

CHARLES EDE

CHRISTMAS 2019



CHARLES EDE

1 Three Kings' Yard
London
W1K 4JP

+44 20 7493 4944
info@charlesede.com
www.charlesede.com



1. Egyptian flaked flint blades. Predynastic Period, c.5500-3100 BC. Various heights 8.5-12.6cm. The group includes two curved knives, two straight knives with toothed cutting edges and one lance. Slight damage to the tip of one knife and the base of the lance, otherwise fine. Provenance: Robert de Rustafjaell (c.1859-1943), New York, USA; acquired prior to 1909. Heckscher Museum of Art, Long Island, New York, USA. *Most of the Rustafjaell collection was sold by Sotheby's in London in 1913, with the remainder being sold at auction in New York in 1915. The Heckscher Museum seems to have acquired these flints in the later sale. The Sotheby's sale also contains a quantity of flint implements and states that 'They were found in the terraces of the hills, next to the plateau of the desert on the western side of the Nile, about 15 miles south of Thebes...'*

For the toothed examples see Elise J. Baumgartel, The Cultures of Prehistoric Egypt (Oxford, 1955), pl.IV, nos.7&8. For the lance and dark brown curved knife compare, J.C. Payne, Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum (Oxford, 2000), no.1390 and 1491.

The following two pages of amulets come from the Mustaki Collection. Gustave Mustaki moved from Greece to Alexandria, Egypt, when he was a boy. A fanatic collector from a young age, over his lifetime he amassed a huge collection. Towards the end of the 1940s he applied to the Egyptian government to export his collection. Although the government kept some items of importance, they granted permission for several crates of statuettes and amulets to be shipped to London. The full contents were recorded by the shippers, on 15th May 1953. Though the process had begun several years earlier, by late 1953 Harrods had received delivery of the cases and the objects were sent to Mustaki's daughter Elsa MacLellan. Over the years she sold most of the collection through Charles Ede, and on her death the remaining pieces were left to her son. The Mustaki pieces in this catalogue are some of the latter, and are therefore being seen on the market for the first time since they left Egypt.

2. Egyptian faience amulet of falcon-headed Horus with double crown. Late Dynastic Period, c.664-332 BC. Height 5.3cm. Made of turquoise-blue faience, the god stands on an integral rectangular base his left leg striding forward. His arms straight by his side and clenched fists create a negative space with his waist. He wears a short kilt, tripartite wig and the double crown of Lower and Upper Egypt, behind which is a suspension loop. Intact with small areas of encrustation. Provenance: Mustaki Collection.

Compare Carol Andrews, Amulets of Ancient Egypt (London, 1994), p.29, no.26c

3. Egyptian faience amulet of Tauert. Late Dynastic Period, c.747-332 BC. Height 5.7cm. Made in pale turquoise faience, the well-defined syncretic goddess has the head of a hippo, the legs of a lion, the tail of a crocodile and human breasts. Her mouth is open exposing large incisors, her striated wig is pulled back behind her ears, the lappets resting upon her pendulous breasts. Her arms, bent at the elbow, are held in front of her swollen belly, palms downward. A long tail runs down her back to the integral base, a suspension loop at the conjunction between tail and wig. Intact, the surface with some speckled staining. Provenance: Mustaki Collection.

Tauert was a household deity and protectress of women during childbirth. Amulets of the goddess were manufactured on a large scale to be worn by pregnant women. Her name translates as 'the great one', and her temperate nature made her very popular amongst the Egyptian working classes, despite there being no temples dedicated in her honour. Compare C. Andrews, Amulets of Ancient Egypt (London, 1994), no.39(b).

4. Egyptian faience amulet of Sekhmet. Late Dynastic Period, c.747-332 BC. Height 5.1cm. Made in turquoise green faience, the lion-headed goddess stands with her left leg striding forward, right arm by her side and left bent at the elbow holding a sceptre in front of her chest, a negative space created by her curvaceous waistline. She wears a close-fitting garment, long wig and ureaus. The lappets of the wig fall beyond the leonine mane onto the top of her breasts. A suspension loop behind the ureaus. A small chip to the back left corner of the rectangular integral base. Provenance: Mustaki Collection.

Sekhmet's name translates as 'the mighty one', and she was worshipped as a goddess of war. This feline goddess was the daughter of the sun-god, Re. As the daughter of Re she is associated with the rage inherent in the sun-god's eye, his instrument of vengeance. In the Late Period her softer nature is manifested in the cat-headed Bastet, whilst her more ferocious side remained in the lion-headed Sekhmet. Despite this, the two remained generally interchangeable, and we often see lion-headed goddesses such as this one being referred to as Bastet. There is an example of such from the British Museum, published in Jaromir Malek, The Cat in Ancient Egypt (London, 1993), p.108, no.78.



5. Egyptian faience amulet of a shrine (naos). Late Dynastic Period, c.747-332 BC. Dimensions 3.1 x 1.3 x 1.3cm. The naos has a flat base and a suspension loop at the top. The front contains a uraeus, the back with cross-hatching and the sides each with two stylised rearing snakes. Two small chips to the base, one to the front and three on the other sides. Provenance: Mustaki Collection.
Compare Gerry D. Scott, III, Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection (San Bernadino, 1992), p.150, no.96B.
6. Egyptian faience amulet of Thoth. Late Dynastic Period, c.747-332 BC. Height 2.7cm. In brilliant blue faience with a black beak, the ibis-headed scribe of the gods stands on an integral base with left leg forward, wearing a short kilt and a tripartite wig surmounted by solar disc. Arms bent at the elbows and hands raised to hold up what is probably an udjat eye. Uninscribed dorsal column with a pierced suspension hole at conjunction between the crown and top of the head. Intact. Provenance: Mustaki Collection.
7. Egyptian faience janiform amulet of Bes. Late Dynastic Period, c.747-332 BC. Height 3.0cm. In pale blue faience with black highlights, both sides show the same image of the bandy-legged dwarf god standing on an integral base, a horizontal piercing through the crown for suspension. His face with pronounced leonine features, protruding tongue and feathered headdress. Intact. Provenance: Mustaki Collection.
8. Egyptian fragmentary faience Bes figure. Late Dynastic Period, 25th-31st Dynasty, c.747-332 BC. Height 3.5cm. The apple-green faience figure depicts the leonine-featured dwarf god with long curling beard and large, protruding ears, holding a drum. Broken at the thighs and above the brows, some chips. Provenance: Mustaki Collection.
Bes was a protective spirit who warded off evil influences at childbirth. Although a deity for whom there were no temples, the large number of surviving amulets with his distinctive features indicate his great popularity throughout the later Dynastic Period. See Carol Andrews, Amulets of Ancient Egypt (London, 1994), pp.39-40 for a discussion on Bes. Andrews writes "Sometimes in the New Kingdom Bes is depicted beating a drum or tambourine, for he was closely connected with music-making: indeed it was this noisy activity which was believed to drive away malevolent forces."
9. Egyptian faience Bes head appliqué. Alexandria, 3rd century BC. Height 2.9cm. The god is shown with typical features, including high arching eyebrows, wide nose, and protruding tongue and ears. The beard and hair are highlighted with a darker blue glaze. The reverse is slightly concave indicating its use as decoration for a rounded vessel. Head and right ear broken away. Provenance: Mustaki Collection.
Compare Susan Walker and Peter Higgs (eds), Cleopatra of Egypt: From History to Myth (London, 2001), p.101, no.121.
10. Egyptian faience amulet of the Osirian triad. Late Dynastic Period, c.747-332 BC. Height 2.3cm. Moulded in a rather rudimentary style in bright blue faience, depicting Horus the child, flanked by his mother Isis and her sister Nephthys, holding his hands and standing on an integral base. Intact. Provenance: Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950. Elsa MacLellan, Portsmouth, UK; by descent from the above. Private collection, Mustaki Collection.
Compare Carol Andrews, Amulets of Ancient Egypt (London, 1994), pp.48-49 for a discussion on the Osirian triad.
11. Egyptian faience amulet of a tyet knot. Ptolemaic Period, c.332-30 BC. Height 3.9cm. Moulded in a bright blue faience, in the form of a knotted piece of cloth with a circular loop at the top, a plain dorsal column is pierced for suspension. Intact, some ochre coloured incrustation. Provenance: Mustaki Collection.
The tyet knot, also known as the knot or girdle of Isis, is similar to the ankh both in shape and meaning. Chapter 156 of the Book of the Dead calls for the tyet to be placed on the neck of a mummy so that "the power of Isis will be the protection of the body".



