

# CHARLES EDE

CHRISTMAS 2024





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- 1. Egyptian greywacke grinding palette**  
**Predynastic Period, Naqada II-III, 3500-3000 BC. Dimensions: 13.2 x 12.3cm.**  
 Grey-green slate cosmetic palette of rectangular form, one face incised with three incised parallel lines around the edges. A groove on the back of the palette indicates that it was used in antiquity rather than made exclusively for burial. Intact, some small chips and scratches to the surface, some staining.  
*Palettes such as this were used as surfaces for grinding kohl and were also placed in burials among personal effects.*  
**Provenance**  
 Michael Rice (1928-2013), UK; acquired 1960s-1970s  
*Rice was a prominent British public relations expert and cultural advocate, promoted Arab-British understanding, and led museum projects across the Arabian Gulf. He also published extensively on ancient Egypt.*  
**Comparanda**  
 W.M. Flinders Petrie, *Prehistoric Egypt, Corpus of Prehistoric Pottery and Palettes* (Surrey, 1974), pl.LIX/96

**£1,250**
  
- 2. Egyptian serpentine grinding palette with pestle**  
**Middle Kingdom, 12th-13th Dynasty, c.1980-1648 BC. Height of pestle: 2.9cm, length of palette: 8.8cm.**  
 The grinding palette has a rectangular body, the squared edges slope inward sharply towards the base. The upper surface has a rectangular depression, rounded at one end, used for grinding pigments. The palette has been preserved with its original, elegantly waisted, domed pestle. The palette has some damage particularly affecting one corner.  
**Provenance**  
 Eduard Meyer (1855-1930), Berlin, Germany  
*Meyer was professor of ancient history, Rector of Berlin University 1919-1920, and author of Geschichte des Altertums.*  
**Comparanda**  
 K. Lembke and B. Schmitz, *Schonheit im Alten Agypten: Sehnsucht Nach Vollkommenheit* (Hildesheim, 2006), p.216, no.170. Also see an example at the Art Institute of Chicago, USA, reference number 1894.668a-b

**£1,950**
  
- 3. Egyptian haematite kohl wand**  
**Middle Kingdom-New Kingdom, c.2055-1069 BC. Length: 6cm.**  
 Elongated teardrop form, carved from dark brown stone with lighter banding, polished to a high sheen. The narrower end is stepped and tapered, with minuscule fissures to the point.  
*The stepped end may have been finished with a short pommel handle of gold foil, or it could indicate the join between two similar elements, bound together by a fillet of gold foil.*  
*Haematite was quarried from Predynastic times to the end of the Late Dynastic Period. Its Egyptian name was 'bia', which was the same word used for iron, due to the metallic appearance of this lustrous stone.*  
**Provenance**  
 Maurice Bouvier (1901-1981), Alexandria, Egypt; exported to Switzerland 1959, thence by descent  
**Comparanda**  
 For an example with a gold handle in the Fitzwilliam Museum, Cambridge, UK, see inventory no.E.61.1939

**£650**
  
- 4. Egyptian circular schist cosmetic dish**  
**Ptolemaic-Roman Period, 4th century BC-4th century AD. Diameter: 13cm.**  
 Shallow, circular dish with four lug handles, the underside raised on a flat, wide base c.1mm thick. Recomposed from three pieces, one handle restored.  
**Provenance**  
 Ole Braunstein (1917–1999) Copenhagen, Denmark; thence by descent  
*Braunstein was a painter and TV producer, and in 1984 was the recipient of the Høyen Prize awarded to art historians and members of the arts.*  
**Exhibited**  
 Ny Carlsberg Glyptoteket, Copenhagen, Denmark, 'Antik kunst i dansk privateje', 16th May-31st August 1974  
**Published**  
 Jette Christiansen, *Antik kunst i dansk privateje* (Copenhagen, 1974),  
**Comparanda**  
 For an example in the Art Institute of Chicago, USA, see reference no.1894.460.

**£1,600**



5. **Egyptian faience bead mummy mask**

**Late Dynastic Period-Ptolemaic Period, c.664-30 BC. Dimensions: 11.4 x 15.8cm, (18.8 x 23.8cm with frame).**

Mask from a mummy covering made from tightly threaded, ring-shaped faience beads. The face is formed of turquoise coloured beads, the nose red, white teeth are framed by red lips, the yellow and black eyes are outlined with black rims, and the eyebrows also black.

**Provenance**

Private collection, UK; acquired as a gift in the 1980s

**Comparanda**

Compare an example in the Liverpool Museum, UK, inventory no.17.6.20.60

**£480**

6. **Egyptian faience bead mummy netting**

**Late Dynastic-Ptolemaic Period c.664-30 BC. Dimensions: 55.4 x 12.4cm, (63 x 20 x 3.7cm with frame).**

Pale turquoise-coloured tubular beads in a lattice-work design. The central panel surrounded by a border of the same beads arranged side-by-side as a band. Restrung, but generally in good condition.

*Netting such as this was placed over the bandaged mummy, whilst those who could not afford this kind of ornament might have a design painted directly onto the wrappings.*

**Provenance**

Bodo Bleß (1940-2022), Berlin, Germany; acquired c.1960 onwards

**Comparanda**

Compare an example in two tones in the Michael C. Carlos Museum, Emory, USA, object no.2018.010.243

**£1,800**

7. **Egyptian faience bead collar**

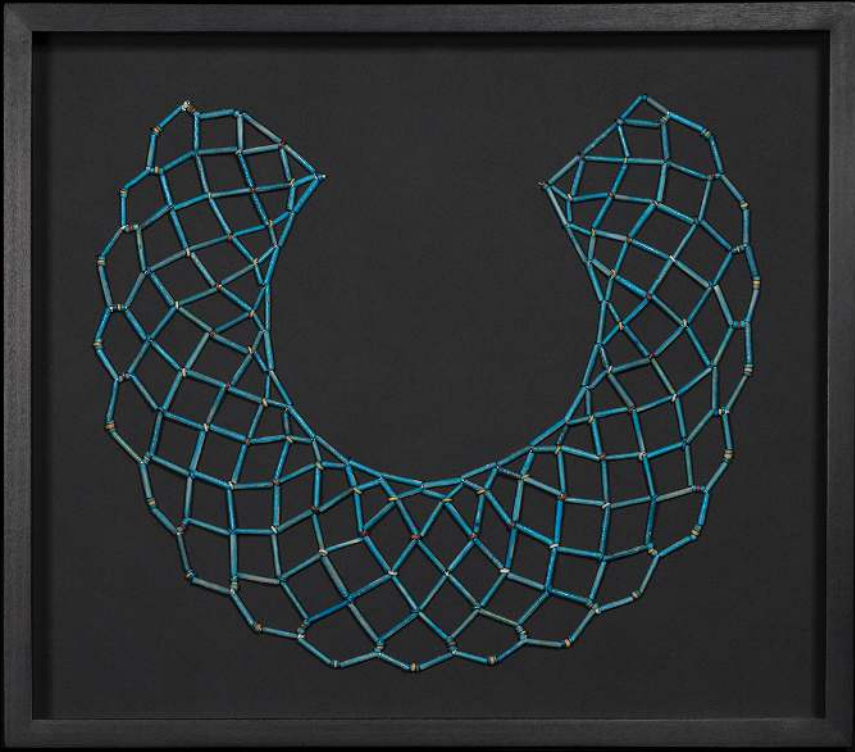
**Late Dynastic-Ptolemaic Period c.664-30 BC. Framed dimensions: 37.7 x 32.6cm.**

Collar composed from a net pattern of tubular turquoise-coloured beads with small disc-shaped beads at the joining points of red, yellow, blue and white. Restrung as a necklace in modern times.

