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FINDING THE FAKEs

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Preserving the Monuments

For centuries the preservative qualities of the hot dry sand and climate for the monuments and organic material of ancient Egypt have been proverbial. This all began to change with the completion of the New High Dam, the Sa'ud el All, at Aswan in the early 1970's. One of the many side effects, as well as the increase in humidity, has been the overall rise in the level of the water table. In the old days, with the inundations and even with the control exercised by the Old High Dam, the water table was at a high level for only short periods in the year. Now, with greater control on the water flow, it has no peaks and lows. The result is that the monuments of Upper Egypt are beginning to suffer from seepage and especially from damage by the high salt content of the water.

It is a problem that the Egyptian Antiquities Organisation has been combating for some time. At temples such as Medinet Habu, the mortuary temple of Ramesses III (1198-1166 B.C.) at Thebes, the discoloration caused by the seeping water now rises half way up the interior face of the First Pylon. One possible way of combating this is to dig trenches about a metre and a half deep around the whole building and fill them with loose stones to provide drainage. This has now been completed at the temple of Esna. Similarly, a protective drainage ditch has recently been dug around the alabaster sphinx at Mit Rahina (Memphis).

The problem came to a head at Giza, in February 1988, when a large section weighing some 30 kilo fell from the Sphinx's right shoulder (see Peter Clayton, 'Saving the Sphinx', Illustrated London News, vol.277, no.7089, pp.83-5). This was cleverly restored and a larger programme of fully recording and consolidating the Sphinx is in progress. The famous profile is now held in a cage of scaffolding whilst engineers and Egyptologists closely examine the rather poor limestone that makes up most of the Sphinx and make provision for its preservation for future generations.

Another great monument, the northernmost of the Colossi of Memnon at Thebes (Luxor), is receiving the same treatment. Drainage channels have been cut around the bases of both the gigantic seated statues that once adorned the front of the mortuary temple of Amenophis III. The northern Colossus was recorded in antiquity as 'moaning', no doubt a trick of the priests making use of the changes in temperature at dawn and dusk. The Roman emperors Augustus and Hadrian both heard the sound and it last seems to have been heard just before repairs were carried out in the reign of the emperor Septimius Severus in the late third century A.D.

Treasure from the Sea

What may be the world's oldest known nearly-intact sea-going ship has been disgorging its cargo on the Mediterranean floor off the coast of central Israel, near Kibbutz Ma'agan Michael.

The vessel probably dates from the fifth century BC, 100 years before the Kyrenia Boat raised off Cyprus in the 1960s. Although wrecks dating nearly 1000 years earlier have been discovered under the ocean, only cargo and small fragments of those boats remained, according to Dr Elisha Linder, director of the Centre for Maritime Studies at Haifa University.

Ancient wrecks usually carry cargoes of oil or wine. The holds of the Ma'agan Michael wreck, however, are revealing artistically-wrought bowls and pitchers, ritual objects, ropes and woven baskets - with the main cargo still to be uncovered.

Linder believes the vessel may have come from Phoenicia or Carthage (site of present-day Tunis). Excavations will resume in the spring. For the winter months, the vessel has been reburied in deep sand.
Motorway Plan
Ploughs Through
Ancient Sites

The historic city of Winchester is much in the news these days. The construction of the last part of the M3 London-Southampton motorway, which will pass through Twyford Down, has outraged Wessex archaeologists and conservationists alike. The controversial £36 million development for a six-lane motorway to relieve the Winchester bypass between Bar End and Compton will cut through an area of outstanding natural beauty, two ancient monuments and two sites of special scientific interest. An Iron Age settlement and associated field system will disappear altogether, while an Iron Age hillfort on St Catherine’s Hill, which is also the habitat of the Chalk Hill Blue butterfly, will also be affected.

Transport Secretary Mr Cecil Parkinson, and Mr John Patten, Minister for the Environment, have ignored strenuous protests from the Countryside Commission, English Heritage and the local community and given the green light for the project which will start towards the end of 1991 and should be completed by 1994.

New environmental measures include the removal of the present A33 Winchester by-pass and the reclamation of an area of chalk downland creating a link between the water meadows, St Catherine’s Hill and Plague Pits Valley ‘...a significant environmental gain’ according to Mr Parkinson. On the debit side, however, the new motorway will run in a cutting reminiscent of the Comninth Canal.

This project appears to be another case of government riding roughshod over expert opinion. At the public enquiry in 1987-88 objections had suggested a twin-bore tunnel, a suggestion that was rejected as ‘environmentally disadvantageous’ and likely to cost a further £92 million.

A spokesman for the Countryside Commission, who had proposed the alternative plan of widening the present A33 road at a cost of £11 million, said that the Commission was deeply concerned and thought that the Government had shared their view that damaging developments should not go through areas of outstanding beauty when alternatives were available at a reasonable cost.

English Heritage were equally appalled: ‘This is the worst possible option for the ancient monuments which include an Iron Age hillfort and field systems, a Roman road and medieval trackways’.

ANTS Huntington Award to Roman Scholar

On 21 April, Patrick Magnus Bruun was presented with the prestigious Archer M. Huntington Medal Award by the American Numismatic Society. The medal is presented annually in recognition of outstanding contributions to numismatic scholarship.

Professor Bruun is a Finnish specialist in Roman imperial coinage and has for many years explored the complexities of late imperial coinage, with its vast array of mints, issues, types and changing weight standards. His research culminated in 1966 with the publication of his monumental Volume VII of Roman Imperial Coinage, which exhaustively covers the period from A.D. 313-337.

He placed the coinages of the Constantinian Age in their historical, cultural and economic perspective, and provided a logical framework for further study that has been widely followed ever since.

Secrets of First Chinese Emperor

Archaeologists using the latest technology have begun to unearth one of the great mysteries of ancient China – the layout of the tomb of Qin Shi Huangdi, the country’s first emperor.

Qin united China in the third century B.C. He created a bureaucratic apparatus that endured until early this century. Historical records say rivers and lakes in his palace flowed with mercury and the place was filled with treasures.

Professor Yuan Zhongyi, leading the archaeological team at the site outside the city of Xi’an, said the tomb and surrounding palace covered more than seven acres. The palace was trapezoidal or kite-shaped. The main entrance faced the rising sun.

Special seismic techniques, being used to avoid damaging the contents, have revealed that there were storehouses on either side of Qin’s tomb, which is famous for the 7000 terracotta warriors and horses discovered in 1974.

New Revelations on the Provenance of the Seuso Treasure

Fresh information has recently been published in The Independent of London by their Archaeological Correspondent, David Keys, that the fourteen pieces of silver treasure may not have come from the Lebanon as has been suggested (Minerva, Vol. 1, No. 4, pp. 4-11).

Scotland Yard are of the opinion that the treasure was originally smuggled out of Yugoslavia without the knowledge and permission of the Yugoslav authorities. The hoard is said to have been discovered by elite troops.

The silver hoard, stacked in a bronze cauldron, came to light when troops were enlarging a limestone cave to act as an ammunition store between Pula and Rovinj on the Adriatic coast of Yugoslavia. Fourteen pieces have now been declared for sale, consigned to Sothebys by Lord Northampton, who acquired them in two groups and had no knowledge of their putative Yugoslav origin.

However, it now appears that there may be as many as another sixteen items, including a vast silver dish with a portrait of the emperor Constantine the Great in the centre and flanked by four small roundel portraits, possibly the four Tetrarchs. The Yugoslav authorities are pursuing their enquiries and in March a New York court gave them just a week to present documentary evidence to back their claims.

The discovery was probably made in the early 1970’s and part of the treasure was sent illicitly to London, probably via a diplomatic bag, with instructions to dispose of it without the Ambassador being aware of its existence. The family of the late President are said to be involved in the transaction.

We understand that Mr Keys is awaiting further information from his Eastern European sources that could well throw more light on this extraordinary treasure and its story, possibly even indicating the original villa of the Seuso referred to in the cupulet on the large dish which has given his name to the whole treasure.

(Confirmation of the accuracy of this story is not available at present)

STOP PRESS . .
The storeroom of the Cyrene Museum, Libya, has been broken into. The statue of the Three Graces (see Minerva, January 1990, page 25) was smashed and the heads stolen.

The publishers of Minerva are not necessarily in agreement with opinions expressed in articles published therein. Advertisements and the objects featured in them are checked and monitored as far as possible but are not the responsibility of the publishers.
Ecuador sits astride the Equator on the north-west coast of South America. The coast is washed by the warm Guayaquil Current, but inland the country rises sharply to the summits of snow-capped volcanoes which mark the northern extension of the Andes mountains. From these heights the terrain drops downward into the lush Amazonian interior.

The land’s ancient inhabitants were a precocious people whose artistic virtuosity and innovative talents resulted in spectacular achievements, among the most notable of which were the design and construction of the New World’s first ceremonial centres and the invention of its earliest ceramic tradition. Furthermore, the ancient coastal peoples were accomplished seafarers whose trading expeditions led them north into West Mexico and far southward into Peru. Although less is known about their inland cousins, they too seem to have developed far-flung cultural contacts.

It is lamentable that relatively little of Pre-Columbian Ecuador’s remarkable past is known beyond its own borders, or outside of the small cadre of researchers who are rapidly expanding the picture of the ancient peoples. Extraordinary archaeological discoveries in Ecuador have greatly revised our understanding of the pace and nature of life there in prehistoric times. Jonathan Damp, of the University of Calgary, has found the earliest examples of pottery in the Americas, fired some 6000 years ago, while Jorge Marcos, of the Escuela Politécnica del Litoral, has found evidence for the earliest manufacture of woven cotton cloth in the hemisphere. Donald Lathrap, of the University of Illinois, excavated the site of Real Alto which proved to be the first example of a ceremonial centre yet known. Leon Doyon, of Yale University, has unearthed royal tombs just outside the modern capital city of Quito which contained emeralds and gold-spangled textiles. Presley Norton, of the Programa de Antropología para el Ecuador, revealed that late prehistoric coastal Salango was the headquarters for a highly stratified league of merchant seamen. Many other scientists and excavators are currently at work, patiently peeling back the layers of time to reveal even more of ancient Ecuador’s
extraordinary heritage.

However, while some individuals strive to understand the ancient cultures in all their complexity by painstaking and detailed excavation, others are content to acquire the ancient objects solely for their aesthetic or monetary value. In an attempt to address this situation, the government of Ecuador has organised an exhibition which is travelling throughout the United States and is aimed at two targets. Its primary concern is to establish Ecuador’s place in the scheme of ancient cultures and to make this position known to the broadest possible audience. Its secondary purpose is to alert that same audience to the widespread problem of antiquities theft. After an eight-year period of litigation in Italian courts, 9263 PreColumbian ceramic and stone artifacts which had been clandestinely removed from Ecuador were successfully repatriated. The exhibition (which opens at the San Diego Museum of Man in Balboa Park on 26 May) consists of 64 of these repatriated antiquities. The pieces represent seven cultural traditions which span the years 1000 B.C. until A.D. 1500.

Civilisation seems to have begun with a culture named after the site of its first discovery, Valdivia. Valdivia ceramics are noted for highly burnished shallow bowls and miniature female figurines with elaborate coiffures. Peter Stahl has suggested, based on his studies of these wares, that Valdivia ceramic artisans were inspired by the uss of hallucinogenic agents, a suggestion which implies that the society as a whole was one with a shamanistic religious core. While that interpretation is still somewhat equivocal, it is known for certain that the Valdivia people had established contact with preceramic cultures on the north coast of Peru. Junius Bird’s excavations in the formative levels of Huaca Prieta in the Chicama Valley produced two tiny gourd containers exquisitely carved with Valdivia-style images. The ensuing Machalilla culture seems to have maintained such contacts. Machalilla is best known for its development of the stirrup spout bottle from the earlier double spout and bridge bottle. It is curious that the form was not continued in Ecuador, but rather found its greatest expression in the somewhat later ceramic tradition of north coastal Peru.

Nonetheless, it is with Chorrera (1000-500 B.C.), the earliest Ecuadorian culture represented in the exhibition, that the contacts with northern Peru are most apparent. Design motifs on a variety of Chorrera ceramic forms illustrate pronounced similarities with the Cupisnique (coastal Chavin) design repertoire. However, the Chorrera peoples also seem to have established a relationship with cultures in western Mexico, a connection suggested by strikingly similar vessel forms. Chorrera ceramic wares were crafted by master potters; deft modelling and skillful polishing result in elegant images of human and animal life. Open containers and single spouted bottles, some with delicate whistle mechanisms, characterise the vessel forms. Stone carving was more stylised, but very expressive. The Chorrera lithic tradition is represented in the exhibition by small square-chambered zoomorphic mortars (Fig. 1).

The Formative Period in Ecuador was brought to a close by rapidly diversifying cultural traditions. Bahia (500 B.C.-A.D. 300), Jama-Coaque (400 B.C.-A.D. 500), Guangala (400 B.C.-A.D.500), and La Tolita (300 B.C.-A.D. 200), among others, were participants in the coastal expression of the succeeding Regional Development Period. Of the four, perhaps the best known is Bahia: Very large, hollow, sometimes bearded, human figures, usually bedecked with elaborate head-dresses and multiple ornaments (ear and nose rings, lip plugs, collars, bracelets, and anklets), are the most impressive
ceramic artistry from this period. Post-fired painting is a characteristic feature of Regional Development ceramics. On the Jama-Coaque figural wares pastels such as yellow and turquoise green accentuate the costumes and accoutrements, Jama-Coaque pottery affords considerable insight into ritual and elite activity. Extraordinarily ornate head-dresses, often replete with animals, shells, or fruit, play counterpoint to intricately designed costumes.

Musicians are shown with their instruments: pan-pipes and drums (fig. 2). One twelve-inch high figure exhibited represents an elaborately-garbed person holding his cocoa leaf chewing paraphernalia. Among the Guangala ceramic figures, incision as well as painting provides the clothing detail. Guangala clothing seems to have been less ornate than that of their Jama-Coaque contemporaries; they wear close fitting caps rather than flamboyant headgear. This simpler treatment readily reveals the cranial deformation characteristic of many of these ancient cultures. The La Tolita tradition also frequently includes examples of individuals with particular anomalies, such as steatopygia and skeletal deformations. Yet supernatural images permeate the art of La Tolita as well. An example is a highly animated figure whose body is entwined with serpents. Many other examples of La Tolita supernatural images incorporate feline, probably jaguar, features.