5



6



7



8



9



10



11

12. Egyptian faience inlay. Ptolemaic Period, 3rd-1st century BC. Diameter 1.9cm. In dusky blue faience, this inlay is of the hieroglyphic sign for a placenta or sieve and represents the phonetic letter kh. Chipped. Provenance: Achille Groppi (1890-1949), Switzerland. Christie's, London, UK, *Ancient Egyptian Glass and Faience from the 'Per-neb' Collection, Part III*, 8th December 1993, lot 203.

13. Egyptian glass inlay of a human leg. Ptolemaic Period, c.300 BC or earlier. Height 3cm. In opaque midblue glass, the foot facing right, the leg stopping just above the knee, flat backed. Intact, some minor pitting to the surface. Provenance: Private collection, England; acquired prior to 1980.
Compare H.W. Muller, Agyptische Kunstwerke, Kleinfunde und Glass in der Sammlung E. Und M. Kofler-Truniger, Luzern (Berlin, 1964), no.A188i.

14. Egyptian faience hieroglyphic inlays. Ptolemaic Period, 3rd-1st century BC. Length 3.2cm and 2.5cm. The shorter of the inlays has previously been in two pieces. Provenance: Achille Groppi (1890-1949), Switzerland. Christie's, London, UK, *Ancient Egyptian Glass and Faience from the 'Per-neb' Collection, Part III*, 8th December 1993, lot 203.

15. Egyptian green glass scarab. Late Dynastic Period, 26th-31st Dynasty, c.664-332 BC. Length 1.3cm. Mould made and hand finished green glass scarab, with black inclusions. Naturalistically rendered, the wing cases smooth, the underside uninscribed, pierced lengthways. Intact. Provenance: Malter Galleries, Los Angeles, USA; acquired 1974-1979.

16. Egyptian basalt bull-headed scarab. Late Dynastic Period, c.650 BC. Length 1.5cm. Detailing includes striated wing cases, legs, the facial features of the bull's head, the Apis horns and sun disk. Intact. Provenance: Private collection, USA; acquired from auctions in London and New York in the 1980s-1990s.
The Apis Bull head which fronts this scarab denotes its role as protector of the dead. The amulet reminded its bearer that they were a part of the cyclical universe, and that like the sun, they too would descend into darkness through death, and re-emerge.

17. Egyptian green jasper scarab. Second Intermediate-Late Dynastic Period, c.1640-332 BC. Length 1.3cm. Naturalistically modelled with smooth wing cases, perforated along its length. Hieroglyphs on the underside reading *nbw nht nfr*, translated as 'gold, power, beauty'. Intact. Provenance: Malter Galleries, Los Angeles, USA; acquired 1974-1979.
Green jasper was found in rocks in the Eastern Desert. This colour was associated with Osiris, Lord of the Underworld, and was symbolic of youth, health and resurrection, drawing direct parallels with drawing direct parallels with the symbolism/symbolic use of scarabs themselves.





12



13



14



15



16



17

18. Egyptian bronze cat head. Late Dynastic Period, c.600 BC. Height 4.8cm. The gaze is directed straight ahead, the large erect ears are incised with parallel lines and pierced to take earrings, incised whiskers detail the face. Tip of the left ear and part of the left shoulder restored. Provenance: Private collection, Tunbridge Wells, UK; acquired prior to 1960.

This head surmounted a mummified cat.

The domestic cat was sacred to Bastet, whose cult centre was at Bubastis. It is here that the overwhelming majority of mummified cats, both those wrapped in linen and those in sarcophagi, have been found. It is likely that this head was once part of the offerings made at this cult centre.

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

19. Egyptian bronze braid of Harpocrates. Ptolemaic Period, c.332-30 BC. Height 11cm. From a large statue, the side-lock of youth is detailed with striated braiding, which tapers towards the end and is twisted into a spiral. Intact, with a brown-green patina. Provenance: Jean P. Bourgis, Beaulieu-Sur-Mer, France; acquired 1980.

The side-lock likely belongs to an image of Harpocrates, though it could also be from a Prince or young Pharaoh.



19



18

20. Romano-Egyptian limestone cippus. c.2nd century BC or earlier. Height 16.8cm. The cippus is decorated with various creatures and deities stacked one upon another. Horus is standing on a crocodile and scorpion, grasping snakes in each hand, a head of Bes behind him surmounted by a crocodile. A snake twists up either side of the cippus, their heads resting on the top. There is nonsense text on the back beneath a cursory depiction inside a vignette of Isis suckling Horus among the marshes. It is possible that the text is a form of pseudohieroglyphics. Some surface wear, the head of one snake chipped away, a large chip to the back right edge and a loss to the lower left side. 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.

Compare Heike Sternberg-el Hotabi, Ägyptische Abhandlungen Band 62, 'Untersuchungen zur Überlieferungsgeschichte der Horustelen' (Wiesbaden, 1999), Tafel XLI a, Berlin Ägyptisches Museum, inv.no. 10.264, which shows what is seemingly the only other example where there is a crocodile on top of a Bes mask.





