

C H A R L E S E D E

What men or gods are these? What maidens loth?

What mad pursuit? What struggle to escape?

What pipes and timbrels? What wild ecstasy?



CHARLES EDE

193

Cycladic head from an idol

Late Spedos type, Early Cycladic II,
c.2600-2200 BC
Marble
Height 4 cm

The elegant lyre-shaped head is tilted backwards, a delineating line separating it from the elongated neck. Traces of red pigment to the proper left of the slender nose.

A superb example in fine grained marble.

Provenance
Private collection, USA; acquired in New York late 1970s-early 1980s

Comparanda
J. Thimme, *Art and Culture of the Cyclades* (London, 1977), no. 186



Egyptian talatat relief
fragment of Akhenaten

New Kingdom, 18th Dynasty,
c.1349 BC
Sandstone
Width 18.4 cm

The fragment, in sunk relief, depicts the pharaoh Akhenaten worshipping the Aten. The inscription reads: '[Great Living Disk] who is in Jubilee, Lord of Heaven and [Earth] who resides in Gem-[pa-Aten]'. Behind is a similar text, though abraded, and a cartouche. Some black and red pigment remaining.

In this relief Akhenaten is shown celebrating his first sed festival, an ancient ceremony which re-enacted the king's coronation. The sed festival took place at the Ge-pa-aten temple, the largest building project in Thebes during the early part of Akhenaten's reign, before the capital was moved to Tel el-Amarna. The fragment can therefore be dated to year 3 of his reign. After the destruction of most of the monuments of the Amarna period following the death of the heretic pharaoh, such fragments were reused as fillers in pylons at Karnak, which accounts for their preservation.

Provenance

Private collection, Oregon, USA; acquired prior to 1966

Comparanda

R.E. Freed et al., *Pharaohs of the Sun* (Boston, 1999), p. 56, fig. 38



Egyptian head of a high official

New Kingdom, 18th Dynasty,
c.1500-1450 BC
Yellow-brown quartzite
Height 21 cm

Almost certainly a portrait of Senenmut, depicted wearing a broad beard and wig layered into soft folds revealing his ears. Wide, almond-shaped eyes with extended cosmetic lines beneath distinct eyebrows, sensitively modelled lips and smooth polish, impart an air of serenity. Traces of a dorsal column to the back where the wig finishes. The hard, golden coloured stone was reserved for only the most elite of Egyptian society.

Senenmut started his career as a court official during the reign of Thuthmosis II. By the reign of Hatshepsut he was both Steward of the Royal Household and tutor to Princess Neferure. Having established himself as one of the Hatshepsut's favourites (the extent of their close relationship is still disputed, though it may have been sexual), he was awarded many titles including Overseer of the Estates of Amun. He is recorded as the chief architect of Hatshepsut's funerary temple at Deir-el-Bahari as well as other major monuments. Following their deaths, Queen Hatshepsut and Senenmut were subjected to damnatio memoriae, whereby their images and monuments were purposely damaged and disfigured. It is clear that the nose on our piece has been deliberately broken away.

Provenance

Formerly in the collection of the artist Georges Picard (1857-1946)
Private collection, France, sold at the Hotel Drouot Paris, *Collection de la Comtesse de B*, March 2000, no. 64
Private collection, USA

Exhibited

Tutankhamun: The Golden King and the Great Pharaohs, Michael C. Carlos Museum, Emory University, Atlanta, USA, Nov 15th 2008 - May 2009

Comparanda

Catherine H. Roehrig, *Hatshepsut: From Queen to Pharaoh* (New York, 2005) is the most useful source of parallels: compare three kneeling statues of Senenmut, fig. 53, all of which share close affinity to the present piece, though the wigs are decorated with striations as well as folds. See also nos. 64 and 66 (both of which are similarly defaced). For a discussion of the life and statuary of Senenmut see also pp. 112-119.





Egyptian shabti for Ity, vizier of Thebes

New Kingdom, late 18th Dynasty,
c.1323-1295 BC
Steatite
Height 15.8 cm

Wearing a tripartite echeloned wig and the costume of daily life (a pleated ankle-length linen garment). Hands crossed over the chest, holding a djed pillar and a tyet (girdle of Isis). An incised column of hieroglyphs to the front of the robe and five horizontal lines of text from Chapter 6 of the Book of the Dead, known as 'The Shabti Spell', running around the sides and back.

This type of shabti was popular in the 18th and 19th Dynasties, reflecting the fashions worn by the Egyptian elite of the time. Rather than holding the typical agricultural implements, the deceased were shown with divine attributes.