In collections of Ecuadorian art the very expressive figured pottery often tends to overshadow (and sometimes completely eclipse) the simpler, more traditional bowl and bottle forms. This tendency notwithstanding, a number of basic vessel forms have been included in this exhibition. All are representative of the sophisticated techniques employed by the inland cultures: Panzaileo and Puruba (A.D. 500-1500), Tuncahuana (A.D. 500-1250), Carchi (A.D. 850-1500), and Cuasmal (A.D. 1250-1500).
ward journey when he conquered the Inca Empire, he overtook one of these rafts and listed its contents: people and animals, metal and textiles were significantly represented. His account also lists an abundance of red sea shells. These undoubtedly were the spectacular Spondylus shells which were venerated by ancient Andeans and Mesoamericans alike. Apparently a monopoly on these shells was held by the Ecuadorians at this time; their retrieval from deep waters required skilled divers. An imposing Manteno male figure in the exhibition, actually a huge incense burner, testifies to the important role this shell played in the lives and livelihood of this last prehistoric Ecuadorian aristocracy. Seated serenely upon a small throne, his right shoulder elaborately tattooed, this elegant figure wears a pair of large earrings whose centre is inlaid with discs of Spondylus shell (Fig.3).

Many of the tall, elegant amphora-like Tuncapuan containers and crisp pedestal footed bowls are embellished with designs created with the painstaking negative resist technique. A Tuncapuan clay trumpet (pututu) and a Cusco ceramic flute (ocarina) add another seldom seen dimension to the potter’s art of ancient Ecuador.

The period from A.D. 500 to 1500 is referred to as the Integration Period. This seems to have been an era when the diversified cultures of the preceding period coalesced into larger social units. On the coast the dominant group at this time is known as Manteno. It was these people who built large sailing rafts of balsa logs which plied the coastline from Chincha in southern Peru to the state of Colima in West Mexico. Their objective appears to have been peaceful trade in luxury goods. On Pizarro’s south-

Notes
9. Ibid.
Exhibiting Egyptian Art Outdoors

Stavros Aspropoulos

One of the more noticeable changes in the approach of the present Egyptian government to archaeological sites is the appointment of graduates from Faculties of Agriculture to oversee the landscaping and maintenance of gardens on Antiquities Department lands. This is extremely noticeable in the area of the Luxor and Karnak Temples and on the sites in and around Alexandria where the usual inspectors assigned by the Egyptian Antiquities Organisation share desks side by side with their landscape counterparts. The maintenance of lawns with shrubbery, trees, and flowers is a welcome relief in many instances and reminds the visitor and scholar alike that the ancient Egyptians themselves were proud of gardens erected in the precinct of their temples. The rock-excavated pits for trees are still plainly marked at the front of the Mortuary Temple of Queen Hatshepsut at Deir el-Bahari, and a recently recovered inscription informs us that the pharaoh Nectanebo of Dynasty XXX planted trees and flowers of all varieties along the sphinx-lined processional road to the Luxor Temple.

It is little wonder, therefore, that these newly planted gardens at numerous archaeological sites are often adorned with ancient sculptures moved to their present locations as part of this new programme of site beautification.

In Alexandria, the process of moving sculpture back to the sites is much in evidence at Kom esh-Chugafa, ‘The Hill of Potsherds,’ famous for its catacombs and the rock-cut tomb decorated with Egyptianising scenes. This was accidentally discovered in 1900 when a donkey, hauling an awesome load, slipped and drove one of its hooves through the covered light well. A selection of some of the pieces at present adorning the grounds of that site and basking in the bright Alexandrian sunlight is highlighted below. Special thanks are due to Mr Mostafa Mohamed Anwar Morzy, Curator of the Catacombs, as the site of Kom esh-Chugafa is known locally, for his assistance on the notes for the following statues in his care.

Flanking the doorway of the site’s offices are two headless quartzite
sphinxes, measuring just slightly over a metre and a half in length (Figs. 1,2). Each is inscribed with the names and titles of the pharaoh Apries who ruled Egypt in Dynasty XXVI from 589-568 B.C. The inventory records that both sphinxes were actually found at Kom esh-Chugafa in 1899, a year before the discovery of the great tomb.

A wonderful column capital in green schist, which formerly stood outside of the entrance to Room 8 in the Graeco-Roman Museum, has now been moved to Kom esh-Chugafa (Fig. 3). Measuring 83cm in height by 44cm in width, the object was discovered in 1905 in the vicinity of the 'old fortifications', actually to the south of the city's Old Rosetta Gate. The capital depicts Hathor Quadrifrons, a four-headed manifestation of the goddess most associated with the Ptolemaic temple at Dendera. Each of the four heads, representing one of the four corners of the world, associate Hathor in this form with her universal power. The sensitively modelled face and ripples of her coifure indicate a date within the Saite Period, Dynasty XXVI; although, admittedly, the style of such column capitals appears not to have changed significantly over the centuries.

Among the more interesting Classical pieces now adorning the site is a stela in such bold relief that the statue appears to be almost in the round (Fig. 4). Sculpted from the soft local Alexandrian nummulitic, or shelly, limestone, it represents a youth who holds a ship's rudder as his attribute. The forms of the body, imbued with a slight contrapposto, are majestically played off against the drapery. Discovered in the vicinity of Canopus, to the west of Alexandria, and approximately 1.30m in height, it has been described as the funerary monument of a seaman, perhaps an officer, erected during the Imperial Roman Period. The iconography is without parallel in the vast collection of the Graeco-Roman Museum and should be noted by Classicists.

Most tourists, and many scholars, may not be aware that there is a small temple to the goddess Isis standing in Aswan, almost directly behind the Egypt Air Office on the cornice and before the road begins its climb toward the hotel district at the south end of the town. This Ision was decorated under Ptolemy III, Euergetes I and Ptolemy IV Philopator, according to the lamentable remains of the reliefs which are still visible today. Recently a construction team, working a scant 250 metres north-west of this temple, found an unusual statue (Fig. 5). This granite object, measuring 1.5m. in length, represents an elephant with part of its head missing. The name 'Elephantine', was applied to the region of Aswan, possibly on account of the shape of the island as an elephant's head and also because of the presence of elephants which have long since abandoned this area. In keeping with the current practice of adorning sites with local finds, this granite elephant has been placed at the south end of Elephantine Island, just to the west of the tiny kiosk recovered from Kalabsha and picturesquely re-erected in its present location.

In the same area, the botanical enhancement of the temples of Philae, reconstructed on the nearby island of Agkia, is proceeding apace. The flowering shrubs and trees are now taking a good hold and returning Philae to its delightful aspect of the pre-1900 High Dam days when it was truly the 'Pearl of Egypt'.

Fig. 3 Green schist column capital of Hathor Quadrifrons

(opposite)

Figs. 1 & 2 Quartize Sphinxes of Apries

Fig. 4 Limestone stela with relief of man holding ship's rudder

Fig. 5 Granite statue of elephant
Stuart Piggott is one of the few British archaeologists whose career stretches back apparently endlessly to the pioneering work of Crawford, Keiller and Wheeler. As he approaches his eightieth birthday on 28 May he can look back on 65 years of archaeological research from his schoolboy discovery of a Romano-British site on the Sussex Downs to his recently published history of ideas about Antiquity, Ancient Britons and the Antiquarian Imagination. There is a curious feeling of inevitability in his career from the moment that he decided, at the age of fourteen, that his future lay in prehistory, a field that was then barely in its infancy.

Piggott in fact was to be one of those who dragged the gentlemen’s archaeology of the nineteenth century into the modern academic arena. Of those early days he writes: ‘There were not many of us, and we had a lot to deal with, but we were doing our best to see archaeology as a whole.’ The history of British archaeology in the twentieth century has been one of steady growth, from the relatively amateur work of the turn of the century to the high-impact, high-budget excavations of organisations such as the London Department of Urban Archaeology and the York Archaeological Trust. Nobody in the 1920s could have foreseen either the authentic smells of the Vikings at the Yorvik Experience or the alliance of actors and archaeologists against developers at the Rose Theatre in 1989 (Minerva, February 1990, 14-17, 24-5).

There were a great number of problems to be faced by Piggott, along with Glyn Daniel, Grahame Clarke, Richard Atkinson, Christopher Hawkes and various other soon-to-be-illustrious academics, as they quietly carved up vast tracts of time between them. ‘Among us juniors, Clarke was grappling with the Mesolithic, Hawkes with the late Bronze and Iron Ages, so the Neolithic and earlier Bronze Age were a field open to me.’ In the narrowly specialised world of 1990s archaeology, with whole dissertations sometimes lavished on a single type of pot in a particular country, the concept of a single-handed assault on the whole of the British Neolithic is distinctly refreshing. At that time the monumental works of Gordon Childe, the great archaeological theorist, were still relatively hot off the press and large areas of prehistory were being properly studied for the first time. Admittedly the problems faced by the new archaeological rebels of the 1920s and 1930s were not as great as those faced by Edward Lhuyd (one of the seventeenth-century antiquarians in Piggott’s latest book) who had to explain to his Scottish contemporaries that flint arrowheads were not ‘elf-bolts’ shot by fairies.

During the Second World War archaeologists were among those whose specialist abilities were redirected into the war effort. Piggott spent the first two years of the War as a clerk in his local anti-aircraft battery at Longford Castle, but in 1941 he joined Glyn Daniel in the Central Air Photographic Interpretation Unit. After his work with the Welsh Ancient Monuments Commission he was already well equipped to decipher the aerial photographs of occupied Europe, and, according to Piggott, ‘There was a time when I could have told you the deck armaments for every ship in the German navy’.

Astonishingly, throughout the war, many archaeologists seem to have managed to combine the acquisition of military trivia with the continuation of at least some of their research. Piggott, temporarily posted to Cairo, learnt from Islamic architecture. Then, from 1942 to 1945, while serving as a General Staff Officer in India, he became involved in Indian archaeology, eventually producing Some Ancient Cities of India in 1945. This foray into oriental archaeology, however, was never more than a sideline, for in 1939, ‘fired with enthusiasm by Grahame Clarke’s Mesolithic Settlement of Western Europe, he had already resolved to produce a book on the Neolithic cultures of the British Isles. Having narrowly avoided Mortimer Wheeler’s efforts to enlist him on the staff of his Indian excavations (‘It would have been absolute hell!’), Piggott returned to Britain in 1945 in search of both academic qualifications and a job. By the end of 1946 he had risen meteorically to succeed Gordon Childe as Professor of Archaeology at Edinburgh University, where he was to stay until his retirement in 1977.

Despite his insistence that he has ‘never liked excavation’, and has always preferred the painstaking synthesis of archaeological information, Piggott’s fieldwork has taken in three of the best loved British sites: Stonehenge, Avebury and Sutton Hoo. He recalls Sutton Hoo with understandable ‘mixed
feelings of inevitable excitement at the splendour of the finds, and a sense of frightened inadequacy in making the drawings to record the burial deposit, in which every feature was unique and startling, and where no precedent existed to guide us.'

While Professor of Archaeology at Edinburgh he revolutionised Scottish field archaeology. 'The general standard of excavation in Scotland was lagging far behind what I was accustomed to in England.' With the help of his wife Peggy (also an archaeologist), Pigott excavated an enormous variety of Scottish prehistoric sites, including chambered tombs in Aberdeenshire, a stone circle in Perthshire and a hill-fort in Roxburghshire.

Stuart Piggott is extremely affable, but two topics are guaranteed to raise his hackles: the modern popularisation of archaeology and the obsession of the so-called New Archaeology with pure theory and philosophising. His views on the current exploitation of Britain's heritage are relatively well known. 'Archaeology is being treated as a leisure occupation - people don't like academic disciplines and you're never going to get them interested in real archaeology. The general public, and this includes the educated public, don't seem to know any more about prehistory than they did when I started, and they still ask the same questions. It's dammed hard to understand the past, but people like pandering to the preconceptions of the public and they think that they're doing a good job'. In this obituary of his great friend Glyn Daniel he asks, 'To what degree was the public interest in archaeology, so vigorously promoted in the post-war decades, a genuine understanding of a complex intellectual discipline and how much a superficial vulgarisation of largely misunderstood techniques?' Unlike Glyn Daniel, who always remained optimistic about archaeology's popularisation, Pigott feels that the subject has gone too far down the road of meaningless entertainment ('But they're not even entertaining!'), so that the idea of educating the public with real archaeological facts has been virtually thrown overboard.

There are clearly two Piggots struggling to make themselves heard - the puritan and the antiquarian. The puritanical Piggott is in sympathy with the values of diligent, commonsensical schol- arship (as opposed to the jargon-ridden philosophising of the 1990s). It is this Piggott who stresses certain basic values that the archaeologist neglects at his peril 'Archaeology for me has always been tangible and visible, and not an exercise in academic theory, and I have pursued it with unashamed enjoyment for the intellectual pleasure it has given me'. He sees the New Archaeologists as divorced from reality. 'One of the criticisms I have is that they spend an immense amount of time in impenetrable jargon and end up with a commonplace'. In contrast, he and many other archaeologists of his generation were brought up in rural backgrounds with, as he sees it, 'archaeology all around them', keeping their feet firmly rooted in the real world and giving them 'a sympathetic understanding of pre-industrial archaeology'. Piggott knows that, unlike the antiquaries Stukeley and Aubrey, he is trapped in the ideas and prejudices of his own time but, unlike them, he rises above this to make sense of the rising tide of information. In 1965, in the introduction to Ancient Europe, he wrote, 'my task has been one of selection from the mass of available evidence - often confused and ambiguous, sometimes admittedly conflicting - and following selection, that of interpretation with I believe honesty, and I hope clarity'.

The other Piggott, however, like his antiquaries, is an extravagant enthusiast with a zest for facts, taking an aesthetic pleasure in the sheer flair and craftsmanship of archaeology, which all too often can be reduced to a sterile and pseudo-scientific exercise. It is among the sketches, engravings and meticulous plans of pioneers like Stukeley and Aubrey that Piggott seems most in his element. If he shied away from working with Wheeler he nevertheless wholeheartedly prefers Wheeler's old-fashioned stylish draughtsmanship to the modern 'diagrammatic austerity and the ineptitudes of misused Letraset'.

Piggott's own enthusiasm for the subject is undiminished, and his books have ranged from one of the most readable accounts of European prehistory (Ancient Europe) to a series of absorbing forays into the diverse worlds of druids, antiquarians and ancient wheeled vehicles. For several generations of the reading public Piggott's books have exemplified just how entertaining archaeolo-
gy can be without over-simplifying or compromising. When the seventeenth-century writer B.E. Gent ridiculed the antiquary as ‘a curious Critick in old Coins, Stones and Inscriptions, in Worm-eaten Records, and ancient Manuscripts; also one that affects and blindly doats on Relicks, Ruins, Old Customs, Phrases and Fashions’, he came close to a thumbnail sketch of Piggott, who is clearly an archaeologist’s archaeologist.

BACKGROUND READING


Excavations in Cyprus over the past fifteen years have dramatically changed the picture of Cypriot prehistory, c.3800-2300 B.C. Once thought to be a short, transitional period of limited importance between the Stone Age and Bronze Age, exciting finds in the area north of Paphos have shown that southwest Cyprus was an important cultural centre for about 1500 years. In addition to the unusual architecture of circular stone buildings which existed for over 1000 years, distinctive ceramics and small sculpture were produced by an artistically prolific society, not affected by outside influences.