**Provenance**

Bodo Bleß (1940-2022), Berlin, Germany; acquired c.1960 onwards

**£1,400**





**8. Etruscan Impasto Ware kyathos**  
**7th century BC. Diameter: 21cm.**

Two short vertical ribs decorate the outer wall at the shoulder, one either side of the handle, each incised with horizontal grooves, the inner face of the handle with radiating grooves. On a raised ring base. Recomposed from many fragments, with some small areas of infill.

**Provenance**

Frédéric Duval (1880-1954) France

Private collection, France; by descent from the above, his grandfather

*Duval was a French industrialist, and a collector of antique objects from the Mediterranean world.*

**£450**

**9. Egyptian terracotta foundation cone with the name of Mentuemhat**  
**Late Dynastic Period, late 25th-early 26th Dynasty, c.755-525 BC. Length: 11.6cm, diameter of main face: 8.8cm.**

Stamped onto the wider, flat face of the cone, a raised hieroglyphic text of four lines set within a circular border giving the name of Mentuemhat. Tip broken away, some white deposits. *Mentuemhat was one of the most powerful individuals at the end of the 25th Dynasty; married to the daughter of the Pharaoh Piankhy, and influential with King Taharqa, he is mentioned in a cuneiform text of the period as 'King of Thebes'. Despite this, there is no evidence to show any attempt on his part to seize royal power. His tomb is one of the largest in the Theban necropolis.*

**Provenance**

Frédéric Duval (1880-1954) France

Private collection, France; by descent from the above, his grandfather

*Duval was a French industrialist, and a collector of antique objects from the Mediterranean world.*

**£1,500**

**10. Cypriot terracotta Bichrome Ware dish**  
**Cypro-Geometric, c.1050-750 BC. Diameter: 10.5cm, including suspension loop: 11.3cm.**

Shallow wheel-made bowl, the interior decorated in dark brown with concentric circles of varying width, the exterior similarly decorated but with two thick red bands in addition. The lug handle is pierced for suspension. To the base collector's number '170' in black ink. Some wear to the surface and chips to the rim, reassembled from two fragments.

**Provenance**

Cyprus Museum of Jacksonville, North Carolina, USA, acc.no.170

**£320**





**11. Etruscan bucchero ware chalice**

**Etruria, c.550-525 BC. Height: 12.8cm.**

Around the cup is a frieze of roller-stamped tongues in shallow relief, with two grooves above and one below. The trumpet-shaped foot curves inwards towards the small ledge where it joins with the wide-bottomed body. A chip from the lip restored, the bowl reattached to the foot.

**Provenance**

Private collection, South Downs, UK; acquired prior to 1996

**Comparanda**

John W. Hayes, *Etruscan and Italic Pottery in the Royal Ontario Museum* (Toronto, 1985), pp.100-101, nos. C68-C71

**£480**

**12. Egyptian terracotta black-top jar or beaker**

**Predynastic Period, Naqada II, c.3500 BC. Height: 20.5cm.**

The walls widen from a narrow base and are straight sided. The rim ground down and toned in, the outer wall with some touching in.

**Provenance**

Mr. Hassani Abd-el-Galee, Luxor, Egypt

Mr. Kobayashi, Paris, France; acquired from the above on 1st March 1974

Private collection, by descent from the above

**Comparanda**

W.M. Flinders Petrie, *Prehistoric Egypt, Corpus of Prehistoric Pottery and Palettes* (London, 1921), Pl.III, no.25f

**£1,200**

**13. Greek terracotta red-figure bell krater**

**South Italy, Campania, c.4th century BC. Height: 15cm.**

One side showing a satyr with upturned nose and pointed ears, wearing a simple wreath of leaves in added white with areas of yellow wash over, the other side with a young woman, probably a maenad, with her head bound in a scarf with dotted decoration in black, and added white with yellow wash over. Foliate scrolls filling the background, a palmette beneath each handle, a band of laurel beneath the flaring mouth. One area of the lip recomposed from fragments and with an area of restoration.

**Provenance**

Hôtel des ventes d'Aubagne, France, 19th June 1983, lot 98

Private collection, France

**£2,800**



**14. Roman marble fragmentary inscription**

**c.3rd century AD. Dimensions: 26 x 19 x 4.5cm**

The lower left corner of an incised marble slab with Latin inscription, presumably funerary. Four incomplete lines of text survive, the upper line with just the letter P; the line below PA; the third with SESS, and the last line reads AVGVST...The surface a little worn, the back stippled for better adhesion.

**Provenance:**

M. et Mme G.V.A., Monte Carlo, Monaco; recorded in a typewritten inventory for a Mr Tuena, dated 8th September 1965

Private collection, Monaco: by descent from the above

**£3,800**



15. **Hellenistic terracotta lagynos**  
**Cyprus, 2nd century BC. Height: 25cm.**

The jug has a sharply-defined shoulder, long neck with wide flattened lip, and a twisted handle. The clay has fired to a buff colour, and the decoration which includes concentric bands around the body and an ivy motif in umber. Intact, some wear.

**Provenance**

Gustave Mustaki, Alexandria, Egypt; exported c.1950 under licence  
Elsa McLellan, UK; by descent from the above, her father  
Charles Ede Ltd, London, UK; acquired 16th March 1987, stock number 4265  
Margaret Janet Bourne, Surrey, UK; acquired from the above 19th April 1988

**Published**

Charles Ede Ltd, *Catalogue 144* (London, 1988), no.13

**Comparanda**

*Corpus Vasorum Antiquorum, British Museum 2*, section IICc, pl.20/13 and 14

£750



**16. Roman terracotta shipwreck amphora**

**1st-4th century AD. Height: 60.5cm.**

A narrow rim runs around the mouth of the storage vessel from which two strap handles spring. They are attached to the sloping shoulder just below the short conical neck. The wide body tapers towards the base. A hole in the base and one in the neck, the surface with thick layers of marine encrustation.

*Vessels such as this were used for transporting wine and olive oil around the empire. The porous nature of terracotta meant that these amphorae were only used once, and therefore of simple, practical form and undecorated.*

**Provenance**

Excavated off the island of Cabrera, one of the Balearic Islands, in September 1966

David Rowse (1925-2013), London, UK: gifted as thanks for help in the excavation

Private collection, London, UK; by descent from the above

*Rowse was a magazine publisher and amateur archaeologist, who amassed a fine collection of art, both ancient and modern.*

**£1,200**

**17. Greek terracotta vase**

**4th-1st century BC. Height: 41cm.**

Amphora with horizontal handles, the white ground decorated with amber bands on the foot, handles and splayed rim, a band beneath the handles, a double band on the shoulder, a single band at the base of the neck and a wave around the centre of the neck. Recomposed from many pieces.

**Provenance**

Richard Hattatt (1910-1992), Hampshire, UK

Private collection, UK

Private collection, UK; the partner of the above, by descent, 2018

*Hattat dedicated his life to collecting and studying antiquities. Pieces from his collection can be found in the British Museum, the Ashmolean Museum in Oxford, and in the Devizes Museum.*

**Comparanda**

A variant of E. Gjerstad, *The Swedish Cyprus Expedition. Vol.IV. Part 2. The Cypro-Geometric, Cypro-Achaic and Cypro-Classical Period* (Stockholm, 1948), fig.XXI, no.1

**£600**

**18. Egyptian terracotta vase with wavy handles**

**Predynastic Period, Naqada II-III, c.3300-3100 BC. Height: 29.6cm.**

Tall vase of the so-called "Wavy-handled Ware", the walls widen at the handles and narrow towards the flat base. The indentation under the thickened lip allowed a cord to be tied around the neck of the vase, to hold a stopper in place. A chip to one handle, otherwise intact.

