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York Ruins Destroyed

The ruins of a massive Roman building uncovered in York have been destroyed by developers. Large parts of the building, thought at one time to have been the lost palace of Emperor Septimius Severus, who died in York in A.D. 211, have been smashed by a mechanical digger preparing the foundations of a carpark at the Queen's Hotel site on Micklegate, York. Arched windows and the fine arched mosaic from the building have been broken up and loaded onto lorries to be dumped as rubble.

Mr Martin Joyce, of the developers, Vignor, confirmed that some of the Roman walls had been 'removed', but said that damage was being kept to a minimum. The Director of the York Archaeological Trust, Dr Peter Addyman, admitted that the destruction was true. 'It was unforeseen to us. We are reconciled to the damage. It is only unfortunate, but it is inevitable.' He said that if the Trust's plan to establish an underground museum beneath the office block, similar to the Jorvik Viking Centre, had been accepted, the remains could have been saved and put on view. But, instead, the developers had chosen to build a car park, saying the scheme was not possible without it. 'We were aware that this was going to happen, I am afraid it is very sad. The fact that it is now happening may cause people to realise the implications of what was decided then.'

He said, however, that a large part of the site would remain intact as a 'precious island' for future archaeologists to explore. 'What we are facing is a lot of destruction but much less than has been anticipated - it is the best of a bad job.'

Mr Joyce said that Vignor had spent £100,000 on the dig. 'We sponsored the Trust to look at any areas of archaeological importance that we could possibly damage,' he said. 'We piloted round all the major Roman obstructions we had. Where we are removing some of the Roman wall is where the archaeological work has been done and recorded. The tops of that building are of no interest to anybody - that is being thrown away. It is of no archaeological interest.'

He said that Vignor would put a manhole into the carpark, at a point where some interesting examples of Roman arches had been found, to give access to archaeologists. Councillor Albert Cowen, chairman of the city council planning committee, said the news had taken him by surprise, because he believed the remains had been saved for posterity. 'I understood that preserving it for the next few centuries was going to be done by controlled piling. I did not expect the archaeology interest would be destroyed.'

Restoration of Constantine’s Walls

The Theodosian Land Walls of Constantine are undergoing a timely restoration. The massive fortifications, which protected the capital of the Eastern Roman Empire for a millennium, have in the present century been breached by several modern roads, including two existing dual-carriageways and a third now under construction. However, the Turkish authorities are restoring a northern section of the walls where the land and sea defences meet. A few minutes walk from the remains of the Blachernae Palace, last redoubt of the Byzantine Emperors, today's construction workers are to be found emulating the brickwork of ancient artisans. Elsewhere, the walls are faring less well. Among other purposes, the ramparts serve as a camp site for the city's tented gypsies, and as a parking lot for Istanbul's refuse trucks. At the neglected southern end of nearly seven kilometres of ruined, but still impressive, fortifications, the once Golden Gate of Constantine stands besieged again, this time by undergrowth. Partly bricked-up by Mehmet the Conqueror and integrated into his Yedikule ('Seven Towers') fortress, the erstwhile ceremonial entrance of the Caesars can easily be overlooked. It may be some time yet before restoration reaches this far.

Hoard of 10,000 Roman Coins Found

Four pottery vessels containing a total of 10,000 coins have been found in Buckinghamshire, southeast England. One pot contained high quality coins, the others lower value pieces. Around 800 of the coins are up to 60 percent silver, while the rest contain only one percent. The find is one of the largest ancient coin hoards found in southeast England. It seems that they were deliberately buried between A.D. 282 and 285, a time of particular military and political instability, possibly by a villa owner fleeing from Saxons or Frankish invaders. The second half of the third century A.D. saw repeated attacks on southern Britain by barbarian hordes, and also two occasions on which Roman military chiefs in Britain declared themselves independent of the Empire. Most of the major Roman-British coin hoards discovered over the past century were buried at this time of great instability. The largest, 55,000 coins discovered near Marlborough, Wiltshire, in 1978, was buried about A.D. 275; the second largest, 45,000 coins found in Normandy, Lincolnshire, in 1985, was buried about A.D. 290.

Over the past decade the increase in the use of metal detectors has led to at least six hoards of 10,000-15,000 coins, buried during the late third century, being discovered in England. Some of these end up in British museums, but others have been split up and sold to dealers around the world. The 1985 Normandy hoard was dispersed mainly to Europe and the U.S.

Roman Child Cemetery Discovered in France

Excavations at Sallele d'Aude, in southern France, have revealed a cemetery for new-born babies and young infants beneath the floor of a first-century Gallo-Roman potter's workshop.

The fourteen graves were arranged along the walls, either parallel or perpendicular to them. French archaeologists have concluded, after examining the bones, that there were no foetuses amongst the remains. The youngest were still-born or had died a few days after birth; some were up to three months old; and the eldest, who was placed in a more elaborate grave, was between six and nine months.

There were three kinds of grave: some babies were placed in a simple,

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Statue found in Pompeii

Excavators in Pompeii have discovered a marble statue preserved in 'perfect condition' in the volcanic ash. The 14-inch statue of a golden-haired boy sitting on a dolphin was found in the 'House of the Chaste Lovers' in the city centre. It seems to have been part of a fountain on the building which was unfinished when Vesuvius erupted in 79 A.D. While it was said to have been discovered by a routine check of the area, some questions have arisen concerning the circumstances of this find.

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shallow hole and covered with earth; others were covered by a tile or tile-fragment; the biggest was a chest made up of three vertical tiles, with the wall forming the fourth side, and two tiles on top. This last tomb also was the only one to contain offerings, of a glass, a jug and a cup, which probably represent a funerary meal.

Another child had an adult’s bronze safety-pin on its chest, which had been used to fasten its clothing or shroud: a tiny fragment of linen or hemp was still attached to the metal.

During this period cremation was the dominant funerary ritual for adults in southern Gaul. However, the burial of babies seems to have been a standard practice in Italy. Pliny the Elder wrote in the first century A.D. that people were not cremated before their first teeth had arrived. Juvenal spoke of the earth enclosing a child too young for the funeral pyre. At Sallees, apparently the oldest child, at least, was expected to have an after-life.

The burial of infants in southern France goes back to almost 3000 B.C., and so was a ritual long before the Romans. It appears to have carried on through Roman times and beyond. The bishop and theologian Fulgence stressed that in the sixth century A.D. children younger than 40 days were buried under the porch of their home.

Two young children had previously been found buried in a pottery workshop of the first-second centuries A.D. at Leroux, in Central France. But Sallees represents the first known example of an organized cemetery in a building devoted to ceramic production. This association of dead infants with pottery workshops poses questions about funerary practices in the period.

New Curator at Metropolitan Museum of Art

Carlos Arturo Picon, an authority on Greek and Roman sculpture, who has been Curator of Ancient Art at the San Antonio Museum of Art since 1986, has been elected Curator in Charge of the Department of Greek and Roman Art at The Metropolitan Museum of Art. He will assume his duties on May 14. Picon will succeed Dietrich von Bothmer, Chairman of the Department, who will assume the newly created position of Distinguished Research Curator, Department of Greek and Roman Art.

Philippe de Montebello, Director of the Museum, commented: "Among the more significant of Carlos Picon's responsibilities will be the restoration of the great sculpture court now serving as the Museum's restaurant, thus enabling the Museum's great classical collections to return to their rightful place in the pantheon of human artistic achievement."

Carlos Arturo Picon was born in 1954 in San Juan, Puerto Rico. He received a BA from Haverford College and Bryn Mawr College (1976) and his M.Phil. in Classical Archaeology (1978) and his D.Phil. in Classical Archaeology (1983) from Oxford University. From 1979 to 1983 he held the position of Junior Research Fellow, Christ Church, Oxford. Among his many subsequent accomplishments, in 1983 he was Guest Curator of the loan exhibition "Bartolomeo Cavaceppi: Eighteenth-Century Restorations of Ancient Marble Sculpture from English Private Collections" at the Clarendon Gallery in London, for which he prepared the catalogue. Since 1986 he has held the post of Curator of Ancient Art at the San Antonio Museum of Art in Texas, where he not only reestablished the Department of Antiquities but also built a new wing to house the museum's growing collections of ancient art. Among his many other publications are the catalogue entries of the classical antiquities and of the eighteenth-century sculptures after the antique in The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting, published in conjunction with the exhibition of the same name at the National Gallery of Art in Washington, D.C., in 1985, and the catalogue of the exhibition held at Sotheby's in London in 1986, 'Ancient Art from Private Collections in Great Britain. A Loan Exhibition in Aid of the Ashmole Archive.' He has also completed a catalogue of archaic Greek sculpture from the British Museum, where he researched for many years.

Dietrich von Bothmer was born in 1918 in Einsiedeln, Switzerland, attending the University of Berlin in 1937/38, he was a Rhodes Scholar in 1938/39 at Oxford, where he received his diploma in Classical Archaeology in 1939. He came to the United States in July 1939 as a visitor and was stranded by the outbreak of war. He was a graduate student at Berkeley from 1940 to 1942 and at the University of Chicago in 1942/43. In 1944 he received his PhD from Berkeley. In 1946, he joined the staff of The Metropolitan Museum's Department of Greek and Roman Art, was elected Associate Curator in 1951, Curator in 1959, and Chairman of the Department in 1973. He is an Honorary Fellow at Wadham College, Oxford.

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THE SEUSO TREASURE

Kenneth Painter describes one of the largest and most spectacular hoards of late-Roman silver treasure to be found this century.

"In the second century of the Christian era, the Empire of Rome comprehended the fairest part of the earth, and the most civilized portion of mankind."

This opening sentence of Gibbon's first volume of *The History of the Decline and Fall of the Roman Empire*, published in 1776, began to condition generations of his posterity to expect decline and decadence in the subsequent centuries. This impression is totally contradicted by the historical and archaeological evidence of the vigorous and civilized state which was refounded by Constantine at the beginning of the fourth century and which provided the underlying structure and culture of modern Europe. One glimpse of the vigour and exuberance of the fourth-century revolution and renaissance is provided by the small number of hoards of spectacular silver plate which have survived. The
greatest among them are the Mildenhall Treasure from England, the Kaiseraugst Treasure from Switzerland and the Esquiline Treasure from Rome. To this select number has now been added one of the largest and most impressive late-Roman treasures to have been found this century. The Seuso Treasure, named from an inscription on one of the great plates, was made known to the public in a report in The Independent on Friday, 9 February, 1990. The treasure consists of fourteen silver objects – four large plates, five jugs, an amphora, two buckets, a basin, a toilet box – and a copper cauldron in which they were found. Ten of the pieces, together with two stone heads, were seen between about 1980 and 1982 by a small number of specialist scholars in a bank in Guernsey, and in 1987 the other four pieces joined it. Sotheby's has announced that the treasure belongs to the Marquess of Northampton and that it will be sold by public auction in the autumn of 1990, but that the treasure is available for purchase as a whole by private treaty before the auction.

The silver is part of a table service dating from the late-third to the early-fifth century A.D. The treasure was buried in the cauldron, and the bending on the rims of the four dishes left their traces in the interior corrosion. The Meleager plate was at the bottom, followed by the Geometric and Achilles plates, and with the Seuso plate put in last. The type of the cauldron has been dated by Dr Marla Mango, who has studied the treasure in detail for Sotheby's, to the sixth-seventh century, and so the date of deposition of the treasure, not contradicted by carbon-14 tests, seems not likely to be earlier than the sixth century. All of the plate is decorated. It demonstrates almost every technique available to the Roman craftsman, including raising, engraving, open-work, gilding and niello-work. The vessels from the personal place settings are not present, but all the necessary types of serving vessels are included – plates and dishes for the serving of food, jugs and an amphora and bucket-shaped mixing bowls for the serving of wine, and toilet vessels for the refreshment of guests at table before dinner and between courses.

THE SEUSO PLATE

The nielloed and gilded Seuso Plate, with a beaded rim, and 70.5 cms. in diameter, is one of four great serving plates or dishes in the hoard. Its name – in three syllables, following the scansion of the verse – and that of the hoard are derived from the nielloed elegiac couplet, which begins at the wreathed Chi-Rho and surrounds the central medallion:

H(a)iec Seuso tibi durent per saecula multa posteris ut prosint vascula digna tuis

'Let these small vessels, Seuso, last for you for many ages, so that they may be worthy of and benefit your descendants.'

The central medallion, enclosed within a double wave-pattern, shows a picnic and hunting scene in four zones. At the top there is a hunt, in which a man on horseback and a dog drive two deer into a net trap, while at the bottom a boar is being hunted. The main part of the scene shows a meal in the open air. Under a striped awning a party of five, a woman and four men wearing richly embroidered clothes with shoulder badges, is reclining on a roll-shaped semicircular striped bolster while their horses and dogs wait beside
them. The horse to the left of the party has his name, INOGENIVS, inscribed above him. To the right a servant cooks at an oven. A circular table stands in front of the party of five, on which is a fish, and two servants offer them more fish and wine. Two other servants are butchering boars, while a third is catching fish in a stretch of water which is labeled PELSO. Within the plate's beaded border the horizontal border has two decorated bands, one showing twelve hunting scenes, the other elaborate geometrical patterns.

Close parallels for the hunting scenes can be found in the mosaics of North Africa, and in particular the meal in the open air is shown on the Small Hunt mosaic of the great villa of Piazza Armerina in Sicily, dated to the first quarter of the fourth century. The decoration of the medallion and the rim is also matched very closely on the nielloed silver dish from Cesena, on the east coast of Italy. The Cesena dish, together with the sea-city dish and the Ariadne dish, related nielloed vessels in the Kaiseraugst hoard, is to be dated to the second quarter of the fourth century. The Seuso dish must be from the same workshop and is of the same date.

The frequent occurrence in late-Roman art of such scenes, associating meals in the open air with the hunting of abundant game, makes it clear that they are not specific pictures of real events, but that they are conventional representations of ease and happiness, hoped for by the upper classes in this life and the next. The Seuso plate, however, seems unusually to have had its scene personalized with the tiny inscription in the picture which apparently name the horse and identify the water perhaps as Lacus Pelso in Pannonia, modern Lake Balaton in Hungary. The latter identification receives interesting support from the name ‘Seuso’, which is paralleled in Pannonia and neighbouring Noricum (approximately modern Hungary and Austria) by the occurrence of the names Reuso and Deuso, which seem to be of Celtic origin. What cannot be deduced from the inscription is whether Seuso was the donor or the recipient of the vessels which are mentioned. Such plates as this frequently name the person who had the dish made and then gave it away to his peers, patrons or clients in order to emphasize his own generosity and the obligations owed to him. Sometimes, however, an inscribed vessel or a spoon seems to name the recipient directly and identify him as the first owner after the unnamed donor. One such vessel is the Projecta Casket of the Esquiline Treasure, which addresses Secundus and Projecta directly and hopes that they will live in Christ.

THE MELEAGER PLATE

The second large plate, also with a beaded rim, and 71 cm in diameter, celebrates the hunt, like the Seuso plate, but in mythological form. The scene in relief on the central medallion, surrounded by engraved palmettes, shows the hero Meleager at the moment of his triumph, having killed Artemis's great boar in Calydon with the help of Atalanta, whom he loved; but Meleager has innocently ensured his own death, and the poignant contrast of love, triumph and death made the subject one of the most favoured allegories for expensive marble sarcophagi in the second and third centuries. The six scenes on the flange, separated by theatre masks, mostly stress the theme of tragic love, showing Pyramus and Thisbe, Hippolytus and Phaedra, Perseus and Andromeda, Paris and Helen, Leda and the swan, and perhaps Herakles and Delianeta.
The palmette decoration which fills the bowl of the dish between the medallion and the flange is reminiscent of similar palmettes on a bowl from the Kama region in Soviet Russia, dated by control stamps to A.D. 527-65, and a seventh-century dish, also in the Hermitage, has a matching scene of Meleager and Atalanta; but the beaded rim and the style of the figured decoration date the Meleager dish to the second or third quarters of the fourth century.

