

A Flourishing Tradition Works of Art from the Classical World and Ancient Egypt

> Charles Ede Catalogue 188 2014

This exhibition catalogue marks the relocation of the gallery, after forty-three years in Brook Street, to its new home in Three Kings' Yard, named after a tavern which used to stand at its entrance.

After reflecting on developments over these last decades, I came to the conclusion that while much has changed, what has remained constant is of greater importance. My father was devoted to offering antiquities to the widest possible audience and was particularly keen to support teaching collections at universities around the world. Through him I came to have some understanding of the important role and responsibility of antiquities dealers and collectors in spreading knowledge of the ancient world and in acting as temporary conservators of these wonderful objects. This tradition, which saw Elias Ashmole found his great museum in Oxford in the 17th century, flourishes today and we are proud to be part of it; I know that so many of our customers have also been extremely generous supporters of museums and universities both here and around the world.

If the tradition of collecting achieved only that it would be enough, but on a personal level it also offers balm of incomparable value; my father once wrote that collecting antiquities could open new vistas and over the years I have come to see how right he was.

As many of you will know, our move to new premises is not the only change. I am delighted that Martin Clist has joined the company as Managing Director while I take on the role of Chairman. He will be supported by our new Specialist, Charis Tyndall, and by our Gallery Manager, Catherine Parkes. Among many other duties my wife Serena continues most ably to keep the finances under control.

To all of them goes the credit for creating the splendid new gallery. I hope that you will be able to visit us soon.

James Ede

## 1 Cycladic female figure Early Spedos Variety, Bent Sculptor, c.2600 BC Marble Height 15.9cm

Sculpted with her arms crossed at her waist, left over right, beneath shallow conical breasts. The elbows carved on the body hide her narrow waist, the left hand hidden beneath the right arm, and the right hand tapering off without definition. Her shield-shaped head with long triangular nose is tilted upwards. There is a fine elongated gap between the legs, stretching from heels to thighs. The buttocks are indicated by a change in plane. Attributed to the Bent Sculptor (Getz-Gentle), and possibly from Naxos.

Minor chips, in particular to the feet, otherwise intact.

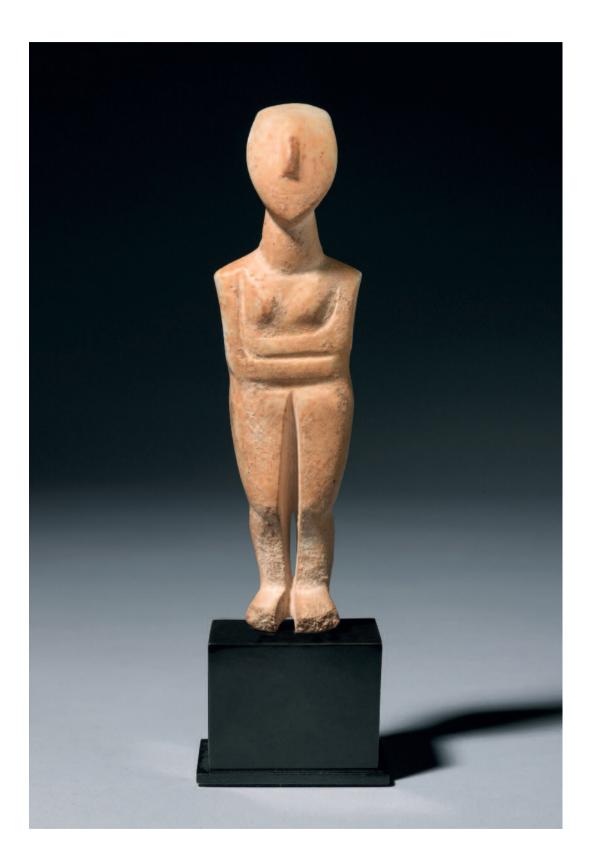
Examples of the Spedos type are at the pinnacle of prehistoric Cycladic sculpture. The majority of such idols have been excavated from *necropoleis*, and their function is extremely uncertain. Many of the idols have had their heads broken away, not always at the weakest point of the neck, possibly indicating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

## Provenance:

Piet & Ida Sanders collection, The Netherlands; acquired 1962, thence by descent

### Literature:

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



# 2 Minoan lotus bowl c.1700-1450 BC Serpentine Height 4cm, diameter 7.7cm

Composed of five stylised and ribbed tongue-like petals, their tips folding towards the central opening. The circular interior shows clearly the horizontally banded grooves left by the drill.

