

CHARLES EDE



CHRISTMAS 2020





### 1 Egyptian green schist bowl

**Early Dynastic Period, 1st-2nd Dynasty, c.3100-2686 BC**

**Height 4.8cm, diameter 10.8cm**

The deep bowl with flat base and carinated profile. At the bottom of the interior is a shallow circular recess the same circumference as the resting surface. A small chip at the base and two minor scratches.

**Provenance:** J. Khawam and Co., Cairo, Egypt. Private collection, Virginia, USA; acquired from the above, 12th April 1966.

**Literature:** For a variant with more rounded lip compare Barbara G. Aston, *Ancient Egyptian Stone Vessels: Materials and Forms* (Heidelberg, 1994), form 106.

**£4,900**

### 2 Egyptian calcite jar

**Old Kingdom-First Intermediate Period, 6th-8th Dynasty, c.2345-2125**

**Height 12.8cm**

Carved in two parts from banded honey-coloured calcite. With rounded bottom, the vessel widens towards the shoulder. The separately made upper section has a wide shoulder, convex neck and a thick rounded lip. Intact, some minor chipping to the edge of the shoulder piece.

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

**Literature:** Compare Flinders Petrie, *The Funeral Furniture of Egypt with Stone and Metal Vases* (Warminster, 1937), pl.V, no.179 and pl.XXVIII, no.565

**£2,200**

### 3 Egyptian calcite alabastron

**Late Dynastic Period, 26th Dynasty, c.664-525 BC**

**Height 10.2cm**

The cosmetic vessel has a short, narrow neck, a wide flat rim and a rounded base. Vestigial lug handles protrude either side of the long cylindrical body, just beneath the narrow, sloping shoulder. A fragment from the lip reattached. The numbers '89' in black ink on the base, and more faintly '594'. Reputedly found in Etruria.

*The find spot of this vessel shows the close trade connections between Egypt and the rest of the Mediterranean world.*

**Provenance:** Don Jones, California, USA; acquired 24th April 1963 from Stendahl Galleries, California, USA.

**Publications:** Compare Charles Ede, *Collecting Antiquities: An Introductory Guide* (London, 1989), p.46, no. 129.

**Exhibitions:** Museo Pigorini, Rome, Italy, collection number 594, exhibited prior to 1963.

**£2,400**



#### 4 Egyptian anhydrite kohl pot

**Middle Kingdom, 12th Dynasty, c.1985-1795 BC**

**Height 3.4cm**

With carinated shoulder, the top has been flattened for the attachment of a separately carved disc lip, which is now missing. Red ink on the base '10.27', and in black very faintly '877'(?). Minor surface wear.

**Provenance:** A.E. Davis, New York, USA; acquired 1970s.

**Literature:** Compare a slightly more squat example J.V. Abbadie, *Catalogue des objets de toilette égyptiens* (Paris, 1972), no.330.

**£1,100**

#### 5 Egyptian haematite kohl wand

**Middle Kingdom-New Kingdom, c.2055-1069 BC**

**Length 6cm**

Elongated tear drop form, dark brown stone with lighter banding, polished to a high sheen, emphasising its metallic look. The narrower end is stepped and tapered, with minuscule fissures to the point.

*Though we now associate the use of makeup with its aesthetic qualities, the daily ritual of applying black eyeliner (known as kohl) not only enhanced the man or woman's appearance, but also reduced the glare from the sun, detracted flies and acted as a type of antiseptic. To make this cosmetic, Egyptians would crush galena (kohl) on grinding palettes then mix the powder with an unguent. The resulting paste was kept in small vessels, often made of highly decorative stone. To apply the kohl around the eyes the Egyptians used wands such as the present example.*

**Provenance:** Maurice Bouvier, Alexandria, Egypt; exported to Switzerland 1959, thence by descent.

**Literature:** Compare an example at the Boston Museum of Fine Arts, accession number 72.786, and for one with banding compare an example at the National Museums Liverpool, accession number 1973.4.261.

**£1,800**

#### 6 Egyptian limestone cosmetic jar

**Middle Kingdom, 11th-12th Dynasty, c.2055-1795 BC**

**Height 5.5cm**

Carved in a cream-coloured fossiliferous limestone, the body of cylindrical form, the flat lip of rectangular cross-section, the base flat. Intact, the surface with some pitting.

**Provenance:** Albert Newall, Cape Town, South Africa; exported to the UK 1970s, thence by descent Peter Newall and thence Julie Newall.

**Literature:** Compare Flinders Petrie, *The Funeral Furniture of Egypt with Stone and Metal Vases* (London, 1937), pl.XII, no.105.

**£480**



## 7 Luristan bronze double caprid

8th-7th century BC

Height 5.2cm

In the form of addorsed caprid forequarters, the heads have bulging eyes and long curved horns which meet over the back. Their necks are decorated with three ridges; between them a suspension hoop. The surface with a bright blue-green patina, the legs restored.

**Provenance:** Charles Ede Ltd., London, UK; acquired 4th November 1985. Tony Eastgate, London, UK; acquired 18th April 1988 from the above, thence by descent.

**Publications:** Christie's, South Kensington, *Antiquities Souvenirs of the Grand Tour*, 4th November 1985, lot 70.

£280

## 8 Coptic bone doll

Egypt, 3rd-5th century AD

Height 6.4cm

In the form of a female with short arms and long legs, incised facial features and linear decoration to the stomach. Chipping to the feet and corners of the head.

**Provenance:** Private collection, UK; acquired Sotheby's, 27th July 1964, lot 122.

£245

## 9 Egyptian faience amulet of Tauert

Late Dynastic Period, 26th-27th Dynasty, c.747-332 BC

Height 6cm

Made in turquoise faience, the goddess with well-defined features is set on an integral base. She has the head of a hippopotamus, the legs of a lion, the tail of a crocodile and human breasts. Her mouth is open, her striated wig is pulled back behind her ears, the lappets resting upon her pendulous breasts. Her arms, bent at the elbow, are held in front of her swollen belly, palms downward. The long tail, running down her back is incised with a chevron pattern, a suspension loop at the conjunction between tail and wig. The left front corner of the base and the left arm below the elbow restored.