**Provenance**

Folio Fine Art, London, UK; acquired 11th June 1968, stock no.5813

Dr. Louise Eickhoff, Bromsgrove, UK; acquired from the above prior to 1970

Angus Eickhoff, Powys, UK; by descent from the above

**Published**

Christie's, London, UK, *Antiquities*, 11th June 1968, lot 58

**Comparanda**

For a similar example cf. the Metropolitan Museum of Art, New York, USA, accession number 99.4.161. Also W.M. Flinders Petrie, *Prehistoric Egypt, Corpus of Prehistoric Pottery and Palettes* (London, 1921), pl.29/31

**£1,400**



**19. Greek terracotta black-glaze kylix**

**South Italy, Campania, c.4th century BC. Height: 5.7cm, width between handles: 20.4cm.**

The inner wall offset, the tondo decorated with four stamped palmettes interlinked by arches. Set on a raised foot with moulded outer edge. A mark left by stacking in the kiln. The resting surface and raised underside reserved, the latter with a milto wash.

**Provenance**

Charles Ede Ltd, London, UK; acquired 30th July 1979, stock number 7772

Mrs Milne-Henderson, London, UK; acquired November 1979 from the above

Charles Ede Ltd, London, UK; acquired 16th April 1986 from the above, stock number 2498

Private collection, UK; acquired from the above 4th June 1986

**Published**

Sotheby's, London, UK, *Catalogue of Antiquities, Islamic Art, Indian, Tibetan, Nepalese and South-East Asian Art*, 30th July 1979, lot 181 (part)

**Comparanda**

*Corpus Vasorum Antiquorum, Sèvres*, plate 50, no.3

**£1,450**

**20. Greek Gnathian Ware pot**

**South Italy, Apulia, c.4th century BC. Height: 5.8cm, diameter: 11.3cm.**

Short, cylindrical pot or pyxis with vertical body and wide, offset mouth decorated in white with alternating dots and lines. Base pushed in, outer resting edge and central depression of base reserved. Intact.

*This is a rare shape, especially for Gnathian pottery.*

**Provenance**

Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France

*Bellon was one of the greatest French collectors of the 19th century. Making his fortune in the textile industry, he began to buy and collect archaeological pieces from the Mediterranean world. Until the end of the 1870s, he accompanied Auguste Ternick in archaeological excavations in the Arras region. It was there that he discovered the Gallo-Roman glassworks which subsequently constituted the most important part of his collection. His collection gained notoriety during the retrospective exhibition of French Art which took place at the Trocadéro in 1896, alongside those of Auguste Dutuit and the Protat printers. Today, part of the collection is kept at the Museum of National Antiquities of Saint-Germain-en-Laye, the Petit Palais in Paris, the Louvre Museum, and the Berck-sur-Mer museum.*

**£890**

**21. Greek terracotta black-glaze salt**

**South Italy, c.4th century BC. Height: 4.4cm, diameter: 6.9cm.**

Deep, hemispherical bowl, the lip curving inwards slightly, set on a narrow conical foot. Some wear and chips to the glaze on the resting surface.

**Provenance**

Charles Ede Ltd, London, UK

Private collection, UK; purchased from the above 1980s

**Comparanda**

Beazley archive number 1009907

**£650**





- 22. Greek terracotta fragment with a satyr**  
**South Italy, Taranto, c.4th century BC. Height: 4.3cm.**  
 Depicting an old, bearded satyr, resting with his head supported by his short muscular arm. The figure has a snub nose, furrowed brow and pointed ears. On his head a wreath of vine leaves and grapes. The back unfinished.  
**Provenance**  
 Tom Virzi (1881-1974), New York, USA; Old typewritten paper label, reads "375"  
 Private collection, Switzerland, inventory no.55. **£600**
- 23. Greek terracotta figure of a woman**  
**c.3rd century BC. Height: 11.5cm.**  
 Small moulded figure of a draped, standing woman. She wears a himation over her head, pulled tightly across her chest, and held in place by her right hand, with the hem draped over her extended left arm. Traces of white gesso, and some brown staining. The rectangular base is a 19th century addition. Intact with some surface wear and a small repair on the right knee and left thigh.  
**Provenance**  
 Clément Massier, Golfe-Juan, France (1844-1917)  
 Palais Clement Massier, Antibes, France for over 100 years **£980**
- 24. Greek terracotta female head with melon coiffure**  
**Hellenistic, c.3rd century BC. Height: 3.7cm.**  
 Moulded from dark red-brown terracotta, and broken from a larger figure, the head slightly turns to the right. She wears disk earrings, her hair worn in 'melon style', following Tanagra types. No restoration.  
**Provenance**  
 Private collection, Basel, Switzerland; acquired 1978  
 Private collection, Switzerland; acquired from the above  
**Comparanda**  
 P.G. Leyenaar-Plaisier, *Les Terres Cuites Grecques et Romaines Vol.III* (Leiden, 1979), no.896 **£980**
- 25. Romano-Egyptian terracotta vessel in the form of a comic actor**  
**Egypt, Alexandria, 1st century BC-1st century AD. Height: 8.3cm.**  
 The figure sits crossed legged on a small mound. His left arm held across his body with the hand resting on his right knee, whilst his right hand is raised, supporting his chin. Over his head he wears a theatre mask, with a broad nose and deeply furrowed brow; the "real" lips of the actor are visible through the wide grin of the mask itself. On the top of the figure's head is the short, flaring mouth to the vessel. The lug handle missing.  
*The cross-legged position and arm bent up to the chin in the "plotting" pose marks this subject out as a runaway slave - a character from the world of New Comedy. The humour of such characters lay in their unabashed scheming against their masters; perhaps this is most memorably displayed by the eponymous Pseudolus (Plautus, Pseudolus, 191 BC).*  
**Provenance**  
 Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK c.1950, thence by descent  
 Private collection UK through two generations; by descent  
 Private collection, Rome, Italy  
**Comparanda**  
 For pose of this figure, see J. Paul Getty Museum, *A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman* (Malibu, 1994), p.233-235, no.117 and 118. **£1,950**
- 26. Greek terracotta puppy**  
**3rd century BC. Height: 6cm.**  
 With a plump body on four short legs, a broad tail arched over its back, a painted red collar and nose, a small circular vent below the tail. Small repair to tip of tail and the right rear paw, much white slip remaining, some incrustation.  
**Provenance**  
 Folio Fine Art, London, UK; acquired 23rd March 1971, lot 96  
 A. Ackermann, UK; acquired from the above 3rd January 1972  
**Published**  
 Christie's, London, UK, *Classical, Egyptian and Western Asiatic Antiquities*, 23rd March 1971, lot 96  
 Charles Ede Ltd, *Greek and Roman Terracotta Sculpture* (London, 1971), no.38 **£880**



**27. Hellenistic terracotta head of a youth**

**North Africa, c.3rd-2nd century BC. Height: 10.7cm.**

Mould-made and hollow, the head is crowned with thick locks of hair the ends of which are tightly curled, each one separately formed and individually attached. They frame the face in two layers that continue over the back of the head circling the crown. His face is relatively wide and flat, with thin lips, narrow almond-shaped eyes and wide nose. Broken, possibly from a complete figure, the surface with remains of white gesso and reddish-brown pigment, chips to some of the locks of hair, some broken and re-glued.

**Provenance**

Marcel Dumoulin, Belgium; acquired 1960s-1970s  
Rupert Wace Ancient Art, London, UK  
David Fuller, Essex, UK; acquired from the above

**Published**

Bonhams, London, UK, *Antiquities*, 23rd October 2012, lot 27

**£2,800**

**28. Mycenaean terracotta juglet**

**Late Helladic III, c.1400-1300 BC. Height: 9.3cm.**

Small globular jug with a single strap handle, the body decorated with vertical zig zag geometric patterns, the narrow neck with horizontal bands of umber. Intact, chip to the left side of the spout, with minor flaking to the glaze at bottom of handle and around foot.

