

GREEK

BLACK

GLAZE

G R E E K

B L A C K

G L A Z E

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This catalogue marks the 50th Anniversary of the gallery. Creating this catalogue of Greek black glaze pottery has been a labour of love, and we have so enjoyed scouring the market to compile a diverse collection of black glaze tableware. The exhibition that accompanies this catalogue will contain some 20 additional pieces. I would like to give special acknowledgement to Jamie Ede, who has mentored us through this process and passed on the years of wisdom accumulated by himself and his father, and also to Professor Brian Sparkes, who studied these vessels and verified the dating.

CHARIS TYNDALL



CHARLES EDE

50TH

ANNIVERSARY

In the spring of 1959 my father was walking down Cecil Court and saw an attractive pottery dish in the window of a dealer, marked 'Roman terra-sigillata bowl, 1st century AD, 15/-' (fifteen shillings in predecimal currency; 75 pence today). The shopkeeper was most indignant when asked if it was a copy, replying that all his antiquities were genuine. Dad bought it, and so began for him a 30-year love affair with antiquities. At the time he was managing director of the mail-order publishing house the Folio Society, which he had founded in 1947 and which goes strong to this day. With a huge mailing list, he was looking for ways to expand the business into other areas, and the result was Folio Fine Art, which handled every area of art other than oil paintings. Antiquities joined the list and were an instant hit.

By 1971 antiquities had become a passion for my father, and the constraints of running a large company were beginning to chafe. He sold Folio Fine Art and set up Charles Ede Limited in a gallery at 37 Brook Street, producing 10 small scholarly catalogues a year for an international clientele. He was keen to reach as wide an audience as possible and specialised in antiquities that would appeal to those of modest means. Each catalogue contained between 20 and 40 objects, so the packing department was kept busy. He built up a reputation for probity that was second to none, and was proud of the fact that he sold a high proportion of his offerings to museums and university teaching collections around the world.

I bought my first piece from him when I was 12, an Attic black-glazed dish, for £10 (payable in monthly instalments from the proceeds of my paper round). After a very brief and inglorious stint in the army, I persuaded him (against his better judgement) to let me join him in 1974. We worked together happily until his death in 2002. I say happily, but there were of course tempestuous rows over all

sorts of issues (I remember my championing of colour photography was a particularly bitter tussle). Through all those, however, he remained incredibly patient and kind and gave me more and more of the decision-making power with every year that passed, with a generosity of spirit that is not often evident in such small family concerns. Dad was insistent that our catalogue entries be as accurate and as scholarly as possible. To this end he arranged for me to have my work checked by some of the foremost scholars of the period – Harry James, Donald Harden, Roger Moorey and Reynold Higgins were among many from the museum world - who became firm friends and would enjoy one of my mother's delicious lunches before getting down to the business of correcting my more egregious mistakes.

I think he would have particularly approved of the fact that this anniversary catalogue is devoted to the plain black-glazed pottery of the Greek world. Personally, I have always adored fine plain wares in which one's eye is drawn to the form with no distractions. I believe them to represent the finest pottery ever produced and I think they still represent remarkable value.

Martin and Charis have continued to uphold the standards and values that my father set, and this catalogue is no exception. He would have been proud of it, and so am I.

JAMIE EDE



PUTTING BLACK

GLAZE POTTERY

INTO CONTEXT

It is held that in the ancient world there were no finer potters than the Greeks, and by 550BC it was the workshops in Athens that surpassed all others in the finesse of the potting and the lustrous quality of the black glaze. Attic black glaze was primarily manufactured from the sixth to fourth centuries and as such was being created alongside the black-figure (c.7th–5th century BC) and the red-figure (c.530–3rd century BC) techniques.

The Greeks began colonising southern Italy as early as the eighth century BC, and by the sixth century BC Attic pottery was being imported to these colonies en masse. The popular Athenian styles were adopted by the local towns and cities, and by the advent of the fourth century BC their pottery production outnumbered that of the mainland Greek city states. The vessels made in the colonies often are not as lustrous and coal-black as their Attic counterparts. However, they closely copied many of the forms from Athens and soon began adapting them into a more elaborate style, using added colour to pick out decorative elements and to create more intricate designs.

The manufacturing of these pots comprised a few simple steps. First, local clay was washed and kneaded to remove any air bubbles or lumps it might contain. Next it was ‘thrown’ onto the centre of a hand- or foot-rotated wheel and drawn into the desired shape. Vessels that had a more complicated form could have a separately thrown or hand-moulded neck, foot, or upper/lower bowl that would be merged with the main body, with dilute clay acting as the adhesive. After throwing, pots were placed in a cool, dark room to dry overnight to leather-hard state. Just before the vessel reached the leather-hard stage it was returned to the wheel, placed upside down, and the underside of the foot was hollowed out. A red wash, also known as miltos, was painted on, followed

by the mixture (dilute clay) that would become the black glaze. Although black glaze is generally accepted as being unembellished, occasionally simple lines of colour were added after firing.

The lustrous black achieved in the glaze of the Athenian pottery was due to a high iron content in the slip. Black glaze vases were fired in three phases. In the first firing, air was added to the kiln, which turned the slip into a red ferric oxide. In the second firing phase the oxygen was reduced and green wood added to the flames, resulting in a black ferrous oxide. The third phase reintroduced oxygen into the kiln, but the black gloss of the slip had sintered and become impermeable so was unable to reabsorb the oxygen and thus kept its colour, whilst the reserved, porous portions of the vase reverted to a red-orange.

It is often thought that the forms themselves originated from metal counterparts - mainly bronze, sometimes silver and very rarely gold. Either way, as technical skills developed it is clear that the materiality of clay allowed for greater experimentation, and many shapes were developed that are yet to have been discovered in metal.

The examples in this catalogue show a good breadth of the tablewares that graced the homes of the ancient greeks. They were part of everyday life, and for many, they were one of the few items of luxury to be on public show within one's private space.



PYXIS

The pyxis (pl. *pyxides*) was a small trinket box associated with women, and is often represented on red-figure decoration showing scenes of a woman preparing herself for a marriage or celebration. It took the form of a cylindrical box with a knopped lid and housed jewellery, cosmetics, perfume bottles or, according to Cicero, poison (Cicero, *Pro Caelio*, 25–29). The Greeks referred to them as *kylichnides*, but the Roman name of pyxis is now the generally accepted term.



Pyxis

Athens, mid-5th century BC
Height: 11.3cm; diameter: 8.7cm

Description

This striking pyxis is of a concave reel shape. The lid, which rests on a ledge beneath the inset rim, has an elongated knob on a raised disc and with a small nipple at the apex. The edge of the surfaces where the lid touches the pot are reserved and are enlivened with thick miltois, an intriguing decorative element only revealed once the lid has been removed. The foot's resting surface and the centre of the cone reserved. A chip at one side of the base made good and some retouching of the glaze, a small amount of craquelure to the glaze under the base.

Provenance

Elisabeth Manthos, Denmark; given her as a wedding present in 1968
Private collection, UK; acquired from Charles Ede Ltd, London, 2013

Literature

This pyxis is very similar in form to those of the Class of Berlin 3308.
Compare Roberts 1978, pl.62, no.2



LEKANIDES

The lekane (pl. *lekanides*) was a type of container and a widely used household object, acting as a receptacle for food, spices, thread and even toys. The lekane was part of the repertoire of gifts given to a bride on her wedding night. All of the vases from this group have a flat bowl, a low foot, two horizontal handles and, except for one class of lidless lekanides, a lid with knopped finial. In this catalogue we feature a subtype of this group, known as a Lykinic lekane. It is so called because of an example, now lost, that had the name 'Lykinos' scratched on the lid. It was made from the middle of the fifth century BC onwards but before the latter part of the century its offset rim disappeared, giving us a date beyond which this example cannot have been made. At this point the foot also began to take on a more elaborate profile.