Intact with some minor abrasions.

This sophisticated form evolved from the earlier bird's nest form which was developed in the mid 3rd millennium BC.

## Provenance:

R. Reusser collection, Switzerland; acquired 1970s

# Literature:

Compare Biering & Brinkmann, Im Labyrinth des Minos (Munich, 2000), no. 249



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3
Mycenaean squat jar
Mycenaean LH III A1, 1400-1350 BC
Terracotta
Height 10.2cm
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With three handles set vertically on the top of the flattened shoulder and a flaring, out-turned lip. Below the frieze a thick solid band surmounted by a thin band with two sections of double 'rocks' rising as fillers, a further band below the neck. A stylised frieze of stemmed spirals and sacral ivy with filled, unvoluted leaves fluidly painted over the main body. The underside with a series of concentric circles.

Fractures repaired.

The form is closer to that of the LH IIIB period, as is the rock pattern, whilst the sacral ivy points towards the LH IIIA1 period, therefore a likely date will fall between the two periods (c.1450-1350 BC). Sacral ivy, also known as Cordiform leaf, has a Minoan origin. Sacral ivy with S-curved stems composes the main decoration of one-zone vessels, with little exception.

It has been suggested that these vessels were used for the storage of unguents or honey.

## Provenance:

Collection of a French diplomat; acquired 1945-1968

## Literature:

For the profile, compare P. A. Mountjoy, *Regional Mycenaean Decorated Pottery* (Leidorf, 1999), Vol. II, fig. 332/14. The sacral ivy decoration has between two and four tendrils and is a variation of A. Furumark, *Mycenaean Pottery* (Stockholm, 1972), Vol. I, fig. 36, 12.27.



4 Egyptian ripple flake knife Predynastic, not after 3500 BC Flint Length 23cm

The underside polished smooth, the end of the blade gently curving. The flaking is of high quality, with alternating ripples and a serrated cutting edge formed from minute flakes.

A small chip made good.

The exceptional quality of this knife suggests a ceremonial or votive use. Such Predynastic knives are among the finest examples of flint knives in the world. These blades were made from chert, a type of light brown flint. The flaking was produced by applying localised pressure at a right angle to the blade's long edge.

#### Provenance:

From the collection of Mr & Mrs Darchambeau, Belgium; acquired 1963-1967

#### Literature:

Compare L. M. Berman, Catalogue of Egyptian Art (New York, 1999), no. 66



5 Egyptian grinding palette Middle Kingdom, 11th-12th Dynasty, c.2060-1785 BC Basalt Length 18.8cm

Rectangular body, the edges sloping in sharply towards the base. On the upper surface is a rectangular depression with a curved edge at one end for grinding pigment. At the far end is the water well, above which is a mitred slot to take a sliding lid. A small depression in front of this would have held a fixing peg.

One corner restored.

### Provenance:

Ozturk collection, the Netherlands; acquired in Luxor c.1940

## Literature:

Compare Flinders-Petrie, *Objects of Daily Use* (London, 1927), pl. LVI/14 For an example without the water well compare K. Lembke and B. Schmitz, *Schönheit im Alten Ägypten: Sehnsucht Nach Vollkommenheit* (Hildesheim, 2006), no. 170



## 6 Egyptian statuette of a dwarf Middle Kingdom, 12th-13th Dynasty, 1991-1786 BC Faience Height 6.4cm

The figure is holding a drum and is shown seated, set on a small integral square base. The figure has a large head, protruding ears and short legs. Green glaze, the details in black.

Various chips including to the front right corner of the base and the right hand corner of the drum. The head reattached.