**Provenance**

M. et Mme Amandry, Athens, Greece; sold 14th March 1975  
Jean-David Cahn AG, Basel Switzerland  
Private collection, Switzerland; acquired from the above 15th November 2004

**Exhibited**

On loan to the Archaeological Collection, University of Zurich, Switzerland, 2006-2010, loan number L1291

**Published**

Münzen und Medaillen AG, Basel, Switzerland, *Auktion 51, Kunstwerke der Antike*, 14th-15th March 1975, lot 34  
H.P. Isler, *Archäologische Sammlung der Universität Zürich. Jahresbericht Nr. 33, 2006-2007* (Zürich, 2007), p.6, as no.1291

**£3,600**

**29. Greek terracotta horse with painted decoration**

**Boeotia, 6th century BC. Height: 12cm.**

Votive statuette of a horse in stylised form, standing four-square, the head with short pricked ears, the body and mane decorated with diagonal stripes in a dark brown slip. General scuffing and abrasions consistent with age, the end of the tail missing, a chip to the left foreleg.

**Provenance**

James R. Ogden and Sons, London, UK  
David Fuller, Essex, UK; acquired from the above 26th November 1981

**Comparanda**

Cf. an example in the British Museum, London, UK, object no.1883,0620.2

**£380**

**30. Roman terracotta spindle flask**

**1st century BC-1st century AD. Height: 17cm.**

Unguentarium of a tall spindle shape, wheel-made. The fusiform body tapering towards the bottom, sitting on a narrow flat splaying foot. Slightly angular shoulder, the tall narrow neck with an everted rim. A few small chips from the underside of the lip.

**Provenance**

Art market, Beirut, Lebanon  
Farouk Bey Abassy, UK; acquired from the above in the 1960s and immediately taken to the UK  
Private collection, Essex, UK; by descent from the above

**Comparanda**

Cf. an example in the British Museum, London, UK, accession number 2014,5003.8, catalogued as Hellenistic and coming from Cyprus

**£140**



- 31. Roman plaster lamp mould**  
**North Africa, Tunisia, 5th century AD. Length: 19.5cm.**  
The upper part of a mould for an early Christian Red Slip Ware lamp. The discus shows a palm tree with seven long leaves symmetrically arching from the top of the trunk, the rim with a row of concentric circles. Intact with some surface wear and chipping.  
*The mould for the underside of the lamp would have had four knobs which slotted into the corresponding hollows on this upper mould. In Christianity the palm tree represents uprightness, fruitfulness and stability.*  
**Provenance**  
Comolli family, Paris, France; acquired 1960-70s  
**Comparanda**  
Donald M. Bailey, *A Catalogue of the Lamps in the British Museum, Vol.III: Roman Provincial Lamps* (London, 1988), Q1834
- £880**
- 32. Roman terracotta lamp**  
**5th century AD. Length: 9.3cm.**  
The tondo decorated in raised relief with two running horses pulling a biga, only the front wheel visible. The central scene is bordered by three concentric circles, a scroll-like volute either side of the wick projection. Makers mark on the underside in the form of a slippered footprint. The surface roughly covered in a black brown slip. Intact, many minor chips and surface abrasions.  
**Provenance**  
Art market, London, UK  
Charles Ede Ltd, London, UK; acquired 3rd April 1986, stock no.7322  
Nigel Massey, Wiltshire, UK; acquired from the above 27th March 1990
- £400**
- 33. Roman terracotta lamp with stub handle**  
**Syria, 6th century AD. Length: 8.1 cm.**  
Lamp with stylised wreath on the shoulder and a stub handle, traces of red wash over the surface. Intact, the tip of the wick projection blackened from use.  
**Provenance**  
Charles Ede Ltd, London, UK; acquired 6th September 1985, stock no.2925  
Nigel Massey, Wiltshire, UK; acquired from the above 27th March 1990  
**Published**  
Bonhams, London, UK, *General Ceramics, Works of Art, Objects and Miscellanea*, 6th September 1985, lot 184  
Charles Ede Ltd, *Catalogue 149* (London, 1989), no.46c  
**Comparanda**  
Donald M. Bailey, *Catalogue of Lamps in the British Museum 1-3* (London, 1975-1988), Q1805
- £125**
- 34. Roman terracotta lamp with ring handle**  
**2nd century AD. Length: 11.6cm.**  
Lamp with high walls, triple band around the central depression, three small nipples at the base of the short heart-shaped wick projection, the tall ring handle with ribs.  
**Provenance**  
Charles Ede Ltd, London, UK; acquired 25th October 1988, stock no.5716  
Nigel Massey, Wiltshire, UK; acquired from the above 27th March 1990  
**Published**  
Christie's South Kensington, London, UK, *Antiquities*, 25th October 1988, lot 49  
**Comparanda**  
Donald M. Bailey, *Catalogue of Lamps in the British Museum 1-3* (London, 1975-1988), Q2029
- £220**



- 35. Near Eastern bronze-handled whetstone**  
**c.900-750 BC. Length 10.9cm.**  
 Short whetstone with bronze handle in the form of a stylised snarling lion head. A break through the stone where it meets the handle.  
*This is a rare type. Although such sharpeners appear on the Neo-Assyrian bas-reliefs of the 9th and 8th centuries BC, shown slipped into the belt of an important individual, the attribution of the bronze handle to the Luristan culture is also possible; the parallel was bought from a market in the Luristan region (modern day Iran) in 1928.*  
**Provenance**  
 Frank Fraser Darling, FRSE (1903-1979), Forres, Scotland, UK; acquired 1963-1964, and thence by descent  
**Comparanda**  
*Bronzes du Luristan; Énigmes de l'Iran Ancien - IIIe-Ier Millénaire av. J.-C. (Paris, 2008), p.102, no.56* **£500**
- 36. Roman bronze Hod Hill fibula**  
**Britain, 1st century AD. Length 5.3cm.**  
 The panel has three plain ridges alternated with notched ridges, a pair of side lugs at the bottom. Rolled plate at head to create a hinge, the foot is triangular with pair of notches and flat knob terminal. Pin missing, the surface with a blue-green patina, with traces of tinning remaining.  
*Hod Hill type brooches are often found on military sites and tend to date to just after the Roman conquest of Britain.*  
**Provenance**  
 Patrick John Casey (1935-2016), Durham, UK  
*Casey was a staff member in the Department of Archaeology at Durham University 1972-2000, during which time he participated in several archaeological excavations at the Roman forts of Brecon Gaer, Segontium, the Roman town of Venta Silurum, the Roman temple at Lydney and the Greta Bridge vicus in County Durham. He was a Romanist and numismatist, publishing several books on the subject.*  
**Comparanda**  
*A Visual Catalogue of Richard Hattatt's Ancient Brooches (Oxford, 1981), no.848* **£45**
- 37. Roman bronze spoon**  
**1st-4th century AD. Length: 5.9cm.**  
 The oval bowl hammered flat with two areas worn through, a long thin handle terminating in a cloven hoof with moulded tufts below. The surface with a green patina.  
**Provenance**  
 Art market, Beirut, Lebanon  
 Farouk Bey Abassy, UK; acquired from the above in the 1960s and immediately taken to the UK  
 Private collection, Essex, UK; by descent from the above **£290**
- 38. Byzantine silver spoon**  
**4th-6th century. Length: 14cm.**  
 Spoon with ovoid bowl, the thin handle ending in a point, and stepped at join with the bowl. Intact. Old label reads 'Vieils-atre mars 1889' the other side with a collector's number '510'  
**Provenance**  
 Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France; see above no.20 for a summary of Bellon.  
**Comparanda**  
 For an example but with a more elaborate join to the handle see an example in the Metropolitan Museum of Art, New York, USA, accession number 07.228.85c **£1,200**
- 39. Roman bronze spoon**  
**3rd-4th century AD. Length: 16.4cm.**  
 The narrow handle terminates in a sphere, the oval bowl only slightly dished. Intact.  
**Provenance**  
 Art market, Beirut, Lebanon  
 Farouk Bey Abassy, UK; acquired from the above in the 1960s and immediately taken to the UK  
 Private collection, Essex, UK; by descent from the above **£50**





