

C H A R L E S E D E

196



“For the Soul of
the Venerated
One, beloved of
her father, praised
by her mother”

Vessel with heifer licking her calf

Mesopotamia
Jemdet Nasr Period,
c.3100-2900 BC
Limestone
Height 7.9cm

The heifer rests with legs tucked under her body, she licks her calf in a gesture of maternal nurturing and adoration. A large globular storage jar rests on her shoulders.

The cow was a symbol of fertility, the role here emphasised by the presence of her calf and the grain vessel which she supports.

Provenance

Hans Erlenmeyer (1900-1967) Basel, Switzerland; acquired 1943-early 1960s
Sotheby's, London, 'Western Asiatic Cylinder Seals and Antiquities from the Erlenmeyer Collection (Part I)', 9th July 1992, lot 277
Private collection, Leeds, UK



Relief for Hepy

Egyptian
Middle Kingdom,
early 12th Dynasty, c.1950 BC
Limestone
Height 32.3cm, width 31.2cm

The scene carved in raised relief, the hieroglyphs in sunken relief. The female offerant wears a long wig and tight fitting garment which reveals her body beneath; its fine weave emphasising her navel and knees; her left breast exposed. She holds an ointment jar in her right hand and with her left lifts a lotus flower to her nose. Before her is an elaborate offering table which includes three storage jars supporting a reed tray on which is piled a calf's head, a loaf of bread, three ointment cones, a lettuce, a calf's haunch and a goose. A column of hieroglyphs behind the woman reads "...for the Ka of the Venerated One, beloved of her father, praised by her mother, venerated with Ptah-Sokar", and another in the space between the figure and table names the owner "Hepy, Justified, born of Hepy". Recomposed from several fragments, some consolidation to the surface.

This relief was carved during the reign of Amenemhat I or the early years of Senwosret I. The headband and double shoulder strap are unusual and perhaps a distinguishing mark of a particular artist.

Provenance

E. Mutiaux, Paris, France
Drouot, 'Objets de haute curiosité: art égyptien..., art grec, art romain..., art du Moyen Age...', 9th May 1952, lot 11, illus. pl.3
E. Ascher, Paris, France; acquired 1954 and seen by the late Egyptologist J.J. Clère
Ian Woodner (1903-1990), New York, USA; acquired prior to 1969

Comparanda

For an offering table in the same manner see Adela Oppenheim, Dorothea Arnold, Dieter Arnold and Kei Yamamoto (eds.), *Ancient Egypt Transformed; The Middle Kingdom* (New York, 2016), pp.125-126, no.60



Two blue-painted jars

Egyptian
Malqata, New Kingdom, 18th Dynasty,
reign of Amenhotep III, c.1390-1353 BC
Pottery
Heights 28cm and 29cm

Made from Nile silt clay thrown on a wheel and formed into a jar with an inverted piriform body, rounded base and short flaring neck. The exterior surface covered in pale cream wash and decorated in blue, red and black paint. Beneath the neck is a blue collar with overlapping petals. A band around the centre of the body is formed of tapering blue petals interspersed with flicks of red and bordered with solid outlined bands.

On festive occasions floral collars were ritually placed over the necks of storage jars. The collars on the present examples, mimicking two such garlands, consist of solid bands of blue, and a thin band of red, the petals outlined in black. The red flicks in the central bands perhaps imitate stamens, set between the blue petals.

Blue-painted pottery was produced exclusively from the middle of the 18th Dynasty through to the 20th, levels of production peaking during the reigns of Amenhotep III and Akhenaten. The decoration mainly consisted of linear decoration and floral motifs, the most common being the blue lotus, though we also see cornflowers, mandrakes, crysanthemums, poppies and white lotus flowers. Although not present in the examples here, animals can also be found running amongst the floral motifs forming a Nilotic scene. The relative lack in variation of the designs implies that the production of such vessels was limited to a small number of ceramacists.