# Provenance:

Collection of Monsieur P. R., Belgium; acquired before 1980

## Literature:

Compare A Catalogue of the Egyptian Antiquities in the Possession of F. G. Hilton Price, Vol. II (London, 1908), pl. XII, 4348



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7
Egyptian stele with Tauert and offerants
New Kingdom, 19th-20th Dynasty, c.1307-1070 BC
Limestone
Height 19.7cm
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Tauert stands on a pedestal, one leg in front of the other, arms by her side. Her mouth slightly open, her head crowned with solar disk between the two cow horns of Hathor. Before her stand two offerants, the male figure wearing a kilt, arms raised and palms facing forwards in reverence. The right hand figure wears a dress, her left arm raised and her right by her side. Separating Tauert from the figures is an offering table bearing a lotus flower, a symbol of the sun and regeneration.

The top right section of the stele broken away, some surface scratches and discolouration.

Tauert, 'The Great Female', was a goddess of fertility and childbirth, and thus a protector of women and children. She was often referred to as the mother or wet nurse of the Pharaoh. Her form was that of a hippopotamus with a crocodile's back, lion's paws and pendulous human breasts.

#### Provenance:

Found at Mallawi, Egypt M. A-R El Schaer, Cairo, 1958 Christie's New York, Antiquities, 4th June 1999, lot 230 Jacques and Galila Hollander Collection

## Literature:

Stelae with single gods other than Osiris or Horus are very uncommon. Compare a stele of similar style with a worshipper before Thoth as a baboon, S. Hodjash and O. Berlev, *The Egyptian Reliefs and Stelae in the Pushkin Museum of Fine Arts, Moscow* (Leningrad, 1982), no. 88



## 8 Egyptian frog amulets New Kingdom, 18th-20th Dynasty, c.1567-1070 BC Carnelian Length 1.2-1.3cm

A group of four, each finely carved, squatting on their haunches, heads raised, protruding eyes and pierced for suspension. Three have an incised line down their spine.

Good condition, one has a chip to the mouth.

The frog symbolised regeneration and fertility and was thus an especially important creature to the Egyptians. Its symbolic meaning derived from the thousands of infant frogs which appeared on the Nile's muddy banks following the annual subsiding of the waters. During the New Kingdom in particular, the frog hieroglyph was transliterated as *wehem ankh* 'living again'.

#### Provenance:

Private collection, France; acquired before 1980

9 Egyptian implement handle New Kingdom, 18th-20th Dynasty, 1567-1070 BC Bone Length 7.5cm

The handle sensitively carved at one end with the head of a gazelle with curved horns lying flat against the shaft of the handle, ears beneath. The mouth is open, the surrounding musculature closely observed. The eyes are emphasised by delicate lines to the lids. At the other end is a stylised lotus flower which is pierced at the centre.

This handle most probably comes from a spoon or cosmetic implement. Originally part of the implement was attached at the mouth of the gazelle, though this is now lost; the piercing through the lotus shows that the implement was double ended.

#### Provenance:

Private collection, France; acquired before 1980





## 10 Egyptian bust of Isis Late Period, 25th-26th Dynasty, 712-525 BC Basalt Height 32cm

Her arms bent showing she was seated, dressed in a tightly fitted sheath, emphasising full breasts and her navel. A tripartite headcloth is tucked behind finely carved ears, a circlet of uraei on top and a single uraeus on her forehead. The back pillar uninscribed. The stippled surface suggests the sculpture was originally covered in gesso and gilded.

The top of the back pillar, the back of the modius and part of the uraeus broken away. The nose partially chipped.

## Provenance:

Munzen und Medaillen, Basel, Auktion XXII, 13th May 1961, lot 230 Dr. Wolf Elkan collection, New York Ms Nadia Velasquez collection Christie's New York, Antiquities, 18th December 1997, lot 74



## 11 Egyptian sacred ibis Late Period - Ptolemaic Period, c.664-30 BC Wood and bronze Length 42cm

The wooden body covered in gesso and ochre coloured paint, probably to imitate gold. Head, legs and tail section separately cast in bronze. The head with an elegant curving beak and inlaid glass eyes, the legs folded under the body with tangs for insertion into a separate base, usually of wood. Details have been incised on the tail to imitate feathers, and on the legs and toes to resemble scales.

"At the beginning of spring winged serpents from Arabia fly towards Egypt, and the birds called ibises meet them at the entrance to this country and do not suffer the serpents to go by, but kill them...the Egyptians also agree that it is for this reason that they honour these birds." (Herodotus, Histories II).

