

C H A R L E S E D E
198

IMAGES

Egyptian serpentine kohl vessel
Middle Kingdom, 11th-12th Dynasty, c.2055-1795 BC
Height 4.7cm



Egyptian limestone offering table
New Kingdom, 18th Dynasty, c.1400 BC
Dimensions 56 x 50 x 11cm





Egyptian calcite tazza
New Kingdom, 18th Dynasty, Amarna Period, c.1353-1336 BC
Height 6,5cm, diameter 14,5cm



Egyptian granite stele fragment of vizier Paser
New Kingdom, 19th Dynasty, c.1291-1213 BC
Dimensions 38 x 25 x 18cm





Egyptian basalt statue of Djed-Hor-Iuf-Ankh
Late Dynastic Period, 26th Dynasty, c.664-525 BC
Height 26cm





Egyptian faience baboon
Late Dynastic Period, 26th Dynasty, c.664-525 BC
Height 6cm





Egyptian bronze and gold head of Bes
Late Dynastic-Ptolemaic Period, c.664-30 BC
Height 7.4cm



Egyptian bronze menat
Late Dynastic Period, 26th Dynasty, c.600 BC
Height 14.1cm



Egyptian bronze head of a cat
Late Dynastic Period, c.664-332 BC
Height 8.1cm





Egyptian limestone trial piece of a pharaoh's head
Ptolemaic Period, c.332-30 BC
Height 6cm



Egyptian bronze and wood striding ibis
Ptolemaic Period, c.332-30 BC
Height 12.8cm



Egyptian mosaic glass tile
Ptolemaic-early Roman Period, c.332 BC-1st century AD
Height 2.6cm, width 2.9cm



Coptic linen tunic fragment
Egypt, c.4th century AD
Height 23cm, length 38.6cm

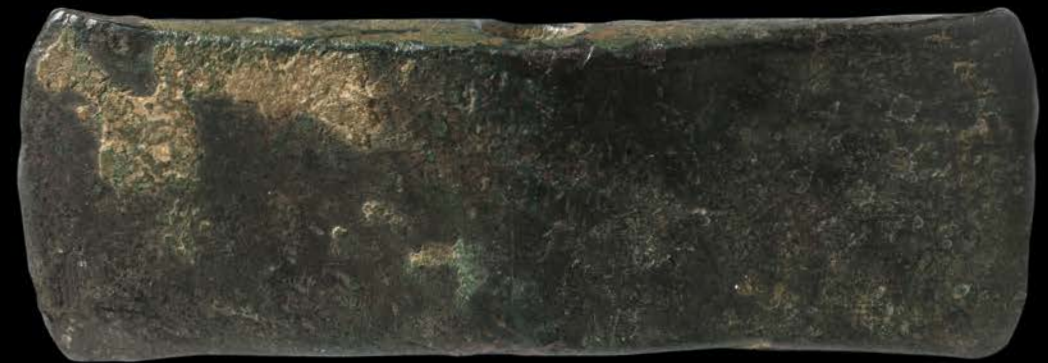


Luristanian bronze pin
8th-7th century BC
Length 31.5cm





Two Minoan bronze double-axe heads
Crete, Late Minoan, c.1500-1000 BC
Length 16.5cm and 16.7cm



Mycenaean terracotta stemmed kylix
Late Helladic IIIA2, c.1390-1360 BC
Height 18,5cm