Lykinic Iekanis

Athens, c.450–425BC

Height: 10.9cm; diameter of dish: 12.7cm; width across handles: 16.9cm

Description

Composed of a low, broad bowl with an offset lip that inclines inwards and helps to hold the lid in place. A pair of handles extend out and upwards, above the level of the rim. The spreading foot has a downward-tilting outer face. The lid is faintly convex, the vertical sides sitting over the bowl's inset rim. The wide, round-shouldered knob has a groove around the lower circumference dividing it in two, and is topped by a small disc; the tall stem on which it sits is concave and positioned on a raised plane. The lips of the bowl and cover, and the underside of the base, are reserved, the latter has a central dotted circle, the inner wall of the foot in black. Rycroft's stylised initials 'CWR' and the number '67' are written on the base and '67' again on the lid, in thin white paint. A further old collection number written on the base in brown ink '329'. The bowl recomposed from two pieces, a small triangular fragment reattached to the lip of the lid, some retouching to the handles.

Provenance

Sir Charles Alfred William Rycroft (1839–1884), London, UK
Charles Ede Ltd, London, UK; acquired Sotheby's, June 1977
Private collection, New Jersey, USA; acquired from the above 1979

Publications

Sotheby's, London, *Antiquities*, 27th June 1977, lot 199
Charles Ede Ltd, London, *Pottery from Athens V*, 1979, no.10

Literature

For the bowl compare Sparkes and Talcott 1970, no.1242, and for the lid see Hayes 1984, p.36, no.58. Also compare CVA *Ashmolean 2*, pl.LXV, no.13 (1928.34)



Lekanis

Athens, c.425BC

Height: 9.2cm; diameter: 12.5cm; width across handles: 19cm



Description

The lidded bowl has upward-tilting, horizontal ribbon handles and a low, conical ring foot. There is a flange for the slightly convex lid, the disc knob has a raised edge and a small depression in the centre, and it sits atop a relatively tall stem. The rim and broad resting surface are reserved, the top of the knob and the underside of the base decorated with reserved circles. The bowl intact, the lid with a break at the stem and on the edge of the knob made good, some incrustation inside the knob's depression.

Publications

Charles Ede Ltd, London, *General Antiquities* 186, 2013, no.23

Provenance

Private collection of A.L., Munich, Germany; acquired 1970s

Literature

Compare Sparkes and Talcott 1970, no.1220. Also see Knauss and Gebauer 2019, p.182, cat. no.252



STEMMED DISHES

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



Stemmed dish

Athens, c.450BC

Height: 8.4cm; diameter: 19.3cm

Description

The wide, shallow bowl has a concave lip with flattened upper surface, and is supported by a slender stem with concave profile that leads seamlessly to the square-sectioned foot. The surface is covered in a particularly fine glaze. The underside of the reserved base is conical and has a black band on the resting surface. Recomposed from four pieces, with some touching in of the chipped glaze.

This form of shallow dish is renowned for its elegance.

Provenance

The Folio Society, London, UK; acquired February 1963

J. Morgan, London, UK; acquired from the above 7th October 1963,
thence by descent

Private collection, UK; acquired from the above

Literature

Compare Knauss and Gebauer 2019, p.163, cat. no.159



Small stemmed dish

Campania, Teano Ware, second half of 4th–early 3rd century BC
Height: 4.3cm; diameter: 8.8cm



Description

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

Provenance

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

Literature

For an identical example, seemingly from the same workshop and said to be from Teano itself, compare *CVA Michigan* 1, pp. 59–60, pl.36, no.6



Small stemmed dish

Athens, c.450BC

Height: 5.6cm; diameter: 9.2cm

Description

Composed of a shallow bowl with an incurving rim and an offset collar where the concave stem joins the base of the bowl. The surface with a black glaze save for a band around the ridged, spreading foot, the resting surface and the apex of the conical underside, which are all reserved, the resting surface in particular with traces of thick milts. A circle of brown-black on the interior of the bowl caused by stacking and subsequent misfiring in the kiln. Intact, some small flakes to the glaze.

Provenance

Conrad Stibbe, the Netherlands

Dr and Mrs Louk van Roozendaal, the Netherlands;
acquired from the above 11th April 1987

Literature

Compare *CVA Ashmolean* 1, pl.XLVIII, no.42



Small stemmed dish

Athens, c.500BC

Height: 5.8cm; diameter: 6.3cm

Description

Also known as a miniature chalice, this vessel is of a particularly elegant form and covered in a lustrous glaze. The bowl has concave walls that flare sharply to a wide mouth and is set on a narrowing stem with two incised grooves at its base. The bottom of the bowl is flat, the foot's resting surface and central depression are reserved and have a red wash. Intact, with a scratch to the upper surface of the foot and some minor scratches to the body made good.

Provenance

Private collection, Belgium; acquired 1990s

Private collection, UK

Literature

Compare Hayes 1984, no.34, and also *CVA Leiden* 4, pl. 211, no.30



FISH PLATE

This distinctive shape is referred to as a 'fish plate' because it is more commonly decorated in red-figure with fish, shells and sea creatures; most of these examples hail from southern Italy. It has been thought that the central depression was either used to contain a pungent fish sauce that was very popular in antiquity, or as a place for liquid to pool. The shape was developed c.400BC and continued well into the Hellenistic Period.



Fish plate

Athens, c.375BC

Height: 4.4cm; diameter: 20.2cm



Description

Footed plate with deep, overhanging vertical rim, the upper surface sloping down towards the central depression. The incised bands around rim and central depression are reserved and with a red wash, as is the resting surface of the short conical foot and the convex cushioned underside, the latter with a series of fine concentric circles in black glaze. A section of the lip reattached, some chips to surface, one larger to the foot, incrustation in particular where the foot joins the underside.

Provenance

Private collection, Copenhagen, Denmark; acquired mid-20th century

Literature

Compare Sparkes and Talcott 1970, pl.37, no.1067,
and CVA *Kunstsammlungen* 2, pl.76, no.7



PERFUME AND OIL POTS

The ancient Greeks understood the importance of cleanliness in remaining healthy. They encouraged regular visits to the gymnasium and bath house, which doubled as a centre for socialising and entertainment. Before entering the baths, the Greeks would cleanse themselves by rubbing their wet bodies with pumice and ash, followed by olive oil, before removing the mixture with a special scraper known as a strigil. At this point they could enter the series of heated rooms and pools of water. The steam room (laconia) was heated by underfloor fires or by placing heated rocks in a large tray in the centre of the room, over which they would ladle water to create steam. Sometimes essential oils of bay, pine or juniper would be infused with the steam for their therapeutic characteristics. The process of sweating was enhanced by rubbing the body with oil. Once clean and dry, the Greeks applied perfumed oils and unguents to their skin.