21. Egyptian faience shabti for Huy. New Kingdom, 19th Dynasty, c.1292-1190 BC. Height 13.5cm. Typical mummiform shabti, the details added in colour, wearing a striated wig, around the lower body a hieroglyphic inscription on four lines giving the name and title of the owner as Huy the Major-domo of the Palace. Some staining and craquelure. Provenance: Private collection, Cambridge, UK; acquired in the 19th century.

Supplied with a mounted collection label 'Sepulchral Figure of a Superintendent of a King's Household' and with further description dated November 1860.





22. Egyptian terracotta blue painted neck from a very large vessel. New Kingdom, c.1550-1069. Height 18.2cm, diameter 25.5cm. Thickened rounded rim, the tapering concave walls with a white wash, decorated in blue, red and black paint. Wheel-made, creating a ribbed effect to the interior. The decoration consisting of a thick blue band bordered by black lines and with a red line just below center, beneath which is a large band of upright blue petals outlined with black and interspersed with long red dabs emulating stamens of the lotus flower. The floor of the 'cup' is new, the surface with wear and some chipping, recomposed from fragments and two small. Provenance: John J. Slocum (1914-1997), New York, USA; acquired while serving as US cultural attache to Egypt in the 1960s. Later, he served as Assistant to the Director of The Smithsonian, was appointed by President Reagan to the Presidential Cultural Property Advisory Committee, and was a Trustee Emeritus of the Archaeological Institute of America.

23. Egyptian calcite squat jar. Old Kingdom-Middle Kingdom, c.2686-1650 BC. Height 4.6cm, diameter 9.8cm. Shallow jar with wide, near horizontal shoulder and a separately carved lip, in cream-coloured calcite. Label on base 'A.T. 12' and inside 'A.M. 12'. Some wear and staining to the surface, most of the polish now gone. Provenance: Collection of either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa. Thence by descent to Edward James (1907-1984) in London and later at Monkton House, Sussex, UK; subsequently moved to West Dean House c.1986 (recorded there in 1977). Compare *Flinders Petrie, The Funeral Furniture of Egypt with Stone and Metal Vases (London, 1977), pl.XXVI/498*.
24. Egyptian blue frit shallow bowl. New Kingdom, 18th Dynasty, c.1550-1295. Diameter 9.4cm. Set on a ring base with three rectangular lug handles in line with the horizontal rim. Chip to lip, large chip to base missing and one segment of base reattached. 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. Compare an example at the Ashmolean Museum, Oxford, UK: AN1952.951.
25. Egyptian calcite spoon with duck handle. New Kingdom, 18th-20th Dynasty, c.1550-1069. Length 7.4cm. The attractive banding of the calcite runs at right angles to the top surface of the shallowly curved spoon, the handle of which is composed of a stylised duck's head, the beak resting on the lip of the spoon and the neck curling round to form a loop handle. Intact. Provenance: Private collection, Switzerland; acquired 1950s, thence by descent for two generations. Christie's London, *Antiquities*, 23rd September 1998, lot 52. Private collection, Rome, Italy. Compare *J. Vandier d'Abbadie, Catalogue des objets de toilette égyptiens (Paris, 1972), no.82*.
26. Miniature Egyptian faience situla. Late Dynastic Period, c.664-332 BC. Height 6.3cm. The thickened lip with two raised suspension loops, the base rounded, black decoration on one side, likely showing hieroglyphs which are now undecipherable. Intact, some of the blue-green glaze worn. 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.



23
24 26
25

27. Minoan pottery stirrup jar. Late Helladic III, c.1350-1200 BC. Height 10.3cm. Of typical form, the body with wide shoulder, twin handles either side a false neck, flaring spout on the shoulder and a ring base. Decorated in ochre slip; the body with thick, plain bands, the shoulder with cross-hatched triangles, the top of the false handle with a spiral. Behind the handle is a chain pattern between vertical lines. Intact, with a very small ancient firing crack on the central handle. Some encrustation to the surface. Provenance: Private collection, Deuil-La-Barre, France; acquired late 19th to mid 20th Century.

The cross-hatched triangles are local motifs of the Ionian island of Kephallonia, and in particular are found on their stirrup jars. For a discussion on the cross-hatching see P.A. Mountjoy, Regional Mycenaean Decorated Pottery, Vol.I (Rahden/Westf., 1999), p.447, fig.160a.

28. Cypriot Bichrome Ware chalice. c.850 BC. Height 7.4cm, diameter between the handles 10.2cm. Small chalice with a pair of upward flaring handles, slightly offset lip, and cylindrical hollow stem set of a flaring foot. The exterior is decorated in dark brown, each side with a dotted saltire between panels of vertical strokes, the lip encircled by four narrow lines. Dark brown line outlines the lower bowl, the handles and the foot. The interior with a thick band in umber and two thin lines above and five below, the tondo with a concentric circle. The number '237' written in ink on the base. Intact, some general wear and small chips to the surface. Provenance: Cyprus Museum of Jacksonville, North Carolina. Published: Takey Crist, *The Cyprus Museum* (Nicosia, 2005), p.13.

Compare David Symons, Studies in Mediterranean Archeology Vol.XX:10. Corpus of Cypriote Antiquities; Cypriote Antiquities in Wolverhampton Art Gallery and Museums (Gothenburg, 1984), no.33.

29. Cypriot Black on Red Ware barrel flask. 850-600 BC. Height 9.1cm. Decorated with concentric circles to either side of the body and around the flared lip. A single handle arching from the neck to the body, decorated with horizontal bands of varying width, a pattern in the form of an upward pointing arrow on the body. Handle and neck reattached. Provenance: Patrick Joseph Roche (1929-2011), Ireland; acquired in Cyprus 1969-1971.

Compare Desmond Morris, The Art of Ancient Cyprus (Oxford, 1985), p.43, pl.35/3.

30. Cypriot Bichrome Ware amphora. c.750 BC. Height 25.1cm. The amphora with fine, precise decoration painted in umber and dark brown. The spherical body with cylindrical neck and triple reeded handles at right angles to the shoulder and lip, set on a flaring base. The body is decorated with a broad band of umber and a larger of brown, interspersed and bordered by groups of narrow brown bands. The outer edge of the foot and the inner ridge of the handles painted umber, the outer ridges decorated with a ladder pattern of dark brown. Around the neck is a continuous narrow band of brown zig-zag, the shoulder decorated on both sides with a chequerboard triangle contained within five diagonal strokes either side, and two linear motifs. The upper surface of the rim with groups of short brown strokes, the interior of the lip with a thick umber band and four narrow brown bands. Intact, the surface with rootilation and wear. Provenance: Cyprus Museum of Jacksonville, North Carolina, USA. Published: Takey Crist, *The Cyprus Museum* (Nicosia, 2005), p.6.

Compare The Loch Collection of Cypriote Antiquities; Lionel Massey Memorial Exhibition (Toronto, 1966), p.31, no.77.