*Tauert was a household deity, her ferocious, maternal aspect, naturally made her a protectress of women during childbirth. Amulets of the goddess were manufactured on a large scale to be worn by pregnant women. Her name translates as 'The Great One', and her caring, if fierce nature, made her popular despite there being no temples dedicated in her honour.*

**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.

**Literature:** Compare C. Andrews, *Amulets of Ancient Egypt* (London, 1994), no.39(b).

£1,900

## 10 Egyptian faience amulet of Montu

Late Dynastic Period, 26th-31st Dynasty, c.747-332 BC

Height 5.5cm

The falcon-headed god strides with his left leg forward, fists by his side a space between his arms and waist. He wears a short kilt, a long, black wig and a crown of double feathers, sun disk and uraeus. Suspension loop behind the crown. Intact with some small areas of surface incrustation.

*Montu, roughly translated as 'nomad', was the sun god of warfare. Often considered a 'raging bull' himself, his association with the Buchis Bull led to the worship of this creature.*

**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.

£980



## 11 Roman bronze mount with bust of Isis

c.2nd-4th century AD

Height 9.9cm

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 plump face. She is crowned by a crescent moon, which is associated with Isis. The reverse is hollow; a thin curved support between the nape and base, two further supports either side of the socle. A hole at each corner of the base to facilitate attachment, three of which are filled. The surface has a deep 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. Remains of an old white and blue collection label on the underside of the base.

£900

## 12 Romano-Egyptian lead statuette of Bes

Alexandria, c.1st century BC/AD

Height 7.6cm

The bandy-legged deity is shown naked, standing on a low pedestal, his hands held in fists before his broad thighs and swollen belly. His bearded, leonine head with bulging eyes beneath arched brows, is crowned by his distinctive feathered headdress, his tongue protrudes from a snarling mouth. The back is smooth and has a loop for suspension. Intact.

**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. Hae Collection. Charles Ede, London, UK; acquired from the above 17th February 1993. Private collection, Rome, Italy; acquired from the above.

£800

## 13 Roman bronze and copper Bacchic mask

c.1st century AD

Height 5.8cm

Wearing a wreath of ivy leaves adorned with two clusters of berries inlaid in copper. Face cast with hollow open mouth and long wavy tresses falling past the jaw line. The tips of the two outermost locks missing.

*It is possible that this mask was used as ornamentation for a wine heating apparatus. Other such examples show Comedy masks on the main cylindrical drum which contained the liquid before it was passed through a narrow duct and into hollow circular walls which surrounded a fire pit. A Bacchic mask such as this is appropriate both in terms of its size and in subject matter.*

**Provenance:** Private collection, Virginia, USA; acquired 1950s-1970s.

**Literature:** For a theatre mask used to decorate heating apparatus compare J. Ward-Perkins and Amanda Claridge, *Pompeii AD 79* (Boston, 1978), no.167, and for the heating apparatus see *ibid*, no.154.

£3,400

## 14 Roman bronze fitting of Minerva

c.2nd-6th century AD

Height 5.2cm

Cast bronze bust of Minerva (Athena), the goddess wears a tunic and a Corinthian helmet, with high plume, pushed back on her head. The head itself is modelled in the round, the bust thin and convex. Intact, the surface a little corroded.

*Possibly a decorative attachment for a vase.*

**Provenance:** Patrick John Casey (1935-2016), Reader in Archaeology, Durham University, UK, 1972-2000.

**Literature:** See an example in the Metropolitan Museum of Art, New York, USA, accession number 67.154.2. Also compare A. de Ridder, *Les Bronzes Antiques du Louvre* (Paris, 1915), pl.93/2587, pl.94/2609.

£150





**15 Egyptian calcite triangular cippus**

**Late Dynastic Period-Ptolemaic Period, c.400-30 BC**

**Height 6.6cm**

Horus the child shown as the Master of Animals, clutching a snake in each hand and standing on two stacked crocodiles. A large Bes mask above him. A vignette on the reverse shows Isis in the marshes, beneath the scene are eight rows of unintelligible text. Intact, a minute chip above Isis.

**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.

**£450**

**16 Egyptian faience udjat eye amulet**

**Late Dynastic Period, 25th-31st Dynasty, c.730-332 BC**

**Length 2.3cm**

Finely moulded udjat eye in pale green faience with crisp detailing, a suspension loop at the top, the back flat. Intact.

*Also known as the Eye of Horus, this protective amulet was symbolic of a son's love for his father. The owner of this amulet was watched over by Osiris, the Lord of the Afterlife.*

**Provenance:** Private collection, Bayeux, France; acquired prior to 1940.

**Literature:** Compare J-L Chappaz and J. Chamay, *Reflets du Divin* (Geneva, 2001), no.80.

**£1,700**

**17 Egyptian bronze shabti for Psusennes I**

**Third Intermediate Period, 21st Dynasty, c.1047-1001 BC**

**Height 7.7cm**

Small shabti cast in solid bronze for the Pharaoh Psusennes. The mummiform figure has a hieroglyph filled cartouche to the legs, and wears a smooth wig, arms crossed at its waist, a seed bag strung between his shoulders. The surface with a green-brown-red patina, the upper body encrusted.

**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.

**Literature:** Compare Charles Ede, *Collecting Antiquities: An Introductory Guide* (London, 1989), p.94, fig.249.

**£680**

**18 Egyptian faience papyrus sceptre amulet**

**Late Dynastic Period, 25th-31st Dynasty, c.747-332 BC**

**Height 6.1cm**

Egyptian amulet in pale green faience of a papyrus column, a ribbed suspension loop at the top, moulded lotus leaf petals around the pointed base and encircling the flaring capital. Intact.

**Provenance:** Albert Newall, Cape Town, South Africa; exported to the UK 1970s. Peter Rae Newall, UK; by descent from the above. Julie Newall, UK; from the above, her husband.