Provenance
Private collection, Sussex, UK; acquired prior to 1970

Comparanda
See an example at the Metropolitan Museum of Art, acc. no.12.180.32



Base from a statue of the goddess Sepdet

Egyptian
New Kingdom, 18th Dynasty,
reign of Amenhotep III, c.1350 BC
Granodiorite
Height 35cm, width 30cm, depth 50.8cm

The fragment from a life size statue shows the left foot striding forward, a tightly fitting dress falling to the ankles, an uninscribed dorsal pillar behind. The fine modelling of the nails and cuticles is typical of statuary from the time of Amenhotep III. The inscription named a king (since erased), set inside the cartouche, 'forever beloved of Sepdet, mistress of *sed* festivals'. The erased name is presumably that of Amenhotep III and was effaced by Akhenaten as it mentioned the god Amun. The original polish remaining, with some surface wear and chipping.

This impressive fragment from Sepdet's statue comes from the mortuary temple of Amenhotep III at Kom el-Heitan.

Provenance

Mr A., a Belgian Ambassador; acquired 1966-71 during his travels in the Near East and Egypt

Comparanda

Christophe Barbotin, *Les Statues Égyptiennes du Nouvel Empire; Statues Royales et Divines* (Paris, 2007), pp.254-257, no.91





Thistle jar

Egyptian
New Kingdom, 18th Dynasty,
c.1550-1295 BC
Calcite
Height 13.1cm

Large goblet carved from a veined, pale honey-coloured Egyptian alabaster. A low flaring foot supports a near spherical body from which rises a tall neck with a rounded out-turned rim. A break to the base.

Provenance

Private collection, France; acquired prior to 1970

Comparanda

J. Vandier d'Abbadie, *Catalogue des objets de toilette égyptiens* (Paris, 1972), pp.112-113, no.459



Statuette of Neith

Egyptian
Late Dynastic Period,
26th Dynasty, c.664-525 BC
Bronze
Height with tang 19.1cm,
without tang 17.2cm

The well-detailed, elegant figure is shown standing tall with her left leg advancing. Both hands are clenched to hold objects: the left arm, bent at the elbow, would have held a *was* sceptre, the right, hanging by her side, an *ankh*. She wears the *Deshret* (the Red Crown of Lower Egypt), and a broad collar, her slender body dressed in a close-fitting, ankle-length gown. Her bare feet stand on a pedestal with hieroglyphs inscribed around the edges reciting a prayer to Neith, dedicated by a man called iuf-aa, son of Ni... (his father's), and of Djed-iset-ius-ankh (his mother). This mother was the daughter of Ankh-pef-hery. It has a standard invocation asking Neith 'the great god's mother' to give them life, prosperity and happiness. The spiral from the crown missing, along with the attributes she once held. A break on the left arm restored.