27



28



29



30

31. Two Cypriot wine amphorae. c.4th Century BC. Heights 46 and 47cm. Each with a knopped base, ovoid body and two handles attached from beneath the thickened rim to the top of the shoulder. One with a minor chip on the rim, the surface mostly covered in a thin layer of white accretion. Provenance: Private collection, East Anglia, UK; acquired in Cyprus in 1977. Both vases have a Cyprus Museum lead export tag attached to one handle, as well as a photocopy of the Cypriot Antiquities Export Licence.

Undecorated amphorae such as these were primarily intended for storage. The porous nature of the unglazed terracotta meant they were generally used only once, therefore avoiding contamination of any subsequent liquid contents. Their pointed bases precluded them from standing upright, and whilst some have been discovered with supports, most vessels were buried up to their shoulders in the ground, which ensured a cooler and more constant temperature, helping to preserve their contents. For the evolution in shape of undecorated Cypriot amphora with knopped bases see Opuscula Atheniensia III (Lund, 1960), fig.16.





32. Greek black-figure lekythos with palmettes. Athens, 475-450 BC. Height 10.9cm. The downward sloping shoulder with dots and rays, the body with three large palmettes interspersed by two long strokes and connected at their bases by six dotted interlinked circles. A narrow band and a thick band to the lower section of the body, the outer edge of the pad foot and the underside reserved. Neck reattached, large chip to the foot, the handle broken away. The surface with wear and encrustation. Provenance: Auguste Dozon (1822-1890), France; acquired whilst working in Greece and Cyprus at the end of the 19th century. Private collection, France; by descent from the above and recorded in the collector's diary in 1957.

Chr. Blinkenberg and K. Friis Johansen, Corpus Vasorum Antiquorum, Copenhagen 3 (Paris, 1928), pl.113, no.21.

33. Greek red-figure oinochoe. Apulia, c.320 BC. Height 9.9cm. The miniature trefoil-lipped vessel with rounded body decorated with a female head in profile wearing a saccos, set within a rectangular field, two leafy scrolls flank the head, a band of rays above. The resting surface and underside of the ring foot with a red wash, the separately formed handle with signs of fingerprints. Scattered losses to the surface, rim and foot. Several chips to the surface and a few to the foot. Provenance: Leon Levy, New York, USA; thence by gift to Dr Dorothy Lobel King, London, UK in the late 1980s.

For an example from a tomb in Tarentum see Lidia Forti, La Ceramica di Gnathia (Naples, 1965), pl.VII, d.

34. Greek black-glaze kantharos. South Italy, c.4th century BC. Height 8cm, width between the handles 12.2cm. The bell-shaped body with flaring neck, a relief band where the bottom of the spurred handles meets the lower bowl, set on a low convex stem with a torus foot. The whole in black glaze apart from a narrow red-washed band round the foot. Bands of black and red wash beneath the foot. Some chips to the rim and foot and wear to the spurs. Some encrustation especially to the interior. Provenance: Private collection, Antwerp, Belgium; acquired 1950s-1960s, thence by descent.

35. Greek black-glaze miniature bolsal. Italic, mid-late 4th century BC. Height 3.3cm, width between handles 13.2cm. Concave lower part of wall, almost horizontal loop handles, set on a ring foot. The surface with a metallic black glaze. One handle restored, a few insignificant chips. 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.

For a full sized example see John W. Hayes, Greek and Italian Black-gloss Wares and Related Wares in the Royal Ontario Museum (Toronto, 1984), p.39, no.62.



33
34
32
35



36 37 38

36. Greek black-glaze Calene Ware bowl. Campania, c.4th century BC. Diameter 17.8cm, height 6.2cm. The tondo decorated with a stamped design, consisting of five bands of short vertical lines surrounding eight palmettes, linked by dotted swags, encircling a swastika design contained within a square. A sharp groove encircles the exterior walls. Set on a raised ring base with glazed resting surface and a reserved interior. Some misfiring to one side and signs of stacking in the kiln to the floor of the interior. Intact. Provenance: Folio Fine Arts, London, UK; acquired c.1965 or earlier.

For the stamp work see Corpus Vasorum Antiquorum, Capua, Museo Campano III, pl.27, no.3.

37. Greek black-glaze amphoriskos. Athens, c.425-400 BC. Height 13.1cm. The ovoid high-bellied body tapering conically, narrow rounded shoulder with offset neck, the flaring mouth with downward sloping narrow lip, the remains of the handles on the top of the shoulder and the neck. The body is decorated with a band of stamped meander separating a row of zig-zag to the upper half, a band of tall petals to the lower. The base of the neck encircled by a band of stamped tongues on the shoulder. The surface with some minor misfiring and with several large areas of chipping, both handles broken away, the neck reattached. Provenance: From the collection of Edward and Julia Carter Preston, Liverpool, UK. Edward Carter Preston (1885-1965) was a renowned Liverpool artist, sculptor and medallist, his daughter Julia Carter Preston (1926-2012) was a successful potter.

John W. Hayes, Greek and Italian Black-Gloss Wares and Related Wares in the Royal Ontario Museum (Toronto, 1984), pp.27-28, no.40.

38. Greek black-glaze salt. South Italy, Campania, 4th century BC. Height 7.4cm, diameter 4.6cm. On a tall foot which flares upwards, an offset shoulder and inward-curving rim, the plain interior rounded, the resting surface and interior of the foot reserved and with some accidental drips of the slip. Small chips to the lip and body, some misfiring. Provenance: Ivor and Joan Weiss, Colchester, UK; acquired in Italy 1960s.

Compare Paolino Mingazzini, Corpus Vasorum Antiquorum, Capua 3, Museo Campano (Capua, 1958), pl.23, nos.1 and 2.



39. Greek black-glaze stemless kylix. Campania, c.350-300 BC. Height 4.9cm, diameter between the handles 26.6cm. With plain rim, the interior of which is offset at the level of the rectangular upturned handles. Moulded ring foot with cushion underside. A stamped pattern on the tondo consisting of a central rosette surrounded by seven linked palmettes. The whole surface covered in a black glaze, except for the underside. Provenance: Private collection, Neuilly-sur-Seine, France; acquired end of the 19th century.