*Albert Newall was an antiques dealer in South Africa and had a small collection of antiquities.*

**Literature:** Compare Sir W.M.F. Petrie, *Amulets* (reprinted Warminster, 1974), pl.ii/20c.

**£480**



**19 Greek terracotta head of a youth**

**Medma, third quarter of the 5th century BC**

**Height 8.3cm**

Mould-made in a red-brown clay speckled with mica, and finished by hand. This head of a young man has a creased forehead, his plump lips slightly parted, his long tousled hair held back with a fillet, the back of the head relatively smooth and undetailed. An undamaged head broken from a statue.

**Provenance:** Tom Virzi (1881-1974), New York, USA; collection no. 460. Private collection, Switzerland; collection no.41, acquired from the above.

**Publications:** Gallery Serodine, Ascona, Switzerland, *Terrakotten aus Westgrieschenland*, 1st April-23rd May 1994, no.17.

**£2,100**





**20 Cypriot limestone head of a votary**

**6th century BC**

**Height 8.3cm, width 5.3cm**

Head from a figure of a male votary. He has almond-shaped eyes, an archaic smile, long hair tucked behind his ears, a tall dentate diadem on his head with a row of tight curls protruding from underneath. A long chip on the right cheek, chin and upper lip partially restored.

**Provenance:** Private collection, Surrey, UK; acquired from Christie's, London, UK, 1960s-1980s. Old collectors label on the back reads: "Cypriot Limestone Head with a tall foliate dentate headdress. 6C BC 00/04:25:7/08 C'ties".

**£2,200**







**21 Roman bronze statuette fragment**

**c.2nd-3rd century AD**

**Height 4cm**

Fragment from the face of a hollow statuette, showing an eye, the nose, top of the lip and a small section of coiffed hair. Some pitting to the lips and tip of nose, some incrustation.

**Provenance:** Private collection, UK.

**£380**

**22 Roman bone bust of a woman**

**Gallo-Roman, 1st-3rd century AD**

**Length 11.4cm**

Finial from a cosmetic implement, carved into the bust of a woman with hair coiffed into a high bun on the top of her head, heavy drapery falling in a 'v' at her chest, set on a socle atop a tapering pin, the end of which has broken away.

*The elaborate hairstyle and diadem was fashionable in the later 1st century AD.*

**Provenance:** Private collection of Monsieur A, France; acquired in the 1970s.

**Literature:** Compare Hugh Tait (ed.), *Seven Thousand Years of Jewellery* (London, 1986), p.94-95, no.211.

**£850**





### 23 Greek terracotta oil lamp

5th-mid 4th century BC

Length 15.5cm

The open circular body with a wide opening, raised rim and ribbon handle, large wick hole. Intact.

**Provenance:** Private collection, Gunzenhausen, Germany; acquired mid to late 20th century.

£190

### 24 Roman plaster lamp mould

c.5th century AD

Length 15cm

Early Christian mould for a Red Slip Ware lamp with stub handle. The discus contains the 'jewelled' staurogram symbol with *alpha* and *omega* pendants hanging from the arms, and is bordered by a band of dotted circles. A smooth funnel runs from discus to nozzle, the shoulder encircled by concentric triangles. The top broken away, an area missing to the bottom right.

*The Staurogram is a Christian monogram typically found earlier than the better known chi-rho symbol. The combination of the letters tau and rho represented the words σταυρός (cross) and σταυρώ (crucify) in early Christian writing. Later the symbol came to be a pictorial representation of Christ on the cross, with the loop of the rho being the head of Christ on the cross made by the tau.*

*As is usual in North African ceramics, the alpha hangs upside down and the omega is composed of two U-shapes.*

**Provenance:** Private collection of Comolli family, Paris, France; acquired 1960-70s.

£420

### 25 Roman terracotta oil lamp with sword and helmet

Italy, late 1st-early 2nd century AD

Length 8.8cm

Mould-made oil lamp with a voluted nozzle curved at the tip, of Loeschcke Type IA. The discus is flat with a sloping edge and decorated with the "sica" (curved sword) and helmet of a Thracian gladiator, surrounded with a groove. Small signs of use as the tip is burnt. The slightly raised base has an inscription in black ink from an old collection, reading 'Donné par Grand-mère', '[...] Arles M. Faily' and a collection label with '2'. Small hole under the sword and a small area next to the nozzle restored.

*The Thracian was one of the oldest types of gladiator. Typically, being tall and slender, he was lightly armoured and relied primarily on speed and agility over strength. The Thracian usually fought the heavily armoured Mirmillone and Hoplomachos, but often fought other Thracians as well. Their armour included the sword and helmet, shown on this lamp, but also a small shield and high leg guards.*

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

**Literature:** Compare D.M. Bailey, *Catalogue of the Lamps in the British Museum, Vol.II* (London, 1988), pl.8, Q847 for the form and for the subject matter and reference to those with the same tondo and shape see *ibid.*, Vol.III, Q2395.

£520

### 26 Roman terracotta oil lamp with dog

Mid-late 1st century AD

Length 10.1cm

Roman volute lamp with a dog running to the left, his tail raised, small circular filler hole between his legs. The shoulder is separated from the discus by an inward sloping moulded rim, the foot slightly raised. Surface with remains of the dark brown slip, and with a thin layer of incrustation. Intact.

**Provenance:** Private collection, France; acquired 1970s.

**Literature:** For the discus compare D.M. Bailey, *Catalogue of the Lamps in the British Museum, Vol.II* (London, 1988), Q1286. For an example of type B, group ii to which this belongs, see D.M. Bailey, *Catalogue of the Lamps in the British Museum* (London, 1988), pl.15, Q912.

£390



## **27 Roman terracotta bread stamp**

**2nd century BC-2nd century AD**

**Height 8.3cm**

Fragment from a bread stamp, the centre with lettering, surrounded by a laurel wreath border, outer edge raised reverse flat.