- 40. Roman glass beaker with trailing**  
**Eastern Mediterranean, c.3rd century AD. Height: 9.2cm.**  
Pear-shaped beaker blown in clear turquoise-green glass with several bands of applied trailing beneath the wide mouth. The lip out-turned and the base pushed up. The surface with a very light iridescence.  
**Provenance**  
Probably Asfar Bros, Hotel St George, Beirut, Lebanon  
Antonin Besse (1927-2016) and Christiane Besse (1928-2021), Beirut, Lebanon, and Paris, France; likely acquired from the above in the late 1960s-early 1970s  
**Comparanda**  
V. Arveiller-Dulong and M-D Nenna, *Les Verres Antiques du Musée du Louvre, Vol.II* (Paris, 2005), no.983  
**£980**
- 41. Roman glass bottle**  
**c.6th century AD. Height: 15cm.**  
Blown in clear glass, the near spherical body with thick walls decorated with wheelcut lines, which also decorate the tall tubular neck, the rim cut unevenly and slightly polished.  
**Provenance**  
Jebel Druze, Syria  
Khalil John Sarkis Museum, Beirut, Lebanon  
Farouk Bey Abassy, UK; acquired from the above in the 1960s and immediately taken to the UK Private collection, Essex, UK; by descent from the above  
**£600**
- 42. Roman glass footed bowl**  
**c.4th century AD. Height: 6.1cm, diameter: 8.1cm.**  
The vessel in clear green glass with a single band of trailing beneath the wide, out-turned mouth. Set on a tall conical foot, with a pontil mark to the underside of the bowl. One minute crack caused through impact, the trailing worn away. The surface has a light layer of iridescence.  
**Provenance**  
Probably Asfar Bros, Hotel St George, Beirut, Lebanon  
Antonin Besse (1927-2016) and Christiane Besse (1928-2021), Beirut, Lebanon, and Paris, France; likely acquired from the above in the late 1960s-early 1970s  
**£890**



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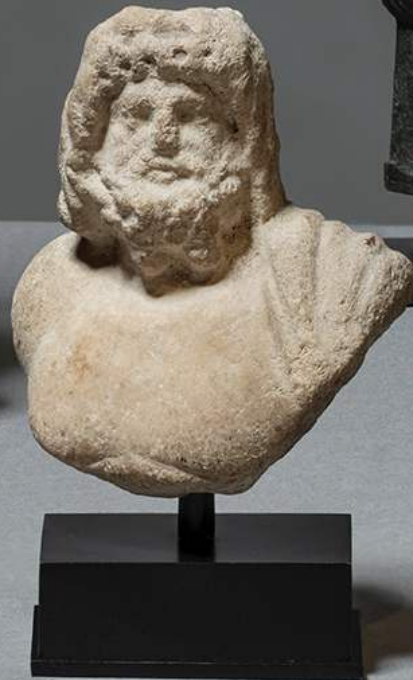
- 43. Roman glass chalice**  
**c.5th-6th century AD. Height: 9cm, diameter: 8cm.**  
Blown from clear light-green glass with a yellowish tinge. The deep, broad bowl has near-vertical sides, widening slightly to the thickened, rounded rim, set on a short hollow stem, the spreading base with a tubular edge. Cracks running around the bottom and sides of the cup, one small area of infill.  
**Provenance**  
Probably Asfar Bros, Hotel St George, Beirut, Lebanon  
Antonin Besse (1927-2016) and Christiane Besse (1928-2021), Beirut, Lebanon, and Paris, France; likely acquired from the above in the late 1960s-early 1970s  
**Comparanda**  
John W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum* (Toronto, 1975), p.211, no.383  
**£550**
- 44. Roman glass chalice**  
**c.5th-7th century. Height: 8.1cm, diameter: 8.2cm.**  
Blown from a pale, clear yellow glass, the hemispherical body with a low, cylindrical stem and a conical pushed-in base forming a disc foot, the rim fire-polished. Intact, the surface covered in encrustation with some small areas flaked away to reveal iridescence.  
**Provenance**  
Probably Asfar Bros, Hotel St George, Beirut, Lebanon  
Antonin Besse (1927-2016) and Christiane Besse (1928-2021), Beirut, Lebanon, and Paris, France; likely acquired from the above in the late 1960s-early 1970s  
**Comparanda**  
Anastassios Antonaras, *Fire and Sand: Ancient Glass in the Princeton University Art Museum* (Princeton, 2012), no.192  
**£900**
- 45. Roman glass chalice**  
**c.5th-6th century. Height: 9cm, diameter: 8.1cm.**  
Blown from clear light blue-green glass, the deep, broad bowl has straight sides widening to the thickened, rounded rim. Set on a short hollow stem, the spreading base with a tubular edge created by folding the molten glass. One side cracked and repaired with an area of restoration.  
**Provenance**  
Probably Asfar Bros, Hotel St George, Beirut, Lebanon  
Antonin Besse (1927-2016) and Christiane Besse (1928-2021), Beirut, Lebanon, and Paris, France; likely acquired from the above in the late 1960s-early 1970s  
**Comparanda**  
John W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum* (Toronto, 1975), p.211, no.383  
**£390**



- 46. Near Eastern bronze Ibex pendant**  
**Possibly from Syria, Dura-Europos, 1st century BC-2nd century AD. Height: 4cm.**  
 Standing on an integral socle, the stylised animal has a short tail, the alert head with ears and antlers, circular punched decoration to the body, possibly denoting saddle patches or markings in the fur. Suspension loop. Modern lapis base.  
**Provenance**  
 David Fuller, Essex, UK; acquired 19th February 1973 **£320**
- 47. British bronze pendant with enamel owl**  
**England, Mediaeval, 14th century AD. Height: 4.3cm, diameter: 3.4cm.**  
 Circular pendant with an integral loop, decorated with an owl, found at Wrenningham, Norfolk, UK. Intact.  
**Provenance**  
 David Fuller, Essex, UK; acquired 2nd October 1996  
**Published**  
 Phillips, London, UK, *Ancient English and World Coins and Historic Medals*, 2nd October 1996, lot 491 **£450**
- 48. Roman miniature jug glass pendant**  
**c.4th century AD. Height: 3.3cm.**  
 Lentoid-shaped juglet with a scrolling handle and thickened base and lip. Rod-formed in a deep blue glass, with white trail around the lower body and the lip. Intact, the surface with iridescence.  
**Provenance**  
 Ernst (1903-1990) and Marthe Kofler-Truniger (1918-1999), Lucerne, Switzerland  
 Private collection; acquired 6th March 1985  
**Exhibited**  
 Kunstmuseum, Luzern, Switzerland, '3000 Jahre Glaskunst von der Antike bis zum Jugendstil', 19th July-13th Sept 1981  
**Published**  
 Beat Rütli, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil* (Lucerne, 1981) p.69, no.201  
 Christie's, London, UK, *Ancient Glass, Formerly the Kofler-Truniger Collection*, 5th-6th March 1985, Lot 204 **£300**
- 49. British leaf-shaped flint point**  
**England, Norfolk, Neolithic, c.3000 BC. Length: 9.7cm.**  
 Flaked from dark grey flint, a medial ridge to one side, the other smooth and slightly concave. A couple of chips from the sharp edges. Found in Norfolk.  
**Provenance**  
 Robert T. Clough, Early Works of Art, Yorkshire, UK  
 Trevor Cairns, UK; acquired from the above in 1974  
 Rupert Wace Ancient Art, London, UK; stock no.13837  
 David Fuller, Essex, UK; acquired from the above 4th December 2008  
**Published**  
 Bonhams, London, UK, *Antiquities*, 13th October 2006, lot 439 **£1,200**
- 50. Roman miniature rod-formed glass pendant**  
**c.4th century AD. Height: 2cm.**  
 Pendant with a squat body beneath a thick loop. Rod-formed formed from black glass with flecks of opaque red and yellow, and translucent turquoise glass marvered into the surface. Intact.  
**Provenance**  
 See above no.48, also for Exhibition and Published information **£450**
- 51. British stone steelyard weight**  
**England, Cambridgeshire, Mediaeval, c.1300. Height: 6.9cm.**  
 Steelyard weight in brown stone with a quartz vein running through it. The suspension loop has been drilled from both sides and has a ribbed upper edge, the lower section of the weight particularly smooth. Intact. Found in Cambridgeshire.  
**Provenance**  
 David Fuller, Essex, UK; acquired 14th September 2006  
**Published**  
 Bonhams, London, UK, *Medals, Bonds, Banknotes, Stamps and Coins*, Sale 582, 14th September 2006, lot 531 **£300**