*This kylix nicely demonstrates the potting and firing process of mass-produced tableware. The body was turned on a wheel as demonstrated by the lines left on the cushioned underside. The handles show finger marks, left in the damp clay when they were attached to the body. There is a slight circular indent to the interior and a semicircular indent which pushes through to the underneath, caused prior to the firing process by the weight of vases being stacked on top of it. One side is misfired, showing oxygen in the kiln had been unable to properly circulate, leaving areas of the vessel a terracotta colour rather than the desired black. Misfiring was generally caused by several vases being placed in close proximity to one another. Compare Madeleine Massoul, *Corpus Vasorum Antiquorum*, Sevres IV (Paris), pl.50, no.3.*



40. Greek red-figure pyxis. Apulia, Stoke-on-Trent Group, c.330-310 BC. Height 10.2cm, diameter 9.7cm. The black glazed bowl of the pyxis is set on a tall foot with echinus. The cover, decorated in red-figure with some added white, has the heads of two young women wearing a *kekryphalos*, drop earrings and a bead necklace separated by a large palmette on either side. The upper surface of the echinus moulded knop with radiating black petals. Minor surface wear, the bowl with two fragments reattached, a crack on the upper surface of the knop created during the drying phase of production. Provenance: Leon Levy, New York, USA; thence by gift to Dr Dorothy Lobel King, London, UK in the late 1980s.
41. Greek Gnathia Ware skyphos. Apulia, c.350-300 BC. Height 9.8cm. The skyphos has two loop handles set at right angles to the lip. The body black glazed save for a thick and thin reserved band above the ring foot, a band on the resting surface, and the cushioned underside, all of which have remains of a red wash. The body decorated on the front by a series of bands in burnt red, white, and yellow wash. In ascending order they consist of mirrored leaves and vine tendrils, dots, four plain lines, a line of spiral hooks, and two plain lines. Between the handles on the reverse are two rows of dots either side of a plain band. One handle reattached, a crack running 3cm down from the lip, the interior with some misfiring. Provenance: Private collection of K.F., Rhineland, Germany; acquired 1970s. '2086' in pencil on the base and silver label '28'.
42. Greek Gnathia Ware mug. Apulia, c.350-300 BC. Height 13.7cm. The barrel-shaped body decorated in added red, white, and yellow wash with an encircling strand of vine leaves, tendrils and bunches of grapes. Below the neck, under a narrow band of red and white, a series of pendant strokes with dotted finials, the neck with an incised serpentine vine branch with white leaves interspersed with small clusters of dots. The short double-reeded handle rises from the shoulder and splits just before it joins the lip. A wash of red to the reserved band above and underneath the grooved foot. Intact. Some wear to glaze at lip and foot, a small hole to one side and a small chip from the underside of the lip restored. Provenance: Private collection of K.F., Rhineland, Germany; acquired 1970s. Label to base 27, old paper label VIII/6.



43. Roman terracotta lamp with Diana. North Africa, c.175-225 AD. Length 10.1cm. Mould-made oil lamp in buff micaceous clay, of Loeschcke Type VIII, with heart shaped nozzle and two tendril-like volutes. 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. Set on a flat ring base with two internal mouldings. Ring handle broken at shoulder, blackened nozzle shows signs of use. Provenance: Comolli collection, Paris, France; acquired 1960-70s. Label on base reads 'SBEITLA 2/76'.
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.
44. Roman terracotta lamp. Africa Proconsularis, c.120-180 AD. Length 10.2cm. Short rounded heart-shaped nozzle, ring handle with three ridges, plain discus with filler and air hole. Standard African Loeschcke Type VIII. Nozzle restored. Provenance: Comolli collection, Paris, France; acquired 1960-70s. Old label on the base reads 'SBEITLA 476'.
Compare D.M. Bailey, A Catalogue of the Lamps in the British Museum, Vol.III Roman Provincial Lamps (London, 1988), pl.12, Q1683.
45. Roman terracotta oil lamp with gladiator. Late 1st century BC-early 1st century AD. Length 10.7cm. Mould-made lamp, the narrow rounded shoulder sloping in towards the discus has seven ridges, a channel running from the discus to the nozzle. The discus is decorated with a Thracian gladiator, turning to his right, his left knee slightly bent, shield held at waist height with his left hand, a short sword in his right which is bound for protection. He wears a crested helmet, greaves and a loin cloth. A filling hole to his right and an air hole beneath his sandalled feet. Voluted nozzle with large wick hole and obtuse termination, flanked by two curved ornaments with concave surfaces, the slightly concave base with two concentric circles. Restored from three pieces, none affecting the discus, the right shoulder and nozzle made up. Provenance: Tony Brandon, London, UK; acquired 1970s-1980s. Richard Lobel, London, UK; acquired London Art market. Private collection, London, UK; gifted from the above.
A very similar example, with almost identical discus and with the same description of drab, dark brown clay with a streaky red-brown slip was found in Cyprus and thought to be of local manufacture. For an example from Cyprus see D.M. Bailey, Catalogue of the Lamps in the British Museum, Vol.II (London, 1988), Q918, for the form and subsidiary decoration see pl.1, Type A, group i especially Q760 and Q761.
46. Pottery cocked-hat lamp. Eastern Mediterranean, Late Bronze Age, 6th-5th century BC. Length 11.3cm. Wheel-made open lamp with thin walls, formed from a shallow bowl with a broad out-turned rim. Pinched at one side to create a narrow wickrest. The underside shows signs of string marks where it was removed from the wheel. Intact, some pencil writing to the base. Provenance: Private collection, West Sussex, UK; acquired early to mid 20th century.
The type existed for several centuries, from the mid 2nd millennium to c.300 BC, though the earlier versions do not have the flat outer rim. Compare D.M. Bailey, A Catalogue of the Lamps in the British Museum, Vol.I Greek, Hellenistic and Early Roman Pottery Lamps (London, 1975), pl.142, Q488-493.
47. Coptic terracotta pilgrim flask for St. Menas. Egypt, c.6th-7th century AD. Height 9.7cm. One side shows St. Menas with his arms raised in prayer and a camel to either side. The other side, shows an inscription in raised relief surrounded by a wreath. Intact, the side showing St. Menas more worn. Provenance: Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950. Elsa MacLellan, Portsmouth, UK; by descent from the above. Private collection, London, UK; by descent from the above.
Menas was an Egyptian soldier who was martyred under Diocletian (r.284-305 AD). Pilgrim flasks, or ampullae, such as these would have been bought at the tomb of St. Menas, so that the pilgrim could carry away the healing power of the saint. They likely contained waters from the surrounding springs which were kept in a pot under the altar at the tomb. Compare Gerry D. Scott, III, Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection (San Bernadino, 1992), p. 121, no.74b,c.



43



44



45



46



47



48 49 50

48. Egyptian limestone head. Ptolemaic Period, c.332-30 BC. Height 2.9cm. Head of a male figure, wearing a wig with traces of blue pigment, the hair short cropped and arranged in neat rows. A fragment without restoration. 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.

49. Fragmentary Egyptian faience female figure. Naukratis, 26th Dynasty, c.664-525 BC. Height 3.7cm. The matrix in white faience, black/brown glaze for the breasts and the wig, which is pushed back behind the ears. Protruding eyes and a rounded face. There is a pierced hole on the dorsal column for suspension. Small porosities all over. 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.