*An attractive object which gives immediate insight into the everyday lives of the ancient Romans. This stamp was pressed into dough before it was baked into bread.*

**Provenance:** Patrick John Casey (1935-2016), Reader in Archaeology, Durham University, UK, 1972-2000.

**Literature:** Most bread stamps had images as opposed to lettering. There is a reasonable collection at the British Museum, London, of these, accession nos. 1981,0413, 1981,0413.1.

**£180**

## **28 Hellenistic terracotta mould for a female head**

**c.2nd century BC**

**Height 5.2cm**

Terracotta mould for the head of a female statuette, hair pulled off the face in tight rows, she has plump lips and a softly modelled jawline. Intact.

*Statuettes at this time were normally made from multiple moulds, with one specifically for the head and others for the rest of the body, limbs and attributes.*

**Provenance:** Alex G. Malloy, New York, USA. James Chesterman (1926-2014); acquired from the above August 1979.

**£300**



## 29 Greek white-ground lekythos with palmettes

5th century BC

Height 18.5cm

The body is somewhat worn, but shows the remains of a white ground decorated in black, the central frieze having interlinked palmettes beneath a thin band of Greek key, the shoulder with rays. The lower section and outer foot with black slip, as well as the lip and handle. To the base is a rectangular paper label with monogram 'TB' and .6. in purple ink. Also small greek inscription in ink written directly on the vase's surface. Intact.

**Provenance:** Edward Carter Preston (1885-1965), Liverpool, UK. Julia Carter Preston (1926-2012); by descent from the above.

*Edward Carter Preston was a renowned Liverpool artist, sculptor and medallist, his daughter was a successful potter.*

£280

## 30 Etruscan bucchero ware alabastron

c.675-400 BC

Height 22.4cm

Of slender ribbed form with narrow neck, flaring slightly out and back in toward the pointed bottom, and a thin flattened lip. Small paper label with '81', and in black ink to the surface 'SELINONTE SICILE'. Fractures restored, the surface worn.

**Provenance:** Private collection of R.B. and G.B.; acquired 20th December 1961. Old label n° 81 and annotation "Selinunte Sicily".

**Literature:** Compare an example in the British Museum, London, accession no. 1978,0511.4, published in *Corpus Vasorum Antiquorum: Great Britain 10, British Museum 7, IVBa*, p.24, 10.

£1,200

## 31 Etruscan bucchero ware amphora

Late 7th century BC

Height 10.7cm, width across handles 10.6cm

The miniature amphora is formed of bucchero sottile, a thin-walled type of solid black, fired clay. The incised decoration consists of a double spiral pattern between two pairs of chevrons. The ribbon handles, each with four vertical lines, curve from the edge of the flared lip to the top of the carinated shoulder. The curved body sits on a flat-bottomed, raised base. Handles repaired, some restoration and repairs to the rim, a small surface chip on the lower body.

*The term bucchero sottile was invented by archaeologists to differentiate this superior form of bucchero from the heavier type, known as bucchero pesante. Bucchero sottile tends to be finer, thinner and more delicate.*

*Bucchero is a pottery fabric unique to Etruria. It is made from a well-refined clay, fired in the kiln under 'reducing' conditions, which starves the environment of oxygen making the pottery dark grey throughout.. The surface developed a natural gloss though sometimes this was enhanced by burnishing. Two main periods of production are generally accepted: Bucchero Sottile from the south was produced between c.660 and 560 BC and the coarser Bucchero Pesante, the production of which centred on Chiusi in the north, was produced c.560-480 BC.*

**Provenance:** Early 20th century collection; a c.1900s numerical label attached to the lower body inscribed "Ostia". Private collection, Munster, Germany.

**Literature:** Compare *Corpus Vasorum Antiquorum, Baltimore 3* (Massachusetts, 1938), pl.XXXV, no.3.

£1,650



**32 Greek black-glaze kantharos**

**Athens, c.320 BC**

**Height 10.5cm, width between handles 17.3cm**

Kantharos with two spurred handles, carinated body and moulded rim. Scraped line on grooved resting surface of moulded foot, concave beneath, another at the junction of the two mouldings on lower part of foot. Spurs rise slightly above rim. One handle has lost most of its glaze, some chips to glaze.

**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.

**Literature:** Brian A. Sparkes and Lucy Talcott, *The Athenian Agora, Vol.XII* (Princeton, 1970), pl.29, no.703.

**£350**

### 33 Greek red-figure skyphos

Apulia, c.330-310 BC, attributed to the Loose Lock Group

Height 9.9cm, between the handles 14.4cm

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 *kekryphalos* and *stephane*. The *kekryphalos*, necklace and earrings in applied white with a yellow wash, imitating gold. The scenes are bordered with, above, a band of wave, and below, a thin black line either side of a thick black band. The walls are very finely potted, the squared horseshoe-shaped handles project horizontally from just beneath the rim. Restored from large fragments.

**Provenance:** Charles Ede Ltd, London, UK; acquired June 1972. Conrad Ascher, UK; acquired from the above July 1975, certificate of authenticity dated 8th July 1975, thence by descent.

**Publications:** Charles Ede Ltd, *Greek Pottery from South Italy IV* (London, 1975), no.34.

**Literature:** Close to *Corpus Varorum Antiquorum, Trieste 1, IV, D* (Rome, 1969), pl.32/7, though here wrongly attributed to the Stoke-on-Trent Painter.

£1900









**34 Cypriot Bichrome ware juglet**  
**Cypro-Archaic I, c.700-600 BC**

**Height 9.7cm**

Small spherical flask with a tall narrow neck, flattened lip and a ridge where the top of the handle joins the neck. The decoration has been painted in umber and tan on a cream wash. The body is enlivened with a series of bands in varying width and colour, the shoulder with a linear triangular pattern resembling a stylised lotus flower. Set on a small pad base. Intact.

*The design on the shoulder is uncommon.*

**Provenance:** Lawrence collection. Sotheby's, 24th February 1975, lot 165. Charles Ede Ltd, London, UK; acquired from the above sale. Conrad Ascher, UK; acquired from the above, certificate of authentication dated 5th May 1976, thence by descent.