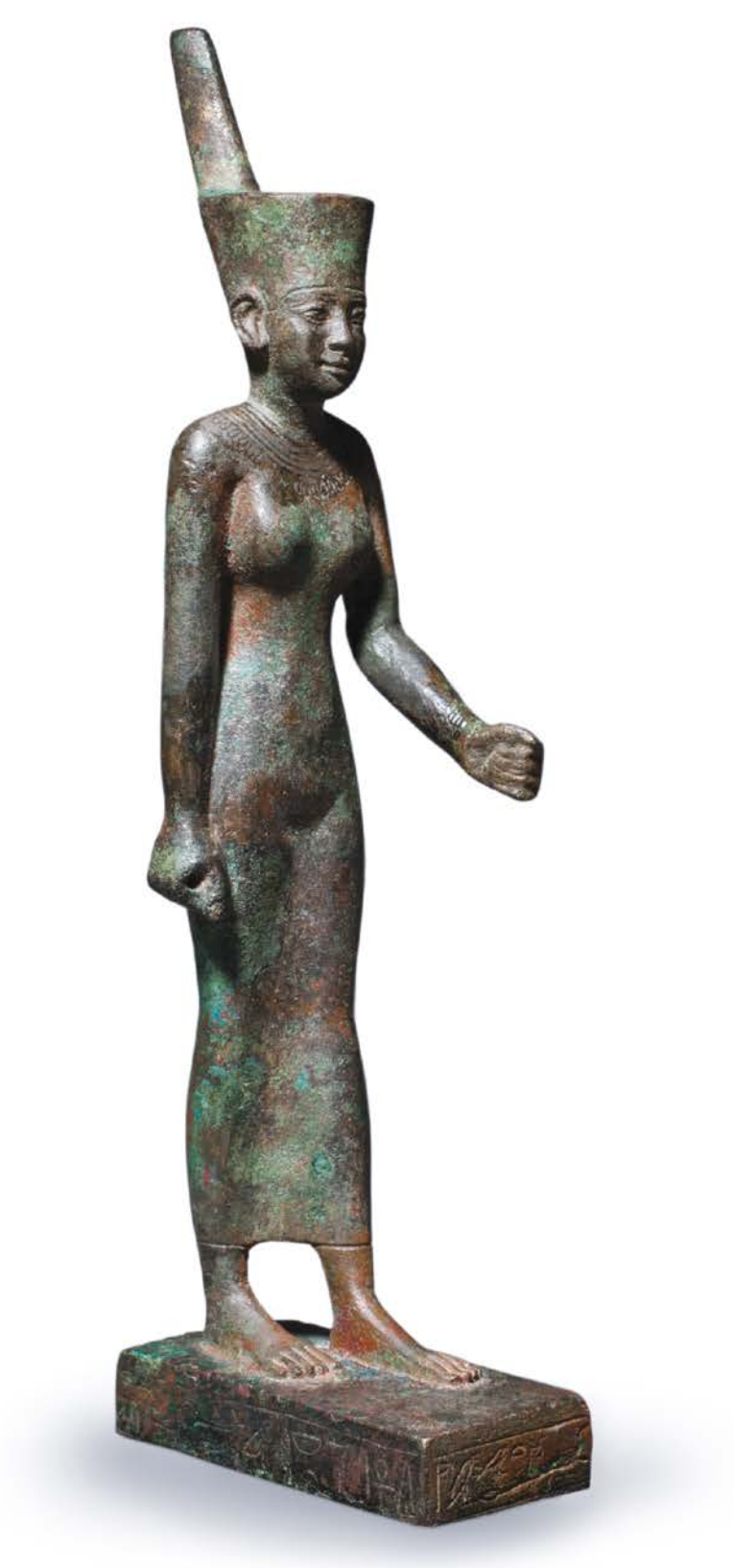
Neith was a hunter and a warrior, the mother of the crocodile god Sobek, and an aid to man in his struggle against his enemies. Though she was invoked early on, her worship was in decline in the Middle and New Kingdoms, and it wasn't until the 26th Dynasty and the establishment of the capital at Sais that we see her cult surge to prominence and the majority of her statues being made.

Provenance

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

Comparanda

Mogens Jørgensen, *Catalogue Egypt V: Egyptian Bronzes*, Ny Carlsberg Glyptotek (Copenhagen, 2009), pp.136-137, no.45





Canopic jar of Henat

Egyptian
Late Dynastic Period, 26th Dynasty,
c.664-525 BC
Alabaster
Height 32.5cm

