

CHARLES EDE

CHRISTMAS 2025





1. Egyptian bronze Horus holding a hes vase, Late Dynastic Period, 26th-31st Dynasty, 747-332 BC. Height without tang: 11.4cm, height with tang: 13.2cm.

The deity is shown with the body of a man and the head of a falcon, most likely a manifestation of Horus. He strides with his left leg forward, his arms outstretched and slightly bent at the elbows, carrying a hes vase which would have contained lustral water as a libation. Intact, some incrustation and degradation to surface particularly affecting legs and feet.

The hes vase was a sacred Nile water vase. This statue likely came from part of a larger composition, in which the Horus and Thoth flanked the pharaoh, each pouring life giving water over him in a ritual of purification. In temple wall reliefs this scene represents a specific episode in the pharaoh's life: his coronation. An alternative event for this scene is post mortem, when the 'water' that flows from the vases is often represented by cascading ankh signs.

Provenance

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK c.1950

Elsa McLellan, UK; by descent from the above

Private collection, London, UK; by descent from the above

Comparanda

Compare Mogens Jørgensen, *Catalogue Egypt V: Egyptian Bronzes, Ny Carlsberg Glyptotek* (Copenhagen, 2009), p.84-85, no.25

£ 4,600

2. Egyptian wood arm fragment, Middle Kingdom-New Kingdom, 11th-20th Dynasty, c.2055-1069 BC. Length: 23cm.

The left arm of a wooden statuette; two circular dowel holes to the shoulder on the right side that originally would have attached the arm to the torso. The slender, elegant arm, probably that of a woman, descends from the shoulder socket to a thin wrist, the elongated hand with the fingers individually carved. Remnants of the original white polychromy for the skin, and a blue band at the wrist to imitate jewellery. A crack running down the arm.

Provenance

Private collection, France; acquired before 1980

Comparanda

Adela Oppenheim, Dorothea Arnold, Dieter Arnold, and Kei Yamamoto (eds.), *Ancient Egypt Transformed: The Middle Kingdom* (New York, 2015), no.163

£ 1,900

3. Egyptian bronze head of a cat, Late Dynastic Period, 25th-31st Dynasty, 747-332 BC. Height: 5.3cm.

A cast bronze head of a cat, with strong bone structure, the pricked and gently inward curving ears are unusually large, the eyes in relief. Back of the neck reattached.

A head such as this would have surmounted either a mummified cat or a statue whose body was composed of another material and used as a votive offering at temple sanctuaries to Bastet.

Cats were domesticated from the Middle Kingdom onwards. A great number were mummified in the Late Period and presented at the cult centre of Bastet at Bubastis on the Nile Delta. From the Late Period through to Ptolemaic times such examples can be found in some abundance.

Provenance

Private collection of an archaeologist who died in the 1960s, London, UK; thence by descent

Comparanda

Compare Jiro Kondo (ed.), *The Gateway to Ancient Egypt through the Kikugawa Egyptian Collection in Japan* (Yokohama, 1951), no.198

£ 2,900



4. Roman bronze statuette of a bull, c.1st-2nd century AD. Height: 4.8cm.

Finely modelled bronze bull with the proper front right leg raised and the head turned to its right. A small section of the back left leg and the tip of the tail have broken off and been reattached.

Statuettes of this type, often showing the remains of a fitting between the horns, are thought to be adaptations of an Egyptian prototype and may be associated with Apis, the sacred bull of Memphis. This small but highly detailed bronze highlights the exceptional craftsmanship of Rome's renowned metallurgists.

Provenance

R.S.L. collection, London, UK; acquired prior to 2000

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Comparanda

Compare an example in the Metropolitan Museum of Art, New York, USA object number: X.21.84

£ 3,400

5. Roman bronze statuette of a trotting horse, 1st-2nd century AD. Height: 6cm.

Statuette of a horse, its essence is beautifully captured in its compact, muscular form and its dynamic gait; with the raised right foreleg suggestive of motion, and the head gracefully inclined. Fine detailing to the head, including the decorated main, and elements of tack - such as the throat-latch, noseband, headband and decorated breast collar – make this a closely observed sculpture. The open mouth suggestive of the bit; given the tack and the inclusion of reins it is probable the statuette once had an associated rider. The bronze is attached to a later base through tangs in the left legs. The bronze is broken at the tail and there is a casting flaw to the back right hock with the hind right hoof missing.

Provenance

The Arcade Gallery, London, UK

David Fuller, Essex, UK; purchased from the above 9th April 1969, accompanied by a copy of a valuation by David Peel from 1970

Private collection, Essex, UK; by descent from the above

Comparanda

Compare an example in the Metropolitan Museum of Art, New York, USA, ac. no.2000.523

£ 1,100

6. Roman bronze leaping panther, 1st century AD. Height: 5.5cm.

Bronze statuette, depicting a leaping panther with forelegs raised and mouth open. The tail, originally looped, has a section broken and now missing.

This is possibly a handle to a vessel.

Provenance

The Arcade Gallery, London, UK

David Fuller, Essex, UK; acquired from the above, 21st February 1968

Private collection, Essex, UK; by descent from the above

Comparanda

Compare an example in the British Museum, London, no.1975,0221.1

£ 500

7. Roman bronze buckle plate depicting a horse and rider, Spain, c.3rd-4th century AD. Width: 3.5cm, height: 2.8cm.

In raised relief on the front is a depiction of a horse and rider, the latter holding a lance. Flat backed, two vertical hoops on the left side. Two small ancient chips to the lower edge.

Provenance

Faustus Fine Art, London, UK

David Fuller, Essex, UK; acquired from the above 14th December 1990

Private collection, Essex, UK; by descent from the above

Exhibited

Faustus Fine Art, London, UK, *Equus - The Horse in the Ancient World*, 21st November-21st December 1990

£ 240



8. Roman bronze vessel with three heads, c.1st-2nd century AD. Height: 4.7cm.

A small, squat, round vessel rests on a base plate decorated with two concentric circles and a central disc marking the turning point. The shoulder and neck are concave, while the grooved rim is bevelled outward. The body of the vessel features three Nubian heads, each with the lower half of the face pulled forward. Their faces are framed by elongated, twisted curls, and above each forehead lies a downward-pointing ivy leaf. Additional leaves appear where the locks of hair from adjacent heads converge. A circular drill hole on the rim, of uncertain date, was likely made for suspension. Two casting flaws - or possibly ancient repairs - are visible on the rim of the vessel. There is an area of loss to a thin section of bronze on the proper left forehead of one of the faces.

