

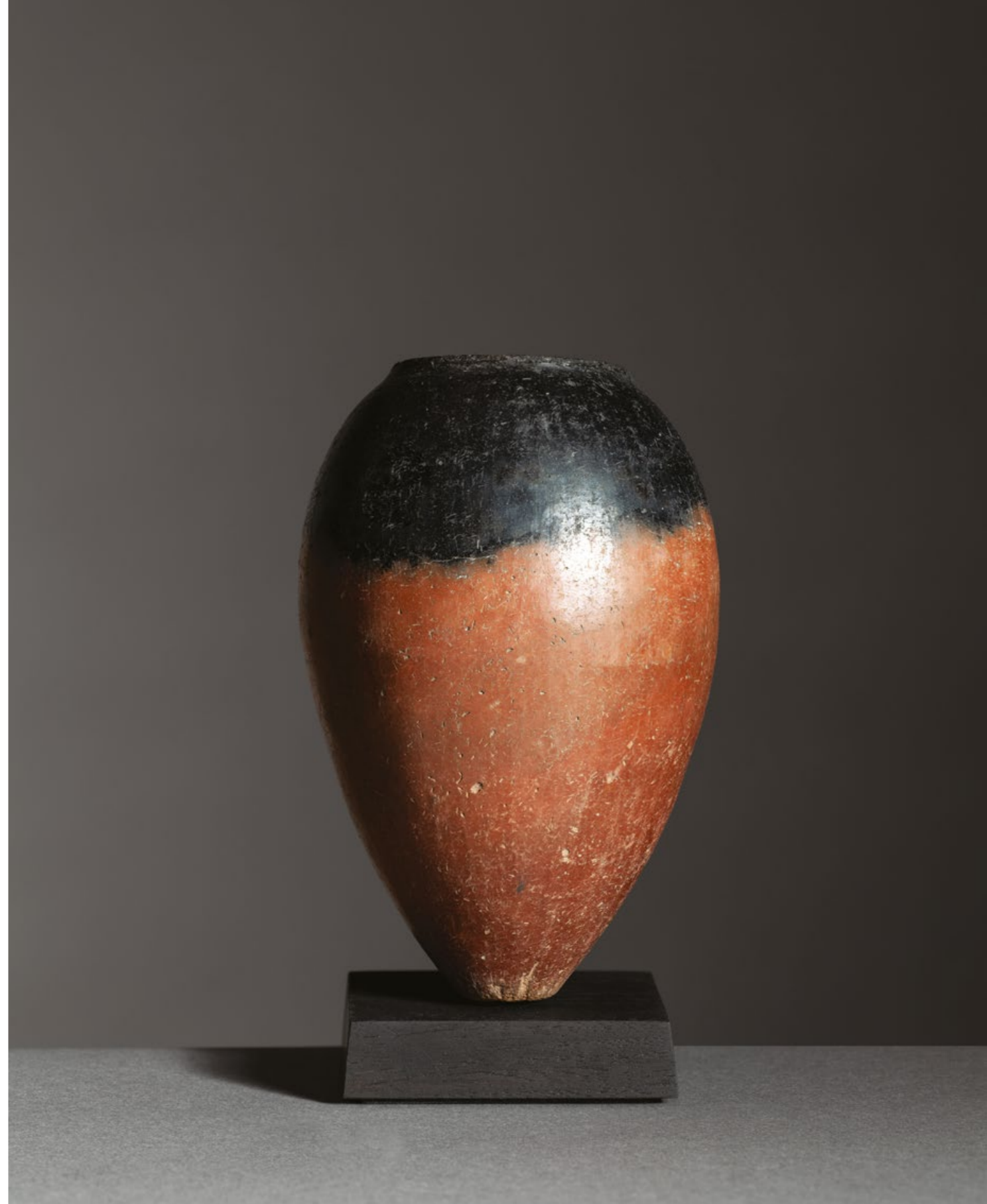


CHARLES EDE

204

IMAGES

Egyptian black-top ovoid vessel
Predynastic Period, Naqada I-II,
c.3700-3200 BC
Terracotta
Height: 14.9cm



Egyptian sarcophagus face fragment
New Kingdom, 19th-20th Dynasty,
c.1295-1069 BC
Wood
Height: 29.2cm

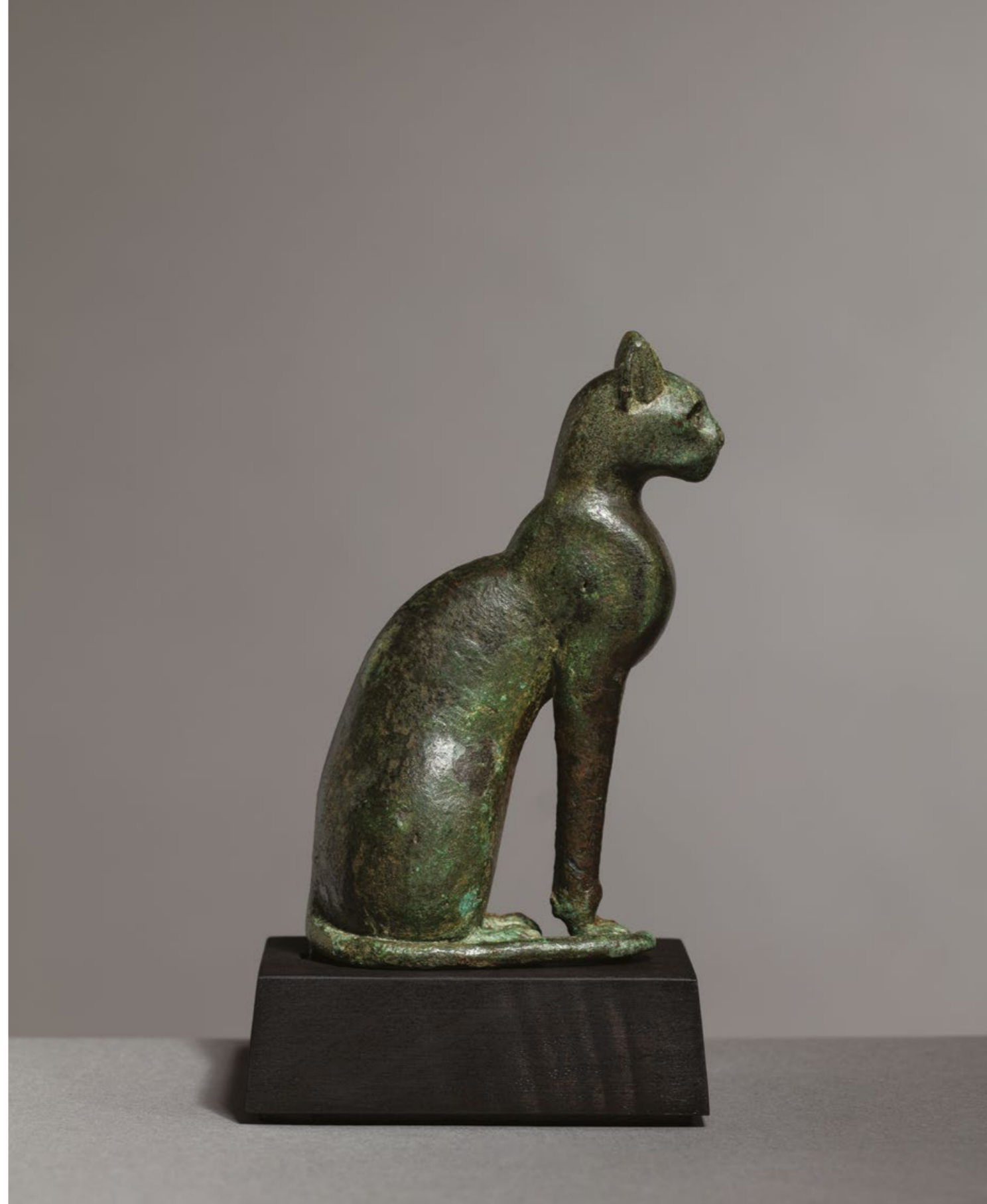




Egyptian sculptor's model of a royal bust
Late Dynastic Period, 30th Dynasty-Ptolemaic Period,
c.380-30 BC
Limestone
Height: 12.7cm, width: 10.6cm