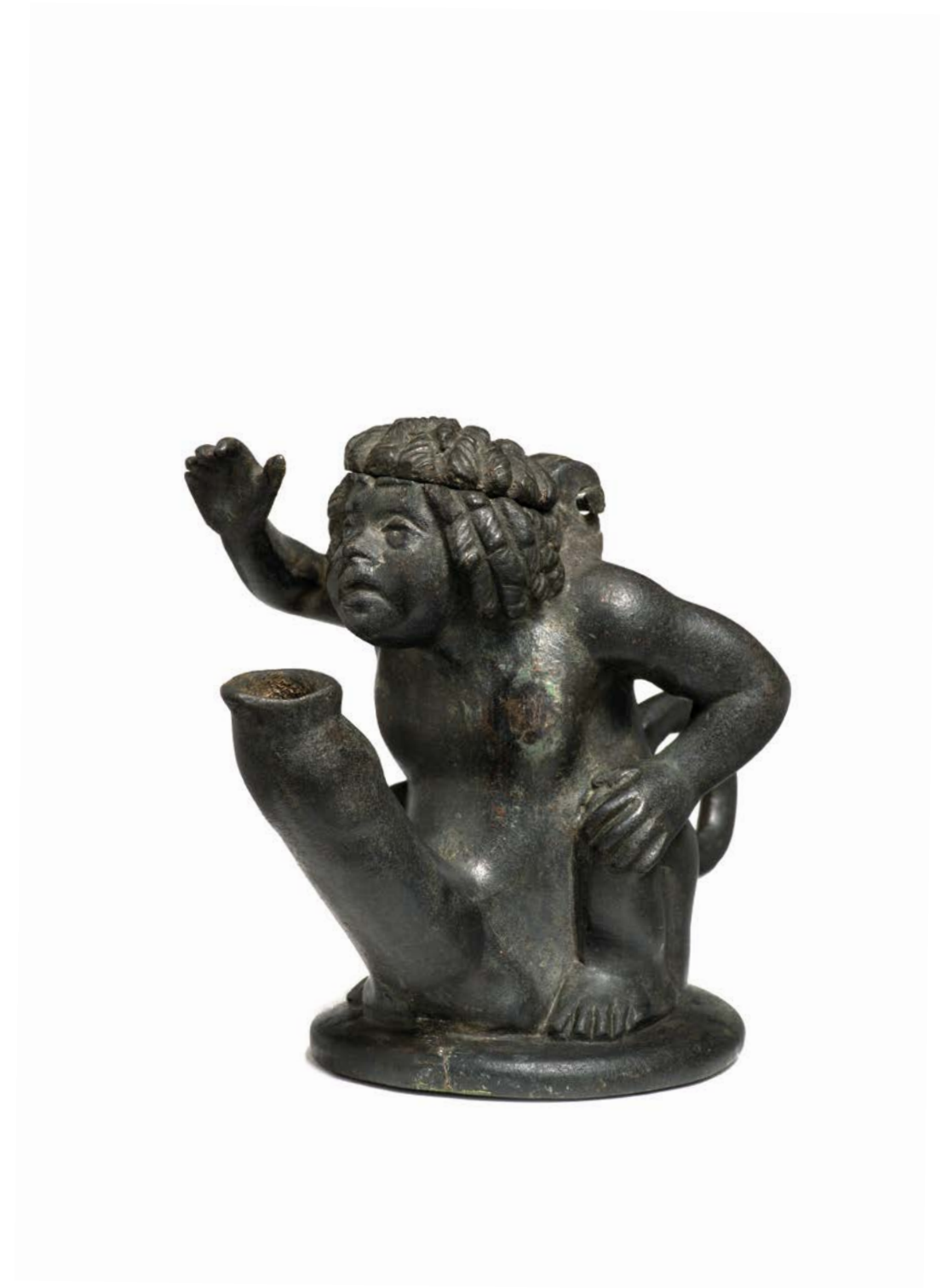


Greek red-figure bail amphora
Campanian, c.360-340 BC, The Painter of the Louvre K491
Height 31,5cm





Hellenistic bronze lamp
Alexandria, 1st century BC-1st century AD
Height 9cm





Greek marble grave stele
c.2nd century BC
Height 64cm, width 34cm



Roman glass cameo of a satyr's head
Late 1st century BC
Height 4.1cm



Roman glass cameo of a dancing maenad
c.mid 1st century BC
Height 3.9cm



Roman bronze statuette of Hercules
1st century BC/AD
Height 6cm



Roman marbled glass unguentarium
Eastern Mediterranean, c.1st century AD
Height 20.8cm





Roman marble cinerary urn
1st century AD
Dimensions 16.7 x 32 x 26.7cm





Roman glass amphoriskos
Eastern Mediterranean, mid 1st-early 2nd century AD
Height 7.1cm



Roman marble draped Asclepius
c.100-150 AD
Height 68cm





Roman marble relief with Amazonomachy
c.225-250 AD
Height 86cm, length 87cm



Roman terra sigillata plate fragment
Tunisia, c.340-400 AD
Length 19cm



DETAILS



Egyptian serpentine kohl vessel
Middle Kingdom, 11th-12th Dynasty, c.2055-1795 BC
Height 4.7cm

The vessel of baluster form, with separately carved disc lip and lid, a small kick to the foot, carved from a black-brown serpentine. Intact.

Provenance
Ugo Donati (1891-1967), Molinazzo di Monteggio, Switzerland; acquired 1950s

Comparanda
H.W. Muller, *Ägyptische Kunstwerke, Kleinfunde und Glas in der Sammlung E. Und M. Kofler-Truniger, Luzern* (Berlin, 1964), A94c, and for the form, compare Barbara G. Aston, *Ancient Egyptian Stone Vessels: Materials and Forms* (Heidelberg, 1994), pp.86 and 145, no.157



Egyptian limestone offering table
New Kingdom, 18th Dynasty, c.1400 BC
Dimensions 56 x 50 x 11cm

The central panel is carved in raised relief with offerings of bread, jars of sacred water, a trussed gazelle, a duck, a wading bird, three lotus flowers (their stems tied together), all piled on a reed mat. A channelled spout to the leading edge is shaped as a loaf of bread. The inscription which starts on the opposite side is repeated twice, in mirroring directions. Either side of the spout are hieroglyphs which gave the name of the donor. Only the words ‘made by ...’ remain. The hieroglyphic inscription running around the outer edge is carved in sunk relief, enlivened with yellow pigment: ‘An offering which the king gives to Ptah Soker, Lord of Heliopolis, that he grant food offerings, that which heaven gives and the earth creates and the Nile brings, for the captain of the Divine Barque Teti-mes and his wife Hw-em-niwt-es’. Some chips and surface abrasion and a small circular ancient repair in gypsum affecting the muzzle of the gazelle.

This is a very finely carved example. Such offering tables take the shape of the Egyptian hieroglyph ‘Hotep’ which consists of a dome shaped loaf on a reed mat and which means ‘gift’ or ‘favour’. They replaced the primitive mats upon which offerings would be piled at temples and tombs. Votive liquids, poured onto the surface of the table, were imbued with the properties of the offerings depicted. The inscription shows a number of scribal errors, in particular a change in direction of the signs half way down each side. Only one reference to the name of the wife is known, and can be found on a stele in the Leipzig Museum which comes from Antaeopolis in Middle Egypt, midway between Asyut and Akhmim. Although her husband’s name is different, he also has the title of the Captain of the Divine Barque. It seems likely that the coincidence of female name and husband’s title (both very uncommon) is significant; they may have been members of the same family.

Provenance

Private collection, 19th century
 Private collection, Japan; acquired late 1960s or early 1970s

Published

Charles Ede Ltd, *Egyptian Antiquities* (London, 2006), no.1

Comparanda

George Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery* (Baltimore, 1946), pp.88, no.290



Egyptian calcite tazza
New Kingdom, 18th Dynasty,
Amarna Period, c.1353-1336 BC
Height 6.5cm, diameter 14.5cm,

Carved in pale, translucent calcite, a rib at the rim and above the short indented foot. The sides of the tazza flare gently outwards, the inside polished smooth. Two chips to the rim and one to the body restored.

Provenance

Private collection, Germany; acquired 1950s-1960s
 Private collection, the Netherlands

Published

Sylvia Schoske and Dietrich Wildung, *Entdeckungen: Aegyptische Kunst in Sudddeutschland* (Mainz, 1985), pp.69-70, no.52

Comparanda

W.M. Flinders Petrie, *The Funeral Furniture of Egypt with Stone and Metal Vases* (reprinted Warminster, 1977), pl.XXXIII, nos.829



Egyptian granite stelephorous fragment of vizier Paser
New Kingdom, 19th Dynasty, c.1291-1213 BC
Dimensions 38 x 25 x 18cm

Fragment from a stelephorous statue. The hands of the kneeling offerant steady a round-headed stele which is inscribed with nine lines of hieroglyphics on the front and one down each side. The text recounts a hymn of adoration to the rising sun, addressed to the god Rehorakhty, and states the titles of the deceased vizier Paser. The plain, integral base has a gently sloping upper edge. The kneeling figure now missing.