**THE ACHILLES PLATE**

The Achilles Plate, 71.6 cms in diameter, is almost the same size as the Meleager Plate, and also has a beaded rim and relief decoration on the flange and the central medallion. The scene on the central medallion shows the Greek hero Achilles on the island of Skyros among the daughters of King Lykomedes. He had been brought there by his mother Thetis to avoid war service at Troy. He has just been discovered by Odysseus and Diomedes who trick him into being true to his nature and seizing his weapons and armour. The technique and the subject matter are matched closely on an octagonal dish in the Kaiseraugst treasure. The flange of the Kaiseraugst dish has scenes from the childhood and education of Achilles. The flange of this dish, however, has two scenes to do with Achilles and two of Dionysus. The scene over the medallion shows Thetis, Achilles' mother, at the time of her marriage, which was attended by all the gods. Athena, Victory, Aphrodite and Poseidon are present, admiring the fateful golden urn, made by Hephaistos, which Dionysus gave to Thetis as a wedding present, and which was eventually to contain Achilles' ashes. The scene below the medallion shows the birth of Achilles, attended by all the gods. The scene to the right shows Dionysus discovering Ariadne, his bride-to-be, on the island of Naxos, while the scene on the left is of a Dionysiac celebration.

Achilles, like King Arthur for the medieval world, was a model of courtly and virtuous behaviour for the late-Roman world. He was a hero who took the right decision at the crisis of his life. His reward was death after death on the Isles of the Blessed, which was a world intimately connected with Dionysus and his cult, as most vividly illustrated on the contemporary Mildenhall Great Dish. The scene of Achilles on Skyros is found on the late-fourth or early-fifth century silver dish found near Avignon and known as the 'Shield of Scipio'; but the style and technique of this plate are so close to those of the Kaiseraugst Achilles plate that the two must be from the same workshop and perhaps from the same craftsman. The date of this plate must therefore be the second quarter of the fourth century, and it may well have been made by the craftsman Pausylynos, who signed the Kaiseraugst plate when he made it at Thessalonica.

**THE GEOMETRIC PLATE**

The Geometric Plate, 64.2 cms. in diameter, is slightly smaller than the three other plates; but like them it was for the service of food. Its decoration is limited to a central medallion, surrounded by a gilt band, and containing a niello-inlaid pattern of interlocking hexagons within a wave-pattern.

The plate differs from the other three in having a border which is not beaded but has a bead-and-reel pattern. This, and the restriction of the decoration to a small area in the centre of the plate, place it in the group of smaller niello-decorated plates found mostly in France, which are dated to the second half of the third century. The interlocking decoration filling the circle is similar to that on a dish of the same date from Soissons and to that of the central medallion of an early fourth century plate from labac in Yugoslavia. The Seuso Geometric Plate may well belong to the same period, just before A.D. 300, and be the oldest piece in the hoard.
THE HIPPOLYTUS JUG & BUCKETS

The drinking silver in the treasure includes no cups, in common with most of the major hoards of this period. It is probable that glass cups gradually replaced silver during the second and third centuries. It was equally attractive and it tasted and smelled better than silver. The raw material, however, was almost worthless, and so, unlike silver, it was not so worth hiding away in times of danger. There are six vessels in the Seuso treasure for the service of wine – two buckets, three jugs and a two-handled amphora. Of these the jugs and the two buckets are the largest known of their types, while one jug and the two buckets form a set which is to be dated to the second half of the fourth century. The buckets were for mixing wine, and the jugs would have been filled from them. They are very rare survivals in silver. Two occur in the third-century hoard from Chaourse in France, one was found in a grave of about 400 at Concesti in Romania, and a third, dated to 613-629/30, is in the Kunsthistorischesmuseum in Vienna. An equally fine fourth-century example, in translucent purple glass and with a Dionysiac scene, is in the Treasury of San Marco in Venice. The three pieces in the set have beaded rims and relief decoration which is highlighted with gilding. The jug (height 56 cm) has an angular handle with a mask terminal and lion thumbpiece, while the buckets (height 29.5 cm) have heavily moulded handles hinged at bust terminals and they each stand on three griffin feet. The jug is matched in design but not in size by a gold jug (36 cms high) in the fourth-century Treasure of Pietroasa from Romania. A closer match is provided by a glass jug from Syria, 45 cms high, now in the British Museum. The whole set is decorated with the story of Hippolytus and Phaedra, his stepmother. Phaedra fell in love with Hippolytus; but he, being honourable, repulsed her. Phaedra took her revenge by telling her husband, Theseus, that it was his son who had designs on her. Theseus, outraged, had Hippolytus killed. The jug, above and below the Hippolytus episode, has hunting scenes; one a lion and boar hunt suggestive of those undertaken by Hippolytus, and another hunt by centaurs, traditionally lustful and so also referring to the main story. These illustrations of the Hippolytus story, like those on the Red Pavement of about 200 at Antioch, on the late-second-century walls of the Theatre Room in Ephesus, and on a sixth-century silver dish in Washington, were probably derived from the illustrations of books of Euripides’ play, Hippolytus.

THE ANIMAL JUG

The Animal Jug (50.4 cm high) was not merely a decorative piece, for it shows signs of wear. Nevertheless, like the candelabrum in the Kaiseraugst treasure, it is a tour de force, displaying all the techniques of the Roman silversmith – casting, raising, soldering, gilding, niello-inlay, engraving, carving and openwork. The hinged and domed lid, which has a thumbpiece, has a single knob on top and is decorated with a series of gilded busts in nielloed roundels. The sharply angled handle has a horizontal pierced plate at the neck, a
niello-inlaid scroll down side of upright, and an outturned hook at the foot. There is beading round the rim, and a niello band and a collar of oak leaves and acorns round the neck. The ten-sided body has 120 hexagonal panels, alternately nielloed geometric motifs, and engraved and gilt figures, including, from the top, three rows of busts, two rows of vessels, six rows of standing figures and thirty wild animals. There are no mythological figures, but there are men holding whips and cloths who are from the amphitheatre, like the animals. The foot is scalloped, with gilt and niello-laid crescents.

Facetted jug came into fashion in the second half of the fourth century. This jug combines the form with that of jugs and flask in bronze as well as silver with a collar round the neck, a form which is carried over into contemporary Sassanian silver. The Pelegrina jug in the fourth-century Esquiline Treasure has seventeen facets, and there are two four-sided jugs in the Apadna Treasure. An eight-sided jug with a similar scalloped foot but dated to 582-602 was found at Malala Pereshchevina in Russia. In spite of the similarity of the foot, the Animal Jug and the Dionysiac Jug in this treasure cannot be as late as 600; but maybe they should be dated about 400 rather than earlier in the fourth century.

THE DIONYSIAC JUG

The Dionysiac Jug (height 41 cm, diameter 17 cm) has a scalloped neck and foot which match each other and echo the eight facets of the body. The angular handle has an openwork upper plate, while the pendant at its base is decorated with a beaded face. The decoration of the body is particularly suitable for a vessel which was used to dispense wine. Below upright acanthus leaves, a wreath of oak leaves, and a band of scrolling vine and foliage, the eight panels are filled with figures from Dionysos’ regular band of revelling companions - satyrs, maenads, and Pan, presided over by Dionysos himself, the god of wine and fertility, whose cult promised happiness in the after-life.

The date of this jug, like that of the Animal Jug, is probably about 400.

THE AMPHORA

Like the Dionysiac Jug, the amphora (39 cm, high) is gilded and decorated with Dionysiac figures in a procession. It must also have been intended for wine; but the presence of a stopper suggests that there was subtle distinction, not known to us, between its function, that of the jug with a hinged lid, and that of the two open-mouthed jugs.

The tall neck with its ring decoration expands to a collar, below which on the shoulder there is a frieze of two hunting dogs confronting a boar, wild animals chasing one another and a leaping panther. The panther on the shoulder and another in the procession are repeated in the handles, which are solid panthers with separate collars, to one of which is attached the chain of the stopper. As on the Dionysiac jug there are figures of Pan, satyrs and maenads in the procession, and there is also a figure of Dionysos as an infant, riding on a goat. Below the procession is a frieze of marine life, including fish, squid, shellfish and waterfowl. The amphora sits on an outplayed foot.

There is a very close parallel for this piece in an amphora (42.4 cm high) with solid-cast centaurs for handles, found in the already mentioned Concesti burial of about 400. The shoulder of the Roman amphora similarly has a deer and boar hunt on the shoulder, and the lowest band also has a watery scene, showing three Nereids. The main frieze, however, shows a battle between four warriros on foot and four Amazons, three of whom are on horseback. The only other parallel is the silver amphora, of much greater height (61 cm), found off the west coast of Italy in 1968, near Porto Baratti. There is a collar of oak leaves round the tall neck, there were originally two handles in the same positions as the Seuso and Concesti examples, and the shape is the same, though the Porto Baratti amphora rests on a flat base, not on an outplayed foot. The decoration is different, for it consists totally of oval medallions, each enclosing a figure, which as a whole seem to refer to the gods of the underworld and to Dionysus in his underworld capacity. The date of the amphora, coinciding with the Concesti burial, is the last decade of the fourth century, and so the Seuso amphora can be assigned to the same period, about 400.

THE GEOMETRIC JUGS & BOWL

A novel of the late first century A.D. describes a dinner given by the fictitious rich freedman Trimalchio. In spite of its exaggerations it gives important insights into such occasions. One of the most surprising to modern manners is the extent to which toilet operations were carried out in the dining room. As the guests arrived servants washed their feet with iced water and trimmed their nails. Trimalchio, and presumably the others, picked their teeth, and a boy brought round hot water between courses. Trimalchio did leave the room to relieve himself; but he washed his hands, in scent, only after he had returned to table. The behaviour of the parvenu and his friends is exaggerated; but it reflects real toilet practice and explains the presence of toilet objects in this and many other silver hoards.

Part of the toilet equipment in the Seuso hoard is a set of two jugs and a bowl which appear to form a washing set. Each tall jug (56 cm high) has an angular handle, with openwork plates at the neck, as on the other jugs. One of the handles retains its thumbpiece. On each the rim is beaded, like that of the foot, and the neck immediately below is ribbed, as on the amphora. Below a collar S-shaped flutes match the fluting of the bowl, while the main zone of the body is decorated with roundels enclosing geometric patterns, linked by girt strapwork. The high conical foot is decorated with linked patterned circles like those on the body. The deep, fluted bowl (diameter 45.5 cm, height 12 cm), which sits on a foot-ring, reflects the decoration of the jugs in its flutes and also in its central roundel, which is filled with a geometric diaper enclosing water plants and birds, including a crane.

THE TOILET BOX

The toilet box (diameter 22 cm, height without lid 15 cm, overall height 31.5 cm) has a cylindrical body, and a domed lid with a knob on top to form a handle. All three elements are decorated in repoussé, the knob with a Medusa mask, the lid with masks between cupids carrying swags below a band of stiff leaves, and the box with a woman at her toilet. She sits on an elaborate chair, and a procession of attendants bring her an array of bath and toilet articles, including a mirror, a box perhaps containing jewellery, and a toilet box just like this one. In 1982 the interior was fitted with a disc
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pierced with seven holes, in one of which was stuck a silver vessel, 5 cm high and 4.5 cm in diameter. The interior is reported to be fitted with a disc pierced with five holes. The box is paralleled by the larger circular toilet box (diameter 32.7 cm, height 26.7 cm) in the Esquiline treasure. The decoration on both is in repoussé, and both have twisted rope decoration at the foot and at the junction between body and lid. The Esquiline box is more elaborate and better executed; but there is a close relationship between the two, and they might have been made in the same workshop, if not by the same hand. The connection is reinforced by the fact that the scene on the Seuso box is matched closely by that on the Esquiline box's sister piece, the Projacta casket. The Projacta casket's scenes also show a woman seated at her toilet, helping herself from a small box, while one attendant holds up a mirror, and the other holds a toilet box, in that case rectangular, similarly matching the Esquiline piece which it adorns. The parallels of form and function and decoration from the Esquiline pieces suggest that all three come from the same workshop and from a closely related repertoire of decoration. The Esquiline caskets are dated within the second or third quarters of the fourth century, and so it seems likely that the Seuso box also belongs to a mid-century date.

CONCLUSION

The only person identified in the treasure, unless there are unpublished graffiti on the backs of some of the vessels, is Seuso. The inscriptions and decoration on the Seuso plate, with its unembellished Chi-Rho, suggests that he was a wealthy and important Roman citizen, a Celtic native of the area and perhaps a general, living in the neighbourhood of Lake Pelso (modern Balaton), in the Roman province of Pannonia, south of the frontier on the Danube. He and his equally rich and powerful friends were in the habit of giving each other extravagant presents, which emphasized their regard for each other and their mutual dependence on each other's help. If they were anxious to be sure who their real friends were, they may have had good reason, for Pannonia was at the heart of the territory over which Constantine, promoting Christianity, disputed the mastery of the Empire with his pagan fellow emperor, Licinius, only emerging triumphant in 324. Christian Seuso and his friends, living in their luxurious villas by the lake, seem to have been on the winning side; but they must have wondered how much they could trust neighbours who had been in the opposition party. Although Seuso is named on his plate, it is not the oldest nor the latest piece in the group, and the whole treasure as we now have it certainly did not belong to him because he was dead long before the date of deposit. The treasure makes up a coherent assemblage as part of a late-Roman dinner service; but the constituent vessels are of dates ranging from the end of the third century to the beginning of the fifth. The pieces might have been handed down in Seuso's family; but it is perhaps more likely that they were passed backwards and forwards between the leading aristocratic families of the empire until the group was constituted as we now have it. The giving of such largess was part of the process of gift-exchange on which the functioning of late-Roman society depended at all levels, from the most humble citizen or soldier up to the emperor himself. Production and availability of silver plate seems to have declined during the fifth century, to judge from what survives; but production and traditions of craftsmanship nevertheless continued unbroken into the sixth and seventh centuries, and what is not easily explained on the evidence of the hoard is why no new pieces were added to the service in the long period between the early fifth century and the apparent date of burial in the sixth century. The problem needs further research. Evidence for the ownership of the Mildenhall, Kaiseraugst and Esquiline treasures points to them being owned by the senatorial class and at the highest levels of Roman society. Because of their duties, however, as generals or governors in all parts of the empire, and because their private possessions were not only huge but often scattered between the territories of several modern countries, there is no particular place where we can expect them to have been located and to have hidden their unrecovered treasures. The Seuso treasure, therefore, could have been concealed anywhere between Hadrini's Wall and the Euphrates. The only evidence yet reported seems to show that the treasure was first seen in Lebanon, and on theoretical grounds Lebanon could be its findplace. The silver might have come from elsewhere; but there seems no reason to accept such speculation unless evidence of equal strength can be produced.