Egyptian cat
Late Dynastic Period, 26th Dynasty,
c.664-525 BC
Bronze
Height excluding tang: 13.3cm





Egyptian shabti for Horoudja
Late Dynastic Period, 30th Dynasty,
c.380-343 BC
Faience
Height: 21.5cm



Egyptian polychrome hieroglyphic relief fragments
 Late Dynastic Period, 26th Dynasty, Saite Period,
 reign of Psamtik I, c.664-610 BC
 Limestone
 Dimensions: 28.7 x 40.4cm, 7.2 x 8.5cm, 23.2 x 46.5cm

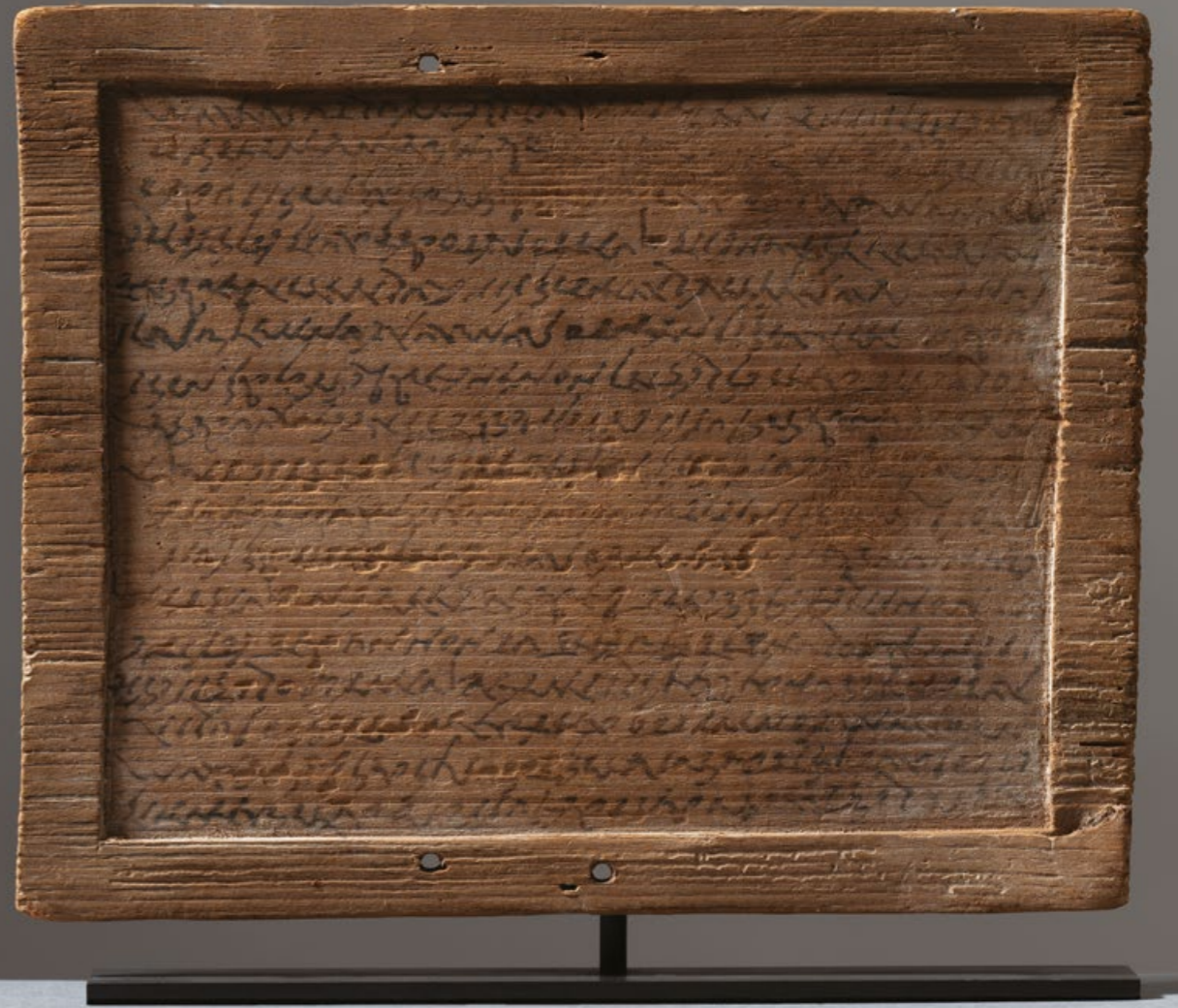


Egyptian sarcophagus panel
fragment with hieroglyphs
Late Dynastic Period-Ptolemaic Period,
c.400-30 BC
Wood
Dimensions: 35 x 37.5cm





Roman tablet with cursive text
c.3rd-4th century AD
Wood
Dimensions: 16 x 19.5cm



Greek black-figure skyphos
Mid 6th century BC
Terracotta
Height: 6.8cm, width between
handles: 12.4cm



Greek black-figure mastoid cup
Athens, c.490-470 BC, attributed to
the workshop of the Haimon Painter
Terracotta
Height: 10.7cm



**Greek black-figure kylix,
with an ithyphallic guineafowl
Late 5th century BC
Terracotta
Height: 8cm, width between handles:
26.1cm, diameter of rim: 20.2cm**





Two Greek white-ground lekythoi
Athens, c.450-430 BC, attributed
to the Carlsberg Painter
Terracotta
Heights: 23.1 and 23.2cm

