

C H A R L E S E D E



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199

IMAGES

Egyptian schist grinding palette
Predynastic Period, Naqada II, c.3500-3200 BC
Height 14cm, width 7.5cm



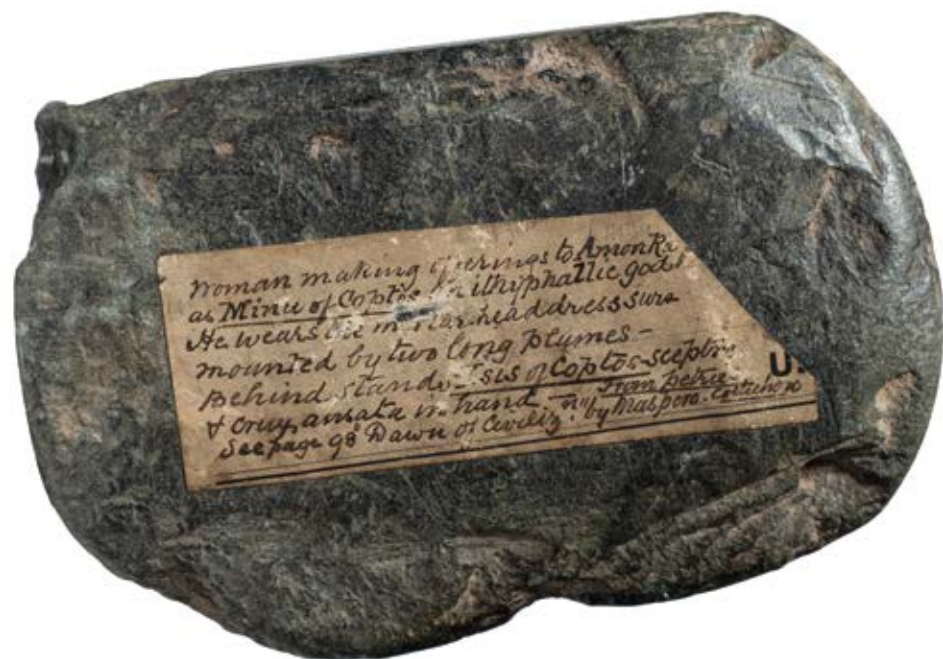
Egyptian relief fragment
Old Kingdom, 6th Dynasty, c.2200 BC
Dimensions 13 x 17 cm



Egyptian bronze weight
New Kingdom, 18th-19th Dynasty, 1550-1186 BC
Length 2.9cm, weight 18g



Egyptian steatite stele with Min and Isis
 New Kingdom, late 18th Dynasty, c.1300 BC
 Dimensions 14.9 x 9.7cm



Egyptian wooden sarcophagus fragment
Late Dynastic Period, 26th Dynasty, c.664-525 BC
Dimensions 36 x 17cm



Egyptian bronze Isis and Horus
Late Dynastic Period, 26th Dynasty, c.664-525 BC
Height 23cm





Egyptian faience Horus falcon amulet
Late Dynastic Period, c.664-332 BC
Height 7.5cm





Egyptian green basalt bust of a seated
nobleman or scribe
Late Dynastic Period, early 26th Dynasty,
reign of Psamtik I, c.664-610 BC
Height 16.4cm, depth 12.7cm





Egyptian mosaic glass tile fragments
Ptolemaic - early Roman Period, c.332 BC - 1st century AD
Largest fragment 4.4 x 5.5cm
Framed dimensions 29.4 x 29.4cm



Greek terracotta Oinochoe
Geometric, 8th century BC
Height 20cm



Greek bronze catchplate fragment
Boeotia, Late Geometric II, c.720-680 BC
Height 6cm, length 4.6cm



Greek black-figure hydria with quadriga
Athens, c.520 BC, attributed to the Antimenes Painter
Height 39.6cm





Greek white-ground oinochoe
Corinth, late 5th century BC
Height 12.7cm



Roman marble head of a bearded man
wearing a pilos, possibly Odysseus
1st century BC/AD
Height 13cm