**Publications:** Charles Ede Ltd, *Cypriot Pottery IV* (London, 1976), no.27.

**£525**

**35 Cypriot Red Polished Ware spouted 'teapot'**  
**c.2000-1850 BC**

**Height 12cm**

With a high-arching handle and long cylindrical spout, the spherical body with simple linear decoration consisting of multiple incised lines and triple punched dots. Chips to rim, the handle and spout restored and reattached.

**Provenance:** Charles Ede Ltd, London, UK; acquired 14th December 1982. Tony Eastgate, London, UK; acquired 18th July 1983 from the above, thence by descent.

**Publications:** Charles Ede Ltd, *Antiquities 128* (London, 1983), no.4.

**Literature:** *Corpus Vasorum Antiquorum, Sevres*, pl.7/6.

**£950**

**36 Etrusco-corinthian aryballos with birds**  
**c.575-550 BC**

**Height 7.4cm**

Black-figure aryballos with three swans circumambulating the spherical body, details incised over the slip, dabs of slip in varying sizes decorate the empty space in the central frieze. A band of rays decorates the disc lip and shoulder and radiates from a small central depression on the base. Horizontal lines on the handle. The surface a little worn, more so to one of the swans in particular.

**Provenance:** Charles Ede Ltd, London, UK; acquired 12th April 1977. Conrad Ascher; certificate of authenticity dated 22nd February 1978, thence by descent.

**Literature:** Compare *Corpus Vasorum Antiquorum, Copenhagen II*, pl.95/14.

**£700**

**37 Greek cup with single high arching handle**  
**Geometric Period, c.8th Century BC**

**Height 8.7cm**

The low rounded body with flat base and tall wide neck. A single strap handle arches upwards from the rim before curving down to attach to the body. Circulating plain bands are interspersed with single bands of spirals, dots and square tongues, the flat base has an eight-pointed star, all in a red/brown slip. Intact, chip to handle repaired.

**Provenance:** Andre Emmerich Gallery, New York, USA. Private collection, California, USA; acquired from the above 1964. Two collection labels on base, typed in red '125', handwritten in black 'JM 75'.

**Publications:** *Early Art in Greece: the Cycladic, Minoan, Mycenaean, and Geometric Period 3000-700 B.C.* (New York, 1965), p.44-45, no.125.

**Literature:** *Corpus Vasorum Antiquorum, Athens National Museum 1*, pl.3, no.11.

**£2,900**



### 38 Large Cypriot Black-on-Red ware terracotta bowl

**Cypro-Archaic, c.750-600 BC**

**Height 13.3cm, width between the handles 26.4cm**

A large, finely potted, black-on-red ware bowl with painted decoration consisting of a frieze of concentric circles above a band of fine lines. The interior likewise decorated with crisply painted bands of lines, of varying width, a thick band around the lip. Wide mouth, small loop handles closely hugging the body and a ring base. Intact, the surface with areas of incrustation.

**Provenance:** Mr and Mrs. Healey, Chaucer Lodge, Canterbury, UK; acquired mid 20th century thence by descent. There is a photocopy of a letter dated 18th August 1972 from the Royal Museum and Public Library, Canterbury, briefly describing this vessel and other antiquities from the same collection.

**Literature:** Compare J.L. Myres, *Handbook of the Cesnola Collection of Antiquities from Cyprus* (New York, 1914), no.860.

**£950**

**39 Cypriot Bichrome ware dish**

**Cypro-geometric, c.1050-750 BC**

**Diameter 10.5cm, including suspension loop 11.3cm**

Shallow wheel-made bowl, the interior decorated with concentric circles of varying width in dark brown, the exterior similarly decorated but with two thick red bands in addition. The lug handle is pierced for suspension. Some wear to the surface and chips to the rim, reassembled from two fragments.

**Provenance:** Cyprus Museum of Jacksonville, North Carolina, USA, acc.no.170.

**£620**





#### 40 Luristan bronze whetstone terminal

North West Persia, Luristan, c.1000-800 BC

Height 9.5cm

The handle is in the form of a mouflon, a type of mountain sheep indigenous to Iran. The ridged horns sweep backwards in an elegant arch to join with the back of the neck. The circular eyes are raised, the ears pricked, legs tucked in neatly under the body. Open ended and hollow, allowing for the insertion of a now-lost stone baton. Intact, the surface corroded and with a green patina.

*The comparative softness of bronze tools and weapons made them quick to blunt, so the whetstone was one of the most important pieces of personal equipment for a warrior or craftsman.*

**Provenance:** Private collection, Gunderfinken, Germany; acquired 1970s-80s.

**Publications:** Compare an example at the Metropolitan Museum of Art, New York, USA, accession no.1988.102.10.

£680

#### 41 British bronze spear head

Bronze Age, c.1050-700 BC

Length 17.5cm

The leaf-shaped spearhead has a tall conical socket, a small circular hole either side to attach the shaft. The elongated blade has a tapering midrib and blood channel either side. Intact, the surface is slightly worn towards the tip, with a green-brown patina.

**Provenance:** Alex Wright, UK; found in South Moreton, Oxfordshire, UK, July 2008. Private collection of Dr. M.G.W., Cornwall, UK.

**Literature:** This design can be found right across Western Europe. For an example from Hungary compare Amália Mozsolics, *Bronzefunde Aus Ungarn* (Budapest, 1985), p.243, pl.5, no.8.

£2,600

#### 42 British bronze hand-axe

Early Bronze Age, c.1600 BC

Length 13.9cm

This celt, or hand-axe, is flat on both sides, the surface with a series of small shallow incisions creating a grained texture, the butt rounded, the flaring end tapering to a sharp edge. Intact, the surface with a brown patina.