52. **Luristan bronze openwork bell**  
**Iran, 8th-7th century BC. Height: 7.5cm.**  
 Cast in bronze, a loose ball contained within the cage-like walls formed of diagonal uprights. Open at top and bottom, a suspension loop at the top. Intact, the surface with a green-brown patina.  
*Such bells are depicted on the carved reliefs at Persepolis, suspended from horse collars to dangle about their necks.*  
**Provenance**  
 Charles Ede Ltd, London, UK; stock no.E289, acquired 19th November 1971 from 'Momtaz'  
 Dr. Louise Eickhoff, Bromsgrove, UK; acquired from the above February 1972  
 Angus Eickhoff, Powys, UK, by descent from the above  
**Comparanda**  
 P.R.S. Moorey, *Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum* (Oxford, 1971), Pls.28-29 nos.154-157 **£480**
53. **Egyptian bronze Seshat or priestess**  
**Ptolemaic Period, c.330-30 BC, or earlier. Height including tang: 9.5cm.**  
 Wearing a short wig with stippled surface, the figure stands on a small trapezoidal base, feet together, wearing a close-fitting, ankle-length garment. Her left arm is held to her side with her right, bent at the elbow, holding a 'renpet' palm branch with appended tadpole, a combination meaning '100,000 years'. A tang underneath to attach the statuette to a base, now missing. Extremely rare. Intact, the surface with a red and green patina.  
**Provenance**  
 Mr G.H., England, UK; acquired 1980s  
**Published**  
 Hermann A. Schlögl and Regine Buxtorf, 'Eine außergewöhnliche Bronzefigur der Göttin Seshat', *Sokar: Geschichte & Archäologie Altägyptens*, no.30 (Berlin, 2015), p.91-93, dated as New Kingdom.  
**Comparanda**  
 For the interpretation of Seshet's attributes, cf.George Hart, *A Dictionary of Egyptian Gods and Goddesses* (London, 1986), p.193 **£3,800**
54. **Canaanite bronze statuette of a warrior god**  
**Second half of the 2nd millennium BC. Height including tang: 6.8cm.**  
 The figure is striding forward with his left leg advanced, his arms bent at the elbows, his left hand held forward with fist clenched, his right hand lifted vertically and held open, palm facing forwards. He wears a pointed hat or helmet, and a short pleated kilt, his bare feet standing on a small integral rectangular plate base with a tang. The surface has a blue-green patina, no restoration, the tip of the tang broken away.  
**Provenance**  
 Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK c.1950  
 Elsa McLellan, UK; by descent from the above  
 Private collection, London, UK; by descent from the above  
 Private collection, Rome, Italy; acquired 13th June 2006  
**Comparanda**  
 For a discussion of this type see Ora Negbi, *Canaanite Gods in Metal* (Tel Aviv, 1976), p.24. For the kilt which is of Egyptian shendyt type see *ibid.*, pl.18 **£1,250**
55. **Roman bronze figure**  
**c.2nd century AD. Height: 4.5cm, width: 5.2cm.**  
 The man reclines on his left elbow, his right knee raised and balancing the patera which he holds in his right hand. Naked apart from a himation which is draped across his legs, twisted round his lower back and over his left forearm. With a dark brown patina. Mounted on an 19th century red marble base. Damage to the fingers of the right hand and the front edge of the patera, otherwise intact.  
**Provenance**  
 Private collection  
 David Fuller, Essex, UK; acquired from Bonhams, 20th October 2005  
**Published**  
 Bonhams, London,UK, *Antiquities*, 20th October 2005, lot 395 **£ 900**





**56. Roman marble acanthus leaf fragment**

**c.2nd century AD. Height: 22cm.**

Architectural fragment of an acanthus leaf in front of a volute. It is possible that this comes from a Corinthian capital. The surface with areas of encrustation and rootilation marks.

**Provenance**

Private collection, UK; collection number '132' on base

Rupert Wace Ancient Art, London, UK; stock no.17532

David Fuller, Essex, UK; acquired from the above 4th December 2008

Private collection, Essex, UK, by descent from the above

**£2,400**

**57. Byzantine bronze processional cross**

**c.7th-11th century AD. Dimensions: 26 x 17.5cm.**

Greek cross with broad arms widening towards the ends which are tipped by flat, thistle head-like finials to the corners. Each arm, and the centre of the cross, incised with lettering, possibly Greek, at the base a hollow ferrule allowing the insertion of a wood pole or staff, the outer wall of which has a broad, convex, horizontal rib with spiral gadroon decoration. Two holes to the ferrule may be casting faults, with an appealing green and brown patina.

**Provenance**

David Fuller, Essex, UK; acquired 1960s, accompanied by a copy of a valuation by David Peel from 1970

Private collection, Essex, UK, by descent from the above

**Comparanda**

Compare an example in the British Museum, London, UK, object no.1998,1105.20

**£1,400**

**58. Roman marble bust of Serapis**

**2nd century AD. Height: 8.4cm.**

Carved from coarse-grained marble, the broad-chested god is depicted with drapery over his left shoulder, his head turning slightly to his left, his hair and beard in ringlets. The modiolus which would have crowned him is now missing, the bust hollowed at the back, a dorsal support which once joined to a socle, has since broken away.

**Provenance**

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK c.1950

Elsa McLellan, UK; by descent from the above

Private collection, London, UK; by descent from the above

**£1,900**



**59. Egyptian faience single string bead necklace**

**Middle Kingdom-Late Dynastic Period, c.2055-332 BC. Total length: 79cm.**

Polychrome faience disc-shaped beads, with an occasional tubular bead, in black, blue, green, turquoise, red, yellow and white. Restrung in modern times, the glaze on the beads in very good condition, a few beads with minor chips.

**Provenance**

Private collection, England; acquired in London, UK, 1989

**Comparanda**

For an example of multi-coloured faience beads, dating 7th-4th centuries BC, see an example in the Museum of Fine Arts, Budapest, accession number 51.1032. For white and blue faience disc beads of the Middle Kingdom, 12th Dynasty, see Cyril Aldred, *Jewels of the Pharaohs, Egyptian Jewellery of the Dynastic Period* (London, 1971), pl.8

**£580**

**60. Egyptian faience bead bracelet**

**Late Dynastic Period, c.664-332 BC. Length: 18cm, width: 4.5cm.**

Polychrome faience disc-shaped and tubular beads, of blue, red, yellow, green and white, restrung and with a modern clasp so the piece is wearable. The glaze on the beads rather worn.

