

C H A R L E S   E D E



# C H A R L E S   E D E

Digital Catalogue 1  
October 2020

# INTRODUCTION

Welcome to our first digital catalogue. We hope you find it enjoyable and enticing.

By clicking on any of these captions you will be taken straight to their images, or you can scroll through the pdf from page to page.

For this edition we have included a short section on ancient glass, from Egypt's New Kingdom, through the Roman world, to Anglo-Saxon times. Amongst other pieces we feature an intact Cycladic figure, an imposing Cypriot amphora, wearable jewellery, various Egyptian stone vessels, shabti figures, Roman sculptures and inscriptions, as well as a marvellous European bronze sword blade, found in Norfolk.

Throughout the catalogue you will see interior shots showing how easy (and pleasurable) it is to live with ancient art.

Descriptions are in the back of the catalogue but should you require more information, please email, telephone or visit us at the gallery either in person or via a video call.

Best wishes,

**Charis and Martin**

Egyptian glass vessel fragments	▶	p.5	Egyptian wood statuette of a baboon	▶	p.28
Roman glass pillar-moulded bowl	▶	p.6	Egyptian bronze Horus-headed harpoon	▶	p.29
Three Roman blue glass unguentaria	▶	p.8	Villanovan impasto ware vessel	▶	p.30
Roman glass bowl	▶	p.10	Large Cypriot Bichrome ware amphora	▶	p.31
Roman glass amphoriskos	▶	p.12	Cypriot Bichrome ware amphora	▶	p.33
Roman glass beaker	▶	p.13	Greek terracotta red-figure hydria	▶	p.35
Roman glass chalice	▶	p.14	Byzantine gold earrings	▶	p.36
Roman glass tankard	▶	p.15	Roman gold and garnet ring	▶	p.37
Roman glass jug	▶	p.17	Piravend bronze horned male figure	▶	p.38
Anglo-Saxon glass beaker	▶	p.18	Sumerian cuneiform tablet	▶	p.39
Cycladic marble female figure	▶	p.20	Roman marble column finial	▶	p.40
Egyptian terracotta black-top vase	▶	p.21	Roman bronze sculpture of a snake wrapped around a tree	▶	p.42
Egyptian serpentine cosmetic jar	▶	p.22	Roman marble inscription	▶	p.43
Egyptian calcite cosmetic jar	▶	p.22	Large Roman marble inscription	▶	p.45
Egyptian sandstone shabti head for Akhenaten	▶	p.23	Roman bronze statuette of Fortuna with inlaid silver eyes	▶	p.46
Egyptian faience shabti for Hor	▶	p.24	Roman marble bust of Hermarchus	▶	p.47
Egyptian faience shabti for Iahmes	▶	p.25	European bronze sword blade	▶	p.49
Egyptian glazed steatite hedgehog scaraboid	▶	p.27	Byzantine bronze, lead and iron bolt	▶	p.50

## IMAGES



# GLASS

Glass first appears in archaeological finds dating to the mid 4th millennium BC. The earliest surviving vessels were produced through a method known as core-form, whereby molten glass, formed from heated sand, was wrapped around an organic core (such as mud or clay) and held on a metal rod. During the Egyptian New Kingdom in the mid 2nd millennium BC, this technique was greatly refined, resulting in intensely-coloured glass vessels in a variety of simple, elegant forms.

In the Hellenistic period, glass came to be cast in moulds, which allowed for a larger production quantity and greater variety of form.

In the 1st century BC, the methods of glass production underwent a revolutionary change. It was discovered that by greatly increasing the temperature of the furnaces the molten mixture became viscous enough to blow. This led to the production of both free-blown and mould-blown vessels, the latter taking on a vast variety of forms, often with raised decoration in complex designs.



Egyptian core-form glass vessel fragments  
New Kingdom, 18th Dynasty, c.1550-1295  
and Roman Period, c.1st century AD  
Fragments range in length from 1.3-4.4cm





Roman cast-glass pillar-moulded bowl  
1st century BC-1st century AD  
Height 5cm, diameter 14.7cm









Three Roman free-blown glass unguentaria  
c.1st century AD  
Various heights, 8.6-8.9cm









Roman blown-glass bowl  
c.late 2nd-3rd century AD  
Height 6.5cm, diameter 21cm





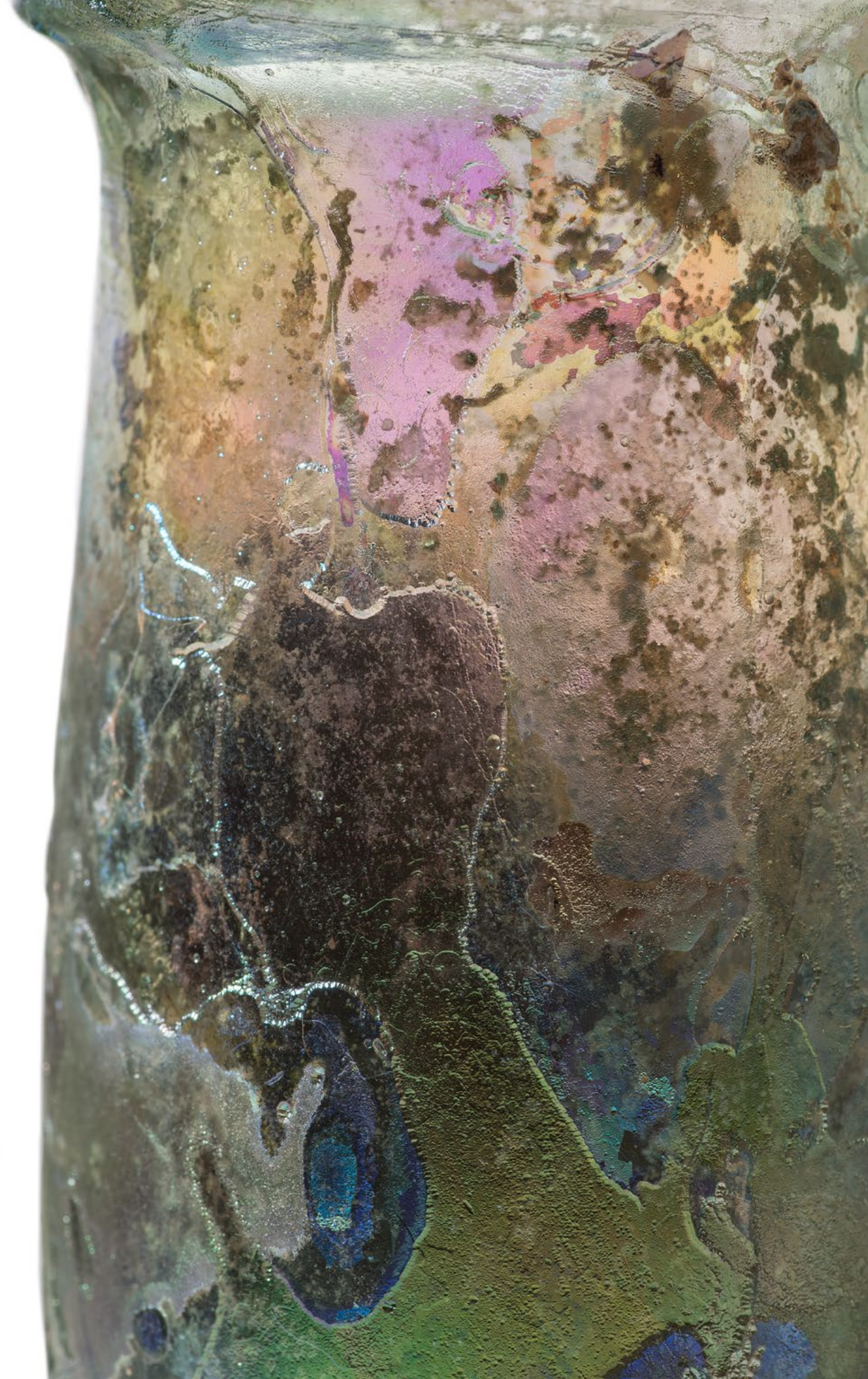


Roman mould-blown glass amphoriskos with applied handles  
Syro-Palestinian, second half of the 1st century AD  
Height 7.8cm





