

**You may forget
but let me tell you
this: someone in
some future time
will think of us**

**Sappho
(c.630–c.570BC)**



CHARLES EDE

194

Bull rhyton

Near Eastern
Amlash culture, c.1000 BC
Terracotta
Height 26.3cm

In the form of a zebu bull with pronounced hump. The abstract head with simple incised circles for the eyes and a third circle between the curved horns. Ears are pierced to take lunate silver earrings, still in place. The muzzle forms an elongated pouring spout beneath which a vertical rib runs down the chest indicating the dewlap, a second rib at the rear represents the tail. Between the sturdy, tapering legs the phallus and testicles are clearly visible. The surface is burnished and decorated with narrow bands of short, impressed lines. A superb example. One horn and one leg reattached.

Provenance

Dr H. Winkler, Germany, acquired prior to 1970
Private collection, Denderstreek, Belgium

Comparanda

Archaeologia Viva: Tehran, The Iran-Bastan Museum. Prehistory, Protohistory (Paris, 1968), p.74, no.86





Polished stone bowl

Egyptian
Old Kingdom, 1st-2nd Dynasty, c.3100-2686 BC
Porphyritic diorite
Height 9.8cm

The smooth sides flaring out from a small flat base, the rim with a bevelled edge. The interior floor has a shallow circular recess with a small indent at the centre, formed by the drilling process. This is a particularly attractive stone, with greenish tints to the large feldspar crystals.

Provenance

Private collection, France; acquired prior to 1980

Comparanda

W. Flinders Petrie, *Stone and Metal Vases* (London, 1937), pl.XXI, no.345



Pair statue

Egyptian
Middle Kingdom, late 12th Dynasty, c.1800 BC
Serpentine
Height 16.5cm

Depicting a husband and wife, the latter with striated tripartite wig pushed behind large ears. She wears a broad collar and close fitting dress, accentuating her navel, her hands held close to her thighs. The male with left arm bent to his chest, right fist clenched and held close by his side. Both figures stand on an integral base, bare footed, their backs supported by a plain pillar. The male head is modern.

Provenance

Sotheby's, Antiquities, London,
13th July 1981, lot 101
Private collection, France

Published

Bertha Porter and Rosalind L.B. Moss,
*Topographical Bibliography of Ancient
Egyptian Hieroglyphic Texts, Statues, Reliefs
and Paintings, Part 2* (Oxford, 1999), p.333,
no.801-404-850



Statuette of a crouching lion

Egyptian
Middle Kingdom, 12th Dynasty, 1985-1795 BC
Faience
Length 7.6cm

The eyes, eyebrows and other details painted in black on a blue-green glaze. Front legs outstretched with its rear raised, as though about to pounce, long tail curled around the right haunch. The integral rectangular base is rounded at the back. Right ear restored.

Provenance

Howard Carter (1874-1939), London, UK
Lizetta St. George, Sussex, UK; gifted from the above
David St. George, London, UK; by descent from the above, his grandmother
Private collection, Freiburg, Germany; acquired October 2001

Comparanda

Patrick F. Houlihan, *The Animal World of the Pharaohs* (London, 1996), p.70, fig.51, for a stylistically related figure of a hare, possibly from the same workshop, in the Ägyptisches Museum, Berlin



Statuette of the Apis bull

Egyptian
Late Dynastic Period, 26th Dynasty, c.664-525 BC
Bronze
Height 13cm

The sacred bull advances with left feet forward. A naturalistic dewlap hangs from the powerful neck. The head, gently tilted downwards, is crowned with a solar disc and uraeus between the crescent horns. The forehead inlaid with an inverted silver triangle. Engraved on his back is a saddle cloth decorated with cross-hatched lozenges, each with a dot at the centre. In front of the cloth is a winged scarab and behind a vulture with wings outspread. Genitals on the underside, and tail hanging between the legs which have clearly depicted musculature and ankle bones. Set on an integral rectangular base.