Provenance

Alton Edward Mills (1882-1970), Switzerland; acquired prior to February 1958, thence by descent







Egyptian statuette of Osiris

Late Dynastic Period,
c.600 BC
Bronze and electrum
Height 27.5 cm

Osiris, Lord of the Underworld, stands on an integral rectangular plinth, engraved with an inscription giving the owner's name as Hor-nefer. He carries the crook and flail and wears a braided beard, the Atef crown with side plumes and uræus, and a multi-stranded broad collar. Solid-cast, the eyes inlaid with electrum.

Provenance

Peter Snyder, Connecticut, USA; acquired by his grandfather in Egypt in the 1920s

Comparanda

G. Roeder, *Ägyptische Bronzefiguren* (Berlin, 1956), pl. 23/a and for a statue of Osiris with an inscription on the base pl. 24/d



Egyptian ritual implement

Ptolemaic Period, c.4th-2nd century BC
Bronze
Length 20.7 cm

The faceted bronze rod with hand-shaped terminals, at one end a right hand with extended forefinger and thumb emerging from a cluster of leaves, at the other a left hand with an open palm. Along the shaft a goose head with curving neck, the eyes and feathers incised, emerges from another bunch of stylised foliage.

Highly unusual, the exact purpose of this implement is unclear.

The gesture of the right hand is often seen in images of Harpocrates/Horus the Child, where, with extended index finger, the hand is raised to the lips, denoting divine inspiration and also silence. The left hand, with flat palm held uppermost, is a common and integral element seen in many incense burners (which this implement closely resembles). Here, the palm has a slight indent maybe, to allow a small ball of incense to be burnt in some private religious ritual. Another possibility is that it may have been used whilst reading sacred texts: the hand with the extended finger used as a pointer, guiding the reader along the lines of text, the hand with the open palm allowing the parchment to be turned without being defiled by human hands. Either way, it seems likely that it would have fulfilled a ritualistic purpose.

The leaves on the 'back' lie flat, suggesting that when the implement was not in use (perhaps stored in a box or container) the goose head could have served as a handle. As the goose was sacred to Geb, the earthly god, the symbolism would be appropriate, unlike the two hands which possessed more divine connotations.

Provenance

F.G. Hilton Price (1842-1909), London, UK
James Tregaskis, Caxton Head, London, UK; acquired prior to 1913
A.B. Horne, UK; acquired 1913
Private collection, Pennsylvania, USA; acquired 1995

Published

A Catalogue of the Egyptian Antiquities in the Possession of F.G. Hilton Price, Dir.S.A. Vol II, London 1908, 4359, Plate XII, p. 43 where it is described as a 'lamp holder?'
James Tregaskis, *Catalogue of Egyptian Antiquities* (London, c.1913), no. 153

Comparanda

Christine Insley Green, *The Temple Furniture from the Sacred Animal Necropolis at Saqqara 1964-76*, Egypt Exploration Society, 1987, Chapter 3, for a discussion on ritual implements
Sir W. M. Flinders Petrie, *Tools and Weapons* (London, 1917), pl. LXXIV, no. 118



Hellenistic statuette of a dwarf

Alexandria, 1st century BC
Bronze
Height 5,2 cm

The naked, sleeping youth is depicted seated on his haunches, his legs apart and bent at the knee with the right slightly outstretched and held to the floor, the left vertical. His hands rest on either knee with the left supporting his somewhat large, tilted head.

Statuettes of dwarfs and grotesques were considered apotropaic and were often placed near a doorway to prevent evil from entering.

Provenance

Found during the excavation of volcanic pumice stone in a quarry at Burtelsgraben, Nickenich, Rhine Valley, Germany in the 1950s
Private collection, Germany; acquired 1960, thence by descent



Greek patera handle

Early 5th century BC
Bronze
Height 23,5 cm

In the form of a naked kouros with long slender body, his legs pressed tightly together stand on a down-turned palmette. His arms held aloft at right angles to his head, palms facing outwards, supporting two volutes flanked by half palmettes, and a curved plate with a single palmette on the reverse to which the bowl would have been attached.

The ritual of libation was a fundamental aspect of Greek religious practice, performed daily in both the public and private spheres. The libation was poured onto an altar or the ground as an offering to a god or spirit of a departed whilst the supplicants raised their arms in prayer. This gesture is echoed in the stance of the kouros who symbolically performs the gesture which the offerant, pouring out the libation himself, was unable to perform.