Roman blown-glass beaker  
c.3rd century AD  
Height 7.9cm





Roman blown-glass chalice  
c.5th century AD  
Height 8.2cm



Roman blown-glass tankard with applied handle  
3rd-4th century AD  
Height 16,5cm









Roman blown-glass jug with applied handle  
3rd-4th century AD  
Height 20,5cm



Anglo-Saxon blown-glass globular beaker  
6th-7th century AD  
Height 11.7cm









Cycladic marble female figure  
Early Spedos, c.2600 BC, attributed to the Bent Sculptor  
Height 15.9cm



Egyptian terracotta black-top vase  
Predynastic Period, Naqada I, c.4000-3500 BC  
Height 12.4cm



Egyptian serpentine cosmetic jar  
Middle Kingdom, 11th-12th Dynasty, c.2055-1795 BC  
Height 5.5cm



Egyptian calcite cosmetic jar  
Middle Kingdom, 11th-12th Dynasty, c.2055-1795 BC  
Height 4.1cm



Egyptian sandstone shabti head for Akhenaten  
New Kingdom, 18th Dynasty, Amarna Period, c.1352-1336 BC  
Height 5.3cm





Egyptian faience shabti for Hor  
Late Dynastic Period, 26th Dynasty, c.664-600 BC  
Height 18.8cm



Egyptian faience shabti for Iahmes  
Late Dynastic Period, 30th Dynasty c.380-343 BC  
Height 18.8cm









Egyptian glazed steatite hedgehog scaraboid  
Late Dynastic Period, 25th-26th Dynasty, c.747-525 BC  
Length 3.2cm





Egyptian wood statuette of a baboon  
Late Dynastic Period, 25th-31st Dynasty, c.747-332 BC  
Height 10cm



Egyptian bronze Horus-headed harpoon  
Late Dynastic Period, 26th-31st Dynasty, c.664-332 BC  
Height 11.7cm





Villanovan impasto ware vessel  
Central Italy, Etruria, late 8th-early 7th century  
Height 20.8cm









Sizeable Cypriot terracotta Bichrome ware amphora  
Cypro-Archaic, c.8th-7th century BC  
Height 66,5cm



Cypriot terracotta Bichrome ware amphora  
Cypro-Archaic, c.750-600 BC  
Height 24.8cm









Greek terracotta red-figure hydria  
c.4th century BC  
Height 27cm





Byzantine gold earrings  
c.4th-6th century AD  
Length 4.4cm



Roman gold ring with garnet cabochon  
3rd century AD  
UK ring size O, internal diameter 1.7cm





Piravend bronze horned male figure  
Iran, Luristan region, c.1000-750 BC  
Height 5.3cm



Sumerian cuneiform tablet  
Third Dynasty of Ur, 25th year of the reign of Shulgi,  
c.2070 BC  
Dimensions 3x2.8cm









Roman column finial  
1st-2nd century AD  
Height 28cm, width 22cm, depth 11cm





Roman bronze Chthonic sculpture  
1st century BC-2nd century AD  
Height 14.7cm



Roman marble inscription for Antonia's husband  
2nd-3rd century AD  
Height 10.5cm, width 19.8cm







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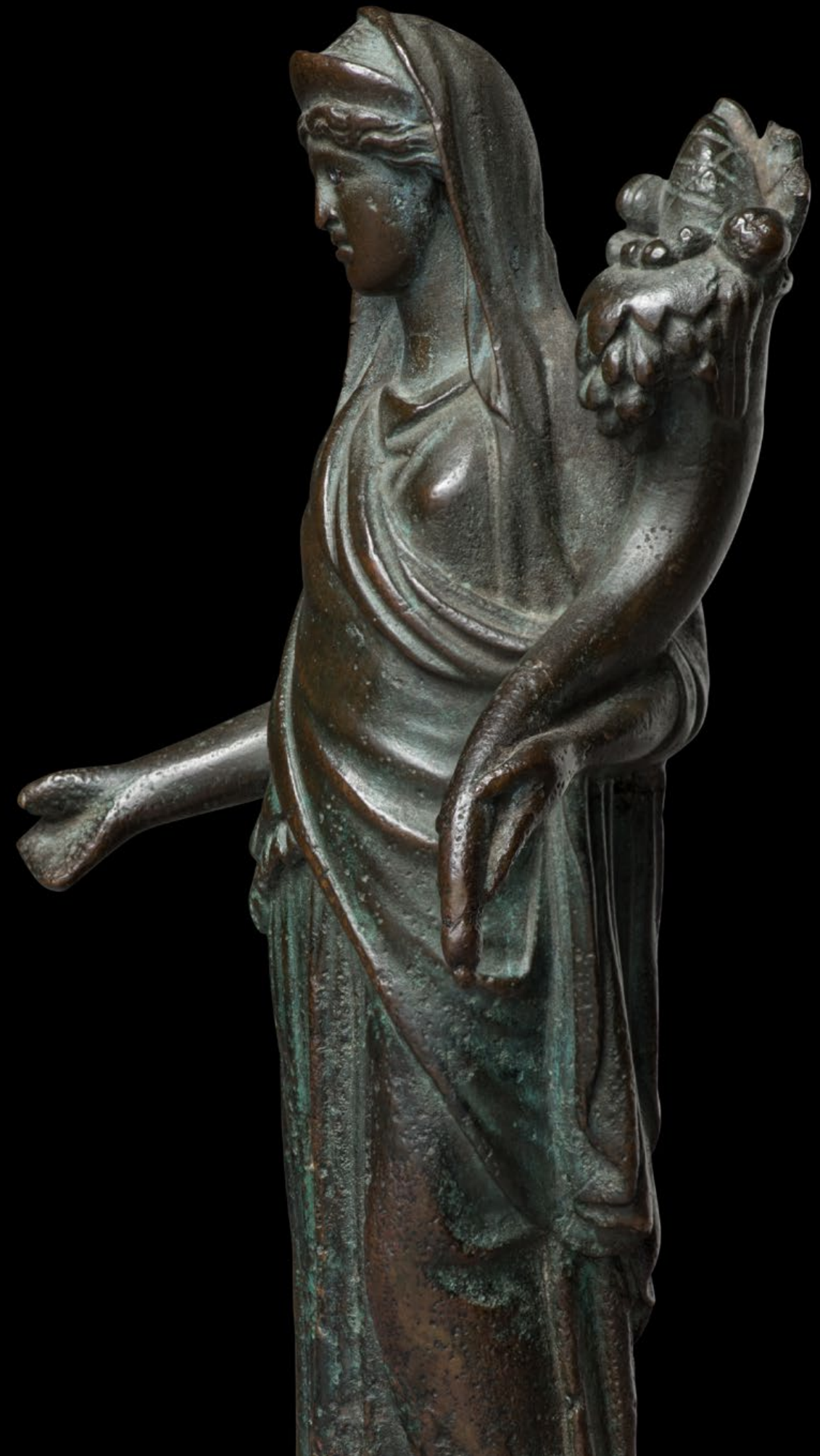


