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A great deal has been written concerning Egyptian pyramids and temples, but few studies have been devoted to the massive stone quarries that were the source of the pharaohs' monuments. The origins of the Great Pyramid, the temples of Karnak and the Ramesseum all lay in the cliffs to the east and west of the Nile Valley, where teams of quarry-workers struggled to exploit the rich mineral resources of Egypt.

Since 1985, an expedition from Cambridge University has been investigating the alabaster quarries of Hatnub, 18 kilometres south-east of Tell el-Amarna in Middle Egypt. Using a combination of archaeological and epigraphic information, the Hatnub Survey is gradually building up a picture of daily life among the men who quarried the shes -- a pure white form of calcite that was coveted by the Egyptian elite for their statues, altar-stones, embalming tables and funerary vessels.

Many of the expeditions that came to Hatnub left records of their exploits inscribed in hieroglyphs and hieratic script on the walls of the quarry (opposite). In the Sixth Dynasty in the reign of Pepi II (2278-2184 B.C.), for instance, there was an expedition led by a ship's captain called Neferkhas: 'I have sailed down with 1000 people behind me; 80 people journeyed northwards so that they came to the road into the quarry. I went down there and afterwards I provided a ship -- I brought them back from there by water and kept alive the troops.' About 300 years later, in the Twelfth Dynasty, in the reign of Sekhemkhet (1878-1868 B.C.), a 'chief workman' called Sesostris I left a more concise message, 'I came here in order to bring alabaster, together with 1080 quarry-men, 360 artists and ... necropolis-workers.' These inscriptions provide various useful items of information concerning the size of the work-teams and the professions of the expedition members. The texts and similar inscriptions at other sites, such as the Sinai turquoise mines, suggest that there was a complex hierarchy of quarry-workers, involving as many as 25 different types of government officials, 11 varieties of local mining supervisors and numerous categories of skilled and unskilled workers.

Until the current archaeological work at Hatnub, Egyptologists' knowledge of alabaster quarrying derived solely from the 15 inscriptions and 52 graffiti. However, new information is rapidly emerging from the study of the remains of the quarry-workers' settlement. Since there was only one inscription of the New Kingdom at Hatnub, scholars had assumed that the quarry had fallen into disuse after the Middle Kingdom, but the Hatnub Survey has now revealed substantial archaeological remains of New Kingdom quarrying expeditions. The main aim of the Survey so far has been to provide a detailed map of the hundreds of rough stone shelters in which the workers lived (left). Some huts were built in wadis and basins, so as to take advantage of the shelter provided by the terrain; others, however, are positioned on the crests of ridges and beside prominent cairns, presumably acting as guard-posts against attack from the surrounding desert.

The number of rooms in the structures at Hatnub suggest that the gangs of workers in the Old and Middle Kingdoms were organised in multiples of three; in the New Kingdom, on the other hand, there are only single-room shelters, suggesting that this method of organisation was eventually changed. By studying the pottery and the tools at the site (below), the tenuous, hand-to-mouth nature of the expeditions can be properly appreciated -- a relatively unusual type of small drinking jar seems to have been standard issue to the rank and file, supplying them with just enough water to last for a few days or weeks.

At the Egyptian turquoise mines of Serabit el-Qaddim in Sinai there was a large multi-period temple of the goddess Hathor -- at Hatnub there are more humble indications of the religious life of the quarry-workers, in the form of votive sets of model steps carved into the rock surface at the foot of a cairn on the highest point in the area. Scattered throughout the settlement at Hatnub are a number of small structures approached by stone-lined paths, probably to be identified as shrines. The most impressive of these is a small roofed building with a long approach path and a square entrance, too small to shelter a man but large enough to insert offerings (top left). Significantly, several of the quarry inscriptions mention priests as members of the expeditions.

Hatnub is linked with the Nile Valley by a long ancient road (above), marked at intervals with cairns and still clearly visible for almost all of its route. Occasionally
the road was transformed into a causeway as it bridged the various wadis that interrupted the progress of the expeditions. One such embankment, only about 2000 metres from the quarry, still shows occasional traces on its surface of the parallel trackways left by the gangs of workmen dragging blocks—like those depicted in a wall painting in the tomb of Thuthotep at Deir el-Bersheh, showing a colossal statue being hauled up from Hatnub itself. There were similar temporary settlements of workers at Wadi Gerra, Wadi Hammamat, Sinai, and many other quarries and mines in ancient Egypt, but none of these have been studied as closely as Hatnub itself.