The Seuso treasure is one of the most important late-Roman treasures yet to have been found. The assemblage is an important historical document, which can tell and will tell us a great deal about our common past, providing sufficient time is available for necessarily unhurried research. The treasure gave pleasure to its original owner, and it could give pleasure and inspiration to the public of so many countries whose lives are shaped by the culture he helped to create. Let us hope that the treasure will be kept together to fulfil these hopes.
DISCOVERING ANCIENT MYTHS IN ROCK ART

Pictograms in China

Liu Haixiang

Long before written language was invented, the ancient people in China expressed themselves in picture writing. Their thoughts and experiences recorded on rocks and cliffs have been found throughout China in recent years and this prehistoric art has attracted both researchers and the general public. The pictographic characters of the Chinese language originates in many of these hieroglyphs, and in the past few years Chinese archaeologists have discovered numerous pictograms throughout the country. This article attempts to bring readers up to date with recent developments which, in its report to UNESCO (1984), the International Pictogram Committee omitted when itemizing pictogram research throughout the world.

'It's a pity the world knows so little about our painstaking efforts and achievements in China's pictogram studies over the years,' said Chen Zhaofu, a Chinese art historian. Up to now, the largest concentrations of rock art have been found in Mt. Huashan in the southern part of the Guangxi Zhuang Autonomous Region in Southwest China. Along the picturesque Minjiang River lie towering cliffs where over 80 groups of pictograms have been identified, the largest being that on the cliffs of Mt. Huashan overlooking the turbulent river. Many of the 1,000 plus primitive figures covering an area of more than 200m. wide and 40m. high, are thought to be religious and ceremonial images carved by the ancestors of the aboriginal Zhuang people over 2,000 to 4,000 years ago. The figures are all nudes, engaged in dancing, hunting, fighting and worshipping. Images of the sun, animals, and bronze drums are also depicted. The rendering is colourful and vivid with evidence of ethnic minorities depicted amongst the group as a whole.

The paintings are believed to have been made with mineral ore mixed with the blood of animals and the colour is still fresh after all these centuries. Nevertheless, it is still not known why the Zhuang ancestors painted these pictures and how the work was finished at such a height on the cliff face remains a mystery.

'The purpose of painting these pictograms must be very practical,' argues Chen Zhaofu, a researcher from the centre of Minority Arts and Literature Studies under the Central Institute for Nationalities in Beijing. 'The primitive men most probably painted them as representing a supernatural force that could keep down the water level, since heavy floods are disastrous.' A more interesting explanation lies in a local legend which says that in ancient times a local kingdom was occupied by foreign invaders. A prince of the defeated kingdom was determined to restore his kingdom but was troubled by a lack of warriors. A fairy helped him and told him to paint whatever he wanted on the cliffs of Mt. Huashan, on condition that his work was not known by anyone else for 49 days. So the prince painted warriors, weapons and battle drums on the cliffs. His painted army on the cliff-face was about to turn into a live one when, suddenly, the young man's secret was found out by his wife, who was curious about what her husband was doing. So the immobile army remained inert on the cliffs for thousands of years. Today this unique rock art has recently been proclaimed a protected national heritage monument and has also become a source of inspiration for many modern artists. They have created dances, music and art, based on the myths on these cliffs. 'War Drums of Mt. Huashan,' a dance drama was a hit when recently staged by the Guangxi Song and Dance Troupe. Researchers in China have found that most of the pictograms in southern China were painted in red, while most of them discovered in northern China were carved with primitive tools. One example comes in the findings of Gai Shanlin, an archaeologist in Inner Mongolia. With his colleagues, Gai has located more than 30,000 samples of ancient rock art, most of them in the Yinshan Mountain range, 250 kilometers northwest of Hohhot, Inner Mongolia's capital. 'Like the rock arts created by the Indians in North America, most of the rock engravings in the...
Yinshan Mountain range portray real objects from nomadic life and many of the abstract and symbolic pictures depict shepherds and their flocks on hilly lands,' said Gai.

The archaeologists have also discovered engravings of gods with human or animal faces and battle-gounds featuring fully-armoured soldiers and several kinds of chariots and carts. But there remain basic questions of chronology. To date their findings, the archaeologists have examined such factors as the colour fading, wear of the surfaces, differences in subject matter and varying styles created by different ethnic groups. They have also compared the rock arts with animal patterns engraved on ancient bronzeware unearthed in the region.

The archaeologists believe that these engravings date from between 10,000 and 4,000 years ago. Till now, most of China's pictograms and petroglyphs were found in border areas inhabited by ancient ethnic peoples and they are generally believed to have been produced by ancient ethnic minorities living in the areas involved. As you can imagine some of these findings were accidental. In the summer of 1979, an old man in Inner Mongolia was tending his sheep when at random he moved a stick to and fro on the sandy ground. Suddenly he found some images carved on the sand-covered rocks. These human faces are thought to be the deities that his ancestors worshipped.

Chinese archaeologists have also found pictures depicting reproductive organs and childbirth. One example comes from the pictograms in the Yinshan Mountain in Inner Mongolia, where communal marriage is visually represented. In Yinshan province some giant footprints are also found carved on the rocks and the indigenous people thought that a woman would become pregnant if she stood on the footprints supposedly left by their god. Similar sexual themes have also been identified in Guangxi and Yunnan in the south and Xinjiang Uygur Autonomous Region in the northwest. This subject was depicted more minutely on the rocks of Mt. Tianshan in central Xinjiang where one pictograph of relatively early date shows more than 300 different figures. The bigger ones shown in sexual acts are larger than real life, while the smaller ones representing the resultant offspring are only around 20cms high. 'All these show the desire for reproduction in prehistoric society,' said Wang Binhua, a researcher from the Xinjiang Institute of Archaeology Studies.

The Chinese had long before noticed the existence of rock art. Li Daoyuan, a noted geographer and traveller of the Northern Wei period (386-534 AD) noted his discoveries of engravings of deer and horses on rocks along the Yangtze and the Yellow rivers. There are also some sporadic accounts in local chronicles about these mysterious rock arts and study began to be systematised. In 1915, Huang Zhongqin investigated the engravings of remote antiquity on some precipices in Hua'an County, in Fujian province, east China. To better coordinate research efforts, a national society of rock art studies will soon be established and will be a member of the International Pictogram Committee. Emanuel Anati, an Italian expert on pictography and chairman of the international committee, said, 'The production of pictographs before the creation of written languages is a worldwide phenomenon. A concerted research effort over the world will further an understanding of the artistic styles, distribution, similarities and differences of rock arts.'

In reviewing Chinese rock art, Jiang Zhenmin, a researcher from the Central Institute for Nationalities in Beijing, said 'The artistic value of this primitive art is a combination of keen observation and a vigorous way of depiction. This, perhaps, is one of the most important reasons to explain why all these pictograms are still appreciated by today's people, even though hundreds and thousands of years have gone by since they were produced.'

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**News**

**Origin of Ancient Phoenicians Re-Examined**

The Phoenicians, an ancient maritime people who lived along the northern seashore of Erez Israel, may be descended from local populations rather than from the 'sea peoples' of the eastern Mediterranean, as has been thought over the years by historians and archaeologists.

The possibility arises from anthropological research being carried out by a staff headed by Professor Patricia Smith.

The excavations, known as the Jerome A. Joss Expedition, are under the auspices of the Hebrew University's Institute of Archaeology and are being directed by archaeologist Eilat Mazar, with the participation of Prof Smith and her staff. The site is located about three miles south of the Israel-Lebanon border at Achiqv.

An underground Phoenician burial chamber dating back some 3000 years was uncovered, yielding more than 35 whole and partial skeletons.

**U.S. Modifies Ivory Ban**

The U.S. Fish and Wildlife Service has modified its enforcement of the ban on ivory imports into the U.S. by permitting the importation of some worked ivory.

The agency announced that worked ivory can be imported if it can be proven with documentation that the exporting country abides by the international convention banning ivory shipments and that paperwork exists attesting that the ivory material is at least a century old. Under the new rules, the object cannot have been restored with additional ivory that postdates the object's manufacture.

The modification reflects provisions of the Convention on International Trade in Endangered Species (CITES), the worldwide agreement that seeks to limit the ivory trade
and pottery vessels, as well as jewellery and a clay bull’s head. Apparently this was a burial chamber that was used over hundreds of years. The skeletons date from the very earliest known period of Phoenician settlement in the tenth century B.C., and extending until the sixth century B.C.

Following cleaning and identification of the findings at the Laboratory of Physical Anthropology, the staff there is currently involved in comparing these findings with what is known of the people who inhabited the area during that era. Elements of identifications and genetic resemblances among the findings also are being checked to see if in fact the burials were used by a particular family over several generations.

Initial examination of the bones and skulls testifies to physical characteristics similar to those of the indigenous population, mainly the Canaanites, and not to those of the inhabitants of the Aegean Islands (the origin of the sea peoples) of that time.

One of the problems in studying skeletons uncovered in archaeological excavations is determining the cause of death, explained Professor Smith. However, in one of the skulls examined from Achziv, there was a rare instance of a positive finding of death by violence.

The skull of a man aged about 50 showed clear signs of a crushing blow to the head by a heavy, sharp instrument, possibly an axe or a sword. There were no weapons or other implements of war found in the burial chamber. Source BIPAC

Medieval Coin Hoard is Treasure Trove

A cache of Medieval coins found on a building site has been classified as treasure trove and returned to the British Museum by a coroner’s jury. The coins, 1027 in all, are of silver and the oldest date from between 1251 and 1272.

They were found buried in clay on a building site near Amble, Newcastle upon Tyne. Dr. Barry Cook, curator of coins and medals at the British Museum, said that they were minted in a number of centres, including York, Newcastle, Durham, Kingston, Bristol, and Berwick, and the collection had been buried for safekeeping in the early 14th century. ‘It was not unusual for people at that time in disturbed areas like Northumberland and the Borders to bury their savings.’ Most of the collection is made up of coins from the reigns of Edward 1 and Edward 11 with some from the Scottish mints.

News

Egypt Exploration Society Excavations

The Egypt Exploration Society (founded in London in 1882) is responsible for the main thrust of U.K. excavations in Egypt. Several expeditions are in progress at the moment and reports coming back to London indicating new findings in the field.

At Saqqara, Professor G.T. Martin of University College London, the Society’s Field Director for the EES-Leiden Expedition, reports that work on clearing the tomb of Maya, the treasurer of Tutankhamun, is going well. Professor H.D. Schneider of Leiden Museum, associated with the EES in the excavation, is directing work on the excavation and the clearing of the subsidiary shafts located in the superstructure and forecourt of the tomb. Nine shafts have so far been investigated and have produced material ranging in date from the Late New Kingdom to the end of the Late Period. Although not many objects have been found, there were some named ushabti figures, some Bes-jars and pottery found in context. Skeletal material is plentiful and some undisturbed interments. One of the nine shafts being cleared has had to be abandoned owing to the dangerous nature of the bedrock.

Within the substructure of Maya’s tomb, Room H, the first of a complex of three decorated rooms, has been repaired and restored. Some interesting anomalies have been noted in the inscriptions containing errors, have been altered and re-cut, and goddesses wrongly provided with wess-sceptres have had them re-cut into the appropriate papyrus sceptres. Rooms two and three in this sequence are in a dangerous condition with ever-threatening rock falls. This will necessitate the removal of the relicts for safety (some of them were shattered in antiquity). Many of the relicts are of superb quality and will benefit from repair and conservation. A member of the Conservation Department of the British Museum is advising on procedure so that the texts and relics can be properly recorded for their restoration (either below or above ground level as a specially prepared magazine), and for publication.

At Amarna in Middle Egypt, the EES expedition, under the direction of Barry Kemp of Cambridge University, is continuing work on the shrine sites in the area of Kom el-Nana and also on the Small Aten Temple. Valuable environmental evidence is being gathered which is highly important for the interpretation of this unique site.

At Kasr Ibrim, just to the north of Abu Simbel, Dr Mark Horton, the Field Director, reports that work is proceeding in the area of the Cathedral and final publication of this important building is in sight. Also, a small but extremely well preserved church of the early Christian period has been found. It was subsequently used as a mosque, but the wealth of liturgical finds found in its floor fills prove its primary use. The finds included book bindings, Coptic manuscripts, a wooden procession cross and incense burners.

In another area at Kasr Ibrim, ‘Magazine Street’ and ‘South Rampart Street’, well preserved X-group houses have been excavated and a great hoard of completed X-group vessels found in a cellar. Greek manuscripts have also been retrieved and there is good evidence of the Roman legionary presence on the site.

Art Loss Register (ALR) Launched

The Art Trade Liaison Committee (ATLC) and Lloyd’s announce the formation of the International Art and Antique Loss Register Ltd (IAALR), to provide a central computerised register of stolen items for the fine arts and insurance companies, in consultation with national police forces, customs and Interpol.

This follows a feasibility study commissioned by the ATLC and underwriters at Lloyd’s and London companies, from Lloyd’s of London Press Ltd (LLP) and Logica, the computer software and systems consultancy. Additional business advice was provided by KPMG Peat Marwick McLintock. ‘This is a most exciting project,’ said Mr Anthony Coleridge, Chairman of ATLC. ‘The alarming incidence of fine art theft has dictated the need for an international database of this kind. I am particularly pleased that the fine art and insurance industries have combined in a unique effort to establish this aid against crime. Moreover,’ he added, ‘I am grateful for the support and encouragement that we have received from police forces.’ A number of businesses have already expressed interest for over half of the Register’s Initial equity; these are: The Corporation of Lloyd’s, through its subsidiary LLP; 3i (Investors in Industry, the leading venture capital company owned by the Bank of England and the major UK commercial banks); HP Information PLC (owned by lending institutions); IFAR (International Foundation for Art Research); Robert Robinson & Gardner Mountain Insurance Brokers Ltd (Lloyd’s brokers); Sotheby’s; Christie’s; Phillips; Bonhams; British Antique Dealers Association; The Society of Fine Art Auctioneers; The Society of London Art Dealers.