Perfume pots of any shape have two things in common: they are compact in size and have a constricted mouth, which allowed the essential oils to be poured carefully. The two most common forms of pot for holding these important oils were the aryballos (pl. *aryballoi*) and the alabastron (pl. *alabastra*). The former was a small, spherical vessel with one or more handles that would be suspended from a cord or chain, carried on the wrist or hung up on a wall; evidence of this comes from scenes on figured vases showing life at the gymnasia. The alabastron was so called because of the large number that were made from cream-coloured alabaster. It was a tall, elongated vessel, without handles, but sometimes with a small pair of lugs that might be pierced with string holes.



Aryballos

Athens, c.525–475BC

Height: 6.8cm; diameter of body: 6.6cm

Description

The spherical flask has a funnel lip with short stem, and a pair of square-sectioned, angular, L-shaped handles. The delicate rim is reserved, the rest of the body with a thin black slip, some small areas of misfiring. Intact, one tiny splinter of the mouth missing, a few small areas of craquelure.

This is a very distinctive and rare form for black glaze.

Provenance

Ernest Langlotz (1895–1978), Bonn, Germany; acquired early 1930s–late 1960s, collection number V55

According to Langlotz's notes this piece comes from Agrigento, but is from an Attic workshop.

Literature

Compare Leiden 1975, 247/cat.532. Also see an example in the Ashmolean Museum, Oxford, inv. no.AN1935.230, and another in the Metropolitan Museum of Art, New York, USA, acc. no.06.1021.112



Perfume pot with inscribed initials

Athens, c.425-400BC, Talcott Class

Height: 9cm; diameter across lip: 7.5cm; width including handle: 9cm

Description

A strap handle loops from the shoulder to the thickened lip of the wide, saucer-like mouth. The surface is black glazed except for a thin reserved band where the lowbellied body joins the base, the resting surface, and dotted circle on the raised underside, all of which were created by scraping away the surface after glazing the pot, prior to firing. An incised inscription next to the handle: ΣΚΥ (Sigma Kappa Ypsilon). Intact, one side misfired to a brown-orange.

The letters could be the beginning of the word Σκύθα or Σκύθης, translating as Scythia and Scythian. If so, it would suggest that this perfume pot belonged to a Scythian foreigner. The Scythians were a nomadic people who lived in Central Eurasia from around the 11th century BC to the 2nd century AD.

This form was named after the archaeologist Lucy Talcott. Excavations at the Athenian Agora officially began in 1931 and continue to the present day, the findings being meticulously recorded and accompanied by a large compendium of books, each authored by different specialists in their field. Volume XII of the Athenian Agora series was written by Brian Sparkes and Lucy Talcott. They discovered a new variant of perfume pot during the excavations and, in honour of his fellow archaeologist, Sparkes designated the vase as the Talcott Class. This shape is believed to be closely modelled on a metalware form.

Provenance

Private collection, Cirencester, UK; acquired late 19th or early 20th century

Literature

For the form compare Sparkes and Talcott 1970, pl.39, no.120. Also see CVA *Castle Ashby*, pl.53, no.9. For a discussion on the sgraffito lettering see Johnston 1978, pp. 79-80



Alabastron

Laconia, late 6th century BC
Height: 13.8cm; diameter of body: 5.1cm

Description

The wide, flat lip has a small aperture to allow the contents to pour out at a controlled rate. Two thin added red lines decorate the elongated body: one beneath the shoulder and one towards the rounded base. A reserved line at the bottom edge of the lip. Intact.

Laconia is a region in the south-eastern Peloponnese, the capital of which was Sparta. The decoration of this alabastron is typical of Laconia, and it is the added red lines that mean it must fall within the sixth century BC. Laconian production was limited, but the wares can still be found in excavations throughout the Graeco-Italic world.

Provenance

Private collection, New York, USA; acquired 1980s, thence by descent



EPICHYSIS

The epichysis was a jug characterised by a high loop handle and a narrow spout that allowed very accurate pouring of the contents. This made it an apt vessel both for the delicate job of refilling oil lamps and for pouring very small amounts of precious oils when at the baths.



Epichysis

Probably Apulia, c.350BC

Height including handle: 11.6cm; diameter: 9.4cm

Description

On the domed shoulder, encircling the elegant, offset neck, are five radiating stamped palmettes linked by very fine incised arcs. The spout is open and troughlike, rising sharply and terminating with a moulded lip. A high-arching handle runs from the shoulder to the back of the mouth, where it is flanked by moulded concentric circles. The low, broad body has concave walls bordered by a wide flange beneath the shoulder and at the base. The flat resting surface is reserved and has a red wash, the rest of the vessel with a metallic black gloss. Some very minor touching in of the glaze, the handle repaired from three pieces and the neck reattached.

This shape is considered an Atticising form from southern Italy. The present example is particularly fine in its potting.

Provenance

Mr and Mrs Robert Feuer, New York, USA; acquired 1970s–80s

Literature

For an example from Apulia compare Hayes 1984, no.73



OINOCHOI

The oinochoe (pl. *oinochoi*) constitutes a very large category of vessels which had many everyday uses, acting as a means for containing and pouring a wide variety of liquids, including oils, wine and water. The shoulder oinochoe has a low foot, a short neck, a low arching handle and most often a trefoil lip. The body has no decoration, though later examples sometimes have ribbed walls. The glaze continues inside the neck of the jug, but the base is always reserved. The earlier examples in this class, which date from the late sixth to early fifth centuries BC, have a more sloping shoulder than those developed around 450BC, where the shoulder is more developed.



Oinochoe

Italy, c.4th–3rd century BC

Height including handle: 14.2cm; diameter: 7.7cm

Description

The ovoid body with a high shoulder is enlivened with thick indented grooves, set on a collared, spreading foot. A high-arching handle is attached to the back of the long, open-topped spout, at the base of which are two bosses moulded with human faces. The indented base is reserved and with a red wash. An old paper collection label is attached to the body showing the number '9' in black ink. At the base of the body is a stamped red wax seal, possibly one from the Italian authorities who historically used such seals to mark objects as being approved for exportation. Intact.

The incised lines on this oinochoe are an Italic take on the slightly earlier Attic versions, which have moulded vertical ribs.

Provenance

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



Shoulder oinochoe

Athens, c.450BC
Height: 21cm; diameter of body: 13.4cm;
width including handle: 14.2cm

Description

This jug has a slightly thickened trefoil lip, a concave neck and a high, wide shoulder. The flat pad base is reserved and covered in a light red wash, with some small circular groves made during the potting process. Sgraffito on the base in the form of an incised eight-armed star. Old collection numbers in a nineteenth-century hand to the base reading '12613'. One small triangular chip to the rim restored, some touching in of the surface abrasions, a chip to the outer edge of the foot.

Provenance

Count Antoine Seilern (1901–1978), London, UK
Private collection, New Jersey, USA

Seilern was a noted art collector and historian who donated the majority of his paintings and drawings (known as the Princes Gate Collection) to the Courtauld Institute in London, as well as some major works to the National Gallery in London, and the Kunsthistorisches Museum in Vienna.

Publications

Christie's, London, *Fine Antiquities*, 2nd July 1982, lot 243

Literature

Compare Sparkes and Talcott 1970, no.103. Also see *CVA Castle Ashby*, pl.53, no.8, and Leiden 1975, 248/cat.537



Small shoulder oinochoe

Athens, c.450BC

Height: 12cm; diameter: 8.6cm;
width including handle: 9.6cm

Description

The jug has a low-arching handle joined from the back of the trefoil lip to the broad, downward-sloping shoulders. A very fine incised line delineating the foot from the body. The outer edge of the flanged pad base and the flat underside are reserved, with remains of a red wash. The front of the lip restored, overall the glaze in particularly good condition.