There were similar temporary settlements of workers at Wadi Gerra, Wadi Hammamat, Sinai, and many other quarries and mines in ancient Egypt, but none of these have been studied as closely as Hatnub itself.

Under the direction of Kenan Erfin, Professor of Classics at New York University, an estimated 30 million dollars from the Museum of Ancient Corinth, the London and New York art markets are being watched closely by the agency, which has issued a worldwide alert.

The artefacts were stolen after two masked men, suspected of being part of a smuggling gang, overpowered a guard at the museum, one of Greece's richest, with a collection dating from 800 B.C. It is the largest theft of antiquities in Greece in modern times.

Besides the head of Aphrodite from the Hellenistic era, the thieves stole a marble bust of the Emperor Hadrian, 10 marble heads, four statuettes and 19 vases.

Dr Richard Jones, Laboratory Director at the British Museum, said that the fact that most of the stolen items dated from the Roman era suggested they were intended for a specific buyer. Amongst the Greek antiquities stolen were examples of the distinctive Corinthian pottery, with its lion and flower ornamental motifs.

later formed the Tiwanaku culture first entered the highlands surrounding Lake Titicaca c. 300 B.C. Their culture, which pre-dated that of the Incas by several centuries, developed in isolation from other major groups. At its zenith, Tiwanaku agriculture supported up to 150,000 people using an elaborate system of irrigation channels and sewage disposal made from huge blocks of stone. By 600 A.D. the civilisation covered an area the size of modern day California. Their influence in the region lasted for another 400 years.

Certain aspects of the ritual that took place at Tiwanaku are similar to those practised by the Incas. The role of beer—usually 'chicha'—a corn brew, was pivotal in the religious observances of both cultures. An obsession with death is also apparent in early Andean civilizations, culminating in the preservation of royal Inca corpses which were often treated as if they were still alive.

At Tiwanaku, young men between the ages of 18 and 35 were killed and then placed face downwards on the shards of the broken beer goblets. Other graves at the Akapana complex were laid out geometrically at the foot of the temple mound.

Professor Alan Kolata at the Department of Anthropology, University of Chicago, believes that the mound was built to symbolise a 'sacred mountain'.

'What makes it so interesting and curious is that it is not a normal sacrifice where you march a young man up a pyramid, cut his heart out and throw him off' said Professor Kolata of the ritual itself.

The remains of 27 bodies have been found so far, but it seems certain that hundreds more will be discovered as the temple excavations progress.
Sir Aurel Stein and the CAVES OF THE THOUSAND BUDDHAS

Roderick Whitfield

Roderick Whitfield discusses the remarkable series of finds made by Sir Marc Aurel Stein in the remote Caves of the Thousand Buddhas on the Chinese silk route at the beginning of this century which are being exhibited at The British Museum to inaugurate the redesigned Oriental Gallery.
Visiting the Cave of the Thousand Buddhas at Dunhuang in remote Gansu province in China’s desert approaches is an unforgettable experience: some 400 caves, large and small, are cut into the face of the gravel conglomerate cliff over the best part of a mile. Within, the eyes have become accustomed to the gloom, the walls and ceilings are covered with paintings: images of the Buddha, narratives from his life and previous incarnations, saviour Bodhisattvas, splendidly armoured Guardian Kings and threatening vajrapani with rippling muscles.

Many of the same themes can be seen in the exhibition *Caves of the Thousand Buddhas* at the British Museum. The experience is not, however, the same without the balmy warmth of the desert air, or the singing of the sands blown over the cliff-top by the desert wind, but visitors will be astonished by the bright colours of the paintings and their silk trimmings after more than a thousand years. Seldom shown for reasons of conservation, these are materials gathered by the Hungarian-born archaeological explorer Sir Marc Aurel Stein at the beginning of this century. The majority come from his second expedition of 1906-9, when he journeyed right around the formidable Taklamakan desert in China’s present-day Xinjiang province, gathering materials from ancient sites, and especially from a single small cave at Dunhuang.

The importance of these Buddhist and other relics was fully realised by Stein and other scholars from the moment of his return, but despite the generous scale of Stein’s own publications – his three main expeditions are fully reported in the large volumes of *Ancient Khotan* (1907), *Serindia* (1921), and *Innermost Asia* (1928), besides accounts written for the general reader such as *Ruins of Desert Cathay* (1912) – their full potential as sources of information on the area has still to be realised.

In the Far East and particularly in Japan, a whole field of Dunhuang studies has been based on these finds, especially the documents from the small cave often now referred to as the Library cave, originally a memorial chapel at the head of the monastic community of the whole area in the mid-ninth century A.D., but which, by the early eleventh century, found a new use as a sealed repository for paintings, Buddhist scriptures and other written documents no longer usable, which were crammed into it from floor to ceiling.