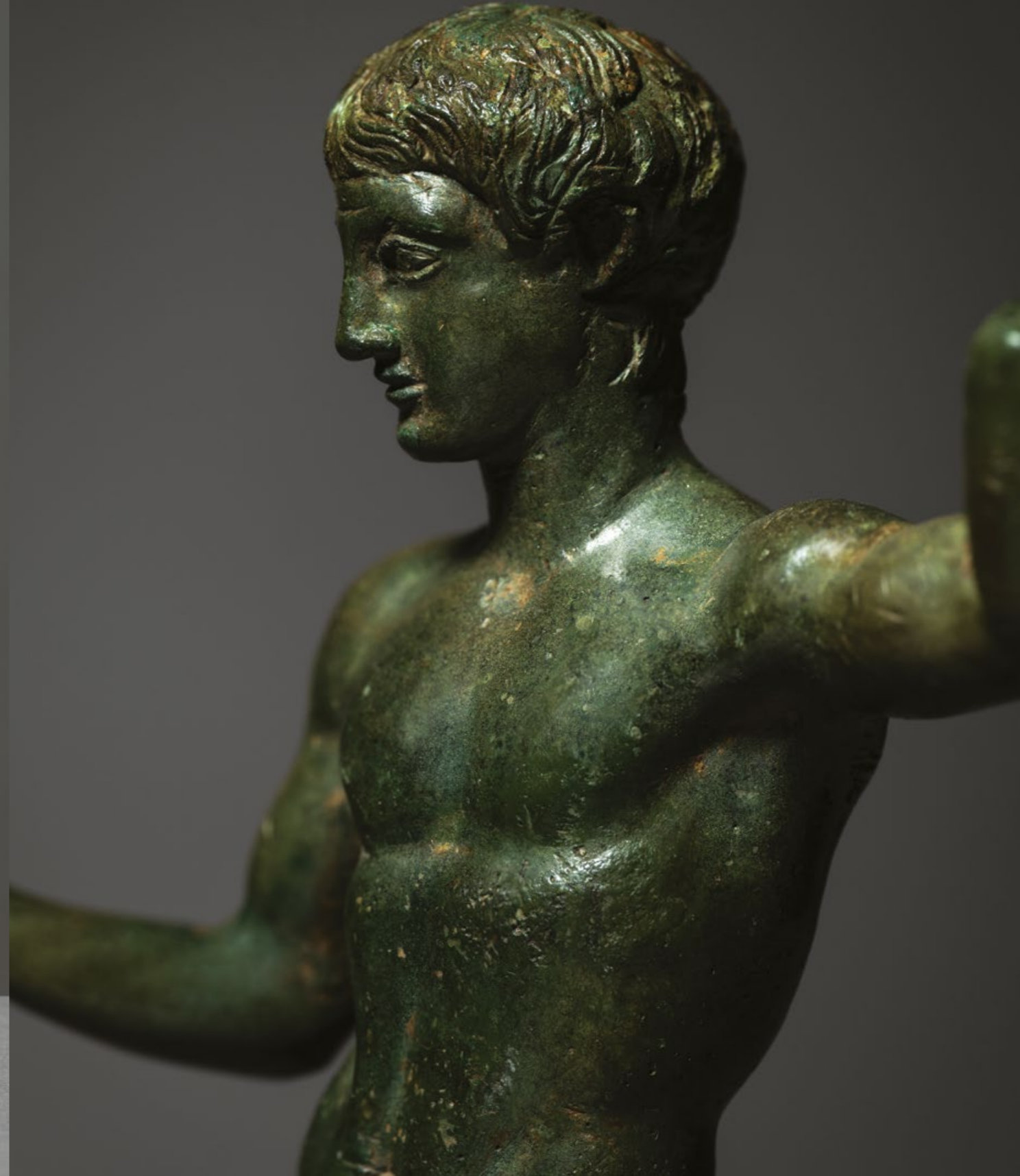
Greek 'plate' fibula
Geometric Period, Peloponnese,
8th century BC
Bronze
Length: 11cm





Greek statuette of a youth
Thessaly, c.420 BC
Bronze
Height: 15.5cm





Greek hydria appliqué
c.4th century BC
Bronze
Height: 14.1cm



Greek mask of Pan
Hellenistic, c.3rd-1st, century BC
Terracotta
Height: 20.9cm





Roman Tyche of Antioch
c.1st century AD
Marble
Height: 36cm





Roman statuette of Juno
c.1st century AD
Bronze
Height: 16.6cm







Roman head of a bearded god
c.2nd century AD
Marble
Height: 20cm



Roman head of Hercules
c.2nd century AD
Marble
Height: 15.5cm



Roman female portrait head
c.1st-2nd century AD
Marble
Height: 14cm







Nordic boat axe
Sweden, Ronneby, Neolithic
Malmer Period 3/4, c.2500-2400 BC
Green-grey fine-grained stone
Length: 21cm

Egyptian black-top ovoid vessel
Predynastic Period, Naqada I-II, c.3700-3200 BC
Terracotta
Height: 14.9cm

Provenance

Sir W.M. Flinders Petrie (1853-1942)
 Mr Oakley, UK; gifted by the above
 Folio Fine Arts, London, UK; acquired 24th July 1968
 from the above
 Dr. Louise Eickhoff, Bromsgrove, UK; acquired 10th
 October 1969
 Angus Eickhoff, Powys, UK; by descent from the above

Published

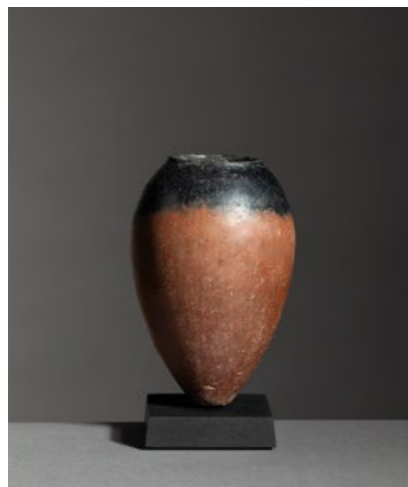
Folio Fine Art Ltd, *Catalogue 63* (London, May 1969),
 no.729
 Folio Fine Art Ltd, *Catalogue 66* (London, September
 1969), no.235

Comparanda

Sir W.M. Flinders Petrie, *Corpus of Prehistoric Pottery and
 Palettes* (Wiltshire, 1974), pl.V, no.46

Description

Thin-walled black-top jar formed from Nile clay, the ovoid
 body has a wide mouth and tapers gracefully to a small flat
 base. The burnished outer surface is red with the upper
 section black, giving the type its name. Intact, the base
 abraded, some very slight chipping around the rim.



Egyptian sarcophagus face fragment
New Kingdom, 19th-20th Dynasty, c.1295-1069 BC
Wood
Height: 29.2cm

Provenance

Bud C. Holland (1922-1994), Chicago, USA
 Eugene J. Chesrow Jr. (b.1930), Chicago, USA;
 acquired 24th April 1980 from the above
 Private collection, London, UK; acquired 2018

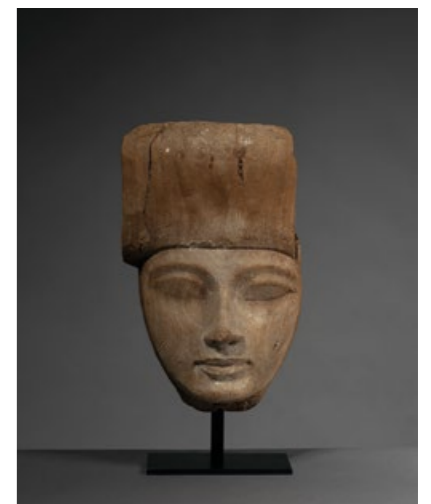
Comparanda

For an example of a complete sarcophagus, the type from
 which this face derives, compare Christine el Mahdy,
Mummies, Myth and Magic in Ancient Egypt (London,
 1989), p.93

Description

Female face from the lid of a wooden sarcophagus, carved
 with delicate features to show high-arched eyebrows, large
 almond-shaped eyes and elegant nose. Originally the whole
 surface would have been painted in bright colours, but now
 the surface only has small areas of white gesso remaining,
 with red pigment on the lips, and black delineating the eyes
 and cosmetic lines. Fixing dowels at the proper right of the
 mask and under the chin; that on the proper left is missing.