**Provenance**

Private collection, UK; acquired in London, UK, 1989

**Comparanda**

For a collar composed of tubular blue faience beads, dating to the 11th Dynasty, see Carol Andrews, *Ancient Egyptian Jewellery* (London, 1990), p.27, fig.18. For an example of the multi-coloured faience beads, dating 7th-4th centuries BC, see an example in the Museum of Fine Arts, Budapest, Hungary, accession number 51.1032. For white and blue faience disc beads of the Middle Kingdom, 12th Dynasty, see Cyril Aldred, *Jewels of the Pharaohs, Egyptian Jewellery of the Dynastic Period* (London, 1971), pl.8

**£850**

**61. Near Eastern garnet bead necklace**

**The Levant, 1st millennium BC/AD. Length excluding clasps: 44cm.**

The roughly spherical, deeply coloured, garnet beads decrease in size from the central bead to the ends. Intact, cracks and chips running throughout.

*Simple beads of this type were first produced in the 4th millennium BC; they are extremely difficult to date accurately and as such the present example could be earlier than the suggested dating.*

**Provenance**

C.J. Martin (Coins) Ltd, London, UK

Charles Ede Ltd, London, UK: acquired from the above, 4th July 2001, stock number 5491

Dr I. Mueller, Chicago, USA; acquired from the above 16th November 2001

Private collection, UK, by descent from the above

**Published**

Charles Ede Ltd, *Catalogue 171* (London, 2002), no.49

**£620**



- 62. Roman gold and glass earrings with green beads**  
**Syria, 3rd century AD. Diameter: 2cm.**  
Both in the form of a rosette with eight 'petals, each with a heart-shaped piercing, the centre set with green glass bead attached with very fine gold wire. With original s-hooks.  
**Provenance**  
Within the EU prior to 1990  
C. J. Martin (Coins) Ltd, London, UK  
Charles Ede Ltd, London, UK; acquired from the above 2006  
Dr I. Mueller, Chicago, USA; acquired 2nd December 2008  
Private collection, London, UK; by descent from the above  
**Published**  
Charles Ede Ltd, *Catalogue 180* (London, 2008), no.70  
**Comparanda**  
Cf. a variant with pendants L. Ruseva-Slokoska, *Roman Jewellery* (Sofia, 1991) p.124/52a  
**£3,200**
- 63. Byzantine openwork gold and emerald pendant**  
**4th-7th century AD. Height: 3cm.**  
Openwork pendant composed of a central four-leafed floral motif inlaid with emeralds, encircled by conjoined figure-of-eight scrolls. The suspension loop is modern, some internal cracks to the emeralds.  
**Provenance**  
David Fuller, Essex, UK; acquired 1960s, accompanied by a copy of a valuation from David Peel from 1970  
Private collection, Essex, UK; by descent from the above  
**£3,400**
- 64. Roman twisted gold hoop earrings**  
**1st-3rd century AD. Max diameter: 1.5cm.**  
Twisted hoop earrings with a plain boss. With modern gold butterfly clasps.  
**Provenance**  
Selim Dere, New York, USA  
Folio Fine Art, London, UK; acquired from the above 19th August 1970, stock no.A8656  
Dr. Louise Eickhoff, Bromsgrove, UK; acquired from the above November 1970  
Angus Eickhoff, Powys, UK; by descent from the above  
**£1,800**



65  
66  
67

68  
69  
70

- 65. Hellenistic gold and garnet ring**  
**c.1st century BC. UK ring size G 1/2.**  
 A hollow shank of hammered gold widens at the shoulder, the bezel set with an oval cabochon garnet within a stepped border. The centre of the shank has a break line where the ring has been enlarged.  
**Provenance**  
 Robert von Hirsch (1883-1977), Switzerland  
 Charles Ede Ltd, London, UK; stock number 4801  
 Anna Green, London, UK; acquired from the above 2000  
 Private collection France; by descent from the above  
**Comparanda**  
 F.H. Marshall, *Catalogue of the Finger Rings in the British Museum* (Reprinted London, 1968), no.715 **£1,600**
- 66. Roman gold ring with banded agate intaglio**  
**c.2nd-3rd century AD. UK Ring size: B 1/2.**  
 Hammered gold set with an oval nicolo intaglio, engraved with a knobbed club (?). The shaft slightly misshapen.  
**Provenance**  
 Private collection, Rhineland, Germany; acquired in the 1960s **£1,800**
- 67. Roman earrings with shields and garnet drops**  
**2nd-3rd century AD. Drop: 4.2cm.**  
 Drawn-gold hoops adorned by large plain shields with hatched borders, a drop on each holds two large garnet beads. Modern butterfly clasp attached.  
**Provenance**  
 Dr I. Mueller, Chicago, USA, thence by descent **£2,800**
- 68. Roman gold hoop earrings**  
**1st-2nd century AD. Max diameter of hoop: 1.5cm.**  
 Hollow hoop earrings with a seam along the inner curve, the ends tapering into irregularly round wires, the two ends overlap and coil around each other. Modern S-hooks attached.  
**Provenance**  
 Private collection, Germany; acquired 19th century  
 Ms K. Messner, Munich, Germany; by descent from the above  
**Comparanda**  
 For an example dated to the Ptolemaic Period in Egypt, compare Flinders Petrie, *Objects of Daily Use* (London, 1927), pl.VIII, no.167. Also Véronique Laurent, *Antiquités Égyptiennes: Inventaire des Collections du Musée des Beaux-Arts de Dijon* (Dijon, 1997), p.279, no.502 **£1,200**
- 69. Roman gold hoop earrings**  
**1st-2nd century AD. Max diameter: 1.9cm.**  
 Hollow hoop earrings with a seam along the inner curve, the ends tapering into irregularly round wires, the two ends overlap and coil around each other. Modern S-hooks.  
**Provenance**  
 Private collection, Germany; acquired 19th century  
 Ms K. Messner, Munich, Germany; by descent from the above  
**Comparanda**  
 For an example dated to the Ptolemaic Period in Egypt, cf. Flinders Petrie, *Objects of Daily Use* (London, 1927), pl.Viii, no.167. Also Véronique Laurent, *Antiquités Égyptiennes: Inventaire des Collections du Musée des Beaux-Arts de Dijon* (Dijon, 1997), p.279, no.502 **£1,200**
- 70. Roman gold, glass and pearl earrings**  
**2nd-3rd century AD. Drop: 2.8cm.**  
 Drawn gold hoops, each decorated with a single glass bead, now covered in iridescence, and a long gold drop at the end of which is a small pearl. Intact, with modern S-hooks.  
**Provenance**  
 Private collection, UK; acquired from Charles Ede Ltd, London, 1980s **£1,200**





**71. Roman fresco fragments**

**1st century AD. Fragments range from 3-9cm.**

Fifteen polychrome fresco fragments, painted onto plaster. The surface is consolidated, some fragments recomposed, dark staining throughout.

*These fragments were found during the excavations at Glevum from 1966-67. Glevum became a colonia in 96-98 AD after its abandonment as a military headquarters, and was probably laid out on the normal grid pattern within a walled rectangle, bordering the legionary fortress. At the time it was comparable in size to Lincoln.*

**Provenance**

From excavations at Bell Lane, Glevum, Gloucestershire, UK 1966-1967, pen and ink inscribed label

Simon Neal, UK

**£2,800**



à Madame de Rositz-Maurin  
Avec un hommage de profonde admiration  
Edmond de Launay

**72. Edouard Detaille (French, 1848-1912)**  
***The Wooden Soldier, c.1880s Pencil on paper***  
**Dimensions: 30.7 x 40cm**

Dedicated and signed, 'à mademoiselle Rosita Mauri/homage de profunde admiration/Edouard Detaille' [to Miss Rosita Mauri/a tribute of deep admiration/Edouard Detaille'] (lower right)

At the Paris Opéra on 30 November 1885, the operatic ballet *Le Cid* by Jules Massenet premiered. It was especially created for the Spanish dancer Rosita Mauri (1856-1923) and was a great success, helping to cement her international reputation as a prima ballerina and one of the leading dancers of her generation. In his memoirs, Massenet recalls visiting Henri d'Orléans, duc d'Aumale (1822–1897), at the Château de Chantilly during the premiere of the ballet in 1885. He was accompanied by other members of the Académie des Beaux-Arts (Academy of Fine Arts), including Léon Bonnat, Benjamin Constant, Jean-Léon Gérôme, and Édouard Detaille. This is presumably how Detaille and Mauri met.

