

CHARLES EDE



CATALOGUE 191



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1

Egyptian relief fragment of a servant

Old Kingdom, c.2686-2181 BC

Limestone

Height 28.6cm, length 22.9cm

A religious servant leads a procession, the hieroglyphs for 'priest of ka' either side of him. He wears a short wig and plain kilt, striding forward, two cymbals in his outstretched hands. A leg and an arm of another figure holding a jar behind. A border of banded rectangles, typical of the Old Kingdom, runs vertically on the right hand side. Some polychromy remaining.

Minor surface abrasions, particularly to the top left corner, and some dendritic staining.

The ka is the spirit or soul of an individual, represented in hieroglyphs as two adjoining arms bent at the elbow, usually raised upwards but in the present relief they point down to more easily incorporate the 'club' hieroglyph.

Provenance

Michel E. Abemayor (d.1975), New York, USA

Dr. Malcolm Hardy, Chapel Hill, North Carolina, USA; acquired 21st December 1964 from the above

Accompanied by a copy of the original invoice

Abemayor was a prominent New York City dealer and scholar. Many of his objects can be found in the British Museum, the Metropolitan Museum, The Royal Ontario Museum and the Virginia Museum of Fine Arts.

Literature

For the hieroglyphs see A.H. Gardiner, *Egyptian Grammar: Being an Introduction to the Study of Hieroglyphs*, 3rd Edition. (Oxford, 1957), D32 and U36

For the figure with cymbals compare A. Eggebrecht, *Antike Welt im Pelizaeus-Museum Hildesheim: Die Ägyptische Sammlung* (Mainz, 1993), p. 32, abb. 24



2

Egyptian Horus plaques

Middle Kingdom, 12th Dynasty, 1991-1783 BC

Electrum

Max height 8.3cm

The larger falcon is hollow and made of sheet electrum, the obverse hammered into shape and the reverse flat. He stands in profile to the right with incised details including stippling to the legs, tail feathers, a crescent of cheek feathers, and detailing to the crown. A turquoise eye inlay remains in part, the wire plume of the Double Crown (*Pschent*) missing. A horizontal hole runs through the body from breast to shoulder, originally used for suspension. Together with fourteen smaller electrum falcons facing left, wearing the same *Pschent* crown, pierced through. Intact, some signs of wear to the surface.

Provenance

Sir Sidney Nolan (1917-1992), London, UK

Christie's London, Fine Antiquities, 6th July 1994, lot 50

Literature

Compare Helen Whitehouse, *Ancient Egypt and Nubia* (Oxford, 2009), p. 62-63



3

Upper part of an Egyptian statuette of the Soul of Nekhen

New Kingdom, c.1200-1000 BC

Bronze

Height 8.6cm

The figure comprising of a male torso with the head of a jackal, wearing a long striated wig and a belted kilt, incised nipples on a bare chest. The left arm is raised and bent at the elbow, the forearm broken away. A slight inward curve to the lower back shows the figure was kneeling on one knee in the *henu* pose.

Broken below the waist but a fragment of very fine quality.

A square-section protrusion on the right shoulder allowed the separately cast arm to be affixed to form the henu gesture: a closed fist held to the chest, the other arm bent at the elbow and raised above the head, whilst bent on one knee.

The hieroglyphic sign showing a figure in the henu pose means 'Praise' or 'Adoration'. The gesture is particularly associated with the falcon-headed Pe and the jackal-headed Nekhen. The souls (bau) of these deities were enshrined in and worshipped at cult centres bearing their names, Pe in Lower Egypt and Nekhen (Hierakonopolis) in Upper Egypt. The twinned bau of these two centres symbolised the unification of Egypt. Their protective relationship with the soul of deceased and living Pharaohs is depicted on a wall-painting in the tomb of Ramesses I, where he is flanked by the two gods.

This extremely rare figure may well be from a sacred barque where it would have faced inwards towards the shrine.