In the Early Chalcolithic (c.3800-3500 B.C.) sites, including Kissonerga-Mylouthkia and Kalavassos-Ayious, mostly fragmentary painted terracotta figurines were found, along with pieces of zoomorphic vessels, the first evidence of Cypriot coroplastic art. Pendants were produced in bone, shell and in a green to blue-green picrolite, a soft stone similar to steatite. A large amount of ceramics was also found at these sites, which were primarily depressions, pits and tunnels, perhaps remnants of destroyed super-structures.

The circular buildings first appear at Lemba in the Middle Chalcolithic Period (c.3500-2800 B.C.). About three metres in diameter, they had central platform hearths and rammed earth foundations. The later sites, including Lemba II, Erimi VII-XIII, Lapithos, and Kythrea, have stone wall bases and are often twice as large. Small rectangular buildings appear in addition at Kissonerga-Mosphilia. The exciting discovery in 1987 at this site of a group of stone and pottery figurines housed in a miniature pottery building was described in the March 1990 Minerva (page 26).

The rapid development of anthropomorphic forms in both sculpture and pottery is very evident during this period of time. Sculptures were created in limestone, steatite, picrolite, terracotta and bone; human and animal forms in pottery became more common. Unusual cruciform pendants of picrolite (Fig.1) often have striking human features, usually with flattened faces, very long, thin necks, elongated outstretched arms, the legs separated only by deep grooves and with the knees drawn up sharply. These pendants occur both in grave sites and in settlements. The wear-marks common in the drilled holes indicate that they were worn in daily life.
Etruscan youth with discus. Bronze, 470 B.C. (Ht. 4 inches)

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The smaller figurines were hung on necklaces; eleven very small figurines of grey picrolite were found, alternated with dentalium shells, on a necklace at Souskiou-Vathyvakas. Larger figurines were suspended from the neck, as indicated on a steatite female figurine from Yialla.

Due to the limitations in size of the occurrences of steatite and picrolite, large representations were produced from a soft limestone. Only two such sculptures have been found to date. The ‘Lemba Lady’ (Fig. 2), c.3000 B.C., was found against the back wall of a building, apparently in storage, at Lemba-Lakkous. This massive fiddle-shaped figure, 36cm. in height, has a strongly phallic-shaped head and neck. The simple eyes and nose are in low relief and the hairline is indicated by an incised line. The arms and legs are very short and the hips very wide. The breasts, pubic area and legs are delineated by incised lines and the belly of this flattened figure has a slight bulge. The ‘Malibu Lady’ (Fig. 3 and front cover), a far more sophisticated sculpture, is said to have been found at Souskiou. The flattened oval head is well carved with round eyes, prominent brows and hairdo, but with a very small incised mouth. It is tilted backward on an elongated neck. The outspread arms are broad, without features except for a relief decoration of two strands on each arm, perhaps representing jewellery. The breasts are deeply cut and flattened. She is depicted in a squatting position, with flattened thighs. The toes are indicated by incised grooves, unlike the Lemba Lady, whose legs end in a rounded, splayed base. The broken left arm was repaired in antiquity.

Nearly all of these early Cypriot figurines appear to be associated with sexuality, fertility and childbirth. Many of them are depicted with knees drawn up sharply, in the birth position. This is especially obvious in the Kissonerga find, where three figurines are seated on stools, and one female is actually in the process of giving birth.

The pottery of the Middle Chalcolithic Period continues to feature the Red-on-White Ware of the Early Chalcolithic Period, with its strong geometric...
Chalcolithic Cyprus Symposium
Held at Getty Museum to Complement Special Loan Exhibition

The J. Paul Getty Museum was recently host to a special exhibition 'Cyprus Before the Bronze Age: Art of the Chalcolithic Period', featuring small-scale sculptures and ceramics dating from ca. 4000 to 2500 B.C., including 32 objects from the Cyprus Archaeological Museum, three small idols from the Menil Collection, Houston, together with the magnificent 'Malibu Lady' (Fig. 3) from the Getty Museum. Examples of several Neolithic stone sculptures and vases are also included. This exhibition is now being shown at the Menil Collection, Houston, where it will be on view until 26 August 1990. A catalogue illustrating all of the objects on exhibit, with essays by Dr Vassos Karageorghis and Dr Edgar Peltenburg, and descriptions by Dr Pavlos Flourentzos, 'Cyprus before the Bronze Age', is available for $12.50 (J. Paul Getty Museum, 1990, 48 pp., 45 illustrations).

A symposium, 'Chalcolithic Cyprus', was held 22-24 February, 1990 by invitation at the J. Paul Getty Museum. Organised by the Getty Museum and the Department of Antiquities of Cyprus, it addressed various aspects of Cypriot art and archaeology during the Chalcolithic Period. The following papers were presented:

New Discoveries from Prehistoric Cyprus. Vassos Karageorghis, Leventis Foundation, Nicosia.

Vasiliou Valley and the Chalcolithic Period in Cyprus. Ian Todd, Brandeis University.


Remarks on the Discoveries from the Chalcolithic Cemetery I at Souskiou-Vathyrkakas. Demos Christou, Department of Antiquities, Cyprus.

Kissonerga Hoard and the Ritual of Birth from Prehistoric Times to the Present Day in Cyprus, Nicosia.

Metals and Metallurgy in the Chalcolithic Period. Noel Gale, University of Oxford.

Man and Beast in Chalcolithic Cyprus. Paul Croft, Lembach Project.


The Sacred Images of Chalcolithic Cyprus in the context of Old European Religion. Marija Gimbutas, University of California.


Rock Sources of Ground Stone Tools of the Chalcolithic Period in Cyprus. Carolyn Elliott, Lembach Project.


Picrolite Provenance, Usage and Possible Distribution Patterns in the Chalcolithic Period of Cyprus. Costas Xenophonos, Geological Survey Department, Nicosia.


A Privately Owned Cypriot Chalcolithic Figure. Pat Getz-Preziosi, New Haven.

Archaeologists have long been aware that the Department of Antiquities of the Republic of Cyprus has carried out many digs that have revealed extremely valuable evidence. At the same time laymen have enjoyed the arrangement of the museums under the Department’s care, for in them sense and sensibility are, without pretension, nicely blended. Less well known is the work that has been done, with a tiny staff, often grossly overstretched, and with a strictly limited budget, not only to conserve monuments and already excavated sites, but also to respond to the headlong development of much of Greek Cyprus. Yet the 1989 Report of the Department reminds us that is has a further achievement to its credit. This is the documentation and elucidation of the heritage of Cyprus.

The first thing to be noted concerning this Report is to point to its timing. That an archaeological Report for one year should appear in the first months of the next year is virtually unknown. Slow publication, whether due to the pressures of academic work, or administration, or because of the seductions of further excavations and field work winning over the usually laborious task of writing up results, is a besetting sin of archaeologists. Here, as in other respects, the Department of Antiquities of Cyprus sets an example.

Equally commendable is the scope of the activities of the Department. This is reflected by the articles in the report: ranging as they do from a Preliminary Report on the 1988 Test Excavations at Akrotiri-Aetokremnos by Alan Simmons, which throws valuable light not just on the prehistory of Cyprus but also on our understanding of the Pleistocene in the eastern Mediterranean, to the last article which brings us up to the 19th century, they are never parochial.

What at once needs to be stressed is that throughout the text exacting standards of scholarship and proportion are maintained. At the same time the layout of this volume is consistently clear, while the numerous figures in the text are, unlike those in too many archaeological reports, easily intelligible, being of an appropriate size. Sensible too is the soft cover, which contributes to the price being thoroughly reasonable.

Furthermore, the enlightened practice of accepting essays in any major European language is followed. Thus in the present Report there are two contributions in French, one partly in German, along with one in Greek, while all the rest are in English. One of the few criticisms is, indeed, that in a few cases where the author’s first language is not English, more careful proof correcting would have eliminated the occasional infelicitous phrase. This however is a minor detail, and a much more important point should be emphasised. It has to do with the nature of the essays themselves. That they include reports of digs, such as that dealing with the Excavations at Kissonerga-Mosphilia, 1988’ by Edgar Peltenburg and other members of the project, and the article by S. Hadjisavvas on ‘Two Cypro-Archaic I Tombs at Alasa-Kampos’, is to be expected. Nor is it surprising that there is an essay dealing with work on the surface. The 1988 Field Survey in the Vaslikos Valley by I.A. Tod, and another, ‘The 1987 and 1988 Field Seasons of the Kalavasos-Kopetra Project’ by Murray C. McClellan and Marcus L. Rautman, reporting on a combined field survey and excavation. What is so thoroughly satisfactory is that techniques which used to be unknown to archaeology have prompted insights. There could be no better example of this than the thought-provoking essay by A.G. Orphanides on ‘The Chemical Characterisation of the Bronze Age Terracotta Anthropomorphic Figurines from Cyprus: A New Perspective’.

Nor is this all: the Report also presents contributions of outstanding value to those concerned with disciplines other than archaeology. For instance, ‘Excavations at Ayia Varvara-Almyras’ by Walter Fasnacht and others, throws valuable light on ancient mining techniques, while Marie-Luise von Warburg and F.G. Maier with their ‘Excavations at Kouklia-Palaipaphos. 15th Preliminary Report: Seasons 1987 and 1988’ continue to reveal much concerning the techniques of sugar production.

At the same time it ought also to be stressed that the essay by A. Papa-georgiou entitled ‘Syrie et les Icônes de Chypre. Peintres Syriens à Chypre’ makes an original contribution which should not be overlooked by art historians. As he has done before, Dr Papa-georgiou places students of the icon in his debt. He also underlines a key to an understanding not only of art in Cyprus, but also to one of the current strengths of the Republic of Cyprus.

For thousands of years Cyprus has been both the meeting place of different peoples and a spot where distinctive cultures, born of disparate influences, have flourished. Today in the Republic of Cyprus this is remembered. Indeed, it is one of the merits of the Department of Antiquities of the Republic of Cyprus that they have encouraged and worked with many foreign archaeologists. This report includes evidence as to how fruitful such collaboration has been. In many respects the headlong rush of Greek Cyprus into the last decade of the twentieth century imperils the heritage of the past. It is the achievement of the Department of Antiquities first to struggle to preserve that heritage, and secondly to increase awareness of it.
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Fakes

FINDING THE FAKES

I am most grateful to Roger Bluett for whetting my appetite for antiques and indeed for the very existence of my collection of Chinese pottery. In a sense he changed my life at a time when I was totally green (in the old sense). When I was young you could have sold me any old rubbish, and it is a pleasure to record that the dealers with whom I negotiated were not only inherently honest but knew that as I became more knowledgeable I could always have gone elsewhere. It was this competition of experts with their scrupulously honest behaviour (so far as I know) that made a number of firms internationally respected at the time.

Secondly, of course, they made my days of collecting Chinese pottery such fun, because collecting 40, even 20, years ago remained a somewhat light-hearted occupation. Now that the South-East Asian competition has arrived it is a different matter. When I began my collections it was something one could do in London in the afternoon before going back to Oxford. Now that prices have escalated buying has become a much more serious matter, and a very difficult one, because of the problem of fakes.

Undoubtedly the greatest single effect of the enormous increase in prices is the increasing occurrence of forgeries. Fakes have, of course, been perpetrated for centuries, if not millennia, but what is new is the size of the problem. One only has to look at the area of, for example, eighteenth-century English furniture and remember the number of people who could afford good-quality furniture in those far-off days, then look at what is allegedly available in Europe and America, let alone the rest of the world, to realise that the equation does not add up. Until a few months ago I ran a laboratory in Oxford across three decades and developed a number of techniques, some of which have found extensive applications in the authentication of works of art. Some of our tests are based on radio-carbon dating but perhaps it is in the field of ceramics where our skills have had their broadest application, notably through the use of thermoluminescence dating for pottery. The laboratory has looked at some 1,500 samples every year, of which some 40% proved to be modern.

How can I best illustrate the fact that faking pottery is a multimillion pound business? Potters are very active all over the world, but notably in South-East Asia, Turkey and Iran, as well as South America, where it is particularly difficult to quantify the scale of the problem.

I remember my own entry into this area after we had been dating archaeological sherds for some time and then realised the potential for the art market. I had bought an Amlash zebu (a hump-backed mythological bull) at Christie's, of which I was quite proud. They had recently appeared on the market and it was assumed that they were being smuggled out of Iran. My precious object turned out to be of entirely recent manufacture; indeed, the 60 other pieces we dated also were modern forgeries; we now know they were being turned out on a considerable scale by a very skilled craftsman in Tehran.

Soon after this experience we looked at the pots coming from the Hacllar site in Anatolia, which were meant to be 3,500 years old. Again all 80 pieces we looked at were modern, in fact being manufactured on a large scale by the local schoolmaster.

Incidentally, I got my money back from Christie's after some argument, indeed I take my hat off to them - after all what was thermoluminescence dating then? Now, of course, it is common practice to test an object before sale, and indeed the laboratory is partly supported by such activities under the direction of Doreen Stoneham.

My particular interest at the moment as a collector is clocks and scientific instruments. There is no doubt that in this area also the faker is at work - now that prices have soared. It is here also that we must call in the scientist. The trouble is that even the greatest art
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The rewards for a successful fake are high, as can be seen in the world record price of £3,740,000 for this genuine pottery horse of the Tang Dynasty, sold at Sotheby’s in December 1989 (see Minerva, Feb. 1990, p.43).

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I am sure you know all sorts of jokes about the fraternity of auctioneers and auction houses, such as: ‘An auctioneer is a man who proclaims with a hammer that he has picked a pocket with his tongue’. But we are all – purchaser, dealer, auctioneer, all the way back to source – in the same boat and dependent on mutual honesty in our relationships. If the Oxford Laboratory has been seen to make a significant contribution to the process of verification, then I shall be content to have contributed to such a move in the right direction.

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Iran, Seljuk period, probably Nishapur,
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Late at night on 2 February, 1990, two armed men overpowered six unarmed guards at the world famous site of ancient Herculaneum, in the shadow of Mount Vesuvius, victim of the same eruption which devastated Pompeii in A.D. 79.

After tying up the guards, the thieves scaled a fence and entered the storeroom by breaking a small hole through the wall. For four hours they looted the storeroom of some of its finest treasures, including objects found during the last few years, some of which were featured in an exhibition at Rome in 1988. While a museum had been constructed in Herculaneum in 1980, it was never opened, partly because the officials in charge were unable to procure the £450,000 necessary for a security alarm system.

According to published reports, a total of 223 objects, almost all of the first century A.D., were stolen, but the writer has obtained lists which include quite a few additional pieces. Among the objects taken were 27 bronze sculptures, including a 68cm high figure of Dionysus, statuettes of Jupiter, Mercury, Hercules, Venus, Diana and the Egyptian gods Isis and Bes. Included among the bronzes were an erotic tintinnabulum (a series of hanging amulets to ward off the evil eye) of an ephedra, a reclining nymph, two Lares (household gods), and several appliques with heads and busts of Eros and Attis, the head of a horse from a fulcrum (headboard) of a triclinium (couch), a female herm from a furniture leg, and a dove found at Torre del Greco. One of the most important objects was an elegant bronze vase with silver and copper inlays in the form of the head of a young female with her hair tied back. 25 bronze lamps were also listed among the stolen objects but no photos are available at this time.