*Evans suggests that the surface was made by hammering with a punch of some sort, probably a small blunt chisel, and that it was meant to resemble a pattern like Morocco leather.*

**Provenance:** Found in Cowbridge, Glamorgan, UK. Private collection of Dr. M.G.W., Cornwall, UK.

**Literature:** Compare John Evans, *The Ancient Bronze Implements, Weapons, and Ornaments, of Great Britain and Ireland* (London, 1881), p.46, fig.5, and also Charles Ede, *Collecting Antiquities: An Introductory Guide* (London, 1989), p.117, fig.316.

£1,200

#### 43 British bronze flanged hand axe

Bronze Age, c.1600-1400 BC

Length 8cm

The sharp blade is flaring with a diamond-section at centre, a tapered butt. 'ENGLAND CB.65' written in white paint. Intact with a green patina.

**Provenance:** Dr H.A. Fawcett, UK; found in Southern England, ref.no.CB.65. Folio Fine Art, London, UK; acquired 1966. Private collection, London, UK; acquired 3rd May 1967 from the above, thence by descent.

**Literature:** Similar to an example found near Stonehenge C.N. Moore, *Bronze Age Metalwork in Salisbury Museum* (Salisbury, 1972), pl.VI, no.10.

**Publications:** Sotheby's London, 26th July 1966, lot 22(vi).

£380



#### 44 Near Eastern plain bronze bowl

**Late 3rd-mid 1st millennium BC**

**Diameter 13.3cm**

Plain, hemispherical open bowl hammered from sheet bronze. Intact, and with incrustation.

*This form of bowl is common in the Near East from the late 3rd millennium to the middle of the 1st.*

**Provenance:** Private collection, Neuilly-sur-Seine, France; acquired end of the 19th century.

**Literature:** Compare P.R.S. Moorey, *Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum* (Oxford, 1971), pl.79, no.495.

**£150**

#### 45 Roman bronze cylindrical pyxis

**c.1st century AD**

**Height 7.6cm**

Thin walled and of tall, cylindrical form, the base with concentric circles as though 'turned', the flat lid with a pronounced mushroom-shaped knob. A pleasing red and green patina. Intact.

*This type of box has been variously identified as being a container for throwing dice, an ink-pot or a cosmetic jar.*

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

**Literature:** Compare an example in the National Archaeological Museum of Tarento, Italy, inv.no.19175. For an example in wood, with turned outer walls, see Metropolitan Museum of Art, New York, USA, accession number 12.181.259.

**£850**

#### 46 Persian bronze sword blade

**c.1200-1000 BC**

**Length 49.8cm**

The cast and hammered blade is of an elegant tapered leaf form, the midrib is enlivened with ridges running the length of the blade, bordered by two further raised bands of ridges. A long tang descends from the base of the blade, and would have been inserted into a separately-made handle. The edges are still sharp, the surface with an attractive blue-green patina.

*The ribs and ridges on this blade create what is known as a 'blood channel'.*

**Provenance:** Frederick S. Clark (1923-2016), Guildford, UK; acquired 1960s-1980s. Private collection, Surrey, UK.

**Literature:** Compare P.R.S. Moorey, *Catalogues of the Ancient Persian Bronzes in the Ashmolean Museum* (Oxford, 1971), pl.7, no.57.

**£2,400**

**47 Romano-British bronze life-size finger**

**Britain, 1st century AD**

**Length 6.5cm**

Solid cast bronze finger from a life-size sculpture, realistically modelled, shown bent at the knuckle. The nail with clearly depicted cuticle is trimmed just below the fingertip, the nail-bed set markedly deeper than the rest of the finger. The surface has an even green patina, which covers the break line, indicating the finger had been detached from the rest of the sculpture in antiquity.

*Given the find-spot, and the likely size of the complete sculpture, it is possible that the statue would have stood in a public space, perhaps the baths of Verulamium nearby.*

**Provenance:** Chris Rudd, Norfolk, UK; found in the late 1970s while field-walking next to the Roman amphitheatre at St. Albans in England. Portable Antiquities Scheme ID BH-0B9D64.

**Literature:** Compare Portable Antiquities Scheme ID: SOM-F5D182.

**£3,400**







**48 Luristan bronze pin with zebu finial**

**c.9th-7th century BC**

**Length 37.2cm**

Solid cast bronze pin with very elongated and undecorated point, a zebu bull with characteristic pronounced hump and tall crescentic horns, standing four-square as the finial. Tip of one horn broken away.

**Provenance:** Sir Frank Fraser Darling, FRSE (1903-1979), Forres, UK; acquired 1963-1964, and thence by descent.

**Literature:** The zebu finial is relatively rare. For examples with other animals see Oscar White Muscarella, *Bronze and Iron Ancient Near Eastern Artefacts in the Metropolitan Museum of Art* (New York, 1988), p.131, nos.204-206 and p.174, nos.279-280.

**£2,400**





**49 Large Roman bronze nail**

**1st century AD**

**Length 10.3cm**

Of square cross-section tapering to a thin point and with a mushroom-shaped head. Intact, the surface with a dark brown patina.

**Provenance:** Patrick John Casey (1935-2016), Reader in Archaeology, Durham University, UK, 1972-2000.

**£90**

**50 Near Eastern whetstone with bronze handle**

**c.900-750 BC**

**Length 10.7cm**

The short whetstone has a bronze handle in the form of a stylised snarling lion head. The stone broken where it joins the handle.

*Although such sharpeners appear on the Neo-Assyrian bas-reliefs of the 9th and 8th centuries BC, shown slipped into the belt of an important individual, the attribution of this sharpener handle to Luristan is also possible; the parallel was bought from a market in the Luristan region (modern day Iran) in 1928.*

**Provenance:** Sir Frank Fraser Darling, FRSE (1903-1979), Forres, UK; acquired 1963-1964, and thence by descent.

**Literature:** This is a rare type. Compare *Bronzes du Luristan; Énigmes de l'Iran Ancien - IIIe-Ier Millénaire av. J.-C.* (Paris, 2008), p.102, no.56.