*The sarcophagi from the New Kingdom are generally
 considered to be of greater artistic merit than those from later
 periods; the present mask exemplifies this.*



Egyptian sculptor's model of a royal bust
Late Dynastic Period, 30th Dynasty-Ptolemaic Period,
c.380-30 BC
Limestone
Height: 12.7cm, width: 10.6cm

Provenance

Charles Dikran Kelekian (1899-1982), New York, USA;
 inventory sticker 'No. 390' on reverse
 Jack Josephson (1930-2022), New York, USA; acquired
 from the above prior to 1982

Comparanda

Nadja Samir Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods* (Cairo, 2005), pl.11c,d; Cairo CG 33328. For a similar example with a stylised scarab on the head compare Paul Edmund Stanwick, *Portraits of the Ptolemies: Greek Kings as Egyptian Pharaohs* (Austin, 2003), p.172, fig.59[B9]

Description

Sculptor's model, or trial piece, of a bust of a Pharaoh. He is wearing the Nemes headdress with lappets falling either side of the face onto the chest, being held in place by a simple band around his forehead, from which a uraeus rises. A raised area at the crown of the head perhaps indicates a stylised scarab beetle. The eyes are precisely outlined. The back of the model is flat as are the sides of the shoulders. An old label to the back reading 'Collection Charles Kelekian No.390'. Dendritic staining to the surface and some chips specifically to the tip of the nose and uraeus, the proper right lower corner broken away; a piece without restoration.

The Nemes is an attribute reserved solely for the pharaoh, whilst the uraeus over the forehead, which is symbolic of the goddess Wadjet, represents divinity, sovereignty, and royal authority over Lower Egypt. The facial features, with softly modelled brow, crisp eyelids, slightly smiling mouth, and well-defined ears attest to the finesse of the craftsmanship.



Egyptian cat
Late Dynastic Period, 26th Dynasty,
c.664-525 BC
Bronze
Height excluding tang: 13.3cm

Provenance

Enid Hardwicke (1928-2021), Villa de Segurs, Paris, France; acquired in Paris during the late 1960s
 Rupert Alan Francis David Boulting, Eynsham, UK;
 by descent from the above, his mother

Lady Hardwicke was a fashion model who married twice, first to the film director Roy Boulting, and later the 9th Earl of Hardwicke

Comparanda

Mogens Jørgensen, *Catalogue Egypt V: Egyptian Bronzes*, Ny Carlsberg Glyptotek (Copenhagen, 2009), p.211, fig.72.3

Description

Hollow cast statuette of a cat seated on its haunches, its tail curling round to the right with the tip against the front paws. The long forelegs hold the chest erect, which, coupled with the curved back, creates an elegant profile. The head is held upright, gazing straight ahead, eyes hollow for inlays, its pricked ears pierced for rings and incised with parallel lines. Intact, small loss to tip of proper right ear, small loss to proper left rear at base of tail, a few small casting faults, the surface with a mottled red and green patina.

The cat is a manifestation of the goddess Bastet. The female cat was seen as a fecund creature, capable of producing many offspring, attentive to her young and yet fiercely protective. Revered as a mother goddess, Bastet served as a benevolent counterpart to the more aggressive lion deity, Sekhmet. Typically portrayed as either a cat-headed woman or as a feline, Bastet held her principal cult centre at Bubastis in the Nile Delta. Likely originating from a temple, this bronze figure would have been dedicated by the donor seeking to establish communication with the goddess. Such hollow figures often contained mummified felines.



Egyptian shabti for Horoudja
Late Dynastic Period, 30th Dynasty,
c.380-343 BC
Faience
Height: 21.5cm

Provenance

Henry Martyn Kennard (1833-1911), London, UK;
 found at Hawara 1889
 B.C. Hill; acquired, 8th December 1970, lot 212
 Dr A.L. Adler; sold by his Executors, 13th May 1980
 Charles Bouché (1928-2010), Paris, France; acquired 1980
 Karsten Schubert (1961-2019), London, UK; acquired
 30th June 2014, inventory number AN86

Three old paper labels on the underside of the base read:
 "COLLECTION CH. BOUCHÉ. Prophète de NEITH
 HOROUDJAT Ne de CHEDET DYN.XXXe"
 "COLLECTION CH. BOUCHÉ. Familles du PR F. Petrie
 à HAWARA 1890"
 "Anc. Coll. Martyn Kennard - Sotheby 16 July 1912
 Cat.372 - Sotheby 8/12/70 105d + fais"
 A silver label on the front of the base reads:
 FOUND AT HAWARA BY H.MARTYN KENNARD 1889

Published

Sotheby, Wilkinson & Hodge, London, UK, *Catalogue of the Important Collection of Egyptian Antiquities Formed by the Late H. Martyn Kennard of Lowndes Square*, 16th-19th July 1912, lot 372
 Sotheby & Co, London, UK, *Catalogue of Egyptian, Western Asiatic, Greek and Roman Antiquities*, 8th December 1970, lot 212
 Sotheby Parke Bernet & Co, London, UK, *Ancient Glass, Middle Eastern, Egyptian, Greek, Roman and Etruscan Antiquities*, 13th May 1980, Lot 119

Comparanda

Compare Jacques-F Aubert & Liliane Aubert, *Statuettes égyptiennes: chaouabtis, ouchebtis*, (Paris, 1974) p.253, fig.154
 Glenn Janes, *Shabtis, a Private View, Ancient Egyptian Funerary Statuettes in European Private Collections* (Paris, 2002) pp.194-197, no.99, for an example broken above the ankles



Description

Faience shabti for Horoudja, son of Chedit and Servant and Prophet of Neith. Mould formed and finished by hand, with a pale blue-green glaze. The figure is shown mummiform, as is typical, and it stands on an integral trapezoidal base. It wears a striped tripartite wig and plaited divine beard. The rather rounded face has protruding ears, slightly smiling mouth, and raised cosmetic lines around the eyes. His arms are crossed right over left with the hands protruding from a close-fitting shroud, the left holding a pick and the right a hoe with the cord to a seed bag suspended over the left shoulder, the bag is incised to imitate woven straw or rush. The dorsal column is uninscribed, and there are nine horizontal rows of incised text from Chapter Six of the Book of the Dead. Some incrustation and minor chips. Glaze somewhat worn.

Petrie discovered a total of 399 ushabtis of Horoudja at Hawara in the Fayoum, Egypt, in 1888 in an intact tomb knee deep in flood water: 203 were aligned in rows facing the limestone sarcophagus with 196 found in a niche on the opposite wall of the tomb. Described by Petrie as of the finest quality, the various types of shabti, indicate that 17 different moulds were used for their manufacture. There are examples in many museums around the world including Berlin, Brussels, Cambridge, Chicago, Copenhagen, London, New York, and Oxford. Many of the shabtis were badly damaged by water, but this example is better than most, with much of the surface still showing glaze.

Petrie left a particularly graphic account of the discovery, '...first one swings down a rope ladder for 25 feet, then squeezes through the top of a doorway nearly choked, and at once slides down the slope inside into the water. The whole of the walls are pitch black, owing to some deposit or growth when the water has filled the chambers. So it is very dark and the candle only just shews where you collide with floating coffins or some skulls that go bobbing around. One wades in carefully, the ground being strewn with sodden wood, bones and mud... Down a well, forty feet deep, and in a pitch-black chamber, splashing about in bitter water, and toiling by candle-light, all the work had to be done... While thus mining the way to the expected burial we lit on a hole in the masonry filled with large ushabtis standing in rows, two hundred in all, of the finest workmanship; and, before long, on the other side of the sarcophagus, two hundred more were found in a similar recess.'