Amongst the many pieces of jewellery taken were four gold bracelets (two with the head of a serpent and two with inlaid glass paste), thirteen rings in gold, bronze and iron, over 20 gold earrings, and a group of gemstones in emerald, amethyst and carnelian. Most of the jewellery stolen was recently published by Lucia Scatuzzi Florich in I Monili di Ercolano. The coins included a gold aureus of Nero with the goddess Salus on the reverse, six silver denaro, 121 bronze coins, all individually catalogued, as well as an undetermined number of coins listed only in 'groups'.

It is suspected that a child was employed due to the small size of the hole in the wall of the store-room. A suspect has been arrested, but no further information has been released as to the progress of the art-theft squad of the Carabinieri, the Italian police, in this case. Many hundreds of art thefts occur in Italy each year. With its millions of art treasures to guard, it is nearly impossible for the government to take fully effective steps both to secure and to recover small works of art, even with an 80-member art-theft squad. Italy has 1500 museums and an estimated 36 million works of art. To give some idea of the scale of the problem, in the past 20 years the Carabinieri have recorded the theft of 244,403 works of art, including statues, frescoes, paintings, jewellery and coins. Of these, 117,378 objects have been recovered, involving the arrest of 2,500 people.

We wish to thank Pino Bianco of Pavia, Italy, and Arte Kronos of Lugano, Switzerland for their help in obtaining these photographs. It is due to this example of close cooperation between some of those involved in the international antiquities market that we are able to police the illicit trade in cultural property and hopefully this will be a step towards eliminating it in the future. As a monthly publication with tight deadlines, it is Minerva's intention to keep our readers aware of the very latest happenings, in advance of other publications.
Minerva is able to illustrate just a few of the stolen objects from Herculaneum, but a larger group of photographs should any of our readers have any information on the stolen pieces please contact...
3. Bronze nude Jupiter, wearing radiate crown, holding thunderbolt on rectangular base. 14.5 cm (Inv. no. E 343)

4. Bronze nude Jupiter. 28 cm (Inv. no. E 1779)

5. Bronze nude Mercury, chlamys over left arm, winged petasus on head, holding purse and caduceus on round base. 18.5 cm (Inv. no. E 1780)

9. Bronze applique of a reclining nymph, semi-nude, left hand resting on amphora from which water flows, on rocky base. Height 15 cm, length 20 cm (Inv. no. E 2474)

10. Bronze erotic tintinnabulum of a semi-nude ephbe with exaggerated pennis, suspended from a cap. 22.5 cm (Inv. no. E 1489)

11. Bronze pantheistic Isis with attributes of Fortuna (cornucopia and rudder) and Victory (wings); on round base. 11.5 cm (Inv. no. E 344)

15. Bronze attachment with head of horse, from a fulcrum (couch headboard). Height 11.5 cm, length 28 cm (Inv. no. E 1118)

16. Bronze fountain spout in the form of the head of a wolf. Height 6 cm (Inv. no. E 2166)

17. Bronze furniture foot: leg of a bull.

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2) SUPPLY: When there were relatively few investor/collectors of ancient coins, the supply always seemed to be sufficient. Now that the numbers of buyers have increased, it has become painfully apparent that the number of new ancient coins coming onto the marketplace is simply not sufficient to meet current demands, let alone the numbers of coins which will be needed in future years.

3) DEMAND: When you have investment funds buying ancient coins and spending in 1987 - 1989 almost 40 million dollars and you add to this the numbers of new collector/investors who have become aware of the potential of ancient coins but who prefer to assemble collections on their own, it is readily apparent that there is a great deal of demand for choice ancient coins. It is estimated by a number of independent dealers that the population of people who actively buy ancient coins has tripled in the past 3 years.

4) SALEABILITY: Unlike national coinages, the market for ancient coins is truly international. Not one nation dominates the marketplace, and unlike some series of modern coinages, there has not been a system of artificial grading or price-structure which is recognized in one country but ignored in almost all others. Public auctions of ancient coins and coin shows which feature ancient coins are held on a regular basis in the United States, Great Britain, West Germany, Switzerland, France, Italy, and many other countries around the world. The market price is determined not by a designated few, but by the open buying and selling of ancient coins and is truly international in scope.

5) POTENTIAL FOR PROFIT: From the above, one can readily see that ancient coins should be looked at very closely as a vehicle for potential future gain and as a very enjoyable and historically associated endeavor.

We have built and continue to build some of the finest ancient coin collections in the world. If the above points seem valid and if what we say makes common sense, then we urge you to contact us to learn more about the world of ancient coins.

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Stolen Objects

Isabella Stewart Gardner Museum Theft
On Sunday, 18 March, two men disguised as policemen tricked guards into letting them into the Gardner Museum in Boston, Massachusetts. They then maced, handcuffed and gagged the two guards and escaped with eleven major paintings and an important Shang Dynasty bronze ku (beaker), c.1200-1100 B.C. The beaker measures 10.5 ins. high and 6 1/8 ins. in diameter, and is covered with a deep olive-green patina. The theft was not discovered until the following morning when maintenance workers found the bound guards. Even though the museum has a state-of-the-art security system, apparently most or all of the stolen works were not attached to the system. The estimated value of the stolen works is at least $100,000,000 and it is considered the largest art theft in US history. A $1,000,000 reward has been underwritten by Christie's and Sotheby's, the two leading international auction houses. In addition to the paintings (Rembrandt, Vermeer, Degas, etc) and the Chinese vessel, they took a gilt eagle finial from the pole of a silk Napoleonic flag. The museum was insured for damages, but not for theft.

Statue
Stolen from British Museum A Japanese porcelain statuette has been stolen from a new gallery at the British Museum. The unique late seventeenth-century piece, the figure of a young man, was stolen two weeks before the opening of the three new Japanese galleries (see page 45). Mr Andrew Hamilton, a spokesman for the museum, said that the theft was noticed at 9.50 am, ten minutes before the museum opened to the public. Staff reported variously seeing the piece still in place at 9 am and 9.30 am. The 30cm-high figure, in the Kakiemon style, was the only known piece in Britain from the Genroku period, 1680-1704. Entitled 'Wakashu', or 'Young Man About Town', with overglaze enamel, the figure has a Kosho-mage hairstyle and is wearing a kimono decorated with flowery boughs. The catalogue describes the man as 'having a foppish manner'.
The question of authenticity has long been a very complicated one affecting both ancient coins and classical art. With classical fine art we have little evidence that the works of famous artists, in marble sculpture or Attic pottery, were faked contemporaneously. Perhaps they were and we may, in fact, accept some contemporary copies, as a spurious Dali lithograph might be 2000 years hence, but we have no real proof to the fact.

With classical ancient coins it gets very complex indeed. Since many of the coins were struck in precious metals and actually traded as a unit of weight, as against modern coinage which is traded as a unit of value, there was much more impetus to produce fakes.

Ancient fakes come primarily in two forms. The first is the contemporary counterfeit where a copy is made by an 'offical' mint and the amount of metal used is below the correct weight or is less than the correct fineness. Here the counterfeit is relying on the coins not being examined closely in the market, nor being chisel-cut tested or weighed on a balance-beam scale. It is the same sort of risk that one would undergo today in trying to pass a forged $20 bill, but the consequences now are certainly less severe, as an ancient counterfeit caught trying to pass fake coinage might be dealt summary justice on the spot.

In today's market for classical coins, this unofficial minting still causes problems as was seen during the past year with a hoard of very tiny silver coins from the Greek cities of Mesembria and Apollonia, both located around the Black Sea. This infamous hoard consisted of several thousand pieces. It first appeared in Germany and was then disseminated through a major American company that basically has no experience with ancient coins, but felt that the deal was 'too good' to pass by. Even though the coins have been condemned by the British Museum, the International Association of Professional Numismatists (IANP), Bank Leu, Seaby, Spink and a multitude of others, the owners still claim that they could be real but of a previously unknown unofficial mint. This matter should be settled at the Chicago International Coin Show where a symposium on the coins is to be held, the results of which will be reported in Minerva.

The second type of ancient coin that still causes problems is the so-called 'fou're'. Here a very fancy name is given to a coin that would otherwise simply be called plated. I often think that the fact that the name is in French somehow justifies the coin being considered official. Here we have two problems. One is that many of these plated coins were probably made at official mints 'after-hours', and the coins are found in both the Greek and Roman series. In modern times this problem has cropped up numerous times, where mint employees have been known to use official dies to strike coins in the wrong metals or to make deliberate striking errors. In ancient times it appears that it was possible sometimes to obtain original dies and do a little 'over-time', obviously daring to take the risk. Since some of these are used to match known die-types, the evidence is irrefutable. Copper cores were used with a thin layer of silver on both sides of the coin. The metal was then heated and die-struck. The fact that the coin was not pure silver would not be detectable unless the coin was weighed or the thin silver layer had worn through, showing the copper core.

Enough of these coins appear today, especially in the Roman series of the Julio-Claudian period, that one suspects there may be another side to the fou'ree coinage. The coins may have been made in some cases, with the knowledge and blessing of the Emperor himself as an emergency issue of coinage at a time when not enough pure silver was available, or the royal coiners were getting threadbare. The theory makes sense from the point of view of some issues being used to pay troops whilst stationed in foreign countries. They might not have cared if the coins were underweight and worth much less, as they would be used in a market-place far from Rome, and in some cases, in dealing with 'barbarians' who had no idea of what the coin was supposed to weigh to begin with. It is also unlikely that a conquered people would be in a very good position with the lessor begin with. Enough 'funny' stories circulate about the Emperors Tiberius and Nero to add some credence to this theory.

The next group of classical coins that often appear on the market and cause problems with some newer collectors, or those who have no idea of what an ancient coin is really like, are the infamous 'paduans'. These coins, usually of Roman sestertii, were supposedly made in Padua in Italy by one Cavino, a very talented die-cutter in the mid-sixteenth century. Original Paduans, which were actually hand-struck at the time, are rare and collected as examples of Renaissance Art. The problem is that the dies were found years later, and there are any number of so-called Paduans which are actually cast bronzes made from coins struck at a much later date than the original pieces. Why Cavino was making these coins is a matter of speculation. It has been suggested that so little was known of classical coins at the time that these beautiful works of art could be sold to the nobility and 'fadd-ment' of the period as original examples of Roman bronze coinage. In fact, some of Cavino's products far surpass the original artwork which he was trying to copy. The cast, modern examples of this coinage are readily identifiable as being false since their appearance would fool few people other than the beginner or those who would prey on them.

Most of the fake classical coins that would be seen by readers of Minerva might be offered in the following fashion. You are on a tour of Egypt, Morocco, Turkey, Tunisia, or some similar place and, as you leave the security of the tour bus, you are met by a young lad about ten years old, barefoot and wearing clothing, who tells you a sad story. In broken English, about how poor they are, and that the coins he has are a family treasure, found long ago in: a tomb, b) while digging in the fields, c) by Masada, d) an archaeological site, and that if his family knew he had them, they would give him a fearful beating, but they are so poor, they need the money so badly, etc. ad infinitum. You look at the coins, you look at the child, and you think, 'My gosh, he
only wants $5.00 and Aunt Tilly would love to have something like this'. So you pay the money, secretly thinking that you have probably just made a real 'killing' and you bring your treasure home. When you get home, you promptly forget about what you bought until you hear of a large coin fair coming to town, when you decide to trot the coin out and see how much you took the poor lad for. At this point, you invariably find out that, a) the coin is fake, b) it is a fantasy piece, c) it is cast, and d) if original it would be worth $3.00.

I was amazed on a recent trip to Luxor to see the local lads offering me fake small Romano-Egyptian bronzes that were hardly worth anything even if real. The reasons they offer you fakes is because it is against the law to offer a genuine coin, and it is much easier to produce hundreds of cast copies than to try to find real coins. If you complain to the local authorities, it is denied that they were selling you a spurious coin since, 'everyone knows that it is against the law', they were, in fact, selling you a souvenir.

When you consider the ease with which cast coins can be made, then aged quickly and artificially in some acidic solution, and that by having ten or twenty small boys working for you all day long and bringing in $5.00 per item, the practice is a very lucrative one.

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$5.00 per item, the practice is a very lucrative one in countries where a monthly salary for peasants might be under $20.00.

The next step up from this is the old 'back of the store' routine which occurs frequently in Rome, Athens and Istanbul, where you enter a supposedly reputable shop selling 'antiquities'. You are then taken into the back room to see the 'special' items which they could never have on display since they would be arrested. This obviously applies to classical antiquities also and, in this situation, some serious money has been known to change hands, much to the dismay of the purchaser at some future time.

One must bear in mind that it is not uncommon to go into a small village in Turkey or Jordan and find that the local supplier of ancient coins has last month's auction catalogue from Christie's or Bank Leu to hand - very disconcerting, but it happens routinely. It is very hard for even the seasoned professional to make a real 'find' when out in the countryside - and almost impossible for the amateur.

If you wish to purchase classical coins, then I suggest that you deal with a well-known and reputable dealer, no matter what country you are in. A professional numismatist will guarantee the authenticity of what he sells, basically forever, and if you are thinking of spending any substantial sum, this is a guarantee that should not be taken lightly.

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MINERVA 29
Volunteer Opportunities in Archaeology

AFRICA

Prehistoric Africa
The period when metal-working became known in sub-Saharan Africa can be dated to 500 B.C. when the Nok culture used iron in northern Nigeria. Other sites have been discovered along with associated burials and pottery/implant caches into the early twentieth century. Researchers in Namibia have recently discovered several metal working sites along the Okahandja River and burials topped with stone carvings unceremoniously arranged along magnetic lines dating to the seventeenth century. Volunteers are needed to assist in the survey and excavation of further remains of the cultural heritage of the people who settled this arid corner of SW Africa and whose history is only now beginning to be understood.


International Research Expeditions 1990-91
International Research Expeditions is a nonprofit-making organisation that brings together field research scientists and interested members of the public who wish to assist. All contributions including roundtrip airfare and all land costs are tax deductible. No special skills or age limits are required but some skills are helpful for specific projects. Teams are small, usually 5-10 members, and field conditions can vary from first class hotels to modest local homes to tent camps in remote areas.

Further details can be obtained from:
International Research Expeditions, 140 University Drive, Menlo Park, CA 94025, USA (415) 323-4288 (Please send $10 per trip to cover mailing and printing expenses).

ASIA

Prehistoric Thailand
Much is known about early man in northern Thailand, but the southern peninsula jutting into the Gulf of Siam has been largely ignored by archaeologists because of its mountain and jungle terrain. Recently, a few cave sites have been discovered and researchers are excited about the excavation of a large number of artefacts, beads, shell bracelets and skeletal remains. Growing evidence points to larger populations in the south than previously believed, who traded with northern peoples and migrated down through Malaysia and eventually into islands as far east as New Guinea. IRE teams will participate in reconnaissance surveys of rock shelters, excavation of known sites, and interviews with village leaders.