Large Roman marble inscription  
1st-2nd century AD  
Height 51.5cm, length 88cm



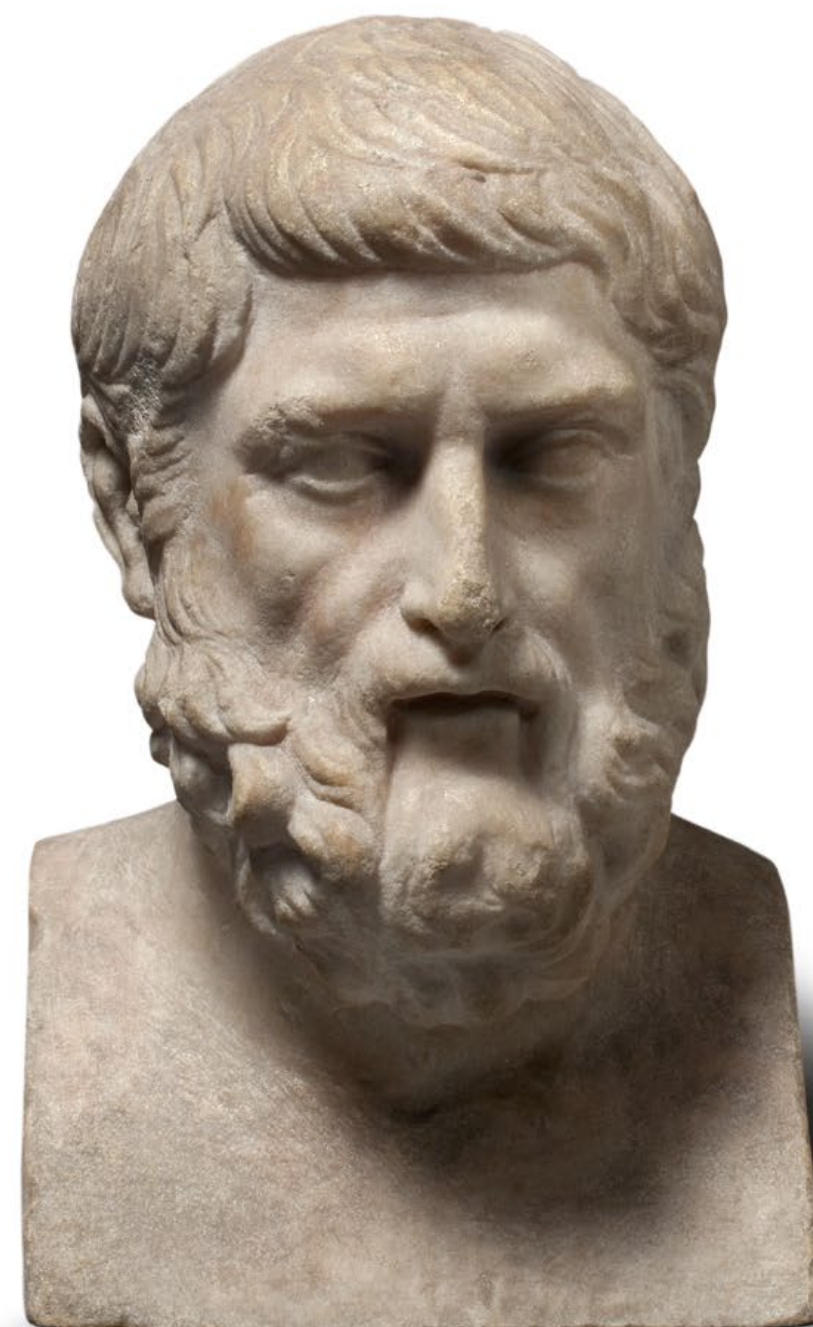
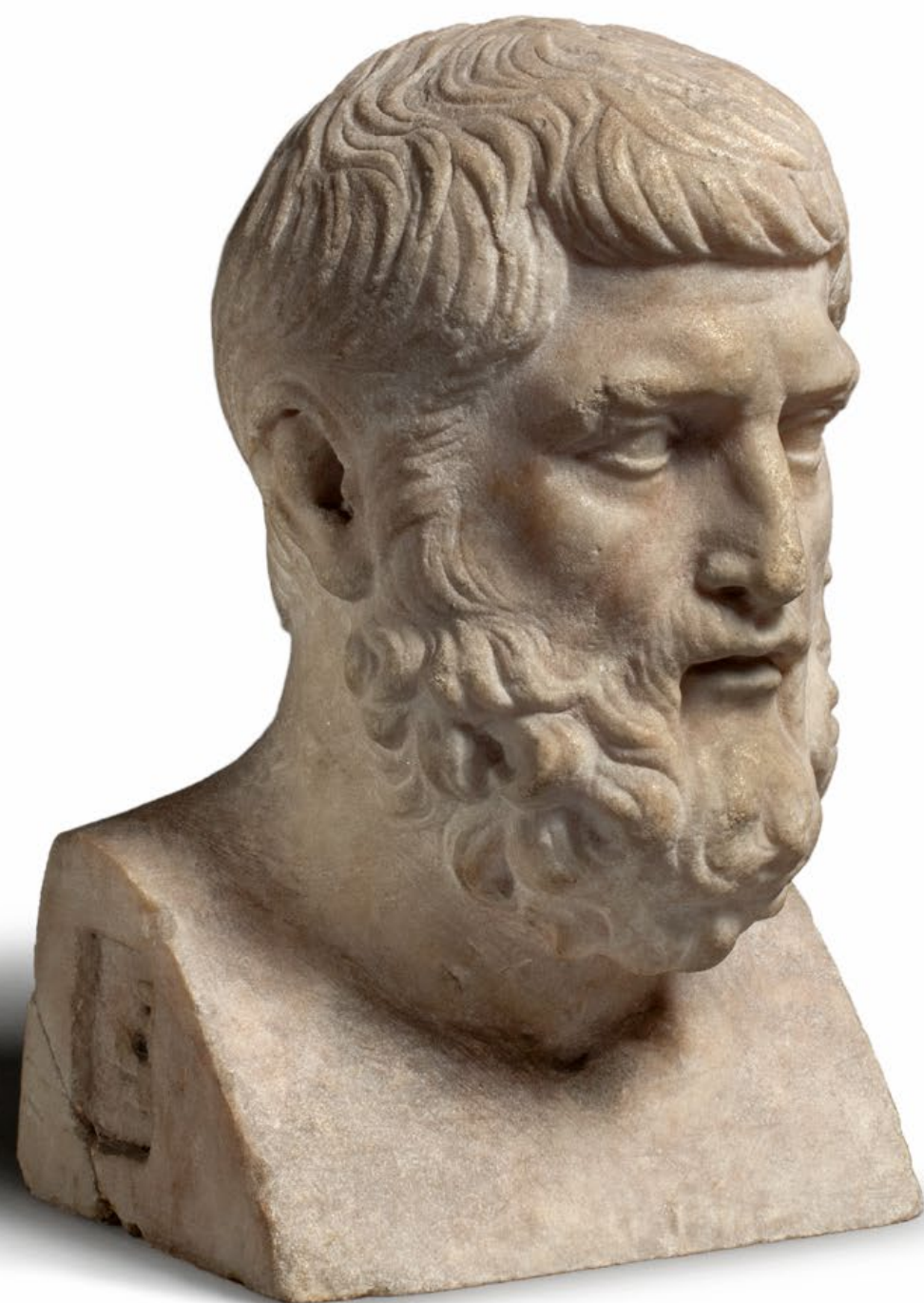