Egyptian polychrome hieroglyphic relief fragments
Late Dynastic Period, 26th Dynasty, Saite Period,
reign of Psamtik I, c.664-610 BC
Limestone
Dimensions: 28.7 x 40.4cm, 7.2 x 8.5cm, 23.2 x 46.5cm

Provenance

From the tomb of Bakenrenef, Vizier of Psamtik (664-610 BC), discovered at the beginning of the 19th century at Saqqara by Carl Richard Lepsius (1810-1884) Hans Becker (1914-2004), Oberursel, Germany Robert Kime (1946-2022), London, UK; acquired 21st April 2005

Published

Bonham's, London, UK, *Antiquities*, 21st April 2005, lot 64

Comparanda

A large section of wall relief from the tomb of Bakenrenef was acquired by the Metropolitan Museum, New York, USA in 1911, accession number 11.150.50c. It was purchased from Maurice Nahman, Cairo, Egypt, in 1908.

Description

Three sections of wall relief with lines of sunken hieroglyphic text in black, the column dividers in red. The fragments come from the tomb of Bakenrenef, vizier of Pharaoh Psamtik I. The smallest of the fragments might not be from the same wall section as the other two. Restored from fragments, with some touching in and repaint.

Bakenrenef played a major role in the early 26th Dynasty. He built an imposing tomb into the steep rocks at the eastern desert edge of Saqqara; it is considered the largest and finest of the period. However, the interior was reused for other burials during the 30th Dynasty and therefore includes nine intrusive burial shafts. Because of the poor quality of bedrock at Saqqara, the tombs had a facade made from Tura limestone blocks. The tomb was extravagantly inscribed with religious texts, and has remarkably few remains of figural decoration. Many relief sections are now in the museums of Cairo, Berlin, Munich, Chicago and others, whilst Bakenrenef's limestone sarcophagus is in the National Archaeological Museum of Florence in Italy.



Egyptian sarcophagus panel fragment
with hieroglyphs
Late Dynastic Period-Ptolemaic Period, c.400-30 BC
Wood
Dimensions: 35 x 37.5cm

Provenance

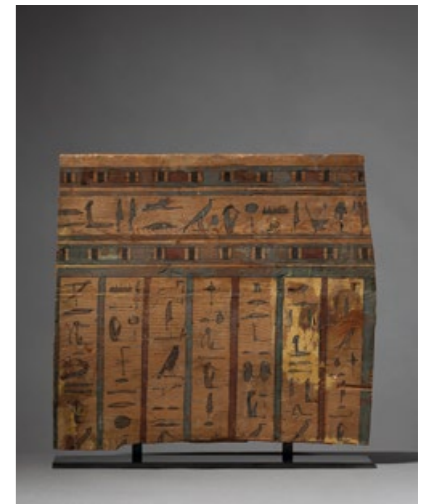
Private collection, Scotland, UK; sold 13th December 1983 Charles Pankow (1923-2004), San Francisco, USA; 8th December 2004 Robert Kime, London, UK; acquired 8th December 2004

Published

Christie's, London, UK, *Fine Antiquities*, 13th December 1983, lot 112 Sotheby's, New York, USA, *The Charles Pankow Collection of Egyptian Antiquities*, 8th December 2004, lot 145

Description

Sarcophagus panel for the sistrum player of Amen-Re Kary. The decoration on the panel is painted in blue and reddish brown within black outlines. One horizontal line and seven vertical columns of hieroglyphic inscription containing recitations of Horus on behalf of the deceased, named as the sistrum player of Amen-Re Kary. The text reads 'Gwr-iry, Chantress of Amun-ra'. The horizontal inscription is set within borders of black, blue and red-brown rectangles, alternating with the natural wood, the vertical columns banded by lines of alternating red-brown and blue. Areas of loss to the surface made good with stucco prior to the inscription being written. The surface has areas of wear and abrasions, there is one horizontal break across the middle and a few areas of infill.



Roman tablet with cursive text**c.3rd-4th century AD****Wood****Dimensions: 16 x 19.5cm****Provenance**

Private collection, London, UK; acquired 1975 in London, thence by descent in 1992-93

Published

P. Rothenhoefer, *Neue römische Rechtsdokumente aus dem Byzacena-Archiv / New Roman Legal Documents from the Byzacena Archive*, (forthcoming)

Comparanda

Pompeji Wiederentdeckt (Rome, 1993), no.52
Also see the Vindolanda writing tablets at the British Museum, London. Museum numbers, 1995,0701.179 and 1980,0303.93

Description

To its front the thin rectangular tablet has a recessed panel with seventeen lines of cursive text in black ink, on the reverse there is a shallow rectangular vertical recess and a further twenty lines of text. Pierced twice on the upper and lower edges to allow several such tablets to be bound together.

The text shows that this is the second tabula of a testament consisting normally of three tablets. It contains, in a highly formalistic legal language, legacies for various persons (inter alia a Iulia) who receive certain items, such as sheep and clothes.

The inset interior of each side would have allowed a thin layer of wax to be melted onto the surface. Once smoothed and dried, this acted as a reusable surface to writing. The current example lost this wax in antiquity and subsequently the wooden surface was written on directly. This could have been done to preserve the importance of the writing.

**Greek black-figure skyphos****Mid 6th century BC****Terracotta****Height: 6.8cm, width between handles: 12.4cm****Provenance**

Raphaël Collin (1850-1916), Paris, France
Senator William A. Clark (1839-1925) New York, USA:
acquired from the above in 1911
Corcoran Gallery of Art, Washington DC, USA; bequeathed by the above
Deaccessioned from the above and gifted to the American University Museum at the Katzen Arts Center, Washington DC, USA; in 2014
Private collection

Exhibited

Corcoran Gallery of Art, Washington DC, USA, 'The William A. Clark Collection,' 26th April-16th July 1978

Published

R. Collin, *Collection of Antique Grecian, Egyptian and Etruscan Statuettes, Vases, Tanagras, Etc.* (Paris, 1911), p.23, no.164.
Original Clark Catalog, Part II, p.248, no.164
The Illustrated Handbook of the W.A. Clark Collection, The Corcoran Gallery of Art (Washington D.C., 1928), p.116, no.2666 (and in the 1932 edition of the same name)
Lexicon Iconographicum Mythologiae Classicae, Vol.VI, (Zürich, 1992). pl. 567, Nike 85

Description

Skyphos of Corinthian type with very fine walls, horizontal handles and a flaring ring foot. Side A shows a warrior, possibly an Amazon, with a shield running to the left towards a winged goddess, probably Nike. Behind the warrior stands an older robed male with a staff in his left hand. Side B has a buck, doe and fawn, flanked by dogs underneath the handles, one of which has its mouth open to reveal its teeth and tongue. Rows of black dots used as background ornamentation, possibly representing nonsense inscriptions. Both the animals and figures are decorated with added white and red. The underside of the raised foot decorated with concentric circles. The centre of the inner bowl misfired. A large break at the rim restored with a missing area filled in. Some flaking to the glaze on the handles.