Negotiations are also under way with selected institutional investors and insurance companies in the USA, Europe and the Far East. HP Information PLC was founded in 1938 to provide a central register for the prevention and deterrence of fraud and criminal activity associated with high value items, especially motor vehicles. The International Foundation for Art Research (IFAR) is a New York based non-profit-making organisation which has built up, over 14 years, a paper-based index of stolen works of art with 32,000 files. An agreement is being negotiated between the new company and IFAR under which IAALR will take over the operation and computerisation of these files. IFAR will also provide a New York
Stolen Objects

MEXICAN BOOTY RECOVERED in Mexico City, federal officials have so far retrieved 111 out of 124 artefacts in gold, jade and stone stolen from the National Museum of Anthopology three and a half years ago. Investigators had been frustrated for all that time because they thought that professionals were responsible. Instead, the attorney general’s office reported, ‘it turned out they were amateurs, two university dropouts who became obsessed first with having and later with selling the works.’ PRE-COLUMBIAN HAUL FOUND IN STATION Ancient weapons and tools have been found hidden in a locker at London’s Victoria station. The £15,000 haul was found concealed in a suitcase and holdall. The find included flint arrows and spearheads which are believed to have been looted from graves in Belize, Central America. ATHENIAN COLUMN STOLEN Police in Athens have reported the theft of an ancient column from near the Acropolis. The column, which dates from the third century B.C. and measures just over three feet high, was situated at the entrance to a Turkish mosque in the Roman market place at the foot of the Acropolis. Police said ‘They could have probably been stolen to be sold to a collector abroad, and could fetch as much as £200,000.’ TREASURE HUNTERS RAID DIG Police fear that treasure hunters who ransacked an archaeological dig in Gloucester, in the west of England, may have stolen important artefacts. The raiders broke through the fence surrounding the Docks site off Southgate Street and used metal detectors on the site, digging holes of up to one foot in diameter. The archaeological director, Malcolm Atkins, said, ‘They could have removed important evidence that would have allowed us to reconstruct the history of the site. They are guilty of trespass, and in removing any items of theft.’ He appealed for anything taken to be handed into the city museum so it could be recorded. Roman brooches and coins are among the metal items which have already been found on the site. HERCULANEUM RAISED Thieves who raided the storeroom of the excavation at Herculaneum, near Pompeii, may have had a ‘shopping list’ of some of the objects to steal. Police in Italy say that some 300 items, including bronze jewellery and coins, disappeared after thieves scaled a fence and tied up the guards, before breaking a small hole into the armoured storeroom. This may suggest that the armed gang included a child. Mr Baldasarrre Conticello, Director of the site, said that the thieves ‘chose their objects as if they had a marked catalogue.’ Around 300 pieces of first century A.D. jewellery, coins and bronzes were taken, including gold bracelets and a 30 inch high bronze statue of Bacchus that was partly gilded and set with precious stones. The most valuable of the objects were found in the last five years, and have only once been seen in public, in Rome in 1988. A museum was built at Herculaneum in 1980, but it has never been opened, partly because authorities were waiting for funds to cover the £450,000 cost of security alarms.
Dumbarton Oaks in Washington, D.C. has announced the opening of the new Courtyard Gallery of the Byzantine Collection, and the completion of the expansion and renovation of its underground space. Designed by George Hartman, the Courtyard Gallery is the first addition to Dumbarton Oaks since the early 1960's, when two wings were added. Over 150 objects, predominantly of the Greek and Roman periods, are displayed in the Courtyard Gallery. More than a third have never before been exhibited, and many others have not been on exhibition since the 1960's and earlier. Forming part of the Byzantine Collection, they either predate the Byzantine Empire (A.D.330-1453) or, though contemporary with it, were made on its periphery or well beyond its frontiers. The addition of this gallery has allowed these non-Byzantine works of art to be on permanent exhibition and to serve as an introduction to the original gallery where the arts of Byzantium are displayed. The main gallery of the Byzantine collection has been completely reorganised and reinstalled on an interim basis by the curatorial staff. The relocation of a substantial number of 'ancient' objects to the Courtyard has allowed the museum to rearrange the Byzantine objects and to display a number of additional pieces. Designs for a completely new installation of the Byzantine Gallery are in the planning stage.

In the summer of 1987, Dumbarton Oaks embarked on a major construction project intended to achieve several goals: to provide space for library expansion and improved facilities for other research archives; to achieve a more rational organisation of the public spaces and improve security by separating the public areas of the building (the Collections) from the private (staff offices and research facilities); to upgrade security by the installation of a new security system; and to replace certain outdated mechanical equipment such as boiler and air-conditioning systems.

The covering of the open courtyard, an idea that had been considered for some time, and has been used successfully in a number of European museums, such as Leiden, was intended to provide expanded space for a more rational and coherent installation of the Byzantine Collection. Until now, the Collection had been displayed in one large gallery and in the corridors around the courtyard. Designed by Thomas Waterman, this quadrangular wing had been added to the main house in 1940 when Mr and Mrs Robert Woods Bliss, the founders of Dumbarton Oaks, gave the estate to Harvard University.

Dumbarton Oaks fosters research programmes in three very different cultural and historical areas: Byzantine studies, Pre-Columbian studies, and the history of Landscape Architecture. Rather than construct a separate building for one of these programmes, it was decided to expand underground, beneath the Music Room and the open courtyard where a large mosaic from Antioch - the Tethys Mosaic - had been installed in 1968. Before construction could begin, the large octagonal mosaic from Antioch (Syria), measuring some 20 x 22 feet and weighing an estimated 40 tons, had to be lifted from the Courtyard. Dating from the fourth century A.D., this mosaic is one of

Newly exhibited Central Asiatic and Siberian bronzes.
several given to Dumbarton Oaks by the Syrian Government for its organisation and support of the excavations of Antioch, the ancient capital of Syria, carried out in the late 1930’s. The task of cutting, lifting and casting the mosaic was a challenging engineering project. For example, the large central panel with the head of Tethys alone weighed nearly ten tons because the concrete platform beneath the mosaic had to be lifted with it for support. For reasons of space and conservation, the mosaic could not be replaced in the new courtyard.

The design of the Courtyard was developed in deference to the character and detailing of the existing building while introducing new spatial forms. Its central space is defined by a peristyle consisting of pairs of cylindrical columns with Ionic capitals, carrying an architrave from which springs a semi-circular vault crowned by a skylight. Six of the Ionic columns that originally graced the western end of the 1940’s courtyard were reused here, matched by fourteen more made of Indiana limestone.

The architectural focal point of the Courtyard is the elegant Palladian-style arch which crowns the doorway leading to the Music Room – an original feature of the open courtyard that has been successfully integrated into the new.

When Mr. and Mrs. Robert Woods Bliss first began collecting, their interest in antiquities ranged broadly. In addition to Byzantine art, they acquired Central Asian, Scythian, Ancient Near Eastern, Greek, Hellenistic and Roman art. It was only after the first great exhibition of Byzantine art, ‘Exposition Internationale d’Art Byzantin,’ held in Paris in 1931, that the Blisses decided that the current layout of the Museum should become the focus of their collection. In 1940, when they conveyed their collection (and George-town estate) to Harvard University as the Dumbarton Oaks Research Library and Collection, the new wing they had built to house it was more than ample to accommodate the entire collection. In the ensuing 50 years, the Collection has more than doubled in size, and more Byzantine objects were acquired and exhibition space grew more cramped, many of the non-Byzantine objects were withdrawn from exhibition in order to display those of the Byzantine era. The corridors around the Courtyard had to be used for exhibition purposes, but this broke up the Collection and precluded the possibility of a coherent and rational installation.

The curatorial goal has been to use the Courtyard for the display of non-Byzantine art under the general rubric ‘Predecessors of and Periphery of the Byzantine Empire’. It is hoped that the careful presentation and thoughtful organisation of these materials would serve as a cogent introduction to the ‘Art of the Byzantine Empire (330-1453)’ displayed in the Byzantine Gallery. The division of the Collection into ‘Center’ and ‘Periphery’ allows the display for the first time of most of the important collection of Greek, Hellenistic, and Roman antiquities as well as a small, but significant collection of art from central and western Asia; the latter has never been on exhibition and is virtually unknown to scholars and the general public.

In addition, Late Roman and Early Byzantine art from Egypt has been displayed in the courtyard: this includes architectural sculptures, a rotating display of textiles, and several cases for objects in a variety of materials. Although Egypt was actually part of the Byzantine Empire until its conquest by the Arabs in 640/41, its art developed largely apart from the mainstream of Byzantine art and is here shown as a separate art form, called Coptic.

Dramatically placed at the east end of the courtyard is a large, rearing bronze horse from South Arabia dating to the Roman period. Originally one of a pair of equestrian statues, the horse has long since lost its rider. Among the several pavement mosaics from Antioch dating from the fourth to the sixth centuries, a lively fishing scene is placed in the centre of the marble floor. Finally, there are two important, large-scale, stone portrait heads.

The layout of the art follows generally chronological and geographical divisions: the earliest grouping (on the south aisle) is a selection of nomadic art – small portable objects from the vast steppe stretching from China in the East, across Central Asia and Siberia, west to the Danube plain. Few of these objects, which date from as early as the fourteenth century B.C., such as a small gold bracelet with double spiral ends, to the second century A.D., have ever been on exhibition. Of considerable importance are the two Achaemenid reliefs with Tribute Bearers, dating to the fifth century B.C., which come from the great palace of Xerxes at Persepolis.

Next is a select group of ancient Greek, Hellenistic and early Roman objects, including gold jewellery, silver tableware, and small-scale sculptures. One of the most important of these is a superbly crafted, 5th century B.C. bronze statuette of a man, his twisting figure caught in the momentary pause between preparation for and execution of action. As one of the finest examples of small-scale, early Classical Greek sculpture, it is highlighted in a vitrine that attributes the moving figure to be seen from all sides. Equally powerful is the small statuette of a severely emaciated young man who is barely able to support himself. It dates to the Hellenistic period, when fascination with the realistic depiction of pathological conditions resulted in such strong, emotionally-charged works of art.

Exhibited on the west wall is a collection of architectural sculpture from Egypt: carved niches, friezes, door-jambs, arches and other decorative reliefs, dating from the third to the eighth century. Many of these are funerary sculptures found in cast cemeteries with the ancient cities of Oxyrhynchus, Akhmim and Saqqara, and the majority are pigran rather than Christian, decorated with images of Dionysos, the god of wine, members of the Egyptian Mother-goddess, Isis. One of the most beautiful is the large ivory medicine box, on the lid of which is Tyche (Fortune), the personification of the city of Alexandria, who wears the characteristic crown of Isis. The superb carving of this box as well as its large size, which clearly betrays the care with which it is carved, lend it a particular interest. Also displayed here are two brilliantly coloured faience vessels typical of Egyptian manufacture, and three fragments of a contract written on papyrus.

The last three cases display objects of the later Roman period: the first is of brilliantly coloured glass, and includes a fragments of one of the most luxurious techniques, a green and white cameo glass; the second case exhibits small-scale portraits in a variety of media, including coins, medallions, and semi-precious stones; and the repeated case displays Roman bronzes, of which the two confronted panthers are among the most impressive.
HUNT COLLECTIONS TO BE DISPERSED

"The great range and historical importance of the Hunt Collections make them one of the finest groupings of ancient art in private hands today."

John L. Marion, Sotheby's Chairman in North America, has announced that Sotheby's will be selling the Nelson Bunker Hunt collection of ancient coins and Greek vases, and the William Herbert Hunt collection of ancient bronzes and Byzantine coins. The series of sales will commence in June 1990 and continue over the following year. The collections are expected to realise in excess of $20,000,000. Speaking of the sale, Mr Marion said, 'The great range and historical importance of the Hunt collections make them one of the finest groupings of ancient art in private hands today. Sotheby's offerings of these remarkable collections over the course of a year represent the most exceptional single-owner series of sales of ancient art to have come to auction and presents extraordinary opportunities for collectors of works of art'. Highlights of the collection are already well known to the art world through the important exhibition of the Hunt coins and antiquities, 'Wealth of the Ancient World', which was shown at the Kimbell Art Museum, Fort Worth, at the Virginia Museum of Fine Arts, The Detroit Institute of Art and the Dallas Museum of Art in 1983-4, and by the catalogue to that exhibition published by the Kimbell, which is widely regarded as an important work of reference in the field.

The Nelson Bunker Hunt Collection

Discussing his goals in forming the collection, Nelson Bunker Hunt pointed to the 'supreme importance of coins as documents of the day-to-day life and values of the ancient cultures which were the cradle of Western civilisation. With their portraits of mythological gods, rulers, great public places and everyday events, they provide us with a more complete picture of these civilisations than exists through other evidence which has come down to us. I always sought examples in the finest condition possible, and which had historical relevance to the collection as a whole.'

The ancient coins show the remarkable depth and quality of the Nelson Bunker Hunt collection and rank it as one of the finest ever formed. It is especially rich in coins of such astonishing rarity that they are typically not found outside of the great museum collections of the world. Outstanding as works of art because of their unique sculptural qualities, the coins are also invaluable as documents of events in ancient history. Comprising nearly 3000 specimens in gold, silver and bronze, the collection spans more than a thousand years, from the Archaic period in Greece to the fall of the Roman Empire in A.D.476. The Greek series includes numerous examples of extraordinary beauty, in many cases signed by the engravers who created them (fig.1). There are incredible examples of the dekadramm denomination believed to be the best private collection of them in the world. Within this group are examples of the Athenian dekadramm (fig. 2) (When
sold in 1974 for $272,000, the coin was the most valuable coin ever sold at auction), the 'Demareteion' of Syracuse (considered by many to be the most beautiful Greek coin ever produced) and the dekadracon of Agrigentum (fig. 3) (one of only eight examples known to exist, and only the second example to be sold at auction this century).

The Roman series is a particularly valuable source of information about Roman political propaganda of the day and also for the great range of architectural representations of monuments, some of which are known to us today only as ruins. An orichalcum sestertius of Titus shows the Colosseum soon after its dedication in A.D.80, while a gold aureus of Severus Alexander depicts the same building as repaired after lightning damage in A.D.217. There is also an extremely rare Ides of March denarius of Brutus struck to commemorate the assassination of Caesar in 44 B.C. The collection contains examples of virtually every Emperor and their families from Augustus to the fall of the Empire in the West in 476 A.D. (in most cases in gold), and also the largest group of Roman gold medallions ever to be offered at auction (fig.4). The fifteen Greek vases in the Hunt collection represent an impressive range of style and decoration and are notable for their superb quality (fig.5). The group, though small, is the finest group to be offered for sale in recent years. They range from the geometrical designs of the Early Archaic Period to the more fluid renderings of the Classical Age. In addition to traditional depictions of figures from Greek drama and mythology, the vases document scenes of everyday life. Highlights include a magnificent Panathenaic Amphora by the Berlin Painter.

The William Herbert Hunt Collection

Discussing his collection of ancient art, William Herbert Hunt has said, 'I always believed that ancient bronzes and Byzantine coins were two areas overlooked by collectors. When I began my own collection I was fortunate in being able to choose from an extraordinary richness of materials.'

The ancient bronzes in William Herbert Hunt's collection represent one of the finest groups to appear on the market in decades. The collection covers the entire span of classical art, from the Italian Bronze Age in the eighth century B.C. down through the art of the Roman provinces to the third century A.D. Notable examples are a magnificent Greek bronze Griffin Head of c. 600 B.C. and an Etruscan bronze horse of c. 500 B.C. Roman pieces include the charming infant Herakles, and a Roman Bronze Head of Jupiter of the first to second century A.D. (fig.7), which recalls the work of the great fifth century B.C. Greek sculptor Phidias.

Byzantine Coins

William Herbert Hunt's collection of Byzantine coins is the largest such holding in private hands and perfectly complements his brother's collection of Greek and Roman coins. It includes many major rarities and represents the finest sale of such material to be sold in recent times.

Travelling Exhibitions

Anticipating the worldwide interest of collectors, an important selection of works from the Hunt Collections will travel to Los Angeles and Chicago in the United States and in Europe to London, Frankfurt, Munich, Monte Carlo, Zurich.
Etruscan youth with discus. Bronze, 470 B.C. (Ht. 4 inches)

ATLANTIS ANTIQUITIES
Greek, Roman and Etruscan Art • Ancient Coins

40 East 69th Street New York, New York 10021 (212) 517-4411
By Appointment
and Geneva. In Asia, the exhibition will visit Hong Kong, Singapore, Tokyo, and Osaka.

**Schedule of Sales**

The first series of sales will take place at Sotheby's in New York June 19 to 22 1990 and will offer coins which were featured in the Wealth of the Ancient World exhibition, a further sale of ancient Greek and Roman coins, and the sale of Greek vases from the collection of Nelson Bunker Hunt and bronzes from the Collection of William Herbert Hunt. The second series of sales will take place at Sotheby's in New York in December of 1990, to include highly important ancient coins from the Nelson Bunker Hunt collection, a further sale of Greek and Roman coins, and the important Byzantine Coins from the Collection of William Herbert Hunt.

The collection of Islamic coins belonging to Nelson Bunker Hunt will be sold in London in March 1991. The final sale of Byzantine coins will take place in New York in June 1991.

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'always believed that ancient bronzes and Byzantine coins were two areas overlooked by collectors. When I began my own collection I was fortunate in being able to choose from an extraordinary richness of materials.' William Hunt
Volunteer Opportunities in Archaeology

AUSTRALIA

Lightning Brothers

How can we help Australian aborigines preserve their cultural heritage before it's lost?