This type has typically been found at Naukratis, and would have represented a female standing upright, hands lying flat against her outer thighs, the back pillar had a lateral piercing for suspension. Compare an example at the British Museum, EA58310 and A. Caubet and G. Pierrat-Bonnefois (ed), Faïences de L'Antiquité, de l'Égypte à l'Iran (Paris, 2005), p.130, n.354.

50. Cycladic marble head from a statuette. Early Cycladic II, Dokathismata Variety, c.2800 BC. Height 4.1cm. Inverted triangular face with prominent nose set on a broad, gently curving neck which widens towards the base. Minor chips, particularly to the end of the nose. A stain of the back of the head from an old collection label. Provenance: Anthony Quinn (1915-2001), Boston, Massachusetts, USA; acquired 1960-1970.

These idols were made without the use of metal tools, but were instead ground and polished using emery from Naxos. They were seemingly intentionally broken in antiquity, alluding to a ritualistic use. For a head on a complete figurine see C.G. Dumas, Early Cycladic Culture, The N.P. Goulandris Foundation (Athens, 2000), no.236.



51 52 53

51. Roman marble bust of Serapis. 2nd century AD. Height 8.4cm. Carved from coarse-grained marble, the god is depicted with drapery over his left shoulder, his head turning slightly to his left, his hair and beard in ringlets. The modiolus broken away, the bust hollowed at the back and with a dorsal support for a socle. Provenance: Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950. Elsa MacLellan, Portsmouth, UK; by descent from the above. Private collection, London, UK; by descent from the above.
52. Hellenistic dark stone head of a woman. Ptolemaic Period, c.2nd-1st century BC. Height 3.8cm. Turning her head to the right, a faint smile on her lips. Her hair is centrally parted and pulled back by a diadem, tight ringlets fall down the back of her neck, a hole in the top of her head for the insertion of a separately made headdress or crown. 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.
53. Romano-Egyptian marble head of Eros. 1st century BC/AD. Height 3.9cm. The child has an impish smile, his hair in a topknot, he looks to his right. This could have been part of a larger group, where Eros is often seen with a dolphin forming a support for a statue of Aphrodite, and where he gazes up towards his mother. 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.



54 55 56 57

54. Greek terracotta enthroned goddess. Magna Graecia, end of the 4th century BC. Height 8.6cm. The heavily draped woman is sitting on a winged throne, her feet upon a stool, her left hand resting on her knee, her right holding a dove to her breast. Ringlets of hair fall on either shoulder from underneath a polos. Flat backed with faint traces of red pigment. Chip to the left knee, right foot, nose, and dove's beak. Provenance: James Chesterman (1926-2014); acquired from Simon Shipp, Cambridge, UK, October 1995.

It is probable that the mould was imported from Corinth, if not the figure itself. Compare Simon Mollard-Besques, Catalogue Raisonné des Figurines et Reliefs en Terre-cuit Grecs, Étrusques et Romains (Paris, 1954), pl.XLVIII, no.B526.

55. Greek terracotta female head. Taranto, c.4th Century BC. Height 6.1cm. Small terracotta head of a lady of fashion, her gaze lifted as she tilts her head to the right. A himation is pulled over her head and casts a shadow across her face, hiding most of her hair which shows remains of red pigment, lines of Venus to her neck. Mould-made and finished by hand, with a perforation at the back of her head. A fragment without restoration, the surface with remains of gesso, once entirely painted. Provenance: Tom Virzi (1881-1974), New York, USA; inventory no.721. Private collection, Switzerland. Old collection number '60' on back of neck.

56. Romano-Egyptian terracotta female head. 1st-2nd century AD. Height 5.7cm. Hollow, mould-made head, thick curls of hair drawn back from the face in rows and tied in a bun, kept in place by a diadem with central medallion. The head is complete, and must have been inserted into a separately made body. Intact. Provenance: K. Himmelein, Frankfurt, Germany; acquired mid 20th century.

A similar example, with topkot, in the Pitt-Rivers Museum collection, from el-Arish.

57. Greek terracotta dove. South Italy, Canosa, 4th-3rd century BC. Length 9.1cm, height 5.5cm. Elegant hollow body, stubby conical feet, small head, wings stretched out behind the body and tail fanned, circular vent hole on underside. Covered in white slip, some remains of red paint to chest. Right wing and underside of tail restored. Provenance: Seward Kennedy, (1925-2015), London, UK and New York, USA; acquired London, late 20th century.

These birds were often decoration for Canosan vases. Compare Arielle P. Kozloff (ed.), Animals in Ancient Art from the Leo Mildenberg Collection (Cleveland, 1981), p.172, no.153.



58. Luristanian bronze shaft-hole pick. 2000-1800 BC. Length 17.7cm. The upper and lower ends of the short cylindrical shaft decorated with grooved collars in relief, the butt crested with a central rib. A small casting flaw at one side of the shaft, otherwise fine and with a tan to dark green patina. Provenance: Christie's, *Antiquities*, London, 20th July 1979, lot 71. Lord Dayton of Corran, UK; acquired 3rd October 1980. Private collection, Bromley, UK. Published: Charles Ede, *Ancient Persian Bronzes VII* (London, 1981), no.17. Charles Ede, *General 177* (London, 2006), no.65.

Compare A. Godard, *L'Art de L'Iran* (Paris, 1962), p.72, fig.102. Edger Peltenburg, *The Burrell Collection: Western Asiatic Antiquities* (Edinburgh, 1991), pp.104-105, no.80, and Charles Ede, *Collecting Antiquities* (London, 1976), fig.327a.

59. Sumerian terracotta cuneiform tablet. Third Dynasty of Ur, 25th year of the reign of Shulgi, c.2070 BC. Height 3cm, Length 2.8cm. 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. Provenance: De Groote Collection, Belgium, acquired in the early 20th century. Private collection, Rome, Italy.

The objects on this page come from the collection of Patrick John Casey (1935-2016). Casey was a staff member in the Archaeology department at Durham University 1972-2000, during which time he participated in several archaeological excavations at the Roman forts of Brecon Gaer, Segontium, the Roman town of Venta Silurum, the Roman temple at Lydney and the Greta Bridge vicus in County Durham. He was a Romanist and numismatist, publishing several books on the subject.

60. Danish yellow flint chisel. Middle Neolithic Period, c.3000 BC. Length 15.8cm. With rectangular cross-section and pointed ends. The surface smoothed and polished towards the cutting edge, the rest of the surface with some napping still present. No restoration. Provenance: Casey Collection.

61. European bronze chisel. Bronze Age, c.12th-7th century BC. Length 15.6cm. With rectangular cross-section, flat butt and slightly flared cutting edge created from hammering out the shaft into a sharp edge. The surface worn and with a blue-green patina. Provenance: Casey Collection.

62. Roman bronze Hod Hill fibula. Britain, 1st century AD. Length 5.3cm. Traces of tinning remaining. The panel has three plain ridges alternated with notched ridges, a pair of side lugs at the bottom. Rolled plate at head to create a hinge, the foot is triangular with pair of notches and flat knob terminal. Pin missing, the surface with a blue-green patina. Provenance: Casey Collection.