The cult of the Apis bull was by far the most important, influential and long lasting animal cult in Egyptian history, traceable back to the 1st Dynasty. At any time there was only one living Apis bull, which was kept in a special compound by the temple of Ptah at Memphis. At its death the bull was mummified, elaborately adorned and buried with the ceremonial pomp of a pharaoh. Its successor was chosen according to specific markings on its body, notably a white blaze on its forehead and a scarab-like lump under its tongue. Apis was associated with the fertility of the land and propagation of crops. Over time he became closely associated with Ptah-Soker and also, in particular, Osiris, acting as an intermediary between these gods of the underworld and humankind. As a result his image reflected one of regeneration, a natural progression from fertility. The image of the solar disc reiterates the association of the Apis bull's eternal life.

Provenance

19th or early 20th century collection, UK
Private collection, Denderstreek, Belgium

Comparanda

George Steindorff, *Catalogue of Egyptian Sculpture in the Walters Art Gallery* (Baltimore, 1946), pl.XCVI, no.639





Amulet of Ptaikos

Egyptian
Late Dynastic Period-Ptolemaic Period,
c.747-30 BC
Faience
Height 5.8cm

This complex, pantheistic, openwork amulet depicts the bow-legged dwarf god as the 'Master of Animals'. Moulded in moss green faience, he is shown naked, standing on the snouts of two crocodiles whose tails wrap around the back of the amulet. Both arms are bent to his chest, each hand clutching a snake. On his large head is a scarab beetle, and on each shoulder stands a Horus falcon. Isis and Nephthys flank him and face outwards. At the back a goddess (either Isis or Nut) crowned with a solar disc, stands on the tail of a crocodile, her wings parted in a protective gesture.

A popular deity from the New Kingdom onwards, Ptaikos, Ptaichos or Patek, was an incarnation of Ptah-Soker. He provided protection for the bearer against dangerous animals, personified by the snakes and crocodiles which he is often seen grappling and keeping under control. It is this power over evil animals, the inclusion of the falcons, and more importantly the images of Isis and Nephthys in the amulet which create an affinity between the dwarf god and Harpocrates in his role as 'Horus the Saviour' or the 'Child Horus'.

Provenance

Gustave Mustaki, Alexandria, Egypt;
exported from Egypt to the UK under
licence 1949, thence by descent

Comparanda

Carol Andrews, *Amulets of Ancient Egypt*
(London, 1994), pp.37-38, no.34a and for an
example where the rear goddess is described
as Isis see George Steindorff, *Catalogue
of Egyptian Sculpture in the Walters Art
Gallery* (Baltimore, 1946), pl.XCV, no.626



Ushabti for Heka-em-saef

Egyptian
Late Dynastic Period, 26th Dynasty, Saite
Period, c.664-525 BC
Faience
Height 18.3cm

Moulded in turquoise-blue faience, the mummiform figure with subtly modelled knees wears a striated tripartite wig and long, braided and curled beard. He carries a pick and hoe, a seed bag slung over his left shoulder. The dorsal pillar has a single column of crisp hieroglyphs which identify the owner as 'Heka-em-saef, Admiral of the royal fleet'.

The ushabtis for this owner are acknowledged as some of the finest from the Late Dynastic Period. The tomb of Heka-em-saef is situated in front of the pyramid of Unas at Saqqara, and was discovered intact in 1903. He served as the third superintendent of the royal fleet under Pharaoh Amasis. A total of 401 ushabtis were found in his tomb, which have since been dispersed to many major museums and collections, including Cairo, Asti, Baltimore, Hildesheim, Lyon, Mariemont, Munich and Stockholm.

Provenance

Private collection, France; acquired prior to 1950

Comparanda

J.F. Aubert and L. Aubert, *Les statuettes funéraires* (Paris, 1974), pp.227-228





Handle in the form of a gazelle

Egyptian
Late Dynastic Period, c.6th-4th century BC
Faïence
Length 5.7cm

The delicately modelled gazelle is shown with forelegs tucked under his head. The face finely detailed, the ears pressed close to his neck, the rear legs stretched back, genitals flush with the belly, which is incised with lines indicating the rib cage. Moulded in pale blue-green faïence, the cloven hooves, tail, upper forelegs and the remains of one horn highlighted in blue faïence.