A refined example of its type, this vase belongs to the earlier group of shoulder oinochoai, as distinguished by the sloping shoulder.

Provenance

Colonel Norman Colville, MC (1893–1974), Penheale, UK; thence by descent

Literature

Compare Sparkes and Talcott 1970, pl.5, no.103



Lidded oinochoe

Corinth, c.late 7th–early 6th century BC
Height including handle: 16.5cm; diameter: 14cm
(10434 W)

Description

Round-bodied oinochoe with trefoil lip and a lid with central nipple. A high-arching handle from the back of the lip to the edge of the shoulder, the latter decorated with pairs of incised vertical lines bordered by bands of added red. The edge of the lid, the bottom of the offset neck, two lines on the shoulder and one line at the widest part of the body have all been decorated with added red. The lowest part of the bowl, the foot and the raised base are reserved, with a wide resting surface, and a few patches of accidentally dribbled slip. Intact, the surface a little worn in places and some minor chips to the glaze. Thick incrustation on the underside of the base.

Provenance

John J. Slocum (1914–1997), Newport, Rhode Island, USA; acquired 1960s onwards whilst serving as cultural attaché to Egypt, thence by descent

After his time in Egypt, Slocum served as assistant to the director of the Smithsonian Institution, was appointed by President Reagan to the Presidential Cultural Property Advisory Committee and was a Trustee Emeritus of the Archaeological Institute of America.

Literature

Compare Ede 1976, p.10, no.18



LEKYTHOI

The term *lekythos* (pl. *lekythoi*) comes from antiquity, and the Athenians seem to have used it to describe any small vessel that held precious oils. The shape appears around 590BC, when it was decorated in the black-figure technique. The form and decoration developed over the years, and those of plain black glaze were the most durable and as such appear to have had an everyday use at baths and gymnasias as well as in funerary offerings. The shape is characterised by a long cylindrical body that tapers gracefully to the base, a narrow neck, a vertical loop handle and a funnel mouth.



Small lekythos

Athens, c.560–530BC, Little Lion Class
Height: 12.6cm; diameter at shoulder: 6.4cm

Description

Delicately potted lekythos with black-glazed body and a near horizontal shoulder. Added paint in a red-purple has been used in three areas: to highlight the flattened rim, for two thin lines circling the very top of the body, and as a single line where the body joins the foot. The shoulder decoration consists of lotus petals radiating from the neck, each interlinked to another petal three along by a very fine arch. Every other petal has been enlivened with two strokes in added white. The handle arches upwards from the edge of the shoulder and down to the narrow neck, lying flush with it. The outer edges of the funnel lip and handle are black. The underside and outer edge of the thin foot reserved, the underside pushed up and embellished with a small triangular central nipple. Intact, some misfiring to the body, the added white worn, several minor chips to the lip.

Provenance

Private collection, Geneva, Switzerland; acquired before 1970
Charles Ede Ltd, London, UK; acquired June 2010
Private collection, Dallas, USA; acquired from the above 2010
Private collection, UK

Literature

Compare *CVA Hoppin*, pl.31, no.15



Lekythos

Athens, early 5th century BC,
possibly Group of the Bowdoin Painter
Height: 33cm; diameter: 11.5cm

Description

The tall lekythos is decorated with a double frieze of alternating dots below the shoulder, a band of palmettes on top of the shoulder interlinked by meandering tendrils, and a band of rays at the base of the neck. The body is expertly coated in a thick layer of black glaze. The flat upper surface of the funnel lip, the inside of the handle, the outer edge of the foot and the underside are reserved. The handle, top of neck and foot reattached, a crack to the body, some pitting to the surface touched in. Minimal amounts of incrustation to the reserved areas.

Provenance

Jacques P.E. Chandon, France; acquired 1920s during trips to the Levant
Mr C.P. Josso; thence by descent to his grandson Camille Doussy

Literature

This vase is very close to an example attributed to the Group of the Bowdoin Painter, and it is possible this vase belongs to the group also.
Compare Beazley 1963, p.693, no.7



Ribbed lekythos

Athens, mid-4th century BC
Height: 20.2cm; diameter: 7.9cm

Description

The elongated ovoid body has vertical ribs and a cushioned base with triple-ribbed moulding on the outer edge, and a moulded, cushioned underside. The strap handle arches from the shoulder to the top of the neck, which is surmounted by a funnel lip with slightly rounded rim. Very fine lines in added red enliven the outside edges of the handle, the flaring collar at the base of the neck, the join between neck and mouth, and the inner and outer edges of the rim. Intact, some minor losses to the added red, traces of incrustation to the inside of the neck and handle.

This vase is very rare, both in terms of the added red decoration and the finesse of the shape and ribbing.

Provenance

Dr Louis Pradel, France; acquired prior to 1980
Charles Ede Ltd, London, UK; acquired 2012
Private collection, UK; acquired from the above



ASKOI

The askos (pl. *askoi*) contained expensive liquids, as indicated by the small size and two main features: its overarching handle or ring handle, and a narrow neck with wide mouth. Ring askoi are a subdivision of this category, and generally had deep bodies with a narrow central tube which ran vertically through the vessel. However, much rarer examples have a wider, doughnut-shaped body. The guttus (pl. *gutti*) can be considered a sub-type of the askos shape; its low body had a spout positioned on the top of the shoulder and slightly inset. The guttus derives its name from the Latin word *gutta*, meaning to drop. It is no surprise therefore that these vessels were used to pour very small amounts of liquid from the distinctive spout. The kinds of liquids believed to have required a drop-by-drop pouring technique are oil, honey and perfume.



Askos in the form of a boar

South Italy, c.320–290BC
Height: 11cm; length: 16.3cm

Description

This plastic vase takes the form of a boar sitting on his haunches, a grooved handle arching over the back. The boar is naturalistically modelled, with tufts of hair above his cloven hooves, his pointed snout upturned, the tail with a swirling tuft at the end. The filler hole has a short convex neck and flaring lip and sits between his ears, whilst the small hole at the end of his snout was for pouring. The whole surface is black glazed, with added white for the eyes, the pupils and tusks reserved. Front left foot restored, thick incrustation under the front hooves and a couple of chips from their tips, some slight misfiring round the flaring lip, the boar's snout and the resting surface.

The term 'plastic vase' is derived from the Greek word plasso, meaning to model, and is applied to sculptural vases or those that have modelled elements.

Provenance

Elsa Bloch-Diener, Bern, Switzerland; acquired Sotheby's, July 1984

Publications

Sotheby's, London, *Antiquities*, 9th July 1984, lot 337

Literature

Compare an almost identical example from Apulia in the Museum of Fine Arts, Houston, USA, obj. no.2010.1766. And for another example, from Campania, see Metropolitan Museum of Art, New York, USA, acc. no.41.162.46



Ring askos

Athens, c.475–450BC
Height: 7.9cm; diameter: 8.3cm;
width including spout: 9.4cm

Description

Ring askos with a comparatively deep, tapering body, a slightly indented upper surface, and a narrow central tube; the glaze that covers the surface of the vessel reaches halfway down the tube. The arched handle is attached beneath the lip of the almost vertical neck, the trumpet-like mouth has a thickened lip, the flat disc foot with a small kick. The resting surface is reserved and has traces of miltos, some misfiring to the handle. Two blue bordered nineteenth-century collection labels with illegible numbers; one on the side and one to the base. A small section of the edge of the base and a crescentic area of the underside restored. Some restoration to the very front of the lip and a small area of retouching to the glaze.

