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ISBN 0 90065 297 7 about £30.00 Feb 1990.
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Tourist Threat to Ancient Chinese Cave-Paintings

Some of the finest Buddhist murals in the world are being threatened by a huge rise in tourist numbers. 492 caves, at Dunhuang in north-western China, were carved into a cliff a mile long. They were decorated with vivid murals and filled with thousands of painted statues that range in height from lifesize to 108 feet tall. The first caves were dug in A.D.366, but the finest examples date from the Tang Dynasty (618-907) when Dunhuang was an important stop on the silk road that crossed China. The expense of the carving and painting was borne by wealthy Buddhists and the emperor’s court, but stopped with the decline of the silk road, and the last caves were carved during the Ming Dynasty (1368-1644). In most caves the interior is covered with striking images of episodes from the life of Buddha, portraits and geometric designs.

The caves have been guarded continually by local monks, but became known to the outside world in 1900 when a cave was discovered to contain 40,000-50,000 documents from eight dynasties. These were plundered by foreigners who also carried off as their spoils some of the best of the sculptures and murals. The first attempt to protect the caves started in 1949 when a Prunus Minutiflora planted the banks of the cliff face against earthquakes and the installation of locked doors to the caves. But his patronage also led to an increase in tourist interest and its consequent ravages. A small airport was built nearby and in 1988 150,000 people visited the site, nearly as many as in the entire four decades since the Communist revolution. The vast majority are Chinese but the number of foreigners is also soaring from only 462 in 1979 to 30,000 in 1988. ‘It’s a wonderful thing and a terrible thing,’ said Duan Wencheng, the director of the Dunhuang Research Institute. ‘If people come in large numbers, then they risk hurting the treasures they have come to see.’ While bringing much-needed currency to the local economy, the damage to the treasures caused by the influx has reached a critical stage. For 1600 years the dry desert air has preserved the vivid colours of the murals and statues, but in recent years the moistness of the visitors’ breath and perspiration has reacted with the salts in the walls. So great a compromise has been reached. Replicas of eight of the caves will be constructed and access to the originals will be sharply restricted, with only a few remaining open. The replicas will emphasize the best, with better lighting and special audio-visual presentations. But it is debatable whether tourists, especially foreign tourists, will be prepared to travel the 1150 miles from Beijing to see mere copies.

Clue to Stonehenge Riddle

A trowler owner exploring off the south coast of Wales may have found further evidence of the method and route of transport of the giant blocks which were used to build Stonehenge, the 4500 year old stone circle on Salisbury Plain. Pino Antoniazzi spotted three blocks of rock 70 feet down in the sea near Milford Haven, which archaeologists say may be missing Stonehenge slabs. Mr Antoniazzi described the chunks of rock as arranged in a horizontal and two verticals, ‘in a neat “goalpost” formation, as if they had simply toppled over and plummeted swiftly down.’ He added that they were ‘chiselled and shaped into architectural-style right-angles. They were not organic. They did not belong to the seabed.’

Dr Ian Kinnes, curator in the Department of Prehistoric and Romano-British Antiquities at the British Museum, said, ‘This could be an extremely important discovery. People have been looking for these stones for years.’ Geologists’ investigations have identified the rock at Stonehenge as blue stone, quarried from the Preseli Mountains in Dyfed in Wales, 150 miles away. Archaeologists believe that, rather than having been hauled over land, the blocks of stone could have been transported by sea to the Severn estuary on primitive coracles. Christopher Chippindale, of Cambridge University’s Museum of Archaeology, said, ‘This sounds intriguing, and is absolutely consistent with our research. Around 80 blue stone blocks from Preseli, each weighing about three or four tons were transported from Wales. They were pushed up to 40 miles south-east into what is now the prehistoric site at the Milford Haven area and were then loaded onto coracle-type craft to form massive rafts and transported east along the Bristol Channel and up the Severn Estuary. It was an astonishing achievement.’ Pino Antoniazzi did not realise the full significance of his discovery in the summer and did not leave a marker buoy, so diver Bill Burdett has since been methodically searching a square mile area off the coast of Pembroke for any signs of Antoniazzi’s remarkable sighting.

European Man Ages by a Million Years

Tools found in France prove that the earliest Europeans lived more than two million years ago, according to Dr Eugene Boniface of the National Centre for Scientific Research in Marseilles. The primitive quartz tools were found at Saint-Élie, at the foot of Mont Coupé in South Central France, and were dated, by the volcanic debris in which they were found, to between 2.2 and 2.5 million years old, nearly a million years earlier than previous evidence of man in Europe. However it is not certain that the finds are tools at all; they could have been formed by natural processes. ‘The problem is,’ said Dr Jean-Marie Cordy, of the University of Liège, ‘that the further back into the past you go, the more primitive toolmaking is, and the more primitive the technique, the more an artefact is going to resemble something formed by natural forces and not by a human at all.’ If they are tools, they would have been made by homo habilis, modern man’s first tool-making ancestors, not by homo sapiens which appeared only about 200,000 years ago.

Britain’s Oldest Textile found in Orkney

A unique rock-cut tomb containing fragments of textiles has been discovered near Kirkwall in the Orkney Islands in Scotland, only a quarter of a mile from the Skara Brae Neolithic settlement. The only other rock-cut tomb known in Britain is of a completely different shape, but is also located in the Orkneys. The tomb, hewn out of solid rock, is 6 ft. deep, 10 ft. long, and 8 ft. wide, with a stone coffin placed inside. John Barber, Manager of Archaeological Operations for Historic Buildings and Monuments in Scotland, said that the tomb was probably hewn in the Stone Age, and re-used during the Bronze Age, around 1000 years later. ‘It establishes the presence in the Northern Isles of a tradition of neolithic rock-cut tombs, which occur along the Atlantic seaboard from Spain to southern Scandinavia.’ When the top of the stone coffin was lifted, it was found to contain a two-foot high urn holding bone and vegetable matter, and pieces of fabric lying on what appeared to be another pile of bones. The contents of the tomb are estimated to be at least 4000 years old, making the cloth, originally used to hold cremated human remains, 1500 years older than any other British textiles.

The discovery has also shed light on the growth of leadership in prehistoric times. It seems likely that the Stone Age tomb was used for the burial of a Bronze Age chief-tain, possibly of a colonist people from Southern Scandinavia or the Mediterranean. Chiefstainship in far Northern Europe is generally thought to have begun in the Iron Age, which did not begin until 600 B.C. in Orkney. The tomb indicates a degree of social stratification not previously hinted at in Bronze Age cists.

City of Sabines Found

Archaeologists digging near Rome have announced the discovery of a large Sabine city. It extends over three hills in the Tiberina Valley, about 60km north of Rome, unusually large for the period, and dates from the sixth century B.C. The Sabines were enemies of Rome for many years after the legendary abduction of their women by the Romans. The find ‘revolutionises the knowledge we have had until now of the life of the Sabines,’ said Paolo Santoro, the excavation director at the site. sandals. ‘Until now we have found only ancient cemeteries and we believed that the Tiberina Valley was only populated by small villages.’

Remains of the city include hut walls, black ceramics, bones of goats and other animals. Excavation work is due to continue to the necropolis found 20 years ago which is said to represent horses and hunting scenes and a small ceramic work with a Sabine inscription, the only one known until now, were discovered.

MINERVA 2
The world’s oldest known stone carving has been found by archaeologists in Austria; it is not only the earliest dated female figurine, but also a remarkable example of sophisticated artistic skill which provides food for thought about the origins and evolution of figurative art.

Despite Austria’s central location in Europe and the existence of great concentrations of Paleolithic material, including art objects, in neighboring countries such as Czechoslovakia, Austria itself has never proved very rich in Paleolithic sites, no doubt because of its largely mountainous terrain which would often have been inhospitable during the Pleistocene, and because geological processes must have obliterated many valley sites since that time. Nevertheless, one of the Upper Paleolithic’s best known objects, a copious limestone statuette, was found at Willendorf, Austria, in 1908.

Since 1941 it has been known that the loess sediments of the Galgenberg site near Krems contain bones of Pleistocene fauna such as reindeer and mammoth, as well as an abundance of charcoal and flint flakes. It was new excavations at a nearby vineyard, directed by Dr. Christine Neugebauer-Maresch for the Österreichisches Bundesdenkmalamt, which led to the discovery of the figurine in September 1988, almost 80 years to the day after the Willendorf was found. 20 km away. The same occupation level at Galgenberg also yielded stone implements, including burins and broad scrapers, and the pelvis of a woolly rhinoceros. Six charcoal samples from this level have provided dates clustering around a mean of just over 30,000 BP. Sample GBO 16135, from the immediate vicinity of the new figurine, gave a date of 31790±280 BP.

The ‘Dancing Venus of Galgenberg’ as the sculpture has inevitably been nicknamed (although there is no clear evidence of dancing at all), was found in a number of fragments. It is 72 mm in length and 7 mm thick, and weighs 10.8 g. The stone is green, and thought to be serpentine or schist, perhaps chlorite-schist. Unlike the well-known ‘Venus figurines’ of the Ice Age, which are normally sculptured in the round (in stone, ivory or terracotta), the Galgenberg figure is flattish and of fairly uniform thickness, a shape probably predetermined by the stone used, since serpentine and schist both occur frequently in slab form. The presence of other green fragments in close proximity implies that the object was manufactured in situ. Perhaps it was abandoned after being fractured during production, especially as it was left unpolished and its surface shows the marks of tools as well as of erosion. The body form used would not have permitted free-standing limbs, so the artist (whose gender remains unknown, of course) overcame this limitation by the technique of supporting all the limbs within the composition: the right arm and the legs are supported at both ends, while the left arm appears to be folded back at the elbow. Body weight rests primarily on the left leg, while the right stands, slightly bent, on a slightly higher support. The right hand is placed on the hip.

This pose causes the left breast to be depicted almost in profile, while the right is in very low relief because of the stone’s flatness. There is no facial detail. The vulva is marked (a feature rare in Ice Age depictions of females) and, as a further contrast to many of the better-known ‘Venus figurines’ there is no hint of obesity or for any emphasis on breasts or buttocks. The figure is more or less accurate anatomically, except for the thickened limbs which are probably about as thin as the artist dared carve them without risking breakage of this delicate and brittle material.

There are two important points to be made about the Galgenberg figurine. First, it is at least 5000 years older than the Gravettian period to which most ‘Venus figurines’ are usually and often unjustifiably assigned (most of the western European specimens have no archaeological context whatsoever, and are merely assumed to be Gravettian, whereas dated specimens from eastern Europe are no younger than 23,000 to 12,000 BP).

Second, it is clear that the Galgenberg carving is the result of considerable technological skill: the stone used would have been rough-cut and the protruding parts could easily have broken off at their base, and the two perforations (under one arm and between the legs) would have required a most delicate boring operation. The later ‘Venus figurines’ are normally static, solid, symmetrical figures, with no perforations and no protruding limbs.

This sophistication in both technology and composition simply cannot represent the earliest art, and can only be the result of a long tradition in carving (no doubt primarily of organic, perishable materials such as wood). Some scholars had already reached the same conclusion from study of the contemporary or even older ivory carvings of animals and humans from West Germany (Vogelherd, Geissenklösterle, Hohlenstein-Stadel) and perhaps also the ivory human figurines from Brasempouy, France.

In this respect, the far older female ‘figurine’ found a few years ago by archaeologists at Berekhat Ram, Israel, may also provide a crucial clue. Dating to between 230,000 and 800,000 years BP, it is a small scoria pebble whose shape, naturally resembling a ‘Venus figure’, may have been modified by several grooves. However, whether or not it was modified (future microscopic analysis may decide the issue), its very presence at this Acheulian site implies that the occupants recognized and valued its iconic properties, and hence that an interest in the female form is one of the most enduring features of mankind.

MINERVA 3
ANASAZI ROCK ART IN CONTEXT

Arthur H. Rohn

Studies of aesthetic expression in rock art have consistently suffered from our inabilitys to place them in temporal and cultural settings. Too often the various figures seem unrelated to any other aspect of past human behavior, and we must content ourselves with statements of artistic technique and quality or the recognition of artistic styles. Thus, when we do find rock art in cultural context, we frequently do not know what it means or how to explain it.

Importance of Context

As in all aspects of archaeological investigation, the context in which artefacts and features are found provide the primary evidence for their placement in time, for cultural affiliations, and for judgements concerning their use or function. Specific associations with datable materials (e.g. charcoal, soil deposits, structures, or stylistic objects of known age) allow the projection of known ages to items of unknown age. This principle of association is far more important than the actual age determination from a datable sample, since the cultural phenomena we wish to date are rarely datable samples in themselves.

In a similar vein, associations among artefacts and features, such as positioning on the floor surface of a residential structure, permits the conclusion that all were made and used by the same group of people at roughly the same time. Such interpretations lead to the definitions of cultural complexes, phases, and traditions. Aesthetic expression found in common contexts validate recognition of styles based on common qualities of techniques, materials and motifs.

Archaeologists especially depend on context to determine what function an object or feature may have had. Function may be construed as the role an item played in the lives of the people who created it. When we understand the functions of the various components of a cultural complex, we can more fully reconstruct the lifestyles of past peoples.

Once assessments of age, cultural identity, style and function have been made, a host of other interpretive analyses become feasible. The most important of these for artistic representations involves the iconography of motifs and figures, or the discovery of symbolic meanings. Iconographic studies open up whole new dimensions in understanding past societies. All this may be self evident to the professional archaeologist, but these principles are all too often overlooked in rock art studies where context may not be apparent. The following cases offer examples of information gained from such contextual studies.
Bandelier and the Pajarito Plateau

On the eastern slopes of the Jemez Mountains flanking the west side of the Rio Grande valley in north central New Mexico, the Pajarito Plateau has long been known for its bountiful rock art panels associated with archaeological sites (Hewett 1938; Judson 1982; Schaafsma 1975a and 1975b). The book Rock Art of Bandelier National Monument (Rohn 1989a, editorial) focuses primarily on this archaeological context rather than on the artistry itself. Much of the rock art at the Bandelier sites occurs on cliff faces directly above the outlines of collapsed buildings on top of which the artists must have stood while creating their figures (fig. 6). Still other forms appear on the interior walls of cavate rooms (dug completely into the cliff face or beneath large fallen boulders). From these specific associations, it seems safe to assume the artwork was performed by the residents of the buildings themselves, although it is also possible for later passers-by to have drawn the patterns standing on the roofs of abandoned buildings that had not yet fallen. This latter possibility may be discarded because of the absence of later motifs brought into the region by European colonization.

The Anasazi (prehistoric ancestors of the modern-day Pueblo Indians of New Mexico and Arizona) occupied the Pajarito Plateau, including the Bandelier National Monument, from the thirteenth century A.D. until just prior to the Spanish invasion in 1540. Those sites containing most of the rock art fall into the time range of the fourteenth and fifteenth centuries. They must have been abandoned by 1540 since no items of Spanish origin occur in them. Consequently, the close association of the rock art with the houses in these sites allows the same age determination to be projected to the artworks themselves.

Contexts for the rock art at Bandelier fall into four broad categories, each containing a distinctive style: 1. Inside dwelling rooms, such as cavates; 2. Outside dwellings associated with dance plazas, or isolated; 3. Sacred or ceremonial settings inside kivas and retreats, or shrines 4. Adjacent to agricultural fields.

Within the dwelling rooms, the prehistoric Pajaritans displayed geometric designs and highly stylized life forms resembling pottery decorations and some generalized life forms of human-like figures and animals. Outside the dwellings, on cliff faces adjacent to open terrace and rooftop spaces, numerous figures pecked into the rock surface seem to relate to the kinship identity of the inhabitants of the nearby houses. The figures represent a wide variety of Kachina spirits, kachina masks, shield figures, serpents, birds, and some mammals (figs. 1 and 4).

At Long House in Frijoles Canyon within Bandelier National Monument, each residence cluster had its own distinctive symbolism (Rohn 1989b). One room group focused around an obvious sun symbol; another's cave kiva displayed a prominent snake figure around its interior; still another had a panel of eight kachina masks above its roof-top dance plaza; and others were characterized by one group of kachina figures (fig. 2), a combination of birds (fig. 5) and different kachina figures (fig. 3), serpents and shields and a macaw (fig. 7). Because the modern day Pueblo Indian descendants of the Pajarito Plateau Anasazi recognize symbolism associated with each kin-related group’s origin and migration mythology (Parsons 1939), we may speculate that the Long House residence clusters were inhabited by kin-related groups sharing common symbolism relating to their ancestry.