Provenance

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence in 1949, thence by descent

Comparanda

A. Caubet and G. Pierrat-Bonnefois (eds.), *Faïences de l'Antiquité, de l'Égypte à l'Iran* (Paris, 2005), p.159, no.424



Relief fragment showing a lapwing

Egyptian
Late Dynastic Period, c.500 BC
Limestone
Height 8.2cm

Finely carved in raised relief, this fragment depicts a lapwing sitting on a hatched basket, his human arms raised in a gesture of adoration. To the right, a papyrus plant grows from the water, a second supports the basket. In front of the lapwing is the tip of a third papyrus plant.

The lapwing is the hieroglyph for 'people', the basket on which he sits represents 'neb' meaning 'all', and the papyrus plants represent Lower Egypt. It is possible that this scene reads 'all people worship the King of Lower Egypt'. Similar motifs used as friezes are well known from the Ramesside Period. Most commonly these take the form of inlaid faience tiles.

Provenance

Jean-Pierre Marraud de Serres, Paris, France; acquired 1996
Private collection, Pennsylvania, USA

Published

Charles Ede Ltd, *Small Sculpture from Ancient Egypt XXIII* (London, 1996), no.5

Comparanda

For an example of a faience tile see R. Freed, *Ramesses the Great* (Memphis, 1987), nos.13-14



Large footed basin

Graeco-Roman
c.2nd century BC
Bronze
Height 24cm, diameter 40.5cm

The impressive basin is set on a tall and comparatively narrow foot. Two ornamental handles in the form of leafy vegetable-stems which terminate in elegant plane leaf attachment plates. The outturned, convex lip has a stepped inner rim decorated with encircling incised bands.

Provenance

S.E. Kennedy, UK; acquired prior to 1904
Private collection, France
Private collection, Baden-Württemberg, Germany; acquired 2009

Published

Burlington Fine Arts Club Exhibition of Ancient Greek Art (London, 1904), p.34, pl.XXIII, no.54

Exhibited

Burlington Fine Arts Club, 'Ancient Greek Art', London, 1904

Comparanda

Mary Comstock and Cornelius Vermeule, *Greek Etruscan and Roman Bronzes in the Museum of Fine Arts Boston* (Boston, 1971), no.472





Writing tablet with mathematical workings

Romano-Egyptian
Egypt, 4th century AD
Wood and wax
Height 10.9cm, width 13.3cm

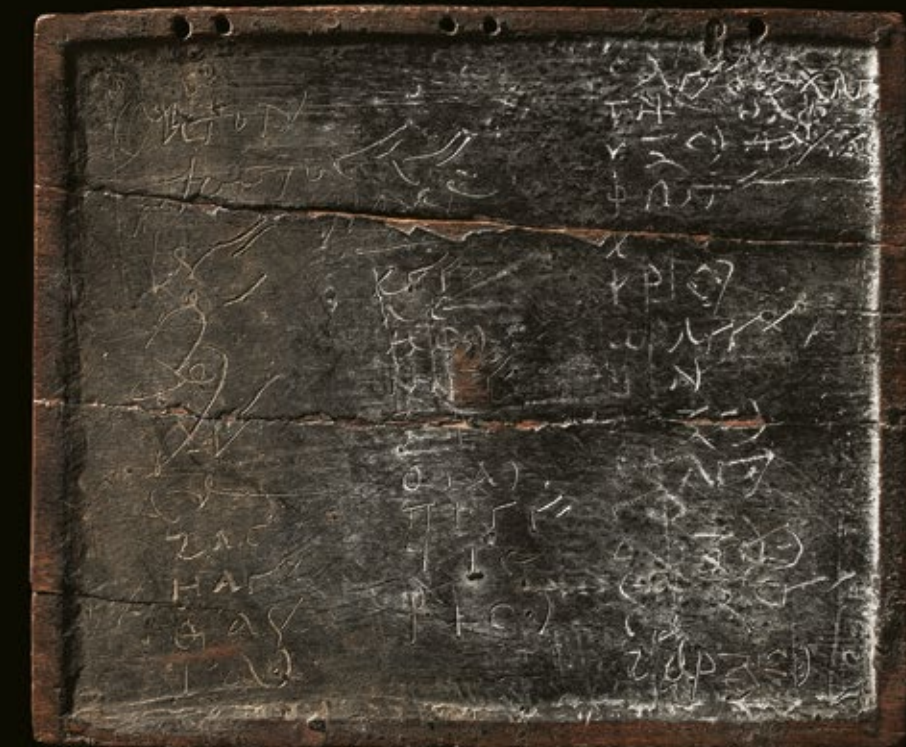
The surface of the wooden tablet is covered in wax, except for a raised border. The text contains a mathematical table for calculations of fractions, in this case one-sixth. Three pairs of holes on upper edge would have allowed several such tablets to be bound together. The script is not professional but is not a schoolboy's hand.