**£1,200**

**51 Roman bronze thyrsus**

**1st-3rd century AD**

**Length 10.4cm**

Tall thin shaft, often considered to be a giant fennel stalk, topped with a pinecone or cluster of ivy leaves, the undecorated end slightly misshapen, the surface with a green patina.

*This staff is known as a thyrsus and was associated with Bacchic rituals. They are most commonly seen in the hands of Maenads, wild women who formed part of the Bacchic revelry and were normally portrayed dancing in sheer drapery and fending off satyrs.*

*This object probably comes from a small bronze statuette of a maenad or some other follower of Bacchus, god of wine.*

**Provenance:** Patrick John Casey (1935-2016), Reader in Archaeology, Durham University, UK, 1972-2000.

**£180**

**52 Near Eastern bronze bracelet**

**8th-7th century BC**

**Diameter 6.3cm**

Cast bronze bracelet with zoomorphic terminals, the open hoop has diagonal ribs and a knop at the centre, which is decorated with a cross and four stamped circles. Intact, the surface with some incrustation and a green patina.

**Provenance:** Sir Frank Fraser Darling, FRSE (1903-1979), Forres, UK; acquired 1963-1964, thence by descent.

**£260**



**53 Egyptian glass bead necklace**

**New Kingdom, 18th-20th Dynasty, c.1550-1069 BC**

**Length 38cm**

Composed of eight long, tubular beads interspersed with pairs of spherical spacer beads in the same attractive honey-coloured glass. Restrung in modern times, three of the tubular beads broken.

*Whilst the shape of these beads is typical in the New Kingdom, particularly the Amarna Period, the amber glass in which they are made is very uncommon.*

**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.

**£1,800**



#### 54 Sassanian chalcedony finger ring

**4th century AD**

**UK ring size H ½**

This bold ring is carved from yellow-brown chalcedony, the outer surface polished and rounded, its flattened oval face engraved with a figure of Eros, standing nude, his wings relaxed, his arms lifted, the left holding a butterfly aloft, symbolising Psyche. Intact with some minor chips.

*The butterfly represents Psyche; the imagery of Eros playing with her is an allegory of love's torturous treatment of the soul. This was a popular scene for the period, particularly on jewellery. This type of ring has been referred to as a stamp-seal. The material was ideal for this purpose, as not only is the stone easily carved but wax does not readily adhere to the surface. The use of chalcedony seals dates as early as 1800 BC in Knossos, Crete. However it was in the area of modern-day Afghanistan that we see the most prolific use of chalcedony stamp seals, where the present example most likely originates.*

**Provenance:** Millicent G. Diehl, Sanford, North Carolina, USA; acquired 1989.

**Literature:** Compare A.D.H. Bivar, *Catalogue of the Western Asiatic Seals in the British Museum. Stamp Seals II: The Sassanian Dynasty* (London, 1969), ZV 2, p. 122, pl.32.

**£3,200**

#### 55 Byzantine gold finger ring with cross

**c.6th-7th century AD**

**UK ring size M, internal diameter 16.5mm**

Formed of solid gold, the ring has a simple round-section hoop, the two ends attached to the underside of the flat circular bezel, the upper surface engraved with a stylised cross, a letter in each quarter. Intact.

**Provenance:** Madame Frances Artuner, Belgium; acquired 1960s.

**£3,900**







**56 Roman gold, garnet and pearl repoussé earrings**

**c.2nd-3rd century AD**

**Drop 2.5cm**

The hammered gold shields have a circle of petals around a pearl. Each sits above a stepped, double bar from which three drops of garnets above pearls are suspended, a scroll of twisted wire at the top corners of the bar. An s-hook is attached behind the shield, extending below the bottom pendant. The tip of one s-hook restored, the pearls modern.

**Provenance:** Carl Kempe (1884-1967), Ekolsund Castle, Sweden; acquired 1950-1967, collection no.CK 351.

**Literature:** Compare Friederike Naumann, *Antiker Schmuck* (Kassel, 1980) pl.18, no.93

**£3,250**

**57 Parthian gold navicella earrings**

**c.2nd century BC-2nd century AD**

**Drop 3.2cm, height excl. modern hooks 2.1cm**

Made from hammered gold and formed into navicella (boat-shaped) hoops with raised repoussé dots, and an inverted pyramid of granulation, a seam running along the hoop's exterior. The ends of the hoops are pierced, allowing an ear-wire to hinge through one side and be wired into the opposite side. Modern 18ct gold s-hooks have been attached making them wearable.

**Provenance:** Carl Kempe (1884-1967), Ekolsund Castle, Sweden; acquired 1950-1967, collection no.CK 423.

**£2,200**

**58 Roman gold earrings**

**c.2nd-3rd century**

**Drop 2.2cm, excl. modern hooks 1.2cm**

Each with a conical shield that has a central nipple and a tooled, raised border. The hoops, with vertical raised bands, are completed by intertwined loops, the tails twisting back on themselves. Intact, modern 18ct gold s-hooks attached making them wearable.

**Provenance:** Private collection, Derbyshire, UK.

**£1,200**

**59 Roman hollow gold hoop earrings**

**c.2nd-3rd century AD**

**Drop 2.3cm, diameter 1.3cm**

A pair of gold hoop earrings, hollow-formed from hammered gold sheet, a seam running the length of the exterior. The hoops taper towards the ends where two loops intertwine. Modern 18ct gold s-hooks, the hoops slightly compressed and misshapen.

**Provenance:** Private collection, Michigan, USA.

**Literature:** For an example dated to the Ptolemaic Period in Egypt, compare Flinders Petrie, *Objects of Daily Use* (London, 1927), pl.viii, no.167. To show the geographical spread of such examples see Véronique Laurent, *Antiquités Égyptiennes: Inventaire des Collections du Musée des Beaux-Arts de Dijon* (Dijon, 1997), p.279, no.502. Also compare Patricia F. Davidson and Andrew Oliver jr, *Ancient Greek and Roman Gold Jewelry* (Brooklyn, 1984), p.134, no.184.