In the sacred and ceremonial settings, the various figures seem to relate to one another as if they formed part of a story or tale. Two living shrines, still in use by the modern Pueblo Indians, portray the clear transition in style and concepts caused by the impact of the colonial Christian Spaniards on traditional Pueblo culture. The rock art found near farmlands
illustrates unusually realistic serpents, birds and mammals, as if they represented the creatures seen roaming the area.

Human-like and animal figures dominate Bandelier’s rock art. Both appear to symbolise spiritual forms or forces. Plant forms are extremely rare, while some sky phenomena have been highly stylized. The heavy stylization of many figures suggests that many, if not all, of the relatively few geometric forms actually symbolize real life nature.

A test of the correlation between residence clustering and rock art found at Long House has revealed an identical pattern at another contemporary Anasazi site, Tsirege ruin, a short distance north-east of the Bandelier sites (Neff nd). Along 800 metres (half a mile) of low cliff face, Neff has identified some dozen separate residence clusters each associated with distinctive rock art motifs. Such replication establishes a pattern of contextual relationship that we may expect to encounter at other similar sites. The art style associated with these fourteenth and fifteenth century Anasazi settlements may be used as a chronological and stylistic marker for interpreting rock art panels existing outside of any context.

Context and Association in some other Rock Art Studies

In her numerous works on rock art in the North America Southwest, Schaalma (1975b; 1980) has attempted to identify styles of art associated with geographic regions such as the Jornada style or the Rio Grande style. In one of her most significant works she has associated the rock art in the Cocipi Reservoir, immediately south of the Bandelier region, with the primarily late prehistoric Anasazi occupation and interpreted the meanings of some of the figures from knowledge of historic Pueblo Indian ethnographies (Schaalma 1975a).

An intensive inventory of 4,152 rock art figures at twelve sites in the Picacho Mountains of southern Arizona allowed the use of several different kinds of context (Wallace and Holmlund 1986). The investigators identified four distinct degrees of chemical/mechanical weathering patination on the rock art figures. The least patinated designs showed much pecking of older ones and the introduction of many new motifs derived from Spanish colonization after 1540. The second level of patination covered many specific designs and motifs that duplicated designs found on pottery from near archaeological sites once inhabited by sedentary farming Hohokam peoples from about A.D. 900 to 1450. Wallace and Holmlund refer to this grouping as the Gila style that relates specifically to the Sedentary and Classic occupation of south central Arizona. The third level patinated group of designs contained patterns analogous to pre-1100 Hohokam ceramic decoration, and probably relates to an earlier Hohokam occupation in the Picacho Mountain region. However, the most heavily patinated figures must predate the Hohokam colonization of the Picacho Mountains and belong to a primarily hunting and gathering late Archaic cultural tradition. Thus differing degrees of patination, coupled with design styles that could be directly tied to ceramics from nearby archaeological sites, allowed Wallace and Holmlund to develop a chronological order for the rock art panels and interpret several symbols and scenes in both functional and behavioural terms.

In northern Chile, extensive plotting of various forms of rock art relative to geographic features in the environment has suggested likely function for the different forms (Glaser and Fernandez 1983).
Series of huge geoglyphs, made by clearing surface stone litter from the desert surface or by piling rocks against a cleared background in the form of animal or human figures, consistently appear on the side slopes of valleys leading between the coast and the interior mountains. Animal figures in one valley always face toward the sea while similar figures ranging along the side of a nearly valley always face toward the mountains. Glaser and Fernandez interpret these as trail-markers guiding llama pack trains and human travellers on their journeys between coastal and mountain villages in a practice carried on for many centuries.

Australian rock art is best understood in the context of how it has been used by the aboriginal populations of Australia as symbols of sacred forces related to the development of the known world during a hazy past called the 'Dreamtime'. Many figures have been renewed in historic times in cave and rock overhang settings where the aboriginals gathered to recount their legends. Consequently, more ancient rock art of like styles found in similar settings can be assigned a similar function. This kind of interpretation utilizes a blend of stylistic analysis and ethno-historic context to assign probable cultural roles for rock art, even though it does not help significantly with dating.

An analogous approach has recently been used in Cangyuan County in south-western Yunnan Province of the People’s Republic of China (Wang 1989). The study of ten rock painting sites revealed a technology of binding hematite pigments to the rock surface using ox blood that is still employed by the Wa people who currently live in the region. Additionally, many of the stylistic qualities and the scenes depicted reflect customs and behaviour of both the Wa and Dai nationalities who occupy different ecological niches in Cangyuan County, suggesting a cultural continuity. Since these same qualities appear on 2000-year old bronzes from this region, Wang believes the rock art may also date to that time.

**Style as a Way of Providing Context**

Since contexts of any kind, e.g. geographic, archaeological, stylistic, can provide so much valuable information, rock art scholars should devote special energies to identify appropriate contextual cases. This becomes especially significant when artistic styles can be defined within a recognizable context. Such styles tied to specific contexts immediately become tools to be used in dating other rock art panels disassociated from any context and in assigning cultural affiliations and functions to them. As our body of dated and culturally identifiable rock art styles grows, functional interpretations will spur the recognition of patterned symbolism that forms the basis for iconographic studies. Future iconographic analyses hold the key to new understandings of past peoples.

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Vindolanda first hit the headlines at the beginning of the 1970s. What attracted the attention of press and public was the remarkable state of preservation of the finds, especially a collection of legible writing tablets which have provided a unique insight into the daily lives of soldiers in this Roman fort close to Hadrian’s wall.

As well as tablets, there were boots and shoes, including dainty ladies’ slippers, and a whole range of other leather items; pieces of textiles, some patched, a few with traces of colour; wooden utensils of all kinds and timber in profusion. The excavators found substantial posts, not just post-holes, and wattle and daub walls in situ, even a whole door and massive pieces of planking. Metal objects from spear-heads to needles and rings, were uncorroded, as if they had been lost only a few weeks before. As for the coins, they were like new, orichalcum sestertii gleaming like gold with not a trace of the usual green or brown patina. An astonishing variety of environmental material came out with almost every shovelful: whole fronds of bracken, some of it still green when first exposed, and even pupae of stable flies.

Vindolanda, ‘the white lawn’, as its Celtic name means, is a plateau above a little valley about a mile south of Hadrian’s Wall, alongside the pre-Hadrianic Stanegate road built by the Romans in the later first century A.D. to link their bases at Corbridge and Carlisle. In the early morning when the sun is reflected in the dew, it does indeed look like a white lawn or enclosure (Welsh ilan) when seen from the hill of Barcombe to the east. It is well supplied with water, with the Chainley Burn flowing past on the east side and the smaller Doe Sike on the south, both of which provide good natural defences. There are also several springs on the plateau itself, making it an ideal site for a Roman fort. Excavations began in 1969 and continued on a larger scale (with the formation of the Vindolanda Trust in 1970) until 1975, and then in a new campaign from 1985-89. They focused on the area west of the visible stone fort, first built in the second century and occupied until the end of Roman rule. The intention was to examine the civilian settlement, or vicus, the fort-village where the ‘camp-followers’ and traders lived; over twenty of these extra-mural buildings are now revealed. The Romans had, however been on the site for some fifty years before the stone fort and settlement were built. They arrived in the 80s or early 90s of the first century and built their first fort in timber to house a unit some five hundred strong, the 1st Cohort of Tungrians (raised in what is now Belgium). A few years later this fort was demolished and replaced by a much larger one at least twice the size, which probably occupied the whole area later covered by the stone fort and the vicus. The second timber fort also had a short life, being rebuilt three times before c. A.D. 125.

Each time the fort was rebuilt the site was levelled with clay and other materials, sometimes crushed sandstone. Since straw and bracken had been used as floor coverings, and the springs on the plateau kept the lower levels damp, with the bye-products of activities such as tanning as an additional chemical component of the mix, anaerobic conditions were created in which organic materials which normally perish rapidly were preserved intact. The dampness created problems for the diggers who
obliged to keep a pump running in the lower levels. In mid-March 1973 the Director, Robin Birley, decided to replace a modern field drain to draw off the water at the lowest part of the site, just outside the south-west angle of the later stone fort. Watching carefully for Roman finds, he picked up ‘two small thin fragments of wood which looked rather like oily shavings’. When he gently prised them apart he could see ink writing on the inner faces. With exposure to the air the wood rapidly turned black and the ink became invisible. Infra-red photography revealed part of a letter to a soldier stationed at Vindolanda: ‘I have sent you...pairs of socks (tobatum) from Sattua, two pairs of sandals (solearum) and two pairs of underpants (subligariorum)... Best wishes to... Tetricus and your mess-mates, with whom I hope you are living in the greatest happiness’.

From March 1973 until the first campaign ended in 1975 some 200 such pieces of wood with writing were discovered, most fragmentary but some more or less complete, providing a completely new insight into life in the Roman army, many new details on the garrison of Roman Britain, and new information on vulgar Latin, Roman handwriting and writing materials. Apart from the expensive papyri, used for books (in rolls) above all, the previously known main Roman writing medium was the wooden tablet, over 7mm. thick with a hollowed out recess filled with wax on which letters and documents were scratched with a stylus. The other end of the stylus was used as an eraser and tablets could be used many times. In some cases the writing scratched through onto the wood and if a tablet was used only once it could sometimes still be read. Occasional specimens of thinner wooden tablets with ink writing had been discovered, but only a handful in total from the entire Roman empire. The examples from Vindolanda exceed in quantity many times those previously known, and allow new conclusions to be drawn.

Clearly these thin leaves, some only ½ mm. thick, some as much as 3 mm., with the wood, polished to counteract blotting, mostly alder and birch, were a normal feature of army life. Ink letters came to Vindolanda from a whole range of other sites, such as Cataractonium (Catterick) as well as being written at Vindolanda itself. Stylus tablets were also in use and, it was discovered at Vindolanda that these could be ‘filed’ with an ink note on the edge to allow rapid identification.

Numerous styli have been found at Vindolanda and also the iron nib pens used for the ink tablets — which were often thought to have been ‘ox-goads’ when found at other sites. The clinching piece of evidence was the discovery of two ‘ox-goads’, wooden barrels still in position, with a thin tube going down to the nib; experiment with modern ink shows that these Roman ‘fountain pens’ still write very well.

Conservation of the wooden objects proved a headache at first. The British Museum Research Laboratory was able to develop a simple technique to conserve the tablets, involving soaking them successively in baths of ether and methyl alcohol for some six weeks, after which the wood returns to its original pale cover, allowing the ink to be read. Nonetheless, infra-red photography is still required and the special skills of Alison Rutherford, a brilliant medical photographer at Newcastle University, have been of enormous assistance. Conservation can now be undertaken in the site laboratory at Vindolanda and the gap between discovery of a writing tablet and immersion in a chemical bath can be as short as half an hour. The quantity of materials required for this and for the treatment of the leather and other organic materials has been a headache for an archaeological trust dependent on visitors’ entry fees to the site for most of its revenue. Assistance from the British Museum for the writing tablets, and initial help with the leather from Jim Jackman of the Northampton firm, Booth, who came up with a simple new technique,
have made a great difference. The vast array of leather objects, including parts of more than one army tent, is now being studied in Amsterdam by a leading specialist, Carol Van Driel-Murray. Mercifully the textiles only require careful washing in water, after which they go for examination by Dr J.P. Wild of Manchester University. Suitable samples of the environmental material, stable-flies, bracken and the rest, are being analysed in the Department of Archaeological Sciences at Bradford University. Most of the other finds are dealt with on site by Robin Birley and the Vindolanda Museum staff. Robin Birley, as the result of increasing familiarity with Roman handwriting, can now read the tablets himself, although the full publication of the finds from 1985-9 is being entrusted, like the first batch, to two papyrologists, Dr David Thomas and Dr Alan Bowman, from Durham and Oxford Universities respectively.

The second campaign has vastly increased the number of writing-tablets – the inventory numbers stop just short of 1000. Some of those already published include the unique birthday party invitation to Sulpicia Lepidina, wife of the garrison commander Flavius Cerballis, from her friend Claudia Severa, whose husband Aelius Brocchus was clearly in command at another northern fort; a brief military report with a derisive reference to 'little Brits' (Brittunculi); and a detailed contractor's 'invoice' listing among other items various wagon parts. (A second article will discuss the new information that the written evidence from Vindolanda has supplied on the society and economy of the Roman army in the late first and early second centuries).

Some of the other finds are remarkable enough in themselves. They include a complete horse's chamfron and parts of several others. This matches the example found by James Curle at Newstead (near Melrose) in his excavations of 1905-10, now in the National Museum in Edinburgh, although the Vindolanda chamfron is of superior quality. Newstead was founded by the Romans at about the same time as Vindolanda, and the soil conditions are clearly similar. Curle even reported small slivers of wood which were obviously writing tablets, although he did not have the luck to find an inner face still legible long enough for him to realise what they were. It is no coincidence that since the Vindolanda tablets were found other specimens have come to light at Ribchester, Carlisle and Caerleon. Unfortunately, only the last mentioned has produced a meaningful text. Another Vindolanda find matched at Newstead is the strange wig-like object, perhaps a lady's hair-piece, made of hair-moss. Possibly it belonged to Lepidina and she wore it to Severa's birthday party.

Robin Birley is now well ahead with the writing of his excavation report, which is to be published by English Heritage. Some of the specialist reports, including that on the many hundredweights of pottery, will take some years to complete, but it is hoped that the main body of the new evidence will be avail-

MINERVA 11
Notes From Egypt
Stavros Aspropoulos

The past year has witnessed several major discoveries, all accidental and unplanned. In Alexandria, Mr. Ahmed Abdel Fattah reported that the laying of electrical cable on Lulu Street resulted in the discovery of a white marble male figure (opposite page), almost two metres in length. Shown in a reclining attitude on a base worked to represent rocks, the figure has been tentatively identified as a rare personification of the River Nile, accompanied by two putti and a single water fowl (a duck or goose). The statue was immediately transferred to the Graeco-Roman Museum in Alexandria and can be seen against the wall in the south-east corner of the garden.

Earlier, in January 1989, the Egyptological community was astounded by the announcement of the discovery of 22 statues in what is now generally referred to as the Luxor Cachette. The discovery was the result of a routine test by members of the Egyptian Antiquities Organisation (EAO) of the salinity of the soil in the Luxor Temple caused by the ever-rising water table resulting from the construction of the Aswan High Dam. After several failed attempts to obtain the necessary samples, caused by the inability of the probe to penetrate what eventually proved to be a statue base, the EAO decided to dig. By mid-January five statues had been unearthed only a few centimetres beneath the colonnaded court of the Luxor Temple which was built by Amenhotep III in Dynasty XVIII in the fourteenth century B.C. All the statues were inscribed and included two identical images of seated goddesses, inscribed as Hathor and Unet, each called 'the Lady of Luxor'. The statue base which initially resisted the probe and led to the discovery was found to contain two slots into which the subsequently uncovered seated statue of the primeval god Atum and kneeling representation of Pharaoh Horemhab (left), the last king of Dynasty XVIII, fit perfectly. The statue of Atum retained traces of blue pigment on its face and traces of yellow polychrome still adhered to the relief decoration on the sides of the throne. The image of Horemhab must originally have been gilded because traces of gold leaf were found on its cheeks.
The most extraordinary of the statues proved to be that of Amenhotep III, almost two metres in height. The king is represented standing in Osiride form as an actual statue on a sledge, all carved from the same piece of quartzite. The entire statue is extremely well preserved. More remarkable, however, is the complete text on the back slab which on its shoulder, were also recovered. The boy king is shown as a human-headed sphinx proffering a tray.

The excavations had to be stopped because the ever increasing ground water posed a threat to the Luxor temple’s colonnade. The academic community now awaits the full publication of the find which has been entrusted to Dr Sayed Tawfik and to Dr Mohamed el-Saghir, Director General of Antiquities in Upper Egypt.

The present status of the provincial museums in Egypt is as follows. A small archaeological museum is now open on the site of Tanis, which a French mission is currently excavating. A small collection of objects, mostly of Ramesside date, is on view and some of the larger stone sculptures, including a collection of anthropoid sarcophagi lids, are arrayed just beyond the entrance. All visitors, tourists and professionals, are advised to obtain the necessary permission before attempting a visit.

The small museum at Karanis, Kom Ouchim, at the entrance to the Fayyum, is open at the edge of the site.