Provenance

Rev. William Frankland Hood (d.1864), Nettleham Hall, Lincolnshire, UK; most likely acquired on one of his trips to Egypt in 1851-1861
Ernst Brummer (1891-1964), Paris, France
Herbert Bier (1905-1981), London, UK; acquired Sotheby & Co., London, 16th November 1964, lot 119, thence by descent

Published

Sotheby & Co., London, 11th November 1924, lot 154; sold by the Hood family
Sotheby & Co., *The Ernst Brummer Collection of Egyptian and Near Eastern Antiquities* (London, 1964), lot 119; sold as New Kingdom



Lion couchant

Greek
Archaic Period, c.6th century BC
Limestone
Length 44cm

The lion rests with his paws stretching forwards, tail curled up over the back right leg. The face looks straight ahead, mouth open as if roaring, exposing the teeth, his ears protruding through the thick mane. Set on an integral base.

Provenance

Private collection, Belgium; acquired early to mid 20th century
Private collection, Yorkshire, UK

Comparanda

For an example from Corfu see John Boardman, *Greek Sculpture: The Archaic Period* (London, 1978), no.266



Griffin protome

Greek
Archaic Period, c.625-600 BC
Bronze
Height 12.9cm

The exceptionally well modelled head has a wide open beak and protruding pointed tongue, a round fold under the jaw. The large almond-shaped eyes are decorated with ribbed lids and brows, a stem with rounded knob projects vertically from the crown of the head, between the long pointed ears. Incised with curlicues and scales which run down the serpentine neck. Left ear modern.

A very fine example of this type which would have once decorated the shoulder of a cauldron. It is very similar to examples found at Samos.

Provenance

Mathias Komor (1909-1984), New York, USA
Private collection, New York, USA; acquired 1964
William Herbert Hunt, Dallas, USA; acquired c.1973
Private collection, New York, USA; acquired June 1990

Published

David G. Mitten and Suzannah F. Doeringer, *Master Bronzes from the Classical World* (Mainz, 1967), p.72, no.65
Hans V. Herrmann, *Die Kessel der orientalisierenden Zeit. Zweiter Teil. Kesselprotomen und Stabdreifüsse, Olympische Forschungen, Vol. 12* (Berlin, 1979), p.105, and note 23
Dietrich von Bothmer, et al., *Wealth of the Ancient World, The Nelson Bunker Hunt and William Herbert Hunt Collections* (Fort Worth, 1983), p.95, no.21
Ulrich Gehrig, *Die Greifenprotomen aus dem Heraion von Samos, Samos, Vol.9* (Bonn, 2004), p.40, and note 161

Exhibited

The Fogg Art Museum, City Art Museum of Saint Louis, and The Los Angeles County Museum of Art, 'Master Bronzes from the Classical World', 4th December 1967-30th June 1968
Kimbell Art Museum, Fort Worth, the Virginia Museum of Fine Arts, Richmond, the Detroit Institute of Arts, the Dallas Museum of Art, and the High Museum, Atlanta, 'Wealth of the Ancient World', 25th June 1983-9th February 1986

Comparanda

John O'Neill, et al., *Greek Art of the Aegean Islands* (New York, 1979), pp.176-177, nos.135-139





Statuette of a wrestler

Greek
Possibly Smyrna, 1st century BC/AD
Terracotta
Height 11cm

The dynamic figure is depicted with exaggerated features, bald head, frowning brow, full lips and muscular body. He is naked bar his loincloth, suggesting he is a gladiator or wrestler. Fractures repaired.