The left hand column reads:

The prince and pasha, father of the god, beloved of god, mouth of Nekhen, prophet of Maat, the prefect and vizier, Paser, true of voice.

The right hand column reads:

The prince and pasha, father of the god, beloved of god, initiates the secret of the eternal horizon, the prefect and vizier, Paser, true of voice.

The front of the stele reads:

- 1) To worship Ra-horakhty when he rises in the eastern horizon of the sky, by
- 2) Osiris, prefect and vizier Paser, true of voice. He says “Hello to you
- 3) the god of the horizon at his rising, who was born every day, alive, who was originally
- 4) of all that is, god of the first times, father of the gods; you who illuminate the country of the rays
- 5) of your body, be divine in your aspect of all-powerful inhabitant of heaven.
- 6) Thou wilt that I go and come to the necropolis every day, thou wilt that I see you when you get up, and I reconcile your benevolence when you lie on the horizon; that I’m going again
- 7) to the dwelling of the living, my heart being with me, without separating from me, for
- 8) all the duration of eternity.
- 9) For the ‘ka’ of vizier Paser, true of voice.

This statue probably comes from the Theban necropolis, more precisely from the tomb of vizier Paser, a contemporary of Ramesses II. The hieroglyphs, in their simple and quickly-executed style, are typical of the Ramesside Period. The hymn itself is part of an abundant series of short prayers that can be found on these stelephorous statues. The type is relatively uncommon, with the earliest examples dating from the New Kingdom.

Provenance

Excavated from tomb 106 at Sheikh Abd el-Qurna, some time prior to 1955
Certificate of Slim Bouchoucha, Paris, France, dated 6th November 1998
Private collection, France

Published

In Serge Sauneron, *A Statue of Vizier Pasar Adorant Rehorakhty*, *Bulletin of the French Institute of Oriental Archeology* (Cairo, 1955), p.149-152, pl.I-II, there is a full description as well as images of the lower half of the offerant, still attached to the stele he supports.

Comparanda

Compare a stelephorous statue of Amenemheb at the British Museum, accession number EA22557 and one of Peh-su-ker in Cyril Aldred, *New Kingdom Art in Ancient Egypt* (London, 1951), fig.43



© Sauneron, S., “A statue of Vizier Paser adorant Rehorakhty”, BIFAO, vol. 55, 1955, p.150, fig.2



© Sauneron, S., “A statue of Vizier Paser adorant Rehorakhty”, BIFAO, vol. 55, 1955, pl.1



Egyptian basalt statue of Djed-Hor-luf-Ankh
Late Dynastic Period, 26th Dynasty, c.664-525 BC
Height 28cm

The head and torso from a kneeling statue. The belt and top of the kilt visible, his bare chest showing a pronounced collar bone. He wears a rounded shoulder-length bag wig pulled tightly across the forehead. His strong oval face is idealised, with long eyebrows, cosmetic lines to the eyes, his lips pursed in a delicate smile. The bent elbows and the subtle fold in the kilt indicate that the figure was kneeling, his hands on his thighs. The top of the head has a conical depression, created later for a secondary use. A fragment, without restoration, a break on the outer edge of the left arm smoothed down.



The Metropolitan Museum of Art, New York,
The Brummer Gallery Records

The back pillar has two columns of inscription reading:
“A Royal Offering Formula (to) Osiris Foremost of the West(?), Lord of Abydos(?): Invocation-Offerings of...and milk...[Anubis, Lord of the] Sacred [Land (i.e. cemetery)], for(?) the Venerated One before...Djed-Hor-iuf-ankh son of(?) the wab-priest(?) of Neith.”

The kneeling pose was adopted when offering salutations and prayers to the gods.

Provenance

Photograph in the archive of Joseph Brummer (1883-1947), held at the Metropolitan Museum since 1980
Auktion 555, Kunsthaus Lempertz, Cologne, 24th-27th November 1976, lot 1946
Private collection, Germany
Private collection; acquired on the London art market

Comparanda

Mogens Jørgensen, *Ny Carlsberg Glyptotek: Catalogue Egypt IV* (Copenhagen, 2009), pp.102-103, no.31



Egyptian faience baboon
Late Dynastic Period, 26th Dynasty, c.664-525 BC
Height 6cm

The baboon, in blue-green faience, is shown crouching on his haunches, small forepaws resting on his knees, his stylised mane, incised with horizontal lines either side of his face, falls in petal-like tresses down his back over his long, smooth cape, his tail curling round to the front, his phallus exposed between his feet. A hole remains on the crown of the head where there was once a moon-disk. Set on a fragmentary integral base.

The baboons (Papio Hamadryas and Papio Cynocephalus) *were considered nocturnal creatures, associated with the moon-god Thoth. The noise they create just before daybreak was furthermore seen by the ancient Egyptians as a fanfare to the sunrise indicating foreknowledge of its return. As such they were also allied to the the sun god, Ra. Thoth, and by association the baboon, was praised as the inventor of the written word and a purveyor of truth. Many of his worshippers hoped that he might smite down those enemies who wished to lie to them and do them harm.*

Provenance

Peter Sharrer, New York, USA
Sotheby's, New York, *Fine Antiquities and Islamic Art*, 8th-9th February 1985, lot 40
Paul Mooney, Arizona, USA
Charles Ede, London, UK; acquired 2003
Private collection, Rome, Italy



Egyptian bronze and gold head of Bes
Late Dynastic-Ptolemaic Period, c.664-30 BC
Height 7.4cm

The god has a long striated beard and drooping moustache framing his plump lips from which his tongue protrudes. His forehead is heavily lined, the eyebrows arching up towards the top of his head. He has a wide snub nose, his eyes inlaid with gold, the remains of his fur pelt under the beard indicated by incised concentric circles. The rectangular base of his headdress crowns his short-cropped hair, it once would have been adorned with separately cast plumes. A fragment without restoration.

The lion-headed dwarf god Bes is a complex deity whose worship increased during the Late Dynastic to early Roman Period. Representing many juxtaposing elements of ancient life, he was at the same time a god of war and of childbirth, a demonic dwarf and a protector of the household. Despite there having been no temples or priests dedicated in his honour, he became one of the most widely and commonly worshipped deities in the Egyptian pantheon.