**£1,450**



**60 Roman glass unguentarium**

**Eastern Mediterranean, c.1st century AD**

**Height 9.5cm**

Free-blown in a clear pale blue glass, the tall cylindrical neck pinched at conjunction with piriform body, with an out-splayed and inward-folded lip, a particularly long air-bubble inside the glass. The underside lightly pushed in. Intact, the surface with some iridescence.

**Provenance:** M. Lottmann, Paris, France; acquired 1960s-70s from the French art market.

**Literature:** Compare Anastassios Antonaras, *Fire and Sand; Ancient Glass in the Princeton University Art Museum* (Princeton, 2012) p.237, no.371.

**£280**

**61 Roman glass unguentarium**

**Eastern Mediterranean, c.1st-2nd century AD**

**Height 11.3cm**

Free-blown in a clear, colourless glass with tall cylindrical neck and out-splayed and in-folded rim. The body is conical with a wide bottom, a slight constriction at the base of the neck, the underside lightly pushed in. Intact, the surface with a light, rainbow-coloured iridescence.

**Provenance:** M. Lottmann, Paris, France; acquired 1960s-70s from the French art market.

**Literature:** Compare Anastassios Antonaras, *Fire and Sand; Ancient Glass in the Princeton University Art Museum* (Princeton, 2012) p.237, no.371.

**£300**

**62 Roman glass unguentarium**

**Eastern Mediterranean, 1st-2nd century AD**

**Height 14.6cm**

Free-blown in a clear, pale blue glass, with horizontal out-splayed and inward folded tubular rim, cylindrical neck spreading slightly toward its base, squat globular body with slightly concave base. A segment of the lip broken away in antiquity and now with incrustation along the breakline.

**Provenance:** Auguste Dozon (1822-1890), France. Private collection, France; by descent from the above and recorded in a diary in 1957.

*Dozon was working in Greece and Cyprus at the end of the 19th century.*

**Literature:** Compare Anestassios Antonaras, *Fire and Sand; Ancient Glass in the Princeton University Art Museum* (Princeton, 2012), p.228, no.356.

**£360**

**63 Roman glass jug**

**1st century AD**

**Height 17.2cm**

Free-blown in a clear blue glass, the bulbous body gently tapering to a high cylindrical neck and wide mouth. A single strap handle pulled upwards from the shoulder, forming a right angle to the folded lip, a thumb rest rising above. Separately-moulded foot applied, the base with a pontil mark. The surface has a light but brilliantly coloured lilac iridescence.

*Said to have been found in an ancient rock tomb in the vicinity of Jerusalem.*

**Provenance:** Private collection, USA; acquired from Kaufmann's Antiques, Tel Aviv, 24th April 1971.

**£2,800**

**64 Roman glass jug**

**Eastern Mediterranean, 1st century AD**

**Height 10.8cm**

Blown in a clear moss-green glass, the squat body has a high shoulder, cylindrical neck slightly tapering to the outsplayed and inward folded lip, a ribbon handle drawn upwards from the shoulder and brought in to the lip at an acute angle, a thumb rest extending above the rim. The surface with iridescence, a few small losses on the thumb rest.

**Provenance:** Private collection, London UK; acquired 1960s-1970s, thence by descent.

**Literature:** For an example in two-tone glass and without a thumb rest to the handle see Nina Kunina, *Ancient Glass in the Hermitage Collection* (St. Petersburg, 1997), p.203, fig.175, cat.345.

**£490**





**65 Roman glass sprinkler with four pinched feet**

**3rd-4th century AD**

**Height 11cm**

Free-blown in an attractive clear turquoise-blue glass, the globular body stands on four short, pinched projections. Blown in two parts, the joint at the base of the neck constricted to a very narrow opening. The neck bulges below the upward flaring lip. Intact.

**Provenance:** M. Lottmann, Paris, France; acquired 1960s-70s from the French art market.

**£1,200**

**66 Roman spherical glass bottle**

**Late 1st-early 2nd century AD**

**Height 9.4cm**

Free-blown in clear glass with a narrow cylindrical neck and out-splayed and inward folded lip, the spherical body has a slightly indented base. Areas of rainbow-like iridescence and much of the body with an attractive silver pearlescence. Intact.

**Provenance:** M. Lottmann, Paris, France; acquired 1960s-70s from the French art market.

**Literature:** Compare John W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum* (Toronto, 1975), p.195, nos.114-115.

**£800**







**67 Roman glass jug pendant**

**4th-5th century AD**

**Height 3.5cm**

Rod-formed in semi-opaque dark green glass that appears as opaque black, the applied handle in the same colour. The juglet is decorated with opaque yellow trailing wound twice around the neck and in a double zig-zag on the body, forming a lozenge pattern. The body is biconical with a cylindrical neck, rounded rim and pad base. A chip from the lip.

**Provenance:** M. Lottmann, Paris, France; acquired 1960s-70s from the French art market.

**Literature:** Probably from the same workshop as an example in the Metropolitan Museum of Art, New York, USA, Gallery 171, accession no. 81.10.159.

**£580**

**68 Roman glass head flask**

**4th-5th century AD**

**Height 8.5cm**

Mould-blown in a deep amber-brown clear glass, in a two part mould, the flask shows an almost identical face on both sides of the flask, the hair is 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 is flaring. Upper section of neck and lip restored.

**Provenance:** Dr. Sid Port is from Santa Monica, CA, USA; acquired from Superior Galleries, California, USA, 1980s. Private collection, Palm Desert, USA; acquired from the above 1990s.

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

**£1,100**

**69 Roman glass unguentarium**

**c.2nd century-3rd century AD**

**Height 8cm**

Free-blown in amber-yellow glass, cylindrical neck with slight indent around base, the low body with double bulge, concave base. Surface in good condition, rim restored.

**Provenance:** M. Lottmann, Paris, France; acquired 1960s-70s from the French art market.

**Literature:** C.S. Lightfoot, *Ancient Glass in the National Museums Scotland* (Edinburgh, 2007), pp.156-157, no. 390.

**£600**



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