This vessel, characterised by its three heads - in this instance, Nubian - belongs to a broader group of so-called "head vessels". Such vessels may bear two, three, or four heads, and in some examples, a single eye may be shared between adjoining faces. The heads depicted, unless representing Nubians, are most often associated with the Dionysian circle, as demonstrated by the examples published by Fremersdorf.

Provenance

R.S.L. collection, London, UK; acquired prior to 2000

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Comparanda

For an example from the same workshop compare Heinz Menzel, *Die Römischen Bronze aus Deutschland III Bonn* (Mainz am Rhein, 1986), pl.107, no.232

£ 1,800

9. Greek bronze head of a kore wearing a diadem, Laconian, c.6th century BC. Height: 4.1cm.

Fragment of a larger votive statuette, with heavily lidded eyes and braids of hair from beneath the remnants of a polos or diadem, possibly representing Artemis. Some light surface dirt. Ancient loss to the nose and upper lip, now worn smooth. The reverse and uppermost edges are rough and irregular, exposing the core material of the bronze.

Provenance

Sotheby's, London, UK, 8th July 1991, lot 256

R.S.L. collection, London, UK; likely acquired from the above

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Published

Sotheby's, London, UK, *Antiquities*, 8th July 1991, lot 256

Comparanda

For the general type see Mary Comstock and Cornelius Vermeule, *Greek Etruscan and Roman Bronzes in the Museum of Fine Arts Boston* (Boston, 1971), p.20, no.19.

£ 1,600

10. Etruscan bronze statuette of a reclining banqueteer, Italy, c.5th-4th century BC. Length: 7.6cm.

This figure probably once decorated the rim of a large vessel, and shows a male figure wearing a himation with a decorative zig-zag border over his left shoulder, across his waist, and around his legs, the incised folds giving volume to his body, his short hair rolled back from the forehead over a diadem. He is shown reclining on his left elbow, his right leg bent at the knee and crossing over the left leg, his right hand resting on his uppermost knee. The patina is near-black, the statuette set on a 19th century brown-yellow marble base.

Provenance

Margaret Burg, London, UK; acquired 1950

Dr Robert Waelder (1900-1967), Philadelphia, USA

Property from the Collection of Dr. Robert Waelder; Christie's, New York, 2nd June 1995, lot 20

R.S.L. collection, London, UK; likely acquired from the above

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Dr Waelder was an important member of Freud's network, being described by him as "one of the best minds of my circle", and was considered 'the foremost interpreter of Freud'; Guttman in *Bulletin of the Philadelphia Association for Psychoanalysis*, March 1968, vol.18. Freud himself was a keen collector of ancient art; a passion he and Waelder shared. The latter published several articles and books on the subject between 1924 and 1968, and appears to have greatly favoured Greek and Etruscan bronzes.

Published

Christie's, New York, *Antiquities*, 2nd June 1995, lot 20

Comparanda

Compare an example in The Cleveland Museum of Art, USA, object number 1988.155

£ 1,800



11. Luristan bronze axe head, c.late 2nd-early 1st millennium BC. Length: 19.9cm.

The flaring downward-curving blade enlivened with incised decoration to both sides with three rows of sawtooth pattern, and on the top edge with a linear pattern, the blade emerging from a ribbed shaft with four butt-spikes. Intact, the patina thin, revealing the natural colour of the bronze.

Provenance

Max Lowenson (1879-1945), Cardiff, Wales; acquired 1930s-1950s, thence by descent as stated in a handwritten letter dated 5th May 1975

£ 850

12. Luristan bronze bell, 1st millennium BC. Height: 9.6cm.

Conical bell with four large triangular apertures on the lower half of the body and a serrated rim. A thick suspension loop at the top of the instrument has stylised bull's head terminals. Remains of the iron clapper and holding pin survive. Intact, the iron rusted.

Such bells decorated the collars and bridles of horses and were common grave offerings during the first half of the first millennium BC.

Provenance

Private collection, UK; acquired 1970s-1980s

David Fuller, Essex, UK

Private collection, Essex, UK; by descent from the above

Comparanda

For a much plainer example compare British Museum, London, UK, accession number 136214

£ 480



13. Hellenistic terracotta fragment of Eros, Myrina, c.2nd century BC. Height: 10cm.

Mould-made and finished by hand, the figure has been created in the round and depicts a naked, youthful Eros, his head turned to gaze downward, his flowing locks of hair falling on to his shoulders and pulled back from his face in a topknot. The statuette is broken at the upper arms and upper thighs and the surface retains remnants of white gesso.

The remains of wings at the shoulders, the serpentine curve of his lithe body, and his boyish appearance all suggest that this is a depiction of Eros - a typical subject matter for terracotta figurines produced in Myrina on the coast of Asia Minor.

Provenance

David Fuller, Essex, UK; acquired from The Arcade Gallery, London, UK 18th December 1967

Private collection, Essex, UK; by descent from the above

£ 850

14. Roman terracotta head of a frowning man, Smyrna, 1st century AD. Height 3cm.

Head of a bald man of 'grotesque' character, his features are exaggerated showing deeply furrowed brow, plump lips, a snub nose, small round eyes, large ears and wrinkles to his forehead. Mould-made and finished by hand. Broken at the neck and along what was the vertical join, the back of the head missing.

Provenance

Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France

Andrew Laventure; acquired from Charles Ede Ltd, 20th November 2013

Published

Jack-Philippe Ruellan, Maison de Ventes aux Enchères, *Les antiques de Louis-Gabriel Bellon*, 4th April 2009, lot 309

Comparanda

Compare P.G. Leyenaar-Plaisier, *Les Terres Cuites Greques et Romaines* (Leiden, 1979), fig.620

£ 1,200

15. Greek terracotta seated goddess, c.7th-6th century BC. Height: 12.9cm.

Polychrome terracotta statuette of a seated goddess, retaining much of the original white, red, and black pigment. The goddess is seated on a red throne, her hands resting on her knees. She wears a white peplos decorated with red circles. Her headdress, tied beneath the neck, is adorned with black perpendicular lines and a red fringe along the upper edge. A vent hole is present on the underside. Losses to the pigment on the back of the head, sides of the figure, hands, and legs; small chip to the back proper-left corner of the throne.

Provenance

Private collection; acquired from Nina Borowski, Paris, France in 1978

Comparanda

For the seated form see examples from Rhodes and Sicily in R.A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum, Vol.1* (London, 1954), p.22-23 and p.153, for the painted face see Boeotian examples *ibid.* p.102 and p.104

£ 1,800

16. Egyptian wood statuette of a woman, Roman Period, 1st century BC-1st century AD. Height: 11.5cm.

Carved wood statuette of a woman wearing a flowing garment girdled below the bust, and scarf tied over her hair. Her ankle-length chiton is billowing in the wind, the folds of drapery revealing her form as she steps forwards with her left leg. Right arm and shoulder broken away and the features a little chipped. Rare type. On the back is tippex with 'MICHAELIDES coll. chs' written in black ink. Written beside this but directly onto the wood, in black ink, is 'M2433'.