Wardaman Country, Northern Territory, Australia. South of Darwin and Arnhem Land, among savannahs, mesas, and sandstone cliffs, the aboriginal Wardaman people have been living for thousands of years. Earlier generations left a spectacular array of cliff paintings of birds, mammals, weapons, and humans, dominated by the dark-eyed tripod figures of the Lightning Brothers. Volunteers will excavate the sites and record the rock art.

12 June–28 July

CHILE

Pre-Columbian Peoples

How did cultures develop and interact on Chile's parched coasts and high valleys?

Earthwatch is a non-profit making organisation that sponsors scientific projects worldwide through its 'Earthcorps' of volunteers and scholars working together. Their aim is to improve understanding of the planet, the diversity of its inhabitants, and the processes which affect life on earth. Sharing a portion of the costs and labour of field research, over 3000 volunteers go into the field each year usually for two weeks, within the dates given below each project, to work with top scientists.

No past experience is required, but any special skills are welcome. The following is a selection of the archaeological projects. Further details of these and other projects may be obtained from:

Earthwatch, 680 Mt. Auburn St. Box 403, Watertown, MA 02272, USA.
Tel (617) 926 8200.

Northern Chile. The West coast of South America, particularly the region of southern Peru and northern Chile, is officially the driest place on earth. Rain falls here an average of once in 50 years. Paradoxically, this may be the site of the longest continual human occupation on earth. For over 11,000 years people on the coast have depended on the bounty of the sea. This, in turn, has supported human cultures that produced a rich, cultural legacy, whose artefacts have been perfectly preserved in the dry conditions.

16 June–11 August

EGYPT

Amenhophet Huy's Tomb

What role did oases towns play out in the Sahara Desert play in the Pharaoh's sprawling Egyptian empire?

Bahariya Oasis, Eastern Sahara Desert, Egypt. In 1900, a German archaeologist named George Stein dorff stumbled upon an ancient

MINERVA 22

Other 1990 Archaeological Fieldwork Opportunities

UNITED STATES

ALASKA, Delta Junction. Site: Shaw Creek Overlook Site. Period: Late Pleistocene (11,000 B.P.) to recent. Dates of Excavation and Field School: Volunteers, July 10–August 17; field school, July 6–August 17. Contact: David Yesner, Anchorage, (907) 786 197; 786 1661.


CARIBBEAN


UNITED KINGDOM


TYNE AND WEAR, South Shields. Site: Roman Port. Period: c. A.D. 80-400. Dates of Excavation and Techniques: All year, for a minimum of two weeks. Contact: Mr. S.C. Speak, South Shields, 091-456 1369.


FRANCE


GREECE

Egyptian tomb in this Saharan oasis. Ninety years later, in the winter of 1990-91, Earthwatch teams will be the first foreign mission allowed to excavate the tomb, that of Amenhotep Huy, governor of Bahariya, during the reign of Akhenaton (1379-1362 B.C.), since Steinendorf's expedition.

7 December 1990-24 January 1991

FRANCE

Origins of Urban Europe

How and why did this area's first cities develop?

Mirefleurs, Auvergne, France. For the last nine years, archaeologist John Collis has been excavating various well preserved sites of Iron Age cities in Auvergne to trace the changes of urbanisation and to track the development of trade with Mediterranean civilisations. He feels that internal social and political forces of Iron Age Europe were the key to the development of cities; economic factors and Mediterranean influences were less important. How much of a debt does western civilisation owe to the classical Mediterranean?

7 July-25 September

HONDURAS

Pre Maya Outpost

Did this pre Maya site in Honduras serve as a cultural conduit between Mesoamerican and Central American cultures?

Yarumela, Comayagua Valley, Honduras. Yarumela lies along the 'Southern Periphery,' a region where cultural influence from Mesoamerica fell off and that from Central America and, indirectly, from lowland South America began. How much cultural interaction took place between these two great cultural spheres along the Southern Periphery at sites like Yarumela?

17 June-18 August

ITALY

Stone Towers of Sardinia

What can Sardinia's ancient stone towers tell us about why the island's culture developed independently of other Mediterranean cultures?

Bauladu, Sardinia. Sardinian prehistory is preserved within the stone towers that lie in ruins all over the island. These nuraghi were built between 1800 and 263 B.C., to protect the villages. Of the 7,000 known nuraghi on the island, fewer than 50 have been even partially explored. For a second season, teams working with archaeologist Lenore Gallin will help fill this gap by completing a regional survey of the architecture and distribution of Sardinia's nuraghi.

30 June-31 August

MEXICO

Yucatan Maya Kingdom

What caused Sayil and other Maya cities in the north Yucatan to undergo a sur-

prising florescence just as major Maya centres in the south were collapsing?

Sayil, Yucatan Peninsula, Mexico. In its heyday between A.D. 800 and 1000, the Maya city of Sayil had an urban sprawl three and a half square kilometres in area and a population estimated at 10,000. But with its extremely shallow soils and chronic lack of water, how was Sayil able to survive?

How Sayil and nearby Maya cities in the northern Yucatan Peninsula were able to flourish for centuries and, in fact, reach their peak just as the major Maya centres in the south were collapsing is one of the greatest mysteries of Mesoamerican archaeology.

Michael Smyth and Christopher Dore will tackle the first systematic surface collecting survey of an entire Terminal Classic (A.D. 800 to 1000) Maya city, said to represent the pinnacle of ancient architectural development in the New World.

10 June-1 September

Martha Joukowski, Providence (401) 863 3188.

ITALY


JORDAN


Further details of these and other digs worldwide, we recommend the 1990 Archaeological Fieldwork Opportunities Bulletin. It is available for $12.50 (first class) postage for the U.S. included; for Canada and Mexico $1.50; and for all other countries add $3.50 (for airmail) from the Archaeological Institute of America, Dept. AFOB, 675 Commonwealth Avenue, Boston, MA, 02215. Prepayment is required in U.S. funds or by Mastercard or Visa.

MINERVA 23
**SPAIN**

**Bronze Age Village**

How did early Iberians cope with the social and economic tumult of the Bronze Age?

Borja, Spain. Great copper and silver mines in Asturias and Andalusia are known to date back to 1800 B.C. These fuelled a prehistoric culture that was one of the richest in all of Europe and one of the most socially complex. Entering the Bronze Age, Spanish culture continued to prosper, but small regions experienced bursts of prosperity while others stagnated, and Iberia seems to have gone through a Dark Age of sorts between 2000 and 1200 B.C. What accounted for these economic swings?

15 July–16 August

**TUNISIA**

**Carthage**

What was the quality of life in Roman Carthage?

Ancient Carthage, Tunisia. Fifteen years ago the Tunisian government launched the International Campaign to Save Carthage, inviting foreign archaeological crews to excavate and preserve key areas of the ancient city. In 1982 Earthwatch joined the effort. Excavations are now taking place at a new site connected with an early Christian church known as Bir Knissia. Preliminary digging has shown that this site contains a great variety of grave goods and funerary architecture and design. Moreover, the skeletons at Bir Knissia appear to be very well preserved, allowing for an in-depth analysis of the life expectancy, possible cause of death, and dietary deficiencies of working class Romans.

20 May–14 July

**USA**

**The Other Side of Maui**

When, and in what order did Polynesian Islanders settle the Pacific? How did they settle Hawaii?

Captain James Cook was the first European to set foot in Hawaii though Polynesians are believed to have reached them as early as A.D. 400. The great Polynesian seafarers who preceded Captain Cook to Hawaii by more than a thousand years came prepared: they carried seedlings of the most useful and adaptable plants with them on their explorations. The first thing the new settlers did was plant hau, a relative of the hibiscus. But where exactly did the Polynesians build their houses? Archaeologist Paul Cleghorn cites a French explorer who proposed that Captain Cook might have found 50,000 people living in the wet, windy Hana district of Maui, 400 years after the first Polynesians landed. When Cleghorn surveyed for house sites with Earthwatch volunteers in 1987, 50 sites turned up in the hau thickets. Now begins the work of deciphering their chronology and testing whether the early Polynesians’ planting and aquaculture techniques really could have provided for a settlement of 50,000.

6 August–1 September

**MINERVA**

**Rock Art in Whooopup Canyon**

How did ancient hunters deal with global warming and the radical change in their environment?

Whooopup Canyon, Wyoming. Archaeologists believe it is the site of a prehistoric hunting ground, a box canyon where herds of bison and other animals were driven for easy slaughter. It was so important to the Native Americans who used it that they recorded their hunting and their culture on the walls. The combination of rock art and hunting sites is rare, and offers archaeologists the opportunity to date the artwork accurately from the carbon in the ashes of ancient campfires (something that is impossible when the rock art stands alone). The earliest images are hunters slaying buffalo. But then, about 6,000 years ago, temperatures were much higher then normal and rainfall declined dramatically. The buffalo and antelope disappeared, plant species changed and the scenes etched into Whooopup Canyon’s walls appear to depict these dramatic changes in some detail.

1–28 September

**NEXT MONTH: MORE DIGS IN ISRAEL**

17 June–2 September

**Norman Priory**

How did monks living on the far flung Channel Islands earn their keep? What can this tell us about small scale medieval economies?

Lihou Island, Guernsey, Channel Islands. The Lihou Priory, built in the Middle Ages, was like a miniature version of the Abbey of Mont St Michel in Normandy, of which it was a dependency. The Lihou Priory has since fallen into ruins, and its history was lost during the battles for Normandy in 1944, when much of the Church archive was destroyed. Robert Burns hopes, not only to clarify the priory’s history, but to enhance our knowledge of how small religious communities earned their living in medieval Europe.

1–28 September
The winter months in the United States are filled with coin shows, many of them major ones used to determine the current market and to give some indication of future trends. The first of these was the F.U.N. show held in early January in Orlando, Florida. Although the American South has never been a “hot-bed” for ancient coins, this show was very strong. A number of people interested in ancient coins but who had never started building a collection were in attendance, and a number of them decided that now was the time to start buying. One well known dealer reported selling an Egyptian gold octadrachm of Queen Arsinoe II in magnificent near mint condition for $12,000 to a first time buyer who decided that he might as well start at the top. As the market for United States coins has nowhere near the potential for buying head for those dreadful ‘slabs’, coins sealed in plastic and assigned a grade by consensus, more potential buyers are deciding that ancient coins have much more appeal. They can be held in the hand and the grading is as much by eye appeal as by the degree of wear.

The beginning of February brought the famous Long Beach Expo held in Long Beach, California. There were over 3000 registered dealers in attendance and it combined coins, stamps and the newest rage in America, ‘baseball cards’. The coin dealers were in the majority though, and an entire section was limited to dealers in ancient and foreign coins. The four days of the show were constantly busy with people examining coins and making purchases. What has been noticed recently is that many of the newest buyers do not start in the traditional way. In the past a new collector of ancient coins began with some lower grade Roman silver or a few Constantinian bronzes. Now, they often seem to want to start at the top. If he is going to buy (and the vast majority of ancient coin buyers are men) he wants a coin in good EF (extremely fine), with excellent details and style, centrally struck and with no problems. Obviously, the number of ancient coins that meet these criteria is a very small percentage of the total available. This desire to own the finest is putting incredible pressure on the market and making such coins very rare.

Early March will feature the Midwinter Show of N.A., the large collectors organisation in the USA, which will be held in San Diego, California, for the first time. It is anticipated that this will be a good gathering as Southern California has always had a large group of collectors and some of the wealthiest investors in ancient coins due to the proximity of the film and entertainment industry.

The big problem is, and has been for some time, not the selling of ancient coins but the locating and buying of choice material. The auction rooms in San Francisco are the leading source of new material, as collections are broken up due to death-duties or loss of interest, and examples of the newest finds have found their way into auction sales. The first three months of 1990 unfortunately have a noticeable lack of major sales and choice material. One exception was the sale by Italo Vecchi held in Zurich in late February, his second sale under the resurrected name of Numismatica Ars Classica. This sale, with a handsome large format catalogue, contained some truly choice coins of both Greece and Rome. The most astounding thing was the prices estimated. While the coins certainly appeared to be choice, the colour photographs of many of the major pieces did not seem to indicate that they were extraordinary. Yet the estimates were, for the most part, about 40% over the current market retail price. In other words, if you had the coin and could sell it for full retail, this sale seemed to indicate that the market has risen by 40%. These estimates have provoked strong comment on both sides of the Atlantic with several major dealers deciding that it was not worth making the trip to Zurich since the actual prices would be commensurate with the estimates, thus making the coins far too expensive except for the wealthiest of collectors. Why Vecchi decided to do this is a mystery as it has long been the practice to try to slightly undervalue coins for auction in an effort to encourage bids and to get buyers to attend.

The other notable consequence of the catalogues is that the influx of Italians trying to sell similar coins for prices approximating the auction estimates: If they have the same coin and the estimate is $5000SF, they now offer it to you for 4500SF. The problem is that recently they began negotiations at 3500SF and you ended up buying at 3000SF. The results of this sale will be reported in the May issue of Minerva.

The sales to watch for in the future are the amazing group to dispose of both the classical coins and antiquities belonging to Nelson Bunker Hunt and William Herbert Hunt of Texas fame (see page 18). The Hunt name should be well known from their attempt in the late 1970’s to corner the world supply of silver. At the same time they were doing this, they amassed one of the largest and rarest collections of coins and antiquities in private hands. In just one transaction they purchased the entire collection of Sy Weintraub, former head of Universal Studios, for the reported sum of $10,000,000. This will be an historic group of sales which will be reported from first-hand observations and with the main prices realized.

The other major story in the ancient coin business has been the recently announced purchase of the controlling interest in Superior Stamp & Coin Co., Inc. of Beverly Hills, California, by Bruce McNall, the owner of Numismatic Fine Arts Inc. of Beverly Hills. McNall, certainly one of the most famous classical coin entrepreneurs of the twentieth century, is also a general partner with Merrill Lynch of the Athena Funds I and II, the world’s largest ancient coin and ancient art investment portfolios which have single-handedly created much of the current buoyancy in the market and which still have a long life-span. McNall was also the numismatic consultant to the Hunt brothers in assembling their amazing collections and well-known in the auction rooms in the 1970’s as he bought some of the world’s most famous coins, and at record prices, on their behalf. Superior are very strong in the United States in the auctioning of American coins. During 1989 they set a world record by auctioning $44,000,000 of coins of all types. Besides their position in U.S. coins, they have assumed a definite market role in the ancient coin world under the leadership of Ira Goldberg, who has handled their ancient coin auctions and private sales for almost three decades. Goldberg told Minerva that he was delighted with this change and that he looks forward to a direct association with McNall, who has been a personal friend for many years. It is anticipated by Superior that the frequency and size of their sales of ancient coins will increase under this new relationship. As can be seen, the beginnings of 1990 have been filled with all sorts of developments. We look forward to many of these events and they will be reported and commented on in Minerva.
Mummies, Myth and Magic in Ancient Egypt
Christine El Mahdy
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Foreword by Colin Renfrew
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For a complete catalogue and details of new and forthcoming publications, please write to Dept MIN, 30 Bloomsbury Street, London WC1B 3QP
Vast numbers of books now find their way into print solely in paperback editions (some not as cheaply as one might hope), while others give a new lease of life in a cheaper format to old favourites, well tried textbooks, or well illustrated books that can now tempt a different audience in their new guise.