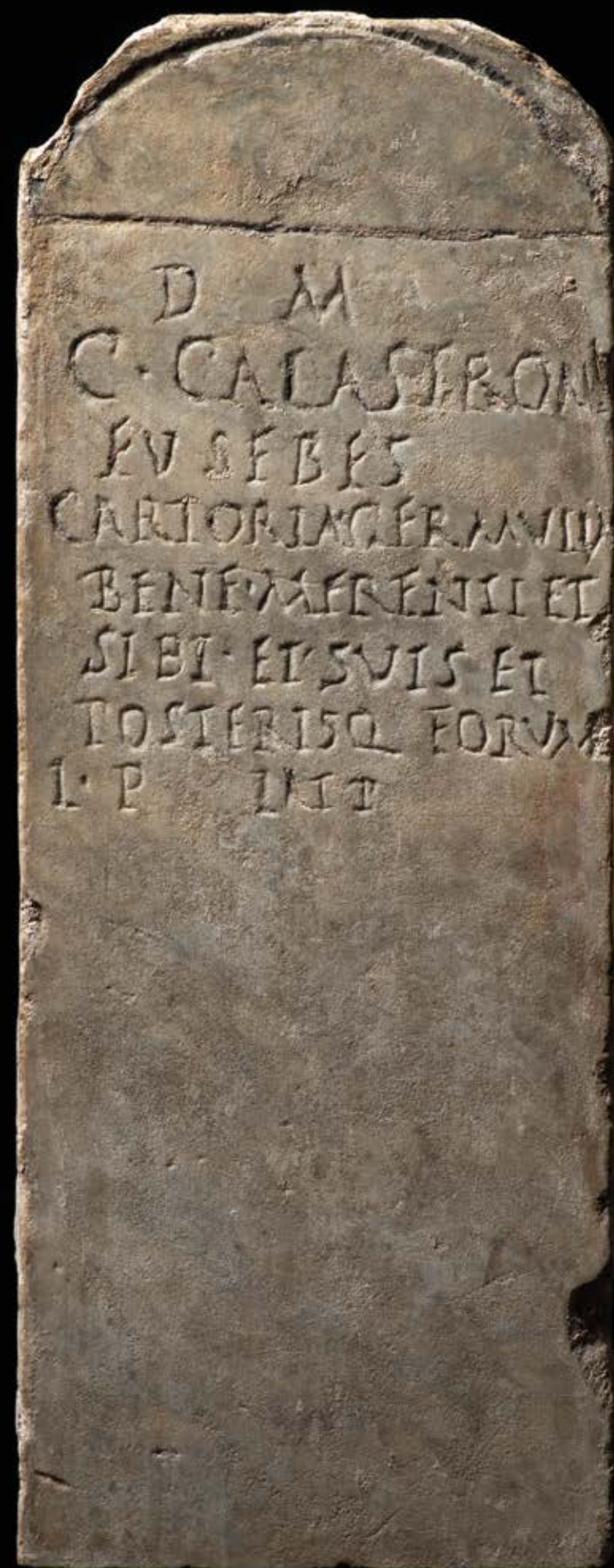




Roman glass cameo with
Hermaphroditus and erotes
Last quarter of the 1st century BC
Width 2.9cm



Roman marble epitaph
c.150-250 AD
Dimensions 42.2 x 16.4cm



XS

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LATU

Roman bronze statuette of Isis-Aphrodite
c.2nd century AD
Height 31.7cm





Cypriot limestone male head
Late Cypro-Archaic - early Cypro-Classical
Period, first half of the 5th century BC
Height 14.1cm







Egyptian schist grinding palette
Predynastic Period, Naqada II, c.3500-3200 BC
Height 14cm, length 7.5cm

Rectangular grey schist palette, the edges bordered by evenly spaced diagonal incisions, the topmost edge with two stylised birds and a central perforation. Some pale encrustation over the surface, one bird chipped.

Grinding palettes such as these are believed to have ground down pigments used for cosmetic purposes. Both men and women used cosmetic ‘enhancement’, particularly kohl. This not only elongated the appearance of the lids, but when applied to the upper and lower eyelids acted to reduce glare from the sun and, mixed with an ointment, kept flies at bay.

Provenance
Marianne Maspero, Paris, France; acquired 1980
Private collection, France

Comparanda
W.M. Flinders Petrie, *Corpus of Prehistoric Pottery and Palettes* (London, 1921), pl.LVI, no.57-66



Egyptian relief fragment
Old Kingdom, 6th Dynasty, c.2200 BC
Dimensions 13 x 17 cm

Fragmentary limestone relief carved with the upper part of a seated scribe, two reed pens tucked behind his ear. Behind him is the bowed head of another male figure. Both with short cropped hair, almond-shaped eyes and elongated eyebrows.

This fragment comes from a wall relief showing a tax collecting scene in which village herdsman are being brought before local tax officials and flogged for non-payment. The scribe records the event and the figure behind is bending forwards following his punishment.

Provenance

Folio Fine Arts, London, UK; acquired 11th June 1968
Colin McFadyen, UK
Charles Ede Ltd, London, UK, 1992
Giancarlo Ligabue, Venice, Italy

Publications

Christie, Manson & Woods, London, UK, *Antiquities*, 11th June 1968, lot 32
Charles Ede, *Small Sculpture from Ancient Egypt XIX* (London, 1992), no.2
V. Domenici, *5000 anni di ABC, dans Ligabue magazine*, no.28 (1996), p.50

Comparanda

J. Vandier, *Manuel d'archéologie égyptienne, tome IV* (Paris, 1964), p.196, fig.83



Egyptian bronze weight
New Kingdom, 18th-19th Dynasty, 1550-1186 BC
Length 2.9cm, weight 18g

Weighing two *qedets* and in the shape of a well-modelled recumbent lion on an integral, thin, rectangular base. The lion faces straight ahead, his paws resting on the ground in front of him. The mane, from which his ears protrude at right angles, curves around each shoulder. The tail curls up and around the rear right haunch. This subject is rare in bronze. Intact.

In the New Kingdom the weight system changes, with 1 deben of 91 grams being divided into 10 qedet. Each qedet weighs around 9 grams. The deben-qedet system continued in use to the Late Period, however, bronze weights corroded easily, losing their accuracy over time, and therefore they fell from fashion after the 19th Dynasty.