The ibis was venerated as a manifestation of Thoth, the Egyptian god of learning, science and truth. There are three types of ibis in Egypt, but the most commonly represented, shown here, is the white or sacred ibis. Statuettes such as this were presented as votive offerings by those seeking the god's help.

During the Late Dynastic and Greco-Roman periods these birds were bred on a colossal scale at sanctuaries connected to temples of Thoth - a phenomenon unique to these eras. Herodotus noted that Hermopolis was the official burial ground for the Ibis birds, an observation drawn from the hundreds of mummified ibises buried alongside votive figures in the subterranean corridors of the Ptolemaic temple there. The other main sites for these ibis mummies are Sakkara and Thebes; in the former, excavations carried out by the Egypt Exploration Society have unearthed around 1.5 million ibis mummies.

## Provenance:

Private collection, California, USA; acquired 1960s

#### Literature:

For an example which is gilded and set in a wooden base compare H. D. Schneider, *Life and Death Under the Pharaohs* (Leiden, 2000), p. 23, no. 14



## 12 Egyptian sculptor's model with the head of a pharaoh Ptolemaic Period, c.300 BC Limestone Height 15.8cm, length 13.6cm

The head in profile facing to the right, the bottom section of the double crown just visible. A thick neck and rounded jawline typical of the Ptolemaic Period. The facial features, especially around the eyes and mouth, are finely carved in relief.

Some dendritic staining to the lower section and a large chip to the top left corner.

Two schools of thought differ in the interpretation of the so-called sculptor's models. One believes that these 'models' held a purely practical use and were trial or demonstration pieces for an apprentice to copy; portraits of a pharaoh, such as this, were sent out to be copied on architectural reliefs. The other school of thought asserts that they were ex-votos or votive offerings to the tutelary deity of a particular sacred precinct; the king being represented on the relief either built, supplemented or restored such a temple, and this 'sculptor's model' was placed at the precinct in his honour.

## Provenance:

Private collection, France; acquired Hotel Drouot, 28th June 1966, lot 77 (illus.)

## Literature:

Compare N. S. Tomoum, The Sculptors' Models of the Late and Ptolemaic Periods: A Study of the Type and Function of a Group of Ancient Egyptian Artefacts (Cairo, 2005), pl. 38, no. 57



## 13 Portrait bust of a queen in the guise of Isis Egypt, Ptolemaic Period, 2nd-1st century BC Marble Height 30cm

The face with idealising features, her heavily lidded almond-shaped eyes and slightly parted lips set in an oval face which is framed by hair arranged in corkscrew curls, leaving her pierced ears exposed. A flat groove circles her head where a diadem would have held the hair in place. The faint ghost of painted pupils remains.

Some chips in particular affecting the tip of the nose and lower lip. A section of corkscrew curls missing from right side of face and some loss to back of head. Hairline crack across left side of neck made good.

### Provenance:

Münzen und Medaillen, Basel, Auktion 40, 13 December 1969, lot 168 James Alsdorf, Winnetka, Illinois La Jolla Galleries, California, 1981 Joan B. Kroc collection; thence by descent

## Literature:

Compare a head of Berenike II from the Tell Timai group in the British Museum; S. Walker and P. Higgs, *Cleopatra of Egypt: From History to Myth* (London, 2001), p. 49, no. 11



# Hellenistic balsamarium in the form of the head of a Nubian Egypt, probably Alexandria, 1st century BC/AD Bronze Height 15cm

His hair dressed in tight ringlets with one suspension loop remaining at the top. His full lips slightly parted. A strong furrowed brow frames eyes of silver inlay with engraved and drilled pupils. The bust emerges from an acanthus leaf spray which originally formed the top of the vessel's stem.

The left handle and lid now missing, the stem broken away.

# Provenance: Landau collection, Paris; acquired before 1971

## Literature:

Compare a slightly later variant, L. Bugner ed., The Image of the Black in Western Art, Vol. I (Lausanne, 1976), fig. 372

# 14



# 15 Hellenistic necklace with goat head terminals c.3rd-2nd century BC Gold and carnelian Length 42cm

The chain is formed of forty-five figure-of-eight loop-in-loop gold links alternating with forty-six carnelian beads rendered in the same manner. Delicately carved carnelian terminals in the form of goat heads attached to a modern hook-and-loop clasp.