Provenance

French art market, 1952
Fondation Eugène Piot, Paris, France;
acquired 1953
Koutoulakis, Geneva, Switzerland
Jacques Schumann, Paris, France; acquired
from the above 1957, accompanied by a
copy of Schmann's handwritten notes

Published

P. Amandry, "Manches de patères et de miroirs grecs", *Monuments et Mémoires, Fondation Eugène Piot* (Paris, 1953),
p. 55-57, no. 47

Comparanda

Heracles to Alexander the Great: Treasures from the Royal Capital of Macedon: a Hellenic Kingdom in the Age of Democracy (Oxford, 2011), p. 101, fig. 90



Etruscan candelabrum

c.5th century BC
Bronze
Height 92.3 cm

The tripod base supported by lion paws with simplistic openwork palmettes between. The tapering, faceted octagonal shaft, terminates in a ridged collar, and is crowned with a pine-cone surrounded by four extended arms terminating in spiked palmettes.

The various sections were solid cast using the lost-wax method, then soldered together. A candle would have been attached to each of the four arms.

Provenance

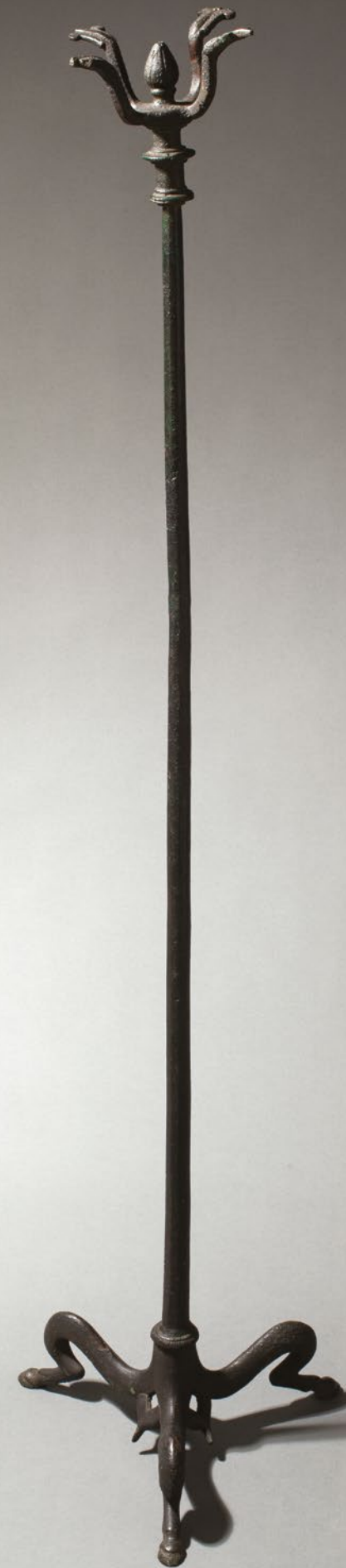
Pitt-Rivers Museum, Dorset, UK; de-accessioned 1960s, thence by descent to Michael Pitt-Rivers Stella Pitt-Rivers, (1913-1994); bequeathed from the above

Published

Sotheby's, London, *Antiquities*, 10th July 1990, lot 485

Comparanda

Sybille Haynes, *Etruscan Bronzes* (London, 1985), p. 202, fig. 134



Corinthian aryballos

Early Corinthian, Warrior Group,
late 7th century BC
Pottery
Height 7 cm

The black-figure decoration, with added red, showing a procession of three horses, with a swan beneath the handle. The central field is filled with rosettes and the underside of the base with five hooks radiating from a small central depression. The disc lip has retrograde 'z's around the rim, the upper surface decorated with two thin bands, a band of rays, and two further bands encircling the opening. A band of rays on the shoulder.

Provenance

William Biers, Colombia, USA;
acquired April 1981
Charles Ede Ltd; acquired
from the above 2006
Hannes H. Heissmeyer,
Schwäbisch Hall, Germany

Exhibited

Corinthian Vase Painting in Missouri,
Spring 1987-Summer 1992, Museum of
Art & Archaeology, University of Missouri,
Columbia, USA

Comparanda

Amyx, Corinthian Vase Painting of the
Archaic Period (Berkley, 1988), pl. 44/4



Greek black-figure eye amphora

Athens, c.530-520 BC
Pottery
Height 42.2 cm

Each side shows an identical scene of Dionysus seated on a diphros, looking over his shoulder, wearing a striped himation with added red paint, a tendril of ivy in each hand. Tongues above the scene and a reserved band below. Triple-reeded handles flanked by scrolling bichrome palmettes, a palmette-lotus chain surrounding the neck, a band of rays above the foot. Dipinti and graffiti on base. In the manner of the Antimenes Painter.