Provenance

Private collection, Switzerland; acquired late 1970s

Literature

For the pose compare *Anubis, Upwawet and Other Deities: Personal Worship and Official Religion in Ancient Egypt* (Cairo, 2007), p. 20, A12

For the relief of Ramesses I see Richard H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt* (London, 2003), p. 89



4

Egyptian statuette of Osiris

Late Dynastic Period, Late Twenty-Fifth Dynasty, c.650 BC

Bronze inlaid with silver and gold

Height 14.7cm

Wearing his customary regalia of an *atef* crown composed of two ostrich feathers, two rams horns, the white crown of upper Egypt and a meandering cobra uraeus. The god is represented mummiform, his body tightly wrapped in a garment from which his hands protrude, holding the *nehaha* and *hekat* scepters (crook and flail) to his chest. His facial features are meticulously rendered, a pointed, braided beard under his chin, plump lips and large ears; the eyes and eyebrows recessed for inlay, now lacking. The broad collar inlaid with strips of electrum. The *menat* counterweight, finely incised with parallel lines, is inlaid over the back of his cloak.

Some corrosion, otherwise fine.

This statuette would have stood on a separate base, now missing. The rather broad nose suggests a dating soon after the reign of King Taharka of the 25th Dynasty, a period in which the African features of the royal family are often reflected in visual representations.

Native silver is non-existent in Egypt, and therefore had to be extracted from compounds such as electrum. Silver was a highly prized metal, being the rarest and most valuable; it has been suggested that by the New Kingdom its worth was exactly double that of gold.

Provenance

Otto Wegener; acquired Berlin 1956 thence by descent to Thomas Wegener, Paderborn, Germany

Literature

For a discussion on the value of silver in ancient Egypt see A. Lucas, *Ancient Egyptian Materials and Industry* (London, 1962), p. 245-249



5

Egyptian goose

Late Dynastic Period, c.664-332 BC

Gessoed cedar wood and bronze

Height 33cm, length 23cm

The bird is standing upright, left leg advanced. The solid cast head and feet attached to a broad wooden body covered with the remains of gesso. The wings and upward-pointing tail are simply carved with much of the gesso remaining, over which paint would have been applied, the engraved scale-like details on the boldly-modelled webbed feet and legs, the sinuous neck and the head with lidded ovoid eyes and recessed nostrils, all bring a sense of life-like immediacy.

Intact with some surface wear to the painted wood.

Sculptures of Egyptian geese are extremely rare. One, exhibited in Essen 1966, was sold at Christie's in 1970. Two others, now in the Louvre, were found in the Valley of the Kings. It is quite possible that this example also came from one such royal tomb.

Noblemen reportedly kept Egyptian geese as pets; a custom likely derived from their affiliation with Amun, to whom these birds were sacred. Certainly, there was a flock of geese kept in the precinct of the great temple of Amun at Karnak. Under Akhenaten's enforcement of monotheism however, when the name of Amun was erased from monuments, the goose was also desecrated, thus we see few surviving examples of this bird.

Provenance

Peter Sharrer, New York, USA

Charles Ede Ltd, London, UK; acquired 1999 from the above

Private collection, Switzerland

Literature

Compare *Reflets du Divin: Antiquités Pharaoniques et Classiques d'une Collection Privée* (Geneva, 2001), p. 29, no. 11



6

Egyptian fragmentary portrait head of a man

Ptolemaic Period, c.332-30 BC

Greywacke

Height 5.1cm

The finely carved, rounded face with small chin, wide nose and deep creases leading down from the nostrils to the corners of the slightly smiling mouth. Delicate eyes framed by long thick brows and incised lines, an ear protruding from the bald head. At the back is an indication of a dorsal column.

The right third of the head broken away, a chip to the forehead, the surface retains its smooth polish.

This fine small-scale sculpture is a characterful portrait typical of the period. The shaved head may suggest this portrait represents a priest.

Provenance

Private collection, Brussels, Belgium; acquired early 1970s

Literature

Compare F.G. Hilton Price, *A Catalogue of the Egyptian Antiquities*, Vol. II (London, 1908), pl. XVII, no. 4414



7

European basal-looped spearhead

Middle Bronze Age, 1500-1100 BC

Bronze

Length 41.2cm, width across blade 5cm

A very large spearhead of elongated leaf shape, the socket tapers to a hollow central rib. Two diamond plates at the base of the blade form loops and were used to secure the spearhead to a wooden shaft.