Provenance

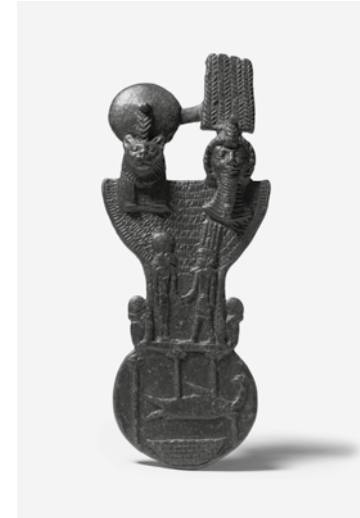
M.W. Talbot Ready, London, UK; sold Hotel Drouot, Collection de M.W. Talbot Ready, de Londres, 14th March 1919, lot 10
Gawain McKinley, London, UK; acquired prior to May 1996

Publication

Frederick Schultz, *Egyptian Art: The Essential Object* (New York, 1987), no.22

Comparanda

An example at the Metropolitan Museum of Art, New York, accession number 29.2.3, on display in gallery 134, published in Marsha Hill and Deborah Schorsch (eds.), *Gifts of the Gods; Images from Egyptian Temples* (New York, 2007), p.196, fig.86



Egyptian bronze menat
Late Dynastic Period, 26th Dynasty, c.600 BC
Height 14cm

Elaborately decorated menat surmounted by the busts of Onuris and the lion-headed Menhet. Beneath their large pectoral collar is a scene where they face one another, holding hands, upon a strip of land flanked by ureai with solar discs. In the water beneath the couple is a tilapia fish swimming among the papyrus flowers, a stem clasped in its mouth, a *neb* basket beneath. The reverse is plain with a central ridge running vertically, and a loop behind each head. Intact.

Egyptian myth tells of a great hunter named Onuris, who was sent into the desert to find the goddess Menhet after she had abandoned Egypt and headed to Nubia in the form of a ferocious lion. When Onuris caught and persuaded Menhet to return to Egypt, the almighty Ra was so pleased with the hunter's efforts that he turned him into a god and allowed the pair to marry.

As with the present example, Onuris is normally depicted as a striding king wearing a kilt, false beard, and short wig surmounted by a ureaus and four tall feathers. Menhet was a war goddess whose name translates as "the one who sacrifices", she led the pharaoh's military armies, earning her epithet "the slaughterer". Together this couple made a formidable duo, the present object bringing great favour to any soldier entering conflict.

Provenance

Cutler Collection, Scottsdale, Arizona; acquired 1970s-1980s
Sotheby's, New York, *Antiquities*, 8th June 1994, lot 340
Arnold Meijer, The Netherlands; acquired from the above sale
Charles Ede, London, UK; acquired January 1997 from the above

Comparanda

Günther Roeder, *Ägyptische Bronzefiguren* (Berlin, 1956), p.468, abb.711 and Carol Andrews, *Amulets of Ancient Egypt* (London, 1994), p.42, 40d



Egyptian bronze head of a cat
Late Dynastic Period, c.664-332 BC
Height 7.6cm

The bronze hollow-cast head is finely detailed, the powerful modelling of the face showing a strong feline bone structure and elegant profile. The large eyes, set beneath a smooth brow, were originally inlaid, most likely in stone or glass. Incised whiskers either side of the small nose. The tall, pointed ears are pierced for earrings and engraved with closely etched parallel lines. A lustrous green patina. Tip of one ear restored, the back of the neck recomposed from fragments.

The cat was sacred to Bastet, a goddess associated with the home and childbirth. The animal's characteristic fecundity, formidable protectiveness for her kittens and pitiless hunting skills were allied to lion-like ferocity of a war goddess bent on destroying her enemies. A mummified cat would be offered to Bastet to garner her favour, and the bodies were often surmounted by a realistic rendering of a cat head in bronze. The incised ears represent the feather of Maat who, like Bastet, was a daughter of Ra, and whose name echoes the Egyptian word for a female cat, Mau.

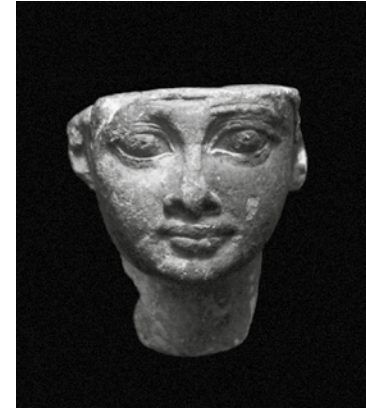
Bastet protected the home from evil spirits and diseases, in particular those associated with women and children. She was very widely worshipped from the 2nd Dynasty onwards, though the majority of votive offerings and talismen in her image date to the Late Period. Bubastis in Lower Egypt was the site of Bastet's cult centre. It was a rich and luxurious city and her temple was the focus of the many visitors who came to venerate the goddess. When excavated in 1887 over 300,000 mummified cats were found here.

Provenance

Die Sammlung Dr Hans Wendland, Lugano; sold through Hermann Ball and Paul Graupe, (Berlin, 1931), lot 254
 German private collection; acquired from the above, thence by descent
 Sotheby & Co., *Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities*, Tuesday 8th December 1970, lot 216

Comparanda

Sylvia Schoske and Dietrich Wildung, *Entdeckungen: Aegyptische Kunst in Sudddeutschland* (Mainz, 1985)



Egyptian limestone trial piece of a pharaoh's head
Ptolemaic Period, c.332-30 BC
Height 5.9cm

The well carved, idealised head has a rounded face, cosmetic lines, incised pupils, an upturned mouth and a wide nose. Ears protrude from under the beginnings of a crown. The top and back are flat. The surface is stained, with some wear and chipping.

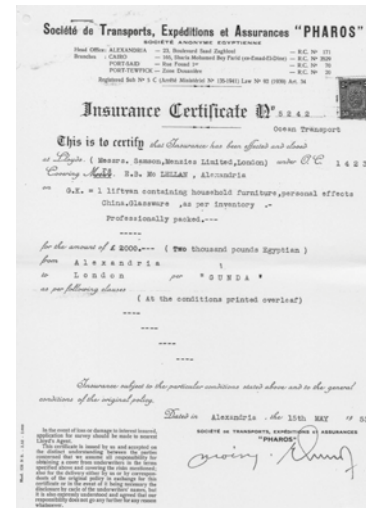
There are two schools of thought regarding the purpose of these sculptures. The first is that they were trial or demonstration pieces for a sculptor's apprentice to copy. The second is that they were votive offerings to the tutelary deity of a particular sacred precinct. However, the numerous examples with gridlines point towards the former explanation.