Roman bronze statuette of Fortuna with inlaid silver eyes  
1st-2nd century AD  
Height 13.4cm





Roman bust of Hermarchus  
2nd century AD  
Height 22.7cm, width 14cm









European bronze sword blade  
Bronze Age, c.12th-8th century BC, found in Norfolk  
Length 47.5cm



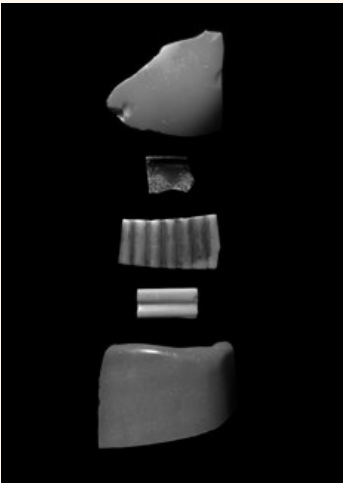


Byzantine bronze, lead and iron bolt  
5th-6th century AD  
Length 30cm



## DETAILS







**Egyptian vessel fragments**  
**New Kingdom, 18th Dynasty, c.1550-1295 BC,**  
**and Roman Period, c.1st century AD**  
**Glass**  
**Fragments range in length from 1.3-4.4cm**

**Provenance**  
Collection Mr M.G. (d. late 1990s), France; acquired  
Cairo 1960s

**Description**  
Fragments from four different core-form vessels in varying shades of blue, two with a smooth exterior, two with vertical ribs. One fragment from the Roman period, blown in bright blue translucent glass, with smooth walls and a thin lip along one edge.

 Back to object  
 Back to index





**Roman amber-coloured pillar-moulded bowl**  
**1st century BC-1st century AD**  
**Glass**  
**Height 5cm, diameter 14.7cm**

**Provenance**  
Private collection, France

**Literature**  
Compare Nina Kunina, *Ancient Glass in the Hermitage collection* (St. Petersburg, 1997), fig.54

**Description**  
Cast in amber glass, wheel-cut lines on the exterior beneath the gently flaring rim, the upper wall polished, a ridge above the crisply moulded vertical ribs. The interior is smooth, the floor decorated with wheel-cut concentric circles. Intact, some light iridescence to the interior, an annealing floor to one rib.

 Back to object  
 Back to index



**Three Roman clear blue unguentaria**  
**c.1st century AD**  
**Glass**  
**Various heights, 8.6-8.9cm**

**Provenance**

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

**Literature**

Compare Anastassios Antonaras, *Fire and Sand; Ancient Glass in the Princeton University Art Museum* (Princeton, 2012) p.220-221, nos.343-345

**Description**

Free-blown in varying intensities of cobalt blue. Each with a tall cylindrical neck and everted lip, two with a slight constriction where the neck meets the piriform body. Intact, with some iridescence.



Back to object



Back to index



**Roman bowl**  
**c.late 2st-3rd century AD**  
**Glass**  
**Height 6.5cm, diameter 21cm**

**Provenance**

Carla Chehab, Lebanon  
Private collection, UK; acquired from the above prior to 1980, thence by descent

**Literature**

Compare Anastassios Antonaras, *Fire and Sand; Ancient Glass in the Princeton University Art Museum* (Princeton, 2012) p.104, no.126

**Description**

Free-blown in a clear light green glass, with very thin walls. The tubular rim is folded outwards, flaring, the deep bowl curves towards the raised ring base. Intact.



Back to object



Back to index





**Roman Sidonian amphoriskos**  
**Syro-Palestinian, second half of the 1st century AD**  
**Glass**  
**Height 7.8cm**

**Provenance**

Kaufmann's Antiques, Tel Aviv, Israel  
Private collection, USA; acquired from the above, 20th  
March 1972

**Literature**

Véronique Arveiller-Dulong and Marie-Dominique  
Nenna, *Les Verres Antiques du Musée du Louvre* (Paris,  
2005), p.222, no.647

**Description**

The translucent, deep cobalt blue glass was blown into a  
mould of two sections. The wall is decorated with three  
continuous friezes, the central is a band of tendril scrolls  
framed by pairs of narrow borders above and below. The  
upper and lower friezes composed of long, vertical tongues.  
Drawn handles, one of clear glass and one opaque pale  
blue, reach from the top of the shoulder towards the top  
of the cylindrical neck, the lip out-splayed and in-folded.  
Bulbous body, the walls sloping sharply towards the flat  
base. The glass with many air-bubbles. Intact.



Back to object



Back to index



**Roman beaker**  
**3rd century AD**  
**Glass**  
**Height 7.9cm**

**Provenance**

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

**Literature**

A simple form but difficult to find an exact parallel, for  
an example with a slightly wider base compare John  
W. Hayes, *Roman and Pre-Roman Glass in the Royal  
Ontario Museum* (Toronto, 1975), p.121, pl.210, no.475,  
dated late 3rd-first half of the 4th century AD

**Description**

Free-blown in a clear turquoise-blue glass, the straight-  
sided beaker has a slight indent below the small, flared rim.  
Intact, the surface with an attractive, mottled iridescence.



Back to object



Back to index



**Roman chalice**  
**c.5th century AD**  
**Glass**  
**Height 8.2cm**

**Provenance**

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

**Literature**

John W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum* (Toronto, 1975), p.212, pl.26, no.408 and pl.24, no.383

**Description**

Blown in clear blue glass, the top of the slightly flaring cup twisted during manufacture to produce fine diagonal striations, set on a short, thin stem, the wide foot with a tubular outer edge. Intact, the surface in particularly good condition.



[Back to object](#)



[Back to index](#)



**Roman tankard**  
**3rd-4th century AD**  
**Glass**  
**Height 16.5cm**

**Provenance**

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

**Literature**

An old note in his hand reads 'Carafe á large embacchuse cuffelée [?] prochous (Arctonkisa) Roman II 3e4e ciecle'

**Description**

For an example but with an applied foot compare *Pompeji Wiederentdeckt* (Rome, 1993), pp.201-202, no.III



[Back to object](#)



[Back to index](#)





**Roman jug**  
**3rd-4th century AD**  
**Glass**  
**Height 21cm**

**Provenance**

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

**Literature**

N. Kunina, *Ancient Glass in the Hermitage Collection* (St. Petersburg, 1997), p.136, fig.103, cat.175

**Description**

Roman near-colourless glass jug, piriform in shape, the body decorated with moulded ribbing, corkscrew twisted during blowing. Bands of trail below the lip and on the neck. The wide, acute angled, ribbed strap handle applied at the shoulder and drawn upwards to the lip, finished with a thumb rest. Intact, some slight incrustation.