Provenance

Georges Anastase Michaelides (1900-1973); *an antiques dealer born in Cairo and educated in Egypt and France*

Catherine Hodgkinson, London, UK; acquired from Charles Ede Ltd, London, UK, October 2008

£ 180

17. Greek terracotta standing goddess with pendant, Boeotia, Archaic Period, c.600-550 BC. Height: 11.7cm.

Formed from local clay, the standing female figure has a flat, plank-like body, an elongated neck, and a bird-shaped face. Her hair falls in thick masses over each shoulder and is adorned with black horizontal stripes. She is dressed in a long garment that reaches her feet, and wears a headdress (polos) featuring an applied rosette with painted decoration. A necklace with an amulet hangs around her neck. The arms are stylised as simple triangular projections. Loss to the headdress, and to the lower edge of the garment, a small loss to the hair, and some incrustation.

Plank figurines form a distinct category of terracotta figures, nicknamed "Pappades" by the villagers of Boeotia due to their tall headdresses (poloi) and elaborately decorated long garments. Their frequent appearance in burial contexts suggests a possible connection to the worship of the chthonic deities Demeter and Persephone. Another interpretation proposes that they are clay representations of "daidala" - wooden effigies dressed as brides - described in ancient texts as being used in cult rituals on Mount Kithairon in Boeotia in honour of Hera, wife of Zeus and goddess of marriage.

Provenance

Kate Elderkin (b.1897) and George Elderkin (1879-1965), New Jersey, USA

Comparanda

Compare an example in the Fitzwilliam Museum, Cambridge, UK, accession number GR.29.1980

£ 1,800

18. Greek terracotta statuette of a boar, Rhodes, early-mid 5th century BC. Length: 9.2cm.

Small terracotta statuette of a boar, naturalistically modelled and standing four-square. Traces of gesso remain on the body and head, a vent-hole to the underside. Intact.

Provenance

Kate Elderkin (b.1897) and George Elderkin (1879-1965), New Jersey, USA

Comparanda

Compare an example at Harvard Art Museums, Boston, USA, object number 1925.30.90

£ 1,200



19. Greek terracotta lidded pyxis, Proto-Corinthian, c.7th-6th century BC. Diameter: 8.2cm.

Finely potted two-part spool-shaped pyxis, decorated with geometric ornament in black and red pigment. Minor wear and small chips observable upon close inspection.

Provenance

Nina Borowski, Paris, France

Private collection; acquired from the above in 1982

Comparanda

See Jacques Chamay and Jean-Louis Maier, *Céramiques Corinthiennes: Collection du docteur Jean Lauffenburger* (Geneva, 1984), p.152-3

£ 1,800

20. Cypriot Black-on-Red Ware juglet, c.850-600 BC. Height: 8.6cm.

Small Black-on-Red Ware jug, the decoration consisting of groups of concentric circles of varying width. Intact, general wear to the surface. A white paper label, with 'Cesnola' written in ink attached to the underside of the jug.

Provenance

Luigi Palma di Cesnola (1832-1904), New York, USA

Bonhams, London, 7th December 1993, lot 8

Charles Ede Ltd, London, UK; acquired from the above, stock number 9689

Dennis B. Jenkin, UK; acquired from the above 6th December 1994

Published

Bonhams Knightsbridge, London, *Fine Antiquities*, 7 December 1993, lot 8

Charles Ede Ltd, *General Antiquities* 159 (London, 1994), no.22

Comparanda

Compare *Corpus Vasorum Antiquorum, British Museum* 2 (London, 1926), Sec. IICc, pl.16/14

£ 900

21. Cypriot terracotta bowl, Cypro-Geometric I Period, c.1050-950 BC. Diameter: 11.1cm.

A small, shallow bowl with decoration painted in black slip. On the interior, concentric circles radiate from a reserved central area, terminating in a broad outer band. The flattened lip in black. On the exterior, concentric circles rise upwards from the flat base, which bears a painted cross, the concentric circles corresponding to those on the interior, and ending in a thick band below two small decorative handles, both in solid black. Some general wear and losses to the painted surface. Intact.

Provenance

Kate Elderkin (b.1897) and George Elderkin (1879-1965), New Jersey, USA

Comparanda

Compare Einar Gjerstad, *The Swedish Cyprus Expedition: Vol. IV, Part 2 — The Cypro-Geometric, Cypro-Achaic and Cypro-Classical Periods* (Stockholm: Swedish Cyprus Expedition, 1948), fig.1, no.5

£ 480

22. Greek terracotta aryballos with lotus flower design, Corinthian, mid-6th century BC. Height: 5.5cm.

Flask for perfumed oil with spherical body, short strap handle and broad disc lip. The fabric is pale terracotta with a design of a stylised lotus flower in an umber slip. Intact with some wear to decoration.

Provenance

Sotheby's, London, *Antiquities*, 23rd March 1970, Lot 143

Charles Ede Ltd, London, UK; acquired from the above, stock number 8218

Leo Jenkinson, Bolton, UK; acquired from the above May 1972

Ian M. Jenkinson, Milton Keynes, UK; by descent from the above

Published

Sotheby's, London, *Catalogue of Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities...* 23rd March 1970, Lot 143

Charles Ede Ltd, *Catalogue* 86 (London, 1972), no.18

£ 260



23. Cypriot Bichrome Ware amphora, Cypro-Archiac II, c.600-475 BC. Height: 19.5cm.

Small pottery jar or amphoriskos, finely potted and painted, the ovoid body sits on a low, slightly concave base, the tall, wide neck tapering upwards, with an everted rim, a pair of opposing, vertical handles rise from the centre of the body. Decorated in umber and purple paint with bands of broad and narrow lines around the body and below the rim inside, a frieze of large, criss-crossing strokes between the handles, possibly representing stylised fronds. Intact, a couple of minor chips to the surface.

Provenance

Kate Elderkin (b.1897) and George Elderkin (1897-1965), New Jersey, USA

George Wicker Elderkin (1879–1965) was an archaeologist, art historian and professor at Princeton University. His wife Kate (b.1897) was a close collaborator and fellow scholar, credited alongside George in many publications.