Provenance

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950
 Private collection, London, UK; by descent from the above

Comparanda

Nadja Samir Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods: A Study of the Type and Function of a Group of Ancient Egyptian Artefacts* (Cairo, 2005), pl.24/c





Egyptian bronze and wood striding ibis
Ptolemaic Period, c.332-30 BC
Height 18cm

Fine statuette of a striding ibis, the body made of wood, likely cedar; the legs, tail and head cast in bronze, the knees bent backwards, toes outstretched and with a tang under each foot for insertion into a base. The feathers on the tail are delicately engraved, the sinuous head with an elegantly curved beak, a collar at the base of the neck. Set on a modern wooden plinth, the bronze elements reattached.

There were three types of ibis in Egypt but the most commonly represented, shown here, is the white or sacred ibis (Threskiornis aethiopicus). The bronze elements in these votive statuettes represent the bird's darker markings, and it is possible that the wood of this example was covered in gesso and painted or gilded. To the ancient Egyptians, the sacred Ibis looked like a bright moon in a dark sky, creating a natural affiliation with their lunar deity Thoth. Statuettes such as this were venerated as manifestations of the Egyptian god of learning, science and truth, being presented at his temples as votive offerings by those seeking his help.

During the Late Dynastic and Greco-Roman periods these birds were bred on a colossal scale at sanctuaries connected to temples of Thoth. Herodotus noted that Hermopolis was the official burial ground for the ibis birds, an observation drawn from the hundreds of mummified ibises which he saw buried alongside votive figures in the subterranean corridors of the Ptolemaic temple there.

Striding ibises are less commonly seen than the familiar crouching examples, probably because the relatively heavy body was likely to be unstable on tall, thin legs.

Provenance

Private collection, Brussels, Belgium; acquired early 1920s

Comparanda

A. Eggebrecht et al., *Pelizaeus-Museum Hildesheim Die Agyptische Sammlung* (Mainz, 1993), pl.85, and for a discussion on the sacred ibis see Patrick F. Houlihan, *The Birds of Ancient Egypt* (Warminster, 1986), pp.28-30



Egyptian mosaic glass tile
Ptolemaic-early Roman Period,
c.332 BC-1st century AD
Height 2.5cm, width 2.9cm

A red and white petalled flower with green stem, and an ear of yellow barley, set within a cobalt matrix, the surface polished. The decoration, though partly visible from the reverse, does not continue the whole way through the glass despite its thinness. Broken on all sides and lightly pitted.

This fragment comes from a larger plaque or tile. Its use is still only conjectured but it is presumed to have formed part of a decorative scheme, most likely applied to walls of temples, screens or furniture. Such tiles have been found exclusively in Egypt at Bahnasa, Assiut, Antinoöpolis, Alexandria and possibly Ihnasya. This style of fragment generally belongs to one of two groups; the current example is from the finer of the two, which is defined by its cobalt matrix and more distinct flora.

Provenance

John J. Slocum, (1914-1997), USA; the collection 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 fragments from the Metropolitan Museum of Art, New York, accession number 26.7.1250



Coptic linen tunic fragment
Egypt, c.4th century AD
Height 23cm, length 38cm

Three female and one male figure are shown dancing in procession, spaced amongst a series of aediculae, framed by ionic columns with fanned palmettes in the arches above. One hand raised, the other bent downwards, the women wear sheer dresses that fully expose one of their breasts, whilst the man has a bare torso and wears a short cloth around his waist. In the arches above them are fanned palmettes. Several fragments stitched together, some wear and staining.

This is a very un-Christian motif, though common in Coptic art, often used for the yoke ornament of tunics. These figures are sometimes referred to as bacchantes and satyrs; their gestures and ecstatic movement indicate the excitement of the dance. Others have suggested that, when received in a religious context, nudity is intrinsically linked with spiritual purity and that the architecture in the current example represents a side aisle of a church nave.

Provenance

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

Comparanda

Ludmila Kybalová, *Coptic Textiles* (London, 1967), p.66, no.13 and Diane Lee Carroll, *Looms and Textiles of the Copts* (California, 1986), p.120-121, no.31



Luristanian bronze pin
8th-7th century BC
Length 31.5cm

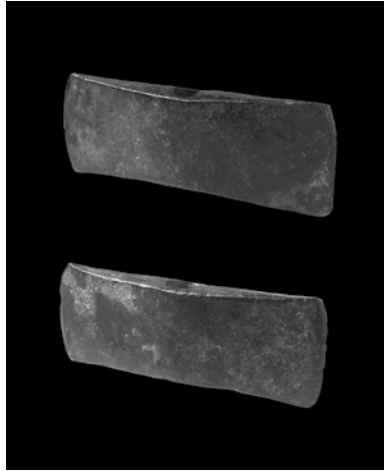
Long pin with an elaborate finial ornament showing the neck and head of an ibex (*capra aegagrus*) and two mouflon (*ovis orientalis*) being attacked by a leopard. The mouflons have short horns which curve backwards, above them arches the neck of the ibex, the head with pricked ears, short curled beard and long horns that curve over to touch the back of the neck. Raised knobs imitate the natural ridges of the horns. The leopard attacks the neck of the ibex with an outstretched paw, its mouth wide open, tail curling forwards to touch the back of its head. The pin is of square cross-section, with circular cross-section at the figural end. Intact.

Provenance

Private collection, Neuchâtel, Switzerland; acquired 22nd February 1965

Comparanda

A similar though less complex example was in the collection of D. David-Weill, *Bronzes Antiques des Steppes et de l'Iran*, sold Drouot, France, 28th-29th June 1972, lot 221



Two Minoan bronze double-axe heads
Crete, Late Minoan, c.1500-1000 BC
Length 6.8cm and 7cm

Each solid cast, with a circular shaft hole and broad body which tapers to the slightly curved cutting edge at each end. Intact, with a green-brown patina.

