Egyptian empire to the zenith of its power. He came to the throne at the age of 2, and co-ruled with Queen Hatshepsut until her death. His building program was vast and included many monumental structures and obelisks, two of which have more recently come to be known as 'Cleopatra's needles', one now in London on the Victoria Embankment and the other in Central Park, New York.

Provenance

Anonymous sale; Conan Hotel D'Ainay, Lyon, 14 October 1982, lot 107. Private collection, Lyon, France

Comparanda

For another scarab inscribed with the Throne Name of Thutmose III in the Metropolitan Museum see acc. no.27.3.309.

£ 1,900



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