Hod Hill type brooches are often found on military sites and tend to date to just after the Roman conquest of Britain. Compare A Visual Catalogue of Richard Hattatt's Ancient Brooches (Oxford, 1981), no.848.

63. Roman bronze knee fibula. 2nd century AD. Length 3.8cm. Integral hoop on underside of semi-circular head. Short arched bow with vertical semi-circular plate above the tall narrow integral catch plate. Pin missing. Provenance: Casey Collection.

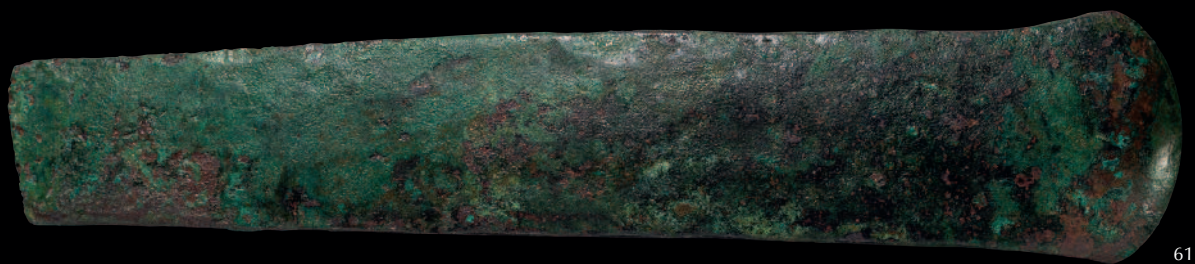
The present example was likely excavated in Southern England. Compare A Visual Catalogue of Richard Hattatt's Ancient Brooches (Oxford, 1981), fig.193, no.1664.

64. Roman bronze Kraeftig profilierte type fibula. European, 1st century AD. Length 6.1cm. Spring bow fibula with a high arch. The extended catch plate with a bulbous finial. Intact. Provenance: Casey Collection.

The present example was likely excavated in Southern England. Compare a variant in A Visual Catalogue of Richard Hattatt's Ancient Brooches (Oxford, 1981), fig.184, nos.333-334.

65. Roman bronze crossbow fibula. 3rd-4th century AD. Length 5.6cm. A rounded knob finial with small nipple at either end of the cross, the central knob broken away, pairs of ribs on the crossbar. High armed bow, long rectangular decorated foot plate. Pin now missing, the surface with a dark grey patina, and small area showing remains of a rusted iron pin to underside of crossbar. Provenance: Casey Collection.

Compare A Visual Catalogue of Richard Hattatt's Ancient Brooches (Oxford, 1981), no.502.



61



60



62



63



64



65

66. Roman glass flask with flared neck. 4th century AD. Height 11.5cm. Mould blown in yellow-green glass, the globular body with spiralling ribs, leading to a smooth, wide-set funnel mouth. Pontil mark on underside of indented foot, some air bubbles in the glass. Intact, some slight encrustation to the interior. Provenance: Private collection, London, UK; acquired 1960s-1970s, thence by descent.

For the form see C. Isings, Roman Glass from Dated Finds (Groningen/Djakarta, 1957), form 104b.

67. Roman glass sprinkler flask. Syria, 3rd-4th century AD. Height 11.9cm. In transparent yellow-amber glass with seven pinched ribs on the spherical body and a ring of small projections on the foot, resembling a pomegranate shape. A band of thick trail applied below the flaring lip, constriction at the base of the neck. Intact, one annealing flaw on the body. Strong iridescence to the inside of the neck. Provenance: Charles Ede Ltd, London, UK; acquired London, 28th September 1995. Professor and Mrs Clifford Ambrose Truesdell, Baltimore, Maryland, USA; acquired from the above 1997. Published: Charles Ede Ltd, *Roman Glass XVIII* (London, 1997), no.32.

Compare E. Marianne Stern, Roman, Byzantine, and Early Medieval Glass 10 BCE-700 CE: Ernesto Wolf Collection (Ostfildern-Ruit, 2001), p.249, cat. no.135 and D. Whitehouse, Roman Glass in the Corning Museum, Vol.III (New York, 2003), fig.1185.

68. Roman clear glass bell-shaped unguentarium. Eastern Mediterranean, 2nd-3rd century AD. Height 16.1cm. Clear free-blown glass bottle with bell-shaped body and long cylindrical neck with an in-folded rim. Underside very slightly concave with no pontil mark. Purple and green iridescence covers the surface. Provenance: Auguste Dozon (1822-1890), France; likely acquired whilst working in Cyprus and Greece at the end of the 19th century. Private collection, France; by descent from the above and recorded in the collector's diary 1957.

Compare Véronique Arveiller-Dulong and Marie-Dominique Nenna, Les Verres Antiques du Musée du Louvre (Paris, 2005), p.155, no.420 and p.244, no.731.



69. Roman emerald green glass unguentarium. Syro-Palestinian, c.1st-2nd Century AD. Height 14.2cm. Freeblown with slightly flaring infolded and flattened rim, cylindrical neck constricted at its base, tear-shaped body, slightly concave bottom with pontil mark. A couple of very small chips to the rim, some brown staining inside the glass. Provenance: Private collection, North Yorkshire, UK; acquired before 1945 and thence by descent.

Compare Véronique Arveiller-Dulong and Marie-Dominique Nenna, Les Verres Antiques du Musée du Louvre (Paris, 2005), p.232, no.680 and Anestassios Antonaras, Fire and Sand (Princeton, 2012), p.218 and p.245, no.337 and 393.

70. Roman glass amphoriskos. c.4th century AD. Height 13.8cm. Blown in pale green glass, with many small air bubbles. An inward folded lip, funnel mouth, cylindrical neck and elongated piriform body, the handles drawn from the base of the neck and sharply angled inwards to join the rim. A flat chip to the base, some slight iridescence. Provenance: Charles Ede Ltd, London, UK; acquired 14th June 1984. Tony Eastgate, London, UK; acquired 19th November 1985, thence by descent. Published: Charles Ede Ltd, *Roman Glass X* (London, 1985), no.3b.

Compare F. Neuburg, Ancient Glass (1962), fig.59 top right and Yael Israeli, Ancient Glass in the Israel Museum: The Eliahu Dobkin Collection and Other Gifts (Jerusalem, 1976), p.265, no.349.

71. Roman clear glass balsamarium. Eastern Mediterranean, 3rd-4th century AD. Height 8.7cm. Free-blown with a slightly bulbous body and long neck, the horizontal lip inward folded, two handles drawn from below the top of the neck and folded onto the edge of the lip. Clear trail spirals around the vessel, starting from the centre of the base and continuing up the length of the balsamarium, though from the top of the body onwards it remains only as a ghost. The surface with a light rainbow-like iridescence and some dark encrustation, large air bubbles in the glass. Upper half of the trail missing, lower half intact, as is the rest of the vessel. Provenance: M. Lottmann, Paris, France; acquired French art market 1960s-1970s.