[Back to object](#)



[Back to index](#)



**Anglo-Saxon globular beaker**  
**6th-7th century AD**  
**Glass**  
**Height 11.7cm**

**Provenance**

Private collection, London, UK; acquired Sotheby's, London, UK, 1960s-1970s, thence by descent

**Literature**

For related forms see Sonja Marzinzik (ed.), *Catalogue of Anglo-Saxon Glass in the British Museum* (London, 2008), fig.22/121, fig.23/125, fig.27/154, fig.28/160 and for the colour *ibid.*, p.138, cat.no.78-79

**Description**

Mould-blown in olive-green glass with many small air bubbles, the bulbous body has fine spiral ribbing, a flaring mouth, thickened rim slightly everted and inward folded, trail around neck, indented base with pontil mark. Intact, some encrustation and light staining around the spiral trailing, some small areas of trailing now missing.

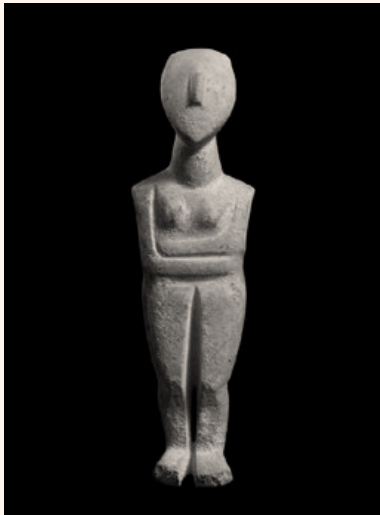
*This is a relatively tall example.*



[Back to object](#)



[Back to index](#)



Back to object



Back to index

**Cycladic female figure**  
**Early Spedos, c.2600 BC, attributed to the Bent Sculptor**  
**Marble**  
**Height 15.9cm**

#### Provenance

Piet and Ida Sanders, the Netherlands; acquired 1962, thence by descent  
Private collection, London, UK; acquired 2015, thence by descent

#### Literature

Compare P. Getz-Gentle, *Personal Styles in Early Cycladic Sculpture* (Madison, 2001), p.70, pl.58-59

#### Description

The figure is depicted with her arms crossed, left over right, beneath shallow conical breasts, the left hand tapering off without definition, the right with fingers indicated; the elbows hide her waist. Her shield-shaped head with pointed chin and long triangular nose is tilted backwards, the uppermost edge flatted and set back. There is an elongated gap between the legs, which are bent at the knee, stretching from heels to thighs. The buttocks are indicated by a change in plane. Attributed to the Bent Sculptor (Getz-Gentle), and possibly from Naxos. Intact with an ochre encrustation, some minor chips, in particular to the feet, some scratches to the surface from modern cleaning.

*Examples of the Spedos type represent the pinnacle of prehistoric Cycladic sculpture. The majority of such figures have been excavated from necropoleis, and their function is extremely uncertain. Many have had their heads broken away, not always at the weakest point of the neck, possibly indicating that they were deliberately decapitated and perhaps acting as a substitute for sacrifice. Other scholars have looked to the emphasis on the female genitalia, specifically the protection of the womb by the arms, and believe that the idols represent the Great Mother, a goddess of fertility and procreation. Indeed, male examples are known but rare. The uncertainty over the purpose of these enigmatic figures adds to their mystery and allure.*



Back to object



Back to index

**Egyptian black-top vase**  
**Predynastic Period, Naqada I, c.400-3500 BC**  
**Terracotta**  
**Height 12.4cm**

#### Provenance

Maurice Bouvier, Alexandria, Egypt; exported to Switzerland 1959, thence by descent

*A note from the register of the collection says ‘Tano (?), Farchout, near Nag Hammadi’.*

*Tano was a dealer in Cairo, and Farchout, or Farshout, is in the Upper Nile, around 50km from Luxor. The note implies that Bouvier bought the piece from Tano, at that it was found in Farshout.*

#### Literature

Compare Sir W. M. Flinders Petrie, *Prehistoric Egypt, Corpus of Prehistoric Pottery and Palettes* (Warminster, 1974), pl.VII, 66a

#### Description

The skilfully made, ovoid body rises from a tiny flattened base, to the narrow upward flaring mouth. The surface is burnished red with a black top, which gives this type of ware its name. Intact, the surface in particularly good condition.





**Egyptian cosmetic jar**  
**Middle Kingdom, 11th-12th Dynasty, c.2055-1795 BC**  
**Serpentine**  
**Height 5.5cm**

#### Provenance

Albert Newall, Cape Town, South Africa; exported to the UK 1970s  
Peter 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 J. Vandier d'Abbadie, *Catalogue des Objets de Toilette Égyptiens* (Paris, 1972), pp.74-75, no.245 and Flinders Petrie, *The Funeral Furniture of Egypt with Stone and Metal Vases* (London, 1977), pl.XXX, 692

#### Description

The kohl pot is carved in one piece of black serpentine. The body has a carinated profile, narrow, short neck, a wide flat lip and a small kicked foot. The integral, square base has four rectangular legs and a stepped lip. A section of the lip restored.



Back to object



Back to index



**Egyptian cosmetic jar**  
**Middle Kingdom, 11th-12th Dynasty, c.2055-1795 BC**  
**Calcite**  
**Height 4.1cm**

#### Provenance

Maurice Bouvier, Alexandria, Egypt; exported to Switzerland 1959, thence by descent

#### Literature

Compare Charles Ede, *Collecting Antiquities* (London, 1976), p.46, no.128

#### Description

Cosmetic kohl pot carved from a banded cream-coloured calcite. The elegant form has a pronounced, sloping shoulder, a disc foot, and a broad, flattened rim. The foot with some minor chipping.

*The material is also often known as alabaster, and was used for the production of sculpture, vessels and implements throughout the Egyptian civilisation from the earliest times up to the Ptolemaic and Roman Periods.*



Back to object



Back to index



Back to object



Back to index

**Egyptian head of a shabti for Akhenaten**  
**New Kingdom, 18th Dynasty, Amarna Period**  
**c.1352-1336 BC**  
**Sandstone**  
**Height 5.3cm**

#### Provenance

Private collection, Norfolk, UK; inscribed on the back in ink: 'T.A' (possibly for Tel el-Amarna)  
Sir Sidney Nolan, OM, AC (1917–1992), Australia and London, UK  
Private collection, London, UK; acquired March 2012

*Nolan was a painter, illustrator, printmaker, set designer, and one of Australia's most significant modernist artists.*

#### Literature

Compare Cyril Aldred, *Akhenaten and Nefertiti* (London, 1973) no.169, for the wig type, and no.171 for a quartzite example

#### Publications

Geoffrey Thorndike Martin, *The Royal Tomb at El-Amarna: The Rock Tombs of El-Amarna, Part VII, vol.II, The Reliefs, Inscriptions, and Architecture* (London, 1989), pl.89, no.503

#### Description

Sandstone head from a shabti for the pharaoh Akhenaten, wearing a full wig with uraeus at the forehead. Faint traces remain of the black pigment used to highlight the eyes. Surface rubbed, but a fragment without restoration.

