

CHARLES EDE

PRESS RELEASE

CHARLES EDE AT MASTERPIECE

25TH JUNE – 1ST JULY 2015

Exhibiting at the Masterpiece art fair for the fifth consecutive year, leading Antiquities dealer Charles Ede will bring outstanding works of art from ancient Egyptian, Greek and Roman cultures. This year, in a fresh, updated design, Charles Ede's stand will echo their new and much admired gallery space in Mayfair, which channels an elegant, modern aesthetic whilst recalling the panelled rooms typical of the 'Grand Tour' period.

DIGNITY IN DEATH: EGYPTIAN FUNERARY RITES



Egyptian faience ushabti for Hor-oudja
Late Dynastic Period, 30th Dynasty,
c.380-350 BC
Height 20.5cm

The ancient Egyptians' obsession with death and the afterlife is most apparent in the art created for the tombs of their elite. Ushabtis – servant figures that aided the deceased when called upon by Osiris, the god of the underworld – are emblematic of Egyptian funerary art from the Middle Kingdom onwards. Charles Ede will be showing a superb example in turquoise-green faience. Dating to the Late Dynastic Period it is inscribed for the Royal seal-bearer Hor-Oudja, born of Iset-en-mehit. The mummiform figure holds the pick, hoe and basket, indicative of its agricultural function, whilst the sensitively modeled features and upturned mouth are particularly refined. This is a powerful symbol of the Egyptians' faith in the afterlife. (£45,000)

The focus of the tomb was the sarcophagus and wealthy Egyptians from the late Old Kingdom onwards commissioned elaborate coffins, usually of wood carved in several sections. The faces have often become detached from the rest of the lid and at Masterpiece, Charles Ede will exhibit a masterful example. The subtly modelled female mummy mask is gessoed and painted in ochre tones, with a finely delineated mouth and eyes with flowing cosmetic lines that gaze at us with black pupils. It is poignant in its immediacy. (£64,000)



Egyptian wood sarcophagus mask
Third Intermediate Period-Late Dynastic
Period, c.1069-332 BC
Height 20.3cm

THE DOMESTIC AND HEROIC – VARIETY IN GREEK VASES

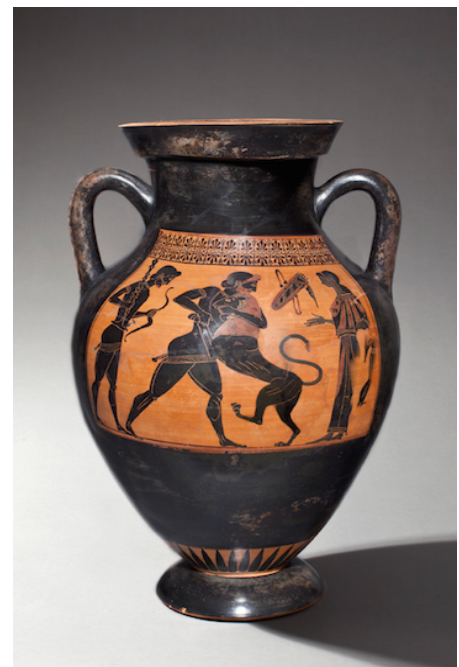
It is a common misconception that Greek and Roman sculptures and buildings were made of pure white and undecorated marble, so it is not surprising that for many the classical world is perceived as almost monochromatic. However, vivid colour was an integral element in everyday life.



Greek core-formed glass aryballos
Rhodes, c.6th-5th century BC
Height 6cm

An exquisite glass aryballos from 6th-5th century BC Rhodes, with its vibrant zigzag pattern of turquoise, yellow and electric blue, is an outstanding example of how the creation of everyday objects held opportunities to push craftsmanship to the limits. Although primarily utilitarian, this luxury object fulfilled a highly decorative purpose. Filled with perfumed oil it would have been used by an aristocratic youth in the gymnasium. (£12,000)

belly amphora by the Antimenes Painter is decorated with two scenes that often occur in Greek iconography. One side depicts Herakles wrestling the Nemean Lion, the first of his twelve labours set by Hera after he had murdered his family in a fit of madness. The other shows a scene of two men in a *quadriga*, a chariot drawn by four horses abreast, led by Hermes. (£195,000)