72. Roman glass vessel with chamber. 1st century AD. Height 6.2cm. Free-blown in aubergine coloured glass. Spherical body, rounded knob at base, bulging, short cylindrical neck, flared lip with sharp edge. An aperture on the side of the body leads to a conical chamber within the body. Intact, some encrustation and iridescence, the surface pitted. Provenance: Private collection, Switzerland; acquired c.1970. Private collection, London, UK; acquired prior to 1991. Published: M. Kunz, *3000 Jahre Glaskunst* (Kunstmuseum, Luzern, 1981), no.366.

An unusual piece which might have had a medical purpose. The use of the inserted chamber is unknown.

73. Roman glass storage jar. Eastern Mediterranean, c.4th century AD. Height 9.5cm. Free-blown in clear blue-green glass, a fold in the neck, rounded rim on a wide flaring neck with cut-out horizontal flange, wide sloping shoulder, indented foot with pontil mark. Intact, a few bubbles in the glass. Provenance: Private collection, London, UK; acquired 1960s-1970s, thence by descent.

For the form see A Collection of Ancient Glass 500 BC-500 AD (Lochem, 2000), p.73, no.73.



74. Roman glass beaker with wheel-cut lines. Eastern Mediterranean, 1st century AD. Height 8.8cm. Freeblown in clear glass with a yellow-green tinge, the rim ground, the cylindrical body tapering towards the slightly concave base. Three wide wheel-cut bands on the body, each bordered with lighter horizontal bands. Intact, the surface with some opalescence and light encrustation. Provenance: Private collection, London, UK; acquired from Jeanette Hayhurst in 1985.

Compare Yael Israeli, Ancient Glass in the Israel Museum: The Eliahu Dobkin Collection and Other Gifts (Jerusalem, 2003), p.160, no.163.

75. Roman pale green glass unguentarium. Eastern Mediterranean, 2nd-3rd century AD. Height 11.2cm. Free-blown with horizontal infolded and flattened rim, long cylindrical neck which widens towards the constricted base, bell-shaped body and a concave bottom. The surface with encrustation, a small pressure fracture to base, otherwise intact. Provenance: Private collection, London, UK; acquired 1960s-1970s, thence by descent.

Compare Anestassios Antonaras, Fire and Sand (Princeton, 2012), p.229, no.358.

76. Roman glass bottle with folded body. Eastern Mediterranean, 1st century AD. Height 7.6cm. Small bottle with everted rim folded over and in, flattened on top, cylindrical neck expanding downwards to join broad shoulder with tubular fold. Bulbous, slightly compressed body, smooth base, the surface with some weathering particularly to the lip. Provenance: M. Lottmann, Paris, France; acquired French art market 1960s-1970s.

77. Roman pale blue glass pilgrim flask. Eastern Mediterranean, c.4th-6th century AD. Height 7.9cm. Freeblown with cylindrical neck, outplayed lip and flattened body. The surface with a thin layer of rainbow-like iridescence and some encrustation. A chip from the lip reattached. Provenance: M. Lottmann, Paris, France; acquired French art market 1960s-1970s.

78. Roman pale blue-green glass bowl. Eastern Mediterranean, 2nd-4th century AD. Height 5.4cm, diameter 13.4cm. Free blown with horizontal rim and thickened lip, S-shaped sides, a pushed-in base with traces of a pontil mark, added ring base. Intact, with iridescence. Provenance: Winston Bertie Legg (1915-1986), UK; acquired 1930s-1980s, thence by descent.

Compare Yael Israeli, Ancient Glass in the Israel Museum: The Eliahu Dobkin Collection and Other Gifts (Jerusalem, 2003), p.157, no.156.



74
75 76 77 78



79. Roman gold, glass and pearl earrings. 1st-3rd century AD. Drop 2.5cm. Each with a hexagonal green glass bead dangling from the gold hoop, a pearl protruding from the twist fastening. Replacement pearls and modern butterfly clasps, thick iridescence to the glass. Provenance: Richard Wagner, Cape Cod, USA; acquired 1970s-1980s. Private collection, New York, USA; acquired 1990.

The green glass beads imitate natural emerald crystals.

80. Roman gold earrings with shields and clusters of balls. 1st-3rd century AD. Maximum length excluding modern hooks 3.3cm. Hollow gold hoops with three twisted wire ribs running around the exterior. Each with a circular shield that has a twisted wire border and central nipple. From the hoops descend a group of hollow spheres resembling a cluster of grapes decorated with granulation. The hoop tapers to a point towards the top and is attached to a suspension loop above the shield. Intact, though slightly misshapen and the shields a little dented, with modern hooks. Provenance: Private collection, France; the collector, an amateur scholar and enthusiast of ancient civilisations, assembled a small collection of jewellery and coins in Europe and later in Syria where he was stationed during the 1930s. Private collection, UK; by descent from the above, his grandfather.

81. Roman gold hoop earrings. 2nd-3rd century AD. Diameter 1.5cm, drop 2.8cm. Hollow-formed with hammered gold sheet, a seam running along the inner curve. The hoops taper, the wires looped into one another and coiled around themselves. Modern gold S-hooks. Provenance: Jack Ogden, UK. Charles Ede Ltd, acquired from the above 2nd July 1970. Dr W Biers, Missouri, USA; acquired from the above, 4th June 1980.

Compare Patricia F. Davidson and Andrew Oliver Jr, Ancient Greek and Roman Gold Jewelry (Brooklyn, 1984), p.134, no.178 and 179.

82. Roman silver ring with carnelian intaglio of a goat. 3rd century AD. Ring size O, width across shoulders 2.6cm. The hoop of elliptical form, projecting on either side. Raised oval setting containing a carnelian intaglio engraved with a goat facing left, his horns stretching backwards. A few cracks and a small chip missing from the setting, 1cm of restoration to the bottom of the hoop. Provenance: Patrick John Casey (1935-2016), Reader in Archaeology, Durham University 1972-2000.

For a similar example but with incised decoration to the shoulders see FH. Marshall, Catalogue of the Finger Rings, Greek, Etruscan and Roman in the Departments of Antiquities, British Museum (London, 1968), pl.XXIX, no.1189.

CREDITS

Published November 2019
In an edition of 1500

Catalogue entries
Charis Tyndall

Photography
Jaron James

Printed by
Blackmore, UK

CHARLES EDE

1 Three Kings' Yard
London
W1K 4JP
+44 20 7493 4944
info@charlesede.com
www.charlesede.com

All images courtesy of Charles Ede. All rights reserved. No part of this publication may be transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any storage of retrieval system, without prior permission from the copyright holders and publishers.