Provenance

Private collection, UK; acquired 1960s, thence by descent

Comparanda

An example at the Metropolitan Museum of Art, New York, USA, accession number 26.31.481



Mycenaean terracotta stemmed kylix
Late Helladic IIIA2, c.1390-1360 BC
Height 17.2cm

Made from light brown clay, each side decorated in umber slip with a six-armed octopus, the serpentine tentacles writhing over the surface of the cup. White lines run down the centre of each tentacle, around the eyes, down the globular head and form a horizontal band of zig-zags at the base of the tentacles. The upper surface of the foot has thick concentric circles, the top of the elegant but relatively short stem has a series of narrow bands, the outer handle zone and the rim painted with a line of plain slip. Deep incurving bowl with a knobbed rim and large handles, the base concave with a thin resting surface and a central depression. Recomposed from five fragments, the foot reattached, chip from lip restored, the slip worn in patches, particularly on the reverse which is misfired.



Provenance

Private collection E.E., Munich, Germany; acquired c.1927 in the Grand Bazaar of Istanbul, thence by descent

Comparanda

For an example from Astypalaia see P.A. Mountjoy, *Regional Mycenaean Decorated Pottery, Vol.II* (Rahden, 1999), pp.1140-1141, fig.468/1



Greek red-figure bail amphora
Campanian, 360-340 BC, The Painter of the Louvre K491
Height 31.5cm

The central scene shows a youthful Oscan warrior sitting on a rocky outcrop testing the sharpness of his spear blade. He wears a short belted tunic and a crested helmet with five ornamental plumes, alternating in added white and reserved. Next to his bare feet is a large shield, the white paint shaded with yellow to emphasise its curved form. Two saltire circles in the field above, a large fan-palmette either side of the scene separates it from the reverse. Side B shows a heavily draped youth wearing a victor's laurel wreath. The shoulder is decorated with an unusual and distinct chevron pattern, the neck with, in ascending order, a row of tongues, a band of waves and a plain reserved band. The high handle is twisted and covered in a lustrous black glaze. The drawing of the warrior is particularly refined. Intact.

The Oscans were the original inhabitants of the region of Campania, and though their culture merged with developing societies, such as the Samnites, Umbrians, Lucanians etc., their language continued to be spoken until the 1st century BC. The crested and plumed helmet is characteristic of warriors from this region.

The design of the black-spotted rock and use of fan-palmettes is characteristic of the Painter of the Louvre K491, as well as the Cassandra Painter; two of the earliest painters in Capua who are so closely related in style that Trendall, in his book The Red-Figured Vases of Lucania, Campania and Sicily, suggests that they may have worked together. Bail amphorae are found exclusively in Campania.

Provenance

Elsa Bloch-Diener, Bern, Switzerland; acquired prior to 1974 on the Zurich art market

Published

Milan market, Casa Geri, *Notiziario* no.211 (April-May 1972), illustrated on p.4
 A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily, Second Supplement II* (London, 1973), p.188, no.39a, pl.XXXIV, 2/39a

Comparanda

For another bail-amphora with a similar motif by the Errera Painter, see A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily, Vol.I* (Oxford, 1967), p.322, no.706, pl.12



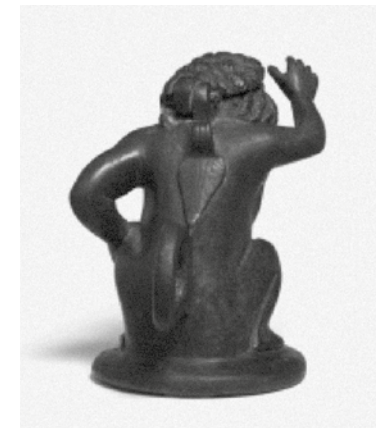
Hellenistic bronze lamp
Alexandria, 1st century BC-1st century AD
Height 8.6cm

In the form of a crouching Nubian boy. Naked, his comically large phallus acts as a wick protrusion extending upwards from between his legs, which, when lit, emitted a light to aid the boy's vision as he peers into the darkness. His right hand raised and reaching forwards, his left hand resting on his knee and supporting his shift in weight. The boy is round-faced, his cheeks full, nose broad, plump lips are parted. Thick striated braids fall from the crown of his head, which acts as a hinged lid, the pin still in place. Set on an integral circular base with concentric circles on the resting surface. A ring handle at his lower back and a small suspension loop attached by a leaf panel, the latter being one of three loops from which a chain was attached, allowing the lamp to be suspended. The other two loops were on his nipples, though these have subsequently been removed and smoothed down.

This piece has strong, comically erotic overtones, the boy being literally aflame with desire.

Provenance

Christie's, New York, *Fine Antiquities*, 20th May 1980, lot 80
 Private collection, New York, USA; acquired 1980





Greek marble grave stele
c.2nd century BC
Height 63.5cm, width 34.5cm

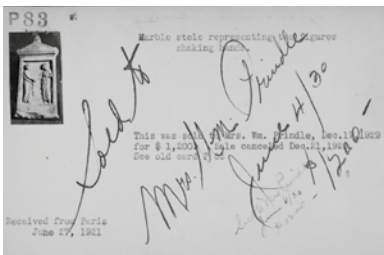
An intimate scene of two youths shaking hands, carved in relief within an inset rectangular panel. Each wears a chiton and himation, has short-cropped curly hair and is barefoot. Base with a cavetto, the sides of the stele subtly taper upwards, the stele surmounted by a pediment with simple palmette acroterion. A few chips to the base, a scratch on the pediment toned down, proper left corner of the pediment chipped, general surface wear.

Provenance

Brimo de Laroussilhe, Paris, France; gallery established in 1908
 Joseph Brummer (1883-1947), New York, USA; acquired from the above and sent to his New York gallery 27th June 1921, inventory no.P83
 Mina Merrill Prindle (1864-1963), Minnesota and California; acquired from the above 4th June 1930, thence by descent

Comparanda

For the style compare Nikolaos Kaltzas, *Sculpture in the National Archaeological Museum, Athens* (Athens, 2002), p.302, no.634



The Metropolitan Museum of Art, New York,
 The Brummer Gallery Records



The Metropolitan Museum of Art, New York,
 The Brummer Gallery Records



Roman glass cameo of a satyr's head
Late 1st century BC
Height 4.1cm

Showing the head of an older satyr depicted face-on, with a beard of thick curling locks framing his plump lips, a wreath of ivy leaves and berries atop his bald head, the fillets fluttering behind his pointed ears. Made of cobalt blue glass, pressed into a mould. Intact, covered with a thick pearl-like iridescence, encased with gilded card from the 19th century.