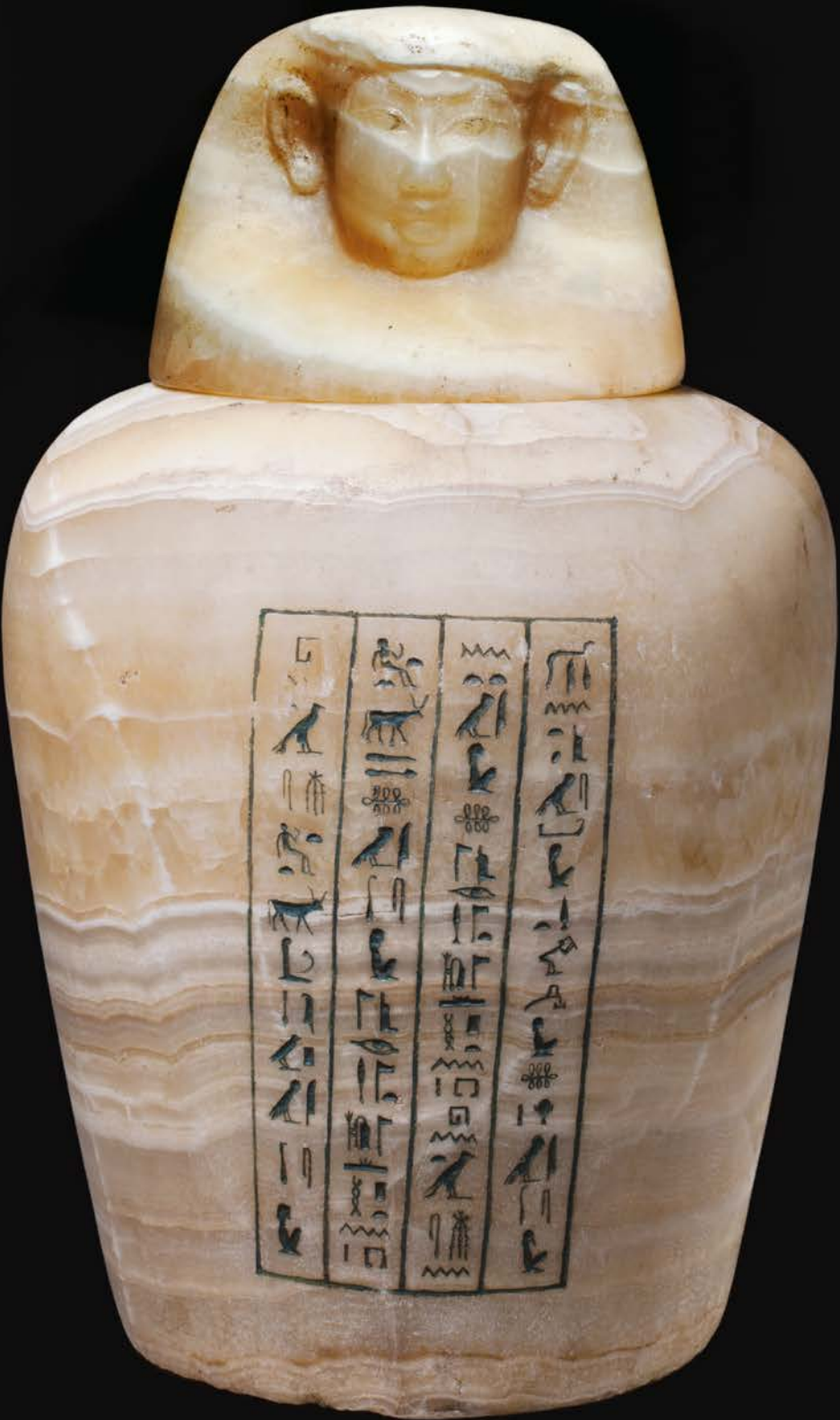
Human headed canopic jar, the four columns of text inscribed and picked out in dark blue-grey pigment identify the owner as the God's Father, Priest, scribe of the temple of Ptah, Henat, born to Ta-Shert-Ihet.

- 1: Words spoken by Isis: "I seize the enemy, I give protection to Imsety
- 2: who is in me. The protection of the God's Father, Priest, Scribe of the temple of Ptah, Henat born to
- 3: Ta-shert-ihet, true of voice, is the protection of Imsety. The Osiris, God's Father, Priest, Scribe of the Temple of Ptah ,
- 4: Henat born to Ta-shert-ihet, true of voice, is Imsety".