Greek black-figure mastoid cup
Athens, c.490-470 BC, attributed to the workshop
of the Haimon Painter
Terracotta
Height: 10.7cm

Provenance

Ernest Stanislas le Veel (1874-1957), France
 Ernest Armand Georges le Veel (1905-2000), France;
 by descent from the above
 Monique Reb (1935-2016), Paris, France; by descent
 from the above, her stepfather
 Sylvaine Gombeaud, Paris, France; by descent from
 the above, her mother

Comparanda

Corpus Vasorum Antiquorum, Capua, Museo Campano 2,
 III.H.8, pl.(1075) 12.1-3

Description

Black-figured mastoid cup decorated with a central frieze featuring two reclining, draped banqueteers, three bulls and a basin in a sprig decoration. The interior of the bowl, the flaring lip and the lower half of the exterior have a fine black glaze, a thin reserved band beneath the scene and on the top edge of the lip, and a reserved resting surface. Small chip at edge of lip, otherwise intact.



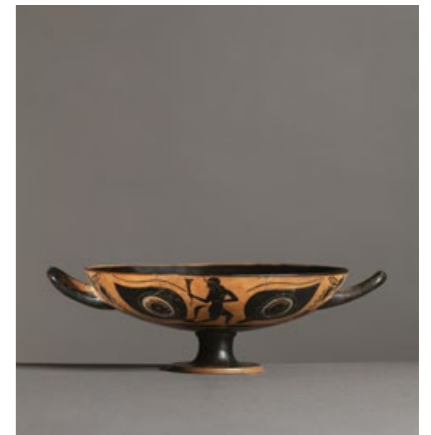
Greek black-figure kylix with ithyphallic guineafowl
Late 5th century BC
Terracotta
Height: 8cm, width between handles: 26.1cm,
diameter of rim: 20.2cm

Provenance

Jean Talbot, Brussels, Belgium; acquired 1970s
 Private collection, France; acquired 2011 from the French
 art market

Description

The interior covered in a black glaze, the reserved tondo decorated with an ithyphallic guineafowl, its neck and head resembling an erect penis, the end of which is highlighted in added red paint. The exterior decorated on both sides with a pair of large eyes either side of a nude, bearded satyr who holds a rhyton in his outstretched hand. Either side of the elegant, upward turning handles are pairs of dangling grape vines, a helix in the handle zone. The resting surface reserved. Recomposed from fragments, with some lacunae. Restored areas have been painted and blended out.



Greek 'plate' fibula
Geometric Period, Peloponnese, 8th century BC
Bronze
Length: 11cm

Provenance

Bruce McAlpine, London, UK
 Howard Barnet Sr (1924-1992) and Saretta Barnet
 (1927-2017), New York, USA; acquired from the above
 3rd May 1977
 Saretta Barnet Revocable Trust, New York, USA

Comparanda

Benaki Museum, *N.P. Goulandris Collection, Ancient Greek Art, Cycladic Civilisation, Historic Period* (Athens, 1978), no.58

Description

Boeotian type fibula with a large incised plate, the front showing two stylised water fowl, their legs outstretched mid-run, their long thin beaks pointing downwards, their bodies decorated with vertical bands of fine zig-zags, and outlined with a border of the same. Diamonds and triangles fill the space. This central scene is bordered by a series of straight lines and bands of dotted semicircles. The reverse shows four fish facing right, the spaces between them, in the same manner as the front, the bottom edge folded upwards to catch the pin. The bow is decorated with bands of straight horizontal lines, and has a thick diamond-shaped element in the centre. The spring and pin missing, the surface with a light blue-green patina.

Fibulae appeared in the Aegean around 13th-12th century BC following a change in fashion in women's clothing, whereby the new peplos (a heavy garment made of wool) needed to be held securely in place. Fine and complexly decorated fibulae, such as the present example, transcended being merely a pin and were considered to be pieces of jewellery. These fibulae were cast using the lost-wax method, and afterwards cold worked, with one end hammered out into a lozenge-shaped catch-plate.

The birds represent the air and the heavens, and are the overarching link between land and water, the latter of which is represented by the fish.



Greek statuette of a youth
Thessaly, c.420 BC
Bronze
Height: 15.5cm

Provenance

Private collection, Switzerland; acquired 1950s or earlier
 Robin Symes, London, UK
 Howard Barnet Sr (1924-1992) and Saretta Barnet
 (1927-2017), New York, USA; acquired from the
 above 11th July 1973
 Saretta Barnet Revocable Trust, New York, USA

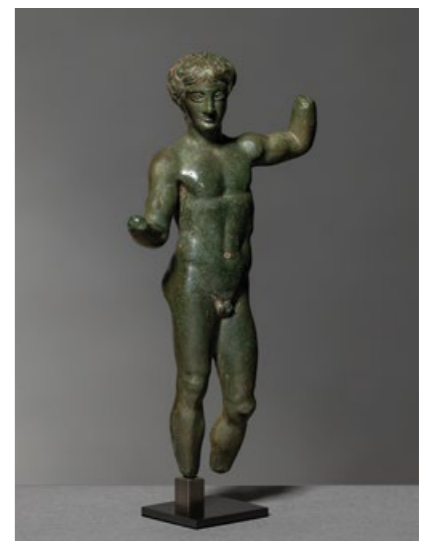
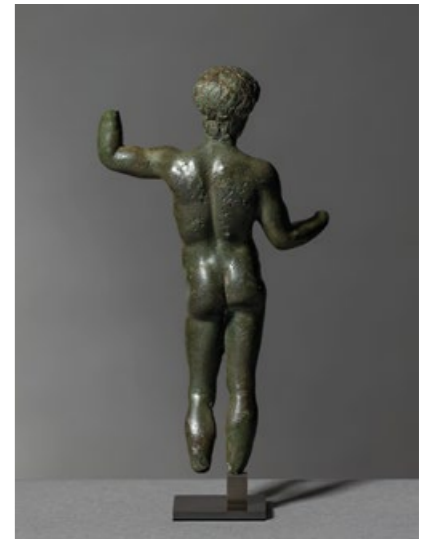
Comparanda

Compare an example at the Louvre; A. de Ridder, *Les Bronzes Antiques du Louvre, Tome Premier, Les Figurines* (Paris, 1913), pl.17, no.154

Description

Solid cast statuette of a young nude male, shown standing contrapposto with his weight on his right leg, the left bent at the knee, his left arm raised outwards and bent upwards at the elbow, his right lowered and bent forwards at the elbow. His body has the well-defined musculature of a young athlete, possibly a discus thrower, with powerful calves, buttocks, back and biceps. His head, with full lips, turns slightly to his right, the short, tousled hair is finely incised, a few locks at the nape. The wide eyes are heavily lidded, a single crease on his forehead. The hands and feet broken away, the surface with a fine green patina and areas of pitting. Said to have come from Thessaly.

The skill of the sculptor is shown particularly in such details as the creases behind the knees, the anatomically accurate rendering of the strong back muscles, the dimples at the lower back, and the tension of the pose.



Two Greek white-ground lekythoi
Athens, c.450-430 BC, attributed to the Carlsberg Painter
Terracotta
Heights: 23.1 and 23.2cm

Provenance

Dr. Franz Haniel (1883-1965), Germany; thence by descent

Haniel was an influential industrial magnate and a member of one of Germany's wealthiest and most prominent families. Over generations, many members of the Haniel family became passionate art collectors and patrons, collaboratively amassing an extraordinary collection of art.