Comparanda

Compare an example in the British Museum, London, UK, museum number 1982,0726.77

£ 1,800

24. Roman terracotta bottle, 1st-2nd century AD. Height: 21.6cm.

Bottle in unglazed earthenware, a band of umber-red slip around the downturned rim. The body is ovoid and tapers to a narrow, splayed foot. A few minor chips to the lip and foot.

Provenance

Mrs A.D. Colt, UK

Charles Ede Ltd, London, UK; acquired from the above, 17th August 1978, stock number 4158

Leo Jenkinson, Bolton, UK; acquired from the above June 1976

Ian M. Jenkinson, Milton Keynes, UK; by descent from the above

Published

Charles Ede Ltd, *Catalogue 103* (London, 1976), no.40a

£ 240

25. Cypriot White Painted Ware jug, Middle Bronze Age, c.1750-1600 BC. Height: 17.9cm.

Terracotta jug with a pierced spur at the top of the strap handle and a pierced lug at the base of the neck. The decoration consists of cross-hatched panels, and straight and wavy horizontal lines. Inscribed in ink 'FROM CESNOLA COLL/ LOT 650 [?] 88' to the underside. Intact.

Provenance

Luigi Palma di Cesnola (1832-1904), New York, USA

His sale; Sotheby's, London, March 1888, lot 650

Lt. Gen. A.H.L.F. Pitt-Rivers (1827-1900); acquired from the above, thence by descent

The Property of Mrs Stella Pitt-Rivers from the Pitt-Rivers Museum, Dorset; Sotheby's, London, 17th May 1976, lot 335

Charles Ede Ltd, London, UK; acquired from the above sale, ex 5228

Rupert Wace, London, UK,

Charles Ede Ltd, London, UK; acquired from the above 17th June 1983, ex 1033

Dennis B. Jenkin, UK; acquired from the above 16th December 1983

Exhibited

Pitt-Rivers Museum, Farnham, Dorset, UK

Published

Cypriot Antiques from the Lawrence-Cesnola Collection, Sotheby's, London, March 1888, lot 650

Sotheby's, London, *Antiquities, Islamic Art, Tibetan, Nepalese, indian and South-East Asian Art also tribal Art*, 17th May 1976, lot 335

Charles Ede Ltd, *Cypriot Pottery V* (London, 1977), no.10

Charles Ede Ltd, *Cypriot Pottery IX* (London, 1983), no.18

Comparanda

Compare P. Åström, *The Swedish Cyprus Expedition Vol.IV, pt.1a: The Middle Cypriote Bronze Age* (Lund, 1972), fig.XI/7

£ 480



26. Cypriot Base Ring Ware poppy flask, Late Bronze Age, c.1500-1300 BC. Height: 13.3cm.

Poppy flask in Base-ring Ware, fired to an orange brown. Strap handle attached from the edge of the shoulder to the relief lines around the neck. The flattened bowl is decorated with two arcs in relief at the shoulder. Minor repairs to lip, neck and handle.

Provenance

Charles Ede Ltd, London, UK; acquired from 'Chinner', 7th March 1983

Dennis B. Jenkin, Surrey, UK; acquired from the above 11th July 1984

Published

Charles Ede Ltd, *Cypriot Pottery IX* (London, 1983), no.21b

Comparanda

Compare *Corpus Vasorum Antiquorum, British Museum 1* (London, 1925), Section IICa, pl.11, no.1

£ 600

27. Etruscan bucchero ware kyathos, c.mid 6th century BC. Height: 18cm.

Kyathos with a tall conical foot, the bowl with upward flaring lip, and a wide, high-arching strap handle with moulded decoration showing a nude male in profile striding left, a pair of confronting, slender animals above and below. Large chip from rim restored, two cracks running down from the rim filled.

Provenance

Private collection (b.1928), Eastern Switzerland; acquired at the end of the 19th century, thence by descent

Private collection; by inheritance from her late husband, the grandson of the above

Two old collection labels attached - one with a blue, scalloped border reads '10', the other on a large square piece of browned paper, written in pencil the word 'Chiusi' and '1875'.

£ 1,900

28. Greek white-ground alabastron, Athens, c.500-480 BC, attributed to the workshop of the Emporion Painter. Height: 12.9cm.

White-ground alabastron with disc lip. The neck is decorated with a series of white and black glazed bands, below which the body bears a chequerboard pattern. The rounded base is ornamented with alternating concentric circles of black glaze and reserved bands. Two vestigial lugs for suspension are present at the shoulder. Losses to the white ground occur at the neck; more extensive on one side, where it has been almost entirely effaced, and on the body within the chequerboard design. Some scuffing and chipping are visible, particularly on the base. Otherwise intact.

Provenance

Private collection, London, UK; acquired mid 1960s onwards

Comparanda

For the chequerboard treatment of the body see D.C. Kurtz, *Athenian White Lekythoi: Patterns and Painters* (Oxford, 1975), pl.71.4, p.232

£ 2,900

29. Egyptian black-top vessel, Predynastic Period, Naqada I-II, c.4000-3200 BC. Height: 15.5cm.

Thin-walled black-top jar formed from Nile clay, the slender ovoid body with a pointed foot and a wide mouth. The burnished outer surface is red with the upper section, to the widest part of the shoulder fired to black, giving the type its name. Two small repaired sections to the lip, otherwise intact.

Provenance

Mr. T.K. (1913-2001), North-East England, UK; thence by descent to his granddaughter until 2024

Comparanda

Compare W.M. Flinders Petrie, *Corpus of Prehistoric Pottery and Palettes* (London, 1921), pl.V nos. 42b and 46

£ 3,500



30. Corinthian terracotta skyphos, c.620-600 BC. Height: 7cm, width between the handles: 13.7cm.

Finely potted, with thin walls, decorated with dark brown slip to show rays around the lower third of the exterior, the upper part and interior in solid slip, the former with two thin white lines, the interior, outer edges of handles, and concentric circles around the foot also in a deep brown slip. Intact.

Provenance

R.S.L. collection, London, UK; acquired 1996, stock number 96.133

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Comparanda

Compare an example in the Museum of Fine Arts Budapest, Hungary, inventory number 51.157

£ 850

31. Greek black-glaze skyphos, Southern Italy, Campania, c.350-300 BC. Height: 9.5cm, width between the handles: 17.2cm.

Wide-mouthed skyphos with a sharply narrowing lower bowl and a pair of triangular, horizontal handles, the underside of which is decorated with concentric circles, reserved resting surface and uppermost edge of the rounded foot, the rest of the surface covered in a metallic-black glaze. Intact.