Provenance

Charterhouse School, London, UK; probably acquired end of the 19th century
Private collection, Dallas, USA; acquired 2010
Private collection, UK

Publications

Sotheby's, London, *The Charterhouse Collection*, 5th November
2002, lot 45

Literature

Sparkes and Talcott 1970, pl.39, no.1167



Ring askos

Athens, late 5th century BC
Height: 6.1cm; diameter of ring: 9cm;
width including handle: 11cm

Description

The tubular, ring-shaped body is expertly formed, with a small kick at the base. A thick, circular handle is set on the body at right angles to the near-vertical spout, the latter with a wide mouth. The body has a fine black glaze with some small brownish areas, the flat base is reserved and with a red wash. Sgraffito on the base has a single letter, perhaps a *phi* or *rho*. Intact.

Provenance

Private collection, Paris, France; acquired c.1970
Private collection, UK; acquired December 2013

Literature

This is an extremely rare variant for which we have not been able to find a known parallel. For the more common form in which a strap handle arches from the lip of the spout to the shoulder, compare Hayes 1984, no.45



Guttus

South Italy, c.late 4th century BC

Height: 9.7cm; diameter: 11cm; width including handle: 13.6cm

Description

The ribbed body has a trumpet-shaped spout, with thickened lip, set at right angles to the small ring-handle. The top is decorated by the moulded image of a forward-facing siren, her elegant, upraised wings curling inwards, a diadem upon her head, scrolling tendrils filling the background. The vessel is set on a ring base with moulded outer edge, the cushioned underside reserved, with a red wash and with some splattering of the black slip. A small segment of the foot reattached.

Provenance

Private collection, Antwerp, Belgium; acquired 1950s–60s, thence by descent

Literature

Compare *CVA Campano* 3, IV, e.g. pl.12/3 (inv.7976)



Feeder vase

Athens, c.450–425BC

Height: 5.8cm; width including handle: 8.5cm

Description

The semi-ovoid body has a rounded shoulder, relatively flat upper surface and a small circular filler hole. A large, rounded ring handle is set on the shoulder at right angles to the long, narrow, tubular spout, the latter tilted a little upwards. The straight-sided foot flares outwards, the underneath slightly concave and reserved. Intact, a couple of small areas of flaking to the glaze at the lip of the spout and on the foot touched in, the interior with a layer of incrustation.

This class of vessel is characterised by the very narrow, tubular spout set to one side, and by the comparatively covered upper surface. They are so called because a number of these vessels have particular wear to the end of the spout and show signs of tooth marks. It is therefore generally accepted that they were used to feed infants, though a few scholars have argued that they were also used to feed adults who were infirm. Alternative uses have been suggested, perhaps the most plausible being that they were used for filling oil lamps. Either way, the term 'feeder' or 'feeder flask' has stuck.

Provenance

Mrs Gardiner-Stewart

Charles Ede Ltd, London, UK; acquired 4th September 1973, a note states 'reputedly from Chiusi'

Conrad Ascher, Hertfordshire, UK; acquired from the above 9th April 1974
Private collection, UK; by descent from the above

Publications

Charles Ede, *Pottery from Athens II*, London, 1974, no.22

Literature

Compare Hayes 1984, no.44. Also see CVA *Scheurleer* 2, pl.3, no.7



STEMMED KYLIKES

In ancient Greece the stemmed cup was known as a kylix (pl. *kylikes*), a term that is still used today. It has a wide, shallow bowl, horizontal or near-horizontal handles and a tall stem on a spreading foot. The form was used for black-figure, red-figure and black glaze alike and was one of the most popular drinking vessels in antiquity; representations of this shape can often be found in scenes of symposia on figured vases. It is a shape known for its elegance and is associated with the drinking of wine in particular. The fashion for such vessels dropped off quickly from around 480BC onwards, being replaced by stemless equivalents.

There are two subdivisions of the stemmed kylix in this publication. The first is known as a Vicup, which, along with the Acrocups, are the only types to have been found in any meaningful number after 480BC. There is little variation in this type, indicating its production was short-lived, the majority of examples dating to the second quarter of the fifth century BC. Indeed, the variation is so limited that it is believed this form was produced by only one workshop and that the variations show the individuality of the potters within it. The main characteristics of cups from this class are their straight inset lip, shallow bowl, upward-tilting handles, short stem on a continuous line with the bowl and foot, and moulded outer face on the foot.

The second subdivision, known as Type C, is further divided into two groups; those with a concave lip and those with a plain one. Ours is part of the former classification: the heavy torus foot emphasising the stability of the shape and its utilitarian nature.



Vicup

Athens, c.475BC
Height: 7.2cm; diameter:13.4cm;
width across handles: 19cm



Description

This drinking cup has an offset, slightly flaring lip and two horizontal handles turned upwards. The stem forms part of a continuous line from the carination to the outer edge of the foot. Handle panel, outer edge of the moulded foot, resting surface and the centre of the cone reserved, the rest of the surface with a thin black glaze. Intact, some small flaking to the glaze.

Provenance

Private collection, Germany; acquired in Cologne 1990s

Literature

Compare Sparkes and Talcott 1970, pl.20, no.435



Stemmed kylix, Type C

Athens, c.480BC

Height: 9.4cm; diameter: 18.6cm;
width across handles: 25.8cm

Description

Twin-handled cup with a concave, offset lip and shallow bowl. The pronounced fillet where the short stem meets the spreading foot is delineated by incised lines either side. The horizontal handles turn up towards the rim. The handle panels, outer edge of the rounded foot, and the resting surface reserved, a dotted circle at the centre of the cone. Intact, with a few small chips.

Provenance

Private collection, Portugal; acquired mid-20th century, thence by descent
Private collection, UK; acquired 2018

Literature

Compare Sparkes and Talcott 1970, pl.19, nos.408-11



STEMLESS CUPS

The basic form of a black glaze drinking vessel with shallow bowl, low foot and no stem comes in many varieties. The form is rare during the archaic period, when instead there was a vogue for the tall-stemmed kylix. After c.480BC the skyphos and stemless kylix rose to prominence as the most popular types of drinking cup. Indeed it was this popularity that led to large quantities of such close copies being produced in southern Italy. By the middle of the fourth century BC these too had fallen in popularity and were replaced by the kantharos. Included in the category of stemless cups are the stemless kylix, the skyphos and the bolsal.



Stemless kylix

Athens, c.450–425BC, Plain Rim Class
Height: 4.1cm; diameter of bowl: 13.8cm;
width across handles: 19.4cm

Description

Both handles are set halfway down the wall, angled outwards then upwards to slightly above the rim. The rounded, shallow bowl is smooth and set on a ring base. The surface has a glossy glaze, including the resting surface and inner wall of the foot, whilst the underside is reserved and with a red wash then decorated in black slip with two concentric circles and a dot in the centre. Rycroft's stylised initials, 'CWR', and the collection number '106' are written on the base in thin white paint. Recomposed from two pieces.

The characteristics of the Plain Rim Class are a simple bowl, a pair of horizontal handles set halfway down the bowl and rising to the rim, and a plain ring foot. The cups of this class never have a reserved handle zone, and stamped decoration on the interior is a common feature.