Although at this period all canopic jars had human heads, the text makes it clear that this one does indeed represent the only Son of Horus who was human-headed, Imsety, and would have contained Henat's embalmed liver. His titles are 'god's father' and 'god's servant' [both priestly titles], and 'scribe of the god's book' [= sacred texts] of the House of Ptah', the last suggesting that Henat worked in the temple of Ptah in Memphis. Because of his office in the temple of Ptah, the owner is most likely to have been a junior member of a very well-known family of high-ranking priests from the Late Period who served at Memphis. They included the rather unusual name Henat in more than one generation, and were buried at Saqqara.

Provenance
With Sayed Molattam, Egyptian Museum Cairo Licence No.58, Luxor, Egypt
Marquita Maytag (1925-2011), California, USA; acquired prior to 16th November 1966
Private collection, Hamburg, Germany; acquired 2011

Comparanda
There is a shabti of the same man in the British Museum, acc. no.EA 8956



Bust of a Priest of Khonsu-Pa-Ir-Sekher

Egyptian
Late Dynastic Period,
c.4th century BC
Gabbro
Height 14.6 cm

Wearing a smooth bag wig revealing his large ears. Sharply defined, long eyebrows shade the eyes, carved in relief. The corners of his mouth are turned up in a pronounced smile. The shapely torso with defined clavicles, strong pectorals and toned arms, is bare. The square-topped dorsal pillar is inscribed with two columns of hieroglyphic text, an invocation to Amun and Mut reading: 'A boon which the king gives to Amun-Re and to the goddess Mut, the great one, the Mistress of Isheru... the Priest of Khonsu-pa-ir-sekher (he who provides) in Thebes, the overseer of the Divine Craftsmen...'. The dark grey matrix with a multitude of closely spaced paler crystals, broken across the waist and above the elbows. The broad nose has a chip to the tip.

Provenance

Private collection, Switzerland
Christie's, London, 14th June 1978, lot 389
Private collection, London, UK and Doha, Qatar; acquired
London 2003





Section of the Book of the Dead

Egyptian
Ptolemaic Period, c.300 BC
Linen
Height 6.6cm, width 24.3cm

Fragment of a linen mummy wrapping. Written in hieratic text is an abridged version of Chapter 146 of the Book of the Dead. It addresses the Gateways of the Underworld and their keepers, asking clear passage for the deceased. Some fragments separated, otherwise in good condition.

Two of the Gatekeepers are depicted as human figures squatting within the gate they guard, propping a knife on their knees. The first, on the right, wears two ostrich feathers on his head, the second a tiny *atef* crown. There are three blocks of extant text which help to identify them as guardians of the third and fourth Gates respectively. The end of text for the guardian of the third Gate, and the start to that of the fourth are also present.

- Right (Gate three):
- 1:] in her, on the day of sailing to Abydos.
 - 2:] is her name. The name of the Gatekeeper is “Brightener”
- Centre (Gate four):
- 1: Fourth Gate “mighty of knives
 - 2: Mistress of the Two Lands who destroys the enemies
- Left (Gate four cont.)
- 1: of the weary-[hearted one
 - 2: free from evil [the name of
 - 3: The Gatekeeper is “Smiter of the ox”
 - 4: Fifth Gate “Fiery one, Lady of breath
 - 5: (for) the nose, to whom prayer is made [

Provenance
Diana J. Rendell, Massachusetts, USA; acquired 1960s-1970s



Head of a prince

Egyptian
Ptolemaic Period, c.332-30 BC
Green peridotite
Height 4.2cm

Of exceptionally fine quality, the youth is shown wearing a smooth cap-crown with ureaus which reveals his anatomically detailed ears, the prominent sidelock of youth is precisely carved with each strand of the intricately plaited braid clearly delineated. The face well modelled, his large eyes gazing forwards are bordered by subtle cosmetic lines. His plump lips and rounded jaw accentuate his youth. The back pillar with rounded top is uninscribed. The youth is shown in the guise of Khonsu, the moon god, rather than Harpocrates.