Provenance

Collection of Monsieur M., France; acquired 1960s-1980s
Private collection, France
Charles Ede, London, UK; acquired 26th February 1996
Private collection, Rome, Italy; acquired from the above, 2nd December 1996

Publications

Charles Ede Ltd, *Small Sculpture from Ancient Egypt XXIII* (London, 1996), no.37
Etude Tajan, Paris, France, *Préhistoire et archéologie*, 26th February 1996, lot 119

Comparanda

See an example in the Cleveland Museum of Art, dated to the reign of Amenhotep III, inventory number 1987.77, published in Arielle P. Kozloff and Betsy M. Bryan, *Egypt's Dazzling Sun: Amenhotep III and His World* (Cleveland, 1992), pp.429-430, no.117



Egyptian steatite stele with Min and Isis
New Kingdom, c.1300 BC
Dimensions 14.9 x 9.7cm

Egyptian votive stele in dark mottled steatite showing the owner in the bottom right hand corner, wearing the costume of daily life, before a table of offerings. He holds his hands up in adoration before the ithyphallic fertility god Min who stands upright and mummiform, wearing a flat-topped crown surmounted by tall double feathers, his right arm raised supporting a flail. Behind the god stands Isis carrying an ankh in her right hand and papyrus sceptre in her left, her head surmounted by the horned lunar disc. Between the deities are two cos lettuces and above them the remains of hieroglyphs giving their names, ‘Min of Coptos’ and ‘Isis the Great’. Edges very chipped and some surface wear.

Old collection label attached to the slightly convex back reads: ‘Woman making offerings to Amon Ra as Minu of Coptos an ithyphallic god. He wears the... headdress surmounted by two long plumes - Behind stands Isis of Coptos - sceptre and crux ansata in hand - from Petrie Collection. See page 98 “Dawn of Civiliz” by Maspero.’

Min’s worship can be traced back to Predynastic Egypt; Petrie discovered three colossal statues of the god at Coptos in 1893, which are now in the Ashmolean Museum, Oxford. During the Middle Kingdom he became associated with the god Horus, and as such is sometimes referred to as the son of Isis, though this association also led to the worship of him as the consort of Isis. The presence of the goddess Isis here relates to the sexual intimacy recognised between herself and Min. The lettuce was a plant associated with Min; the juice of the cut stem had seminal connotations, hence it’s inclusion in this scene.

The significance of his upraised hand is uncertain and still debated, but may well be protective in nature.

During the 18th Dynasty Min became increasingly associated with Amun, as reflected in the crown he wears which is normally referred to as the ‘crown of Amun’.

Provenance

Sir William Matthew Flinders Petrie, FRS, FBA (1853-1942)
Aquila Dodgson (1829-1919), UK; acquired as a gift from the above in the late 19th century, thence by descent to his son Walter
F.N. Hepper, Surrey, UK; acquired from the above
Private collection, Rome, Italy; acquired 2004

Aquila Dodgson, Secretary of the Leeds Philosophical and Literary Society, was a key figure in the history of British Egyptology, through his support of Egyptologists such as Flinders Petrie and Amelia Edwards. He accompanied the former on a dig in Egypt in 1891-92 and amassed a small collection, much of which his descendants sold to Leeds Museums and Galleries.

Comparanda

Stelai in dark stone are uncommon. For a limestone example showing a worshipper in front of Min, excavated by Flinders Petrie, compare O. Koefoed-Petersen, *Les Stèles Égyptiennes* (Copenhagen, 1948), no.42 and for a fragmentary example showing Min with Isis, compare H.M. Stewart, *Egyptian Stelae, Reliefs and Paintings* (Warminster, 1976), pl.32/3.



Egyptian wooden sarcophagus fragment
Late Dynastic Period, 26th Dynasty, c.664-525 BC
Dimensions 36 x 17cm

From a polychrome sarcophagus, the upper register showing a scene of mummification; the embalmed body is laid upon a ceremonial couch in the form of an elongated lioness whose tail curls over the feet of the deceased. Qebehsenuef and Duamutef, the falcon- and jackal-headed sons of Horus, are to the left of the scene. Their canopic jars, containing the intestines and stomach of the dead man, can be seen beneath the body. A column of text between the jars reads ‘offerings given to Osiris’. Above the deceased is the *ba* bird, his wings outstretched, a *shen* clasped in his talons.

In the lower register an offering table laden with bread, a pair of trussed geese and a bunch of lotus flowers are placed before an enthroned Osiris within a shrine. Two jars are supported by stands beneath the offering table. To the right of them, the monstrous crocodile-headed Ammit sits upon the gateway to a temple precinct. In the top right corner of this lower scene are the four sons of Horus, mummiform. The scenes are divided and bordered by rows of architectural decoration. Paint used sparingly in two shades of blue, green, yellow, red, white and black.

The ba bird was human-headed and normally depicted hovering over the deceased body. He was the spiritual manifestation of the individual represented, the word ba being literally translated as ‘soul’. The shen represented eternal protection, and in combination with the ba bird it was meant to ensure that the soul of the deceased was protected in its journey through the afterlife, so that it could be reborn again.

Ammit, whose name translates as ‘devourer of the dead’, was the personification of divine retribution. She had the head of a crocodile, the forequarters of a lion and the hindquarters of a hippo. These three animals were considered the most powerful man-eating creatures native to Egypt. According to the book of the dead, Ammit sat in the Hall of Truth before the throne of Osiris, waiting for deceased’s heart to be weighed against the feather of truth. If found wanting, she would devour their soul and they would never be reincarnated.