Some minor damage to the edges and corrosion through the centre. A bronze-brown patina.

Such spearheads were mould formed around a core, then finished by hand.

Provenance

Sir Richard Ground (1949-2014), Grindleford, UK

Literature

Compare Richard Davis, 'Basal-looped Spearheads', *BAR International* Series 1497 (2006), Type 3



8

Etruscan Malacena Ware kantharos

4th-3rd century BC

Pottery

Height 14.6cm

The surface with a glossy gun-metal glaze, the concave body rising from a gadrooned underside, set on a tall foot. Two handles spring from the top of the moulded base, to just below the flared lip. One handle reattached, otherwise intact.

The term 'Malacena Ware' was coined by Prof. Sir John Beazley to categorise these Etruscan vessels, which typically have this splendid glaze. The name derives from the area where an important Hellenistic tomb was discovered in 1893, which contained many such items. This type of pottery was produced in the region of Volterra from the mid 4th-mid 3rd centuries BC to imitate contemporary metal vessels.

Provenance

Fortuna Gallery, Zurich, Switzerland

Christophe Ackermann, Basel, Switzerland; acquired from the above 7th July 1977

Literature

For the form in black-glaze but without the ribbing compare John W. Hayes, *Greek and Italian Black-Gloss Wares and Related Wares in the Royal Ontario Museum* (Toronto, 1984), nos. 114 & 115



9

Etruscan handles from a stamnos

c.4th century BC

Bronze

Height 15cm

The solid upturned fluted handles are attached to lanceolate leaves decorated with downward pointing, delicately moulded palmettes and simple borders.
Intact.

The majority of stamnoi handles are decorated with silenoi heads in relief; the stylistic simplicity of the present examples seem surprisingly uncommon.

Through their depictions on Greek vases, stamnoi are generally thought to have taken on the same role as kraters – that of mixing wine and water at symposia. However, archaeological evidence has shown many were in fact used as cinerary urns, particularly those of bronze.

Pottery stamnoi were prevalent in central Italy long before their popularity in mainland Greece. Indeed, the majority of those created in Attic workshops were seemingly intended for export to Southern Italy. However, the bronze stamnoi in particular seem to have been made in Etruria itself.

Provenance

Dr. Rudolf Schmidt (1900-1970), Solothurn, Switzerland, thence by descent



10

Greek red-figure Nolan amphora

Athens, attributed to the Painter of London E432, 470-460 BC

Pottery

Height 33.6cm

Depicting two draped females facing each other, each holding an object painted in applied red; the one to the left, wearing a fillet in her hair, holds a red ribbon, the other, with her hair covered by a saccos, holds in her upraised right hand an unidentified object, possibly a sponge. A meander below the scene. The reverse shows a draped male with his hair in a ribbon, also in applied red; a scene typical of this artist. The outer edge of the lip and lower edge and underside of the foot reserved. Intact, some slight misfiring with minimal restoration.

The so-called Nolan amphora is named after the large number of examples found in Nola, a town situated east of Naples. These vessels are identifiable by their high necks, an extensive use of black glaze, and the simple scenes which generally consist of one or two figures with very little subsidiary decoration.

Provenance

Private collection, Switzerland; acquired 1970s-1980s

Christie's London, Antiquities, 11th July 1990, lot 156

Private collection, Switzerland

Published

Beazley Archive, no. 44397 (here attributed to Hermonax)

Literature

Compare *Corpus Vasorum Antiquorum*, Nantes Musée Dobrée (Paris, 1997), pl. 23, nos. 7 and 8 (D 974-2-9)



11

Greek black-glaze pyxis

Athens, 500-480 BC

Pottery

Height 12.4cm, diameter 10.4cm

With shallow-domed lid and acorn knob, set on a disc foot below a broad stem. The inner surface of the bowl glazed and a circle of black glaze beneath the foot. Outer edge of lid, stem of knob, and outer edge of foot reserved.

Intact with minor abrasions to black-glaze.