This stone was sourced from St. John’s Island in the Red Sea, near the port of Berenike. The rarity of such stone, and the individuality of the facial carving may indicate that this is a portrait of a royal child. The guise of Khonsu is also in keeping with royal iconography of the period.

Provenance
Mrs Danforth Miller, Connecticut, USA
Sotheby’s, New York, Antiquities, 22nd November 1974, lot 71
Private collection, New York, USA; acquired 14th December 1978

Published
S. Schoske & D. Wildung, *Entdeckungen, Ägyptische Kunst in Süddeutschland* (Munich, 1985), p.115, no.97
S. Schoske & D. Wildung, *Gott und Götter im Alten Ägypten* (Mainz am Rhein,1993), p.54, no.33

Exhibited
Munich, Staatliche Sammlung Ägyptischer Kunst, ‘Entdeckungen, Ägyptische Kunst in Süddeutschland’, 30th August-6th October 1985
Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst Munchen; Hamburg, Museum für Kunst und Gewerbe Hamburg, ‘Gott und Götter im Alten Ägypten’, 1992-1993

Comparanda
Tom Hardwick, ‘Golden Hawk, Crocodile, Atum and Lion’, *Sitting Beside Lepsius: Studies in Honour of Jaromir Malek at the Griffith Institute* (Louvain, 2009), pp.183-188 for the use of green peridotite





Statuette of a male votary

Cypriot
c.6th century BC
Limestone
Height 56cm

The youthful figure stands with his fists clenched and held by his side, left leg forward, head held high and gazing straight ahead, the mouth with an 'archaic' smile. He is dressed in a close fitting shift, the lower half pleated and revealing his left knee; a mantle over his left shoulder drawn across his body. He wears two spiral armbands clasped above his elbows, and is crowned by a foliate wreath; his long locks falling over his shoulders.

Provenance

Ann Brunskill, UK; acquired 20th May 1968

Comparanda

V. Karageorghis, *Ancient Art from Cyprus: The Cesnola Collection in the Metropolitan Museum of Art* (New York, 2000), pp.120-121, no.187





Black-figure eye kylix

Greek
Athens, c.525-500 BC
Terracotta
Diameter between handles 34.3cm

Covered in black slip, the outside is strikingly decorated in thick white and red slip, with superposed pairs of eyes beneath serpentine eyebrows, those on one side further apart than the other; between the eyebrows a simple palmette. The pupils and irises neatly incised with a compass. The tondo is painted with the head of a gorgon, the details incised, hair and tongue with added red and the teeth picked out in white. Reserved areas include a narrow band beneath the main decoration, the resting surface, the outer edge of the foot and the incised fillet on the upper neck; dribbles of black slip within the reserved handle panels. Recomposed from fragments with one lacunae. Pairs of holes where ancient restoration was made using staples.

This 'A' type cup appears to be unique, the only known Attic vessel with eyes decorated in this technique.

Provenance

Private collection, Germany; acquired 1950s
Private collection, Denderstreek, Belgium



Black-figure amphora with Herakles and Geryoneus

Greek
Athens, attributed to the Leagros Group (Simon),
c.500 BC
Terracotta
Height 26.7cm

Decorated with the tenth labour of Herakles, the theft of the cattle of Geryon. Unusually, there is no subsidiary decoration at the sides of the vase, so that the story can be viewed as a continuous frieze. The hero is shown seated on a rocky outcrop, wearing his lion-skin and carrying a club and bow. Flanking him are five cattle with white-painted horns, behind which the three-bodied Geryon advances, his fatally wounded herdsman Eurytion and twin-headed dog Orthus (Cerberus's brother) prostrate at his feet. A woman faces the monster, her arms upraised to halt his advance. The neck is decorated with linked palmettes. Chip on the lip but otherwise intact.