Provenance

R.S.L. collection, London, UK; acquired prior to 2000

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Comparanda

Compare *Corpus Vasorum Antiquorum, Capua 3, Section IV Eg, pls.9-10*

Also see an example in the Museum of Fine Arts, Budapest, Hungary, inventory number T.661

£ 1,200

32. Greek red-figure skyphos with owl, c.late 5th-4th century BC. Height: 6.8cm, width between handles: 13.5cm.

This drinking cup has particularly thin walls, and is decorated on both sides with an owl in profile, looking over its right shoulder to face the viewer, the wings tucked, and flanked by decorative foliage. The cup stands on a raised foot, the centre of the raised underside reserved, a milto wash having been applied to the entire surface of the vessel before the black slip decoration was added. Intact, a small area of the rim broken off and reattached, from this area a hairline crack runs through the vessel. Two chips with losses to the rim.

The owl gained prominence in Ancient Greek art beginning in Attica around the mid-6th century BC. By the end of that century, it had become firmly associated with the goddess Athena as her sacred companion. Revered for its apotropaic powers against the evil eye, the owl was also seen as a symbol of wisdom and good fortune. Owl skyphoi were produced in Athens from the 5th century BC, and in Southern Italy from the 4th.

Provenance

Münzen und Medaillen A.G., Basel, Switzerland, 26th Aug 1976

Gabriele and Wolfgang Leiner; acquired from the above, thence by descent

Comparanda

For an example from Apulia compare *Corpus Vasorum Antiquorum, Braunschweig, pl.42/13*

For an example from Athens compare a example in the Metropolitan Museum of Art, New York, USA, object number 2001.761.5

£ 2,800



33. Greek black-glaze stemless kylix, 4th century BC. Width between handles: 18.2cm, height: 4.8cm.

Black glaze kylix with a pair of upturned handles. The resting surface, underside of raised ring base, and two scraped circles in the tondo reserved, the underside with a miltos wash. Intact.

Provenance

Ernest Langlotz (1895-1978), Bonn, Germany

Robert Langlotz, Germany; by descent from the above 1978-2015

£ 1,600

34. Greek black-glaze bowl, 4th century BC. Height: 6.5cm, diameter: 22.6cm.

With impressed decoration of linked palmettes in the tondo, encircled by bands of diagonal dashes. Composed of a wide bowl with steep walls, set on a raised foot, reserved resting surface and single band where the foot meets the underside of the bowl, the rest of the surface with a metallic black glaze. Some areas of misfiring, some craquelure to the exterior. Intact.

Provenance

R.S.L. collection, London, UK; acquired prior to 2000

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Comparanda

The form is close to B.A. Sparkes & L. Talcott, *The Athenian Agora Vol. XII: Black and Plain Pottery* (Princeton 1970), pl.32/807: for similar decoration compare pl.56/659 and 759

£ 980

35. Greek black-glaze stemmed bowl, South Italy, Campania, Teano Ware, second half of 4th-early 3rd century BC. Height: 4.3cm, diameter: 8.8cm.

This stemmed bowl (also sometimes known as a salt) is covered in a black-brown slip and decorated with stamped and incised motifs originally filled with red, remnants of which remain. The interior is decorated with a six-pointed star of stamped circle and oval motifs. An incised line at the inner and outer edge of the horizontal rim, with stamped tongues encircling the former. The moulded, conical foot is hollow, the underside reserved. Intact with some very minor chipping, incrustation to the inside of the foot.

The stemmed dish found its greatest popularity between the late sixth century BC and the second quarter of the fifth. It is thought that the group of smaller stemmed dishes held salts and condiments, whilst the larger ones held nuts, fruit and olives.

Provenance

Private collection, Cologne, Germany; acquired late 20th Century

Comparanda

For an identical example, seemingly from the same workshop and said to be from Teano itself, compare Beazley vase no.9038297, in *Corpus Vasorum Antiquorum, Michigan, University of Michigan 1*, p.59-60, pl.36, no.6

£ 580

36. Greek black-glaze dish, 4th century BC. Height: 3.9cm, diameter: 12.8cm.

The bowl has a wide mouth, concave foot, and a band of tongues in low relief around the outer walls. Underside of raised foot reserved and with a miltos wash. Intact.

Provenance

R.S.L. collection, London, UK; acquired prior to 2000

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

£ 600



37. Byzantine terracotta lamp, Early Christian, c.5th century AD. Height: 4.3cm, length: 8cm.

Mould made in a pale earthenware, with lug handle balancing the wick projection, radiating strokes in relief around the shoulder. Some surface wear and minor chips.

Provenance

Bonhams, 6th September 1985, lot 184
Charles Ede Ltd, London, UK; stock no.2920, acquired from the above
Nigel Massey, Wiltshire, UK; acquired 27th March 1990

Published

Bonhams, 6th September 1985, lot 184
Charles Ede Ltd, *Catalogue 146* (London, 1988), no.4

Comparanda

For the type, though with variant decoration, compare Charles Ede, *Collecting Antiquities* (London, 1989), fig.112

£ 120

38. Roman terracotta lamp with Diana, North Africa, c.175-225 AD. Height: 5cm, length: 12.2cm.

Mould-made oil lamp, of Loeschcke Type VIII, with heart shaped nozzle, the discus contains an image of Diana the Huntress with her bow raised in her left hand, her right hand reaching behind her shoulder to pluck an arrow from a hidden quiver. She wears a short chiton, with himation slung over her left shoulder and under her right arm, billowing in the wind. The shoulder of the lamp, although worn, is decorated with a berried laurel wreath, the stalks tied in a knot before the nozzle. Set on a raised ring base. Worn, the surface with areas of incrustation.

Provenance

Private collection, Sweden; acquired c.1950-1980

Comparanda

Compare D.M. Bailey, *Catalogue of the lamps in the British Museum, Vol.II* (London, 1988), Q1014 for the discus and Q1388 for the form.

£ 200

39. Romano-Egyptian terracotta lamp, Egypt, c.1st century BC. Height: 3.5cm, length: 10.1cm.

Lamp of dolphin type with lug to the proper left shoulder. Two scrolls between cable patterns support the wick projection. Set on a slightly raised circular foot. Intact.

Provenance

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950, listed in the shipping schedule
Elsa McLellan, UK; by descent from the above
Charles Ede Ltd, London, UK; acquired from the above 16th March 1987, stock no.4467
Nigel Massey, Wiltshire, UK; acquired 27th March 1990

£ 200

40. Roman terracotta lamp with bird, c.4th century AD. Height: 4.1cm, length: 8.9cm.

The discus decorated by a dove, surrounded by a band of circles, a vent and filler hole above and below, vertical lug handle and short wick projection. Intact, the surface stained.