Sawang Lertrit, Centre for S. Thailand Studies, Prince of Songkla University, Ten-day sessions begin 1, 10, 20 of May, June, July, August. $1090.

Archaeological Excavations in Israel

JUNE

NE'OT QEDUMIM: Roman-Byzantine agricultural settlement and installations in the Modi'in area.
Director: Zvi Greenhut, Israel Antiquities Authority
Dates: June-August
Note: Only for organised groups of 20-25 persons.
Contact: Arieh Solomon, Neot Qedumim, POB 1007, 71100 Lod; Tel. (03) 233840.

PALMAYIM QAROK: A salvage excavation near Palmayim, on the coast south of Tel Aviv. Finds date to early Bronze and Chalcolithic eras.
Director: Eliot Braun, Israel Antiquities Authority
Dates: Summer
Contact: Eliot Braun, Israel Antiquities Authority, POB 586, 91004 Jerusalem, Israel; Tel. (02) 276-618.
Harriet Menahem, Israel Antiquities Authority; Tel. (02) 276-627

TEL MIFNE-OKRON: Large Iron Age site, east of Ashtod. (eighth season)
Director: Professors Yosef Ben-Asher, Hebrew University and S. Gilini, Albright Institute of Archaeological Research
Dates: 10 June - 27 July
Minimum Age: 18. One year of college recommended; priority to students with field experience.
Minimum participation: Full season preferred
Contact: Professors S. Gilini, Albright Institute, POB 20996, 91190 Jerusalem; Tel. (02) 282-131, (02) 288-956. In U.S.: Dr. E. Ferrieh, Director, Program in Judaic Studies, Brown University, Providence, Rhode Island (02912-1825, USA. Tel. (401) 863-3900.

TEL IFSHAR (TEL HEFER): Tel, east of Netanya. Public and private buildings of the Middle Bronze Age (eighth season)
Director: Dr. Yosef Porath, Israel Antiquities Authority and Dr. Samuel M. Pauly, SUNY Buffalo, USA
Dates: 12 June - 6 August
Contact: Israel; Dr. Yosef Porath, Israel Antiquities Authority, POB 586, 91004 Jerusalem; Tel. (03) 333888; U.S. Dr. Samuel M. Pauly, Department of Classics, 712 Clemens Hall, SUNY, Buffalo, Buffalo, New York 14260, USA; Tel. (716) 636-2154, Fax. (716) 636-3910.

TEL JERUEL: Tel with remains of Iron Age public buildings
Director: Professor David Ussishkin, Tel Aviv University; John Woodhead, British School of Archaeology in Jerusalem
Dates: 24 June - 3 August
Contact: Professor David Ussishkin, POB 50904, 94978 Tel Aviv; Tel. (03) 546-9747 or (03) 546-9703; Mr. John Woodhead, POB 19283, Jerusalem; Tel. (02) 828-101.

TEL BET SADIA: Early Bronze, Iron Age, Late Hellenistic and Early Roman Age remains. (third season)
Director: Dr. Rami Arav, Haifa University
Dates: 24 June - 3 August
Contact: Israel; Dr. Rami Arav, Dept. of Archaeology, University of Haifa, Mount Carmel, Haifa 31999, USA; Katherine Dempsey, c/o Skirball Department of Hebrew and Judaic Studies, New York University, 51 Washington Square South, NYC, NY 10012, USA; Tel. (212) 998-8980, (212) 684-1474.
Note: Special terms for Israeli groups. Contact Dr. Arav.

JULY

SHUNE: Roman theatre, remains of Roman and Byzantine periods. (fourth season)
Director: Eli Shenhar, Jewish National Fund
Dates: July-August
Contact: Eli Shenhar, Jewish National Fund, 11 Zvi Shapira Street, Tel Aviv 64 358 (POB 11380, Tel Aviv 61 113); Tel. (03) 287111, evenings (052) 88475.

GESHER BENOT YAAQQOV: Prehistoric (Palaeolithic) site in the N.
Israel

A Walk on the Waters
After Jerusalem and Capernaum, the town most frequently mentioned in the Gospels is Bethsaida—the birthplace of the apostles Peter and Andrew and the home of Philip. It was here that Jesus healed a blind man and upon its 'green grass' the feeding of the multitude took place. From its shore, Jesus was seen walking on the sea. The quest for the proper site of Bethsaida reemerged with the rise of modern biblical research and it has only been since the Six Day War in 1967 that the north-eastern region of the Sea of Galilee has become accessible. Now, archaeologists are certain that a large mound which rises above the plain is that city founded in 270 B.C. during the early Canaanite period. Volunteers are needed to assist excavating the site which includes digging, recording, photography, surveying and artefact process. Accommodation is in a tent camp.

Dr Rami Arav, Golan Research Institute. Weekly sessions begin Saturdays, 24 June - 3 August. $575.

Beddingham Roman Villa
In 1986 aerial reconnaissance near Lewes, East Sussex, revealed a new Roman villa. Excavations for the last three years have uncovered a settlement spanning the first to the early fourth centuries A.D. IRE volunteers will be involved in excavation work and finds processing.


Caesar in England
The Gloucester Cotswolds are low hills located between two major ports, Bristol and Gloucester, which were important trade centres for the Romans from the time of Christ to A.D.500. Roman generals and wealthy administrators built their villas nestling in these valleys and it is one such site which a farmer discovered in 1981 while sinking postholes for a fence. Since 1984, the University of Keele has made Wortley Villa one of its principal projects, unearthing several rooms containing ceramics, jewellery and coins. IRE volunteers will work on all phases of excavation.

Dr David Wilson, University of Keele, 11-25 June, 2-16 July; 23 July-6 August. $1280.

Steps of King Arthur, Wales
IRE teams will return for a second season to explore the Dark Ages, a period of British history unequipped in its obscurity. It was the period of St Patrick who took the Christian faith to Ireland and, if he could be proved a historical figure, the time of King Arthur. Situated in West Wales and one mile from the sea, the site comprises three impressive earthen fortifications. IRE volunteers will use trowels to dissect the layers of human activity at the site. The latest methods of surveying and photography will be taught. The field camp will be equipped with tents, kitchen and small library.

Kenneth Dark, Cambridge University. 1 week sessions. 23 July-9 September. $675

Symon’s Castle, Wales
Located on a rocky promontory which projects out into the valley of the River Cambell, this thirteenth-century fortification served as an English defensive stronghold against the Welsh. A motte and bailey type, it was abandoned when the Royal Castle at Montgomery was built by King Henry I a few years later. Although little is known about its history, it provides archaeologists with a rare glimpse of a type of construction which became obsolete in the thirteenth century. IRE teams will be trained in all phases of excavation.

Christopher Arnold, University of Wales. 29 July-12 August. $1050.

Archaeological Excavations in Israel

Jordan valley (second season)
Director: Naama Goren-Inbar, Hebrew University.
Dates: 1 July - 31 July
Contact: Naama Goren-Inbar, Institute of Archaeology, Hebrew University, Mount Scopus, 91905 Jerusalem, Israel; Tel. (02) 882-409.

RAMAT HANADIV: Village site.
Roman, Hellenistic and possibly Iron Age remains to be excavated this season.
(second season)
Director: Dr Yizhak Hirschfeld, Hebrew University.
Dates: 1 July - 15 August
Contact: Dr Yizhak Hirschfeld, Institute of Archaeology, Hebrew University, Mount Scopus, 91905 Jerusalem; Tel. evenings (02) 342-965; Rivka Berger, 20 Arisorof St., Jerusalem; Tel. (02) 632553.

TEL KABRI: Remains of a fortified town. Tombs, private and public buildings of the Early and Middle Bronze and Iron Ages. (fifth season)
Director: Prof. Aharon Kempinski, Tel Aviv University, Boston College

Dates: 17 July - 17 August
Contact: Israel: Anat Aviror, Institute of Archaeology, Tel Aviv University, POB 39040, Tel Aviv 69-978; US: Professor David Neiman, Boston College, Boston, Massachusetts.

GILAT: Remains of a Chalcolithic settlement in the northern Negev
Directors: Dr T.E. Levy, Hebrew Union College; David Alon, Israel Antiquities Authority.
Dates: 22 July - 31 August
Contact: Ms. Hanan Hirsch, Hebrew Union College, Jewish Institute of Religion, 13 King David Street, 94 101 Jerusalem; Tel. (02) 203-258.

TEL HABOR: Public structures, fortifications and temple. Middle Bronze Age and Philistine remains will be excavated this season.
(seventh season)
Director: Professor Eili Eizen Oren, Ben-Gurion University of the Negev.
Dates: 29 July - 23 August
Contact: Professor Eili Eizen Oren, Archaeology Division, Ben-Gurion University POB 653, Beer Sheva, 84105; Tel. (office) 057-461092; (home) 057-467901

SEPTEMBER

TEL HANATON: Crusader and Mamluk fortified settlement (third season)
Director: Ruth Gertwagen, Haifa University.
Dates: September (not final)
Contact: Ruth Gertwagen, Institute of Archaeology, Haifa University, Mt. Carmel, 31999 Haifa; Tel. (04) 240600, (04) 240 234.

UBEIDIA: Jordan Valley prehistoric site (second season)
Directors: Dr C. Guerin, Universite Claude Bernard, Lyon, France; Professor E. Tchernov, Hebrew University, Jerusalem.
Dates: 15 September - 15 October (not final)
Requirements: Students with some experience in archaeology, geology, paleontology.
Contact: Israel: Dr E. Tchernov, Department of Zoology, The Hebrew University, Mt. Scopus, Jerusalem 91905; Dr C. Guerin, CRF, 4 Abraham Lincoln St. POB 547, 91004 Jerusalem; Tel. (02) 211-982. France: Dr C. Guerin, Centre des Sciences de la Terre, Universite Claude Bernard - Lyon 1, 27-43 Boulevard du 11 Novembre, 69622 Villeurbanne Cedex, France; Tel. 72 44 80 00 ext. 3807 or 3826.

Salvage and Rescue Excavations
The Israel Antiquities Authority conducts emergency surveys and rescue excavations. Excavations may be short notice, and volunteers are often required. These excavations are usually conducted when an antiquities site is endangered by construction, earth-works or other causes. Food and accommodations for these digs are usually provided free of charge.
For information contact: Harriet Menshen, Israel Antiquities Authority, 91 004, Jerusalem, Israel. Tel. (02) 278-627. Fax (02) 278-628 (in the Rockefeller Museum Building).
Excavations

FRANCE

Douai, France
Join the search for medieval man in Europe. Under the leadership of the city’s archaeological museum, volunteers will unearth houses, workshops and kilns of the thirteenth century known to exist from maps drawn in the 1500’s. IRE teams will be trained in all aspects of the dig.

ITALY

Late Hellenistic Italy
IRE volunteers are needed to assist in excavations at a third-century B.C. hilltown in SW Calabria. This was the time of Greek settlements in the south, Hannibal’s invasion and the Punic Wars, and the beginnings of Rome’s consolidation of its future empire. Oppido Mamertina was at the center of the conflicts, yet remained unscathed by war and was continuously occupied until the first century B.C., allowing archaeologists a rare glimpse of the undisturbed history of a little known segment of late Greek and early Roman history. Volunteers will work on two houses in the central area of habitation and will contribute to the washing, recording and storing of the finds which include bone, metal and glass in addition to pottery and tile.
Dr. Paolo Visone, University of Notre Dame. Ten-day sessions begin 18-27 June, 27 June-6 July, etc. to 17 August. Contribution: $1090.

SOUTH AMERICA

Uruguay Archaeological and Anthropological Survey
IRE teams are being organised to assist in the location of prehistoric village sites along the Negro River and interview local fishermen. Volunteers will work alongside scientists who will explore test trenches and record all artifacts found. Researchers are especially interested in how early man used food resources along the river. Current fishing communities will be studied, their distribution, and the difficulties encountered in their economic environment.

NORTH AMERICA

Bartol Guich Excavation
Join the exploration at a late Paleolithic hunting complex nestling in a meadow overlooking the Ruby Mountains, Montana. Large projectile points formed from basalt, quartzite, chert and obsidian layered over 11,000-year-old volcanic ash, makes this site potentially one of the oldest in the Americas. IRE teams will participate for the third year in excavation and lab activities.
Dr. Les Davis, Montana State University. One week sessions 19 June to 27 August. Contribution: $625 (two-week sessions $900).

Four Corners Projects
IRE is this year sponsoring a series of excavations of ancient Anasazi sites in the Four Corners, including Lake Powell, Grand Canyon, Fish and Owl Canyons, Scorpion Gulch and Fools Canyon, San Juan Mountains, and Kaiparowits Plateau, from 16 June through 9 November. Further details will be supplied upon request.

The Ein Yael Project
Situated in the Rephaim Valley of Jerusalem, the Ein Yael Project combines archaeological research, excavation and experimentation in an attempt to understand the way ancient man interacted with his environment. The site at Ein Yael includes an ancient farming complex with remains dating from the Iron Age, Roman, Byzantine, and Early Arabic Periods.
This project, to be assisted by IRE volunteers, is based on the idea that only through first-hand experience can one get a true sense of the ancient way of life. It includes experimentation with the technologies of weaving, pottery, metallurgy and agriculture as practiced in various periods of antiquity. The farm at Ein Yael will also be restored, in order to gain a clearer understanding of ancient technology than would be possible from the mere excavation of physical remains.
Jerusalem in ancient times was an urban centre, surrounded by settlements, villages and forternesses linked by a network of roads. Within this network were large tracts of agricultural lands that provided the food necessary to support an urban society. Remains of these farming units have been discovered throughout the Jerusalem hills.
At Ein Yael are terraces and buildings, as well as agricultural installations such as wine and oil presses, cisterns, towers, water conduits, reservoirs, artificially cut caves and pathways that are all part of a preplanned farming unit, a complete agricultural settlement of approximately forty acres.
Ein Yael will flourish again as its terraces are rebuilt and the intricate irrigation system is re-established. Restored oil and wine presses will produce basic commodities to support those who will work and live in the reconstructed houses.
Volunteers and researchers are needed in both excavation and experimentation of ancient technologies. No previous experience is required but volunteers must be prepared to work long hours in the hot sun for a minimum period of two weeks. Cost for volunteers including meals, lodging and transportation to and from the site will be approximately $350 per week. Specific duties of volunteers will consist of uncovering the remains of this ancient farm, washing and registering of pottery and small finds and experimentation in ancient technologies which interest them.
The 1986 season revealed a Roman Villa with remains of a beautiful mosaic floor, fresco walls and a bath house from the third century A.D. These finds are, thus far, unparalleled in Israel. More rooms of this villa are awaiting discovery in the coming seasons.

EXPERIMENTATION was conducted in ancient weaving and in the creation of a pottery kiln based on types used in the Middle Bronze Period. A clay oven was also constructed and bread was baked according to ancient recipes.