A Paperback Pot-Pourri

Peter Clayton

There are many guidebooks to the collections of the major museums of the world, and occasional memoirs by their directors, but Sir David Wilson's new publication The British Museum: Purpose and Politics (British Museum Publications, 1989. £4.95) is a book apart. Always noted for his forthright approach to problems, archaeological or administrative, Sir David writes as the Director of the British Museum since 1977, and puts forward very cogent views on the role of the Museum in the twentieth century. The British Museum is an international institution if ever there was one, despite its name (i.e. British, as the French charmingly refer to it). Here he gives an overview on a variety of controversial subjects such as public funding, admission charges, conservation and restitution, and argues for the centrality of scholarship to all the functions of the Museum (unlike the recent unhappy occurrences at the Victoria and Albert Museum). There is much detail and perceptive argument in these pages, but it is a very readable account, with many an odd aside well illustrating that the Director is 'with-it' in no mean way. Museums under threat from government pressure, or the accountants, will find this stimulating and full of ideas, as well as the history of events and how they were, and should be, dealt with. It is a must for all museum curators, if only to broaden their own horizons.

Egyptological books appear in profusion every year, but lately there have been some very welcome additions to the literature in paperback form. Lise Manniche's An Ancient Egyptian Herbal (BMP, 1989. £9.95) is a most unusual book that will find readers well beyond Egyptological circles. Dr Manniche has culled a herbal of 94 species of plants and trees used in pharaonic and Coptic Egypt and supplemented her information from classical authors. The result is a comprehensive overview of the herbs and spices that were used in culinary and medical contexts. Only a fragmentary herbal of the second century A.D. survives from Egypt, although there are many references to the use of herbs throughout ancient Egyptian writings. The Egyptians were proud of their gardens, and many representations survive in reliefs and wallpaintings which are remarkably accurate. After a survey under several headings of the various uses of herbs, the author presents the herbal arranged in A-Z sequence under Latin names, with their English name added. Each entry then gives the ancient Egyptian, Coptic, Greek and modern Arabic names where they are known, and then describes the plant and its use, often citing ancient recipes or cures that utilise it. There are also excellent illustrations, line drawings, and photos complementing the text. This is a book for anyone interested in plants and herbs from any aspect. Much can be learnt from it and

An Ancient Egyptian Herbal

Lise Manniche

The text of the spells is that found in the superb papyrus of the royal scribe Ani in the British Museum, originally prepared for the Limited Editions Club of New York in 1972. Here the text is supplemented as necessary to complete or explain certain spells, and illustrations additional to those from Ani's papyri have been taken from other copies of the Book of the Dead in the British Museum. The net result is an edition of the best translation of this complex funerary liturgy. The paperback edition includes all the splendid 60 colour and 85 black and white illustrations of the hardback, and is incredible value.

The latest book in the excellent Shire Egyptology series is Bernd Scheel's Egyptian Metalworking and Tools (Shire Publications, 1990. £3.50). Despite its small size, it gives a comprehensive description of Egyptian metalworking from the earliest times down to the Late Period, ending in 332 B.C. All aspects of metalurgy in ancient Egypt are discussed: the mining of copper and gold, smelting techniques, manufacturing processes, tools, and methods of use in stone, wood and leatherworking. The reliefs and paintings from the tombs of officials provide an important source of illustration for the use and techniques with their manufac-
Much use is made of the ancient literary references, coupled with archaeological and ancient illustrative evidence. Of particular interest are the Introduction and the Epilogue, giving first the background to how the official ‘cannon’ or list was chosen and when, and then discussing those other monuments that have at various times been put forward to join the list, usually coloured by their times or the persuasion of their supporters.

Not many people can have been asked, or even told, to break a masterpiece in the course of their work, but it happened to Nigel Williams, the author of The Breaking and Remaking of the Portland Vase (BMP, 1989. £3.95). The Vase was found to be in an unstable condition in 1985; adhesive used in the repairs of 1958 was breaking down, putting it at risk. Drastic measures had to be taken; it was decided that the Vase must be dismantled and restored again (it had been put back together into some 200 pieces by a vandal in 1845). Restoration began in the summer of 1988, and was not only carefully recorded, but also filmed to make a BBC television programme. The emphasis for all this fell upon Nigel Williams, Head of Conservation Ceramics in the British Museum, and his team (he had previously been responsible for the restoration of the famous Sutton Hoo helmet). It was a gruelling task and this short monograph is an enthralling, illustrated account of the ensuing triumph of technical skill.

Women in Roman Britain by Lindsay Allison-Jones (BMP, 1989. £9.95) is the first survey of the subject. It is a companion to Women in Prehistory (Minerva, February 1990, p.50). Largely based on recent discoveries, as well as the older, known inscriptive evidence of tombstones, etc., the author examines the role and status of women in this outpost of empire in all levels of society from high-ranking officers’ wives down to the humblest women of the inns and farmers’ daughters. Not many of them are known by name, although recent work on finds such as the Vindolanda tablets (Minerva, February 1990, pp. 8-11) has added a few more to the list. The book vividly brings to life their loneliness when isolated in a military establishment on Hadrian’s Wall, the problems of illness and childbirth, and the small comforts of the frivolous pleasures of life in make-up, jewellery, hairstyles and dress. There are some delightful illustrations, especially the small piper clay figurine of a mother seated on a basketwork chair suckling her small child, found at Welwyn. It is nice to see this evidence and these finds from Roman Britain put into their female context instead of being merely adjuncts in the heavyweight tomes about military and Empire.

Aspects of and attitudes towards women and sex in antiquity also form the substance of Sex or Symbol? Erotic Images of Greece and Rome by Catherine Johns (BMP, 1990. £10.95). Originally published in 1982, Miss Johns’ book was acclaimed in the reviews as both learned and lively. The book arose from a paper she was invited to give on ‘The Erotic Art of Greece and Rome’ at Exeter University in 1977. Subsequent presentations, together with discussions with colleagues and much thought, gave the impetus to organise the material into book form. The outcome has been a book that is entertaining, thoughtful and scholarly as it investigates the objects that were such a source of embarrassment to scholars in classical collections of
the eighteenth and nineteenth centuries. It demonstrates that much of the erotic art of antiquity which shocked the Victorian prudish attitudes had in fact a religious or apotropaic, protective function. Miss Johns brings many objects ‘out of the cloister and examines them in their context for the light they throw upon social mores and attitudes towards sexual behaviour in the classical world. The canvas is a broad one, from sixth-century Athens to the late Roman Empire – quite different cultures but having basic similarities as well as religious beliefs. It is a sensitive study that is well illustrated by pieces from the British Museum and other major collections.

First published in 1977, Michael Heitz and George Eogan’s Ireland in Prehistory (Routledge, 1989. £10.95) is very welcome in the cheaper format. Professor Heitz and Eogan both teach in University College, Dublin, and have been in the forefront of Irish archaeological studies for many years. Their approach to Irish prehistory is wide, taking in economic, sociological and artistic viewpoints within their chronological framework. It is almost forty years since Joseph Raftery’s Prehistoric Ireland was published, and the advances in knowledge, sites and material finds since that date have been enormous. In many instances, completely new appreciations and interpretations have been deduced. This ‘new’ Irish archaeology is particularly evident in the illustration on the book cover – the cleared and restored entrance to the New Grange tumulus, the very epitome of the important Boyne Valley Culture. The authors have opened a new window on Irish archaeology that will be a standard reference for many years to come.

Turning towards the incredible remains of the great civilizations that once occupied what is now modern Turkey, it is good to see the republication as paperbacks of two classic books by George E. Bean, Turkey Beyond the Maeander and Lycian Turkey (John Murray, 1989. £10.95 each). They are volumes three and four in Bean’s illustrious quartet, of which the first two parts were Aegean Turkey and Turkey’s Southern Shore. These twin volumes cover two large, adjacent areas of south-west Turkey that include great sites like Aphrodisias, Bodrum, Cnidus, Mylasa and Stratonicea, and the incredible Lycian coast and hinterlands of Patara, Tlos, Telmessus and Xanthus. George Bean taught classics for 25 years in the University of Istanbul and there can be no one with a better feeling, understanding and descriptive expression to conjure this emotive area into life. His style is individual, delightful, accurate, inimitable, and the books are a joy to read and to use. History, description and anecdotes of experiences on the ground all combine to make George Bean’s books truly a ‘Turkish Delight’.

The late Professor Glyn Daniel, in his editorials in Antiquity, delighted to take the publications of the ‘lunatic fringe’ of archaeology to task. John Michell’s book, A Little History of Astro-Archaeology: Stages in the Transformation of a Heresy (Trijit, 1989. £4.95), gives a simple account of the issues involved in astro-archaeology, illustrating the principal sites and personalities concerned. It is an updated and enlarged edition from that first published in 1977, and makes fascinating reading. Two decades or so ago, such a subject was unmentionable in polite academic circles, then some bastions began to crumble, especially as the work of the late Professor Alexander Thom demonstrated the astronomical function of a number of stone circles in the British Isles and Brittany. This is not to say that Watkins’ Old Straight Track and ley lines are also acceptable. Far from it, but Michell’s book does present a useful overall view of the history of the topic, the issues involved, and where further examination of the monuments may be leading.

A civilisation which certainly prided itself on its astronomical knowledge, detailed calendars and solar predictions was that of the Maya of Mexico and Central America. The Maya glyphs, as their complex image writing is known, were first seen by the conquering Spanish, but all too soon what little knowledge of their meaning was lost or destroyed. In Maya Glyphs (BMP, 1989. £4.95), a volume in the series Reading the Past, Professor S.D. Houston presents the background to research in the Maya script, surveying the discovered and partial decipherment of the writing and explaining the underlying principles and structure of Maya writing and some of its grammar. Gradually, as it has been realised that glyphs from the Classic period (c. A.D. 250-900) record rulers, dates and events, the history of the Maya is being rewritten. There is still a long way to go to achieve parity with our knowledge of the languages of other glyphic writing civilisations, but this short book does make the way a little clearer for those with an interest in and a wish for more knowledge about a fascinating people.

A large format paperback absolutely crammed full of information is the 1990 edition of Museums & Galleries in Great Britain and Ireland (British Leisure Publications, 1990. £3.95). This is the vade mecum for anyone who is a compulsive ‘museum crawler’, listing over 1300 museums and galleries open to the public, alphabetically under county. General information details of location, hours, etc., are given and also a short descriptive entry of the museum’s interests and holdings. An alphabetical index of museums and art galleries and a location index are provided. There is also a most useful subject index, although this can become a little indigestible under some of the wider, popular headings such as Archaeology and Prehistory, to which the reader who seeks Roman antiquities is referred. However, the esoteric does win through; for example, one entry under Effigies (Funeral) lists the Westminster Abbey Museum.
On Coins and Medals, &.

Of the many hobbies that appeal to a refined taste, to
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A Temple for Byzantium:
The Discovery and Excavation
of Anicia Juliana's Palace Church in Istanbul
by Martin Harrison
(Foreword by Sir Steven Runciman)
Harvey Miller Publishers, 1988. 11x8'/2 ins., 160pp.,
180 illus. Clothbound, £29.95

A reconstruction of the interior of St Polyeuktos looking east towards the apse

When Justinian's architects completed St Sophia, he declared: 'Solomon, I have vanquished thee.' Today St Sophia remains one of the most impressive buildings in the world. Yet it still poses riddles. Not the least tantalising of them has been this strange reference to Solomon. We know that for the Middle Ages Solomon and the Temple had become symbols not only of divine kingship, but equally of opulence. Was this all that was implied by Justinian's reference to Solomon? That there may have been something more to the statement, and that it must be understood with reference to another great building, is the theme of this fascinating book.

Constantinople, or Istanbul as it is today, is one of the most impressive, if exasperating, of places. Its echoes of the past have few rivals. However, where Byzantium is concerned so much has gone, while today wanton neglect is rampant. Only against this background can one appreciate what was revealed when the area was cleared for the building of Istanbul's new City Hall. The first discoveries were made, like so many great archaeological finds, by chance in 1960, and in 1964 the Turkish Department of Antiquities issued a permit for excavation work to be carried out by the Istanbul Archaeological Museum and Dumbarton Oaks (Harvard University's centre for Byzantine studies). This work began on 4 August, 1964, on open ground in public gardens, in an area due to be radically altered by an underpass.

There were to be six campaigns: the first and last of one month's duration, the others of three. These 56 weeks of intensive work produced results beyond anyone's wildest dreams. Detailed reports have already been published in two massive volumes, but this book by Martin Harrison, Professor of Roman Archaeology at Oxford, who with the late Dr Steven Runciman was the joint director of the work, is much more than a summary of them. He draws conclusions as valuable for students of Byzantine art and architecture as for archaeologists. At the same time the layman will find the book more intriguing than any detective story. What is more, few volumes have so tellingly conjured the fascination of archaeology.

To achieve all this there has been a happy marriage between the author and his publishers. Not only does the text combine scrupulous scholarship with a light touch and even wit, but the book is reasonably priced, is attractively laid out, and the main illustrations, in colour and black and white, are of exemplary clarity. Some of them are too, compellingly beautiful, constituting a telling introduction to Byzantine art.

What has been revealed is the church of St Polyeuktos, a building which, 50 years after its completion in 527 A.D. was the largest and indeed the most splendid ecclesiastical structure in the city. Nor was it just a matter of size: St Polyeuktos marks an extraordinary advance from the old-fashioned basilica of St John Studion, erected in the middle of the 5th century. With St Polyeuktos we are already in a world removed from the Graeco-Roman tradition; the stress it laid upon proportion and balance is here in many details superseded by an exuberance for which we have to leap forward to the Baroque to find parallels. Nowhere is this clearer than with the capitals and other architectural fragments unearthed in the excavations. No longer is it apposite to emphasise as strongly as have most Byzantinists the extent to which this early phase of art in Constantinople represents a synthesis. Rather, stylistic authority is united with excellence of craftsmanship.

Both become explicable when it is recognised that there was a compulsive driving force behind St Polyeuktos. The clue here was one of the earliest discoveries made on the site; two fragments of an inscription. These were recognised as coming from a 76 hexameter poem preserved in the Palatine Anthology, that intriguing collection of verses and epigrams which was compiled c.1000 A.D. This poem is in praise of the Princess Anicia Juliana, and it was she who erected this great church, entitling her to be remembered beside those other extraordinary Byzantine women Anna Comnena and the sinister Empress Euphrosyne.

That the Princess Anicia Juliana was at the time a formidable old lady, we know. Yet few, even of her descent, (and her family went back to men who had fought against Hannibal, while her father, Flavius Anicius Olybrius, was one of the last Emperors of the West), had her pretensions and the wealth to convert them into reality. She did so, and let the world know it. The poem we have in its entirety in the Palatine Anthology, and which was inscribed in the church of St Polyeuktos, declares that Anicia Juliana 'alone had conquered time and surpassed the wisdom of the celebrated Solomon.' As Martin Harrison shows, this goes beyond pride, for not only in its measurements, but also in the nature of its decoration, her church seems to echo Solomon's Temple.

Indeed Justinian's Solomon, I have vanquished thee' appears simply to have been an assertion that St Sophia was grander than Anicia Juliana's church. We have not, though, heard the last of her. Like Solomon's Temple in Jerusalem her church in Constantinople was part of a Palace, and that Palace still remains to be excavated.

Sculpture of Ancient West Mexico:
Nayarit, Jalisco, Colima
Michael Kan, Clement Meighan, H.B. Nicholson
Los Angeles County Museum of Art in association with the University of New Mexico Press, Albuquerque, 1989.
10 1/8 x 11 ins. 180 pp., 302 illus., 31 in colour.