Provenance

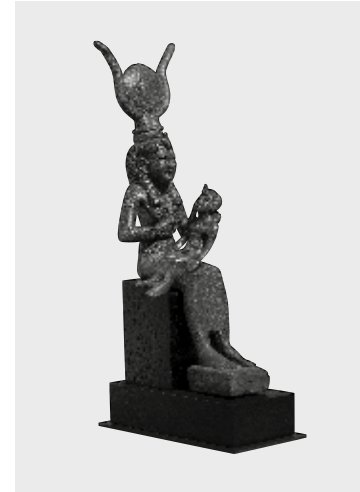
Private collection, Switzerland; acquired Leobuchhandlung St Gallen, 11th June 1979, invoice no.6601

Exhibited

Galerie der Buchhandlung am Markt, Heilbronn, Germany, *Ancient Egyptian Art*, 18th February-17th March 1979, no.35

Publications

Dr. Fred Hagenmeyer, *Altägypten, Verkaufsausstellung antiker Ausgrabungen* (Heilbronn, 1979), no.35



Egyptian bronze Isis and Horus
Late Period, 26th Dynasty, c.664-525 BC
Height 23cm

Solid cast figural group of Isis nursing the infant Horus. The figures are well modelled; Isis has a gentle smile, a wide-set, aquiline nose and elongated almond-shaped eyes which are inlaid with silver. The thick striated tripartite wig is tucked behind her ears, the lappets falling just above her breasts. The wig is crowned by the vulture headdress with uraeus and sun disc of Ra set between the horns of Isis. She wears a long, close-fitting gown and is adorned with armlets, bracelets and a broad beaded collar. Her bare feet rest upon a plinth inscribed with a single line of hieroglyphic text which reads: ‘May Isis give protection for Hery, son of the controller of the estate, Djehuty-em-heb-ken’. The goddess has placed her left hand behind the head of her son, supporting his weight as she encourages him to her breast. He wears the Blue Crown with ureaus and plaited side-lock of youth, his mouth in a smile. He is nude but wears a decorative wide collar, bracelets and armlets, akin to those of his mother. His bare feet dangle off the side of his mother’s lap.

This is the most common pose adopted by Isis during the Late Period; seated and nursing the son she bore with her brother-husband Osiris. Prior to this period Isis was part of the funerary imagery and was almost always shown on coffins or in tombs alongside her husband Osiris. However, from the Late Period she is worshipped chiefly as the mother of the child-god Horus, also known as Harpocrates. She helped to protect all children and their mothers from dangerous animals and evil spirits. The pose she adopts in this later image of her is reminiscent of that used in representations of queen mothers from as early as the Old Kingdom; the pose’s royal and divine connotations remained strong.

The father’s title, ‘Khery-hwt’ translates roughly as the controller of the estate. This was an administrative title particularly used in the 26th Dynasty.

Provenance

Nicholas Tano (1866-1924), Cairo, Egypt
 Private collection, North America; acquired 1960s-1970s
 Charles Ede, London, UK; acquired 12th June 1993
 Private collection, Rome, Italy; acquired from the above 28th January 1994
 Collection number ‘213’ in pen and encircled on the base

Publications

Sotheby’s, London, UK, *Antiquities and Islamic Art*, 12th June 1993, lot 26

Comparanda

Marsha Hill (ed.), *Gifts for the Gods: Images from Egyptian Temples* (New York, 2007), pp.149-151



Egyptian faience Horus falcon amulet
Late Dynastic Period, c.664-332 BC
Height 7.5cm

Large-scale, the pale green glazed amulet of a falcon wearing the Hedjet (crown of Upper Egypt) representing the god Horus. The body is sensitively modelled, with wide-set shoulders, feathers of varying lengths on the crossed-over wings, long squared tail, eyes with cosmetic detail, a hooked beak, and talons on the feet, set on an integral rectangular base. Intact, the glaze in a very good condition, though seemingly absent from the negative space between the wings and legs.

The falcon god Horus as the symbol of the pharaoh has been venerated since the beginning of the Dynastic Period of Egypt. He is often depicted wearing the white crown of Upper Egypt. It was at Nekhen, in Upper Egypt, where the concept arose that the pharaoh was a manifestation of Horus. It was a pharaoh's Horus name that was considered his most important.

Provenance

Goddard and Josephine Du Bois, San Diego, California, USA; acquired in Egypt 1901-1907
 Dr Goddard Du Bois, San Diego, California, USA; by descent from the above

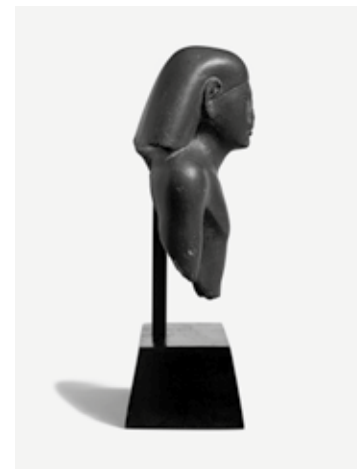
Exhibited

Metropolitan Museum of Art, New York, USA, 1921-1935
 'Special Exhibition of Fiftieth Anniversary Exhibition', item number 91
 Museum of Man, San Diego, USA, 1968, inventory number M171



Egyptian green basalt bust of a seated nobleman or scribe
Late Dynastic Period, early 26th Dynasty, reign of Psamtik I, c.664-610 BC
Height 16.4cm, depth 12.7cm

The well-sculpted male is carved in a fine-grained, dark grey-green basalt, polished to a low sheen. He wears a smooth broad wig which leaves the large ears exposed. His narrow, almond-shaped eyes have raised cosmetic lines and eyebrows. Bare torso with narrow waist, broad shoulders and pronounced clavicles, his upper arms well modelled. Chips to tip of nose and chin. The dorsal column, which has broken away, would likely have been inscribed.