Provenance

Emile Foltzer (d. 1982), Switzerland;
acquired 1960s-70s, thence by descent

Comparanda

Johannes Burow, *Der Antimenesmaler*
(Mainz/Rhein, 1989), pl. 138



**Greek cockle shell
amphoriskos**

Athens, 5th century BC
Terracotta
Height 6.2 cm

Attic plastic vase, the body with naturalistically modelled ribs is decorated in bands of black and white, the tops of the handles and flaring funnel lip in black-glaze. Collection number 'K103' in red paint on the neck.

The term 'plastic vase' is derived from the Greek word 'plasso' meaning 'to model' and is applied to sculptural vases, or those which have modelled elements. This amphoriskos may well have been moulded from a real cockle shell, such is the naturalistic rendering.

Provenance
Prince Johann II of Liechtenstein (1840-1929); acquired in the late 19th-early 20th century

Comparanda
Corpus Vasorum Antiquorum, Petit Palais, pl. 47/5.409 and an example in the Metropolitan Museum of Art, New York, accession no. 06.1021.261



Greek red-figure kylix
with Bacchic scenes

Athens, attributed to
the Oedipus Painter (Simon),
470-460 BC
Pottery
Height 10.5 cm, diameter 34 cm

A very fine early Classical Greek kylix. The tondo shows a maenad standing in a grotto forcing back a satyr with a thyrsus which she wields over her head. It seems clear that she has fled from the Dionysiac revels and sought refuge within the cave, but the satyr has followed her. He is getting the worst of the encounter and is about to be struck. Around the back of the satyr is the inscription *ho pais kalos* 'the boy is beautiful'. On side (a) Dionysus himself carrying a vine branch offers a kantharos to a satyr holding an oinochoe who seems to be pushing him away (refusing him more wine?). Two frenzied satyrs flank the scene. On side (b) four further bearded komast dancing figures wearing female chitons and himations and, in two cases, Lydian caps. One balances a large skyphos in his out-stretched hand. Palmettes in the handle zones.

The Oedipus Painter is an artist closely associated with Douris.

Provenance

Dr. W. Rosenbaum (1894-1984), Ascona, Switzerland; acquired prior to 1978
Conradty collection, Nuremberg, Germany; acquired 1982

Published

W. Hornbostel, *Aus der Glanzzeit Athens* (Hamburg, 1986), pp.111-114, no. 53
Lexicon Iconographicum Mythologiae Classicae, Vol. VIII (Zurich, 1997), pl. I, p. 788/66
E. Simon et al., *Mythen und Menschen, Griechische Vasenmalerei aus einer Deutschen Privatsammlung* (Mainz, 1997), no. 27
Michael Philipp et al., *Dionysos. Rausch und Ekstase* (Trento, 2013), no. 79, pp. 184-185

Exhibited

Dionysos. Rausch und Ekstase, Bucerius Kunst Forum Hamburg (3rd October 2013-12th January 2014) and Staatliche Kunstsammlungen Dresden (6th February 2014-10th June 2014)





Greek red-figure bell krater

Apulia, attributed to the
Varrese Painter (Trendall),
c.350-340 BC
Pottery
Height 39.5 cm

With detailing in added white and yellow.
Side (a) showing a youth with drapery over
his left arm as he proffers a tray of fruits,
in his right hand he holds an olive branch,
before him is a draped and bejewelled
female seated on a rocky outcrop, also
holding an olive branch. Side (b) with two
draped youths. The subsidiary decoration
consists of a band of laurel under the
rim, rays surrounding the handles, a
scrolling palmette underneath, and a
band of elaborate meander interspersed
by intersecting squares.