Exhibited

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972, vase nos.7 and 8
 On loan to the Archaeological Collection of the University of Zurich, 1973-2020

Published

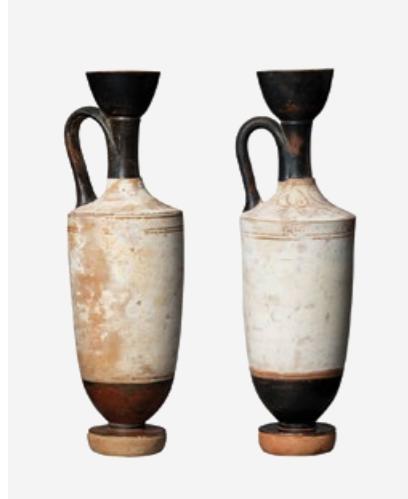
Larger lekythos: K. A. Neugebauer, *Antiken in deutschem Privatbesitz* (Berlin, 1938), pl.75, no.172
 One of the vases is published in J.D. Beazley, *Attic Red-Figure Vase-Painters*, Vol. II, Second edition (Oxford, 1963), p.1236, no.3, and again in Beazley Archive Pottery Database no.216464

Comparanda

For a slightly larger example, by the Achilles Painter, compare Oscar White Muscarella (ed.), *Ancient Art: The Norbert Schimmel Collection* (Mainz am Rhein, 1974), no.63

Description

A pair of similarly decorated white-ground lekythoi, showing a central tomb monument upon a stepped base of two tiers, decorated with a red fillet, a draped female figure standing to the left, head looking downwards, with one hand raised and reaching towards the altar, another hand holding a patera, though on one vase only a single hand remains visible. To the right stands a draped male figure wearing a solid red himation exposing his right shoulder, his face in profile and framed by thick curling hair, on one vase his



hand is raised forwards in a similar gesture to the female figure on the other vase. The delineation of the bodies, arms, legs and faces all deftly painted in red. On one vase, below the shoulder, is a band of ornamental stopped meanders interspersed by saltires set within rectangles, and on the other is a border of plain meanders. The shoulders of both vases are patterned with three palmettes linked with tendrils. Black slip around the neck and handle and to the lower body and top of the thick foot. The fragile nature of the white-ground technique means that areas of the friable surface have been eroded, the necks and handles of both have repair, some misfiring and chips touched in, one base repaired.

White-ground is created by a thick white paint being added to the surface and a red or black slip 'drawing' applied on top. White-ground vases were not used in daily life and held funerary and ritualistic associations.

Greek hydria appliqué
c.4th century BC
Bronze
Height: 14.1cm

Provenance

Acanthus Gallery, New York, USA
 Howard Barnet Sr (1924-1922) and Saretta Barnet
 (1927-2017), New York, USA acquired from the
 above 13th February 1987
 Saretta Barnet Revocable Trust, New York, USA

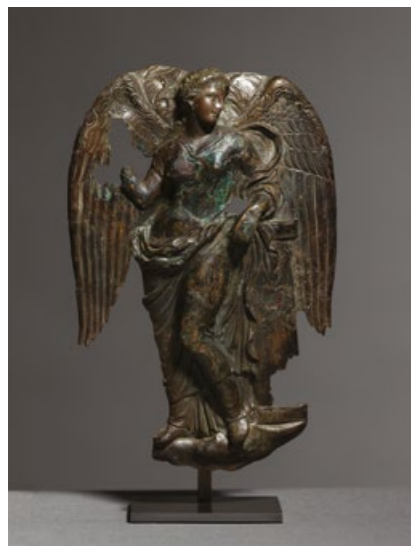
Comparanda

Compare an example in the Metropolitan Museum of Art,
 New York, USA, accession number 44.11.9
 For the handles compare Mary Comstock and Cornelius
 Vermeule, *Greek, Etruscan & Roman Bronzes in the
 Museum of Fine Arts Boston* (Boston, 1971), no.427

Description

Repoussé relief showing Nike leaning nonchalantly on a short
 column with her left elbow, her left knee bent forwards, thick
 drapery fluttering in the wind and revealing her womanly
 figure, large wings resting at her sides with feathered
 detailing. Nike's wavy hair is tied into a bun and held in place
 with a wreath. Her sandalled feet resting on the rocky ground.
 Some consolidation and a few small areas filled and touched
 in. Accompanying this fragment are a pair of solid cast, finely
 modelled, upturned fluted handles with attachment rosettes
 decorated with waterleaf patterns.

*Most bronze hydriai of the 4th century BC have relief
 decoration under the vertical handle, of which type the present
 appliqué is a particularly fine example.*



Greek mask of Pan
Hellenistic, c.3rd-1st century BC
Terracotta
Height: 20.9cm

Provenance

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha
 Sharp Joukowsky (1936-2022), Providence, Rhode
 Island, USA; acquired 13th July 1970, thence by descent

Exhibited

List Art Center, Brown University, Providence Rhode Island,
 USA, 'Love for Antiquity: Selections from the Joukowsky
 Collection', 12th October-8th November 1985

Published

Sotheby's, London, UK, *Catalogue of Egyptian, Western
 Asiatic, Irish Bronze Age, Greek, Etruscan, Roman, Celtic,
 Anglo-Saxon and Byzantine Antiquities, Islamic Pottery
 and Metalwork*, 13th July 1970, lot 86
 T. Hackens and R. Winkes, eds., *Love for Antiquity:
 Selections from the Joukowsky Collection* (Louvain-la-
 Neuve, 1985), pp. 96-97, no.71

Comparanda

Compare a Hellenistic example, wreathed and with
 polychromy, dated to the 3rd-2nd century BC, formerly in
 the Fleischman collection and now at the Getty Villa, Los
 Angeles, USA, inventory number 96.AD.305.

Description

Mask of the satyr Pan, expertly moulded by hand, his
 animated face held in a frown. The high-arching eyebrows are
 furrowed with creases along his forehead. A pair of short horns
 above his brow emerges from the tousled hair, a curling beard
 and moustache frame his face. The pupils of the wide-open
 eyes, the nostrils, and the mouth between the open lips, were
 cut away before firing. His pointed ears confirm his
 animalistic, satyr identity. Holes at the ears and top of head for
 suspension. Broken and repaired from a few large fragments
 with minor fill and overpainting visible along the breaks. With
 insignificant minor surface wear throughout.



Roman Tyche of Antioch**c.1st century AD****Marble****Height: 36cm****Provenance**

Lawrence Tisch (1923–2003), New York, USA; acquired 1950s or earlier

Karsten Schubert (1961–2019), London, UK; acquired 1987

Richard Salmon, London, UK; acquired 1993

Publication

Münzen und Medaillen, Basel, Switzerland, Auktion 63, 29th June 1983, lot 98

M. Meyer, *Die Personifikation der Stadt Antiocheia* (2006), pl.7

Comparanda

Brunilde Sismondo Ridgway, *Hellenistic Sculpture I: The Styles of ca.331-200 B.C.* (Bristol, 1990), pl.116a-b

Also see an example in the Szépművészeti Múzeum, Budapest, Hungary, Inv.no. 4742, Arachne ID: 1063455

Description

The young woman is seated on a softly modelled outcrop of stone, her right knee crossed over her left, one elbow is bent and resting on her thigh with the forearm reaching vertically, her weight supported on her left arm which leans back to rest on the surface of the rock. She wears a chiton beneath the heavily draped himation that surrounds her whole body, enveloping her curves which have been skillfully rendered by the sculptor. A fragment, with the arms and head missing

Tyche was the personification of a city, and was venerated as the protectress of that city.