Provenance

G. Sangiorgi (1886-1965), Rome, Italy
 Private collection, Monaco, 1970s, thence by descent



Roman glass cameo of a dancing maenad
c.mid 1st century BC
Height 3.9cm

The mould-made cameo shows a nude maenad dancing wildly. Her dress has unravelled and is billowing behind her, a corner of which she holds over her right shoulder, the lead counterweights helping to keep the material down. Her right leg can be seen through the sheer drapery whilst she shakes her unloosed curling hair to either side of her head. In her left outstretched arm she grasps a thyrsus tied with a ribbon, again with a counterweight at the end. The original colour of the glass is possibly clear or amber, but is now covered by an attractive pearl-like iridescence. Encased with gilded card from the 19th century.

Provenance

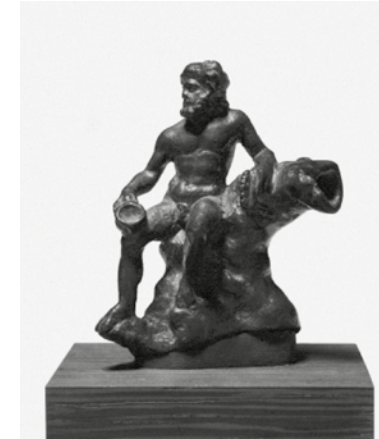
G. Sangiorgi (1886-1965), Rome, Italy
 Private collection, Monaco; 1970s, thence by descent

Published

G. Sangiorgi, 'Nuovi Acquisti Della Mia Collezione Di Pietre Incise', *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* 48 (1933), pp.294-296, pl.49.1

Comparanda

C. Weiss, *Die antiken Gemmen der Sammlung Heinrich Dressel in der Antikensammlung Berlin* (Würzburg, 2007), pp.342-343, no.719 and an example at the Metropolitan Museum of Art, Gallery 166, accession number 17.194.10



Roman bronze statuette of Herakles
1st century BC/AD
Height 6cm

The nude demi-god sits on a rocky outcrop next to a hollow tree trunk, leaning on his left arm, nonchalantly holding Pan-pipes, his right hand resting a bowl on his knee. Depicted with thick tousled hair, a beard and moustache, his physique is slender with well-defined musculature. Intact with a brown-green patina.

This statuette appears to be a playful take on a well-known type of Herakles, where the hero is shown resting on a rocky outcrop, club in one hand and a skyphos in the other. In this example, he adopts the same pose but takes on the guise of Pan, whose pipes he holds.

Provenance

Henri Seyrig (1895-1973), archaeologist and Director of Antiquities in Lebanon 1929-1967), Switzerland; acquired after 1958, thence by descent Munzen und Medaillen AG, Basel, Switzerland, 21st September 1982, *auktion* 60, lot 120 Dr and Mrs Louk van Roozendaal, Holland; acquired 1982 from the above sale

Published

Lexicon Iconographicum Mythologiae Classicae, Vol.IV, 2 (Munich, 1988), p.512, no.996

Comparanda

For example of Herakles in this pose see *Lexicon Iconographicum Mythologiae Classicae*, Vol.IV, 2 (Munich, 1988), pp.508-512, nos.951, 955, 956, 965, 966, 990, 993, 995, 998



Roman marbled glass unguentarium
Eastern Mediterranean, c.1st century AD
Height 21cm

The tall, elegant vessel is free-blown in amber and white marbled glass, with an everted rim, elongated cylindrical neck and ovular body drawn down to a rounded base. Intact, the air bubbles within the glass created during the blowing process. Encrustation inside neck and body.

The marble effect was created by fusing rods of amber and white glass, increasing the temperature, pulling the globule with tongs and marvering to mix the colours. The now 'marbled' glass was then transferred onto a hollow rod and free blown into shape, the delicate base formed by pinching and pulling.

Provenance

A.M. Kevorkian, *Verres Antiques et de l'Islam*, Hotel Drouot, Paris, 3rd-4th June 1985, lot 107
 Professeur and Madame Claude Dufourmentel, France

Comparanda

Susan B. Matheson, *Ancient Glass in the Yale University Art Gallery* (Yale 1980), pp.24-25, no.65



Roman marble cinerary urn
1st century AD
Dimensions 16.7 x 32 x 26.7cm

The urn is decorated on the front with a garland suspended between the twisted horns of two rams, tied on by ribbons. There is a bird at the two lower corners and another pair pecking at the berries of the laurel garland in the centre. An inscription in the central vignette reads: EPITYNCHANO / AMPLIATI AVGL / SER ACTORI / VIXIT ANNIS XX, translated as “For Epitynchanus, the chief accountant of Ampliatus, a freedman from the imperial household, he lived twenty years”. The sides and rounded back edge are undecorated, with a rough surface. Intact, some surface chips and abrasions, the lid missing.

Provenance

Private collection, Switzerland; acquired late 1960s
 Museum of Classical Art of Mougins, accession number MMoCA.152

Published

Mark Merrony (ed.), *Mougins Museum of Classical Art* (Mougins, 2011), p.105, fig.70

Exhibited

Museum of Classical Art of Mougins, 2011-2017

Comparanda

For an example with similar dimensions and epigraphy see Cornelius C. Vermeule and Amy Brauer, *Stone Sculptures: The Greek, Roman, and Etruscan Collections of the Harvard University Art Museums* (Cambridge, 1990), p.128, no.117



Roman glass amphoriskos
Syro-Palestinian region, mid 1st-early 2nd century AD
Height 7cm

The ovoid body of manganese-purple glass, blown into a mould, with a frieze of helixes between girdles. A continuous ornamental cane design on the upper and lower sections. Yellow handles drawn from the shoulder to below the inward folded lip. Intact.

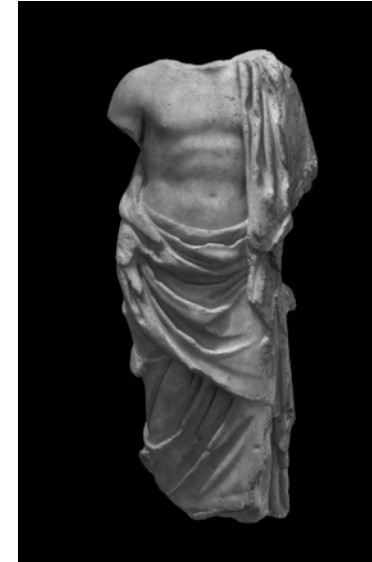
This glass comes from the ‘Sidonian’ series. These were likely all made in Sidon, Syria, and date from the 1st-2nd century AD. They were blown into a two-part mould and the seams that were formed are almost always visible.