This is a revised and updated catalogue of the renowned Proctor Stafford collection at the Los Angeles County Museum of Art. Acquired by the museum in 1986, this magnificent collection, primarily of West Mexican ceramic tomb sculptures, was originally exhibited and published by the museum in 1970. The current catalogue, completely and effectively rephotographed by Barbara Lyter, adds information garnered from nearly 20 years of recent studies, including invaluable data on many of the entries, along with an updated bibliography. There is an excellent and extensive introduction to these fascinating and colourful sculptures, which date from c.200 B.C. to c.500 A.D. One could find no better guide to these delightful figurines and vases.

MINERVA 31
A Caledonian Gathering

Charles Burney

Take nearly 120 archaeologists, an opening seminar followed the same evening by a scintillating public lecture, sixteen papers and five workshops, as well as poster display, the whole extending over two days and laced with two receptions, with the magnificent setting of the Royal Museum of Scotland, Chambers Street, and you have the recipe for a thoroughly enjoyable and stimulating conference. The organisers deserve the thanks of all those who participated. Naturally the venue, in the University of Edinburgh, made the occasion all the more memorable. One departed with a strong feeling of envy for those fortunate enough to work there, whether as staff or student.

A brief recital of the contributions to this conference will give some idea of the comprehensiveness of its coverage, including an impressive array of work by Edinburgh personnel. The overture took the form of a seminar on the excavation of an Umm-an-Nar tomb, illustrating a reconductive point on the prehistory of the Gulf region (Carl Phillips): this was almost the speaker's final appearance before taking up his post in Arabian archaeology at the London Institute of Archaeology. After an hour's interval, there followed a splendid lecture by George Bass, given to a large audience in the lecture theatre of the Royal Museum of Scotland, on the Late Bronze Age shipwreck at Kas, off the south-west coast of Anatolia. This ranged from the human details of dig life, with camp on the Mediterranean shore, to a wide-ranging perspective on the maritime trade of the later second millennium B.C., largely dominated by Carthaginian merchants.

The papers, finally totalling sixteen, had been carefully vetted by the selection panel in Edinburgh, and inevitably some would-be speakers were disappointed. Restraint by senior members of BANE, as well as a general understanding that one cannot expect to speak every year, should help to ensure that deserving contributors do not have to wait in the wings too long. The papers in the programmes were on:

1. The Wadi Fidan Project, Jordan, 1989 (Russell B. Adams);
2. The 'skull cult' in the Near East, 10,000-5000 B.C. (Hans-Dieter Bignall);
3. The Arpachiya burn house (Stuart Campbell);
4. Roman-Byzantine settlements on Mount Carmel, Israel (Dr Shimon Dar);
5. The Bull's eye transenna from Sargon to Suleyman (Barry Flood);
6. Survival of ancient Anatolian and Mesopotamian vocabulary (Professor John A.C. Greppin);
7. Naxos and the Cyclades in the Bronze Age: recent research (Olga Iadjanastassiau);
8. Geometric overseas activity in the eighth century B.C.: the pottery from Al-Mina in Syria (R.A. Kearsley);
9. The 1954 excavations at Nebi Yunus (Nineveh) (John MacGinnis);
10. Obsidian tools from the late neolithic site of Tell Kashshash II, Syria (Yoshito Nishiaki);
11. Recent archaeological discoveries in Iran (Martin Charlesworth);
12. Late Pleistocene/Early Holocene settlement, Azraq basin (Dr A.N. Garrow);
13. The significance of a Neolithic sequence in eastern Jordan (Douglas J. Baird);
14. Excavations at Belmont Crusader Castle (Dr Richard Harper);
15. Excavations of a thirteenth-century B.C. burnt building at Tille, near Adiyaman, S.E. Turkey (Dr Geoffrey Summers);

The last six speakers discussed work under the auspices of the British institutes/schools established in these countries, i.e. Iran, Jordan, Israel, Turkey and Iraq. Their papers had been designed as a major component of this conference, with the purpose of stressing the links between archaeologists based in British universities and those employed overseas.

For the first time in the short history of BANE one afternoon was devoted to five workshops, running concurrently, on practical and regional themes, covering the following: ethnography and archaeological fieldwork; Islamic architecture; the Zebrine Archaeological Project (prehistoric south-west Cyprus); the early prehistory of northern Iraq; private funding and sponsorship for research. It was a matter for regret that one of the workshops had to be cancelled, one owing to the involuntary detention of a contributor on his way home from overseas fieldwork. Such are the hazards of the field archaeologist in the Near East! The general opinion was that these workshops were a welcome feature of the conference, and very much an Edinburgh initiative. In accordance with a fundamental tradition (if so new an organisation as BANE can be said to have traditions) the organisation of each conference is left to the local chairman and committee.

Dr Alison Betts organised the workshop on ethnography, naturally linking this with her fieldwork in Jordan, and thus helping to bring the nomadic dimension of the ancient Near East more sharply into focus. The Islamic workshop was organised by Professor Robert Hillenbrand, whose Department of Fine Art shares the same building as the Department of Archaeology, in George Square. It was gratifying to see once again an Islamic contribution to BANE, although it is to be hoped that in the future archaeologists in this field will feel themselves rather more in the mainstream of work on the Ancient Near East than they have done hitherto. The workshop on the Leba Archaeological Project dealt very effectively with techniques and problems of publication. The workshop on the prehistory of northern Iraq heard contributions, some rather excessive in length, on human and animal remains, plant remains and stone industries, giving an impressive idea of the work of the Edinburgh team. The workshop on private funding and sponsorship, the brainchild of Warwick Ball, was evidently very rewarding for those who attended it. Jennifer Scrase (Curator of Eastern Cultures, National Museums of Scotland) and Carl Phillips also participated in the Ethnography workshop. In the Islamic workshop were contributors from Edinburgh, Glasgow, Newcastle and London. Dr Peltenburg led the four contributors to the Cypriot workshop. Trevor Watkins, Alison Betts, Keith Dobney, Mark Nesbit, Stuart Campbell and Douglas Baird were listed in the circular to conference participants as contributing to the workshop on northern Iraq, centred on the excavations at Qasr-el-Dirfeh ('the red stream'). The concept of the workshops, indeed the organisation of
Conference Review

the conference as a whole, must primarily be credited to Trevor Watkins. BANE A has now held three annual meetings, at Manchester, Oxford and Edinburgh. The next one, scheduled for mid-November 1990 in order to avoid a clash with the Rencontre Assyriologique arranged for Decem-
ber 1990 in Baghdad, will be held in Birmingham and organised by Jeffrey Orchard. The 1991 meeting will be held in Cambridge and organised by Nicholas Postgate, to whose inspiration the whole idea of BANE A is primarily due. Like the court of Queen Elizabeth I of England, BANE A aims to avoid excessive strain on the good will and resources of any one host. Liverpool is likely to be next in the line of hosts for BANE A, looking ahead to 1992.

Charles Burney is a member of the Department of Archaeology, University of Manchester

Letters

Dear Editor,

Altogether the recent BANE A conference was a fine advertisement of the work of what, by any realistic reckoning, must be considered one of the leading five or six university departments in the United King-
dom. Edinburgh’s omission from the first category for funding pur-
poses simply reflects the myopia of the UGC (University Grants Commit-
tee), with no sign of any transformation from its successor, British archaeology, in the Near East and elsewhere, and Scotland alike, deserves better. Perhaps things will never improve until such decisions are made by Oxford/Lon-
don/Cambridge axis

The British Association for Near Eastern Archaeology, whose acronym has found general acceptance, was founded largely, though not exclusively, with the hope of encouraging younger folk interested, in a general or preliminary way, in the ancient Near East, as well as those engaged in postgraduate research and/or in fieldwork, often under the auspices of, or employed by, one of the British schools/institutes located in the Near East. Hence the platform provided for speakers from these bodies; and hence too the large proportion of younger speakers. Some may have commented on the uneven standard of delivery, but the answer to that criticism is simple: if one wants a platform for younger archaeologists, one can hardly expect them to perform with the ease of those used to lecturing over many years. A more justifiable comment, if one impossible to expound in precise terms, is to the effect that postgraduates need to remember that the requirements of their research oblige them to narrow the range of their vision, sometimes giving them a missionary zeal not entirely appealing to their audience. Those listening to them will give them credit for hard work and initiative. Fewer goods in the shop window, rather more imaginatively displayed, will convey the desired message far more effectively.

The creation of BANE A arose from a small committee convened by the writer in the early eighties, the Near Eastern Archaeology (U.K. Univer-
sities) Committee, abbreviated to NEAUK. The initial impetus for this was anxiety for the whole future of Near Eastern Archaeology, essentially that of south west Asia excluding the Graeco-Roman field, as a subject taught within British universities. Discussions by heads of department in a committee (an improved version from its successor, British archaeology, in the Near East and elsewhere, and Scotland alike, deserves better. Perhaps things will never improve until such decisions are made by Oxford/London/Cambridge axis) indexed in the overall picture has not improved. Indeed now there is every prospect of the closure of the post in Anatolian archaeology, and that in a so-called ‘centre of excellence’! Every effort should be made to prevent this closure. Fear of the effect of retirements was indeed a prime factor behind the convening of NEAUK, whence arose BANE A, still concerned with these wider issues affecting university departments. At this moment Cambridge and Edinburgh appear to be the strongest, most securely established centres for Near Eastern Archaeology a gymnastic exercise of sorts is surely a leading objective of BANE A, while encouraging the younger generation, likewise to make every effort to secure the survival of the subject in those universities where, in one form or another, it forms an integral part of the syllabus, notably in London, Cambridge, Edinburgh, Manchester, Birmingham and Liverpool. In the postgraduate field, under the leadership of Roger Millroy, Oxford remains a major participant in its own distinct way.

Given more money, more career prospects, fewer bureaucratic difficul-
ties and a calmer political scene, the demand for Near Eastern Archaeology from the present-day student generation would be very strong indeed, if not overwhelming. It remains a matter of some wonder that so many still choose to try at least to set out on such a stony path. It is one of the duties of BANE A, while not misleading aspiring archaeologists about the difficulties possibly lying ahead, to encourage and put them in touch with those in a position to advise.

More and more overseas archaeologists are saying that no body like BANE A is to be found with them. An overseas contribution has been a feature of each of this kind of gathering so far held. Long may that continue, provided always that all participants realise that there can be no automatic right to give a paper, thus overloading the whole programme. Provision of an air ticket on condition of giving a paper is a stipulation which has done much to damage the value and pleasure of other gatherings! This was avoided at Edinburgh.

If BANE A continues along the same broad path so far pioneered, it will be assured of a continuing place in the respect and esteem of its supporters, who can look forward to a programme of meetings not to a rigid pattern but with distinctive local contributions. Members of BANE A also receive the annual Newsletter, initially edited by John Curtis, whose new duties, as Keeper of Western Asiatic Antiquities in the British Museum, have led him to relinquish this responsibility, which is being assumed by St John Simpson, newly joining the Executive Committee of BANE A. Together with the separate schools and institutes, BANE A gives a voice to a field of teaching and research still shamefully understaffed in British universities. Perhaps the emphasis on market-orientated funding could just conceivably provide a means of support to extend staffing in this field, or, at the very least, to ensure its survival.

Charles Burney

Whither Near Eastern Archaeology Studies in Britain?

Send your letters to:
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1990 British Archaeological Awards

The British Archaeological Awards (biennial) are the most prestigious in British archaeology. Founded in 1976, they now encompass ten awards, covering every aspect of archaeology in the United Kingdom.

Winners of the 1990 Awards will be announced at a Presentation ceremony on 15 November 1990. Past presenters have included H.R.H. The Prince of Wales. Where monetary, the awards are towards the projects. All finalists receive British Archaeological Awards’ certificates.

The Pitt-Rivers Award is sponsored by the Robert Kiln Trust for the best project by a voluntary group or individual. Apart from a trophy to the winner there are grants of up to £5000 to the finalists’ projects from the Robert Kiln Trust. The last Award went to the Monmouth Archaeological Group for their energetic initiative in excavating parts of their home town.

The Virgin Group Award, sponsored by the Virgin Group, is for the best presentation of an archaeological project to the public, thus stimulating awareness of and curiosity about our National heritage. There is a trophy and £1000 towards the winner’s project. The last Award of this type, under different sponsorship, went to the Flag Fen excavations at Peterborough.

The BP Award is sponsored by the British Petroleum Company plc and is for the best non-archaeologist who, in the course of non-archaeological employment, makes an archaeological find and reports it properly. The winner receives a trophy. The last Award went to Douglas Blake, of Egham, Surrey, who discovered a unique Celtic – ‘La Tène’ – Bronze Shield (now in the British Museum) and Late Bronze Age sword while operating a drag-line in a gravel pit at Chertsey. This is an important award and it is sponsored by BP because their sponsorship programme is aimed at encouraging, amongst other things, a greater awareness of our heritage.

The Young Archaeologist of the Year Award is sponsored (annually) by the Young Archaeologists’ Club. The last Award was won by Sarah Chew, aged 11, of Kensington, for her essay about the discovery of a medieval harp.

The Legal & General Silver Trowel Award is sponsored by Legal & General Insurance. It is the overall prize (the silver-trowel trophy) for initiative and originality in archaeology and all entrants for the other awards and also direct entrants are considered. Legal & General were one of the original sponsors of these awards and the ‘silver trowel’ trophy is always displayed proudly. The last winner was also the winner of the Pitt-Rivers Award - the Monmouth Archaeological Society. Of the last Awards Victor Marchant, Honorary Secretary of British Archaeological Awards commented that ‘...the growing skill of archaeologists in communicating their discoveries to a wider audience was especially marked among the Award winners.’ and there is little doubt that this is expanding.

The Thames Television Award is for the best sponsorship of archaeology in the United Kingdom. The importance of sponsorship cannot be over-emphasised. The last Award went to the joint supporters of Hull City Museums’ work on the Hasholme prehistoric log boat – the sponsors being B.P. Chemicals Ltd, Delevan Ltd, G.R.P. Massey Ltd and Sangwin Plant Hire Ltd. There is a trophy for the winner.

The Archaeological Book Award, sponsored by the Ancient & Medieval History Book Club, is for the best book on British archaeology (broadly defined) published in the last two years. The last Award went to Peter Harbison for Pre-Christian Ireland published by Thames and Hudson and the runner-up was Professor Barry Cunliffe for his work Greeks, Romans and Barbarians, published by Batsford.

The Heritage in Britain Award is sponsored by English Heritage, Historic Buildings and Monuments – Scotland, and CADW – Wales, for the best project which secures the long term preservation of a site or monument. There is a trophy (returnable) and £5000 towards the project of the winner. The last award went to the Greater Manchester Museum of Science and Industry for their work in preservation of the 150-year-old Liverpool Road railway station.

The Ironbridge Award is sponsored by the Ironbridge Gorge Museum Trust, Ironbridge, Shropshire, for the best project involving the adaptive re-use of any historic or industrial building or structure. The winner receives a trophy made at the Ironbridge Gorge Museum. The last Award went to Granada TV News for their rescue of the Albert Dock, Liverpool, Traffic Office, now employed as their offices.

The Channel Four Award, sponsored by the Channel Four Television Company, is for the best British-made film or video available for educational use on an archaeological subject. The winner receives a trophy. The last award went to the Leeds University Television Service for their film ‘Four Church - A Threshold to History’.