Additional funds are needed to expand and ensure the existence of the Ein Yael Project in the future. The Project is designed to afford children and adults from all over the world the opportunity to experience the way their ancestors once lived. Plans include the construction of workshops that will house three or four staff members studying either ancient food preparation, agriculture, metallurgy, pottery or weaving. The establishment and operation of one workshop will cost approximately $25,000 per year or $2000 per month. As funding becomes available an additional workshop will be created.
A large double-fronted house in a broad, tree-lined road in Hampstead, north-west London, is hardly the place you would expect to find a large collection of antiques, let alone one associated with the greatest psychoanalyst of the modern age. But there it is, at 23 Maresfield Gardens, London NW3 - the Freud Museum. Freud came to this house, at the age of 82 in 1938, at the end of his life - he had just a year there before his death on 23 September 1939. A refugee from Hitler's oppression of the Austrian Jews in Vienna, he had stubbornly refused to leave with the rest of the predominantly Jewish psychoanalytic community at the Nazi rise to power in 1933. Leaving it almost too late, he at least had the comfort of his family, especially his daughter Anna, his collection of antiques and the air of freedom around him at the end. He chose to be cremated and his ashes were placed, with those of his wife, in one of his favourite fourth-century B.C. Greek urns from South Italy.

A first impression of the house is one of a magnificent pile, with fine rooms and a contrastingly cluttered study and consulting room, full of books and antiques, all jostling for position on the shelves or, especially in Freud's study, on the loaded tables. Freud had lived and worked for 47 years at Berggasse 19 in Vienna. His vast collection of over 2000 items was kept in the area of his work and did not impinge on his living quarters. Just before Freud's move from Vienna in 1938, Edmund Engleman took a series of detailed photographs of the working rooms, and Freud's son Ernst used these to recreate in a Hampstead suburb his father's working environment. Freud was able to come from Vienna and settle down at his desk in his usual way, his favourite bronze statue of Athena in its normal pride of place, his famous couch nearby and, hanging above it, the colour print of Ramesses II's great rock-cut temple at Abu Simbel (upon which Professor Henry Fischer several years ago wrote an amusing skit, the 'Abou Symbol').

'Surrounding himself with ancient objects in the late 1890's gave Freud a physical reassurance of the reality of the illusory, distorted, and ephemeral memories that constituted his primary data as a scientist' (Lynn Gamwell). Ellen Handler Spitz notes, 'Freud's cherished antiques reflect his profound indebtedness to a past that inspired him to make dazzling theoretical and interpretative leaps'.

It was a great privilege some months ago to be amongst a small part of fellow antiquity collectors welcomed to the Freud Museum by the Director, Richard Wells, at an evening party. To be able to walk round the displays and then to have the guard ropes dropped and be allowed to approach the packed cabinets and the loaded tables to scrutinise more closely the pieces that Freud had lovingly collected as objects to assist his analysis, and also simply as objects he wished to own and cherish, is a memory for ever.

Freud collected antiques, principally sculpture and largely Egyptian items, for over forty years. His
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  - £380

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  - £455

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library was also very extensive and he was no amateur in the subject. He did fall prey to forgeries from time to time (which collector does not?). It is an interesting exercise to note in his later works his reliance on and interpretation of some of the forged items (see below). A harbinger of much of his later publications was the purchase in 1899 of a Roman stone head of the two-faced god Janus, looking forwards and backwards at one and the same time, the origin of our month of January.

In mid-May 1938, in Vienna, Freud was awaiting the report of the commission that was to decide if he would be allowed to take his beloved antiquities with him when he left the city. He had been officially declared 'Unbedenklichkeitserklärung' - innocuous - but was the collection to be allowed to go free? On 23 May he wrote, with obvious relief succeeding his previous agitation, 'My collection has been released. Not a single confiscation, a minimal levy of RM 400' (about $100/£63). The shippers could commence packing and in September he was settled in Maresfield Gardens. After Freud's death a year later, 23 September 1939, his daughter Anna continued her own pioneering work at the house. The Sigmund Freud Archives, a registered English charity, bought the house in 1980, and when Anna Freud died in 1982 she left the contents to the museum trust. Funds were provided by Anna's long-time friend Dr Muriel Gardiner, founder of the New-Land Foundation Inc., through which the museum was established, and it opened to the public in July 1986.

Since September 1989, to mark the fiftieth anniversary of Freud's death, an exhibition of 65 objects drawn from the vast collection has been travelling in the USA. Entitled The Sigmund Freud Antiquities: Fragments of a Buried Past, it is organised by Dr Lynn Gamwell, Director of the University Art Museum, State University of New York, and Richard Wells, Director of the Freud Museum. The exhibition will have visited eleven cities nationwide by the time it finishes its two-year tour in April 1992 at the Art Gallery, Boston University (the full itinerary is given below). This incredible American 'pilgrimage' of the objects has been sponsored by CIBA-GEIGY Pharmaceuticals and the National Endowment for the Arts. CIBA-GEIGY has a strong history of supporting the arts and sponsoring educational programmes and, obviously, ambitious travelling exhibitions of this quality and interest are only possible by such generous support from the commercial world.

Accompanying the exhibition is a major new book, Sigmund Freud and Art: His Personal Collection of Antiquities. Beautifully produced in large format it has 100 illustrations of which 90 are in colour. It is the happy result of close cooperation between scholars from different disciplines. There is an introduction by Professor Peter Gay, Professor of History at Yale, and essays by Richard Wells, Director of the Freud Museum; Dr Lynn Gamwell, co-curator of the exhibition; philosopher Donald Kuspit, Professor of Art History, State University, New York; Martin Bergmann, Professor of Clinical Psychology, NYU; and Ellen Handler Spitz, Visiting Lecturer in Aesthetics in Psychiatry at Cornell University Medical College. Together these scholars explore Freud's passionate interest in antiquities.
and the effect that the new science of archaeology had on the development of his psychoanalytic theories.

The essays act as a background and interpretation to the whole of the collection and the 65 pieces exhibited are all catalogued in full by six eminent scholars (five from the British Museum and one from Cambridge University). In many instances, there are additional relevant notes by members of the staff of the Freud Museum.

Among the objects exhibited is the Roman bronze statuette of Athena which Freud particularly treasured. She always stood at the centre of his desk and was the one piece he had singled out to be smuggled out of Austria in 1938 had the decision gone against him and his collection been confiscated. He was particularly intrigued by the goddess’s Medusa aegis, her usual attribute, and the sexual symbolism of the decapitated Medusa head wreathed in snakes.

The Greek sphinx, another potent emblem in psychoanalysis, is represented by a solid-cast South Italian Greek terracotta showing her squatting, winged, and wearing a tall polos on her head. Oedipus and the Sphinx, a legend that played so large a part in the development of psychoanalysis, is represented on a small Athenian Red Figure hydria where Oedipus is painted seated con-
facing the Sphinx. The Sphinx is also seen on an attractive small Athenian Black Figure chimney lekythos where she perches on a column capital between two seated and two standing Elders of Thebes in Boeotia. A charming fragment of painted wall plaster, probably from one of the villas destroyed in the eruption of Vesuvius in A.D. 79, also depicts a seated sphinx.

Freud's commitment to the Oedipus 'complex' was recognised by his friends on his fiftieth birthday when they presented him with a medallion with his portrait on one side and Oedipus and the Sphinx on the other. It carried the appropriate quotation from Sophocles: 'He who knew the famous riddle and was a most powerful man'. It was no doubt his knowledge of antiquity, coupled with his avid reading of excavation reports, that drew Freud to another piece in his collection, the upper fragment of a steatite dyad statue of the Egyptian pharaoh Amenophis I, second king of the 18th Dynasty, seated beside his deified mother, Ahmose-Nefertari. Their shared tomb was found at Thebes (modern Luxor) by the Earl of Carnarvon and Howard Carter in the 1913-14 season of excavations, their relationship surely food for Freudian thought.

A nineteenth-century A.D. Egyptian forgery of a wooden falcon-headed figure may have attracted him in view of the anxiety dreams that Freud had as a child when he saw his mother being carried into a room and laid on a bed by people with birds' beaks. It apparently represented a meeting of interwoven themes: the mother, death and Judaism. Naturally, amongst his bronzes are statuettes of the great mother goddess Isis, and also of the deified vizier Imhotep, later assimilated with Asklepios as god of medicine.

An Etruscan bronze balsarium, an incense or perfum container, has the adorned heads of a mænad and satyr, the male and female adherents of Dionysos, god of wine. To Freud they represented the symbols of impulse and sexuality.

The 65 items assembled by Richard Wels for the exhibition present a broad spectrum of Freud's interests: three come from the Ancient Near East, 26 are Egyptian, 17 Greek, three Etruscan, ten Roman and six Chinese. Each piece has been carefully selected for the many facets that it can project, its origins and also, more especially in the context of this exhibition, its location within the whole Freudian ethos.

The exhibition is one not to be missed if there is the opportunity of visiting it. The catalogue is a fine production, well illustrated, and a veritable mine of information that can be returned to many times with profit.

Exhibition Tour - past, present and future
1989
University Museum of Archaeology and Anthropology, University of Pennsylvania, Philadelphia PA 8 Sept-15 Oct
McKeeck Museum, University of South Carolina, Columbia SC 3-26 Nov
1990
University Art Museum, State University of New York, Binghamton NY 9 Feb-23 March
David and Alfred Smart Gallery, University of Chicago, Chicago IL 19 April-17 June
Art Galleries, University of Colorado, Boulder CO 6 July-18 Aug
Lowe Art Museum, University of Miami, Coral Gables FL 7 Sept-21 Oct
Art Gallery, University of California, Irvine CA 11 Nov-16 Dec
1991
Museum of Art, Stanford University, Palo Alto CA 15 Jan-31 March
New Orleans Museum of Art, New Orleans LA 21 April-3 June
Blaffer Art Gallery, University of Houston, Houston TX 7 Sept-13 Oct
The Jewish Museum, New York NY 7 Nov-18 Feb
1992
Art Gallery Boston, University, Boston MA 26 Feb-6 April
MUSEUM EXHIBITIONS

UNITED KINGDOM

GLASGOW
ROMAN SCOTLAND FROM THE AIR.
An exhibition based on photographs taken by the Royal Commission on the Ancient and Historical Monuments of Scotland over the last decade. It illustrates the techniques of aerial survey and presents the results of recent work. The exhibition concentrates on the Roman occupation of Scotland in the first two centuries A.D. The dry summer of 1989 led to many new discoveries, including a fort near Lockerbie. Large colour photographs, plus material such as jewellery, bronzes and brooches found at one of the sites. HUNTERIAN MUSEUM (041) 339 8855. Until 19 August (then touring Scotland).

LONDON
CAVES OF THE THOUSAND BUDDHAS-
CHINESE ART FROM THE SILK ROUTE.
Major exhibition of Buddhist art consisting largely of the remarkable finds made by Sir Marc Aurel Stein between 1906-9 in the caves at Dunhuang, including manuscripts, paintings and textiles from cave 17, the westernmost of the Dunhuang caves. BRITISH MUSEUM (01) 323 8525. Until 27 August.

FAKE?: THE ART OF DECEPTION.
BRITISH MUSEUM, Great Russell St, London WC1B 3DG. (01) 323 8525. Until 2 September 1990 (See Minerva, p. 99, p. 33). Catalogue £16.95; Cloth £25.

MANCHESTER
THE ANCIENT OLYMPIC GAMES.

UNITED STATES

ATLANTA, Georgia
SYRACUSE, THE FAIREST GREEK CITY.
54 sculptures, vases, coins and other antiquities from the sixth to fourth Century B.C. from the Museo Archeologico Regionale Paolo Orsi. EMORY UNIVERSITY MUSEUM OF ART & ARCHAEOLOGY (404) 727-3522. Until 14 May. Catalogue $15. (See Minerva, Feb, 1990, p. 35)

CHICAGO, Illinois
THE SIGNUID FRED ANTIQUITIES: FRAGMENTS FROM A BURIED PAST. 65 Greek, Etruscan, Roman, Egyptian and Asian antiquities from the extensive Freud collection in London, together with books, manuscripts and photographs from his library. SMART GALLERY, UNIVERSITY OF CHICAGO. (312) 753-2121. Until 17 June (then to Boulder, Colorado). Book with full catalogue, hardcover, $29.95. (See p. 33)

NEWARK, New Jersey
PRIVATE TASTE IN ANCIENT ROME: SELECTIONS FROM CHICAGO COLLECTIONS. 60 objects in bronze, marble, gold, silver, terracotta and glass from the 1st century B.C. to the 4th century A.D., designed for use in the private sector. THE ART INSTITUTE OF CHICAGO (312) 443-3400. Through August 1990.

CINCINNATI, Ohio
SUMMONING OF THE SOUL: TREASURES FROM CHINA'S TOMBS.
Lacquer ware vessels, carved wood and pottery figurines, silk garments and other personal effects from three Han Dynasty (c. 168-145 B.C.) tombs excavated in the 1970s. CINCINNATI ART MUSEUM (513) 721-5204. 19 May - 1 July. (See Minerva, March 1990, p.21)

CLEVELAND, Ohio
EARLY SCANDINAVIAN ARTIFACTS FROM THE MEDITERRANEAN AREA.
50th to 15th century works from Egypt, Syria, the Levant, and Spain, including silver, gold and gold textiles, tapestry ornaments, printed cottons, and drawloom woven silks, all from the museum's collection. CLEVELAND MUSEUM OF ART (216) 421-7340. 22 May - Spring 1991.

COLUMBUS, Missouri
MAJOR TO MINOR: REFLECTIONS OF MONUMENTAL ART IN THE GREEK AND ROMAN WORLD.
UNIVERSITY OF MISSOURI MUSEUM OF ART & ARCHAEOLOGY, COLUMBUS. Until 13 May.

COLUMBUS, South Carolina
FIRST ENCOUNTERS: SPANISH EXPLORATIONS IN THE CARIBBEAN AND THE UNITED STATES, 1492-1578.
Artefacts, early European engravings; maps and photographs of excavated sites. SOUTH CAROLINA STATE MUSEUM (803) 734-0029. Until 26 July (then to San Antonio).

HOUSTON, Texas
CYPRUS BEFORE THE BRONZE AGE: ART OF THE CHALCOLITHIC PERIOD.
The earliest Cypriot sculpture and pottery, c. 4000-2500 B.C., with 32 objects from the Cyprus Archaeological Museum, including the recently discovered 'Lemba Lady' and new finds from Kissonerga. THE MELLON COLLECTION (713) 525-9400. 27 April - 26 August. Catalogue $12.50. (See page 13)

GOD, MAN, AND ANIMAL: PRE-COLUMBIAN ART FROM PRIVATE COLLECTIONS IN HOUSTON AND AUSTIN.
From the Olmec culture of Vera Cruz to the Mixtec-Puebla culture of the Central Highlands, this exhibition stresses the constant presence of gods, men and animals in Pre-Columbian works of art. MUSEUM OF FINE ART'S (713) 526-1361. Until 3 June.