Psamtik I was the first of the three Saite kings of the 26th Dynasty. His rise to power, the subjugation of Assyrian rule in Lower Egypt, and the subsequent Saite Period is aptly described in Herodotus's Histories, Book II, 151-157. Much of Psamtik's rule depended on Greek troops, and as such he felt the need to emphasise the ancestry and past of Egypt.. This nationalism led to a classicising of artistic style. The sculpture created was inspired by the 4th and 5th Dynasties but took on a new canon of proportions. During this period we see the polychromy of old being abandoned. Instead, a fashion arose for polished for polished stone, whose reflective surfaces caught the light in such ways as to emphasise the new artistic modelling.

Provenance

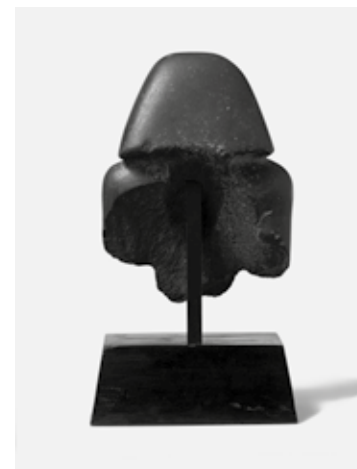
Jean-Marie Talleux (b.1930), France; acquired 1950s-1960s, collection no.305
 Me Paul Renaud, Drouot Richelieu, *Collection Jean-Marie Talleux, Antiques, Archéologie Egyptienne, Grecque et Romaine*, 5th-6th December 1995, lot 318
 Charles Ede, London, UK; acquired from the above sale
 Private collection, Rome, Italy; acquired from the above 21st August 1996

Publications

Charles Ede, *Small Sculpture from Ancient Egypt XXIII* (London, 1996), no.8

Comparanda

For the torso compare Anthea Page, *Egyptian Sculpture, Archaic to Saite from the Petrie Collection* (Warminster,) no.107. For a kneeling figure typical of the Saite period see *Egyptian Sculpture of the Late Period 700 B.C. to A.D. 100* (Brooklyn, 1960), pl.34, no.37





Egyptian mosaic glass tile fragments
Ptolemaic-early Roman Period, c.332 BC-1st century AD
Largest fragment 4.4 x 5.5cm
Framed dimensions 29.4 x 29.4cm

Five fragments of mosaic glass, each decorated with fantastical flowers, foliage, seed heads, and ears of barley, all deftly rendered in red, white, yellow, pale blue, lime and dark green, set within a cobalt blue matrix. The decoration, though partly visible from the reverse, does not continue the whole way through the glass despite its thinness. Each fragment is broken on all sides and lightly pitted, the upper surface polished.

These fragments come from larger plaques or tiles, and are an example of the supreme achievement of decorative mosaic glass work of the time, showing extremely high levels of formative technique. Such fragments generally belong to one of two groups; the current examples are from the finer of the two, which is defined by its cobalt matrix and more distinct flora, the less fine group having a greyish-green matrix. The purpose of these tiles is still only conjectured, but they are presumed to have formed part of a decorative scheme, and were most likely applied to walls of temples, used as screens, or attached to furniture for decoration. Excavated examples of this type of decorative panel have mainly been found in Middle Egypt. They were extremely popular from the Ptolemaic Period through to the beginning of the Imperial Roman Period.

Provenance

John J. Slocum, (1914-1997), New York, USA; thence by descent.

The majority of Slocum's collection was formed during his service as US cultural attaché to Egypt in the 1960s. Later, he served as Assistant to the Director of The Smithsonian, was appointed to the Presidential Cultural Property Advisory Committee, and was a Trustee Emeritus of the Archaeological Institute of America.

Comparanda

David Whitehouse, *Roman Glass in the Corning Museum of Glass*, Vol.III (New York, 2003), p.130, no.1103 and C.S. Lightfoot, *Ancient Glass in National Museums Scotland* (Edinburgh, 2007), pp.96, 188, 189, nos.492-4933



Greek terracotta Oinochoe
Geometric, 8th century BC
Height 20cm

A very early pottery trefoil-lipped oinochoe decorated in ochre slip. The body with horizontal bands, the lip and bottom of the body with a thick plain band, the handle with ladder pattern, and a single band of pattern around the neck consisting of groups of s-scrolls. Intact, some flaking to the slip and an indent to the side created during production.

Pottery of this style was produced throughout the Greek world.