Provenance

Colonel Norman Colville, M.C. (1893-1974),
Cornwall, UK; thence by descent

Comparanda

Simone Besques, *Catalogue raisonné des figurines et reliefs en terre-cuite grecs étrusques et romains, Vol.III* (Paris, 1971), p.165, pl.228, c-E/D1129



Oinochoe as Dionysus

Greek
Attic, c.375-350 BC
Pottery
Height 19cm

Plastic oinochoe, the body moulded in the form of a youthful Dionysus. He is naked apart from a cloak draped around his shoulders and held up by his raised left hand. In his right hand he holds a ribbed oinochoe. His hair is dressed in long ringlets which cascade over his shoulders from under a wreath of fruit and vine leaves. To his left a thymiaterion stands on a low garlanded altar. The back is unmoulded and covered in black slip, as is the strap-handle and trefoil lip. Intact, much of the gesso remaining with traces of added green, red and blue: some wear to the black slip.

Provenance

19th century collection
Prof. Sidney Port, Los Angeles, USA;
acquired 1960s-1980s
Private collection, Denderstreek, Belgium

Comparanda

John J. Herrmann, Jr. *In the Shadow of the Acropolis: Popular and Private Art in the 4th Century Athens*, exhib. cat. (Brockton Art Museum, 1984) nos. 61-65
Maria Trumpf-Lyritzaki, *Griechische Figurenvasen des reichen Stils und der späten Klassik* (Bonn, 1969)



Figural group

Italic
First half of 1st millennium BC
Bronze
Height 6.8cm

Two naked, stylised figures face each other, pounding the contents of a tall vessel set between them. Facial features are moulded, their heads bald, their bodies naked. Solid cast, on an integral base with a tang beneath.

Provenance

Private collection, Paris, France; acquired some time before the mid-1970s



Statue of a draped female

Roman
c.1st century AD
Marble
Height 57cm

Possibly of the muse Euterpe, standing with her left leg crossed over her right, leaning on a square column with her left arm. She wears a long-sleeved chiton and himation, gathered below her breasts and wrapped over her left arm, falling in folds towards her feet. The head, arms and base, restored in the 18th-19th century, have been removed but retained.

Provenance

19th century collection, Europe
Private collection, Belgium; acquired
1970s-1980s

Comparanda

Salomon Reinach, *Répertoire de la Statuaire Grecque et Romaine*, Vol.VI (Paris, 1930), p.173, no.2





Architectural relief fragment

Roman
1st century AD
Marble
Height 23.5cm, length 33.5cm

Depicting an acanthus leaf,
naturalistically carved in high relief,
delicately detailed with veins spreading
across the surface, the edges curling.

*Other fragments of a very similar style
have been found at Villa Adriana in Tivoli.*

Provenance

Jean-Philippe Marraud de Serres, Paris,
France; acquired 1950s



Bust of Hermarchus

Roman
2nd century AD
Marble
Height 25.5cm

His head turning slightly to the left, deep set eyes gaze out from beneath a furrowed brow. Aquiline nose with long moustache frames his parted lips. He has thick locks of wavy hair, a curling beard and sharp cheek bones. On an integral herm-like bust with two rectangular recesses and dowel holes to the shoulders.

Hermarchus (c.340-after 270 BC) was a philosopher and a disciple of Epicurus, succeeding him as head of the Epicurean school. The portrait has been identified thanks to a bronze copy found in Herculaneum, which bore an inscription naming the individual as Hermarchus of Mytilene.