Although not a museum, at Medum the open area immediately behind the ticket office cum guardhouse serves as a convenient depot for an interesting array of stone sarcophagi, some of which are decorated with relief and inscribed, recovered from the area. The Museum at Minya, in Middle Egypt, is open and a small guide book (bilingual Arabic and English) is available. Here one can see a wealth of material of the Graeco-Roman Period from the excavations at Tuna el-Gebel, the site of both the tomb of Peristis and animal catacombs.

The Luxor Museum (at ancient Thebes) continues to be a popular tourist attraction and a small inex-pensive guide book in a number of languages is readily available. The Aswan Museum on the island of Elephantine is open. Arranged on two floors, the notable objects include some of the more spectacular stone sculptures of officials with age-worn physiognomies recovered from the rock-cut tombs of Qubbet el-Hawa, just to the north of the island, and

Dr Ali Hassan, Director of Egyptian Antiquities
Dr Mohamed Mohsen, Director of Museums & General Director of the Egyptian Museum
Dr Mohammed Saleh, Director General of Foreign Exhibitions

Minerva 13
THE ROSE THEATRE

Julian M.C. Bowsher & Simon Blatherwick

One of the most exciting, but controversial, archaeological projects of 1989 was the rediscovery and excavation of the Elizabethan Rose Theatre. The work aroused not only historical, archaeological and theatrical interest but an emotional concern as well. For here, the scientific elements of archaeology were providing a link with the working world of Shakespeare and his contemporaries. Of all the theatres built in London at this great period of English drama, the information provided by the Rose dig is unique. Nearby excavations have recently exposed just 5% of the more famous Globe, as opposed to about 70% of the Rose. With the pace of development in London over the intervening centuries the chances of revealing any other Elizabethan theatres remains extremely slim.

Historically the Rose is unique. It was not only one of the earliest purpose built theatres of its kind, but there survives a wealth of documentation concerning its foundation and management. Philip Henslowe, a successful entrepreneur and owner of the Rose, itemised expenditure and income and kept accounts of the acting companies he engaged to perform at the Rose. In the period 1587–92 Christopher Marlowe’s plays, including Dr Faustus, Tamburlaine the Great and The Jew of Malta, almost certainly received their first performances there. The 1592 season included the first performance of William Shakespeare’s Henry VI; the Rose also hosted the first production of his Titus Andronicus in 1594. Indeed, many of the important dramatists of the time, including Ben Jonson, Thomas Kydd, Robert Greene and Thomas Dekker, were also employed as actor/playwrights by Henslowe. Although it is possible that Shakespeare himself acted there in 1592, it was the great tragedian Edward Alleyn – married to Henslowe’s step-daughter – who was the star of the Rose, attracting large audiences throughout the 1590s.

However, there is very little in the Henslowe Papers, now at Dulwich College, that give any clue as to the shape, size and layout of the theatre. The presentation and the interpretation of plays by Marlowe, Shakespeare and their contemporaries can best be determined from an understanding of the physical confines in which they were first presented. After years of scholarly conjecture, the uncovering of the Rose has provided the first clear evidence of these physical confines.

The site of the Rose has long been known. Of the three earlier London theatres, two were situated in Shoreditch, north of the river, with one in Newington Butts some way south. Their locations were well beyond the city limits and thus outside the jurisdiction of the puritanical city fathers. Henslowe’s success was in choosing to build his theatre on a site just south of the city in Southwark in an area known as the Bankside. Not only was this within easy reach of the city via London Bridge and numerous ferries, but it was an area already established as a centre of the ‘entertainment indus-

try’ which included bear baiting rings, inns, gambling dens and brothels.

In 1585 Henslowe leased a parcel of land on the north side of Maiden Lane (now Park Street) and east of Rose Alley, the eastern edge of the site today being defined by Southwark Bridge Road. Two years later he and a partner, John Cholmley, drew up an agreement to ‘benifitye some of moneye profitte and advaungtage of a playe howse’. The playhouse
was to be ‘sette up and erected’ by a carpenter, John Grigge, within a portion of the estate measuring ‘floresecre and fourteene foote’ square, described as a ‘garden plotte’. The Kent and Surrey Sewer Commission records for Maiden Lane refer to the new playhouse abutting their sewer on the north side of the road. The success of the Rose inevitably attracted competition. The Swan playhouse was built a little upstream in 1595, but it was the Globe, which opened in 1599 just one hundred yards down the road, which proved to be a more serious rival to the earlier building. Henslowe was prompted to open another playhouse, the Fortune, north of the river in the following year. Only after the burning of the Globe in 1613 did Henslowe return to Bankside and build the Hope near the site of his earlier playhouse. The end of the Rose was clearly in sight and the last recorded performance given there was in 1603. By 1605 the lease of the land was no longer held by Henslowe and in 1606 the Sewer Commission reports refer to the ‘late playhouse’ indicating that it was demolished by then. Hollard’s sketch of the area in the early 1640’s (published in 1647) appears to show a vacant plot, but little is known of what happened on the site until domestic properties were built there in the later seventeenth century.

The Museum of London started excavations on the 19 December 1988, in order to determine whether evidence of the Rose, any medieval riverside structures or other features of importance had survived on the site. The agreement with Immy Merchant Developers plc. provided for two months excavation in total, terms which were unfortunately less favourable than had been agreed with the previous site owners, the Heron Corporation.

Excavation began on the south-west part of the site, the only area available while demolition work on the previous building, Southbridge House, erected in 1957 and used — ironically — by the Property Services Agency of the Department of the Environment, continued. Removal of the piles of the 1957 building, before archaeological work began, unfortunately caused more damage to the theatre than their original insertion. Evidence of its survival was obtained in early February 1989 when Tudor chalk wall foundations were uncovered. Further exploration suggested that the Rose had been found and permission was then given to increase the area of excavation eastward; this ultimately proved that not only had a good two-thirds of Henslowe’s Rose been revealed, but that it had survived to a greater degree than expected.

Despite the widespread support shown for the Rose project it has also attracted numerous theories resulting from premature interpretation of the archaeological evidence. Analysis of that evidence, as from any other excavation, takes many months if not years, a relatively short period compared to the length of time the Rose has lain buried. Included here, therefore, are minor amendments to previously produced reports, however it should be stressed that these results are preliminary ones.

To date, the excavations have determined two major phases of building. The first presumably relates to the original construction known to have begun in 1587. Needless to say, the entire superstructure has disappeared although the ground plan has been revealed by the surviving foundations. This is a relatively small and slightly irregular polygon of possibly 13 or 14 sides, (future excavation might confirm this), measuring about 22 metres (72ft) across. Two parallel walls, just over three metres (10ft) apart, supported the galleries and ringed the open inner yard. The plan of the theatre’s outline reveals a tradition of vernacular design rather than imported Vitruvian styles. Despite their description as circular, Elizabethan carpenters did not possess the technology to bend timbers and a polygon in some form was to be expected. The line of the outer wall is defined by a series of piles. The only one so far excavated, by English Heritage archaeologists in advance of piling works due to destroy it, showed that it was a large stone block rather than timber. Over these were chalk pile caps strengthened with brick whilst traces of the chalk foundation wall which they supported survived in the south-west.
corner. Analogy with contemporary buildings and accounts suggest that there might have been a low brick wall on top of these foundations which would have supported the sleeper beams acting as load sharing members for the superstructure. The foundation line for the inner wall appears to be a purely trench-built structure of chalk and flint, but fragments of a brick superstructure survive in places. Between the two walls, on the western side, there appeared three brick cross-walls, the two southern ones possibly being connected with an internal entrance into the galleries.

The stage was a trapezoidal shape projecting from the line of the internal wall and facing south-east, a position unexpected by many scholars but confirmed by original engravings. Its front appeared to rest on a solid wall of brick and timber, but without any archaeological evidence the original height of the stage can only be conjectured at about one and a half metres (5ft). It had a depth of five and a half metres (18ft) with a maximum width of eleven and a half (37ft 9ins), tapering to eight and a half (28ft) at the front and rear. It does not, therefore, appear to have projected to the centre of the yard as indicated in the accounts of two other theatres, neither is there any evidence, at present, to suggest that it was roofed. The ‘tiring house’, or actors’ room, was most likely situated in the area behind the stage between the two walls, there being no evidence for a projecting facade as shown in a 1596 drawing of the nearby Swan playhouse. There was also a large timber box drain which ran from the back of the stage towards a ditch which seems to have run across the northern boundary of the 94 ft. square plot.

The yard floor was made of mortar, its southern half almost level but the northern half raked northwards down to the front of the stage, a logical but largely unexpected design. It displayed traces of erosion around the edge, where rain water may have dripped off the gallery roof. There was also some erosion against the front of the stage, probably caused by rain action but also, perhaps, from the throng of ‘groundlings’ who would have crowded up to the front of the stage.

Brick footings in the straighter, south-eastern part of the internal wall suggest the presence of an entranceway. Recent excavations by English Heritage have revealed the outer wall here to have been a parallel foundation, close to the southern boundary ditch or sewer. Sewer Commission records mention a (footbridge used for access into the theatre and, indeed, an entrance here would be in the position suggested by contemporary views, almost immediately opposite the stage.

The second phase represents an enlargement of the building to the north, the southern half apparently remaining unchanged. The date of this phase we associate with Henslowe’s hitherto unexplained reference to ‘suce charges as I have layd owt a bowte my play howsse’ totalling over £105 in 1592. The itemised accounts list substantial quantities of building materials and it is clear that major alterations were being carried out. However, the scant evidence we have of the foundations of this phase shows them to be less substantial than the first, although they remained in use for longer. Certainly, the loss of profit during building work will have ensured their speedy completion. Due to disturbance in the seventeenth and eighteenth centuries, little of the new exterior wall survives. It is probable that the original wall was re-erected further north and that adjoining lengths were inserted into the now longer sides. The excavations revealed parts of this wall relocated two and a half metres (8ft) to the west, but an assumed symmetry on the east has not yet been proved. The internal wall was similarly relocated and the stage pushed back by the same distance. The new theatre would have been quite irregular in shape.

The new stage, although more rectangular, had roughly the same dimensions as the first but it gave the impression of a greater ‘thrust’ because of the extension of the yard on either side of it. The remains of pillar bases just inside the front wall indicate that the entire stage area was roofed. These alterations increased the capacity of the yard by just over 15%. The old stage front and internal wall behind it were levelled and a new, heavier stage back was built, perhaps helping to support the stage roof and ‘hut’ that was now inserted. The old external wall was now demolished leaving only the pile caps in place. Another change came with the laying of a new yard floor. This was at a much higher level than the mortar floor, as it needed to cover the earlier stage and internal wall next to it. Although this floor was not raked, there was a gentle northwards slope and a thin erosion line about a metre (3ft) in front of the stage which might again be interpreted as rainwater run-off from the new stage roof. The old mortar floor had been quite friable, the new one was made of compacted
earth, cinder and cracked hazel nut shells, thus affording better drainage and being more durable than the mortar floor, remaining rock hard after four hundred years. There was no evidence, it should be noted, that the hazelnuts were discarded Tudor 'popcorn', rather, their inclusion within the new floor was purely constructional.

Lying above the floors of phase two was evidence of the theatre's destruction, almost certainly as a result of looting valuable building material when the building went out of use. There were only a few discarded timbers, but a lot of collapsed wall plaster, as well as roof thatch. The large quantities of lath and plaster seem to have come from the stage area. Wooden shingles from the same area suggest that the stage roof may have been tiled with them.

Although it is probable that the Rose had three tiers of galleries, as other theatres are known to have had, internal divisions and entrances cannot be determined from the foundations alone. Moreover, admission prices are inadequately understood and it is therefore difficult to calculate the total audience capacity. Recent experiments have suggested that the yard of phase two could possibly have accommodated up to a thousand tightly packed people! Nevertheless, the Rose, in both phases, was not as regular a shape as had been thought and was smaller than expected. Actors who visited the site during the excavations remarked on the intimate relationship which must have existed between the performers and the audience at the time. It is almost certainly the Rose that is referred to as 'this small Circumference' in the prologue to Fortunatus by Thomas Dekker, first performed at the Rose in 1599.

Excavations by the Museum of London ceased on the 14 May 1989 when the agreement negotiated with Imery Merchant Developers plc expired. On the following day, as a result of intense public debate about the future of the theatre remains, the government announced a one month moratorium during which their future could be decided by the principal parties.

The Museum of London offered to provide assistance to the bodies concerned by maintaining a presence on the site, particularly to provide essen-
tial watering of the excavated surfaces. The protective roof over the site had been removed by 14 May and the heat was intense.

At the end of this period the developers pro-

duced a revised design scheme, acceptable to English Heritage. Six large piles were to be placed near to the edges of the theatre to support the new building while room was to be allowed underneath for the theatre remains to be viewed. Other smaller piles and a service area would also, under this scheme, be sunk near to the theatre walls.

The Museum of London was asked by English Heritage to commence work to examine the areas under threat, principally the positions where the large piles were to be placed. The Museum, although willing to undertake this excavation, was reluctant to begin without safeguards from English Heritage and before planning application made necessary by the change of plan was determined.

Probably as a result of this English Heritage decided to undertake the work themselves by using their own Central Excavation Unit on site from 12 June. Their work has helped to elucidate the findings by revealing the line of the southern wall and further evidence for the northern and southern boundaries of the original plot of land. In the south-west corner of the site they uncovered a structure that may well have been John Cholmley's house mentioned in the 1587 document.

Unfortunately, none of these elements have been retained in situ to take their place with the remains found previously by the Museum of London.

These remains have been sealed to prevent further decay until long term conservation prior to display can take place. Further excavation of these parts of the theatre's structure and the uninvestigated area lying beneath the City Depot to the east, are essential for the proper interpretation and presentation of the Rose.

Although the archaeological record is not yet complete, the Rose has already yielded information of immense importance, not only for archaeologists and historians, but to the theatrical profession and to the public at large. The Rose playhouse excavations have provided a unique link with the greatest period of English drama.

(For statements by English Heritage and the Museum of London on archaeology in Greater London, see page 25.)
Terracotta plaque. Ionian, third quarter of the 6th century B.C. Lioness crouching to the right, looking back. (L. 58cm.)

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EXCAVATING THE GIGLIO WRECK
Part Two

Mensun Bound

In the last issue we told the story of the search for the Giglio ship, a vessel of probable Etruscan origin that sank around 600 B.C. on a reef in Campese on the north-west side of the Island of Giglio in the Etruscan Archipelago. In this article we look at some of the artefacts raised, the problem of looters and the work currently being carried out by conservators in Italy.

There can be little doubt that the vessel sank after facetting its hull upon the crest of the reef. We were able to trace the trajectory of the sinking ship from a field of debris that began directly below where she had struck and carried on down in a straight line to the very base of the reef. Here, 45-50m. down, in an area of thick coarse sand we found the remains of her structure. As she fell through the water her masts and sails had provided enough drag to take her down hull first, and on reaching the bottom she had rolled on her beam ends so that the main cargo concentration was found to one side of her bottom timbers with virtually no finds on the other side.

The cargo was made up of a mixture of luxury and utilitarian goods which gave a fascinating insight into the mechanics of pre-classical trade and the hard commercial face behind the cultural imposition of Greece on Etruria.

Sadly, much of the cargo had been plundered soon after the site was found by Reg Vallentine in the early sixties. Then a considerable proportion of the contents were still visible on the seabed, but all these pieces had been taken and by the time we arrived in 1982 there was nothing visible.

The looters, however, had not been very thorough for beneath the surface of the sand we began to find material that they had missed. None the less, many of the fragments were without joining pieces, indicating how much we had lost.

Because of the great depth, the average dive lasted only 16-18 minutes, which meant that if serious excavation was to take place the team had to be large. During our first full season of excavation the team numbered over 100. All divers went down in pairs, making two descents a day. Radio contact between the boats, the site and the headquarters ashore meant that operations were always well-disciplined and slick. As one boat off-loaded divers
and finds, fresh pairs were waiting to be taxied to the site. Twice a day the team met to be de-briefed and be given their terms-of-reference for the following six to eight hours work.

All descents and ascents were made along a buoyed rope tied at its lower end to a hole in the rock at the very foot of the reef. To avoid the bends on their return to the surface all divers stopped at two or three marked points along the rope to decompress. One boat was always permanently moored over the site containing the chief diver, the time-keeper/dispatcher and a fully kitted standby diver whose duty it was to watch the divers with an aquascope as they decompressed and be ready to give assistance if an emergency arose. At sea all operations were run by a Chief Diver, a kind of Regimental Sergeant-Major figure who made sure that everything was safe, disci-plined and to schedule. On shore everything was directed from the excavation office in the headquarters building, which also housed the pot shed where the recorder and conservator worked and a large room for a corps of draughtsmen.