*The reign of Akhenaten saw pharaonic Egypt undergo the greatest religious and political changes in its existence. The king was a tyrant and a rebel, and brought about the world's first monotheistic religion, that which worshipped Aten, the sun disc. Indeed, born 'Amenhotep', after the death of his father Amenhotep III, he changed his name to Akhenaten, literally meaning 'beneficial to Aten'. His wife Nefertiti is perhaps the most famous Egyptian Queen, second only to Cleopatra. Her name, can be translated as 'a beautiful woman has come'. They had several children together, including a son, later known to us as Tutankhamun.*

*The shabtis of Akhenaten show him wearing differing crowns and are notable for the use of a wide variety of materials. They survive only in fragmentary form as they were deliberately broken in antiquity, presumably soon after his death, when all trace of the late pharaoh and his cult of the Aten was violently destroyed.*



Back to object



Back to index

**Egyptian shabti for Hor**  
**Late Dynastic Period, 26th Dynasty**  
**c.664-600 BC**  
**Faience**  
**Height 18.8cm**

#### Provenance

Private collection, Argyll, UK; acquired early 20th century, thence by descent

#### Description

The mummiform figure wears a striated wig and braided beard, the cosmetic lines and facial features finely detailed. Arms crossed at the chest, the hands protruding through the wrappings and holding a pick, hoe and seed bag. Nine horizontal bands of hieroglyphic inscription across the lower body in which Hor is described as being 'born to Herib'. Dorsal pillar uninscribed. Some dark mottling, a few firing faults to the glaze adjacent to the left calf, light encrustation to the face, a chip to the back right corner of the base, otherwise intact.

*The word 'shabti' literally translates as 'answerer'. When the deceased were called upon in the afterlife to perform tasks for Osiris, Lord of the Underworld, their shabtis would fulfil the request, hence the need for the agricultural implement. The hieroglyphic text incised into the ushabti's body, is generally known as 'spell 6' from the Book of the Dead. By the Late Dynastic Period the elite were buried with several hundred of these figures, often one for each day of the year.*







**Egyptian statuette of a baboon**  
**Late Dynastic Period, 25th-31st Dynasty, c.747-332 BC**  
**Wood**  
**Height 10cm**

**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  
Private collection, Rome, Italy; acquired 2012



**Literature**

Ancient sculpture in wood is comparatively rare, for examples of Thoth as a baboon, compare Maria Morgensen, *La Glyptothèque Ny Carlsberg; La Collection Égyptienne* (Copenhagen, 1930), pl.LVI, nos.420-422, pp.58-59

**Description**

A manifestation of the god Thoth, the baboon squats on his hind-quarters, his hands resting on his knees, revealing his pronounced genitalia. The plain mantle hangs down his front and back, he rests on an integral base with rounded back edge. An ancient hole drilled in the underside. The snout reattached, some fissures to the wood mainly affecting the right knee and base.

*Baboons (Papio Hamadryas and Papio Cynocephalus) were seen by the ancient Egyptians as nocturnal creatures, associated with the moon-god Thoth, the god of knowledge and writing. The noise they create just before daybreak was perceived as a fanfare to the sunrise, indicating foreknowledge of its return. As such, they were also allied to the the sun god, Ra. Thoth, and by association the baboon, was praised as the inventor of the written word and a purveyor of truth. Many of his worshippers hoped that he might smite down those enemies who wished to lie to them and do them harm.*

-  Back to object
-  Back to index



**Egyptian Horus-headed harpoon**  
**Late Dynastic Period, 26th-31st Dynasty, c.747-332 BC**  
**Bronze**  
**Height 11.7cm**

**Provenance**

J.-P. Kaplan Esq.  
Charles Ede, London, UK; acquired 1980  
Edmund M. Kaufman, California, USA; acquired from the above 1981

**Literature**

Compare Sylvia Schoske and Dietrich Wildung, *Entdeckungen: Aegyptische Kunst in Sudddeutschland* (Mainz, 1985), p.33, no.114



**Publications**

Sotheby's, London, UK, *Antiquities*, 8th December 1980, lot 118a  
Charles Ede Ltd, *Small Egyptian Sculpture IX* (London, 1981), no.14

**Description**

In the form of the falcon god Ra-Horakhty, a protective uraeus on his forehead behind which a vertical shaft rises with a two-dimensional falcon creating the barbs of a harpoon through semi-folded wings. Tips of both birds' beaks show signs of impact, some surface corrosion though crisp details still apparent.

*Egyptian mythology states that the harpoon was used by Ra on his journey through the hours of darkness, during which he had to battle the snake god Apophis. This piece was likely used as part of a temple ritual.*

-  Back to object
-  Back to index





**Villanovan vessel with ram**  
**Central Italy, Etruria, late 8th-early 7th century BC**  
**Impasto ware**  
**Height 20.8cm**

#### Provenance

Collection K.A., Riehen, Switzerland; acquired 1974, thence by descent through the family

#### Literature

Compare an example at the Louvre Museum, Paris, France, accession number CA 3450

#### Publications

*Auktion Koller* 32, Nr. 3684, November 1974

#### Description

The single-handled vessel, with rounded body and carinated shoulder, is set on three tall, splayed feet. The smooth surface with incised decoration around the shoulder consisting of groups of six vertical lines interspersed with single round indentations. A small animal, most likely a ram, perches on the handle, its forelegs resting on the jug's upward flaring rim. One foot reattached, areas to the head and back of the animal repaired and small in-fillings to surface at shoulder.

*Impasto ware is formed from a coarse brown clay, though its smooth, polished surface has an almost metallic lustre. Tripod cups such as this generally come from a well-known workshop in Bisenzio on the shores of Lake Bolsena in Etruria. The pottery of this workshop marks the transition from the Villanovan period to the Orientalizing.*



Back to object



Back to index



**Cypriot Bichrome ware amphora**  
**Cypro-Archaic, 8th-7th century BC**  
**Terracotta**  
**Height 66.5cm**

#### Provenance

Dr Takey Crist, Cyprus Museum of Jacksonville, North Carolina, USA, accession no.93

#### Exhibitions

Cyprus Museum of Jacksonville, North Carolina, USA, prior to 2005-2018

#### Literature

Compare *Corpus Vasorum Antiquorum, Louvre 5* (Paris, 1928), pl.18, nos.7-8

#### Publications

Takey Crist, *The Cyprus Museum* (Nicosia, 2005), p.3

#### Description

Sizeable amphora, the neck and body elaborately decorated with concentric circles and bands in brown and red, the rim with a band of zig zags, inside of neck with plain bands. A vertically arching handle either side of the shoulder, rim with flattened lip, the body tapering to a ring base. Intact, staining to the surface, the decoration affected by dripping water, a small surface loss on the shoulder, some incrustation and root marks affecting one side more than the other.