Provenance

Private Collection, Cumbria, UK; acquired early 20th Century

Comparanda

J.N. Coldstream, *Greek Geometric Pottery: A Survey of Ten Local Styles and Their Chronology* (London, 1968), pl.19/b



Greek bronze catchplate fragment
Boeotia, Late Geometric II, c.720-680 BC
Height 6cm, length 4.6cm

This catchplate is remarkably thin and comes from an elaborately decorated one-piece fibula. The outward-facing edge is precisely engraved with a pastoral scene of a horse and three wading birds. The horse with large eyes and serpentine neck stands in profile, its hindquarters and flowing tail touching the border. Beneath the horse a bird turns its head and, between its front legs, touches the belly of the horse with its long pointed beak. Another larger bird stands on the horse's back. Spreading its wings it looks towards the top left of the scene. The third bird is in front of the horse, as though running up the border, the contours of its back echoing the line of the horse's neck. Hatched diamonds fill the voids. The reverse shows six fish each decorated with two lengths of zig-zag, hatched diamonds between their tail fins and triangles filling the spaces between their heads. Each side is framed by a border of semicircles and plain parallel lines. On the reverse are the remains of the fold which held the pin in place. The plate was originally square with a bowed upper edge. A fragment without restoration, chalk rubbed into the engraving in order to show the decoration more clearly.

Fibulae appeared in the Aegean around 13th-12th century BC following a change in fashion of women's clothing, whereby the new peplos (a heavy garment made of wool) needed to be held in place with an aid. Such fine and complexly decorated fibulae as the present example transcended being merely a pin and were considered a piece of jewellery. These fibulae were created using the lost-wax method; a piece of metal was cold worked, one end hammered out into a lozenged-shaped catchplate.

The birds, horse and fish stand for the three elements: air, land and sea. The composition of the opposing sides make a separation of the two primary temporal elements, land and water, symbolized by the horse and fish respectively. The birds represent the air and the heavens, and are the overarching link between land and water.

Provenance

Mr and Mrs S. Broukal, UK; acquired prior to 1956, thence by descent

Comparanda

See an example in the Museum of Cycladic Art, Athens, inventory number 0561, which could well have come from the same workshop, and an example at Harvard Museum which shows the same scene on the obverse, inventory number 1965.27

Compare also Oscar W. Muscarella, 'Ancient Safety Pins', *Expedition Magazine, Volume 6, Issue 2* (Penn Museum, 1964), p.34



Greek black-figure hydria with quadriga
Athens, c.520 BC, attributed to the Antimenes Painter
Height 39.6cm

The body of the vessel decorated with a scene depicting a quadriga driven by a warrior who wears a crested Corinthian helmet and holds a shield with a dolphin blazon. The four horses are galloping forwards with their forelegs raised and heads tossing, each at a different angle. They wear a red breast collar adorned with a fringe of white triple-leafed pendants, their manes and tails also in applied red. A second warrior holding a spear, runs before the chariot, his shield decorated with a double band of ivy. He wears a high crested Corinthian helmet from which his beard protrudes below the cheekpieces; a stylistic trait found in vases by Antimenes. A soaring bird plunges downwards in the space behind the charioteer. The scene is framed on either side by bands of double ivy, the predella below showing the forepart of a lion confronting a boar to the left, and a lion confronting a boar to the right. The shoulder of the hydria bears a central vignette of Herakles grappling with the Nemean lion. The combat is set between a pair of large eyes, to the left crouches Hermes and to the right Iolaus. Hermes wears a petasos, a short chiton, chlamys and winged boots, and holds his caduceus. Iolaus is nude but for a chlamys and a petasos, whilst he holds Herakles' club. The decorative scheme is completed with alternating red and black tongues at the top of the reserved panel and a band of rays above the foot. Recomposed from a few large fragments with small areas of restoration on the body around the handles and minor retouching of lost pigments to the bottom left of the predella frieze.

This type of water carrying vessel - two lateral handles to enable lifting and one vertical handle for pouring - was often used in funerary rites for pouring libations to the deceased.

Provenance

Emile Foltzer (d.1982), Switzerland; acquired 1960s-70s
 Madame Foltzer, Switzerland; by descent from the above,
 with insurance document dated 1984

Comparanda

For a discussion on the Antimenes Painter see Johannes Burow, *Der Antimenesmaler* (Mainz/Rhein, 1989). This book provides parallels for almost every aspect of the present vase. For the protruding beard compare *ibid.*, pl.10, fig.A/B and for the same but with the high crested helmet with long train pl.36/B; also see this plate for similar overlapping of the horse heads and the distinctively shaped wheels. The same order and arrangement of animals on the lower frieze can be seen in *ibid.*, pl.92, which also has the same vertical subsidiary decoration of stemless ivy leaves. The lions in this lower frieze have a stippled mane, unlike the Nemean lion on the shoulder; an effect that the Antimenes Painter also employs in *ibid.*, pl.99.



Greek white-ground oinochoe
Late 5th century BC
Height 12.7cm

With bell-shaped body, narrow neck, trefoil lip and high arching handle attached to the shoulder's edge. The body mainly covered in white slip with decoration in black-glaze and added red; alternating linked palmettes on the body and rays on the shoulder. The neck and lip are black-glazed. Intact, with some very minor retouching of the glaze.

A very uncommon form. Payne places this shape under the category 'Broad-bottomed oinochoe', and describes an example in the Louvre which has tongues on its shoulder and palmettes on the body. He states that the shape is found in Attica at this period.

Provenance

Louis-Gabriel Bellon (1819-1899), St. Nicholas-les-Arras, France; collection no.240

Bellon was a keen supporter of the arts throughout his life. He numbered among his friends artists such as Dutilleux, Carot and Daguerre. In the 1850s he carried out regular excavations in Saint-Nicolas-les-Arras of the Gallo-Roman and Merovingian necropoleis. He developed a particular passion for Tanagra figurines and amassed a large collection, the biggest in France. Part of it featured in a famous exhibition in the Trocadero in 1878 and again in Rouen in 1884.