INDIANAPOLIS, Indiana
CROSSROADS OF CONTINENTS: CULTURES OF SIBERIA AND ALASKA.
500 Artefacts reflecting the cultural interchange that began when the first Siberian crossed into North America 14,000 years ago. One third of the pieces are from the Museum of Anthropology and Ethnology in Leningrad, the balance from U.S. and Canadian museums. EITELJORG MUSEUM (317) 636-9378. 6 May - 9 September. Catalogue $24.95; Cloth $45.

NEWARK, New Jersey
LEAVES FROM THE ROOM TREE: THE ART OF BALI INDIA (8th-12th centuries) AND ITS INTERNATIONAL LEGACY.
100 objects including stone and bronze sculptures, drawn principally from North American museums and private collections. Newark MUSEUM (201) 569-6550. 19 May - 26 August. Catalogue $24.95.

NEW YORK, New York
LIKENESS AND BEYOND: PORTRAITS FROM AFRICA AND THE AMERICAN SOUTH.
Some 50 works ranging from ancient Egyptian and Roman through medieval, pre-Columbian to contemporary emphasizing the long-lasting tradition of portraiture in Africa, with sculptures from Zaire, Nigeria, Mali and the Ivory Coast. THE CENTER FOR AFRICAN ART (212) 861-1200. Until 12 August (then to Fort Worth).

EXODUS AND EXILE. 2000 YEARS IN ANCIENT ISRAEL.

GLASS GATHERS. About 50 objects chosen to trace five techniques of glass decoration which served as bridges from pre-Islamic cultures through the Islamic period to Renaissance Europe and America. METROPOLITAN MUSEUM OF ART (212) 879-5500. 24 May - 6 January 1991.

A SELECTION OF CHINESE CERAMICS FROM THE ADELE AND STANLEY HERZMANN COLLECTION.
90 works from this recent gift to the museum, ranging from the Han through to the Qing dynasties. METROPOLITAN MUSEUM OF ART (212) 879-5500. 1 June - 25 August.

AND EIGHT CORNERED HATS: ANCIENT VOLUMES.
About 30 brilliantly coloured Pre-Columbian fabric hats, dating to the second half of the first millennium A.D., from the collection of Arthur M. Bullowa. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 1 October.

SAN ANTONIO, Texas
ACQUISITIONS AND LOANS OF ANCIENT ART: THE FIRST THREE YEARS. 100 Egyptian, Near Eastern, Greek, Etruscan and Roman objects, most of which have recently undergone conservation. SAN ANTONIO MUSEUM OF ART (210) 226-5544. 31 May.

SAN DIEGO, California
ECUADOR. 64 Pre-Columbian ceramics from c. 1000 B.C. to c. 1500 A.D., all once removed clandestinely from Ecuador and since repatriated. SAN DIEGO MUSEUM OF MAN (619) 239-2001. 26 May - 1 January (then to Omaha). (See article p.4)

ST LOUIS, Missouri
SECRETS OF THE MUMMY.
A special exhibition centering on the recently acquired Egyptian mummy and cartonnage case of Amen-Nestawy-Nakh, a priest of Amon at Thebes of the early XXIInd Dynasty (c. 930-880 B.C.). ST LOUIS ART MUSEUM (314) 721-0067. Until 3 June.

WASHINGTON, D.C.
YORUBA: NINE CENTURIES OF AFRICAN ART AND THOUGHT.
The Yoruba of Nigeria and Benin are heirs to one of the oldest and finest artistic traditions in West Africa. This exhibition, organized and premiered by the Center for African Art, New York, presents 123 works of art including exquisite, highly naturalistic works in terracotta and bronze dating as far back as the 12th century, drawn from public and private collections in North America, Africa and Europe. NATIONAL MUSEUM OF AFRICAN ART (202) 357-1300. 16 May - 26 August. Book with full catalogue $65.

THE NOBLE PATH: BUDDHIST ART OF SOUTH ASIA AND TIBET.
103 Buddhist sculptures, paintings and ritual objects from the first century B.C. to the 18th century from India, Nepal and Tibet selected from the collections of the Los Angeles County Museum of Art. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-2700. Extended to 30 September.

AUSTRALIA

CANBERRA
CIVILISATION: ANCIENT TREASURES FROM
THE BRITISH MUSEUM. A selection of objects from the British Museum representing the history of Western culture from 3200 B.C. to the fourth century A.D. AUSTRALIAN NATIONAL GALLERY. Until 11 June (then Melbourne).

MELBOURNE
CIVILIZATION: ANCIENT TREASURES FROM THE BRITISH MUSEUM. A selection of objects from the British Museum representing the history of Western culture from 3200 B.C. to the fourth century A.D. MUSEUM OF VICTORIA. 28 June – 30 September.

FRANCE
PARIS
BRONZES ANTIQUES. Over 400 small bronze objects, including a number of sculptures, from Gallo-Roman Lutèce, before it became Paris. MUSEE CARNAVALET, 23, rue de Sévigné, 75003. Until 1 July.

ISRAEL
JERUSALEM
PERFUMES AND COSMETICS IN THE ANCIENT WORLD. Over 1600 objects connected with the manufacture of cosmetics, perfume production and hairstyling, including hundreds of vessels and bronze utensils. A large number of sculptures feature many of the hairstyles of ancient times. Many of the objects came from the Klerenberg collection in Zürich. This exhibition will come to the United States, but the sponsoring museum has not yet been announced. ISRAEL MUSEUM (972) 02 69 82 11. Until 30 June. Catalogue.

ITALY
BOLOGNA
THE IDEA OF THE ART OF ANCIENT EGYPT. MUSEO CIVICO ARCHEOLOGICO. (051) 233 849. Until 15 July.

FERRARA
GARDENS AND GHETTOS: THE ART OF JEWISH LIFE IN ITALY. The first part of this most comprehensive exhibition ever held on the artistic legacy of the Jews in Italy focuses on the Roman Imperial period, 1st to 5th centuries A.D., and includes Roman architectural fragments and ancient gold glass. PALAZZO DEI DIAMANTI (0532) 39492, 57782. Until 13 June. Catalogue.

GALLERY EXHIBITIONS

UNITED KINGDOM

LONDON
IMPERIAL GOLD FROM ANCIENT CHINA. CHRISTIAN DEYDIER ORIENTAL BRONZES, 96 Mount St, London W1. 13 – 29 June.

UNITED STATES

BEVERLY HILLS, California
THE BRONZE BULL IN ANCIENT ART. ROYAL-ATHENA GALLERIES, 332 North Beverly Drive 90210. Until 28 May.

BIRMINGHAM, Michigan
11TH ANNUAL EXHIBITION OF ANCIENT GLASS. Until 5 May.

DOWNTOWN GALLERIES, 574 North Woodward Avenue 48009.

NEW YORK, New York
STONE VESSELS FROM ANTIQUITY. DAEDALUS GALLERY, 41 East 57th St., 10022. Until May 12.

BRONZE MASTERWORKS OF THE ANCIENT WORLD. ROYAL-ATHENA GALLERIES, 133 East 57th Street 10022. 19 May – 30 June.


MEETINGS & SYMPOSIUMS

MAY 1990

JUNE 1990

JULY 1990
13-15 July, The Fate of Roman Lincoln, Bishop Grosseteste College, Newport, Lincoln. Enquiries to: Janet Duckworth or Mrs Judy Mattell, Beaumont Fee Education Centre, Beaumont Fee, Lincoln, LN1 1UU. (0522) 521224.

SEPTEMBER 1990
25-27 September, Board Games. A conference, to be held at the British Museum, which will deal primarily with the board games of the ancient world, but also will look at important games from Africa and the Far East. Enquiries to: Dr Irving Finkel, Department of Western Asiatic Antiquities, The British Museum, London WC1B 3DG.

Auctions

MAY 1990
4 May, Antiquities and Souvenirs of the Grand Tour. Christie's, South Kensington, London (01) 581 7611.
31 May, Antiquities. Sotheby's, London (01) 493-6080.

JUNE 1990
20 June, Antiquities and Islamic Art. Sotheby's, New York (212) 606-7328. Catalogue £60.

MINERVA 39
Radiocarbon is probably the most familiar of the many dating techniques currently used in archaeology. In this extract from her book *Interpreting The Past* (British Museum Publications, 1990, £4.95), Dr Sheridan Bowman explains the quirks of this powerful tool and how it works in practice.

The archaeological record is an incomplete and fragmentary version of past human activity. What was deliberately, inadvertently or incidentally left behind is only part of the material aspects of that activity, and this partial record has itself been subject to the vagaries of preservation and subsequent natural or human activities. The archaeologist is therefore faced with an incomplete and unrepresentative set of data from which a coherent whole must be inferred. A process of logic is used to link past events with contexts and features, such as stratigraphic levels and post holes, and to link these with artefacts found within them. If the artefact is organic it can be radiocarbon dated, but it is rare that a date for the artefact per se is required; instead it is assumed that the radiocarbon result will also date the event.

In many cases this may not be an unreasonable assumption. In the dating of a bone from an articulated skeleton in a grave, the assumption of association of sample and context (i.e. bone and grave) and of contemporaneity of sample and event (i.e. bone and burial) are good. All too often, however, if the samples submitted for dating are even to begin to answer the chronological questions being posed, the stages of inference linking event with context and context with artefact need more careful examination, together with the implications of what is represented by the 14C activity of a sample. Liaison between archaeologists and radiocarbon scientists is therefore required from the planning stage of an excavation in discussing what radiocarbon can and cannot do, as well as practicalities such as sample size and packing. The better the liaison before and during excavation, the more likely it is that a useful series of samples will be processed.

The following sections elaborate on these points for the user, or potential user, of radiocarbon dating.

The axiomatic sample-context relationship

Deposition of any organic material in the ground obviously postdates the formation of that material and the cessation of its exchange with
the biosphere. All radiocarbon age offsets make samples older than their usage or removal from the biosphere, and some, such as marine and 'old-wood' effects, make them substantially older. The exception is contamination, which can make samples appear older or younger, but pretreatment is designed to remove this. Furthermore, all depositional processes, other than downward movement as through animal burrowing or root action, are such that a date for a sample pre-dates the context in which it was found. Hence all radiocarbon samples provide a terminus post quem ('date after which') for their find context. How much they pre-date the deposit depends on both the nature of the sample and the taphonomic processes involved.

The 'old-wood' problem

Samples can appear to have a significant age at death due to reservoir effects such as hard water, or marine or volcanic origin of its carbon. However, the more commonly encountered cause of an apparent age at death is when the organism ceased exchange with the biosphere before death, as in the case of wood.

Great care must be exercised in the selection of wood or charcoal for radiocarbon dating. If the sapwood to heartwood boundary is identifiable, the age offset can be estimated using ring counts, or can be minimised by dating sapwood alone. Indeed, if sufficient rings or appropriate wood are present, dendrochronological dating may be better than radiocarbon. Alternatively, twiggly material (identifiable if the complete cross-section is present by the presence of sapwood, the small number of rings, and the curvature of the sample) is the best since the age offset will then be small and seasoning or re-use of such material is unlikely. It is highly advisable that a specialist identify the tree species from which the wood or charcoal derived, since this will indicate whether the species was long-lived and hence whether a significant age offset is likely. If a mixture of species is represented, short-lived ones can be separated out and dated.

When there is no alternative to dating material derived from long-lived species, it is important to ask whether the result will be useful and therefore whether the sample is worth submitting. In some circumstances mature oak may be quite helpful in providing an approximate date for a monument. However, a sample of long-lived wood species should not be considered if it overlies the context to be dated. Samples with an unknown age offset cannot provide a terminus ante quem ('date before which') for the deposition of the underlying context.

Quite often this 'old-wood' problem is inadequately considered by those who submit radiocarbon samples. Perhaps if bristlecone pines and yew trees, with potential longevities of about 4000 and 1000 years respectively, were more prominent more in the archaeological record, the problems would be more readily appreciated!

Association

Apart from the importance of dating adequately scaled and unmixed contexts, there are also various calibres of association between the sample and the event to be dated. These were elucidated in the early 1970s by H.T. Waterbolk, a Dutch archaeologist, but his sound ideas often seem to be overlooked in the pursuit of dates. The best association is obviously when a date for the sample itself is required and age offsets are small. For example, in the dating of a bog body such as Lindow Man, a date for the body is required rather than a date for the bog in which it was found. The most dubious of associations arise because the processes by which the sample and deposit have been brought together are ill defined or poorly understood. This is exacerbated by situations where dispersed material is bulked together to provide a 'single' sample for dating.

Mobility of samples is also a factor that needs to be considered now that facilities exist for processing very small samples. A small fragment of bone is more susceptible to movement by natural and anthropogenic mechanisms than a large bone and should not be dated in preference simply on the basis of size. If there is some reason for not destroying the intact bone, then a small sample can be taken from it for accelerator mass spectrometry (AMS) or mini-counting. On the other hand, there may be good reasons for dating single grains, despite the danger of mobility, if the grain is identified to species and its presence in the context is of major agricultural significance.

The archaeologist is of course best placed to judge the reliability of association of sample and context, using the guiding principles of definable archaeological processes, selection of coherent samples rather than bulked scatters, and assessment of the likelihood of intrusive material.

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**Principles of Archaeological Stratification** (second edition)


The concept of stratigraphy is the most important factor in archaeological excavation, and this slim volume by Edward Harris sets out to make this very apparent.

Early chapters discuss the concepts of archaeological stratigraphy and its birth within the discipline of geology. This historical overview continues by outlining the methods of archaeologists Wheeler, Kenyon and others, and how concepts of archaeological stratigraphy have become more sophisticated.

Chapters 3 and 4 discuss excavation and recording methods, briefly outlining the contrasting methodology or concepts of stratigraphic excavation and arbitrary level techniques, and the central importance to archaeological excavations of plans and section drawings and the categories into which various methods used in their illustration fall.

The author then moves on to discuss the 'Laws of Stratigraphy', leading to a short resume of the principles of the Harris Matrix. This is followed by an analysis of types of stratigraphy, sections, plans, interfaces and the need for immediate decisions during excavation which are flexible enough to be modified during post-exavcation analysis.

Finally, proposals are outlined for site recording methods which will produce a competent methodology for site analysis.

Although the contents are highly theoretical, the book is well written, easy to read and is never boring. This second edition should be compulsory reading for all students of archaeology, and both professional and amateur field archaeologists who carry out archaeological excavation.
Rome’s Desert Frontier from the Air

D. Kennedy and D. Riley, Batsford, London, 256 pp., Numerous figs. and plates. £29.95.

Nearly twenty years ago the first author was shown by his tutor a copy of Poidebard’s pioneer work of air photography La Traces de Rome dans le Desert de Syrie (1934). At the time it inspired Kennedy to travel to Jordan, Syria and Turkey at a time when travel was less restricted than today. Subsequently he began to seek to reassess the work not only of Poidebard but also of other early pioneers. While the originals of Poidebard’s aerial views appear to be lost this was not necessarily the case with the archive of Sir Aurel Stein who, led by Poidebard’s example, conducted an equally remarkable series of flights in north-eastern Iraq and in Jordan during the immediate prelude to the Second World War. Kennedy’s ultimate publication in 1985 of Stein’s records was a major achievement (S. Gregory and D. Kennedy, BAR International Series 272). The present volume, written with the careful assistance of Derek Riley, is an exciting and readily intelligible record of what remains of the Roman frontier installations along the eastern frontier. Above all the accessibility of the text and the photographs derived from the pioneer sources transcends the polyglot political and cultural divisions of today. Succeeding chapters set the geographical and historical contents and review the history of air photographic survey, almost all of which was conducted before the Second World War. The core of the book describes roads, camps, cities, fortresses, forts. These maps make the reading easy and the sometimes faint original pictures have benefited from careful resuscitation for the purposes of this book.