From the start our biggest fear had been that word of the wreck would spread. In almost every country there are a small number of disreputable divers, known in Italy as clandestini, who are to wrecks what death watch beetles are to timber-frame houses. On 24 June 1983, the clandestini struck for the first time. They went in at night with small portable suction devices which sucked up in a few minutes what would have taken us many days to remove. The resulting hole looked like a bomb crater. Two intact Corinthian aryballoi on which we had been working were stolen, and from an impression left in a piece of pitch there had evidently been a longer level.

Near to where they had found the aryballoi, they had also uncovered a much larger painted pot, which we had not yet reached. In their haste they must have tried to tear it free and it had broken into many pieces. During the next four days we sifted and re-sifted the debris and recovered most of the fragments which were pieced together in treatment trays full of fresh water. What emerged was half of a Corinthian wine-mixing crater painted with an animal frieze and a row of so-called padded dancers. At the beginning the excavation had been slow and meticulous. On average, it would take three days for an object to be excavated, mapped, photographed and taken to the surface; but after that day in June everything had to change. It became "rescue" archaeology. No artefact, once uncovered could be left on site over night, even if it meant working by torch light late into the evening. The only time we relaxed, this rule was when we found a wooden plate. It required special conserva-

tion preparations and we did not have ready a plastic box of suitable size in which to bring it up, so we reluctantly decided to leave it on site over night. The next day the plate was found in pieces high on the shoulder of the reef where it had been left by the clandestini.

A crisis point came at the end of the second month of the 1983 season. Not only were our permits about to expire but our money had run out and the team was exhausted. The press coverage had ensured that every diver in the Mediterranean Basin was by this time aware of what was taking place at Giglio; even the date on which we were obliged to finish work had been published. One particularly rich and vulnerable area of the site was only partially excavated and we knew that this zone would be cleaned out as soon as we left to the waiting scavengers who were assembling.

The Superintendent of Archaeology for Tuscany, Professor Francesco Nicosia, understood the problem and arranged for an extension to our permits, while in Britain friends of the excavation mounted a TV and radio campaign to find additional funding and fresh divers. This was an outstanding success and the excavation continued for another month until the area of concern had been fully cleared. After the team left I remained on the island in a tent overlooking the site until the bad weather set in and the wreck was safe.

The Finds

The fine ware on the wreck consisted mainly of aryballoi, oinochoai, kraters and kotthons from Corinth; aryballoi, mugs, bowls and craters from Laconia; aryballoi and bucchero kantharoi from Etruria; lekythoi from Samos and so-called Ionian bowls. The most spectacular pottery items were the little round-bodied pots called aryballoi which were used for scents, condiments and body oils. Over 20 intact, semi-intact and fragmented examples were found. In the last issue we illustrated two aryballoi, one decorated with a ram, the other with a quatrefoi motif. Several were painted with either combatting warriors or confronted sphinxes, stock themes that are frequently associated with the Duel Painter. The majority of the Corinthian aryballoi, however, were of the plain, black painted segment class. The Laconian aryballoi were either half or fully dipped in black. One was beautifully painted with a Gorgon's head on the handle and a petal design on the shoulder and handle. Only one Etruscan aryballos was recovered intact. It was painted with two wild boars in imitation of current Corinthian styles. It is rewarding to compare these boars and the two Greek examples on the helmet illustrated in the previous article. When we consider all the aryballoi
as a group one has a sense of the merchant compiling a consignment that catered for every need, pocket and artistic taste.

The amphorae were mainly of Etruscan origin and can be divided into two groups: flat bottomed and round bottomed. The flat bottomed forms were usually of a slightly superior clay, probably from the Vulci area. The round bottom jars were generally of a very poor quality clay that was extremely friable and porous. Their origin within Etruria is not yet known. The wide range of capacities and the differences in their proportion and profile, together with other evidence, suggests that the Etruscan amphorae on board had all been reused.

Most, if not all, the amphorae had been pitched to prevent seepage. One had been stoppered with a pine wood bung, another had been sealed with cork.

The Etruscan amphorae had been used to carry olives, pitch and possibly wine. In places where amphorae had broken, the site was carpeted in a thick layer of pitch. It is worth observing that the three amphorae which we know for certain contained pitch were all of the round bottomed type. Many hundreds of olive pips were found all over the site, and on the two occasions that they were found in association with their original container, the amphora was of the flat bottom variety.

Several large cup-like pieces of Etruscan amphora were found undisturbed beneath the sand. Since these contained neither olives nor pitch perhaps they were being used to transport wine.

The vessel was also carrying a few jars from Samos and banded forms from East Greece. The small capacity Samian forms were probably being used to carry high grade olive oil, a product for which the island was esteemed in antiquity. There was nothing to indicate the contents of the banded East Greek amphorae, but again the likelihood is wine, especially if they were from Chios. Also on board were amphorae of Phoenician-Punic type with domed tops and pear shaped bodies. The weaponry consisted of helmets, bows and arrows. We also suspect from some of the concretions that have not yet been fully investigated that the vessel was carrying a small number of spears. On the cover of the last issue we featured a helmet that had been taken from the wreck in 1961 and is now in Germany. In 1986 we found the nose piece from a second helmet indicating that there had originally been more than one of these splendid objects on the vessel. Clearly there is at least one other person in the world with a helmet from the Giglio ship in his possession.

The arrowheads were all socketed and had a single spine, or barb. This type of arrowhead was much favoured at the time of the Giglio ship by the last Greeks. Arrowheads of the same distinctive form were found on sites such as Smyrna where in 600 B.C. the Ionian Greeks were besieged by Lydi-

ans, and at Carchemish which in 604 B.C. was attacked by the Babylonian King Nebuchadnezzar. Here, where the fighting was hand to hand, in the burnt remains of the buildings were found hundreds of arrowheads of the Giglio type mixed with javelin heads, a sword, shield and human bones.

The question arises whether these arrows belonged to the ship or were part of its cargo. My personal feeling is that a ship of this richness would have carried some form of defensive capability. Indeed, bows and arrows are a prominent feature on two Etruscan vases (one in the Bristol Museum and the other in the Louvre) that show vessels locked in combat. Furthermore, it is evident that the Giglio arrowheads, although broadly similar in design, were individually different. Surely if they were cargo they would have come from a single mould or workshop and thus display greater resemblance in their detail. Other metal finds consisted of lead and copper ingots and a series of copper nuggets which ranged from the size of a pea to something a little large than a table tennis ball. Since the Giglio ship sank before the advent of coinage to Etruria we interpret these pieces as currency. Mention should also be made of the large number of iron bars, or spits, that the vessel was carrying and which survived in the form of void-concretions. It is possible that these too functioned as money, but of course spits had a functional use in cooking and were also carried as a symbol of authority. The only item of precious metal on board was a silver olpe or jug which unfortunately had been crushed when the vessel sank and most of the metal mineralised. Two pieces of uncut amber were found near the centre of the site. The vessel may have been carrying more, but because amber is often buoyant in salt water it is possible that the other pieces floated away when the vessel sank. The only reason why these two pieces had survived is that they had been trapped by the pitch. Possibly they were consigned to an Etruscan jeweller, or they may have functioned as currency.

Thanks to the large amount of pitch on the site an interesting variety of wooden objects were preserved in good condition. These included a writing tablet, an elaborately carved lid, a part of an inlaid couch leg and a series of musical pipes. The latter were all boxwood except for one which was ivory. Thirteen different wood species have so far been identified on the wreck.

The discovery of the pipes, or auloi, excited immediate interest from the musicologists. The Etruscans, it is well known, were great devotees and practitioners of wind music, but very little is known about the pipes themselves, their scales and the technique that was required to play them. The Giglio pipes and their scales are presently being studied by scholars from the conservatory of music in Florence; once their study is complete they will construct replicas and attempt recitals.

One of the most important wooden finds came from underneath the large concretion, described in the last issue, which had first confirmed that we had found the wreck. During the final days of the
1986 season, we prised this large lump of corroded iron free from its setting using a carjack, and raised it to the surface on a lifting balloon (page 19). When the 'dust' settled we found in the bottom of the hole several little interlocking pieces of wood, which we were later identified as a pair of callipers.

At Italy's world famous Centro di Ristauro (Restoration Centre) in Florence, where the bronzes of Riace were cleaned and stabilised, two conservators are working full time on the Giglio material. Their task is not easy. Artefacts that have been in saline solution for two and a half millennia are inevitably in a delicate state. There is not space here to discuss all aspects of the scientific analyses and conservation being carried out but we can consider briefly some of the problems posed by the metal and ceramic finds. The iron artefacts, for instance, had all reacted with their environment to form a hard amorphous shell of corrosion products, a concretion. The artefact itself completely disintegrates, but leaves within the crust a perfect mould, or void, of its shape. Over 40 concretions were raised from the Giglio ship. To tackle these the conservators take X-rays to establish the nature of the original object which will help them to decide where to cut into the void. Once the cut has been made, using a jeweller's saw, the mould is cleaned and then a latex rubber cast is taken. The result is a close to perfect facsimile of the original object which can then be used for study and display.

Bronze reacts with its environment but to a much lesser degree than iron. The large bronze objects usually presented few problems and could be cleaned by mechanical means. Small bronze artefacts in which the original metal content was slight present special difficulties which we were not always able to overcome. All the arrowheads had completely mineralised and although we could establish their original lines with the use of X-rays and other techniques, we could do little to extract the mineralised 'ghost' of the original form from its acrseted shell. We also found that bronze, like iron, could migrate into the fabric of wood which prevented us from obtaining any kind of reliable reading of the cell structure under the electron microscope. Because of metal migration and natural deterioration we could not make a single wood identification. Bronze items smaller than the arrowheads had usually mineralised out of existence. All that was left of the pointers in the calipers were two blue-green stains on the boxwood ends of the jaws.

Some of the ceramics survived better underwater than others. The Samian and East Greek wares were generally in good condition, but the bucchero once desalinated became flakey and the Corinthian tended to become powdery and to develop a network of hairline cracks if dried too quickly. Standard adhesives and hardeners could not be used on the Corinthian fabric and instead they were reconstructed using a special type of wax that had been developed by the conservators in Florence.

**UNDERWATER ARCHAEOLOGY CONFERENCE**

On Saturday 10 March, 1990, the Nautical Archaeology Society and Oxford University MARE will hold a one-day conference on Underwater Archaeology in Italy to mark the visit of a small group of Italian marine archaeologists. The conference will be held at the Institute of Archaeology, 31-34 Gordon Square, London WC1, commencing at 9 a.m. Speakers will include Professor John Barron (Bronzes of Riace); Mensun Bound (The Giglio, Montecristo and Panarea wrecks); Claudio Mocchegiani Carpano (Lake Archaeology); Honor Frost (Marsala Panicle); Toby Parker (British underwater work in Sicily); Sandro Picozzi (Recent wreck excavations).

Admission £12.50, to include midday meal. Those wishing to attend, s.a.e. with cheque payable to 'Italy Underwater' please to Tim Dingemans, First Floor Flat, 58 Fairholme Road, London W14 9JY. Only 100 places available, early application advised.
The building techniques of the ancient Greeks are helping modern conservatists to make difficult decisions about how best to protect the surviving monuments of Greece and Rome from the destructive effects of today's atmospheric pollution.

Two scholars at the British Museum, classical archaeologist Ian Jenkins and petrologist Andrew Middleton, have re-examined the extensive traces of varnish-like coatings on the Elgin Marbles - the collection of sculptural and architectural fragments from the Parthenon and other ancient Athenian buildings which the British Museum acquired from Lord Elgin in 1816.

These coatings, now an attractive orange-brown in colour, are readily visible on both the Elgin Marbles and the ruined Parthenon itself on the Athenian Acropolis. Scholars since the nineteenth century have been aware of them and usually assume that they are natural, arising from the slow leaching of iron oxides from within the marble.

New research by Jenkins and Middleton ('Paint on the Parthenon Sculptures', Annual of the British School at Athens vol 83, 1988, pp.183-207), turns this view on its head. They point out that the original surfaces of the Parthenon sculptures, with the masons' toolmarks still visible, are best preserved where the coating overlies them. Conversely, where the coating has been weathered away, so has the ancient surface. Jenkins makes the crucial further observation that on one of the marble goddesses from the Parthenon's east pediment 'the coating is characterised as a painted surface by the presence of obvious brush-strokes'. The conclusion appears inescapable that these coatings played an important part in preserving the marble from exposure during centuries on the Acropolis.

This finding has significant implications for modern conservation strategies both in Athens and in Rome. Scholars have noticed similar coatings on famous monuments of Imperial Rome such as the Arch of Constantine, where a stratified coating of at least two layers is visible to the naked eye. Archaeologists and conservators have sometimes removed these accretions, unwittingly hastening the process of deterioration by stripping away a highly effective protective shield.

Partly, the problem arises from the assumption of scholars that the coatings on Greek and Roman buildings reflect natural processes and have nothing to do with their original appearance. Conservators wedded to the principle of truth to the original are committed to removing these coatings. The question of their composition is therefore crucial. Here Middleton investigated by taking minute samples from the coatings on the Elgin Marbles for analysis. Although he was unable to say whether the coatings were natural or man-made, his results were surprising and suggestive. First, the iron content of the coatings proved to be very low - a finding which seems to rule out the natural accumulation of iron oxide on the stone surface as the only explanation for the coatings. Second, the chief component turned out to be calcium oxalate, a mineral usually associated with organic matter.

In the past some experts have believed that lichen growth best explains the appearance of oxalate minerals on building stone. But Jenkins is convinced that this explanation will not work for the Parthenon, since areas of lichen growth and coating on the monument as it stands today do not overlap. Additional interdisciplinary research tends to support his view. In a paper read to a conservation conference at Milan in October 1989 environmental scientist Mark Seaward of Bradford University England, showed that overall oxalate coatings of the kind observed on the Parthenon could only be formed by lichen growth over a period of time vastly longer than the mere 2600 years since the temple's construction.

Instead, Jenkins holds that some of the coatings - at least on the Elgin Marbles - are ancient: they belong to the finished appearance of the original buildings. This is a controversial view which makes many scholars uneasy - not least because, as Jenkins says, 'we all of us discuss ancient marble as though it was somehow as we see it today'. But ancient Greek sculptors and architects valued marble chiefly because its texture allowed crisp carving. They were less impressed than we are by its surface appearance, and happily painted their marble buildings and statues in brilliant colours - as with the pink, red and blue drapery of the Getty Aphrodite (see Minerva vol 1, no 1, p.13) or the red, blue and gold pigments which once picked out architectural details on the Parthenon.

Not only Jenkins but some of his Greek and Italian colleagues now believe that the ancient, as a matter of course, applied a varnish of organic matter over their major public monuments. Mineralised micro-organisms growing on the original varnish may account for the discoloured appearance of the surviving coatings today. This ancient practice may be referred to in Greek inscriptions from Delos recording the 'oiling' of buildings there in Hellenistic times. Its apparent universality suggests that Greek and Roman architects may have wished to give new buildings a protective skin, although
they may have had other aims too. In the case of the Parthenon, as early as the last century the British architect F. C. Penrose suggested that the coatings - which he too believed were man-made - were intended to mute the painful glare under Mediterranean sunshine of the freshly quarried white marble from nearby Mt Pentelikon. A further aim was suggested to Jenkins and Middleton for re-examining the British Museum fragments from the Mausoleum, the monumental tomb erected by the fourth-century B.C. Persian satrap Mausolus at Halicarnassus (modern Bodrum, W. Turkey). Observing signs of oxalate coatings underneath traces of ancient paint on the sculptured frieze of Greeks fighting Amazons, they believe that the ancient painter may have primed the marble surface with a varnish intended to act as an "adhesive" for the applied pigment. The work of Jenkins and Middleton is not only relevant to how we envisage the monuments of Greece and Rome in their pristine glory. As Jenkins says, they also hope to change the perceptions of conservationists by showing that a respectable ancient precedent exists for coating freshly restored stone with some kind of protective covering, rather than leaving it naked before the onslaught of our polluted atmosphere. Although the exact recipe for the ancient varnish may be impossible to recover, a modern synthetic equivalent should be just as effective - and entirely in keeping with ancient practice.

Dr A. J. S. SPAWFORTH
Curator of the Greek Museum
Newcastle-upon-Tyne University

Rose Theatre Statements

The discovery of the Rose Theatre (page 14) sparked off considerable controversy. These statements were issued by English Heritage and the Museum of London.