Provenance

Private collection, London, UK; acquired October 1968 from Bluett & Sons, thence by descent

Comparanda

Nina Kunina, *Ancient Glass in the Hermitage Collection* (St. Petersburg, 1997), p.120, no.84/p.279, no.140 and *Glass from the Ancient World: The Ray Winfield Smith Collection* (Corning, 1957), p.61, no.75



Roman marble draped Asclepius
c.100-150 AD
Height 68cm

The god of medicine is depicted with a bare chest and well defined musculature, thick drapery wrapped low around his waist and flung forwards over his left shoulder. His back is covered by the drapery which falls in vertical folds from the left shoulder. He stands contrapposto, weight on his right leg, the left knee slightly bent, his hips cocked. The head, feet and arms now missing, some surface staining to the proper left side.

This type, known as the Campana Asclepius is a Roman copy of a 4th century BC Greek masterpiece. In the original the figure supported his weight on a stick, which had a serpent coiling its way upwards.



Asklepios, meaning ‘to cut open’, was the son of Apollo, reared and educated by the centaur Chiron, the same who taught Achilles. Chiron passed on the wisdom of healing to Asklepios, who soon became the master and started to treat the deceased, bringing them back to life. For this sin Zeus struck him dead with a thunderbolt. After his apotheosis, mankind continued to worship him as the god of healing.

The cult of Asklepios started in Epidauros around the 5th century BC. His cult grew over the centuries and spread throughout the Graeco-Roman world. In the 3rd century BC he was one of the first eastern deities to be adopted into Roman state religion, where he was worshipped in both the public and private spheres.

Provenance

Jacques Bacri (1911-1965), Paris, France; inventory number BC19

This statue is mounted on a modern bronze base, but still has its original old collection base, as shown in bottom image.

Comparanda

Compare an almost identical example in the Museumlandschaft Hessen Kassel, inventory no. Sk 10, and an over life-size example from the collection of Giampietro Campana in Rome, now in the Hermitage museum, inventory no. GP-4178



Roman marble relief with Amazonomachy
c.225-250 AD
Height 86cm, length 87cm

Sizeable relief fragment showing a scene from the Amazonomachy; a fight between Greek warriors and the Amazons. On the left a bare-chested warrior lunges forwards, his round shield lifted with his left arm, a crested Attic helmet upon his head. A rearing horse which lashes out at him, its right leg kicking violently at the warrior, is being ridden by an Amazonian woman who grasps the reins, her short chiton fluttering in the wind, her feet in calf-length boots. A rectangular mortise on top of the moulding with a finished edge, the other three edges broken. Traces of cement and painted plaster along the edges suggest this fragment was once set into a wall.

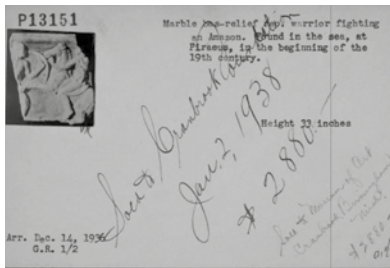
The Amazons were a nation of all-female warriors. Greek mythology tells of several battles between the ‘barbaric’ Amazons and the ‘civilised’ Greek men. The Amazon represented a divergence from normal social structure, and posed as a threat to the status quo. It is therefore not unnatural that their image came to represent all enemies of the state, and indeed that they embodied the very essence of barbarism and an unnatural way of being. Depictions of an Amazonian defeat embodies not so much a victory over womankind, as much as the conquering of the barbaric world by that of the civilised, and often directly refers to Western defeat of the East, such as Greece or Rome against the Persians. Similar interpretations can be taken from other mythological battles, such as the Centauromachies and Gigantomachies.

Provenance

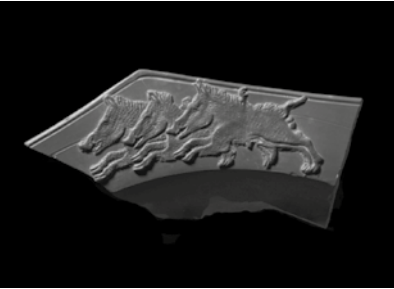
Ugo Jandolo, Rome, Italy
 Joseph Brummer (1883-1947), New York, USA; acquired from the above on 19th November 1936, inventory no.P13151, archived as “Found in the Sea, at Piraeus, in the beginning of the 19th Century”
 The Cranbrook Academy of Art, Bloomfield Hills, Michigan, USA; acquired from the above on 2nd June 1938
 Sotheby Parke-Bernet, New York, *The Cranbrook Collections*, 2nd-5th May 1972, no.337
 Private collection, Japan

Comparanda

For the scene see a drawing by Richard Dalton in the British Museum, showing the friezes on the Maussoleion at Halicarnassus, museum number 1955,0421.3, Mausoleum 1012



The Metropolitan Museum of Art, New York,
 The Brummer Gallery Records



Roman terra sigillata plate fragment
Tunisia, c.340-400 AD
Length 19cm

Fragment from the rim from a large polygonal platter in African Red Slip Ware, or *terra sigillata*. Three boars are depicted running in unison, their tails and ears pricked, legs outstretched and mouths open, the faces well defined, thick tufts of hair run down the top of their backs; a naturalistic rendering of these creatures. A fragment, without restoration.

No complete examples of these polygonal platters have been preserved. The deep plate was moulded with scalloped edges, then mould-made appliqués carefully applied to the wide rim. The entire surface was covered in a red-orange slip and fired.

Provenance

Private collection, France; acquired prior to 1970

Comparanda

John J. Herrmann and Annewies van den Hoek, *Light From the Age of Augustine* (Harvard, 2002), p.88, no.95, and J.W. Hayes, *Late Roman Pottery* (London, 1972), form 54, pp.82-83, pl.XI/b

CREDITS

Published February 2019
In an edition of 1000

Catalogue entries
Charis Tyndall

Coordination
Martin Clist
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 2019