Provenance

Prof. Yves Bequignon, Strasbourg, France

Bequignon, a noted Hellenist and one time Director of the L'Institut d'histoire grecque in Strasbourg, was also a contributor to the Guide Bleu.

Literature

For an example in poor condition compare John W. Hayes, *Greek and Italian Black-Gloss Wares and Related Wares in the Royal Ontario Museum* (Toronto, 1984), fig. 32 and B. Sparkes and L. Talcott, *The Athenian Agora Vol. XII, Black and Plain Pottery* (Princeton, 1970), pl. 42/1269



12

Greek white-ground lekythos

Athens, almost certainly by the Sabouroff Painter, c.450-400 BC

Pottery

Height 19cm

Displaying the outline of Nike in flight, holding forth a laurel wreath. The lip, lower section of the body and the top of the foot in black slip, rays on the shoulder with a meander below and above the main scene. The neck, foot and handle reserved.

Neck restored.

The Sabouroff Painter (active c.470-440 BC) is known to have decorated over 330 vases.

Provenance

Private collection, France; acquired prior to 1920

Private collection, Belgium

Literature

Other such lekythoi by the Sabouroff Painter can be found in the Seine-Maritime Regional Antiquities Museum (inv. no. 9820 057 ROUEN) and in the National Museum of Copenhagen (CVA no. 11161, 212339, 212340)



13

Greek statue of a young woman, likely a muse

South Italy, probably Taras, late 4th century BC

Limestone

Height 46.7cm

The slender female standing with her weight on her right leg, her right hip thrown out in pronounced contrapposto. She wears the chiton under her himation, the folds of which fall over her left shoulder. The base of her neck, her right shoulder and left elbow are drilled for the attachment of the head and arms, which would have been separately carved in marble. The limestone surface is lightly covered in short, parallel chisel marks.

Some surface wear and rootilation.

Provenance

Paul Mallon (1884-1975), Paris, France and New York, USA

Falani Gallery, Rome, Italy

Private collection, USA; acquired 1960-1970

Donati Gallery, Lugano, Switzerland



14

Greek moulded attachment of Thetis riding a hippocamp

Apulia, Canosa, c.3rd century BC

Terracotta

Height 14.6cm

Thetis is shown naked except for a fold of drapery across her lap and a garland of ivy leaves and berries on her head. The newly forged cuirass for her son, Achilles, rests on her right leg, her left arm reaching behind the head of the rearing hippocamp, his forelegs beating the waves, his tail with serrated crest coils behind.

Remains of pale blue, white, pink and red pigment. The forehead muzzle reattached, losses to the wreath.

Thetis was the foremost of the fifty Nereids and mother to Achilles. Greek myth has it that on hearing her son's lamentations at the death of Patroklos, Thetis rose from the water and went to console him with promises of new armour so that he might seek vengeance on Hektor and continue his fight against the Trojans; "Yet, see now, your splendid armour, glaring and brazen, is held among the Trojans... I am coming to you at dawn and as the sun rises bringing splendid armour to you from the lord Hephaistos." (Homer, Iliad 18. 127 ff). This is a common theme for representations of Thetis in terracotta.

Provenance

Sotheby's London, Antiquities, 13th December 1982, lot 174

Art market, New York, USA

Mavrommatis collection, Switzerland; acquired in the early 1990s

Literature

For an example in the round compare S. Mollard-Besques, *Musée du Louvre: Catalogue Raisonné des Figurines et Reliefs en Terre cuite, Vol IV* (Paris, 1954-86), pl. 19a, for an example with a Nereid compare *Art Grec Insolite, Exposition La Placette, Geneve, 10-26 March 1988* (Association Hellas et Roma, 1988), no. 19



15

Roman yellow-green amphoriskos

1st-2nd century AD

Glass

Height 15cm

The combed ribbon handles with side spurs are joined to the shoulder of the conical body, a folded loop where they meet the outplayed lip. A nipple at the base.
Intact.

Although amphoriskoi are not unusual in glass we are unable to find an example with similar handles.