These Awards are supported by the Society of Antiquaries; the British Archaeological Association; the Council for British Archaeology; the Association for Industrial Archaeology; the Society for Medieval Archaeology; the Society for Post-Medieval Archaeology; the Prehistoric Society; Rescue - The British Archaeological Trust; the Society for Promotion of Roman Studies; the Royal Archaeological Institute and the Young Archaeologists’ Club.
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Villages in the Landscape — Settlement and Desertion. The development of rural settlement from the iron age to the present day. 13-16 July 1990. £180. Current Archaeology Events. (01) 806-4325.

MEETINGS & SYMPOSIUMS

APRIL 1990

2-6 April, International Archaeometry Symposium, Heidelberg, West Germany. Dr. C. Wagner, Max-Planck Institut fur Kernphysik, D-6900 Heidelberg.

7-8 April, May Weekend, Eighth annual series of talks and workshops by the world’s premier Mayansists (£75). University Museum, Philadelphia. (215) 898-3447.


16-20 April, Materials Issues in Art and Archaeology, San Francisco, California. Dr. Pamela Vanderlinden, Materials Research Society, Smithsonian Institution, Wash-
ington, D.C. 20560.

23-25 April, Archaeology in Britain 90. 4th Annual Conference of the Institute of Field Archaeologists, Birmingham University. Open to all. Enquiries to: The Assl. Secretary, Institute of Field Archaeologists (ABC-90), Minerals Engineering Building, University of Birming-
ham, P.O. Box 363, Birmingham, B15 2TT, UK. (021) 471-2788.


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AUCTIONS

APRIL 1990


24 April, Ancient, English and Foreign Coins. Christie’s, London. (01) 839 9060.

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.


26 April, Precolombian Art from the Collection of Henry Bertrand and others. Ader Picard Tajan, Paris (L) 42-61-80-07.


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4 May, Antiquities and Souvenirs of the Grand Tour. Christie’s, South Kensington, London. (01) 581 7611.

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31 May, Antiquities. Sotheby’s, London. (01) 493-8080. Date subject to change.

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Granada’s famous Alhambra Palace is the most visited tourist attraction in Spain, and rightly so. This Moorish palace dominates the modern city looking southwards from the flank of the mountains towards the pass (Sopio del Moro) running down to the sea near Motril, whence the last Moorish ruler fled to Morocco. There is, however, another dimension to Granada’s famed heritage which is now receiving more attention. The Moorish town, now a charming whitewashed quarter, straddles a hill to the north-west of that on which the Alhambra stands. For the traveller who has visited Granada before, it is well worth exploring the alternative Moorish sites and gaining a fresh perspective on the last bastion of Islam in Spain.

Climbing up through the Moorish quarter one chances upon a whole series of views across the gorge to the Alhambra and its battlements. There are, however, two particular reasons for doing this now, both stemming from new museum initiatives. On the edge of the Moorish quarter a Moorish bathhouse has been preserved as a museum with much of its internal arrangements in their original state. It was used at least until the fourteenth century, if not later, and the surprise is to see how closely the Moorish furnace arrangements perpetuate the tradition of a Roman bathing establishment. The heating arrangements of the hot baths are almost indistinguishable from their Roman predecessors. Alongside the Moorish baths a medieval courtyard palace has been converted into Granada’s Archaeological Museum. The new display arrangements mark a great advance in the presentation of the past, and the museum effectively concentrates on two periods, the prehistoric and the Roman. There is a fine collection of prehistoric pottery and flint-work from the region set out on display. Likewise, in the Roman galleries it is possible to appreciate the Roman archaeology of this part of Andalucia. There is a fine collection of amphorae and terra sigillata hispanica (Spanish samianware made nearby in Jaen) to give one an impression of the great fertility and prosperity of this area in antiquity. The museum now has information packs for schoolchildren commendably introducing them to the archaeology of the area. This step forward is symptomatic of the great improvement in the standard of presentation of Spanish archaeological museums and hopefully other examples, like that at Cadiz, will be completed.
NEW MUSEUM at MARYPORT

David J. Breeze

The oldest collection of antiquities in England still in private hands is the Netherhall collection at Maryport, on the north-west coast of Cumbria.

The collection was created by a single family, the Senhouses, who were already at Netherhall in 1569. The existence of their collection is first recorded in 1599 by William Camden. During four centuries the family amassed 54 Roman inscriptions, together with sculpture, pottery and other artefacts from the Roman fort and civil settlement at Maryport. Most of the objects were recovered during investigations undertaken by the Senhouse family. William Camden, during his visit to the site in 1599, recorded that the 'ancient vaults stand open and many altars, stones with inscriptions, and statues are here gotten out of the ground' and displayed by John Senhouse in his house. There were archaeological excavations on the site intermittently through the eighteenth and nineteenth centuries which added to the collection.

The most important single group of inscriptions was that unearthed in April 1870. On the 18th of that month an altar was uncovered during ploughing, and over the following ten days a further sixteen altars and other relics were found in nine pits. Together these are probably the most important single collection of Roman inscriptions ever found in Britain.

Ten years later, renewed excavations produced further pits, with altars and some tombs. Amongst the finds was the 'serpent stone', illustrated here. Close by were found fragments of a second serpent.

All the items in the collection at Maryport come from the fort, or its civil settlement, and two of the other Cumbrian Coast forts, Beckfoot and Moresby. All three forts appear to have been established under Hadrian as part of the frontier complex which he initiated in the 120s A.D. The best known part of this is Hadrian's Wall, which ran for 80 Roman miles (= 73 statute miles = 117 km) from...
Wallsend on the River Tyne to Bowness on the Solway Estuary. The military installations, however, did not stop at Bowness but continued westwards for at least 26 miles down the Cumbrian Coast to Maryport. Hadrian's Wall had a complex building history but the available evidence suggests that Maryport was part of the original scheme for the Wall. The fort continued in occupation until about 400 A.D., or even later. Many of the altars, including those found in 1870, were the annual dedications made by the regiment in residence. They were erected on 3 January beside the parade ground, and every few years the standing altars were removed and buried in pits nearby. A group of these pits was found in 1870, north of the fort, next to the second-century parade ground. In the third century the parade ground was moved south of the fort, where it survived until a council housing development covered part of it in 1920; the rest survives today as a recreation field. The unique collection at Maryport is now about to move to a new home. The last of the direct line of the Senhouse family died in 1970, and Mr J. Scott Plummer, heir to the Senhouses, has most generously loaned all the Romano-British material to the Senhouse Museum Trust on condition that it is placed on public display. A new museum for the collection, which will be housed in a former Victorian Naval Reserve Gunenery training centre building, is due to open on 7 April of this year. Such a building is not an inappropriate home for a collection which contains so many military inscriptions, and it is conveniently placed between the front rampart of the surviving fort, with its double ditch defences, and the edge of the sea brow. The Senhouse Museum Trust was established in 1985 under the chairmanship of Professor Michael Jarrett, who has himself been involved in the study of Roman Maryport for over 30 years. The membership of the Trust includes both local people and British archaeologists. Funds are still urgently needed to complete work on the new museum. Donations should be sent to: Mrs. D. Morgan, The Senhouse Museum Trust, Brow Top Bungalow, Branthwaite, Workington, Cumbria, CA14 4TG.

The fort at Maryport, probably built under Hadrian in the 120s A.D., looking north-west towards the sea. The rampart, with breaks for the gates, is clearly visible, as are the double ditches on three sides. The new museum lies at the top of the photograph.

Photo: R. Bewley

Each year, on 3 January, every regiment in the Roman army renewed its oath of allegiance to the emperor, dedicating a new altar to Jupiter Optimus Maximus, and received its first pay of the year. This altar, erected beside the parade ground by cohors I Hispanorum, under the command of G. Calabius Priscus, is one of 16 surviving annual altars of this unit. Thus cohors I Hispanorum has left an almost unbroken record of its service at Maryport, where it was stationed from c.122 to 138 A.D., during the reign of Hadrian. No other unit in the Roman empire can claim such a distinction.

This dedication to Jupiter Optimus Maximus and the deity (numen) of the emperor was set up by M. Macnius Agrippa. Agrippa, a friend of Hadrian, was the most distinguished commanding officer known to have served at Maryport. Another inscription demonstrates that he commanded cohors I Hispanorum. Study of the altars reveals that a new commanding officer erected his first altar on behalf of the regiment, but the remaining ones (three in the case of Agrippa) in his own name only. The ornamental motifs on the altar are in a style unique to cohors I Hispanorum.
The faking of antiquities is as old as the interest in antiquity itself. As early as 1402 Jean, Duke of Berry, a wealthy and ruthless collector-prince, was deceived by Michaelet Saulmon into the belief that two gem-studded gold medallions, of Constantine the Great and Heraclius, were ancient portraits of these heroes of Christian history. They were published as ancient by sixteenth-century numismatists like Jacopo de Strada and Hobert Golst, and it was only in the seventeenth century that Joseph Scaliger proved that the Constantine medal was not antique and Charles Patin denounced the Heraclius medal as a forgery.

‘Michaelangelo’s success in selling his Cupid Asleep as an ancient sculpture was generally taken as proof not of dishonesty but of astonishing talent’

Medals, or ancient coins, were indeed for some time the most discussed of antiquities. Enea Vico’s Discorsi... Sopra Le Medaglie Degli Antichi, first published in 1555, is the first to discuss in detail the problem of faking, and the various ways in which genuine coins can be distinguished from false ones. He even provides a list of those who have made the best struck forgeries of ancient coins. This includes not only Cavino, whose forgeries are famous and whose dies are preserved in the Paris Medal Cabinet, but also Benvenuto Cellino, Cesati, Camelio, Leone Leoni, and Frédérico and Gian-Jacopo Bonzagna. Many of these were, and are, famous artists, and their citation in this context is a reminder that the Renaissance attitude towards the faking of antiquities and works of art was very different from our own. Vasari’s view, as expressed in his Lives, was that successful fakes were evidence of a very high degree of skill on the part of the faker. Michaelangelo’s success in
sells his Cupid Asleep as an ancient sculpture was generally taken as proof not of dishonesty but of astonishing talent.

One of the interesting things about fakes is that they give us a clear indication of what other generations have been prepared to accept as authentic. Hard to believe though it may be, sixteenth-century scholars and collectors appear to have found nothing implausible either about the Constantine and Heraclius medals, or the 'Severed head of Pompey' now in the Paris Medal Cabinet, or Valerio Belli's portraits of ancient heroes. The stylistic analysis that would now eliminate them would hardly have made sense even to those who most admired the classical past. Unfortunately for us, in the absence of documentation, it is impossible to identify which of the many Renaissance works, that in one way or another imitate the antique, were intended to deceive.

By the late eighteenth century, another boom period for the faking of antiquities, the situation is much clearer. Correspondence survives between British collectors and dealers such as Thomas Jenkins and Gavin Hamilton who dominated the international market in antiquities, so it is easier to discover when the claims of the seller deviated from the truth. Jenkins, for example, was able to persuade Charles Townley, who was an exceptionally knowledgeable collector, that the head and body of the Discobolus had been found and belonged together. In fact they came from different sources, and had been put together so that the head faced in

the wrong direction. It is not that restoration, however extreme, was considered a bad thing in itself; it was, on the contrary, generally accepted that fragmentary or damaged sculpture was not fit for exhibition until restored as nearly as possible to its original form. The problem was simply that complete pieces fetched far more than incomplete ones, so that dealers were tempted to conceal the full extent of the restoration that had been necessary.

‘In the 1970s an Italian forger scored a spectacular success when the British Museum, the Louvre and the Metropolitan acquired heads which turned out to have been freshly carved from a porphyry column’

Sculptures were not the only antiquities to be improved in this way. Vases, bronzes and lamps were decorated, and gems made more valuable by the addition of an ancient signature. But outright forging also took place. The portrait head of Caesar, famous from many a publication about Roman Britain, was denounced by Bernard Ashmole in 1613 as a forgery dating from c.1800, and the entire Poniatowski Collection of ancient gems was later shown to be false.

Coins did not escape. Carl Wilhelm Becker (1772-1830) is famous for the skill with which he engraved dies for everything from Syracusan decadrachms to medieval coins. Becker claimed that all he was doing was to make the best coins available cheaply to collectors who could not otherwise afford them. But, in fact, forgeries did much to undermine the confidence of collectors – so effectively in the case of gems that the market has still
IRAN, Seljuk period, probably Nishapur, 11th Century A.D., diameter 8½ in.

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MINERVA 46
Exhibition

Egyptian limestone statuette inscribed for Queen Tetisheri (c. 1550 B.C.). The inscription has been copied from a piece whose present whereabouts is unknown and only recorded from photographs. It now seems quite probable that the entire piece is a modern forgery made at Luxor shortly before 1890. British Museum.

'Tiara of Saltapharnes' for 200,000 francs in 1896 and the British Museum a number of 'Sarmatian' pieces in 1910. The exquisite craftsmanship of a Rouchomovsky, faker of the Tiara, whose work was proudly exhibited in the Paris Salon of 1903, has been less readily available in the post-war years. But this is not to say that the faking of antiquities has ceased. In the 1970s an Italian forger scored a spectacular success when the British Museum, the Louvre and the Metropolitan acquired heads which turned out to have been freshly carved from a porphyry column; (See Minerva March 1990, p. 33). More recently still, the Getty Museum has made several unlucky purchases, including that of a large bronze head which was subsequently shown to have been cast from a Hellenistic marble in the Naples Museum.

Such examples prove that the battle against forgers is never won. They also demonstrate the importance of detecting fakes, not only to prevent people being cheated but also, and more importantly, to prevent our entire vision of the past being distorted by such works. When fakes are revealed, however, it is important not to 'punish' them, by ruthless disposal or destruction, for the trouble they have caused, for they too have their place in any systematic picture of the development of the collection and study of classical antiquities.

When fakes are revealed, it is important not to 'punish' them, by ruthless disposal or destruction, for the trouble they have caused, for they too have their place in any systematic picture of the development of the collection and study of classical antiquities.

'The cloaked and hooded lady (left) was condemned by Dr. Reynolds Higgins in the 1930s, and his judgment was recently confirmed by thermoluminescence testing. The right-hand figure has been reinstated as one of the finest examples of its period, after having been condemned as a forgery in 1934. British Museum'

Mark Jones is an Assistant Keeper in the Department of Coins and Medals, British Museum, and Editor of Fake?: The Art of Deception, (see p. 45)

Example of Tanagra ladies. The cloaked and hooded lady (left) was condemned by Dr. Reynolds Higgins in the 1930s, and his judgment was recently confirmed by thermoluminescence testing. The right-hand figure has been reinstated as one of the finest examples of its period, after having been condemned as a forgery in 1934. British Museum

To recover the buoyancy it enjoyed in the eighteenth century. It was, perhaps, partly for this reason that nineteenth-century collectors turned to aspects of antiquity neglected by their predecessors; but they were to find that as soon as a new market was created fakers would step in to service it. Fascination with all things Egyptian, aroused by Bonaparte's famous expedition in 1798, gave rise to enormous quantities of Egyptian fakes of all kinds. A recently discovered example is the well-known statue of Queen Tetisheri (c.1550 B.C.), acquired from a dealer in Luxor in 1890, and now thought to have been copied from another figure once in the French Institute in Cairo. More surprisingly, C.J. Rich's (1786-1821) collection of cuneiform tablets, formed before the script had even been deciphered, already contains forgeries. The delightful terracotta figurines plundered from the cemeteries of Tanagra only reached the market in the early 1870s. By the end of the decade it was flooded with forgeries. No sooner had the work of Sarmatian and Greek craftsmen on the Black Sea coast become familiar than the Gokhman brothers began commissioning forgeries from local craftsmen. So successful were they that the Louvre acquired the
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