Very fine condition.

# Provenance:

Private collection, California; acquired 1950s-1960s, thence by descent

## Literature:

For the chain compare Jack Ogden, Jewellery of the Ancient World (London, 1982), 4:54, and for the terminals compare ibid. 4:74/f



# 16 Greek double handled bowl Geometric Period, 8th century BC Terracotta Diameter 13.3cm

An upward, widely flaring lip with two handles set on the shoulder. Decorated in umber to interior and exterior, including bands of alternating dots and a frieze of linear long-necked animals. A cross with four stars in the tondo. Possibly from a workshop in Phaleron, Attica.

Small fracture made good.

This is a rare form. A very similar example in the British Museum (GR 1865.7-20.11) was acquired in 1865, and is from an excavation in Phaleron, near Athens. However, they describe the similar figures in the frieze as horses, though they appear more bird-like.

#### Provenance:

Nicholas Embericos collection, Lausanne; acquired 1950s



## 17 Greek skyphos with a high conical foot Lydia, c.570-540 BC Terracotta Height 8cm

Six birds in the top register with three circling bands below. The lower register decorated with painted circles surrounded by dots, interspersed with short strokes in v-shape formation. The interior of the cup and the outer edge of the handles painted in umber, the body in a white slip.

Intact, some small chips to rim filled in.

## Provenance:

Collection of Ernest Langlotz (1895-1978), Bonn; acquired early 1930s-late 1960s, thence by descent to Michael Langlotz, Switzerland, 1978-2013

## Literature:

A rare form. For an undecorated example compare H. T. Bossert, *Altanatolien* (Berlin, 1942), fig. 188



# 18 Greek Tyrrhenian neck amphora Attributed to the Fallow Deer Painter, Athens, c.560-550 BC Terracotta Height 36.8cm

The black-figure decoration, which has a lavish use of added red, is in three registers: the shoulder zone shows on side (a) Herakles fighting with centaurs. He is on one knee drawing his bow and arrow and wearing the Nemean lionskin, his head protruding through its jaws. The centaurs flank him on each side, one pair looks forward, the other looking back at him; two carry boulders and two uprooted trees. In the field nonsense inscriptions. On side (b) two warriors, naked but for plumed helmets and greaves, each with a round shield, flanked by prancing horses whose naked riders wear cloaks. This scene also contains nonsense inscriptions. The two lower registers are decorated with animals, real and imaginary; confronted sphinxes, cocks, and sirens in the upper frieze and in the lower sirens, panthers, a stag and a soaring eagle. The neck has interlaced palmettes and the lip is festooned with open and closed lotuses; two bands of rays at the base. This vase was attributed by Michael Padgett.

Most of the added white decoration is worn away; the added red is in good condition. Recomposed from fragments with minor restoration.

The main scene shows Herakles' battle with the centaurs of Mount Pholoe in Arcadia, where he was a guest of the wise centaur Pholos. Wilder centaurs, attracted by the smell of wine, attacked Herakles but were driven off by his bow and arrows. The name 'Tyrrhenian' reflects the view that these amphorae were manufactured for export to Etruria, where the majority have been found: the Greek name for the Etruscans was 'Tyrrhenoi'.

### Provenance:

Art Market, Freiburg, Germany 1989 Frank Pearl collection, New York

### Publication history:

J.M. Padgett, *The Centaur's Smile* (Princeton, 2003), no. 33 Exhibited at Princeton University Art Museum, 11th October 2003-18th January 2004



19 Greek red-figure lekythos Athens, 5th century BC Terracotta Height 14.9cm

The body decorated with a seated Eros proffering a box to a standing female, her hair in a krobylos, drapery around her waist and over her left shoulder, a goose to her right. Behind them and separated from them by a leafy spray is a naked youth seated on a rock with a diadem in his hair. Below the handle an intricate network of palmettes and scrolls, around the shoulder a frieze of tongues and laurel, with a further band of tongues below the main scene. Much of the decoration is enlivened with barbotine (raised dots), which shows faint traces of gilding. Under the base are wheel-turned concentric circles in relief. Probably from the workshop of Meidias Painter.

Intact, the applied white paint largely remaining.