Provenance

Sir Charles Alfred William Rycroft (1839–1884), London, UK
Charles Ede Ltd, London, UK; acquired from Sotheby's 1977
Private collection, New Jersey, USA; acquired from the above 1979

Publications

Sotheby's, London, *Antiquities*, 25th July 1977, lot 310
Charles Ede Ltd, London, *Pottery from Athens V*, 1979, no.9

Literature

Compare Sparkes and Talcott 1970, pl.22, no.481, though the decoration on the underside of the base differs slightly



Stemless kylix

Campania, c.350BC
Height: 5.5cm; diameter: 14.2cm;
width across handles: 19.4cm

Description

The shallow, stemless cup has thin walls, a curved step on the interior at the level of the handles, the smooth bowl set on a ring foot with moulded profile. A pair of thin handles jut out from low down the wall, rising above the lip and with a pronounced return at the ends. The tondo has four stamped palmettes linked by incised arches, forming a 'cross' in the centre of the bowl. The surface has a metallic black glaze, and the resting surface and cushioned underside are reserved and with a red wash. Intact.

This cup carries all of the characteristics of the Delicate Class of Athenian workshops, however the plain underside to the base on this example makes it clear that it is a colonial copy.

Provenance

Dr and Mrs Louk van Roozendaal, the Netherlands; acquired 1980s

Literature

Compare Hayes 1984, pp.62–63, no.103



SKYPHOI

The skyphos (pl. *skyphoi*) was the most commonly used plain drinking cup in Athens and was manufactured from the mid-sixth to the fourth centuries BC. It is thought that the shape derives from a wooden vessel used as a milking pail. The body and foot of the skyphos were formed together in one piece on the potter's wheel, removed and left in the sun. Just before it reached the leather-hard stage, the vessel was returned to the wheel, placed upside down, and the underside of the foot was hollowed out. The skyphos has a deep body, plain rim and low foot. The distinctively small handles on these cups were primarily used as thumb rests whilst the hand held the body of the cup. It has been suggested that they were also used for hanging the cup when not in use, much like one sees today with coffee mugs. The shape of these handles developed over time from bell to horseshoe and finally triangular. In this catalogue we present two of the main varieties; the Attic and Corinthian.



Skyphos of Attic type

Athens, mid-late 4th century BC
Height: 10.1cm; diameter of bowl: 11.8cm;
width across handles: 19cm

Description

The drinking cup has slender horseshoe-shaped handles angled very slightly up to the rim, the body tapering towards a spreading ring base. The resting surface and cushioned are reserved and with a red wash, a black dotted circle in the centre. The glaze is in particularly good condition with a lustrous finish. A collection number, '86' written on a circular sticker to the underside. One handle reattached, from which a hairline crack runs. There is a surface chip to the centre of the underside.

The Attic type skyphos was developed in the mid-sixth century BC, but it was not until the start of the fifth century BC that it took its canonical form. It has sturdier and more straight-sided walls and thicker, stronger handles than the Corinthian type, a torus foot, and it lacks the reserved zone. Earlier examples had a glazed underside, but this was soon discarded for the more fashionable reserved base with black-glazed concentric circles. The handles of these types followed those of the Corinthian, starting as bell-shaped, then horseshoe and finally triangular. However, they were thicker, out of necessity to support the larger density of the bowl. The popularity of this shape made for a long-lived production and a wide distribution.

Provenance

Sir Charles Alfred William Rycroft (1839–1884), London, UK
Charles Ede Ltd, London, UK; acquired June 1977
Private collection, New Jersey, USA; acquired from the above 1979

Publications

Sotheby's, London, *Antiquities*, 27th June 1977, lot 310

Literature

Compare Sparkes and Talcott 1970, pl.16, nos.347–48. Also compare Knauss and Gebauer 2019, p.148, cat. no.81



Skyphos of Corinthian type

Athens, c.530–500BC

Height: 10cm; diameter: 11.8cm;

width across handles: 18.6cm

Description

The thin-walled body curves outwards then slightly in towards the lip, two delicate, horizontal, horseshoe-shaped handles set just below the rim. The resting surface, the outside of the handles and the bowl are covered in a lustrous black glaze, whilst the bottom two-thirds of the bowl is a brown-black, an element that was possibly intentionally created through stacking in the kiln. A narrow reserved line on the inside of the rim, the handle panels and the zone above the foot reserved and covered in a red wash, the band above the foot decorated with finely drawn vertical black lines. A fine double band of added red runs beneath the handles. The cup is set on a downward-flaring ring foot, the cushioned base reserved, with a red wash, and decorated with three concentric circles in black slip. Intact, one small chip to the rim restored, very minor wear to the glaze around the foot.

The Corinthian type skyphos is so called because the form copies examples found at Corinth which are known for their particularly thin walls. Though occasionally entirely black glazed, examples more commonly have a reserved band above the foot, sometimes decorated with vertical lines, cross-hatching or added red. A distinctive characteristic is the decoration on the raised circle of the underside which almost invariably consists of a dotted circle, and a further circle with a much larger circumference. The use of a red band on Corinthian type skyphoi took two forms: a single thick band or two very fine ones. Both are solely found on skyphoi with this reserved band above the foot, and ceased to be used altogether by the end of the fifth century BC.

Provenance

Nicolas Koutoulakis (1910–1996), Geneva, Switzerland; acquired 1980s

Literature

Sparkes and Talcott 1970, pl.14, no.310



Bolsal

Athens, 5th century BC
Height: 8.5cm; diameter of the cup: 16cm;
width across handles: 25cm

Description

The drinking cup has a deep bowl, a wide mouth and a pair of thin, horizontal horseshoe-shaped handles. Double incised lines above the flaring ring foot and around the outside of the rim. The underside with an extremely fine decoration; the surface scraped away and a red wash added before firing, consisting of nine concentric circles of varying widths, and a reserved band around the resting surface. Recomposed from three large fragments, the surface with chips to the glaze, below the rim on one side are many linear losses following areas of craquelure.

The term bolsal is an amalgamation of the names of two places where the later Attic red-figure example Skyphos have been found: Bologna and Salonica. The Attic bolsals are particularly finely potted, with thin walls and sometimes a moulded underside. As with other vessels, the banding on the underside of the foot was most usually created by painting onto a reserved ground; however, in some cases, as is true with the present example, a similar effect was made by first covering the whole surface in black glaze and then scraping away both the glaze and a small layer of clay. The complexity and execution of the underside of this cup demonstrates the exceptional quality of its potting.

Provenance

Private collection, New York, USA acquired during the 1980s

Literature

Compare Sparkes and Talcott 1970, pl.24, nos.548-49



KANTHAROI

The kantharos (pl. *kantharoi*) is a cup used specifically for drinking wine and is commonly depicted on figured vases in Bacchic scenes where the god of wine, often in a state of inebriation, is holding such a cup. The kantharos is characterised by its deep bowl and two vertical handles. One subdivision of the shape which features in this catalogue is the sessile kantharos. The stability of this kantharos variant made it a popular form. The development of these vessels is so limited that it is assumed they all originate from one workshop, near to the Agora in Athens. The term 'sessile' applies specifically to kantharoi with their distinctive shape of handle, which can vary in length down the body but never rises above the rim.