Provenance

Kate Elderkin (b.1897) and George Elderkin (1897-1965), New Jersey, USA
George Wicker Elderkin (1879–1965) was an archaeologist, art historian and professor at Princeton University. His wife Kate (b.1897) was a close collaborator and fellow scholar, credited alongside George in many publications.

£ 220

41. Byzantine terracotta lamp, Syro-Palestinian, 5th century AD. Height: 3.6cm, length: 7.3cm

Early Christian lamp, nicely detailed, with laurel wreaths on the shoulder and a religious cross on the nozzle projection, set on a ring base. Intact.

Provenance

Charles Ede Ltd, London, UK; acquired 1st June 1971, stock number 9750
Leo Jenkinson, Bolton, UK; acquired from the above January 1972
Ian M. Jenkinson, Milton Keynes, UK; by descent from the above

£ 200



42. Coptic embroidered linen textile of a horse and rider, 4th-6th century AD. Height: 13cm; width: 7cm.

Textile fragment depicting a man on horseback, his right arm raised, within a circular motif, a decorative border above and below, woven in umber linen with highlights in red and green. The lower section of decoration with some losses and discolouration and later conservation and consolidation.

Provenance

James R. Ogden and Sons, London, UK

David Fuller, Essex, UK; acquired from the above 26th November 1981

Private collection, Essex, UK; by descent from the above

Exhibited

Ogden and Sons, London, *Bucephalus and Friends*, 1981

Published

Country Life, 12th November 1981, illustrated

£ 750



43. Roman glass unguentarium, 1st-3rd century AD. Height: 5.9cm.

Thin-walled, translucent yellow glass bottle. Free-blown piriform body on a flat base, with a slender cylindrical neck rising into an everted uneven funnel-shaped rim that has been cracked off. A section at the base has broken and been re-affixed. Some minor surface accretions.

Provenance

Dr. Morkramer collection

Bernd Gackstätter, Frankfurt, Germany

Döring collection, Munich, Germany; acquired from the above in 2004

£ 650

44. Roman glass unguentarium, 1st century AD. Height: 8.7cm.

Free-blown in translucent, cobalt-blue glass. The piriform body has a slight pinch at the conjunction with the tall cylindrical neck, the lip out-turned and inward-folded, a pontil mark on the underside of the slightly flattened base. Intact, the surface with some slight iridescence.

Provenance

J. Mazard, France, The Bahamas, and USA; acquired 1980s

Comparanda

Compare Anastassios Antonaras, *Fire and Sand; Ancient Glass in the Princeton University Art Museum* (Princeton, 2012), p.220-221, nos.342-345

£ 900

45. Roman glass unguentarium, 2nd century AD. Height: 12.2cm.

Free-blown unguentarium in a pale blue transparent glass, almost colourless, with thin areas of iridescence on the surface, the lip outplayed and inward folded, the tall cylindrical neck leading to a bulbous body. Intact, a loose piece of glass inside the bottle which doesn't appear to come from this vessel.

Provenance

Asfar, *Catalogue XIV*, 24th October 1974, lot 290

Charles Ede Ltd, London, UK; acquired from the above, stock number 4272

Leo Jenkinson, Bolton, UK; acquired from the above October 1975

Ian M. Jenkinson, Milton Keynes, UK; by descent from the above

Published

Charles Ede Ltd, *Catalogue 101* (London, 1975), no.40

Comparanda

Compare F. Neuburg, *Ancient Glass* (1962), fig.57, bottom row

£ 380

46. Roman glass unguentarium, 1st-2nd century AD. Height: 17cm.

Free-blown in clear pale green glass. Squat ovoid body with large, slightly indented base, cylindrical neck, tubular lip everted, folded-in and flattened. A manufacturing fault has caused a line in the lip, intact.

Provenance

Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France

Comparanda

Compare Anastassios Antonaras, *Fire and Sand; Ancient Glass in the Princeton University Art Museum* (Princeton, 2012), no.355

£ 390

47. Roman glass twin-necked bottle, Eastern Mediterranean, c.3rd-4th century AD. Height: 8.9cm, diameter: 5.9cm.

Free-blown in translucent purple glass, a few areas showing the remains of large opaque white flecks on the surface. The spherical body has a wide neck pinched vertically to create two tubes, the lip a little out-turned then inward-folded. A break to the body repaired, with a small lacuna restored.

This is a rare form, for which we have been unable to find another example. The more common variant has two separately blown vessels fused together, so that both the body and the neck are separated by a wall. The technique used in this example is also unusual, where a globule of molten glass was rolled in flecks of a secondary colour, here white. It was marvered then blown, leaving patches of the secondary colour speckled over the surface.

Provenance

Private collection of K.A., Paris, France; acquired 1980s

Comparanda

For an example of the two vases fused together compare V. Arveiller-Dulong and M-D Nenna, *Les Verres Antiques du Musée du Louvre, Vol.II* (Paris, 2005), no.61

£ 1,200



48. Roman opaque glass patella cup, 1st century AD. Height: 3.1cm, diameter: 6.3cm.

Free-blown in opaque white glass. Fire-polished, rounded everted rim with a folded tubular flange creating a wide collar, the lower body convex and narrowing to the solid, pushed-in base ring. A small hole filled, some wear to the surface.

Provenance

Jack Weprin (1930-1996) and Jane Weprin (1936-2021), New York, USA; acquired by 1991, thence by descent

Comparanda

Compare Anastassios Antonaras, *Fire and Sand: Ancient Glass in the Princeton University Art Museum* (Princeton, 2012), pp.109-110, nos.137-140

£ 1,850

49. Roman glass date flask, Sidon mid 1st-early 2nd century AD. Height: 7.9cm.

Mould-blown in clear, pale purple glass in a two-part mould. The body resembling the rippled skin of a date, the short cylindrical neck with an out-turned and inward-folded mouth. Intact.

It is unusual to find a date flask in this colour.