Provenance

Fulvio Orsini (1529-1600), Palazzo Farnese, Rome, Italy
Private collection, UK; acquired in the late 1970s-early 1980s
David Cambridge, Cheltenham, UK
Private collection, France; acquired 1999-2000

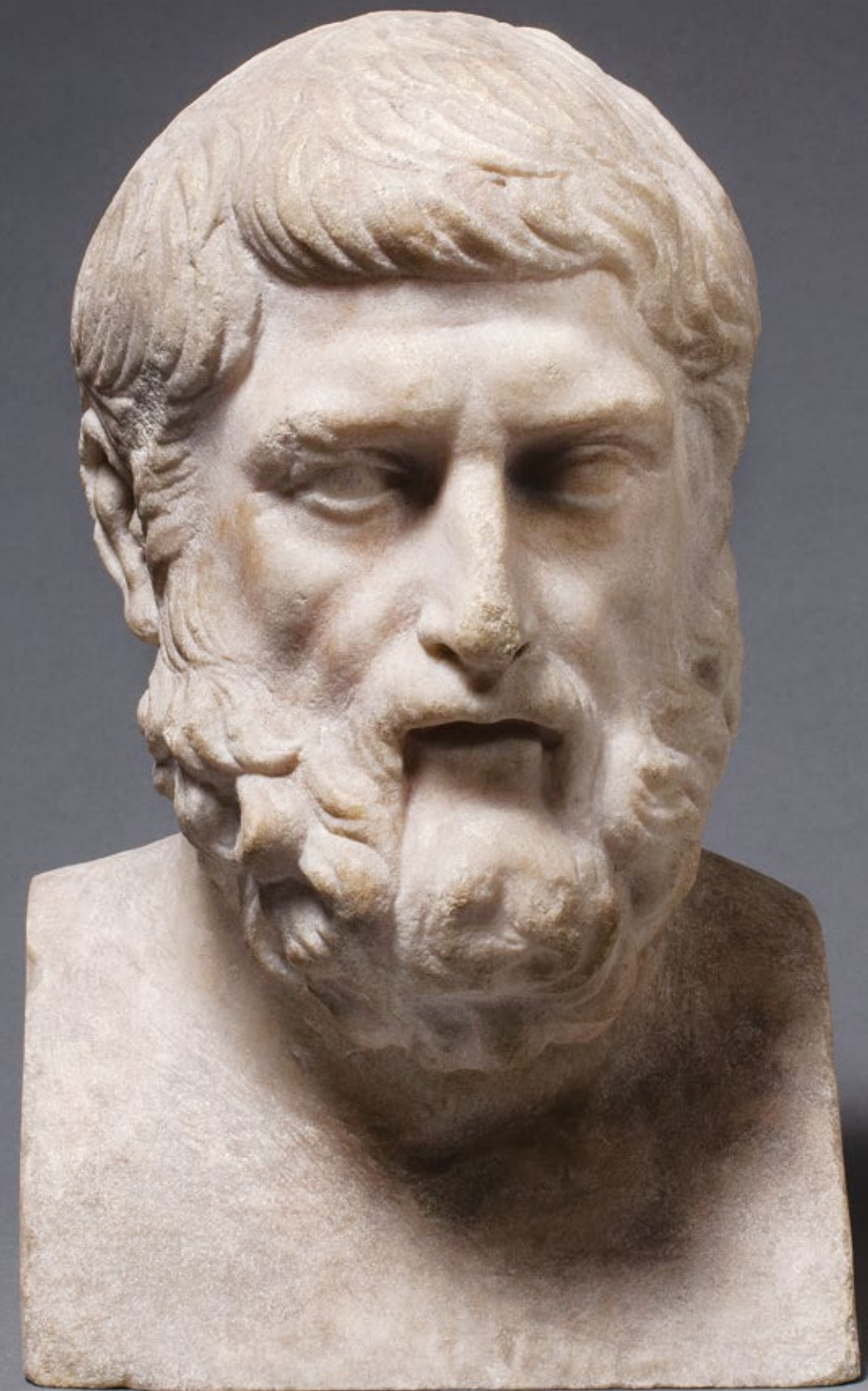
The bust was drawn by the Flemish artist Theodoor Galle at Fulvio Orsini's studio in 1598. It was inventoried in Orsini's collection upon his death, though it was described as Pittacus. Orsini was librarian to the Farnese family and is considered one of the foremost antiquarians of the cinquecento. He was responsible for the identification of multiple ancient Greek and Roman portraits, many of which are still adhered to today.