Kantharos

Boeotia, 5th century BC
Height: 22.2cm; diameter of cup: 14.2cm;
diameter across handles: 23.1cm

Description

This drinking vessel has two high-arching strap handles each with a flattened spur towards the bottom and a downward-curving support at the level of the lip. The body has an elegant flaring profile and the cylindrical stem widens to a plain, broad foot, the outer of which is reserved, as is the centre of the conical underside; the rest of the surface covered with a lustrous black-brown glaze. A hairline crack beneath one handle.

Provenance

Scott and Stuart Gentling, Texas, USA; acquired prior to 1980,
thence by descent to their sister
Private collection, New York, USA; acquired December 2018

Literature

For a close example but with a more elaborate stem and foot compare
Knauss and Gebauer 2019, p.154, cat. no.122



Kantharos

Boeotia, c.450BC

Height: 12.5cm; diameter of cup: 12.5cm;
width across handles: 19.5cm

Description

The cup has straight, slightly outward-flaring sides, thickened rim, carination at the base of the bowl and a reserved groove above the low, rounded foot. A pair of high-arching strap handles either side of the body, slightly concave in cross-section, with external flat-topped spurs towards the base. The ring foot has a slightly convex underside with a dotted circle in the centre and is reserved, with a red wash. The black glaze is semi-lustrous, some rootillation to the surface, chips on the interior, a section of the foot reattached, the underside with a calciferous incrustation.

Provenance

Private collection, Antwerp, Belgium; acquired 1950s–60s, thence by descent

Literature

Compare Knauss and Gebauer 2019, p.154, cat. no.113, and
Hayes 1984, pp.15–16, nos.23–24



Sessile kantharos

Athens, c.450–425BC
Height: 8cm; diameter: 9.2cm;
width across handles: 13.6cm



Description

The twin-handled cup has a tall, slightly flaring wall and a shallow rounded bowl, with elongated loop handles joined from the carination to just beneath the out-turned lip. The low foot has an elaborate moulding, the glaze continuing over the resting surface and inner wall and beginning to enclose the cushioned underside, which is reserved and with a red wash. Intact, some scattered losses to the glaze.

Provenance

Private collection, Ticino, Switzerland; acquired prior to 1970

Literature

Compare Sparkes and Talcott 1970, pl.27, no.633. For a discussion of the development of the kantharos, with particular reference to the sessile form, see Mulder 2012, pp.10–11



Kantharos

Athens, c.320–310BC

Height: 11.4cm; diameter: 10.8cm;
width across handles: 16.7cm

Description

This twin-handled cup has vertical mould-made ribs on the lower half of the body, set directly onto a conical foot, with one moulded and reserved band on the outer surface showing traces of miltois. The square-sectioned handles reach from the carination between the moulded body and straight-sided neck up to horizontal spurs that lie flush with the flanged, concave rim. The underside is perfectly concave to form a half-sphere and has fired a deep reddish-brown. The resting surface has a thick reserved groove showing traces of thin miltois. Intact with minor chips to surface.

Provenance

Private collection, Europe; acquired mid-20th century

Literature

For a close example compare Sparkes and Talcott 1970, pl.29, no.704



MUGS AND CUPS

This category is wide-ranging, often approaching shapes still used today. These vessels were used for a variety of purposes, including as a dipper, a measure and a drinking cup. Academics have variably described vessels in this class as oinochoai, kothons, jugs and cups.

The Pheidias shape is the most common form of black glaze mug and was hugely popular in Athens during the second half of the fifth century BC. It is so called because an example was discovered at Olympia with the name 'Pheidias' inscribed on the base. They have characteristically rounded bodies, a concave neck, low double-reeded handle bifurcating at the rim, and a thin line of notching or 'beadwork' at the junction of the neck and body that is absent in earlier examples. The stamped decoration beneath the handle only lasted for the third quarter of the fifth century, after which the plain ribbing became the norm once again. Though the Pheidias form is prevalent in metal, no such examples pre-date those in pottery, indicating that this is one of the rare cases where the metal form copied that of the pottery.



Ribbed mug of Pheidias type

Athens, c.440–420BC
Height: 6.6cm; diameter of lip: 6.2cm;
width including handle: 8.7cm

Description

The high-shouldered body narrows towards the base and is decorated with vertical ribs, rounded off at both ends. At the base of the offset, concave neck is a thin line of beadwork. The ring handle is formed of two strips, bifurcating to form spurs at the lip. Beneath the handle is a stamped palmette and two dots within square borders. The body is covered in a fine black glaze save for the underside, which is reserved and with a dotted circle in the centre, a thick black band on the inner wall of the short, rounded foot. Two chips to rim made good, the base with rootilation, some minor wear to the glaze.

This is a particularly refined example of the type.

Provenance

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

Literature

Compare Hayes 1984, pp.32–33, no.51.

Also see *CVA Dublin*, Cork 1, pl.59, no.6.

For the fine fluting on the body compare Sparkes and Talcott 1970, pl.11, no.214. For the stamped decoration see *ibid.*, no.207. For a discussion on the development of the Pheidias type see *ibid.*, pp.72–74



Ribbed mug

Athens, c.475–425BC
Height: 7.1cm; diameter: 8cm;
width including handle: 10.1cm



Description

The mug is of a straight-sided, cylindrical form with seven horizontal ribs and an applied ring handle just below the lip. The base is flat with a slightly raised foot running around the circumference. The very centre of the underside is reserved and with traces of milos. Intact, some slight chipping to the glaze touched in, areas of incrustation to the base and interior.

Provenance

Private collection of G.M.; acquired prior to 1968
Private collection of F.M., Mendrisio, Switzerland; by descent from
the above
Private collection, USA; acquired Switzerland 2014

Literature

Compare *CVA Kunstsammlungen* 2, pp.72–73, pl.75, no.9



Mug

Campania, Calene ware, c.350–300BC
Height: 8.5cm; diameter of lip: 6.3cm;
width including handle: 9.2cm

Description

Single-handled cup on a tall moulded foot, the handle is formed of two strips, bifurcating to create spurs at the flaring rim. The body is covered with rows of bosses, which have been pushed out by hand from the interior, each one showing fingerprints on the outer wall from when they were smoothed. There is a band of black around the flange on the underside of the foot. A reserved band above the foot, red wash on the reserved resting surface and recessed bottom. Intact, incrustation and rootilation to the interior.

This type is seemingly a copy of the Pheidias type which originated in Athens and developed from the mid-fifth century BC. By about 425BC we see a short-lived introduction of the raised bumps, pressed out of the wall.

Provenance

K.V. Steenbergen, the Netherlands; acquired late 1970s

Literature

For the decoration compare *CVA Museo Nazionale* 4, pl.47, no.2.
Also see Knauss and Gebauer 2019, p.147, cat. no.74



Small mug

South Italy, 4th–3rd century BC
Height: 7.1cm; diameter of mug: 6cm;
width including handle: 7.6cm



Description

The ring handle is attached to the out-splayed lip, the body bulges below the handle, the profile creating an elegant S-curve. The mug is covered in black glaze, including the inner wall of the ring foot, whilst the resting surface and cushioned underside are reserved, the latter with a red wash. Intact.