Provenance

Dr R.M. Lawrence, Los Angeles, California, USA; acquired 1964-1986

Private collection, California, USA; by descent from their parents

Comparanda

For the type compare C. Isings, *Roman Glass from Dated Finds* (Groningen/Djakarta, 1957), form 78b

£ 2,200

50. Roman hexagonal glass bottle, Sidon, mid-late 1st century AD. Height: 7.6cm.

Mould-blown in opaque, pale blue glass. The body was blown in a tripartite mould, rising from a low disc base with gadrooning above, each of the six sides take the form of a vertical panel, together forming an arcade, each arch containing a different bird perched on an unidentifiable object, a cylindrical neck with everted lip rises from a sloping shoulder on which are palmettes with in-turned leaves alternating with triangular leaves, rounded protrusions between the gables, the base moulded with concentric circles. Intact. *This glass is of the 'Sidonian' type, likely all made in Sidon, Syria, and dating to the 1st-2nd century AD. They were blown into a two- or three-part mould and the seams formed are almost always visible.*

Provenance

Summa Galleries Inc., New York, USA, 1981

Private collection, New York City, USA

Comparanda

For the mould compare Yael Israeli, *Ancient Glass in the Israel Museum; the Eliahu Dobkin Collection and Other Gifts* (Jerusalem, 2003), nos.138 and 139, and for the colour compare *ibid.* no.140

£ 4,800



51. Roman miniature glass jug pendant, c.4th century AD. Height: 3cm.

Opaque black glass pendant in the form of a miniature jug. This rod-formed bead is set atop a disc-shaped foot, the body is decorated with a continuous zigzag pattern in opaque turquoise glass beneath a single straight band. The arching handle is drawn from the rim and folded onto the body. A small chip to the base and a couple of tiny chips to the lip.

Provenance

Ernst Kofler-Truniger (1903-1990) and Marthe Kofler-Truniger (1918-1999), Lucerne, Switzerland
Private collection; acquired 6th December 1985

Exhibited

Kunstmuseum Luzern, Switzerland '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, UK, *Ancient Glass, Formerly the Kofler-Truniger Collection*, 5th-6th March 1985, no.204

Comparanda

Compare D. Whitehouse, *Roman Glass in the Corning Museum of Glass Vol.III* (New York, 2003) p.50, no.966

£ 480

53. Roman miniature glass jug pendant, c.4th century AD. Height: 3.3cm.

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 white trailing. The body is biconical with a cylindrical neck, rounded rim and pad base. Intact.

Provenance

Ernst Kofler-Truniger (1903-1990) and Marthe Kofler-Truniger (1918-1999), Lucerne, Switzerland
Private collection; acquired from the above sale

Exhibited

Kunstmuseum Luzern, Switzerland, '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, UK, *Ancient Glass, Formerly the Kofler-Truniger Collection*, 5th-6th March 1985, no.204

£ 300

54. Roman miniature glass jug pendant, c.4th century AD. Height: 2.2cm.

Opaque black glass pendant in the form of a miniature jug. The body of this rod-formed bead is decorated with a continuous zigzag pattern in opaque red glass. The handle is drawn from the rim and folded onto the body. The foot broken away.

Provenance

Ernst Kofler-Truniger (1903-1990) and Marthe Kofler-Truniger (1918-1999), Lucerne, Switzerland
Private collection; acquired 6th December 1985

Exhibited

Kunstmuseum Luzern, Switzerland, '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, UK, *Ancient Glass, Formerly the Kofler-Truniger Collection*, 5th-6th March 1985, no.204

Comparanda

Compare D. Whitehouse, *Roman Glass in the Corning Museum of Glass Vol.III* (New York, 2003) p.50, no.966

£ 190



55. Egyptian faience, glass and gold leaf bead necklace, Late Dynastic Period-Roman Period, c.7th century BC-2nd century AD. Length: 58cm.

Composed of tubular and irregularly shaped faience beads, and small glass beads of dark blue and clear glass with gold. Restrung and with a gold hook and eye fastening.

Provenance

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

£ 900

56. Egyptian faience bead necklace, New Kingdom-Late Dynastic Period, c.1550-300 BC. Length: 43cm.

Composed of cobalt blue, green and yellow faience disc-shaped beads, interspersed with flat-backed beads of a seated baboon in profile, representing the god Thoth, a pendant in the centre. Restrung and with a modern 18ct hook and eye fastening.

Provenance

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

£ 1,800

57. Egyptian faience shabti, Late Dynastic Period, 27th Dynasty, c.525-404 BC. Height: 7.5cm.

Egyptian shabti mould made in blue-turquoise faience, with a single vertical column of hieroglyphic text running the length of the mummiform body from beneath the crossed hands to the top of the ankles. A crook, flail and seed bag held in the crossed hands, he wears a tripartite wig and false beard. On an integral square base. Some discolouration to the glaze at the head and feet. Intact.

Provenance

The Old Drury, Antiquities and Tribal Art, 187 Drury Lane, London, UK
Mrs. K.D., Plymouth, UK; acquired from the above 20th August 1980

£ 780

58. Egyptian blue and white glass strip, New Kingdom, 18th-20th Dynasty, c.1550-1069 BC. Length: 8.9cm.

Cast in turquoise blue glass on one side and opaque white glass on the other. The cane is thin with slightly rounded edges and is very slightly curved. Recomposed from two pieces.

Provenance

Exported from Egypt before 1937

Joseph Altounian (1890-1954)

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.

Comparanda

Compare a group of glass rods from Amarna in Rita E. Freed, Yvonne J. Markowitz and Sue H. D'Auria (eds), *Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamun* (London, 1999), p.266, no.215

£ 120



59
60
61 62
63

59. Egyptian lapis lazuli and gold bead necklace, a variety of dates for the different beads, from Early-Late Dynastic Period, c.2600-332 BC. Length of chain: 40.5cm, height of Neith: 3.3cm.

A restrung necklace composed of lapis lazuli beads and amulets interspersed with gold beads, at the centre is a carved amulet of the crowned goddess Neith. The chain is modern and of 18ct gold.

Lapis lazuli is not indigenous to Egypt, so was imported from northeast Afghanistan from the Predynastic period onwards, but in largest quantities during the Middle and New Kingdoms. The Egyptians believed that the stone had magical powers, which made it a popular material for amulets.

Neith was a hunter and a warrior, the mother of the crocodile god Sobek, and an aid to man in his struggle against his enemies. Though she was invoked early on, her worship was in decline in the Middle and New Kingdoms, and it wasn't until the 26th Dynasty and the establishment of the capital at Sais that we see her cult surge to prominence and the majority of her statues being made.

Provenance

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950

Elsa McLellan, UK; by descent from the above

Private collection, London, UK; by descent from the above

Comparanda

For the amulet of Neith dated to the Late Dynastic Period see Carol Andrews, *Amulets of Ancient Egypt* (London, 1994), no.20f. For another lozenge shaped bead dated to the Early Dynastic Period, see an example at the British Museum, registration number 1928,1010.103. For the gold beads see Carol Andrews, *Ancient Egyptian Jewellery* (London, 1990), no.133

£ 2,800

60. Roman gold ring, 2nd-3rd century AD. UK ring size: E 1/2.

Made from hammered sheet gold, the centre with a plain oval. Intact.