Back to object



Back to index



**Cypriot Bichrome ware amphora**  
**Cypro-Archaic, c.750-600 BC**  
**Terracotta**  
**Height 24.8cm**

#### Provenance

Dr Takey Crist, Cyprus Museum of Jacksonville, North Carolina, USA, acc.no.84

#### Exhibitions

Cyprus Museum of Jacksonville, North Carolina, USA, 1988-2018

#### Literature

For a similarly decorated amphora (dated to Cypro-Archaic I), but set on a lower foot, compare Vassos Karageorghis, Darrel A. Amyx and associates *Cypriote Antiquities in San Francisco Bay Area Collections, Studies in Ancient Mediterranean Archaeology, Vol. XX:5, Corpus of Cypriote Antiquities 5* (Gothenburg, 1974), pl.XX, fig.62

#### Publications

Takey Crist, *The Cyprus Museum* (Nicosia, 2005), p.35

#### Description

The Bichrome ware amphora has a pale washed body decorated with dark-brown and umber slip. The handles are at right angles to the flattened lip. The body sits on a conical base. Wide umber band to the inside of the neck and around the short foot. Dark brown is used for the rest of the decoration, save for the umber flower petals, and consists of a thick, solid band and a band of thin parallel lines. The shoulder has chequerboard and linear decoration, two lotus flowers either side the central motif. The triple reeded handles have a ladder pattern on the central rib and solid slip on the two outer. Beneath the lip are two rows of zigzag, the upper surface of the lip is encircled with a series of thin lines. Intact, scattered losses and pitting to the surface. A crack where one handle joins the rim which occurred prior to firing. 'K2434' is written in pencil on the base, and '84' in ink.



[Back to object](#)



[Back to index](#)



**Greek red-figure hydria**  
**c.4th century BC**  
**Terracotta**  
**Height 27cm**

#### 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.*

#### Description

Greek red-figure hydria showing an intimate scene between two women wearing belted chitons. The left hand figure has her hair tied in a *krobylos*, in her right arm she holds an alabastron aloft, and in her left she dangles a spotted length of cloth or sash, seemingly the same as that which hangs in the space above them. The right-hand figure is seated on a simple plinth whilst she supports a bird on her hand in front of her and gazes into its face, her left arm lifting a fan behind her head. The subsidiary decoration consists of a band of dots encircling the double-moulded lip, a band of laurel leaves around the neck, and a row of greek keys beneath the ground of the scene. With one low-arching handle and a pair of up-turned handles. The underside, outer edge of the doubled-reeded foot, and handle zones reserved. Recomposed from multiple fragments, a small amount of over painting affecting the top of the plinth on which the right-hand figure sits, and a small section of the drapery on her lap.

*This type of water carrying vessel - two lateral handles to enable lifting and one vertical handle for pouring - was often used in funerary rites for pouring libations to the deceased.*



[Back to object](#)



[Back to index](#)





Back to object



Back to index

**Byzantine earrings with plain shields and granulation drops**  
**c.4th-6th century AD**  
**Gold**  
**Length 4.4cm**

#### Provenance

Galerie Peter Lankoff, Freiburg im Breisgau, Germany  
Private collection (d.1974), Dreisamtal, Germany;  
acquired from the above 1971, thence by descent

#### Literature

Compare an example at the National Museum of Aleppo, Syria, C1851, see Michel Fortin, *Syria, Land of Civilisations* (Quebec, 1999), p.302, no.342

#### Description

Each in the form of a stylized figure and formed of a hammered, convex, circular shield with volute wire decoration towards the bottom, leading to a short neck, a ribbed collar and a drop composed of three large and two small hollow spheres with extensive granulated decoration for the borders and rectangular drops. At the top of the shields are small hoops, attached to S-hooks. Intact and wearable.



Back to object



Back to index

**Roman ring with garnet cabochon**  
**3rd century AD**  
**Gold and garnet**  
**UK ring size O, internal diameter 1.7cm**

#### Provenance

Madame Frances Artuner, Belgium; acquired 1960s

#### Description

Hollow, hammered gold ring, the interior smooth and the exterior of the offset shoulder decorated with ridges, the garnet cabochon surrounded by a double border. Intact and wearable.



**Piravend male horned figure**  
**Iran, Luristan region, c.1000-750 BC**  
**Bronze**  
**Height 5.3cm**

#### Provenance

Maurice Bouvier, Alexandria, Egypt; exported to Switzerland 1959, thence by descent

#### Literature

An almost identical example has been referred to as an appliqué for a sheet metal vessel. The slightly curved yet entirely smooth reverse of our example would suit such a purpose. Compare P.R.S. Moorey, *A Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum* (Oxford, 1971), pl.40, no.215. For other examples compare *Bronzes du Luristan* (Paris, 2008), p.200, no.206 and for an example with more elongated legs *ibid.*, p.201, no.208

#### Description

He stands with legs apart, the stumpy arms at right angles to the diminutive body. The triangular head has concentric circles forming bulging eyes, a thin and prominently hooked nose, two outwards curving horns atop his head, a raised circle between the eyebrows and a protruding knob indicating the phallus. The surface with a light green patina, the tip of one horn restored.



[Back to object](#)



[Back to index](#)



**Sumerian cuneiform tablet**  
**Third Dynasty of Ur, 25th year of the reign of Shulgi, c.2070 BC**  
**Fired clay**  
**Dimensions 3x2.8 cm**

#### Provenance

De Groote Collection, Belgium; acquired in the early 20th century  
Charles Ede, London, UK; acquired 2002  
Private collection, Rome, Italy; acquired 2006 from the above

#### Description

Tablet inscribed in Sumerian cuneiform on both sides, one with four lines of text the other with six, recording the delivery of one pure sheep and one pure goat, presumably for cultic purposes. Intact, some dendritic staining to the surface.



[Back to object](#)



[Back to index](#)





**Roman column finial**  
**1st-2nd century AD**  
**Marble**  
**Height 28cm, width 22cm, depth 11cm**

**Provenance**

Giorgio Sangiorgi (1886-1965), Rome, Italy  
Private collection, Monaco; by descent from the above

**Literature**

Compare a complete example at the Metropolitan Museum of Art, New York, USA, referred to as a candelabrum, L.2013.14.1

**Description**

The top of a decorative marble column showing two entwined acanthus stalks with spreading leaves topped by two large pinecones. Each side is enlivened with a pair of floral rosettes. A fragment with wearing and chips to the surface.

*These columns, sometimes referred to as candelabra adorned the gardens of the Early Imperial villas of the elite.*



Back to object



Back to index



**Roman Chthonic sculpture**  
**1st-2nd century AD**  
**Bronze**  
**Height 14.7cm**

**Provenance**

Private collection, Sorengo, Switzerland; acquired 1980s

**Publications**

*Animali nel Mondo Antico dal 3000 A.C. (cultura ittita ed egizia) al 500 D.C. (fine dell'Impero Romano)* (Lugano, 1992), pp.46-47, no.125

**Description**

This enigmatic, cast bronze sculpture stands on three feet. The twisted tree trunk is naturalistically modelled with fissures and broken branches. A snake entwines itself up and around the trunk whilst its head is working its way back down. Intact, with an attractive green patina.



Back to object



Back to index



**Roman inscription**  
**2nd-3rd century AD**  
**Marble**  
**Height 10.5cm, width 19.8cm**

**Provenance**  
Countess of G, Paris, France

**Description**  
Fragment from an epitaph, most likely a columbarium plaque. It was commissioned by Antonia, who may be the daughter of a Cnaeus, in memory of her “dearest and incomparable husband”.

The text reads:  
ANTONIA CL...  
MARITODV...  
INCOMPAR...