Although represented on some seventy vases, examples with this subject come on the market very rarely. Geryon was the son of Chrysaor and Callirrhoe. Chrysaor had sprung from the body of the Gorgon Medusa after Perseus beheaded her, and Callirrhoe was the daughter of two Titans, Oceanus and Tethys. Such parentage explains his monstrous physiognomy. On the way to the lair of Geryon, the mythical island Erythia, Herakles formed the Gates which bear his name, now the Straits of Gibraltar. Having killed Orthus and Eurytion with his club, and Geryon with his bow and arrows, he found that getting the cattle back to Eurystheus was the most difficult part of the task; at one point, one of the bulls escaped in Sicily and swam to the mainland. The native word for bull was 'italus', and so the country to which it swam came to be named after the bull, and was called Italy.

Provenance

Holger Termer, Hamburg, Germany; acquired in 1978
Dr P. Conradty, Nuremberg, Germany

Published

E. Simon et al., *Mythen und Menschen, Griechische Vasenmalerei aus einer Deutschen Privatsammlung* (Mainz, 1997), no.16





Fragment of a head

Greek
Athens, early 4th century BC
Marble
Height 25,5cm

Lifesize and sensitively carved, with rounded cheeks, forward-gazing eyes framed by incised eyebrows, a solemn look about its face in keeping with the funerary context of this fragment which comes from a stele carved in very high relief. A section of the right eye reattached.

Provenance

Liechti collection, Geneva, Switzerland; acquired prior to 1970

Comparanda

Nikolaos Kaltsas, *Sculpture in the National Archaeological Museum, Athens* (Los Angeles, 2003), p.185, no.364



Ladle with duck's head terminal

Greek
Hellenistic, c.300 BC
Silver
Height 25.7cm

With shallow bowl, the in-turned rim folded into two 'spurs' near the handle, with a flanged back at each side. The handle narrows towards the top and is curved over with a duck's head finial. Small area of restoration at back of the bowl.

Ladles, a standard feature of drinking sets, were used to scoop up diluted wine from larger vessels into drinking cups.

Provenance

Charles Ede Ltd, London, UK; acquired 19th May 1986
Tony Eastgate, London, UK; acquired from the above, 1st September 1987, thence by descent

Published

Charles Ede Ltd., *Antiquities 142* (London, 1987), no.46

Comparanda

Wilhelm Hornbostel, *Kunst der Antike: Schätze aus Norddeutschem Privatbesitz* (Mainz/Rhein 1977), p.469, no.407, and an example at the Ashmolean, Oxford, acc.no. AN1932.439



Statuette of a lady of fashion

Greek
Boeotia, probably Tanagra,
c.225-200 BC
Terracotta
Height 18.2cm

The figure is elegantly swathed in the folds of her himation, her head gazing upwards and to the right. She stands on a rectangular base with her right hand resting on her hip, her left hand hanging by her side. A rectangular vent hole at the back. The base and a small chip to the edge of the himation reattached, fracture at the neck repaired, an area of restoration to himation below left hand.

It is thought that the Tanagran style originated in Athens, but was adapted and improved by the local craftsmen who had moved to the surrounding area of Tanagra in the general upheaval left by Alexander the Great's conquests. Soon the craftsmen began creating more lively and complex figurines than their Athenian counterparts, primarily inspired by the theatrical world and the works of Praxiteles, hence the abundance of idealistic images of young men and women.

Provenance

A. de Condé, Bordeaux, France; acquired c.1960

Comparanda

S. Besques, *Catalogue Raisonné des Figurines et Reliefs en Terre-cuite Grecs, Etrusques et Romains*, Vol.III (Paris, 1971), pl.23/D101



Statue of Venus pudica

Roman
c.2nd century AD
Marble
Height 62cm

The nude goddess stands contrapposto with her upper body leaning gently forward, the weight on her left leg. The slender body shows some muscular definition whilst keeping the feminine curves associated with the goddess of love. The angle of the arms and the lack of signs of drapery show this to be a Roman variation of the Greek Aphrodite of Knidos type.