Published

Fulvio Orsini, Theodoor Galle, and Johannes Faber, *Illustrium imagines: Ex antiquis marmoribus, nomismatibus et gemmae expressae* (Antwerp, 1606) p.64, no.111
M.P. de Nolhac, 'Les collections d'antiquités de Fulvio Orsini' in *Mélanges d'archéologie et d'histoire*, Vol. 4, (Paris, 1884), p.183, no.15
Manfred Kätzlmeier-Frank, *Theodor Galles Zeichnungen zu Fulvio Orsinis Imagines. Der Codex Capponianus 228* (Münster, 1993), pp.212ff, no.114
Marion van der Meulen, *Rubens: Copies after the Antique. Corpus Rubenianum Ludwig Burchard, Part XXIII* (London, 1995) vol.II, p.237f, no.209, and vol. III, figs.425-426 illustrates both Galle's drawing (Vatican library, Codex Capponianus 228) and an anonymous copy of this drawing which was retouched by Rubens (Musée du Louvre, drawing no.209)

Comparanda

For the type, dated to the mid-3rd cent. B.C., see R. von den Hoff, *Philosophenporträts des Früh- und Hochhellenismus* (Munich, 1994) pp.75ff





Head of the infant Dionysus

Roman
c.2nd century AD
Marble
Height 13cm

This tender portrait shows the infant Dionysus with his head turned to the right. He has a petite nose, rounded cheeks and a smiling open mouth. The curling hair is centrally parted and held in place by a wreath of ivy leaves and berries, a top-knot at the front. Some restorations to the wreath and tip of the nose.

Provenance

Henry J. Pfunst, Esq. (1844-1917), London, UK; acquired prior to 1904
Irene Worth, CBE (1916-2002), London, UK

Published

Exhibition of Ancient Greek Art, Burlington Fine Arts Club, London (London, 1904), p.78, no.42, pl.LXXX; on loan from Henry Pfunst, Esq., shown on marble shoulders Sotheby and Co., London, UK; July 20th, 1928, no. 167, *illus.*

Exhibited

Burlington Fine Arts Club, London, 1904
British Antique Dealers' Exhibition, Grafton Street, London, no.736

Comparanda

Possibly from a group of the young Dionysus and Pappasilenus, see *Lexicon Iconographicum Mythologiae Classicae*, Vol.III (Zurich, 1981), p.379, no.694



Pillar-moulded bowl

Roman
1st century AD
Glass
Diameter 14.5cm

Cast in amber glass, the gently flaring upper wall finished by wheel-cutting; a technique also used for the incised concentric circles which decorate the floor. A ridge above the crisply moulded ribs, some light iridescence to the interior.

Provenance

Private collection, France

Comparanda

Nina Kunina, *Ancient Glass in the Hermitage Collection* (St. Petersburg, 1997), fig.54



Mug with trailing

Roman
c.1st century AD
Glass
Height 8.6cm

Free blown in cobalt blue glass, a continuous trail of applied opaque white glass to the body. A thin loop handle slightly elevated above the flared and inward folded lip, the base indented.

Provenance

Mathias Komor (1909-1984), New York, USA

Comparanda

Nina Kunina, *Ancient Glass in the Hermitage Collection* (St. Petersburg, 1997), pp.194 and 317, no.315



Spherical bottle

Roman
1st century AD
Glass
Height 9.8cm

Mould blown in yellow-green glass, the body an almost perfect sphere. With light vertical ribbing, indented base and thin neck which flares slightly towards the opening.

Provenance

Tony Eastgate, London, UK; acquired 1980s, thence by descent



Credits

Published February 2017
In an edition of 1000

Coordination
Martin Clist
Charis Tyndall

Catalogue entries
Charis Tyndall

Design
Thread
threaddesign.co.uk

Photography
Jaron James

Printed by
Service Print, Hong Kong

Charles Ede Ltd
1 Three Kings' Yard
London W1K 4JP

+44 20 7493 4944
info@charlesede.com
www.charlesede.com

Unless indicated otherwise,
all images courtesy of
Charles Ede. All rights
reserved. No part of this
publication may be
transmitted in any form
or by any means, electronic
or mechanical, including
photocopy, recording or any
storage or retrieval system,
without prior permission
from the copyright holders
and publishers.

© Charles Ede 2017