### Provenance:

M.F. collection, Paris; acquired from the Krimitsas Gallery prior to 1980

#### Literature:

A wonderful, delicately potted example of late Attic red-figure. Compare CVA, Basel Antikensammlung und Sammlung Ludwig 3, pl. 37, 5-8 and pl.38, 4-6; a variant of this exterior scene which was a favourite with the Meidias Painter. It is extremely close both in the potting and the subsidiary decoration.





# 20 Greek black-glaze calyx krater Athens, 450-430 BC Terracotta Height 26.5cm

The elegantly flaring body decorated with a band of red-figure laurel leaves circling the everted rim. A reserved band inside each handle and on the edges of the torus foot.

Handles partly restored and a fracture at the lip repaired.

The earliest examples of this form date back to 530 BC, and are thought to have been an innovation of Exekias. The present example is unusually small for its type, as the normal height ranges from 34-56 cm. The Calyx krater is so-called because the lower body has an anatomical resemblance to the calyx of a flower.

# Provenance:

Collection of Ernest Langlotz (1895-1978), Bonn; acquired early 1930s-late 1960s; thence by descent to Michael Langlotz, Switzerland, 1978-2013



# 21 Greek red-figure bell krater Attributed to the Odeon Painter, c.425-400 BC Terracotta Height 31.5cm

Side (a) shows an elegantly draped female in profile with elaborately dressed hair holding a box aloft in her right hand, in front of a hovering Eros, whose long wings are extended behind him. Dionysos stands to the right, wearing a laurel wreath, a staff propped against his thigh, drapery hung loosely around his waist and falling to his feet, a strip of laurel leaves in his right hand. Another female figure with outstretched arms stands to the left, reaching for a small spotted deer with one foot raised, a sapling behind her. Side (b) shows three cloaked men with staffs. A band of laurel below the lip. Attributed by McPhee.

Very minor surface chips, otherwise in splendid intact condition.

### Provenance:

McAlpine Ancient Art, 1970s Sotheby's London, 12th December 1983, lot 398 Private collection UK; a wedding gift from Princess Zarina Zainal of Malaysia in 2005



# 22 Greek red-figure head vase Apulia, 4th century BC Terracotta Height 24.5cm

Moulded as the head of a Nubian, the hair carefully dressed in tight ringlets and arranged in layers. The surface is black glazed apart from the lips and hair, the base ring and a frieze of red-figure decoration round the neck consisting of a band of myrtle spray with a rosette at the centre and a row of tongues above. Added white is used for the eyes and earrings. The mouth of the vase is trefoil and the handle, which runs from the back of the lip, terminates in a delicate spiral where it joins the base of the neck.

Intact and in superb condition. Supplied with a thermo-luminescence certificate.

The Greeks thought all black people to be from Nubia (Ethiopia), and were aware of their existence from at least the 8th century BC. *The Iliad*, written at this time, recounts the heroic deeds of King Memnon, son of the goddess Eos, and ruler of Ethiopia. The representation of Nubians increased during the Hellenistic period, not just in mythological representations, but also as individual subject matters in themselves.

# Provenance:

Helmut Gernsheim collection, London and Lugano; acquired in 1964 from the Arcade Gallery, London. Sold with a copy of the original sale invoice.

# Literature:

A magnificent example. Compare L. Bugner ed., *The Image of the Black in Western Art* (Lausanne, 1976), fig. 216, for an example in Ruvo, the head of which appears to come from the same mould, though this was decorated in added colour rather than red-figure.





# 23 Greek statuette of a draped female figure Boeotia, probably Tanagra, 3rd century BC Terracotta Height 18.8cm

The lady is standing wearing a long chiton with a tightly wrapped himation, which covers her head and is being pulled across her chest by her left hand, leaving a deep 'v' of skin visible. The right leg bent and stretching a little behind, showing her foot beneath the drapery and giving a sense of graceful motion, the head is turning to the right and tilting slightly downward.

Intact with some minor surface incrustation.