The non-Buddhist documents, about ten percent of the total, are now about to be published in a joint British-Chinese project, and will fill fifteen volumes. They provide a wealth of evidence, not available from standard Chinese historical sources, on the social and economic history of the Dunhuang area in the Tang (618-906 A.D.) and Five Dynasties (907-960 A.D.) periods. The paintings on silk, hemp-cloth or paper reflect changes in Buddhist belief: they can be related to the wall-paintings still in situ in the cave-temples at Dunhuang itself and, since many are votive images with inscriptions expressing the hopes of individuals, they show Buddhism in practice and how this Indian religion had permeated every level of Chinese society.

Naturally Buddhism had adapted itself in the process: the act of making an image of the Buddha was believed to bring merit and aid towards the salvation of the donor himself, or others named by him. This concept suited very well with traditional Confucian morality, and many images were dedicated on behalf of the deceased parents of the donor.

While the aristocracy and the rich could afford to support Buddhism on a grand scale, supporting whole communities of monks, or decorating an entire cave, the ordinary believer might gain equal merit with simple images of the Buddha, even those created merely by stamping a small woodblock in repeated impressions on a sheet or a long roll of paper. One example is actually dated on each occasion, so that we know that its several hundred impressions were actually stamped on the fasting days of each month, 21 images on each occasion. Sometimes the donor’s attention wandered and the block was impressed upside-down: such mistakes were occasionally corrected and at other times seem to have gone quite unnoticed.

Among the paintings on silk, one can distinguish those intended for votive purposes from others used for teaching and from those
which were essential components in daily worship. The single votive images are usually dedicated to particular Bodhisattvas, who were the agents of salvation or the guides to the Western Pure Land of Amitabha, the Buddha of Boundless Light. The most popular of these was Guanyin or Avalokitesvara, Lord who hears the cries of the world, often shown rescuing believers from a variety of calamities.

Narrow banners with a triangular headpiece and fluttering silk side and bottom streamers and a weighting board are among the most distinctive of the paintings on show. They could be as long as forty-nine feet in extreme cases, more often six feet or more. These banners display a single figure, or else were used to show three or four individual scenes from the life of the historical Buddha, Sakyamuni, from his conception and birth to this eventual enlightenment and final nirvana or release from the cycle of suffering and rebirth.

Such narrative stories had a didactic purpose: it is likely that a whole series were hung side by side, or carried in procession one after another to show the whole sequence. Other narrow banners show individual Bodhisattvas or Guardian Kings; these too could hang side by side to form image groups attendant on a central Buddha image. Most impressive of all are the great Paradise paintings themselves, some six feet wide and almost ten feet in height, with dancers, musicians, lotus pools and jewelled terraces as the setting for the Buddha and his attendants. Scenes in the margins of these large paintings show narratives set in landscape, which by the Tang dynasty was already being painted in a sophisticated way. Since the artist in these scenes was not so strictly bound by iconographical requirements, the figures in the stories may be in contemporary costume and be a direct reflection of daily life at the time.

For a site with over 400 caves still extant, Dunhuang is in a remarkable state of preservation. The same cannot be said of the many sites around the Taklamakan desert, for many of which Stein’s notes remain the fullest account as they still await systematic survey and excavation.

Former oasis cities like Miran, Niya and Endere were essential centres of culture and communica-
tion enabling trade and travel along the Silk Road, from the Han dynasty (206 B.C. - A.D. 220) onwards to the Tang dynasty (A.D. 618-906). These were the routes by which Buddhism eventually reached China in the first centuries A.D.; many of the great translators of the Buddhist scriptures were monks of Khotan or of Kuča, among the largest of the Buddhist centres. As well as numerous small terracottas of early date (c. second century A.D.) from the ancient Khotan site of Yotkan, the dry climate has preserved fragile materials such as clay statuary images with lively modelling, wooden artefacts, and fine silk textiles, and many documents in non-Chinese scripts. A Tang clay horse on wooden legs from the ancient cemetery of Astana (seventh century A.D.), is still caparisoned with pieces of silk as well as painted saddle and bridle. Documents found from the same site studied by the great French sinologist Henri Maspero have provided extensive evidence of the highly-organised government stables and regulations concerning the rearing and care of the horses and the operation of the relay service of communications.