Provenance

Private collection, Sussex, UK; acquired 1975–1990

Literature

For an example from Campania see
CVA Teatro Romano 1, IV.E.6, pl.1553, 5.6



Single-handled cup

Athens, 5th century BC
Height: 8.6cm; diameter of cup: 11cm;
width including handle: 13.4cm

Description

The lip of this thick-walled cup is inset and concave, the rim everted, the body deep and curving in towards the base. The ring handle is attached from the rim to just below the inset lip, the body raised on a ring foot. The surface is covered in a metallic black glaze, the reserved underside has a red wash and a dotted circle at the centre, a band of black on the inner wall of the foot. Traces of a rectangular blue bordered old collection paper label to the base. A later, circular label with 'V63' in blue ink. A hairline crack through the body, some retouching of the glaze.

Provenance

Giorgio Sangiorgi (1886-1965), Rome, Italy
Ernst Langlotz (1895-1978), Bonn, Germany; acquired early
1930s-late 1960s, collection number V63
Michael Langlotz, Switzerland; 1978-2013 by descent from the above
Charles Ede Ltd, London, UK; acquired 2013
Private collection, UK; acquired from the above 7th May 2015

Literature

For a somewhat similar form compare Sparkes and Talcott 1970,
pl.11, no.195



Lidded cup

Athens, c.450–430BC
Height: 8.5cm; diameter: 12cm;
width including handle: 15.2cm

Description

Cup composed of a deep bowl with a horizontal loop-ring handle angled slightly up towards the rounded rim. The smooth exterior has a single incised and glazed groove on the lower body. The knob, handle panel, underside of the lid, inner lip, resting surface and cushioned underside are reserved. The moulded foot has a reserved grooved band around the outer edge. On the base is a circular label with 'V52' in blue ink. Lid intact, body recomposed from fragments, with minimal restoration.

This form is very uncommon.

Provenance

Ernst Langlotz (1895–1978), Bonn, Germany; acquired early 1930s–late 1960s, collection number V52
Michael Langlotz, Switzerland; 1978–2013, by descent from the above
Charles Ede Ltd, London, UK; acquired 2013
Private collection, Schwabisch Hall, Germany; acquired from the above 2015

According to Langlotz's notes this piece comes from Marathon.

Literature

For single-handled cups compare *CVA Fitzwilliam* 1, pl.XLI/11



Two-handled mug

Athens, c.450–400BC

Height: 9.2cm; diameter of cup: 10cm;
width across handles: 14.7cm

Description

The mug has a cylindrical body that swells towards the base, curving inwards to a delicate ridge above the raised, moulded foot. The two ring handles are quadruple-reeded and the rim everted. The underside and resting surface reserved, covered in a red wash, and decorated with a series of concentric circles of varying widths with a central dot. Recomposed from fragments, one handle with a section of restoration.

Two-handled mugs are far less common than their single-handled counterparts; they appear to be experimental, with only a few forms appearing repeatedly. The body of this example is remarkably similar to that of the sessile kantharos in this catalogue, but it is the distinctive ring handles which have led us to calling it a mug.

This is an extremely rare form, for which we have not found an exact parallel.

Provenance

Private collection, Japan

Private collection, Montreal, Canada; acquired Sotheby's 1999

Private collection, UK; acquired from Charles Ede Ltd, London, 2014

Publications

Sotheby's, New York, *Antiquities and Islamic Works of Art*, 5th June 1999, lot 212

Literature

For an example without the carinated body see Sparkes and Talcott 1970, pl.II, no.225



LAMPS

Olive oil was poured into the hollow interior and acted as fuel for the wick, which was held in place by the projecting nozzle. The lamps in this catalogue were all thrown on the wheel. It wasn't until c.300BC that lamps were being produced from moulds, en masse; a far less time consuming process.



Pillar lamp

Athens, c.450–400BC
Height 1.9cm; diameter: 7.3cm;
length including spout: 9.4cm

Description

Oil lamp with a shallow disc body, overhanging rounded shoulder, a flat protruding spout, a central tubular pillar and a slightly raised flat base. Three bands around the rim, the resting surface and the inside of pillar are reserved. On the side of the body is a blue bordered oval paper label with '257' in black ink. Intact, the surface with an old collection patina, some incrustation in the central pillar.

As this lamp had no handle it was either carried in the palm of the hand, or else the tubular pillar in the centre of the oil reservoir provided a convenient rest for the finger and thumb to avoid the heat of the flame and warmed oil. Alternatively, it has been suggested that the spike of a candelabrum was placed inside the central pillar to hold the lamp in place on its stand.

Provenance

Louis-Gabriel Bellon (1819–1899), France; inventory number 257
Private collection, France; by descent from the above
Private collection of a Sheikh; acquired 2009

Publications

Jack-Philippe Ruellan, Hôtel des ventes de Vannes, 4th April 2009, lot 73

Literature

Compare Knauss and Gebauer 2019, p.14, fig.1.5.
Also an example in the Metropolitan Museum of Art,
New York, USA, acc. no.38.20, and another in *CVA Eivissa* 1, pl.18, no.3



Votive lamp on integral stand

Athens, c.5th–4th century BC
Height: 6.7cm; width across spouts: 3.6cm

Description

A votive model of a miniature double-spouted lamp with rounded body and large filler hole, set on an integral stand. The outer edge of the spreading foot is reserved, as is the delicate circular platform on which the lamp rests. On the side of the stand is a blue bordered oval paper label with '390' in black ink. Intact, some small flakes to the glaze, slight incrustation to the lamp interior and underside of the foot.

This is an extremely rare piece of which we have not been able to find another close example.

Provenance

Louis-Gabriel Bellon (1819–1899), France; inventory number 390
Private collection, France; by descent from the above
Private collection of a Sheikh; acquired 2009

Publications

Jack-Philippe Ruellan, Hôtel des ventes de Vannes, 4th April 2009, lot 73

Literature

This lamp is a miniature imitation of specific type: compare
Howland 1958, pl.40, no.394



Ribbon handled lamp

Athens, late 5th century to first quarter of the 4th century BC

Height: 2.1cm; diameter: 6.1cm;

width including the spout and the handle: 10.4cm



Description

Oil lamp with an open disc body, ribbon handle and circular raised base defined by a groove. The lamp dipped in black glaze, the underside reserved and with four concentric circle indentations created by the potting wheel. The orange clay has small particles of mica. Intact.

Provenance

Emil Maansson, Sweden (1896-1977); acquired mid 20th century

Literature

Compare Bailey 1975, pl.12, Q64 and *CVA Eivissa* 1, pl.17, no.2



GLOSSARY

added red: A viscous reddish-purple coloured paint that is applied after the black slip

carination: The point at which the surface of a vessel changes direction, forming an angle

craquelure: A fine network of cracks in the applied glaze

cone: The conically indented underside of the foot, which creates a partially hollow stem

cushioned underside: When the underneath of a vessel is raised but has a convex surface

everted: ‘Turned out’, used to describe the rim of a vessel

filler hole: The opening in the centre of a lamp through which the oil was poured

handle panel: A handle’s inner surface

knop: A projection used as a handle for lifting

milto: A liquid mixture that was used to apply red ‘wash’ to an unglazed surface

misfiring: When an item has been stacked too close to another vessel in the kiln, preventing proper circulation of air and resulting in discolouration to the glaze

reserved: An unglazed area of pottery

resting surface: The area of the item that touches the surface on which it sits

rootilation: The marks of incrustation left behind by plant roots in close contact with the object

sgraffito: A mark made by scraping through the surface to reveal a lower layer, typically before firing

slip: A liquid mixture made of equal quantities of clay and water

torus: The rounded outer edge of a foot

trefoil: A shape composed of three rounded lobes, resembling a clover leaf

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