English Heritage: a new direction for Archaeology in London

English Heritage has decided that there is an urgent need to review the provision of archaeological services for the London area. Development pressures in the capital require a strategic approach which gives greater emphasis to the preservation of important sites and improves archaeological input to the planning process to prevent needless destruction of archaeological remains.

The result will be a reduction in the need for expensive excavations, the costs incurred by developers, and the kind of crisis which occurred at the Rose Theatre. A refocusing of the existing provisions for archaeology in the capital funded by English Heritage will also bring London into line with developers elsewhere in the country to integrate archaeology more effectively with the planning process.

English Heritage has already opened discussions with the Museum of London and Passmore Edwards Museum, through which the Greater London Archaeology Service (GLAS) is currently provided, and now proposes to review the different components of the service in detail. The Chief Executive will be meeting the Director of the Museum of London shortly to discuss the way forward. The first priority will be to consider arrangements for separating archaeological advice to the London planning authorities from the responsibility for the excavation of threatened archaeological sites. This will bring arrangements in London into line with the best practices elsewhere in the country.

Background

In 1983 the Greater London Council (GLC) introduced new arrangements for archaeology in London. These arrangements, which were established under the umbrella term Greater London Archaeology Service (GLAS), were designed to bring greater coherence to the existing network of archaeological units in the London area. The Museum of London, and the Passmore Edwards Museum in North East London, emerged as the most suitable bodies to host the new field teams and the GLC instituted an annual establishment grant to those bodies for that purpose. The GLC itself retained direct responsibility (within its Historic Buildings Division) for the strategic planning role in relation to archaeology in London and for the computerised Sites and Monuments Record (SMR) which the GLC was establishing.

On the abolition of the GLC in 1986, responsibilities for archaeology in London passed to English Heritage with the GLC's Historic Buildings Division (now London Division). English Heritage was given discretionary powers to grant-aid the Museum of London to provide archaeological services, but it was made clear to Parliament and in Ministerial correspondence that overall responsibility for the arrangements and funding for levels for such services in London, would in future be exercised directly by English Heritage. Accordingly, and in line with original intentions, English Heritage is now reviewing archaeology in London.

The Museum of London

Greater London Archaeology

The Museum of London shares English Heritage's view that further improvement is needed in archaeological services in Greater London. To this end, early in 1988 and again in August 1989 the Museum of London submitted strategic plans to English Heritage, stressing in particular the need to provide better information for planning purposes and to secure the proper record of all sites threatened by redevelopment.

Under the arrangements set up by the Government following the aboli-
tion of the GLC, and incorporated in the Museum of London Act of 1986. English Heritage is given additional funds to fulfil its responsibility to support the Museum of London in the provision of archaeological services in Greater London.

The Museum of London has received observations on its plans from English Heritage, although it has not received any specific proposals for discussion. As the organisation with the greatest experience in archaeology in Greater London, the Museum views with considerable concern any attempt to pre-empt the conclusion of the strategic archaeological plan which English Heritage proposes to commission, particularly regarding the costs of excavation and the financial implications for developers.

Background:

Museum of London
Archeology outside the City

The Museum's Department of Greater London Archaeology undertakes rescue archaeological work directly in 23 out of the 32 London Boroughs, its work includes the definition and review of archaeological priorities, provision of advice to local authorities and other bodies, identification of threatened sites, fieldwork projects, preparation of site and research archives and reports for publication. It also provides information to the public and encourages involvement in our work. The Department works in close co-operation with local authorities, developers, museums and archaeological societies and is guided in its work by Liaison Committees.

More than 70 sites of all periods have been examined by the Department during the last year. Recent important discoveries include the Rose and Globe Theatres, and the royal riverside houses of Edward II and his son Edward III. Amongst the achievements has been the location of Saxon Lundenwic and the investigation of substantial parts of a major extra-mural Roman cemetery east of the City. Considerable effort has been expended investigating Roman and Medieval urban communities in Greater London, particularly in Southwark, Kingston and Uxbridge. A range of monastic complexes have also been examined, including Merton Priory, Bermondsey Abbey and St. John's Priory. In more rural areas, threatened by mineral extraction, a series of Roman and Prehistoric farming communities have been examined, and an Upper Palaeolithic hunting camp has been located on the river Colne.

Currently the Department employs more than 150 staff working on the identification of threatened sites, in the field, or in the production of archives and reports.

The Department's income in 1988/1989 was about £2.3 million of which nearly £400,000 was provided by English Heritage for establishment purposes, £300,000 by English Heritage for projects and £1,600,000 by private developers.

Greater London faces a huge redevelopment threat. Nearly 15% of planning applications determined in Great Britain during 1988 were in Greater London and the value of private construction was 21% of the GB total. More than 22 million square feet of offices were under construction last year and a further 39 million square feet were in the pipeline.
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Lodz Museum
The Numismatic Collection
Andrzej Mikołajczyk

The Archaeological and Ethnographical Museum in Lodz in Poland was founded on 1 January 1931 and now has a collection numbering about 200,000 items, mainly archaeological finds from excavations as well as ethnographical objects. From the beginning coins have formed an important part of the museum, and archaeological investigations throughout Poland have considerably enlarged the numismatic collection. Coin finds, and especially hoards, have become the target of efforts aimed at preventing their dispersion or total destruction. This has resulted in a positive public response to the museum's appeal for the protection of coin hoards as the material evidence of Poland's past from ancient down to modern times.

The coin finds are acquired and conserved by the Museum's Numismatic Department, founded in 1948. These form the most representative and largest selection of hoards and single finds ever collected in Poland. They serve the academic world both in Poland and abroad, especially since the foundation in 1981 of the specialist numismatic series of the museum's journal Prace i Materiały Muzeum Archeologicznego i Etnograficznego w Łodzi. Equally important are the museum's numismatic exhibitions of coins and paper money which draw public attention to the need for preservation and conservation. Private coin collectors help to protect monetary finds and the local branch of the Polish Archaeological and Numismatic Society is located in the museum where a number of temporary joint numismatic exhibitions have been arranged.

Each discovery of a single coin or a coin hoard has its own story. A gold aureus struck by the Roman Emperor Postumus (A.D. 258-267) (fig. 1) was found near Elblag on the Baltic coast, possible evidence for the hoarding of gold in late antiquity in the Baltic zone. Polish troops in the Near East during the Second World War, while constructing a camp at Ksarābarād, Northern Iraq, found a hoard of Sasanian silver and byzantine gold. Fortunately, a few of the coins, including a silver Sasanian drachm (fig. 5) survived and just after the war this was acquired by the museum.

Numerous hoards recorded in Poland date back to the origins of the Polish State in the Early Middle Ages. At the turn of the tenth and eleventh centuries domestic coins played very little part in the circulation of raw and coined silver. A small deposit of pennies and silver ornaments was uncovered at Ozorków near Lodz (fig. 3). Other hoards this size and larger provided many rare specimens of German, Czech and Anglo-Saxon denarii struck in the first half of the eleventh century, like the Southamton penny of Cnut (fig. 2).

Fig. 1 Gold Aureus of Postumus (A.D. 258-267) found near the Baltic coast at Waplewo

Fig. 2 Obverse of a rare specimen of Cnut's penny struck at the Anglo-Saxon mint of Southampton, found in the eleventh century coin hoard from the

Fig. 3 The Ozorków hoard from near Lodz consisted of German and Anglo-Saxon coins, together with fragments of silver ornaments, deposited in a decorated clay pot. Early eleventh century

(Recently the British Academy published in their Syllage of Coins of the British Isles series a volume covering the Anglo-Saxon and later medieval British coins in the Museums of Poland by A. Mikołajczyk, Oxford 1987.)
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Late medieval coin hoards, buried in the fifteenth century, contained Polish half-groats struck by King Władysław Jagiełło (1386-1434) at the Royal mint at Cracow as well as some imported gold florins from Hungary (fig.4). Early modern hoards also contained both local and foreign issues. For example, the Kociszew hoard (buried c.1609) in Central Poland consisted of Polish shillings and Hungarian denarii (fig.6) and was fortunately discovered during the planting of carrots! The hoard is on display in the Museum.

In order to collect the maximum number of these coins, usually uncovered by accident, rescue excavations should be carried out immediately. The museum has managed in several cases to spot coins that have been overlooked. For instance, at Słowiń, a small village near Łódź, several hundred coins of the first half of the seventeenth century were excavated and immediately photographed still bearing a green patina together with the pot sherds. Amongst the small change hoarded were some forged pieces, such as a counterfeit Royal shilling of John Casimir (1648-1668) depicting a deformed version of the Polish Eagle. In other hoards the denominations, gold ducats and silver talers mainly imported from the Low Countries and Germany, mixed with domestic silver of the second half of the seventeenth century, have been recorded. The Lask hoard is a good example of such monetary composition in the hoards buried by wealthy owners. Few hoards were composed of gold only: 30 eighteenth-century Dutch ducats were uncovered under the floor of the parish church at Męka Ksieża near Sieradz. These coins, which found their way to Poland through the trading of cereals in the Baltic, were kindly offered to the museum by the local priest. Polish gold coins began to play a more important role towards the end of the 18th century during the reign of Stanisław August Poniatowski (1764-1795), the last King of Poland, just before Poland was partitioned between Russia, Prussia and Austria.

The international economic and commercial relations of Poland in the past are mirrored in the coin hoards. The ancient, oriental, medieval and modern coins reflect the cash resources of the Polish people through the centuries and illustrate the changing trade links between Poland and the rest of Europe and the East. The protection of coin hoards in Poland has both advantages and disadvantages. The market prices here and abroad drain recent finds and many of the coins can be seen later at auctions and sales. At present a change to the 1962 Act on Museums and Preservation of Monuments is being considered. The new proposals, if approved, would support the efforts made by the Polish museums to acquire new coin hoards. About 100 coin hoards and 300 single coin finds in the Archaeological and Ethnographical Museum in Łódź constitute a solid academic foundation for serious study and exhibitions and a number of these finds have been reported in Coin Hoards, published by the Royal Numismatic Society in London. Nevertheless every effort should be made to protect and preserve new numismatic discoveries within Poland, to enlarge and enrich the collection in Łódź.

Fig.6 An earthenware jug uncovered at Kociszew, Central Poland, contained several hundred small Polish and Hungarian coins buried in the early seventeenth century.
A Female Portrait Head
Marble, 12" ht.
Roman, Severan, ca. 220-230 A.D.
A Male Portrait Head
Marble, 11 3/4" ht.
Roman, Antonine, ca. 150-160 A.D.
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Another branch of Buddhism, known as Mahayana, 'Greater Vehicle', developed later with significant differences. Central to this more elaborate interpretation is the concept of the bodhisattva, a being who has renounced his own personal salvation to help all other beings attain enlightenment. An outstanding example in the exhibition is an eleventh-century Indian sculpture of Maitreya, that bodhisattva who will become the next Buddha on earth.

Nearly half the works in 'The Noble Path' are from Nepal and Tibet. In Tibet, where Buddhism took hold by the seventh century, Buddhism adapted itself to a population long preoccupied with deities thought to control the extraordinarily harsh climate and terrain. In these mountain kingdoms, Buddhism developed a new form known as Vajrayana, 'The Vehicle of the Thunderbolt'. Rich symbolism developed to express the unity underlying those seemingly opposite qualities found in the physical world. The union of the male and the female became a metaphor for the goal of the Buddhist devotee: that state by which all sense of personal individuality was lost and the worshipper felt united with the divine. Images of death were emphasized to reinforce the transitory nature of physical existence.

Such symbolism can be seen in many examples in the exhibition. Samvara and Vajravarahi in Union, a Nepalese painting on cotton from about 1450, shows Samvara, one of the most important deities of Vajrayana Buddhism, in union with his female counterpart.

Among other highlights is a collection of 18 ritual objects used in ceremonies of Vajrayana Buddhism. The objects, which include a crown, a cup in the shape of a skull and a jewelled conch shell used as a trumpet, are also shown in an adjacent eighteenth-century painting that would have hung in a temple.

(Until 31 March)

Head of a figure, life, twelfth - fifteenth century. One of the most beautifully preserved life terracotta heads. It is illustrative of a stylistic change in life art from an aesthetic of resemblance to an aesthetic of idealised naturalism. Photo: Jerry L. Thompson

'Yoruba: nine centuries of African art and thought'

Art Institute of Chicago

The fifteen million Yoruba people of Nigeria and the People's Republic of Benin in West Africa are heir to one of the oldest and richest artistic traditions in Africa. Based on evidence from archeological excavations at the ancient cities of Ife and Oyo, the urbanization of Yoruba culture dates from 900 A.D.

Informed by complex philosophical, religious, and artistic ideas, Yoruba art has affected other African civilizations over the centuries. In addition to shaping contemporary life in Nigeria and Benin, the Yoruba heritage has been influential in Haiti, Cuba, Jamaica, Brazil, and cities in North America.

The exhibition, organised by the Center for African Art in New York, traces the history of Yoruba art in West Africa and examines the cultural concepts underlying this distinctive tradition, revealing the connection between objects and ideas. Emphasizing the role of individuals as both creators and creators of culture, the exhibition combines anthropological and art historical approaches to highlight the enduring Yoruba concepts of life, generative force, individual personality, character, beauty, being, and art. Symbols of social order include a beaded crown with head veil worn by a king and a pair of linked male and female figures in bronze on iron shafts employed ritually by a council of elders. An equestrian figure conveys the importance of warfare in the formation of Yoruba kingdoms, and naturalistic objects in terracotta, bronze, and stone dating back nine centuries illustrate the antiquity of Yoruba civilization. Sculpture, dance wands, and altarpieces define aspects of worship. Monumental headdresses reflect the celebration of warriors, while Gelede masks illustrate the honour accorded women.

Organised to survey Yoruba history while stressing the continuing presence of Yoruba society in the twentieth century, the works of art are displayed to show the original settings and help visitors understand contemporary Yoruba activities and institutions. (10 February - 1 April)
In China, jade and bronze both functioned as powerful symbols of early ritual and political authority. Examples of ritually significant perforated jade discs known in Chinese as bi, as well as cong, tubes made from jade, are on display at the University Museum of Pennsylvania. Similar bi and cong recently excavated near Shanghai from the Liangzhu Culture (a late Neolithic culture dating to the third millennium B.C.) shed some light on their association with wealth, ritual, and status. In one Liangzhu Culture burial of an adult male, 33 cong outlined the body, while 24 bi were placed on top of the body, mostly near the head and the feet. By the Western Zhou period (c.1100-771 B.C.), the bi and cong, still used by the ancient Chinese, were associated with rituals worshipping Heaven and Earth. By the first century B.C., jade was also commonly believed to help prevent the physical decay of the deceased.

Jade blades, also on display in the exhibition, further emphasize the ritual aspects of jade. A delicately crafted blue-grey jade gui sceptre exhibited was associated with people of high rank; sometimes during the Western Zhou period it became customary for the king to bestow blades like gui on individuals as tokens symbolizing their feudal ranks, authority and land holdings. During the Eastern Zhou period (770-221 B.C.), these shapes became part of court regalia.

The legitimization of the early rulers in China came, in part, from their control of the sacrifices to the ancestors. Special bronze vessels covered with complex designs of decorative composite, fantastic animals were used to prepare and serve the meats and wines offered in the sacrifices. Examples of such vessels from the Shang period (c.1700-1100 B.C.) and the Western Zhou period are on display: a late Shang ding tripod used to cook meats, a massive late shang lei jar used to store wine, and a trumpet-shaped, Shang zun beaker used to serve wine all have surface decoration dominated by the bulging eyes of the mesmerizing tactile mask. The precise meaning of this mask, as well as the other animal designs, is lost, but the power evoked is not.

Imported vessels from the Eastern Zhou period are also exhibited. By then, the vessels' surface designs had changed to flowing geometric patterns, indicating not just a shift in artistic style and technology, but also a loss in the symbolic meaning of the vessels as well. The technical virtuosity of the period is illustrated by a fourth century B.C. wine vessel, called fang hu in Chinese, inlaid with a complex mala-chite design. The delicate designs on the covered footed dou vessel reflect the new aesthetic preference.

In addition to ritual vessels used by the ruling classes, bronze artifacts which illustrate a more concrete manifestation of the power of the state — weapons, armour and horse trappings — are on display. Shang and Western Zhou battles were fought both on foot and from chariots. On exhibition are a Shang period ge helmet used to strike at the enemy from the chariot, a Shang period bronze helmet used to protect the wearer, and pieces of bronze tigers from the Western Zhou period which decorated the bridles of the army's war steeds. Bronze was reserved more for weapons than for tools, a fact which strengthens the association of bronze with the power of the elite.