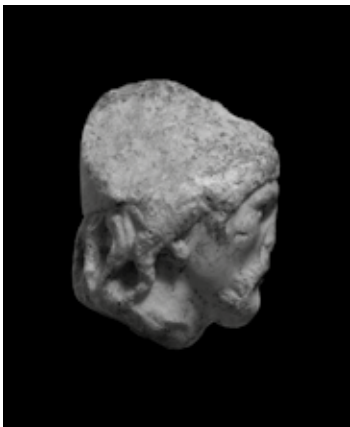
Comparanda

Humfry Payne, *Necrocorinthia: A Study of Corinthian Art in the Archaic Period* (reprinted College Park, Maryland, 1971), catalogue of late Corinthian vases II, p.336, fig.191



Roman marble head of a bearded man, possibly Odysseus
1st century BC/AD
Height 13cm

Depicted wearing a pilos, from under which long locks of thick, unkept hair escape. His brows are knitted and his deep-set eyes narrowed, his cheeks rather sunk, giving his face a careworn aspect. His thin lips are framed by a long moustache and short beard. Some original polish remains, particularly to his face. Much of the hat broken away, damage to the face, specifically the nose.



Odysseus was a major character in the most famous of Greek Epic poems, the Iliad, and was the protagonist of the Odyssey, both works of Homer. He was an important individual in the mythological tapestry of the Greek world, whose mortal heroism gained him fame and admiration for millennia. The deeds of Odysseus are celebrated as a means of showing the strength of man, the ability to keep a level head and the constant struggle that humankind faces. He lived in a time where monsters and gods walked the earth, and as such made for an inspiring subject for Greeks and Romans in the sculptural decoration of their homes. Images of Odysseus can readily be found on vases and lamps, and are not uncommon on sarcophagi. However, as marble sculptures, whether part of a group or free standing, they are very rare. The most famous sculptural group of Odysseus was discovered at a sea-front grotto in Sperlonga, Italy, and displays in monumental fashion the episode in The Odyssey where Odysseus and his men blind the man-eating Cyclops Polyphemus, who is holding them prisoner in his cave.



The distinctive pilos, was worn by only a few heroes and individuals from Greek myth. It was a hat worn by travellers, and as such refers to the ten-year journey home that Odysseus made to get back to his wife and son in Ithaca. The thick, slightly straggled beard and moustache and the weathered face also allude to the hard travels he has endured.

Provenance

Private collection of an archaeologist, Germany
H.A.C. Kunst der Antike, Basel, Switzerland; 1976
Dr and Mrs Louk van Roozendaal, the Netherlands;
acquired 1978 or later

Publications

Munzen und Medaillen AG, *Kunstwerke der Antike*,
Auktion 51, 14th-15th May 1975, lot 274

Comparanda

Lexicon Iconographicum Mythologiae Classicae, Vol.VI
(Zurich and Munich, 1992), Odysseus 87



Roman glass cameo with Hermaphroditus and erotes
Last quarter of the 1st century BC
Length 2.9cm

The oval, pressed glass cameo has a yellow tinged, translucent matrix, the figures in opaque white. The scene shows Hermaphroditus attended by three erotes. The god reclines on a rocky outcrop, his left arm and hand supporting his head, his hair tied up in a bun on top, a lock falls over his right shoulder. His drapery artfully arranged to expose his breasts and phallus. To the left, behind a leafy tree, an erote plays the panpipes, in the centre another fans him, whilst to the right a third strums a lyre. The oval cameo is enclosed by a 19th century card border with a scalloped and gilded upper edge. The surface has a thick layer of pearly iridescence, the cameo intact.

Hermaphroditus was the extra-marital love-child of Aphrodite and Hermes, and is often shown in playful scenes such as this, tricking the viewer into thinking that they are looking upon a beautiful nude woman, only to find that the youthful feminine figure has a phallus.

Provenance

Giorgio Sangiorgi (1886-1965), Rome, Italy
Private collection, Monaco; acquired 1970s, thence by descent

Comparanda

There is an example at the British Museum which shows the exact scene; it is likely that they were made from the same mould, inventory number 1814,0704.1756



Roman marble epitaph
c.150-250 AD
Dimensions 42.2 x 16.4cm

Roman marble epitaph with rounded top edge, re-used from a previous, large-scale, early 2nd century AD wall fragment.

The irregular text on the front reads:

D.M
C. CALASTRONI
EVSEBES
CARTORIA GERVLIA
BENE MERENTI ET
SIBI ET SVIS ET
POSTERISQVEORVM
LP LAT P

‘Sacred to the gods of the dead. Gaius Calastron Eusebes for Cartorous Germulia (who is) well deserving and for himself and his own and for their posterity.’

The final line is a formula for the ‘length’ (longum) and ‘breadth’ (latus) of the burial plot in ‘feet’ (pedes). The numerals have not been entered, either because this was done in an organic material such as paint or charcoal, or because they were not known at the time and were intended to be added later.

The inscription on the back (now the other way up to that on the front) is cut in highly professional letters and is a fragment of a much larger and more carefully worked inscription. The top line has a grand heading incorporating ‘S’, and in the next line E|X SV[...] or perhaps a numeral followed by SV[...] The bottom line is in Greek capitals ΠΑΤΩ[‘...PATO...’ which would be part of a name such as ‘Eupator’, ‘Philopator’, etc., or possibly a reference to consuls ‘HYPATON’ or proconsuls.