Provenance

Private collection, Europe; acquired early 1980s



16

Roman beaker with white trailing

c.3rd-4th century AD

Glass

Height 9cm

In pale blue-green glass, the beaker set on a ring base with an inverted foot, no pontil mark, the lip flaring, the sides curving in towards the bottom. A thin spiral of white glass trailed round the exterior seven times.

Intact.

Provenance

Martin Wunsch, New York, USA

Literature

Compare J.W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum* (Toronto, 1975), pl. 14, fig. 186



17

Roman statue of Jupiter

1st century AD

Marble

Height 80cm

The standing god wears drapery slung over his left shoulder and around his waist, revealing the well defined muscles of his torso, an eagle resting against the drapery, at his feet, wings partially spread, its head now missing. The two stand on an integrated base.

The surface worn, some losses to the sculptural group, traces of paint.

It is likely that Jupiter would have originally held a staff in his right hand and a thunderbolt in his left, the arm bent at the elbow. The eagle would have been looking up at Jupiter in a sign of adoration and obedience. This regal bird is inextricably linked with Jupiter, indeed the presence of the eagle alone is enough to evoke the image of the King of the Gods. He plays a key role in mythological representations of Jupiter, the most predominant one being those times that Jupiter takes on the form of the eagle himself, as in the rape of Ganymede. A common piece of iconography associated with this idea, especially on coins struck during this period, is of an eagle gripping a thunderbolt in its talons.

Provenance

Axel Webber, Cologne, Germany; acquired early 1980s

Private collection, Paris; acquired 2001

Literature

Compare *Lexicon Iconographicum Mythologiae Classicae*, VIII/2 (Dusseldorf, 1992), p. 230, no. 250 and p. 283, no. 158



18

Roman stele fragment

3rd century AD

Marble

Height 43cm

The heads of a husband and wife, carved in high relief, are set within a niche surmounted by a triangular pediment. The couple are shown side by side, gazing outward, the male is bearded with curly hair, the female's is wavy with a central parting revealed beneath the folds of a himation pulled over her head. The pediment is decorated with a phiale omphalos. The two lines of Greek inscription can be reconstructed as: "Satyrus, son of Timotheus, aged 75; No...the wife of Satyrus aged...Hail!" Broken at the necks with minor chips, some staining to the surface.

The wife's age has been left blank, indicating that this memorial was erected during her lifetime. On her death it would seem that either her family omitted to add her age, or she was buried elsewhere.

Provenance

Private collection, UK

Published

Charles Ede Ltd., *General* 156 (London, 1993), no. 4

Literature

For the style of pediment compare L. Budde and R. Nicholls, *The Catalogue of Greek and Roman Sculpture in the Fitzwilliam Museum Cambridge* (Cambridge, 1967), pl. 44/135



ΣΑΤΥΡΟΣ ΤΕΙΝΟΘΕΟΥ ΕΙΛΩΘΕΝΟ
ΑΝΙΣΤΑΤΟΙ ΤΥΝ ΗΕΤΟΚ

19

Roman fragment of Eros

c.2nd century AD

Marble

Height 29cm

The plump, youthful god stands facing forward with both arms bent and held close to his sides, proffering a boldly carved, open seashell. He wears a goatskin that falls in soft folds over his torso, tied at his right shoulder with a hoof hanging downward, leaving the left breast exposed. His short, finely detailed feathered wings spring from his shoulders. The square column between the wings indicates this is part of a *trapezophoros*.

Broken below the waist, head and tips of wings missing, chips to the shell.

The shell is an important motif due to its associations with the simultaneous birth of Eros and Aphrodite. However, it is unusual to see Eros proffering a shell, and here he holds it in much the same way as a patera, an object with which he is more commonly associated.

The etymology of the trapezophoros comes from the Greek word trapeza meaning 'table'. This sculptural table leg would have acted as a single support for a flat tabletop or perhaps a large basin.

Provenance

Private collection, France; acquired prior to 1970

Literature

For the pose compare *Lexicon Iconographicum Mythologiae Classicae*, Vol. III/2 (Zurich, 1986), pl. 613, no. 75

For the trapezophoros compare M. De Nuccio and L. Ungaro, *I Marmi Colorati* (Venice, 2002), nos. 75-77





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