During the Eastern Zhou period bronze was also used to cast ornamental objects. Examples include a garnet hook inlaid with gold, silver and turquoise, and mirrors. Mirrors' functions included protection against spirits as well as reflection.

Casting the spectacular early bronze vessels and carving the rough, fibrous jades were jobs handled by a select group of trained specialists controlled by the elite classes. Using x-ray techniques and new research from MASCA — the Museum Applied Science Centre for Archaeology — the exhibition introduces some of the complexities of the technologies employed in these two crafts. (Until end of 1990)
of the original contents, a baby's bottle, gold jewellery as well as a hoard of gold coins, and a slave collar for a prostitute.

The modern city of Tunis is successor to ancient Carthage. As construction burgeoned there in the early 1970s, Tunisians became concerned over danger to irreplaceable archaeological materials and went to UNESCO for help. A multinational response brought teams from the United States, Germany, France, Canada and many other countries to excavate various areas of the city with the cooperation of the Tunisian government. Splendid finds from these excavations are in the exhibition, as well as discoveries from earlier expeditions. (Until 8 April 1990).

A symposium on Ancient Carthage will be held at Cincinnati on 31 March and 1 April. See page 51.

'Radiance in Stone': sculptures in coloured marble
Emory University Museum

Marble has always meant luxury, prized by emperor and craftsman alike. Roman artists rejoiced in the diversity of nature's palette. Although time has stripped the paint from Roman sculpture and architecture, coloured marble remains proof of the ancient artisans' love of polychrome.

For 'Radiance in Stone', Emory University has assembled ancient sculptures of coloured marble from the Museo Nazionale Romano describing the origins of coloured marble as a geological phenomenon, the Roman taste for this exotic medium, and the use of marble for sculptural decorations from the first century B.C. to the third century A.D.

Nature's compression of sea, marine life, and stone created the fiery marble colours used by the Romans in their sculpture and decorative art. The green or serpentine marbles stem from the peridotite of the earth's upper crusts, while differing concentrations of iron led to the formation of yellow and red marbles, with names like giallo antico, giallo di sienna, for di pesca and porfiriastata.

The expensive blocks and slabs were imported from North Africa, Asia Minor, and Italy, and soon became symbols of power and authority. The further the quarry and rarer the marble, the more prestigious the work of art.

Figures from the realm of Bacchus were carved from rosso antico to convey the tawny skin colour associated with mythological fauna. The head of a Nubian (above right) is in the dark tones of biglo morato.

Included in the exhibition are 21 sculptures, three dozen vases in semi-precious stones, and over 30 types of coloured marble from all over the Mediterranean. The sculptures include three shaft-like hemis in nero antico from the imperial residence on the Palatine Hill (and were perhaps the property of the infamous Emperor Caligula), a bust of Sarapis in rose antico and portrait busts in translucent alabaster and the purple 'stained' marble known as pavonazzetto. (Until 8 April 1990).

'Marble head of a Nubian with inlaid glass eyes'

'Syracuse: the fairest Greek city'
Emory University Museum

'You will often have been told that Syracuse is the largest of Greek cities and the loveliest of all cities. What you have been told is true.'

Cicero (Verrines II.65.52)

The exhibition traces the history of Syracuse from its origins as a colony of ancient Corinth in the eighth century B.C., through its rise to political power and artistic patronage in the Archaic and Classical period, its expansion in the Hellenistic world, and its ultimate integration into the Roman Empire by the second century A.D. It focuses on the richly creative period from the sixth to the second centuries B.C., when Syracuse passed from obscurity to pre-eminent power.

Dr Bonita Weso, curator of the exhibition, described how a number of factors contributed to the success of Syracuse.

'Although merely a colonial offshoot, Syracuse was destined to wield power and influence because of her fine commercial harbours and rich agricultural land. But above all, she was governed by a strong succession of gifted, if tyrannical, rulers whose devotion to the arts was no less strong than their desire to further their own and Syracuse's political advantage.'

First the aristocrats and then the tyrants constructed lavish temples and major civic monuments in Syracuse. Playwrights, poets and philosophers gathered at the Syracuse court. Syracusean merchants imported fine objects from abroad for the wealthy land-owning class and for the expanding group of merchants, and labourers that formed the city. From the melting pot of imported art and native craft, local artists developed a distinctive regional style that was at once Greek and yet responsive to the particular needs, materials, and aesthetic preferences of the western patrons.

The exhibition presents the art of ancient Syracuse in the framework of the fundamental political entity of the Greek world, city or polis. The 54 objects, highlighting art from the sixth to the fourth centuries B.C., were all discovered in documented archaeological contexts within the five districts of ancient Syracuse.

'Of all the remarkable features of Western Greek art is an abundance of surviving pigment, because of the extensive reliance on terracotta as a medium, which retains paint better than marble,' Dr Maxwell Anderson, Director of the museum, said. 'The notion that classical sculpture was colourless is a neoclassical misconception. In fact, as the exhibition will show, the colour scheme of ancient sculpture and monuments would have seemed, to our eyes, quite vigorous, not to say garish.'

The works are arranged according to six thematic groupings:

- Founding the Colony
- Building the City
- Worshipping the Gods
- Acting Comedy
- Coining an Image
- Burying the Dead

Highlights of the display include fine examples of terracotta sculpture, Greek vase painting, silver and bronze coinage, and painted architectural elements. (Until 14 May)

On 2-4 March, 1990, Emory University Museum will host a symposium entitled, 'Art, Tyranny, and the Polis'. (See page 51 for details).
Exhibition Calendar

Museum Exhibitions UNITED KINGDOM

BRISTOL, Avon

THE ART OF RUINS: ADELA BREATON AND THE TEMPLES OF EGYPT. 1808-1829. By BM, a Victo-
rarian Spinet, spent 30 years in Mexico work-
ing on archaeological sites. She made numer-
ous drawings, photographs and paintings of the
objects she saw, many of which have now
disappeared. The exhibition brings together
her collection, as well as the antiques that she
acquired on her travels.

BRISTOL MUSEUM & ART GALLERY, Queen's Road, Bristol, BS8 1RL. Until 10 March.

CAMBRIDGE, Cambs

THIS IS MY IMAGE: THE USE OF PORTRAITS IN THE WORLD OF GREECE AND ROME.
A unique exhibition which invites visitors to
to see the portraits on Greek and Roman coinage and to compare them with sculpted por-
traits and cameos. FITZWILLIAM MUSEUM (CRILLS GALLERY). Until 2 March.

LONDON

THE WORK OF ANGELS: MASTERPIECES OF CELTIC METALWORK 6TH-9TH CENTURIES AD. Major exhibition of Celtic Metalwork from Britain, Ireland and the rest of Europe, includ-
ing pieces from the Derrynafra hoard, the 'Tar brooch', Ardagh chalice and the Monymusk reliquary. BRITISH MUSEUM, Great Russell St, London WC1B 3DG. 01 323 8325. Until 29 April

UNITED STATES

ANN ARBOR, Michigan

ART AND HOLY POWERS IN THE EARLY CHRISTIAN HOUSE. Over 100 religious and every day objects found in private houses of the fourth to seventh centuries A.D. In Egypt, North Africa, Asia Minor, Italy and France, featuring objects with Christian motifs and images, especially articles relating to personal health. Organized by the Krannert Art Muse-

ATLANTA, Georgia

RADIANCE IN STONE: SCULPTURES IN COLOURED MARBLE. From the Museo Nazionale Romano, Rome. 21 Sculptures, 36 varying in size over 150

types of coloured marble from all around the Mediterra-
nee. EMORY UNIVERSITY MUSEUM OF ART & ARCHAEOLOGY (404) 727-7522. Until 15 April. Catalogue $1.5

SYRACUSE, the FAIREST GREEK CITY.

54 sculptures, vases, coins and other antiqui-
ties from the sixth to fourth century B.C. From the Museo Archeologico Regionale Paolo Orsi. EMORY UNIVERSITY MUSEUM OF ART & ARCHAEOLOGY (404) 727-7522. Until 14 May. Catalogue $15

Baltimore, Maryland

LEAVES FROM THE BODHI TREE. THE ART OF PALA INDIA (8th-12th centuries) AND ITS INTERNATION-
AL LEGACY. 200 objects including stone and bronze sculptures, drawn principally from North American museums and private collections. THE WALTERS ART GALLERY (301) 547 9000. 15 February-15 April (then to Newark, N.J). Catalogue $24.95

BINGHAMTON, New York

THE SIGMUND FREUD ANTIQUITIES: FRAG-
MENTS FROM A BUBERBER PERIOD. 65 Greek, Etruscan, Roman, Egyptian and Asian antiqui-
ties from the extensive Freud collection in London, together with books, manuscripts and photographs from his library. UNIVERSITY ART GALLERY (607) 798-2634

February-23March (then to Chicago). Book with full catalogue hardback $29.95.

BIRMINGHAM, Alabama

SUMMONING OF THE SOUL: TREASURES FROM CHINA'S TOMBS. Lacquer ware vessels, carved wood and pottery

figureines, silk garments and other per-
sonal effects from three Han Dynasty (5th-3rd cen-
tury B.C.) tombs excavated in the 1970's. BIRMINGHAM ART MUSEUM. (205) 254 25621 until
26 February (then to Portland, Oregon)

BRONXVILLE, New York

EGYPT: POWER, GLORY AND THE LEGACY. Ancient Egyptian sculptures displayed side by
side over 100 19th century Egyptian Revival objects, paintings and prints; 19th century paintings and prints of Egyptian motifs. ART GALLERY, SARAH LAWRENCE COLLEGE (914) 995-2545. 13 February-22 April

CHICAGO, Illinois

YORUBA: NINE CENTURIES OF AFRICAN ART AND THOUGHT. The Yoruba of Nigeria and Benin are heirs to one of the oldest and finest artistic traditions in West Africa. This exhibit-

tion, organized and premiered by the Center for African Art, New York, presents 123 works of art including exquisite, highly naturalistic works in terracotta and bronze dating as far
back as the 12th century, drawn from public

and private collections in North America, Asia and Europe. ART INSTITUTE OF CHICAGO (312) 443-3600 10 February- 1 April (then to Washington, D.C.). Book with full catalogue hardback $65.00

CINCINNATI, Ohio

CARTHAGE: A MOSAIC OF ANCIENT TUNISIA. A major travelling exhibition featuring 17 mosaics and works on paper, bronze, sculp-

ture, glass and jewellery from the Phoenician to Byzantine periods. CINCINNATI ART MUSEUM (513) 721-5204 7 February- 8 April. Catalogue $19.95

MALIBU, California

CYPRUS BEFORE THE BRONZE AGE: ART OF THE CHALCOLITHIC PERIOD. The earliest Cypriot sculpture and pottery, c. 4000-2500 B.C., with 32 objects from the Cyprus Archaeological Museum, including the recently discovered 'Lemba Lady' and new finds from Kissonerga. THE J. PAUL GETTY MUSEUM (213) 459-7611 22 February- 8 April (then to Menil Collection, Houston) Catalogue $12.50

NEW YORK, New York

INDIA: BEAUTY IN STONE. Colour photo-
tographs by Beatrice Pinney Lamb of Bud-
dhist, Hindu and Muslim stone carvings and build-
ings. ASIA SOCIETY GALLERY (212) 666-7891. Until 15 April


CROSSROADS OF CONTINENTS: CULTURES OF SIBERIA AND ALASKA. 500 Artifacts reflecting the cultural interchange that began when the first inhabitants crossed into North Ameri-
can 14,000 years ago. One third of the pieces are from the Museum of Anthropology

and Ethnography in Leningrad, the balance from U.S. and Canadian museums. AMERICAN MUSEUM OF NATURAL HISTORY (212) 769-5000 by 25 March (then to Indianapolis). Catalogue $24.95. Cloth $45

PHILADELPHIA, Pennsylvania

SYMBOLS OF THE ANCESTORS: THE POWER OF CHINESE BRONZE AND JADE. More than
50 artifacts from the third millennium B.C. to the Han period (206 B.C. - 20 A.D.), from the collection demonstrating their association with wealth, ritual and status. UNIVERSITY MUSEUM, UNIVERSITY OF PENNSYLVANIA. (215) 898-4000. Throughout. $5.00

SAN ANTONIO, Texas

ACQUISITIONS AND LOANS OF ANCIENT ART: THE FIRST THREE YEARS. 100 Egyptian, Near Eastern, Greek, Etruscan and Roman objects, most of which have recently under-
gone conservation. SAN ANTONIO MUSEUM OF ART (512) 226-5544. Until 31 May

TAMPA, Florida

FIRST ENCOUNTERS: SPANISH EXPLORA-
TIONS IN THE CARIBBEAN AND THE UNITED STATES, 1492-1570. Artifacts, early European engravings and photographs of excavated sites. MUSEUM OF SCIENCE AND INDUSTRY (813) 985-5531 Until 14 April (then to Columbia, S.C.) Book $16.95; cloth $44.95

UNIVERSITY PARK, Pennsylvania

ROMAN Portraits. 36 Etruscan and Roman heads and busts in stone, terracotta and on wood panels, from 12 museums and private collectors, including 16 marbles from the Rycle collection in Italy. First exhibited in 1988 at the University of Iowa Museum of Art, where it was organised and catalogued by Richard De Puma. PALMER MUSEUM OF ART (814) 865-7672. 4 February - 22 April. Catalogue $16.50.

WASHINGTON, D.C.

THE NOBLE PATH: BUDDHIST ART OF SOUTH ASIA AND TIBET. 105 Buddhist sculptures, paintings and ritual objects from the first century B.C. to the 18th century from India, Nepal and Tibet selected from the collections of the Los Angeles County Museum of Art and ARTHUR M. SACKLER GALLERY, SMITHSONI-
AN INSTITUTION. (202) 357 2700 Until 31 March

FRANCE, Rouen

GLASS FROM MEDIAEVAL TIMES TO THE

RENAISSANCE. 350 objects, most discovered in
collapsed and excavated over the last 10 years. MUSEUM OF ANTIQUITIES, 16 Rue des Beaux-Arts, 76000 Rouen, France. (33) 85510. Until 28 February

ISRAEL

JERUSALEM

PERFUMES AND COSMETICS IN THE ANCIENT WORLD. Over 1,000 objects connected with the manufacture of cosmetics, perfume production and hairstyling, including hundreds of vessels and bronze utensils. A large number of sculptures feature many of the hairstyles of ancient times. Many of the objects came from Israeli museums and private collectors in Zurich. This exhibition will come to the

United States, but the sponsoring museum has not yet been announced. ISRAEL MUSEUM (972) 02 61 21. Through June 1990. Catalogue

SWITZERLAND

BASEL

PROTECTION AND ORNAMENT. Arms and armour of the ancient world, with over 200 objects, mainly Greek, Etruscan, Roman and Celtic. A special exhibition, Hervets Found in Switzerland, with 15 examples including a recent find from Zurzach. ANTIKEMUSEUM • SAMMLUNG LUDWIG (061) 22 22 02. Until 10 March. Catalogue

Gallery Exhibitions UNITED KINGDOM

LONDON

PREHISTORIC, ANGLO-SAXON AND MEDIEVAL POTTERY. GALLERY BESSON, 15 Royal Arcade, 28 Old Bond St, W1X 3HD Until 28 February

UNITED STATES

BIRMINGHAM, Michigan

JEWELLERY THROUGH THE AGES. DONNA JACOBS GALLERY, 574 North Woodward Avenue, 48009. 13 February-24 March

NEW YORK, New York

DEITIES AND DIGNITARIES IN ANCIENT EGYPTIAN ART. LIBS GALLERY LTD, 23 East 67TH St, 10021. Until 28 February

MINERVA 36
Ancient Coins

The Ancient Coin Market Place

Dr Arnold R. Saslow

everything has a season, including the marketing of ancient coins. For dealers in ancient coins and specialists in both high-grade and rare material, it is imperative to participate in the New York International held in December every year. Last year's, held on 9-11 December, was the 18th anniversary of an event started in the early 1970's by Richard Margolis, an American dealer specializing in French coins and European medals.

It began quite small but now has international appeal with 136 dealers and seven of the world's mints in participation.

The appeal of the New York International is not only that almost every major dealer worldwide in ancient coins can be found there, but also in the number of important auctions of ancient and non-American coins. There were four auctions scheduled, most of them multi-sessioned, and all having at least a few ancient coins of significance. Of those, the two auctions held by Stack's of New York City and Superior Stamp & Coin Co. of Beverly Hills, California, should be commented on, as the 'official' auctions.