Provenance

Nostell Priory, Yorkshire, UK;
likely acquired 1819
Private collection, Long Island, USA
Private collection, Japan

*Nostell Priory held the second largest
number of Greek vases in any British
private collection before being sold in 1975.
The majority of the collection had been
acquired by Abbé H. Campbell in Naples
in the early 1800s, who kept an extensive
inventory. It was added to over the following
century.*

Published

Christie's, London, *Greek and Etruscan
Vases from Nostell Priory*, 30th April 1975,
no. 17, illus.
A. D. Trendall and A. Cambitoglou, *The
Red-Figured Vases of Apulia* (Oxford, 1978),
Vol. I, p. 356, no. 13/67



Roman statuette
of a peplophoros

Neo-Attic,
1st century BC/AD
Marble
Height 45.5 cm

Standing with her weight on her right leg, the left leg breaking the strong vertical folds of her Doric peplos which is pinned at the shoulders and falls loosely over her torso, accentuating the breasts. A thin border along the edges of the garment, a small weight hanging from the third fold of the peplos's upper section. She holds a garland of flowers in her left hand which hangs by her side, elbow slightly bent. Carved in fine-grained marble.

The term Neo-Attic is used for sculpture that harks back to originals from the Greek Classical Period. Much of the revival work was made in Greece for export to Rome. This example recalls the 'severe style' of 470-460 BC. The garland of flowers which our example holds is likely a symbolic offering.

Provenance

Private collection, Paris, France;
acquired 1950s

Published

Connaissance des Arts, Sommaire 101 (July, 1960), 'Quatre décorateurs exposent leurs idées', pp. 48-51 a review of the annual 'Salon des arts ménagers' where it was featured in a roomset on the theme of 'quarante siècles de création'

Comparanda

Ancient Art to Post-Impressionism: Masterpieces from the Ny Carlsberg Glyptotek, Copenhagen (London, 2004), p. 84, no. 58