Like Poidebard’s original it is a blueprint for further work and a major step forward in demonstrating just how much the problems of modern geography and politics still obscure major issues in establishing the history, development and organisation of Rome’s eastern frontier.

The Ending of Roman Britain


The end of Roman Britain and its ultimate replacement by Anglo Saxon England has been an area of much research activity in the last two decades. It has, however, lacked an overview from the viewpoint of the collapse of the Roman Empire. As such, Cleary’s work is of the greatest interest to those concerned with the period. His approach is clearly stated: he avoids the two limitations, as he sees it, of previous work, namely an insular approach and overdependence on historical sources. The introductory chapters are designed to show the position of Britain in a continental context. Second, the fragmentary literary sources are effectively discarded, or downgraded, in favour of assessments based purely on archaeological evidence recovered from modern excavations. Cleary sees this as a fundamental necessity in moving towards any descriptive history of the period in preference to ‘island hopping’ between brief, cryptic or downright unclear literary sources. Cleary thus examines the evidence of urban continuity from a strictly archaeological standpoint and is also much concerned with the relationship between areas assimilated within the Anglo Saxon culture and the native population of the west. At once stimulating and authoritative, The Ending of Roman Britain is basic reading for all those interested in this transitional period.

Les Tablettes Neo-Babyloniennes de la Bodleian Library

Conservées à l’Ashmolean Museum

(Oxford Editions of Cuneiform Texts vol. XII)


A useful addition to a long running series of cuneiform text publications from Oxford, this volume makes available in handcopy some 112 economic and administrative inscriptions from clay tablets of the Neo-Babylonian and Persian periods. These texts had previously been known to science only in the form of summary descriptions in R. Campbell Thompson’s now hard-to-find A Catalogue of the Late Babylonian Tablets in the Bodleian Library, Oxford of 1927, and thus Joannès will have earned the gratitude of his fellow Assyriologists in making these documents fully available. Four private letters earlier copied by Campbell Thompson in his book are recopied in the present volume.

The principal importance of these texts to social and economic historians will be that they are not in the main a single archive, that of Babylon in southern Iraq. These tablets, stemming from illicit excavations of the last century, belong with others now scattered in a range of Museums (Iena, Istanbul, Paris, Yale and Geneva), and has been identified by Joannès himself, and he promises a volume in which the whole archive will be studied as one.

In keeping with the traditions of the publication series, selected texts only are edited here in transliteration and translation. Generally speaking all this seems as sound as one would expect, but a check of transliterations against the cuneiform copies reveals at certain points an approach scarcely commensurate with contemporary standards. With difficult passages no pains have been taken to reflect what is copied, and such items as ‘[NG]’ (i.e. restore a ‘nom géographique’) in A 79.1. or ‘[x x x x x]’ (i.e. space for four signs of which nothing survives) in A 110.9, correspond to substantial traces of preserved signs according to the copies themselves. Such discrepancies tend to weaken the reader’s faith in the editor’s care with minutiae, so crucial in the successful handling of primary sources. The author’s copying style appears sketchy and undecided (Babylonian scribes do not usually share these idiosyncrasies), and although capturing the characteristic sign forms far better than his predecessor, he attends only approximately to details of preservation, or smaller wedges, in the copies. Factors such as these make one suspicious of such remarks as ‘reste illisible’, applied to the reverse of A 79, all the more so as the copy itself shows many readable signs, and one is left wondering how much more might still be decipherable on the tablet itself.

The volume also contains a descriptive catalogue providing a quick overview of the whole group, and indices of personal and geographical names, both of which elements substantially enhance the usefulness of the work.

In short, a solid if unexciting contribution to Neo-Babylonian studies, although many will feel it somewhat over priced at £35.00.

Ivory Finkel

Department of Western Asiatic Antiquities, The British Museum

MINERVA 42
At a time when the Chinese are having to re-evaluate their past in the light of recent finds, it is perhaps appropriate that a western appraisal of Chinese culture be written.

The Pride that was China

Michael Loewe, Great Civilisations Series, Sidwich & Jackson, London and St Martin's Press, New York, 1990. 9.5 x 6.3 in., xxiii + 312 pp. 29 b/w plates, 10 figs., 11 maps. Clothbound, £20.00

Interest in things Chinese has been stimulated during the last decade by the publication and exhibition of some of the great archaeological discoveries made in China in recent years. At a time when the Chinese are having to re-evaluate their past in the light of these finds, it is perhaps appropriate that a western appraisal of Chinese culture be written, and Michael Loewe, lecturer in Chinese studies for over thirty years and well known for his scholarly work on the administration of the Han dynasty, is eminently well qualified to undertake such a survey.

As Loewe points out in his introduction, this is not another short history of China. Nonetheless, his synopsis of Chinese history in Chapter II, 'Kingdoms and Empires: Moments of Dynastic Change' is excellent. The entire structure of the book is thematic; in each chapter an aspect of Chinese civilisation is examined across the whole spectrum of history.

The chronology of each theme is illustrated very clearly by a series of tables in each chapter, which are oddly typeset but very useful. 'Man and his Neighbours: Social Distinctions' emphasises the importance of the men of letters in administration, and the farmers in the production fields and silk farms as instruments of continuity. 'The Spoken and the Written Word' explains the history and associations of the Chinese language, the development of the written characters, as well as the history of romanisation, ending with the Chinese Pinyin system, which is, sensibly, used throughout.

'Beliefs, Hopes and Fears' covers religion, from the worship of T'ien (heaven) to that of the five di (the four directions plus the centre), via Shamanism with a good account of divination by yarrow stalks, to the Dao (the mystic way), to Buddhism and the introduction of western religions. Subsequent chapters deal with philosophy, in which Confucianism is unravellled from Daoism, Mohism and Neo-Confucianism; the philosophical legitimisation of the Mandate of Heaven; and the vital role of the administration in the 'Organs of Government' and 'Officials and their Duties'.

A chapter surveying the whole of Chinese literature introduces the important subject of book production, highlighting the introduction of paper by the fourth century A.D., and the development of wood-block printing by at least the ninth. The significance of the capital cities, and the greatness of the Imperial tombs are examined next, and related back to the philosophical basis of their construction. The arts are dealt with summarily, and followed by a more extensive enumeration of 'the advancement of Science and its Application'. This section includes such gems as the calculation of π to 3.1459 as early as the third century A.D., the astronomical observation of the stellar explosion which gave rise to the Crab Nebula in 1054, and the military use of gunpowder in the tenth century. The book concludes with an account of 'Commercial Practice', with the introduction of paper money, rampant inflation and its cure, in the tenth century.

The text is excellent and well-informed throughout. The plates are interesting, being mostly illustrations of archaeological finds which have not been published before in the west; but their direct relevance to the text is sometimes hard to discern. The various maps, however, are clear and useful. In all, this is a very good book for all readers, specialist and non-specialist; and if one needed to read one book about Chinese civilisation, this would do very nicely.

Thom Richardson
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NEW JAPANESE GALLERIES

Lawrence Smith

The new Japanese Galleries have been funded by the biggest and most successful appeal in the British Museum’s history and have cost some £5 million. Of this, about £4 million has been given by Japanese sources, while the rest has been raised by donations from within the United Kingdom and by the British Museum’s own earnings in various Japanese-related ventures – loan exhibitions, publishing and television series.

The new galleries are, in fact, a series of three, behind which lie a new Students’ Room, and new storage for the paintings, prints, books and lacquer. Next to the Students’ Room is the upper gallery, called the Konica Gallery after the biggest donors. At the other end, reached from the new stairs, is an entrance gallery called the Urasenke Gallery after the Urasenke Foundation who paid for it and built the Tea House in it. Between lies the large Main Gallery, paid for by the remaining donors – more than 120 of them – led by the original supporters, Asahi Shimbun, and a most effective committee of senior Japanese financiers, industrialists and
ex-ambassadors. They are all acknowledged on a new staircase which connects with the Oriental and Prints and Drawings Galleries on the floor below.

The Japanese exhibitions use space which has never been seen by the public before. Described by the consulting engineer, Oscar Faber, as ‘the world’s biggest attic conversion’, they have added a whole new floor to the Western half of the King Edward VII Building, without altering in any way the outside aspect of this listed monument. The process cannot in the future be repeated on the Eastern side, because it was a condition of planning permission that the inside of the roof and its mouldings there had to be preserved for posterity.

There were also aesthetic problems which had to be solved by the architects, Gordon Bowyer & Partners. The Museum’s Japanese specialists had outlined a plan for a suite of galleries which would reflect well-established Japanese display practice. The objective would be not so much a pastiche of Japanese traditional internal design as a fairly close copy of the sort of modern gallery now being built in Japan for native art and antiquities.

The aesthetic and practical needs resulted in a series of linked galleries marked by a sense of restrained austerity, the most visually pleasing background for Japanese art and antiquities and the most flexible. That is a very important consideration, for the nature of most of the exhibits forbids their permanent exhibition and hence demands a policy of changing display. The decor is dominated by three colours – off-white, pale timber, and dark brown – the dominant timber veneer giving the galleries their individuality.

The off-white materials cover the backs and floors of the wall-cases which line the Main Gallery and the Konica Gallery, and these, together with the timber, will provide an ambient lightness of mood in spite of the very sparing use of lighting outside the cases themselves. Off-white, in the form of plaster and of paper coverings to wall-units, is one of the characteristic colours of Japanese culture, and offers the best general background to the rich variety of art and antiquities which will be shown in the galleries. In the context of our own restless culture, it also has the advantage (like all truly classic styles) of not seeming quickly out-of-date.

The steel of the cases is finished in a dark bronze, and the carpeting of the galleries will be a neutral brown. Both will appear quite dark in the limited lighting of the gallery – though there will naturally be plenty of lighting available within the cases. By these means the Japanese taste for cool, neutral decor picked out by dark brown or black will be properly reflected. An early decision was made to carpet the floors, to reduce the noise of feet being transmitted to the galleries below, and to help create an atmosphere of peace.

In the Main Gallery the immediate impression is of the size of the wall-cases mounted on each side in two stretches of some 15m. each. The purpose of the length is to accommodate that most spacious of Japanese art-forms, the pair of folding screens, which can reach well over 7m. when fully unfolded, and occasionally to unroll to full length one or more pictorial handscrolls which can be even more expansive – up to 15m. is not at all unknown. This will not happen in the opening exhibition, where more traditionally tasteful lengths of handscroll will be on display.

The height of the cases, at over 3m., is also remarkable, prompted by the needs of the paper or
silk hanging scroll which holds a similar place in Japanese culture to the framed easel painting in the West. Although few of these are more than 2m. long in themselves, the often splendid brocade, damask or simple silk mounts can add a further metre. The unusual depth of 1m. to 1.5m. is provided to allow flexibility in the installation of antiquities, especially sculpture.

In fact, without this depth, the Museum could not now be planning the exhibition ‘Sculpture of the Kamakura Period’, which will be a major loan from Japan in October, 1991. Japanese sculpture is made mostly of wood or lacquer, easily damaged by handling or by adverse air conditions, as are paintings and prints and indeed many artefacts. They therefore can be shown only behind glass in the correct conditions of temperature and humidity. A policy was made from the beginning to keep to these conditions, and to extend them to the whole suite of galleries, the storage, and the Students’ Room. This added to the considerable cost of the exercise, but the galleries would otherwise have been of little long-term use, except for ceramics. It would certainly not have been possible to plan a loan programme of great expense and upheaval.

Paradoxically, then, the new galleries have been designed expensively to avoid future expense. It will be possible at any time to put out a representative selection from the Museum’s wildly diverse collections without major changes in installation. Bearing in mind the exceptionally large and strong holdings of prints of all periods, the specification also included a series of boards which can be attached to the backs of the large cases. These will reduce their depth and allow mounted prints to be brought close to the glass. Alterations to the lighting will ‘lose’ the tops of the cases. Thus an hour or two’s work will change a relatively grand gallery into a print room.

The main purpose of the project was to provide a proper home for the first time for the BM’s Japanese collections, which are the most representative of any in Europe. The first exhibition will therefore be a selection of the finest things - ‘Masterpieces of Japanese Art from the British Museum’. The exhibits will all be published in a full-colour book by the three senior curators in the Department of Japanese Antiquities (Lawrence Smith, Victor Harris and Timothy Clark), generously subsidised by the Pilkinson Anglo-Japanese Foundation. Subsequent showings of Masterpieces will be mounted during the next five years, ringing the changes on the contents of the book. In fact, some of the paintings will be alternated after only a month, following Japanese museum practice. Public reaction to this will be interesting in a country like the United Kingdom which believes, on the whole, that all works of art should be on a wall somewhere all the time, even if they do crumble and fade to nothing.

With so much discussion of changing exhibits, it may come as a surprise that the Japanese galleries will also include the permanent, or comparatively so. In the corridor before entering the Urasenke Gallery there are two cases funded by Brian and Esther Pilkinson to hold displays of the decorative miniature arts from two of the great benefactors. One will be of sword furniture from the bequest of Collingwood Ingram, the other of netsuke from the gift and bequest of the memorable Mrs Hull Grundy. These, too, will be rotated three times a year.

On entering the Urasenke Gallery, the first thing the visitor will see will be the Tea House, built by
Urasenke's craftsmen in the autumn of 1989 with material prepared in Japan. The Urasenke line is directly descended from Japan's most celebrated Tea Master, Sen no Rikyu (1522-91), and they are guardians of his traditions of performing the Tea Ceremony. In a culture as complex as that of Japan's, it is impossible to find one aspect which speaks for everything, but the Tea Ceremony comes as close as anything to doing that; it was therefore thought suitable, as a permanent introduction to the new galleries, to place the Tea House nearest the entrance. It will be viewable even when the other galleries are closed, with modern utensils lent by Urasenke changing according to the winter and summer styles. The Ceremony will be performed for special groups from time to time by Michael Birch, Urasenke's resident Tea Master in London.

For reasons of conservation, many of the paintings and prints will be changed half-way through the exhibition, but all are to be found in the book Japanese Art: Masterpieces in the British Museum, available from the Museum bookshops price £14.95 (£19.95 from other bookshops), and from which the catalogue numbers are taken. Further versions of this exhibition will be shown during the next five years, ringing the changes on the contents of the book.

Lawrence Smith is Keeper of Japanese Antiquities in The British Museum.
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