### Provenance:

Collection of His Exc. Mr de Nelidow; sold Paris, 24th May 1911 Imre and Nicholas T. Molnar collection; acquired 1960-1968, thence by descent

Mr de Nelidow was the Russian Ambassador to Paris in the early 1900s

### Publication history:

Catalogue des Objets Antiques: Marbres, Bronzes, Verrerie, Céramique, Orfèvrerie & Objets Divers. Provenant de la Collection de Son Exc. Mr. de Nelidow (Paris, 1911), pl. XII F. Nicholson, Ancient Life in Miniature, Birmingham Museum & Art Gallery (Birmingham, 1968), no. 119



# 24 Hellenistic lady reclining on a couch Myrina, 3rd-2nd century BC Terracotta Length 12cm

In a semi-recumbent pose, head raised upwards and inclined to the right, she leans with her left arm on two pillows, and feet on a third, a band of cloth slipping from her shoulder whilst additional drapery is wrapped loosely around her waist. The fulcrum has two ribbed legs with three rows of ruffles and a swathe of cloth draped between, some gilding on the legs, and a stool jutting out from underneath.

The right arm missing, some polychrome paint and gilding remaining.

This terracotta is a charming example of the stylistic and typological developments of sculpture during the Hellenistic period, exemplifying the emerging interest in realism and genre scenes. Through the attention to detail in the sculpting of the fulcrum, from its ribbed legs to the decorative fringing and the voluminous cushions, one is left with an accurate depiction of the lives of the wealthy residents and luxurious furniture to be found in noble Hellenistic houses.

### Provenance:

Collection of the Marquis de Gibot, Château de la Mauvoisinière, France; acquired 19th century

Literature:

Compare The Metropolitan Museum, New York, L.2005.13.1



# 25 Greek core-formed aryballos Possibly from Rhodes, c.6th-5th century BC Glass Height 6cm

The spherical body with two sections of yellow spiralling astride a finely tooled blue, turquoise and yellow zig-zag decoration. Applied yellow trailing to the edge of the rim, the scrolling handles drawn. A filled yellow and turquoise circle to the underside.

A fine glossy surface. Chip to the rim reattached.

# Provenance:

E. & M. Kofler-Truniger Collection, Lucerne, Christie's London, Ancient Glass Formerly the Kofler-Truniger Collection, 5-6 March 1985, Lot 317 Private collection, Texas; acquired 1999

# Publication history:

M. Kunz and B. Rütti, et al., 3000 Jahre Glaskunst, von der Antike bis zum Jugendstil (Lucerne, 1981), no. 81 Charles Ede Ltd., Ancient Glass, Vol. XIX, 1999, no. 1



# 26 Hellenistic hemispherical bowl Syro-Palestinian, mid 2nd-early 1st century BC Glass Height 7.1cm, diameter 14cm

The glass cast, with two wide bands cut on the interior below the rim and three concentric circles cut on the exterior at the base.

A thick layer of iridescence on the interior. Intact.

These vessels were ground, polished and cut on a potter's wheel.

### Provenance:

M. Grünfeld collection, Germany; acquired 1960s-1970s

# Literature:

Compare E. M. Stern and B. Schlick-Nolte, *Early Glass of the Ancient World 1600 BC-AD 50* (Ostfildern, 1994), no. 82



# 27 Roman purple jar with white speckling Italy, 1st century BC/AD Glass Height 5.9cm

The rim folded out and down towards the base of the concave neck, forming a collar. The ovoid body decorated with specks of opaque white from the shoulder to just above the slightly concave base. No pontil mark.

Intact with some opalescence to interior.

This exceptionally rare jar would have been blown, then rolled in loose specks of opaque white glass and left unmarvered.

### Provenance:

M. Grünfeld collection, Germany; acquired 1960s-1970s

### Literature:

Compare Donald B. Harden, *Glass of the Caesars* (Milan, 1987), no. 43, for an example in blue with yellow specks. Another, unpublished, example in the British Museum in purple has blue and white specks.



# 28 Roman head of Jupiter 1st-2nd century AD Marble Height 9cm

The curls of the beard finely carved and drilled, the thick hair falling in loose locks onto the forehead and framing the face which has a broad smooth brow and slightly downturned eyes with delicately carved lids.

Extremely good condition. Accompanied by a 19th century reconstruction of the body as Jupiter.

Jupiter, Neptune and Asclepius were all represented in antiquity with thick, curling head and facial hair, such as can be seen in the present example. The identification of this head cannot, therefore, be assigned with certainty, as the original body is missing.