Provenance

Private collection, Paris, France; acquired in the 1950s from the French art market

Comparanda

Cornelius C. Vermeule and Amy Brauer, *Stone Sculptures: The Greek, Roman and Etruscan Collections of the Harvard University Art Museums* (Cambridge, 1990), p.52, no.35
Salomon Reinach, *Répertoire de la Statuaire Grecque et Romaine, Tome V, Vol.I* (Paris, 1924), p.167, pl.XXIX/4





Head of a satyr

Roman
c.3rd century AD
Marble
Height 9,5cm

The satyr has his head turned to the right, wild hair swept back from his furrowed brows. His open mouth, framed by a long curling moustache, reveals his upper teeth. Either side of his jaw are pendulous scent glands. His ears are pointed and the irises and pupils to his heavy-lidded eyes are incised. The original polished surface largely remains, emphasizing the subtle modelling of the face.

The size of the head, angle of the face and the squinted symmetry suggest that this head is from a very high relief sarcophagus. The Dionysiac creature is depicted as a mature male and his hair exemplifies his wild nature. Although showing many of the characteristics of Pan, the lack of horns suggest this is more likely an image of a satyr than the god himself.

Provenance

Flora Whitney Miller (1897-1986), New York, USA
Flora Whitney Miller was the daughter of Gertrude Vanderbilt Whitney, founder of the Whitney Museum in New York. Flora Whitney Miller was later its president and chairman.





Spike-handled spoon

Roman
3rd-4th century AD
Silver
Length 17.2cm

Cast in silver with shallow elliptical bowl, a swan-neck junction and square-section spike handle with two raised ribs and an incised flattened panel.

Provenance

Private collection, UK; acquired 1950s-1990s



Textile showing Tree of Life

Coptic
Egypt, c.6th-7th century AD
Linen and wool
Height 50.3cm, width 33cm

Fragment of a textile in rib weave with slanting weft. The tree has split into two main stems, colourful flowers and leaves springing forth. The vibrant use of pink, red, yellow and green wool offset the blue-black background and leave little of the natural linen visible. A border of pink and green circles once encompassed the whole crown.

This fragment comes from a religious hanging which was connected with the cult of the dead. It represents the Tree of Life which was a popular motif in Coptic textiles.

Provenance

Simone de Monbrison, Paris, France; acquired prior to 1969

Comparanda

A larger fragment almost certainly from the same workshop is in the Hermitage Museum, Leningrad, inventory no.11660. See Ludmila Kybaloná, *Coptic Textiles* (London, 1967), p.84, no.34



Aubergine Amphoriskos

Roman
Eastern Mediterranean,
4th century AD
Glass
Height 17.3cm

Blown in aubergine coloured glass, with everted rounded rim, tall cylindrical neck widening slightly towards the bottom, two strap handles rise from the shoulder of the piriform, indented body to the lower part of the neck, set on a ring base with pontil mark underneath.

Provenance

Private collection, London, UK; acquired prior to 14th March 1977, thence by descent

Comparanda

For an example with a splayed foot see Yael Israeli, *Ancient Glass in the Israel Museum: The Eliahu Dobkin Collection and Other Gifts* (Jerusalem, 2003), p.250 & 263, no.345



Yellow Amphoriskos

Roman
c.2nd century AD
Glass
Height 6.6cm

Blown in lemon yellow glass, the bulbous body sitting on a ring base, with cylindrical neck, inward folded lip, and two handles drawn from the shoulder to the neck.

Provenance

Tony Eastgate, London, UK; acquired 1997, thence by descent

Published

Charles Ede Ltd., *Roman Glass XVIII* (London, 1997), no.27

Comparanda

Georges Dilly and Noël Mahéo, *Verreries antiques du Musée de Picardie* (Paris, 1997), p.105, no.256



Credits

Published March 2018
In an edition of 1000

Coordination
Martin Clist
Charis Tyndall

Catalogue entries
Charis Tyndall

Design
Thread
threaddesign.co.uk

Photography
Jaron James

Printed by
Graphius -
Deckers Snoeck, Belgium

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

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

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 2018

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

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