Provenance

R.S.L. collection, London, UK; acquired prior to 2000

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Comparanda

Compare an example with a leaf engraving, Galerie Nefer, *Ancient Jewellery from the Classical World*: Exhibition Catalogue (Spring 1995), no.107

£ 450

61. Roman gold ring with garnet, c.2nd-3rd century AD. UK ring size: E 1/4.

Small gold band of slight C-shaped cross section, a cabochon garnet set into the bezel. Intact.

Provenance

R.S.L. collection, London, UK; acquired prior to 2000

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Comparanda

Compare an example with an intaglio, P. Davidson & A. Oliver Jr, *Ancient Greek and Roman Gold Jewelry in the Brooklyn Museum* (Brooklyn, 1984), no.221

£ 950

62. Roman gold ring with garnet, c.1st century BC-1st century AD. UK ring size: C.

Hammered gold ring, the hoop widening towards the inset cabochon garnet. Intact.

Provenance

R.S.L. collection, London, UK; acquired prior to 2000

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

Comparanda

Compare Taisei Gallery, *Gold & Silver Auction Part II: Ancient to Renaissance* held at The Waldorf-Astoria, New York, USA, 5th November 1992, p.181, no.217

£ 950

63. Egyptian faience ring, New Kingdom, 18th Dynasty, c.1550–1295 BC. UK ring size: K 1/2, total height: 2.4cm.

Bright blue faience ring, the bezel decorated with the hieroglyphs nefer-ka-ra neb-t. 'Neferkara' can be translated as "beautiful soul of Ra". Intact.

Provenance

Hawthorne Collection, California, USA

Ancient Works of Art, New York, USA, prior to 1980

Carl Tautenhahn (1924-2008), Houston, USA

Private collection, New England, USA; acquired from the above, 5th November 1980

Comparanda

Compare an example at the Walters Art Gallery, Baltimore, USA, accession number 42.386

£ 1,600



64. Roman glass fragment pendant, c.1st century BC/AD. Height of glass fragment: 1.9cm, height of pendant: 2.3cm, length of chain: 46cm

Fragment from a green and opaque yellow millefiori mosaic glass bowl, in a modern 18ct gold setting with suspension loop, and a modern 18ct chain.

Provenance

Once part of a Grand Tour collection of the 19th century, probably acquired in Rome, Italy

Christie's, London, 22nd October 1997, lot 4 (part)

£ 1,800

65. Roman glass fragment pendant, c.1st century BC/AD. Height of glass fragment: 2cm, height of pendant: 2.1cm, length of chain: 53cm

Fragment of deep translucent purple and opaque white glass, in a modern 18ct gold setting with suspension loop, and a modern 18ct chain.

Provenance

Once part of a Grand Tour collection of the 19th century, probably acquired in Rome, Italy

Christie's, London, 22nd October 1997, lot 4 (part)

Comparanda

Compare an example in the Metropolitan Museum of Art, New York, USA, object number 91.1.1670

£ 1,800

66. Roman glass fragment pendant, c. late 1st century BC-early 1st century AD. Height of glass fragment: 3cm, height of pendant: 3.4cm, length of chain: 45cm

Fragment from a piece of millefiori glass in translucent green and opaque yellow and red, in a modern 18ct setting with suspension loop, and a modern 18ct chain.

Provenance

Once part of a Grand Tour collection of the 19th century, probably acquired in Rome, Italy

Christie's, London, 22nd October 1997, lot 4 (part)

Comparanda

Compare an example at the Metropolitan Museum of Art, New York, USA, object number 17.194.396.24

£ 1,800



67. Roman gold chain necklace with pendant, c.3rd-4th century AD. Length of chain: 35cm.

Chain of figure of 8 loop-in-loop terminating a raised circular boss with central nipple and S-hook clasp, with an openwork circular pendant, the centre of which is inset with clear glass or rock crystal on one side, missing on the other. Intact.

Provenance

R.S.L. collection, London, UK; acquired prior to 2000

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

£ 5,000

68. Roman gold decorated hoop earrings , c.2nd century AD. Drop excluding modern hooks: 4cm, diameter: 2.8cm.

Penannular hoops formed of hollow sheet gold, a seam running the length of each, ornamented with bands of twisted gold wire, the flat ends with a hinge pinned to the arching earwire. Modern S-hooks, one earring with a modern metal wire attaching the original hook to the hoop.

Provenance

R.S.L. collection, London, UK; acquired prior to 2000

Accompanied by letters from the relevant Greek and Italian authorities renouncing any current or future claim over this piece.

£ 2,500



69. Roman gold hoop earrings, c.1st-3rd century AD. Diameter: 1.9cm.

Hollow hoop earrings with a seam along the inner curve, the ends tapering to irregularly round wires, the two ends hook into one another with a loop, the wire then twisting back on itself. Modern S-hooks.

Provenance

Private collection, France

Comparanda

Compare Patricia F. Davidson and Andrew Oliver Jr, *Ancient Greek and Roman Gold Jewelry* (Brooklyn, 1984), p.134, no.183

£ 800

70. Egyptian red jasper poppy seed head bead pendant, Middle Kingdom-New Kingdom, c.2055-1069 BC.

Height of amulet: 1.7cm, total chain length: 46cm

Amuletic bead in the form of a poppy seed head, carved from red jasper. The chain and hook are of modern 18ct gold.

Amulets shaped like poppies or cornflowers were commonly linked to healing, pain relief, and death. These floral symbols were also connected to the Egyptian god Osiris, who presided over agriculture, death, and the afterlife. Both flowers were widespread throughout Egypt, particularly along the Nile. Poppies, in particular, were also seen as symbols of rebirth and resilience, reflecting the plant's robust and enduring nature.

Provenance

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950

Elsa McLellan, UK; by descent from the above

Private collection, London, UK; by descent from the above

Comparanda

Compare an example in the Metropolitan Museum of Art, New York, Accession Number: 22.1.1294

£ 650

71. Roman gold hoop earrings, 1st-3rd century AD. Maximum diameter: 2cm, minimum diameter: 1.5cm.

Hollow hoop earrings with a seam along the inner curve, the ends tapering into irregularly round wires, the two ends hook into one another with a loop, one ends then twisting back on itself. Modern S-hooks.

Provenance

Private collection, Germany; acquired 19th century

Ms K. Messner, Munich, Germany; by descent from the above

Comparanda

Compare Patricia F. Davidson and Andrew Oliver Jr, *Ancient Greek and Roman Gold Jewelry* (Brooklyn, 1984), p.134, no.183

£ 900



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