Transliterated as:  
Antonia Cn[(aei) (filia)? - - -]  
marito dul[cissimo et]  
incomparable[bili - - -]

Some staining to the surface, broken on all sides, some light encrustation to the edges, two parallel ridges on the reverse indicate signs of reuse.

 Back to object

 Back to index



**Large Roman celebratory inscription**  
**1st-2nd century AD**  
**Marble**  
**Height 51.5cm, length 88cm**

**Provenance**  
C.N. à Gand, Gallery Baum, Brussels, Belgium  
Private collection, Belgium; acquired from the above, mid 1980s

**Description**  
Large marble panel for a freed slave, the Latin inscription with crisp lettering.

The text reads:  
C.POMPILIVS.C.L.TERTIVS  
SEVIR.ITERV(M).AVG.SIGNI  
HERENNIAE.Q.L.AVCTAECVNCA

Translated as:  
Gaius Pompilius Tertius, freedman of Gaius  
Priest of the Cult of Augustus for the second time  
To Herennia Aucta Cunca, freedwoman of Quintus

There are traces of cement on the back, implying that this fragment was later inserted into, or mounted on, a wall. Some large chips from the edges, particularly on the proper left where the last letter of the final word remains only in part.

*The dedicator is called Gaius Pompilius Tertius, freedman of Gaius. He was a slave called Tertius who took his master's names Gaius and Pompilius when manumitted. He was a sevir Augustalis; an association of rich freedmen found in most towns, technically responsible for imperial cult, though in reality it was a means of giving rich freedmen quasi-magistrate status. He describes himself as SIGNI, meaning literally ‘of the standard / statue’. It might be an abbreviation for ‘signifer’ (standard-bearer). The dedicatee is Herennia Aucta, freedwoman of Quintus. She was a slave called Aucta, manumitted by Quintus Herennius.*

 Back to object

 Back to index





**Roman statuette of Fortuna**  
**1st-2nd century AD**  
**Bronze**  
**Height 13.4cm**

#### Provenance

Giorgio Sangiorgi (1886-1965), Rome, Italy; acquired late 19th-early 20th century  
Private collection, Monaco; by descent from the above  
Charles Ede, London, UK; acquired 2002  
Private collection, Tartegnin, Switzerland; acquired from the above  
Private collection, Wiltshire, UK

#### Description

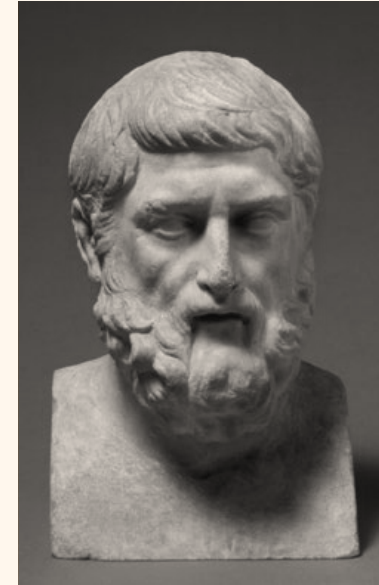
The goddess wears a himation over her head, pulled across her body and draped over her left arm, a chiton underneath. She holds a cornucopia in her left hand, her right is bent and reaches forwards, her hand cupped to hold a now lost object. She wears a crescentic diadem in her centrally parted wavy hair, the silver inlaid eyes with incised pupils are gazing forward as she subtly tilts her head to the right. Some small areas of damage, particularly effecting the fingers of the right hand. The small holes to the drapery were created during the casting process.



[Back to object](#)



[Back to index](#)



**Roman bust of Hermarchus**  
**2nd century AD**  
**Marble**  
**Height 22.7cm, width 14cm**

#### Provenance

Fulvio Orsini (1529-1600), Palazzo Farnese, Rome, Italy  
Private collection, UK; acquired in the late 1970s-early 1980s  
David Cambridge, Cheltenham, UK  
Private collection, France; acquired 1999-2000

#### Publications

Fulvio Orsini, Theodoor Galle and Johannes Faber, *Illustrium imagines: Ex antiquis marmoribus, nomismatibus et gemmae expressae* (Antwerp, 1606), p.64, no.111  
M.P. de Nollhac, 'Les collections d'antiquités de Fulvio Orsini', *Mélanges d'archéologie et d'histoire*, Vol.4 (Paris, 1884), p.183, no.15  
Manfred Kätzlmeier-Frank, Theodor Galles, *Zeichnungen zu Fulvio Orsinis Imagines. Der Codex Capponianus 228* (Münster, 1993), pp.212ff., no.114  
Marion van der Meulen, 'Rubens: Copies after the Antique', *Corpus Rubenianum Ludwig Burchard, Part XXIII* (London, 1995), vol.II, p.237f., no.209, and vol.III, figs.425-426 illustrates both Galle's drawing (Vatican Library, Codex Capponianus 228) and an anonymous copy of this drawing which was retouched by Rubens (Musée du Louvre, drawing no.209)

#### Literature

For the type, dated to the mid-3rd century BC, see R. von den Hoff, *Philosophen porträts des Früh-ind Hochhellenismus* (Munich, 1994), pp.75ff

#### Description

His head turning slightly to the left, deep set eyes gaze out from beneath a furrowed brow. Aquiline nose with long moustache frames his parted lips. He has thick locks of wavy hair, a curling beard and sharp cheek bones. On an integral herm-like bust with two rectangular recesses and dowel holes to the shoulders containing lead. Small chips to the end of the nose, a triangular section to the base of the right rear shoulder restored. A small loss or abrasion on the right of his beard.

*Hermarchus (c.340-after 270 BC) was a philosopher and a disciple of Epicurus, succeeding him as head of the Epicurean school in Athens. The portrait has been identified thanks to a bronze copy found in Herculaneum, which bore an inscription naming the individual as Hermarchus of Mytilene.*



**European sword blade, Norfolk**  
**Bronze Age, c.12th-8th century BC, found in Norfolk**  
**Bronze**  
**Length 47.5cm, weight 596g**

**Provenance**



H.D. and Flinders Petrie, Norfolk, UK  
Private collection of Dr. M.G.W., Cornwall, UK

**Literature**

Compare John Yonge Akerman, *An Archaeological Index to Remains of Antiquity of the Celtic, Romano-British, and Anglo-Saxon Periods* (London, 1847), p.53

**Description**

The cast, hammered and incised blade still has sharp edges and is of an attractive elongated leaf form, the blade narrowing slightly after the base and widening again towards the tip. The sword is decorated with a border of two incised lines which mimic the blade's shape. The sides flare sharply before the flattened base, the four circular perforations used to attached a handle of another material. The form is of Wilburton Type. The handle broken away.

-  Back to object
-  Back to index



**Byzantine bolt**  
**5th-6th century AD**  
**Bronze, lead and iron**  
**Length 30cm**

**Provenance**



Nicolas Koutoulakis, Paris, France; acquired 1970s  
Private collection

**Publications**

Christie's, New York, USA, *Antiquities and Souvenirs of the Grand Tour*, 28th-29th April 1999, lot 731

**Description**

Rectangular iron box-frame set in a lead matrix, the bronze quadrangular sliding bar with incised cruciform decoration of crosses and circles, a series of protruding teeth or pegs to the upper surface. Intact, the lock still moveable.

-  Back to object
-  Back to index



# CREDITS

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