The Stack's Sale comprised almost 4000 lots of coins, of which slightly over 500 were devoted to classical coins. The ancient portion of the sale was held on 8 December, on the evening prior to the opening of the coin fair to the buying public. The hallmark of Stack's auctions is that their estimates reflect their idea of the true retail price of a particular coin. This is given so that prospective buyers have some guide to the price that the coin might command at full retail, and thus what they should offer in order to obtain the coin at a wholesale level. Highlights of the sale included lot 2914, a gold aureus of Augustus with the head of Liber on the obverse. The coin was extremely fine (EF) with a few minor planchet problems and sold at $12,000 on a $15,000-$17,500 estimate (all coins reported on must have a 10% buyer's fee added to give the actual price paid). Lot 2928 was an EF aureus of Titus which sold for $7500 on a $7000-$7500 estimate, while lot 2937 was a magnificent mint aureus of Lucius Versus which made $12,000 on a $14,000-$16,000 estimate.

The highlight of the Greek silver section was a splendid collection of silver tetradrachms of Syracuse assembled over many years by a private New York collector. Prior to the Stack's sale, some of the rarest of his coins had been in the Spring 1989 sale at Numismatic Fine Arts of Beverly Hills. Still, there were 43 tetradrachms in this sale, each with a different Boehringer reference number.

The piece that stood out was a magnificent Transitional Style Issue of 450-439 B.C. in mint state which made $6750 on a $7000-$8000 estimate. This could be called a 'collector's sale' as many of the coins were of very interesting types, or pieces not often seen, but in grades or with minor problems which took them out of the realm of 'super investment' coins. Yet there was a lot to attract the intermediate buyer looking for rarer types and happy to be able to acquire a coin and yet not set a world record in doing so. Lot 3299 was a very good example—a medallic sesquicentus of Domitian with a reverse type rarely seen for sale yet only very fine (VF) and with some minor problems. The coin was estimated at a modest $1000-$1250, opened at $1600, and was battled over in the sale room until it sold for the hammer price of $2500.

The ancient coin portion of the Superior Sale was held the evening of 10 December. This sale comprised almost 1200 lots of ancient coins, many of the lots including more than one coin, some having over 25. The catalogue estimates were often on the low side, sometimes ridiculously so; a long-stated company policy of Superior is to have low estimates as they feel this encourages sale participation and absentee bidding. Of course the problem is that if the buyer is a relative newcomer, he might actually believe that he can obtain the coins he is interested in by bidding at or slightly over estimates, while a knowledgeable buyer knows that the coin may make two to three times estimate based on the actual market for the coin type and grade. The auction room was packed with most of the major buyers in the world in attendance or at least represented. Although the sale was titled the Jascha Heifetz Sale and the late Jascha Heifetz furnished much of the foreign material, he did not collect ancient coins other than Judean. The bulk of the rare material had been assembled by a Southern California collector who for the past 15 years or so had bid in the biggest of the ancient coin auctions world-wide. Coins in this grouping were from past Bank Leu, Superior, and Numismatic Fine Arts sales, and included items from the famous Garrett Auctions of John Hopkins University in 1984, amongst many other 'name' sales. The sale opened almost immediately with a very rare silver trichekel (lot 2330) of Carthago Nova, Spain, which made $36,000. This was surprising since the coin could best be described as VF but battered. A magnificent archaic stater of Kaulonia (lot 2370) sold for $8750 to an Italian dealer on a $9000-$12000 estimate while an equally magnificent stater of Terina (lot 2378), ex-Niggeler (Leu Sale 1965), made $7750 on a $8000 - $10000 estimate. A facing head of Apollo tetradrachm of Sardis in Sicyon signed by Herakleides made $24,000 although the coin was definitely over-cleaned. An exceptional rare silver tetradrachm of Leontinól in Sicily sold for $27,000 (lot 2395) on a $30,000+ estimate. Silver didrachms from Selinos in Sicily, part of a hoard found only about five years ago, made exceptional prices

MINERVA 37
with lot 2408 making $2600 and the following lot making $2900 on significantly lower estimates. A magnificent tetradrachm of Syracuse, ex-NFA 1985 (lot 2424), made $12,000 to a new collector/investor on a $10,000-$13,000 estimate. It made only $5250 when it originally sold four years ago. The next lot was also bought by the same individual who paid $28,000 for a slightly later but splendid tetradrachm of Syracuse. A silver dekadrachm of Carthage (lot 2466), VF but extensively marked, made $13,000, over twice what it made at the Leu-Garrett sale in October 1984.

While most of the major Greek silver reached its estimate or slightly under, the bulk of the Greek silver was under-estimated and did very well compared to catalogue values. The Judean section was very strong with highlights such as lot 2811, a portrait bronze of Herod of Chalcis which was bought over until it made $15,000 on a $5000+ estimate. A large bronze of Year One of the Second Revolt (lot 2829) made $12,500 on a $7000+ estimate, and a hybrid silver shekel (lot 2840) of Year One/Year Two of the Second Revolt reached $13,000.

In Roman coins, a few noteworthy examples included lot 3107 (right), a gold aureus of Mark Antony and Lucius Antony which sold for $39,000, basically at estimate. An incredibly ugly (lot 3119) gold aureus of Augustus of the Armenia Capta reverse type, of which only about eight examples are known, still made $12,000, and a marvellous Nero bronze sestertius with the Temple of Janus reverse made $4500 (lot 3171) and was sold only last year by Sternberg with an estimate half the hammer price. A magnificent gold aureus of Vespasian (lot 3189) commemorating the capture of Britain by Agricola (ex-Prince Waldeck Sale 1935) made $10,500, slightly over high estimate. Coins of the Late Roman Empire did very well with a slightly flawed gold aureus of Herennius Etruscus (ex-Ars Classica 1934) making $13,000, a gold double aureus of Trebonianus Gallus in choice EF making $12,500, and the following lot, an exquisitely rare gold aureus of Uranius Antoninus (right) making $13,000 in EF all three within estimated prices. The sale ended with probably the largest group of Roman Contorniates ever to go up at auction, and which made respectable prices. Both the sales reported above showed the strength of the ancient coin market with collector coins going for often over-retail prices to buyers and investors and extremely rare ancient high grade reaching very high prices, even for material which was initially offered only a few years ago.

In reporting the auction room strength, let us not forget the actual coin show, to which, after all, the auctions were only an adjunct. From the moment that the doors opened at 10 a.m. on 9 December, the International could best be compared to Bedlam (the original Bedlam - a corruption of Bethlehem! - was the mad-house in London, England). In the 13 years in which I have been in the ancient coin marketplace, I have never seen such a swarm of eager buyers who knew what they were looking for and, if the price was not too extraordinary, bought it. It would seem that a lot of astute buyers have suddenly noticed that Roman First and Second bronzes have been somewhat neglected and that in terms or rarity and availability, they are probably one of the best buys in the marketplace.
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ANCIENT AND MEDIEVAL ART AND NUMISMATICS
Museum Acquisitions

The Toledo Museum of Art, Ohio, has announced three landmark acquisitions: a gilded silver drinking horn of the second century B.C., a Roman marble sarcophagus of the third century A.D., and a seventh century B.C. Cypriote amphora. All are now on view in the Museum’s Classic Court.

The drinking horn was made in Persia during the period of Greek occupation following the death of Alexander the Great in 323 B.C. Seleucus I, one of Alexander’s generals, became ruler of Syria and Persia when Alexander’s empire was subdivided, and founded the Seleucid Dynasty in that part of the eastern Mediterranean.

The Seleucid kings strove to continue the lavish court life of Alexander, as well as that of the conquered Persian kings. Among the rich trappings of the Seleucid court were extraordinary drinking horns, called rhyta, made of silver and overlaid with gold. The lower sections of these vessels were shaped into the foreparts of animals such as lions, lynxes, horses, stags and oxen. Wine from these vessels flowed directly into the user’s mouth from a spout in the chest of the animal.

The Museum’s rhyton is unusually large – over 16 inches from rim to spout – and has a zebu, a hump-backed Asiatic bull, as its lower section.

Below its rim, the rhyton is encircled by a wreath of laurel leaves and poppy pods overlaid with gold. The sweeping horn of the vessel is enriched with alternating acanthus and nymphaea leaves, also overlaid in gold. The zebu’s forelegs prance forward and are banded in gold. The zebu wears a golden harness and tufts of its curly coat are also overlaid in gold. Kurt T. Luckner, the Museum’s Curator of Ancient Art, has ranked this newly-acquired vessel as ‘the most impressive work of ancient silver ever acquired by the Museum and certainly among the finest of its kind known’.

Equally impressive is a marble sarcophagus, a monumental work of Roman sculpture dating to about 240 A.D. The sarcophagus was carved from a rough-cut blank of Proconnesian marble of distinctive grey colour, quarried on an island in the Sea of Marmara near Constantinople (modern Istanbul). Uncut blanks from this quarry were shipped by sea to Ostia, the seaport of Rome. There they were sculpted by master carvers as monuments to contain the remains of Roman families. Such sarcophagi were continuously re-opened to accept the mortal remains of generations of family members, for multiple burials in a ‘family coffin’ were common practice.

The Museum’s sarcophagus is a distinct type called a lenos. These are identified by a decorative frieze on the front, containing a crisply-cut pattern of opposing S and reverse S curves. The rounded ends of the sarcophagus have nearly life-size lions, one attacking an antelope and one a boar. These lions have straps around their girths, indicating that they were trained for killing in public arenas for the entertainment of cheering crowds. Almost seven feet long, the newly-acquired sarcophagus is among the largest and best preserved lenos known.

The history of the Museum’s sarcophagus is fascinating. The sculpture was first recorded in 1803 in the Garden of Venus at Tivoli, the site of the Emperor Hadrian’s famous golden villa. In that year it was sold to an Irish nobleman then living in Rome, Valentine Brown Lawless, Lord Concurrly (1773-1853). The sarcophagus was then sent from Rome to Ireland, one item on two ships filled with antiquities which Lord Concurrly had acquired in Rome. Unfortunately, one of the ships sank in a storm off the coast of Ireland but the ship containing the sarcophagus survived. The sarcophagus was then brought to Lyons, Concurrly’s country estate near the village of Celbridge in County Kildare. Concurrly had inherited the estate from his father and was in the process of rebuilding and enhancing it in the popular neoclassical style. The sarcophagus was then inherited by a descendant, who brought it to England. In 1986, the sarcophagus was sold at auction in London. The Museum acquired the sarcophagus from the successful bidder at the auction.

This sizable monument of Roman sculpture is important to the Toledo Museum because it is an outstanding example of the canonical type of Roman sculpture previously absent from the collection. Further, its documented history witnesses through one sculpture the wave of taste for antiquity in Europe in the late 18th and 19th centuries. The rhyton was acquired with funds from the Edward Drummond Libbey Bequest, and the sarcophagus was acquired with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott. Funds from both bequests are restricted to the acquisition of works of art.

MINERVA 41
Another major acquisition by The Toledo Museum of Art Ohio is a massive amphora, a two-handled jar used for storing wine, oil or grain, made on the island of Cyprus around 650 B.C. At the time, the Greeks decorated their pottery with elaborate geometric patterns which has led modern archaeologists to call this the “Geometric Period” of Greek art.

The newly-acquired amphora is extremely colourful. Its geometric and floral decorations are dark brown and red painted on a pale buff ground. The monumental size of the vase, almost three feet in height and two feet in diameter, and its virtually perfect state of preservation place it among the most outstanding examples of ancient Cypriot ceramic wares known.

The amphora is lavishly decorated with intricate designs of rectangles, chequered triangles, double guilloche panels and closely-set horizontal bands of varying widths. Throughout this geometric decoration, rosettes, lotus buds and flowers are interspersed. The appearance of the lotus is important, for it confirms Greek contact with Egypt, where the lotus flourished along the Nile, being a favoured motif in Egyptian art and the symbol of Lower Egypt. Cyprus’ location in the eastern Mediterranean made it not only a stepping stone for sea traders between Greece and Egypt, but also a melting pot in which artistic influences from the entire Eastern Mediterranean were exchanged.

On the neck of this amphora, just over the handles, are panels in which fully-opened lotus blossoms are featured with careful detail. The two outer petals of these lotus blossoms curl inward, forming a double-rounded scroll. It is suggested that the circular shape of these petals later led to the formation of the coiled motifs in the capitals of columns of the Ionic Order.

This monumental ancient vessel, among the largest ever acquired by the Museum, had been in a British private collection since 1915. The amphora is a splendid acquisition which joins the Museum’s internationally-acclaimed collection of vases, bronzes and sculpture from ancient Cyprus where in the nineteenth century excavations were carried out by General Luigi Palma de Cesa, ambassador to Cyprus.

Anglo-Saxon Treasure Saved for Warwickshire

The Warwickshire Museum in Warwick, England, has recently completed the purchase of an important collection of Anglo-Saxon jewellery known as the Wasperton Collection. This jewellery was found during excavations in the early 1980s on the site of a large Anglo-Saxon cemetery in the Avon Valley at Wasperton to the south of Warwick. The collection consists of 66 brooches of ten different types, including four great square-headed brooches, dating to the sixth century A.D. Nearly a third of the brooches have been gilded with mercury amalgam or coated with tin to give a silvered appearance.

The Wasperton Collection was purchased with the assistance of the National Art Collections Fund and the Museums and Galleries Commission Purchase Fund. Selected items will be on display at the Warwickshire Museum, Market Hall, Warwick, until the end of March 1990.
**Antiquities - In London.**

A small (4½ in.) but very rare Egyptian Middle Kingdom anhydrite cosmetic vessel in the form of a trussed duck was the one outstanding object in the London Sotheby's antiquities sale, 11 December 1989. Only nine other trussed duck vessels are known, nearly all in American museums. Estimated at just £50,000–£80,000, it sold for £154,000, with an American dealer as the underbidder. Despite considerable damage at the top, an Egyptian Old Kingdom limestone false door, estimated at £10,000–£15,000, reached a surprising £57,000, while a fragmentary lower half of a statue from Saqqara, containing the figure of the god Ptah, estimated at £8,000–£12,000, clambered to £33,000.

A very fine Apulian red-figure pottery hydria, c. 350 B.C., depicting Andromeda tied to rocks, estimate £30,000–£40,000, realized £55,000. Even though the separate foot probably did not belong, a large (36 in.) Apulian red-figure volute krater by the Baltimore Painter, c. 330–310 B.C., estimated at £15,000–£20,000, reached £27,000.

An Etruscan bronze candelabrum group of Herakles and Hermes, missing the lower parts of the legs and also one arm of each figure, still obtained a bid of £27,500 from a French dealer, (estimated at £10,000–£15,000). Because of a helmet which had probably been restored, a large Etruscan bronze warrior failed to sell.

A charming first century Roman marble head of a child, underestimated at £4000–£6000, finally reached £32,000 after spirited bidding. Four of the principal marble sculptures were bought in, all due to excessive restoration or, in one case, obvious acid-cleaning, while a monumental (63½ in.) limestone male figure of the sixth century B.C., probably from Cyprus, was passed due to the heavy effacing of the surface, especially on the face. The sale totalled £1,661,902, with 15% unsold.

The star of the Christie's antiquities sale in London on 12 December, 1989, was a delightful and important Roman mosaic panel (emblemata), circa first century B.C., depicting a group of eight fish, two cuttlefish and an eel. It was no doubt the finest ancient mosaic to appear at auction for many years. This 22½ x 21¼ in. panel was presented by Pope Gregory XVI in 1832 to Sir Edward Tatham. Estimated at an extremely low £30,000–£50,000, it was finally knocked down for a record price for an ancient mosaic, a stunning £536,000, to a London dealer apparently acting as an agent for a museum or a private collector.

A fine Greek marble funerary stele of the fourth century B.C., depicting a naked boy, also well underestimated, in spite of the loss of its base, at £10,000–£15,000, sold to a Zurich dealer for £39,600. The only other two items of importance were both unsold: an important inscribed Elamite bronze vessel from the Heemmaneck collection and a large (22 in.) restored Egyptian bronze lion-headed goddess.