The surface with some encrustation and staining, sides roughly chipped and showing evidence of cement used to secure the re-cut stone in place.

Provenance

William Ponsonby (1704-1793), Viscount Duncannon, later 2nd Earl of Bessborough, Roehampton, UK; acquired prior to 1751
William Lowther (1787-1872), 2nd Earl of Lonsdale, Lowther Castle, Penrith, UK
Lancelot Lowther (1867-1953), 6th Earl of Lonsdale, Lowther Castle, Penrith, UK; by descent
Diana J. Rendell, Massachusetts, USA

Publications

Jacques Philippe d’Orville, *Sicula, part 2* (1764), p.590, no.36
Eugen Bormann, Wilhelm Henzen, and Christian Hülsen, eds., *Corpus Inscriptionum Latinarum, Vol. VI: Inscriptiones urbis Romae latinae, Part II* (Berlin, 1882), no.14052, transcribed by Friedrich Matz. Matz (d.1874) adds a note in the *CIL* that he saw the inscription first hand. He was a German archaeologist, and is known to have visited Lowther Castle.

Adolf Michaelis, *Ancient Marbles in Great Britain* (Cambridge, 1882), states that there were ‘one hundred and twenty-three Roman sepulchral inscriptions, from the Bessborough Collection in a passage leading from the East Gallery to the Billiard Room



Roman bronze statuette of Isis-Aphrodite
c.2nd century AD
Height 31.7cm

She stands naked in contrapposto, her hips thrown out to the proper right. The goddess wears twisted armlets and a tall crown of Isis, the sun-disc incised with a rearing cobra, the two elongated cow horns supported by a pair of feathers, two further plumes stick out at right angles from the base of the crown. Her hair is tied in a chignon at the nape of her neck, with a tightly coiled lock falling down each shoulder. Her head is turned to the left and directed downwards, whilst incised pupils show her gaze to be looking up. The right hand is held close her right breast, the thumb and forefinger pressed together as she pinches her nipple, her left arm partially extended, bent at the elbow, the fingers clasped to hold an attribute now missing. She stands on a separate, footed, hexagonal base with small overhang, her left heel raised so that her big toe is free of the ground, the toenails incised. Solid cast with a strong green and red patina. The tips of the horizontal plumes of the crown now missing.

The arrangement of her hair is strongly reminiscent of the wig worn by divinities and royals in ancient Egypt. This, combined with the crown, denote this statuette as being an image of the syncretic goddess Isis-Aphrodite.

Provenance

Louis de Clercq (1836-1901), France
Count and Countess Henri de Boisgelin; by descent from the above, his great uncle
Nicolas Koutoulakis (1910-1996), Paris, France; acquired from the above 1967
Emmanuel Koutoulakis, Geneva, Switzerland; by descent from the above

Comparanda

For the pose and hair see S. Reinach, *Repertoire de la statuaire grecque et romaine* (Paris, 1897), p.359, no.3



Cypriot limestone male head
Late Cypro-Archaic - early Cypro-Classical Period,
first half of the 5th century BC
Height 14.1cm

The male head of a priest or votary has sharply defined archaic features, including almond-shaped eyes beneath finely arched eyebrows, thin lips which turn up at the corners, and a pointed chin. He wears a conical helmet with a small bobble at the apex. The back is carved flat. Traces of original red paint to the lips. Collection numbers ‘220’ in black at the nape of the neck, ‘160’ in gold paint on the base, a stuck-on label ‘337’ on the neck and an old silver sotheby’s label ‘217’ at the back of the base. Minor chips with some damage to the left eye, a rough break at the neck.



Heads such as this are believed to have been votive offerings, and represent the individual donor or the deity whose protection and approval was being sought. They were presented as offerings at divine sanctuaries and temples. The present head claims to have been found at the Temple at Golgoi; possibly the most famous of Cypriot temple precincts. Luigi Palma di Cesnola excavated around the area of Golgoi from 1867-1870, in part with the hopes of finding the ancient temple of Aphrodite (the island of Cyprus being the mythical birthplace of the goddess of love, and indeed the city’s namesake, Golgos, was the son of Aphrodite and Adonis). In 1870 he found what he was looking for and began to unearth statues of gods, goddesses, priests and heroes. The excavation was privately funded, and subsequently most of the finds ended up in his own collection and were exhibited at the Metropolitan Museum, New York.

Provenance

Luigi Palma di Cesnola (1832-1904); first American consul to Cyprus, 1865-1876
Metropolitan Museum of Art, New York, USA; acquired from the above December 1872
Cyprus Museum of Jacksonville, North Carolina, USA
Old collection label under base reads ‘LIMESTONE HEAD 700-600 BC. Found in temple Golgoi Cyprus 314 Cesnola Coll. Met. Mus.’



Publications

Louis P. Di Cesnola, *A Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities in the Metropolitan Museum of Art, New York, vol.I* (Boston, 1885), pl.LIII, no.337
Sotheby’s, New York, *Antiquities and Islamic Art*, 18th June 1991, lot 217
Takey Crist, *The Cyprus Museum* (Nicosia, 2005), p.12

Exhibited

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