Rosita Mauri was frequently depicted by artists, sculptors, and photographers and was also the subject of several poetic tributes. Her performances were characterized by precision, emotional depth, and a magnetic stage presence that captivated audiences. Having trained at the prestigious La Scala Theatre Ballet School, she quickly gained recognition for her exceptional talent and began performing in various European theatres. Her style of dancing was characterized by a combination of technical prowess, graceful movements, and a natural ability to convey emotion through her performances. Her versatility allowed her to excel in both classical ballet and the emerging art form of modern dance. Throughout her career, Mauri's talent allowed her to collaborate with many of the foremost choreographers and composers of her time.

Beyond her technical skill, Mauri was known for her expressive artistry and ability to connect with the audience. She also brought a sense of dramatic intensity and authenticity to her performances, immersing herself fully in the characters she portrayed. As a result, her impact on the ballet world was great, and her artistry and innovative approach influenced subsequent generations of dancers and choreographers, leaving a lasting legacy as a performer who pushed boundaries.

Mauri was a favorite amongst artists of the period and was frequently portrayed, including several times on stage by Edgar Degas in *Fin d'arabesque* (1877), *Danseuse sur la scène* (1878), and *Ballet vu d'une loge de l'Opéra* (1885). She was also featured in a famous portrait by Édouard Manet titled *Portrait of Rosita Mauri* (1877/9), also known as *Jeune femme en rose*. Other portrayals include paintings by Auguste Renoir, Léon Bonnat, Léon Comerre, Anders Zorn (a portrait in 1888 and an etching in 1889), and Ludovic-Napoléon Lepic, as well as sculpted depictions by Denys Puech, Laurent Marqueste, and Eusebi Arnau. The photographer Nadar also made portraits of her throughout her career.

**Provenance**

Gifted by the artist to;

Rosita Mauri (1850-1923), dancer of the Paris Opera, then a teacher at the Opéra Ballet, until 1923

With Talabardon and Gautier, Paris to 2023

**£2,200**



73. **Camille-Paul Josso (French, 1902-1986)**  
***Salé, Morocco, 1927***  
**Pencil, black chalk and watercolour on paper**  
**Signed, inscribed and dated 'CP JOSSO CHARDON/SALE 10.7.27' (lower centre)**  
**Dimensions: 17.5 x 22cm the sheet, (27 x 31.5cm with frame)**

Camille-Paul Josso was a French engraver, painter and illustrator known for his orientalist pictures and poster designs who had a particular interest in Morocco. This vibrant and lively watercolour is a wonderfully immediate sketchbook page from one of Josso's tours of Morocco. It depicts Muslim women, in their hijab, gathering on the roof of a building in the warmth of the sun. The image is framed in the artist's own black chalk border, and signed and dated. On the right side of the sheet are abstract colour notes, where the artist has experimented in mixing his watercolours.

Salé is a city in north-western Morocco on the right bank of the Bou Regreg river, opposite the national capital Rabat. The city, long a pro-Islamic part of the country, has played a rich and important part in Moroccan history; the first demonstrations for independence against the French for example, began in Salé.

**Provenance**

Private Collection, France, until 2021

**£2,800**





74. **Bernard Boutet de Monvel (French, 1881-1949)**  
***Bon Chien!*, 1920**  
**Pencil on paper**  
**Dimension: 20 x 20cm, (33.5 x 36.5cm with frame)**

**Provenance**

Sylvie Boutet de Monvel (the artist's daughter); by descent from the artist.  
Private collection, France; acquired from the above in the 1980s, until 2020  
Private collection, United Kingdom

**£2,600**



75. **Bernard Boutet de Monvel (French, 1881-1949)**  
***Broke!*, 1920s**  
**Pen and black ink over pencil on paper**  
**Dimensions: 21 x 15cm to edge of mount, (32.5 x 26.7cm with frame)**

With artist's estate stamp, and inscribed in pencil "Des âmes compatissantes ont fini par s'émouvoir de tant de misères cachées/Cul de lampe" [Compassionate souls have eventually been moved by so much hidden misery/End of the line]

**Provenance**

Sylvie Boutet de Monvel (the artist's daughter); by descent from the artist.

Private collection, France; acquired from the above in the 1980s.

Private collection, United Kingdom

**Published**

*French Vogue*, Paris, 1920s, issue untraced

**£1,900**





76. **Auguste Chabaud (French, 1882-1955)**

***Deux femmes voilées, Tunisia, 1905***

**Coloured pastel on brown paper**

**Dimensions: 22.5 x 16.7cm to edge of mount (35.5 x 30.4cm with frame)**

Two Tunisian women in colourful traditional Safseri veils walk with purpose along the street, in front of the wall of a building, the scene captured so deftly with just a few distinct, bold lines. Typical of Chabaud's ability to capture the true essence of his subjects through vibrant colours and intuitive compositions, this wonderful observation of two North African women going about their daily lives must have been observed in a few minutes en plein-air.

Chabaud had already developed a taste for bold lines under Fernand Cormon (1845-1924) and bright colour through visits to the South of France. It was in both Provence and Paris during the 1890s that he became acquainted with Henri Matisse and fellow avant-garde artists André Derain, and Jean Puy, who also further shaped his artistic sensibilities. However, Africa itself also played a crucial role during the first decade of the 1900s. Serving on a cargo ship to Dakar and undergoing military service in Bizerte and Tunisia, Chabaud was able to absorb the vibrant energy and cultural richness of the continent first hand. He returned with sketches and drawings characterised by their nervous lines and synthetic forms, reflecting his encounters with the African landscape and people as in the present sheet.

Chabaud shared with the Fauves their vitalistic sentiment and anarchist leanings, exhibiting alongside them at prominent venues. His bold use of colour, disregard for traditional perspective, and distorted forms demonstrated his affinity toward the same spirit. However, he remained somewhat detached from the movement. Maintaining a unique style and perspective that set him apart from his contemporaries he has failed to achieve today the recognition that he deserves by comparison to his contemporaries Matisse and Derain. Nevertheless he played a vital role in shaping a new artistic language, blending elements of Fauvism with his own intuitive insights to capture the spirit and emotions of the world around him in vibrant works with unique perspectives that allow the viewer to experience the world through his eyes. The theme of women, became a recurring subject in Chabaud's art. He had first become attracted to the idea of exploring the female experience whilst in Paris in the underbelly of its clubs, brothels and dancing venues.

Edmonde Charles-Roux (1920-2016) was a French writer, journalist, and influential figure in the fashion industry. She played a pivotal role in the founding of Elle magazine and served as a long time editor of French Vogue. Her contributions to literature and journalism, combined with her influence in fashion, made her a prominent figure in

French culture. She grew up in an artistic family, her father was a painter, and her mother came from a family of writers and intellectuals. After joining the French Resistance during World War II, she pursued a career in journalism, eventually becoming the editor-in-chief of French Vogue in 1954. Her time at Vogue allowed her to shape the magazine's identity and explore her passion for fashion, literature, and culture. In addition to her work in fashion journalism, Charles-Roux was a talented writer. Her novel *Oublier Palerme* won the prestigious Goncourt Prize in 1966, garnering critical acclaim and recognition. Known for her elegant writing style and attention to detail, she delved into complex human relationships and societal issues.

**Provenance**

Madame Edmonde Charles-Roux (1920-2016)

**Exhibited**

Musée des Beaux-Arts, Marseille, France, no 4.



**£2,400.00 + ARR**



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