Thirty-one of the 289 lots were withdrawn, mostly without sufficient notice, including 27 of the 42 ancient glass lots that were on view, putting a damper on the sale, which realized £699,875, with 19% unsold.
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American Indian Art in New York

Dominating the ceramics at the New York Sotheby's American Indian art sale of 28 November, a superb Classic Mimbres black-on-white picture bowl, c.950-1150 A.D., featuring a male figure with a large snake, published in Mimbres Pottery and exhibited in a number of museums, achieved a new record for American Indian pottery with a bid of $82,500 by a European collector, far surpassing the generous estimate of $25,000-$35,000. Another Classic Mimbres black-on-white picture bowl with three bobcats, estimated at $12,000-$15,000, brought $25,300. A rare Chaco black-on-white quadruped vessel, possibly a cow, c.1050-1125 A.D., estimate $18,000-$22,000, sold for $19,800. A superbly sensitive Northwest Coast Nishka wood female portrait mask, collected by G.T. Emmons and formerly in the Heyte Foundation, estimated $30,000-$50,000, sold to an American collector for $57,750. A striking Kwakiutl polychrome wood mask, possibly a representation of the sun, estimate $20,000-$30,000, achieved $46,750, and was won by a European collector. This sale was primarily of historic Indian material. Of the 433 lots, 56 were unsold, with a sale total of $2,364,560.13.

Antiquities in New York

At the Sotheby's New York antiquities sale on 29 November, 1989, a superb red granite head of Akhenaten (below), of the early Amarna period, just 4 3/4 in. in height, was bought by a New York dealer for $115,500, in spite of an unrealistically low estimate of $25,000-$35,000. The fact that this piece was exhibited and published in the 1973-74 Akhenaten and Nefertiti exhibition no doubt added to its appeal. A mid-second A.D. Roman marble Labours of Herakles sarcophagus (below right), formerly in the collection of Lord Astor of Hever Castle (and originally from the Villa Borghese, Rome) recently offered by a dealer for sale for $65,000 and estimated for $40,000-$60,000, realised $110,000. A choice Greek bronze helmet of Corinthian style from the early sixth century B.C., acquired by Albert Gallatin before 1940, estimated at $75,000-$125,000, bought $96,250. A superb Roman figure of Asklepios, with an estimate of $60,000-$90,000, was purchased by another New York dealer for $82,500. An unusually large and finely patinated pair of Roman bronze lion handles, estimated at $30,000-$50,000, reached $65,000.

An Egyptianizing Syrian bronze enthroned god, estimate $40,000-$60,000, brought a bid of $79,750 from an American dealer. An Iranian bronze stylized bust of a deity from Piravend, c. 1000-800 B.C., from the Leon Pomerance collection, sold previously at Sotheby's in December 1982 for $1,870, now estimated for $7,000-$10,000, reached an astonishing $52,250.

In spite of the effacement of the gear of one of the two figures on the reverse, an Attic red-figure bell krater attributed to the Methys Painter, estimated at $45,000-$60,000, realized $49,500. A large (22 1/2 in.) misfired Attic red-figure belly amphora attributed to the Copenhagen Painter and estimated at $40,000-$60,000 did not sell, while an Apulian red-figure dino with stand, estimated at $25,000-$35,000, brought $33,000 though it was missing two rather large sections on the reverse. A Hellenistic polychrome krater with domed cover from Centuripe, finely painted though quite recomposed, estimated at $12,000-$18,000, went to the Princeton University Museum for $29,700.

A large (35 in.) and decorative upper section from the lid of a wood mummy case, with gilded face, c. 1080-650 B.C., estimated at $20,000-$30,000, reached $55,000, while a bright full polychrome cartonnage coffin lid of the late Ptolemaic/early Roman period, estimate $25,000-$35,000, brought just $35,750. An over-lifesize Roman marble head of the Cassel Apollo, with the sale's highest estimate of $125,000-$175,000, failed to sell, no doubt due to the apparently heavy reworking of the face. The $2,497,275 realized in the sale fell within the higher end of the presale estimate and confirmed the strength of the ancient art market. While 97 of the lots were unsold, these were primarily minor pieces, especially ancient glass.

Precolumbian Art in New York

The Precolumbian art sale at Sotheby's in New York on 20 November, 1989 featured a Quimbaya gold helmet embossed with two female figures, possibly from the Quindio region of Columbia, c. 500-1000 A.D. Only two similar helmets are known, both in museums in Spain and England since 1910 and earlier. Acquired by Albert Keller in the early 1920s, it sold for $63,800, with an estimate of $25,000-$45,000.

A fine Late Classic Mayan polychrome cylinder vessel from the Chama region, previously exhibited at the Denver Art Museum, estimated at $30,000-$40,000, bought $39,600. A large (17 1/2 in.) Proto-Classic Chinesco ceramic male figure, with an estimate of $15,000-$25,000, reached $35,200. A small Olmec Middle Preclassic dwarf-like stone figure, estimated at $8,000-$10,000, reached a surprising $33,000. A winsome Middle Preclassic Olmec blackware preening duck, estimated conservatively at $8,000-$12,000, reached $22,000, while a large Nyarit Protoclassic standing couple, properly estimated at $8,000-$10,000, reached $23,100.

A striking Narino gold pendant of Capulli style from Columbia, of the same period, decorated around the rim with five spider monkeys, estimated at a low $8,000-$10,000, realized $24,200, more in keeping with the prices attained at Sotheby's du Boisrouvray sale in October 1989 (see MINERVA, January 1990, p. 53).

Unsold pieces included a striking Peruuvian Huari feathered poncho, estimated at $30,000-$50,000, as well as a number of lesser textiles, exhibiting a weakness in this area. As usual in the Precolumbian sales, the most active bidding was reserved for the finest and rarest objects, all won by private collectors, mostly in Europe. The sale, which included 484 lots, totalled $1,119,195, with 15% unsold.
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Books

Reviews

The Knossos Labyrinth: A New View of the 'Palace of Minos' at Knossos.
By Rodney Castleden.
Routledge, London and New York. 1989. 9.5 x 6 1/4 ins. xii + 204 pp. 20 b/w plates, 54 figs.
Clothbound, £17.95.
The excavation of the site at Knossos (previously recognised by Minos Kalokairinos and Heinrich Schliemann) by Sir Arthur Evans, which began on 23 March 1900, was without doubt the most important and far-reaching event in Mediterranean/ Aegean archaeology. Within only five days of commencing work, Evans realised he was uncovering a major building that was older than Mycenaean. His wholehearted enthusiasm for uncovering and interpreting the site at considerable personal expense to himself, is a story of dedication hardly equalled in the annals of archaeology. It was his personal zeal that led him to the identification of the 'Palace of Minos' - nothing less would suit or fit his discoveries.

Obviously the site of Knossos and the discoveries made there are pivotal to the archaeology and record of early Europe. By the standards of the time, the work and the subsequent publication in a series of massive volumes was exemplary. Over the years, however re-examination of specific areas and reinterpretation of the earlier finds and records have led to a number of reassessments of the site, its significance and use.

Although Evans was convinced that this was the palace of the legendary King Minos, time and again he emphasised in his writings the ritual or religious nature of much of his finds. Since his day, many have cavilled at his reconstructions that one sees on the site (now an extremely popular and much over-run tourist attraction), and the 'palace' interpretation has been subjected to much scrutiny.

In this new book, Rodney Castleden, a geographer and geomorphologist by training, takes a very objective, long and hard look at Evans's interpretation. His wholehearted reassessment of the site. He has digested his sources well and presents a succinct and well reasoned argument based on published and unpublished sources. He is very conversant with the layout of the 'palace' and, indeed despite the excellent plans and maps, it does help the reader if they have some idea of the layout of the site in their mind when reading some of his closely reasoned descriptions of location, function and use.

The background story to the site, both in legend and modern times, is fully documented so that one is led properly into his alternative theories. His thesis is that Knossos was not a 'palace' as envisaged by Evans, but a major sanctuary to the great Minoan goddess, best exemplified in the well-known, imperious, bare-breasted, snake-waving faience figurine from the 'Temple Repositories'. The evidence from the site, coupled with that from the more recent excavations in the area of Knossos, is very strong. Castleden carefully examines all the various theories, especially Professor Hans Wunderlich's that 'visualised tens of thousands of corpses being washed, embalmed and re-used in the Knossos Labyrinth' as a 'Palace of the Dead', and rightly dismisses the core whilst obviously agreeing that the structure was more a temple than a palace.

Castleden is to be congratulated on the succinct way that he examines the functions of the 'Palace' in relation to its suggested alternative uses and also discusses other research, especially that of Professor John Luce relating to the theory of the destruction of Minoan Crete by the volcanic eruption of Thera.

The book is well illustrated with original Evans photos, new views and the author's own fine line drawings. Whatever view of Knossos the reader supports, anyone with an interest in Minoan Crete will find this an exceedingly interesting and thought provoking book that cannot be ignored or summarily dismissed.

Peter A. Clayton

The Romans in Scotland.
By Gordon S. Maxwell.
Clothbound, £12.95.

An up-to-date book on the operations of the Roman army in Scotland has long been wanting. Gordon Maxwell, in a well produced and superbly illustrated book, has set out to fill this need.

In Chapter One, on Scottish antiquaries and the Romans, the author surveys the early sources and writers on the subject. He rightly gives credit to the sixteenth-century pioneer work of Timothy Pont and Alexander Gordon, whose Itineraire Septentrionale, published in 1726, is a quarry still worked to this day. However the greatest antiquary must be General Roy, whose Posthumous Military Antiquities, in the words of Maxwell, 'may still be used at the present time as a basis for structural interpretation'. Robert Stuart's Caledonia Romana, somewhat dismissively referred to as the last in the long tradition of 'Antiquarian' treatises, contains (on p.249 of the 1844 edition) a reference to a Roman Castellum, near Pitcape House on the banks of the Urie; a site which was rediscovered in 1973 by Professor J.K.S. St Joseph.

Doubtful antiquarianism having given way to rediscovery, the name of George MacDonald, with his classic The Roman Wall in Scotland is properly mentioned and Sir Ian Richmond is shown in an amusing photograph. However, that fine innovative thirteenth Roman work D.G.S. Crawford, is not initially mentioned amongst the good and the great.

The chapter on the attempted Roman conquest of Scotland is well argued, but not brought to a definite conclusion. The maps on p.28 are surprisingly vague. The Flavian advance of A.D.83/84 seems to pass the Mounth and peter out somewhere about Craigellachie, while that of A.D.139/40, even more tentatively, strikes out through Perth.

The Emperor Septimius Severus apparently reached only as far as Montrose, yet, according to Dio Cassius, 'Severus did not give up until he neared the furthest point of the island where in particular he observed with great accuracy the change in the sun's motion and the length of days and nights in both summer and winter'.

Maxwell spends little time on the vexed question of the site of Mons Graupius, whose corrupted name is now applied to a mountain range and a local authority region. The large camp at Durno has been given considerable recognition as the location of the famous battle. It may be; but the chariots rattling between the two armies must have found it hard going crossing and recrossing the Urie river and the Gadie Burn.

Although the map on p.28 is vague, the author is unexcelled but limited resume of the possibilities of the Severan campaign. The limitation is that the possibility of extensive operations in north Scotland is not considered. However, the argument in favour of a detachment marching down the Earn into Fife is very persuasive.

In discussing Agricola's strategy, the author goes far to advance the possibility that the Roman army advanced into Moray, but he hesitates to carry his argument to its logical conclusion; nowhere does he mention the crux over Pinnata Castra. However, on p.124 he states, 'there was thus ample opportunity for the succeeding governor (to Agricola) to add to his authority the laurels of the army in Scotland'.

So, where was the Roman army in A.D.85 and 86? After the victory of Mons Graupius it must have advanced and armies need to be fed. In five words, Tacitus describes the 'post Graupian' settlement, Pidonia Brita-
The Phoenicians


This is the only major comprehensive work on the Phoenicians, the result of the monumental exhibition at the Palazzo Grassi in Venice in 1988. All of the items exhibited, from museums in ten countries, are shown in 966 black and white illustrations, each with full details and references, in addition to the numerous excellent colour illustrations throughout the text. After an extensive overview of the Phoenician civilization, the areas covered are treated by specialists in Phoenicia, Cyprus, North Africa, Sicily, Malta, Sardinia and Spain.

An extensive survey of the arts includes statuary, sarcophagi, amulets, ivory and bone carvings, bronzes, metal bowls, painting, glass, pottery, coins and even decorated ostrich eggs.

Of particular interest is the chapter on the 'Youth of Motya', a magnificent over-lifesize (180 cm.) marble youth covered in a sensuous ankle-length garment, found on the island of Motya in October 1979 by a team of archaeologists from Palermo University, probably dating back to about 470-460 B.C.

It is well translated from the original Italian edition, also published in 1988.

The many colour illustrations of objects are exceptional and contribute heavily to the excellent overall quality of this book, a must on any bookshelf of ancient art.
Roman marble portrait, late 1st cent. BC., H: 26.5 cm
Portraits in American Archaeology: Remembrances of some Distinguished Americanists.
6 x 9 ins. 439 pp., 16 illus. Clothbound, $35.00; paper, $19.95.
Sixteen delightful anecdotal biographical sketches of some of the key figures in the development of American archaeology by the Bowditch Professor Emeritus at Harvard University. In writing about his mentors, professors and colleagues, he reveals them as true individuals and romantics. Those interested in Peruvian art will particularly enjoy the chapter on Jutius Bird, who gave so much of his time and expertise to help the dealer and collector.

Women in Prehistory.
The central theme of this survey of women and their social status in Europe from the Palaeolithic era to the Iron Age is the relationship between the role of women and economic production. By the Bronze Age and Iron Age individual women are seen to have gone beyond their traditional role as the main providers of food and had assumed positions of power. The author even considers the possibility that Minoan Crete was a matriarchy. Of particular interest to archaeologists is the section on prehistoric human figurines: are they mother goddesses or Venus figurines?

Greek vases in the Paul Getty Museum: Volume IV.
8 1/2 x 11 ins. 186 pp., about 130 illus. Paper, $32.50.
The emphasis in this fourth volume is on manufacture, decoration, and the use of terracotta vessels in antiquity. The 14 authors cover studies of iconography, individual painters, provenance, function, and inscriptions, including East Greek Influences in Sixth-Century Attic Vase-Painting and some Laconian Trails by B. B. Shefton and Rhyta and Kantharoi in Greek Ritual by Herbert Hoffman.

The Olmec: Mother Culture of Mesoamerica.
9 x 11 1/4 ins. 240 pp., 140 illus., 55 in colour. Clothbound, $75.00.
A documentation of Mexican archaeologist Chan's extensive field research on the first complex civilization of Mexico and a review of the theories of other major archaeologists. Well illustrated with examples of many sculptures. Translated from the Italian edition, Ol Olmechi, 1988.

The Aztecs.
9 x 11 1/4 ins. 240 pp., 240 illus., 112 in colour. Clothbound, $75.00.
A comprehensive picture of the Aztecs and their art by a prominent Mexican archaeologist with fine colour illustrations of monuments, sculptures and ceramics. The latest archaeological findings are presented by the author, who was in charge of recent excavations at Tlatelolco. Translated from the Italian edition.

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AUCTIONS
FEBRUARY 1990
21 February. Ancient Coins, Mail bid sale - Coin Galleries, New York (212) 582-5955

MARCH 1990
14 March. Ethnographical. Phillips West Two, London (01) 229 9090
21 March. Indian, Himalayan and South-East Asian Art. Sotheby's, New York (212) 606-7328
27 March. Tribal Art and Antiquities. Bonhams, London (01) 584 9161
27 March. Tribal Art. Christie's, South Kensington, London (01) 581 7611

APRIL 1990
24 April. Islamic Art. Christie's, London. (01) 839 9060
24 April. Indian, Himalayan and South-East Asian Art. Sotheby's, London (01) 493 8080
25 April. Islamic Works of Art. Sotheby's, London (01) 493 8080

MEETINGS & SYMPOSIA
MARCH 1990
2-4 March. Art, Tyranny, and the Police. An international symposium open to the public, addressing the relationship of tyranny to the arts and civic development in Greek Sicily. Held in conjunction with the Syracuse exhibition. ($75) Emory University Museum of Art and Archaeology, Atlanta. (404) 727-4280. Registration deadline: 10 February
30 March-1 April, Carthage Rediscovered. An international symposium with 14 scholars discussing Carthaginian art, politics and commerce. Held in conjunction with the Carthage exhibition. Cincinnati Art Museum, Cincinnati, Ohio, (513) 721-5204. Registration by 9 March.

APRIL 1990
2-6 April, International Archaemetry Symposium, Heidelberg, West Germany. Dr. G.A. Wagner, Max-Planck Institut fur Kernphysik, D-699 Heidelberg.
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