**Roman statuette of Juno****c.1st century AD****Bronze****Height: 16.6cm****Provenance**

With Félix Feuardent (1819-1907)

Private collection, France

Comparanda

Lexicon Iconographicum Mythologiae Classicae, V (Zurich, 1990), no.214

Description

Statuette of a heavily draped female figure, the stephane (diadem) and the placement of the drapery denote her as Juno, the Roman equivalent of Hera. Her left hand is held palm up, the right holding a round object with thumb and forefinger. She wears a belted, ankle-length chiton and a thick himation draped over her head and slung over her left forearm. Her wavy, centrally-parted hair is held back from her face by a tall stephane. She stands contrapposto, the movement in the drapery creating a great sense of elegance and exuberance. Her face holds a serenity about it, with rounded jawline and soft, full features. Right foot and fingers from left hand are missing. A few small holes on the back with minor worn areas touched in.

Juno was Queen of the gods, and wife of Jupiter. She was the goddess of marriage and birth, and was a formidable figure in mythology.

She was widely worshipped in Rome, and in the 4th century BC a temple was built to Juno Moneta "the Warner" on the Capitoline Hill in Rome. It later housed the Roman mint, thus the words "mint" and "money" derive from her epithet Moneta.

The quality of this statuettes points to an imperial Roman production. It is among the best known images of Juno.



Roman head of a bearded god
c.2nd century AD
Marble
Height: 20cm

Provenance

Axel G. Weber, Cologne, Germany
 Private collection, Germany; acquired from the above in 1977

Exhibited

German Art and Antiques Fair, Munich, Germany, 1977

Published

22. *Deutsche Kunst und Antiquitäten Messe München*
 1977, p.276

Comparanda

Compare *Lexicon Iconographicum Mythologiae Classicae* (Munich, 1974), p.656, Asklepios 274. Also see a statue of Asclepius and Telesphoros in the Antalya Archaeology Museum, Turkey

Description

Head of a bearded male, possibly Zeus or Poseidon, but most likely Asclepius, god of medicine, carved from marble with added use of a hand drill. His luxuriant mane of hair is arranged in thick, flame-like locks which sweep upwards and off his forehead in layers from a centre parting, and fall around his face in voluted waves. His heavily lidded eyes gaze straight forwards and have incised irises and drilled crescentic pupils. There is a deep crease on his forehead, his nose is straight, and his full, slightly parted lips, are framed by a centrally divided beard of overlapping curls. Broken diagonally across the face with some restoration to the lips, the upper right side of the anastole-like hair restored.



Roman head of Hercules
c.2nd century AD
Marble
Height: 15.5cm

Provenance

David Fuller, Essex, UK; acquired before 1970, accompanied by a valuation from David Peel from this date
 Private collection, UK; by descent from the above

Comparanda

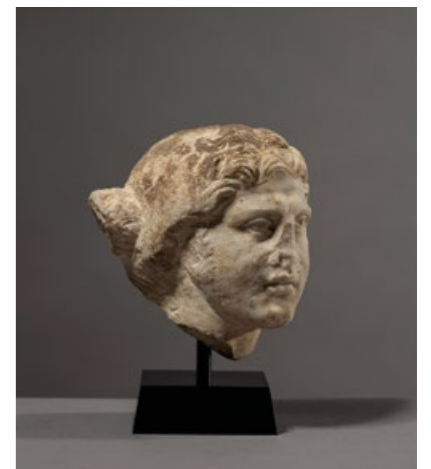
Compare the heads of Hercules on a sarcophagus in the Fondazione Torlonia, Rome, Italy, collection number MT422

Description

Head of a youthful male from a Sidamara type sarcophagus, carved almost fully in the round, the face with soft features and a furrowed brow. Tousled hair is swept back from his face in short upward curls from a central parting revealing long curled sideburns. The figure turns his head slightly to the right as he gazes forwards. The pupils, inner corners of the eyes and outer corners of the lips drilled. The proper right side is more roughly finished and with a structural support jutting out from the back right of the head. Some damage to the surface, mainly affecting the nose, traces of encrustation over the surface.

The subtle modelling of the features and furrowed brow are typical of images of the demi-god Hercules. Here the treatment of the hair expresses a faint recollection of Alexander the Great.

Sidamara type sarcophagi are named after the ancient city in Turkey. They are of a particularly large scale and are carved on all sides to show a continuous scene. One of the most common themes represented on this type of sarcophagi are the twelve Labours of Hercules.



Roman female portrait head
c.1st-2nd century AD
Marble
Height: 14cm

Provenance

Private collection, UK; acquired prior to 1959, thence by descent
 The old base reads "Roman Portrait Head: probably of the time of Constantine I"

Comparanda

Compare Flemming Johansen, *Ny Carlsberg Glyptotek, Catalogue Roman Portraits I* (Copenhagen, 1994), nos.77 and 107

Description

Head from a sculpture of a mature lady or matron, she stares straight ahead with large, almond shaped eyes, the upper eyelids slightly overlapping the lower lids at the outer corners. Her hair is meticulously styled into rows of waves from a central parting and folded into an elaborate bun at the back of her head, a short tendril falling in front of each ear. The suggestion of a smile plays at the corners of her mouth, slight wrinkles on her forehead. Half of the nose restored at the proper left side. Carved in a white marble with large crystals. Traces of encrustation over the surface.



Nordic boat axe
Sweden, Ronneby, Neolithic Malmer Period 3/4,
c.2500-2400 BC
Green-grey fine-grained stone
Length: 21cm

Provenance

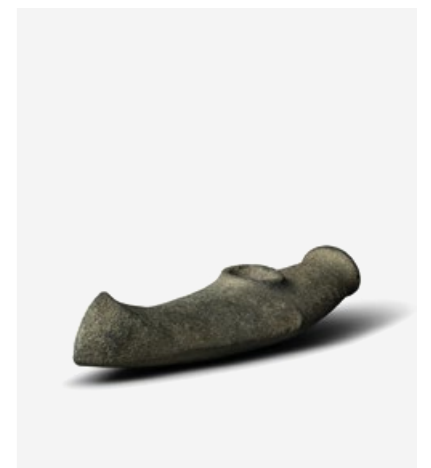
Found prior to 1887 near Ronneby, Sweden
 Lars Otto Johan Holst (1863-1936), Ronneby, Sweden

Holst was a veterinary surgeon in Ronneby, southern Sweden from around 1887. Mr Holst took a strong interest in the prehistory of ancient Scandinavia and formed a magnificent collection of early Stone Age artefacts. He obtained these objects locally, partly through his own private excavations, and partly as payment for work done in his service as a vet between 1887-1929.

Description

Shank-hole axe head from the Swedish-Norwegian battleaxe culture. The blade is down-bent, the topside is flat and the underside has lightly curving edges, the body widening towards the hole and narrowing to a pointed tip, giving it the suggestive shape of a boat or canoe. Delicately carved with a cylindrical collar around the central shaft hole, the butt on a raised plane, a raised central rib running the down the centre of the upper surface. Intact.

This assuredly carved axe was intended for ceremonial or votive purposes rather than as a practical weapon or tool. Very little art survives from the European Neolithic age; boat-axes such as this are therefore much admired and sought after works that demonstrate the skill of the Nordic craftsmen.



Published February 2025

In an edition of 600

Cataloguing

Charis Tyndall

Design

Thread

threaddesign.co.uk

Photography

Jaron James

Printed by

Graphius

Charles Ede

1 Three Kings' Yard

London W1K 4JP

+44 20 7493 4944

info@charlesede.com

www.charlesede.com

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