Greek black-figure belly amphora
Athens, the Antimenes Painter, c.530 BC
Height 51.5cm

A kylix (a drinking cup used at symposia) attributed to the Oedipus Painter, recently featured in the exhibition *Dionysus: Intoxication and Ecstasy* in Hamburg and Dresden, is decorated with scenes of exuberant Bacchic revels. The Greek obsession with beauty of form



Greek red-figure kylix
Athens, the Oedipus Painter, 470-460 BC
Height 10.5cm

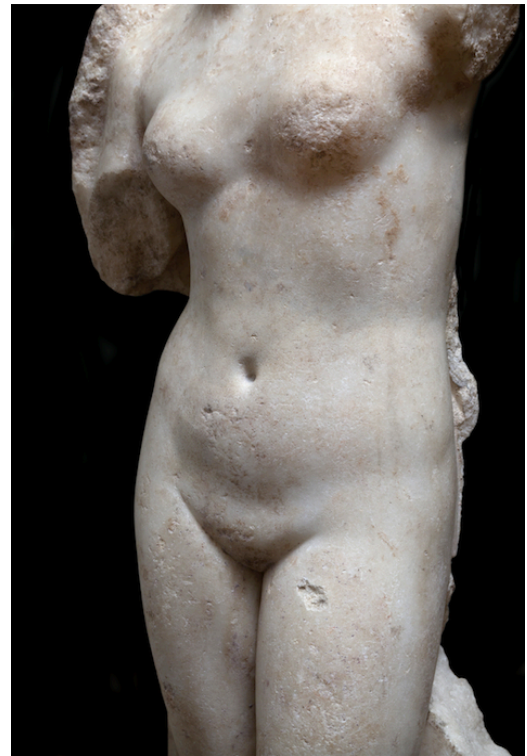
is teamed here with a striking depiction of wild, unrestrained celebration. While cross-dressing satyrs dance and drink around the cup's exterior, the central tondo, which would have been progressively revealed as the guests drained the wine, shows a furious maenad violently and efficiently defending her virtue against a cowering satyr. It is no coincidence that the central figure to one scene is Dionysos, the god of wine who, remarkably, appears to be denied wine by one of his companion satyrs (£220,000). These two vessels show how the legends of gods and heroes permeated everyday life in Greece and her colonies.

DIVINE NUDITY: VENUS AND APOLLO

Rome's encounter with Greek art following the conquest of Greece from the 3rd century BC, had an immense influence on artistic taste. The pursuit of an ideal yet naturalistic perfection, explored in great detail in this year's extraordinary exhibition at the British Museum, *Defining Beauty: the body in ancient Greek art*, found striking expression in depictions of the archetypal figure of desire, Venus. Charles Ede will bring to Masterpiece an impressive marble sculpture of the goddess that incorporates Hellenizing features such as her fringed drapery, which is used by the sculptor to emphasize rather than conceal her splendid nudity. The elegant, svelte deity is enticing in her perfect beauty. (£480,000)



Roman marble torso of Apollo
1st-2nd century AD
Height 79.5cm



Roman marble statue of Venus Victrix (detail)
1st-2nd century AD
Height 94.5cm

Apollo, the resplendent sun-god, is also shown naked in a superb near life-sized marble torso. He is depicted with well-defined muscles, long loose curls of hair falling over his shoulders, and a curvaceous, almost androgynous back and rear. Conceived in the round, his perfect youthful body becomes a focus of admiration and adoration from any angle. (£360,000)

Taking their inspiration from the classical art of the Roman world are two highly decorative Romanesque 'solomonic' columns, their spiraling forms decorated with lozenge-shaped floral motifs (each £22,000). These architectural elements neatly round-off an array of antiquities from around the Mediterranean basin which spans some five thousand years and includes materials as diverse as marble, glass, wood, terracotta, bronze and faience: a remarkable collection of the sacred and profane.

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