# Provenance:

Private collection, France; acquired at the beginning of the 20th century For Jupiter compare *Lexicon Iconographicum Mythologiae Classicae*, Vol. VIII, book 2, p. 229, no. 219f



29 Roman cinerary urn Late 1st century AD Marble Height 44.5cm

The front exuberantly carved in high relief. Rams' heads protrude from the upper corners with undulating fillets falling from their curved horns and connected by a large garland laden with three distinct layers of pinecones, ivy berries, poppy heads and acorns. Masks rest in the bottom corners beside pecking birds. Above the garland are pipes, a lagabolon, a basket with emerging snake and a shield. The sides each inscribed with an X tied by a ribbon. The central panel is engraved with the inscription 'To the Shades of the Dead (and) of Marcus Titus Stephanus, a soothsayer, who lived 29 years, 6 days. Marcus Titus Stephanus his father (did this) for his sweetest and well-deserving son'. The last two letters of the age (XXVIIII) run over the border of the panel. The lid pedimented, with a peacock next to a tall fallen basket containing flower or seed heads, and acroteria at the corners.

The bottom left mask broken at the top, some cracks to the left section of the urn.

### Provenance:

Joachim Ferroni collection, Naples; sold 1909 Paul M. Leake (1908-1983), Massachusetts and New York; acquired in the 1950s; thence by descent

# **Publications:**

Vente Après Décès des collections de J. Ferroni, Galleria Sangiorgi, Rome, 14-22 April 1909, lot 578, pl. 58

F. Sinn, Stadtromische Marmoruren (Mainz, 1987), p. 205, no. 473



30 Roman statue of Venus Victrix 1st-2nd century AD Marble Height 98cm

The youthful goddess is shown standing on a plinth in elegant contrapposto with her weight on her right leg. A fringed garment extends behind and falls to the ground, creating a backdrop to her sensuous body. The summary carving of the back suggests this piece was intended to fill a niche.

Left shin and front part of plinth and feet restored, a break across the abdomen made good.

### Provenance:

Cavaliere Marinucci collection, Rome 1900 Exhibited at Minneapolis Museum of Art 1925-1958 Sold Parke Bernet, New York, Antiquities, 15th May 1958, no. 67 Alexander Iolas collection Ophiuchus collection, New York; acquired 1982

# Publication history:

Bulletin of the Minneapolis Institute of Arts (1925) p. 96-97 S. Reinach, *Répertoire de la Statuaire Grecque et Romaine*, Vol. VI (Paris, 1930), p. 84, no. 5 A. Andeomenou, 'Chronika', *Archaiologikon Deltion*, Vol. XXVII (Athens, 1972), p. 697, no. 5, pl. 650/a G. Touchais, 'Chronique des Fouilles 1976', *Bulletin de Correspondance Hellénique*, Vol. 101 (Paris, 1977), p. 521-2, fig 28 I. Love, *Ophiuchus Collection* (Florence, 1989), p. 70-75, no. 12

For the iconography see Lexicon Iconographicum Mythologiae Classicae Vol. II, pl. 77/774.



There are several variants of the Venus Victrix type (cf. Love 1989), a version of which has been adopted in the present statue. The forward facing stance and the thick swathe of drapery behind the goddess, which she is either casting aside or lifting to cover herself, are typical of the Victrix type. The right hand would have held a corner of the fringed drapery above her shoulder, and a section would have been gathered and folded over the now-missing left arm. The cloak serves as a backdrop and emphasises the nudity of the goddess.

The Victrix type represents the Victorious Venus (the Roman Aphrodite) who won the Golden Apple at the wedding of Peleus and Thetis. Greek mythology recounts how Eris, the goddess of discord, was not invited to the wedding. To seek revenge for this insult she gave a golden apple to the Trojan Prince Paris, with the instruction that he should award it to the fairest goddess, a title which Athena, Hera and Aphrodite each laid claim to. In the end, it was with the allure of gaining the love of the most beautiful woman in the world, Helen, that Paris chose Aphrodite. And thus began the series of events that led to the great Trojan War. Through the representation of Venus as Victrix, the statue exemplifies the power of feminine beauty and sexuality.



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