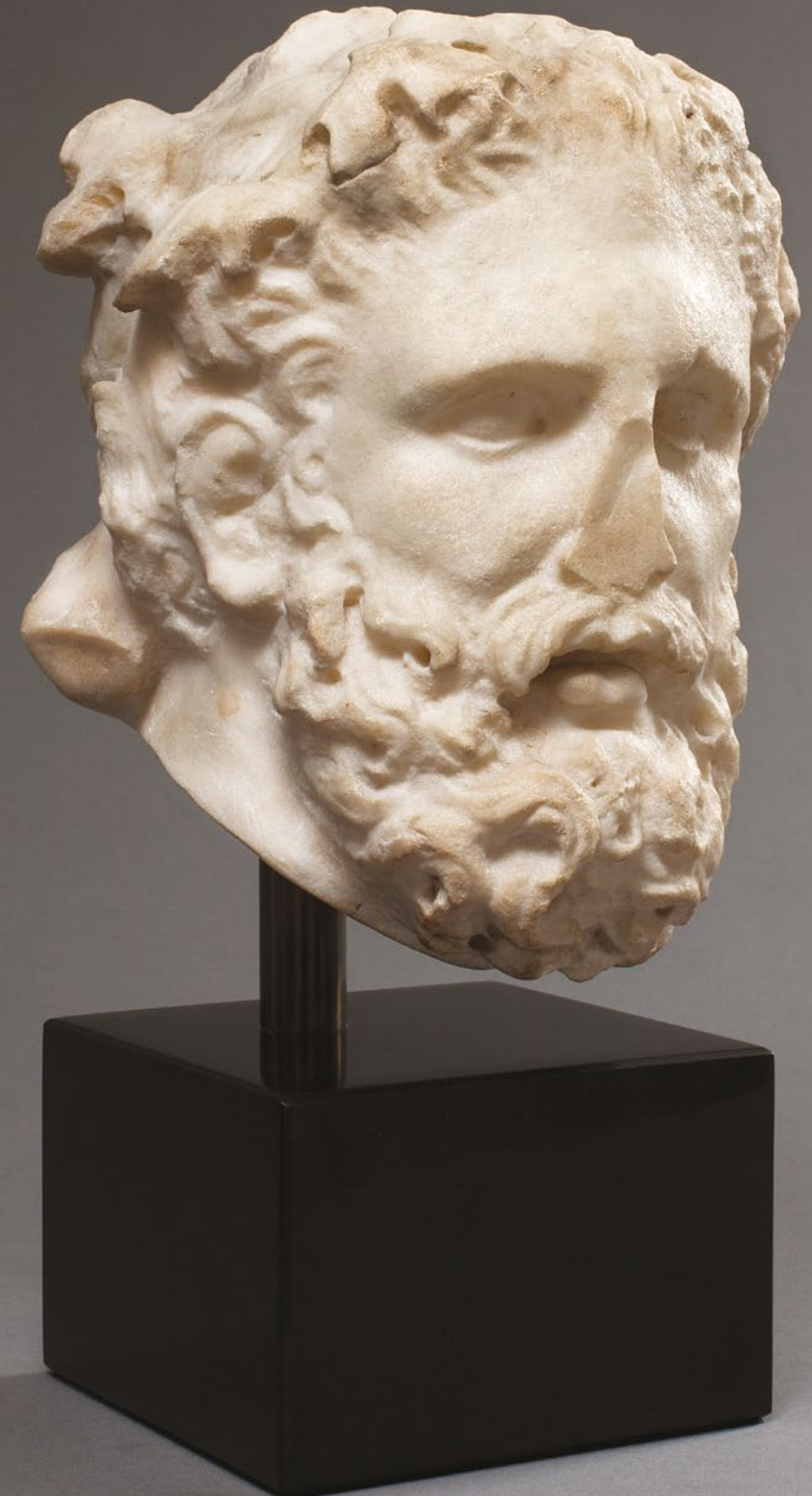
Roman head of Herakles

1st century AD
Marble
Height 18.1 cm

The hero gazes to the right, his face with strong brow and cheek bones, deep-set eyes with drilled tear ducts, and full, slightly parted lips, partially hidden by his moustache and thick curling beard. His drilled hair is swept back off his face and held in place by a fillet adorned with vine leaves, the ribbons tied at the back in a Heraklean knot fall either side of his shoulders.

Provenance

Dukes of Sutherland, Dunrobin Castle,
Inverness, Scotland; acquired 18th century
Private collection, London, UK; acquired 1996





Roman head of a young boy

c.1st century AD
Marble
Height of head 18 cm,
overall height 49 cm

A tender portrait of a young boy with short hair, brushed over his forehead, his eyes heavily lidded, small plump lips slightly parted to show the top teeth, and a narrow jaw, carved in white crystalline marble.

Set on a later bust and socle, the tip of the nose, both ears and a section of the proper right cheek restored in marble in the 18th or 19th century.

The slender jaw line and small mouth, along with the hairstyle, are reminiscent of Julio-Claudian portraiture.

Provenance

Charles, 8th Lord Kinnaird, Rossie Priory, Scotland; acquired Rome 1820-1825, thence by descent

Published

Lord Kinnaird, *Notes and Reminiscences of Rossie Priory* (Dundee, 1877), no. 27
Adolf Michaelis, *Ancient Marbles in Great Britain* (Cambridge, 1882), p. 651, no. 27
Frederik Poulson, *Greek and Roman Portraits in English Country Houses* (Oxford, 1923), pp. 55-56, no. 31

Comparanda

Musée de L'Ermitage, Le Portrait Romain (Leningrad, 1974), no. 18, pl. XXVIII
For the hair, Eric M. Moorman, *Ancient Sculpture in the Allard Pierson Museum, Amsterdam* (Amsterdam, 2000), pl. 32, c-d, cat. no. 72







Roman bottle with white trailing

1st-2nd century AD
Glass
Height 8.2 cm

Blown in aubergine glass, with splayed and folded lip, the globular body without pontil mark is decorated with fine spiral trailing in opaque white, continuing half way up the tall neck.

Provenance

Tony Eastgate, London, UK; acquired March 1985, thence by descent

Comparanda

John W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum* (Toronto, 1975), no. 113 and Axel von Saldern, *Gläser der Antike; Sammlung Erwin Oppenländer* (Hamburg, 1974), no. 646 and 648



Roman tear flask with white trailing

1st century AD
Glass
Height 8.9 cm

In cobalt blue glass, the opaque white trailing spiralling around the body, starting at the neck and ending in the centre of the underside. Inward folded lip.

An unusual shape for this type of decoration.

Provenance

Tony Eastgate, London, UK; acquired
June 1985, thence by descent



Roman yellow-green stemmed cup

4th-5th century AD
Glass
Height 7.9 cm

The rim thickened and rounded, the cup mould blown to give faint vertical striations, set on a short hollow stem. The splayed foot has a tubular rim made by folding, a small air bubble present. Sticker with collection number '186' on underside.

Provenance

Richard Hattatt, Hampshire, UK; acquired from Charles Ede Ltd., 1974
Tony Eastgate, London, UK; acquired from Charles Ede Ltd., 24th May 1984, thence by descent

Published

Charles Ede Ltd., *Roman Glass III* (London, 1974), no. 28b

Comparanda

C. Isings, *Roman Glass from Dated Finds* (Groningen, 1957), form 111, and Olof Vessberg, 'The Hellenistic and Roman Periods in Cyprus', *The Swedish Cyprus Expedition*, Vol. IV, part 3, fig. 45/17



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