The wall paintings removed by Stein from sites such as Miran are now in the National Museum of India in New Delhi, but one example from Kārāshar on the northern Silk Road is in the British Museum. It comes from a built temple, rather than a rock-cut cave and shows monks reading or copying sutras, a reminder of the ceaseless work of countless others who, through a process of travel and exchange, brought the Buddhist faith to every part of China and beyond her borders to Korea and Japan.

The exhibition Caves of The Thousand Buddhas: Chinese Art from the Silk Route is featured in two parts at The British Museum; part one, 7 April-27 August; part two, 14 September-12 December 1990. For conservation reasons, the selection of over 80 magnificent works on silk and paper is being shown in two sections. This exhibition, which inaugurates the redesigned Oriental Gallery, is accompanied by a lavishly illustrated catalogue with the same title, Caves of the Thousand Buddhas, by Roderick Whitfield and Anne Farser, with 208 pp. and over 150 colour and 75 black and white illustrations. Published by British Museum Publications Ltd, clothbound, £19.95 (£14.95 at British Museum bookshops).
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Fragrant medicines from a Roman doctor's medical chest are among sensational finds, remarkably well-preserved, taken last year from a Roman underwater wreck off the coast of Tuscany in the Gulf of Baratti, near the ancient Etruscan port of Populonia. First discovered in 1974, the site is now being explored scientifically by an Italian team led by Professor Francesco Nicosia, head of Tuscany's antiquities service.

Speaking in March to a packed conference on Italian underwater archaeology at London's Institute of Archaeology, Nicosia said that the pottery found on board, including fragments of Hellenistic 'Megaean' bowls, shows that the vessel foundered around 100 B.C. – a time when Rome had won economic as well as military domination of the ancient world. Along with other Roman wrecks of similar date, such as the Mahdia ship off the Tunisian coast and the Antikythera wreck in Greece, the Baratti wreck is further evidence for the unprecedented levels of commercial activity in the Mediterranean in this period.

Nicosia thinks that the vessel was relatively small – between 15 and 18 metres long. An interesting aspect of its construction is the evidence for lead sheathing around the central part of the hull. Although not a feature of the famed triremes of Classical Greece's marine, similar lead-cladding was found on the Punic warship at Marsala in Sicily explored in the sixties by the doyen of British underwater archaeologists, Honor Frost. Speaking later at the same conference, Frost speculated that the purpose of such cladding was not defensive – lead would have been too soft to provide protection from ancient rams – but to give Carthaginian and Roman vessels 'weight and greater watertightness'.

Another curious feature of the Baratti wreck is the great disorder of its cargo – as if loading was hurried – and the presence in the hold of further lead sheathing, but this time folded and evidently in use. Nicosia makes the intriguing suggestion that before being overtaken by disaster this ship could have been engaged in salvaging (or plundering) the wreck of another, richer vessel.

As well as pottery and Rhodian amphorae, the wreck was carrying cuttings of cultivated vine, of which Nicosia has so far identified six different species. This unusual consignment, perhaps once destined for commercial vineyards on the Italian or Gallic coasts, provides new evidence for the relatively sophisticated 'agro-business' of wine production in Late Republican Rome.

The most exciting find so far is that of an ancient medical chest and its contents. The discovery is not unique – archaeologists recently found a wooden one at Rheims in France, buried with a Gallo-Roman doctor around A.D. 200. But the Baratti chest is special because the sea has preserved its contents so well. These included a bronze cupping vessel for blood-letting, a familiar item of ancient medical equipment, but Nicosia was quite unprepared for the large numbers of wooden containers holding medical supplies. To date he has found more than 136 of these small lidded cylinders – an archaeological discovery without parallel.

Expert analysis in Italy has established that they are made of boxwood. This close grained wood was specially recommended for holding moist drugs by the Greek physician Dioscurides, the first-century A.D.
Underwater Archaeology

author of a surviving herbal. Some of the containers are still sealed, but others were open when found. Amazingly, the medicines inside are still well-preserved, as Nicosia realised when the cylinders were first brought ashore last year and filled the air, he recalls, with the ‘sweet smells’ of spices and essences. The importance of this find is that experts until now have had to rely for their knowledge of Roman pharmacetics on the herbals and recipe books of Greek and Roman medical writers. The drugs themselves seldom survive.

Experts in Florence face the daunting task of conserving the cylinders, now kept under refrigeration in the hope of ‘blocking’ their ephemeral scents long enough for scientists to study and identify them. Here some interesting progress has already been made: Nicosia reports preliminary identifications of cinnamon, vanilla and cumin. The first two of these were costly long-distance imports into the Roman Empire from India and the Far East. Their presence, and no doubt that of other rare spices and herbs, explains Nicosia’s find of a strong metal lock – all that seems to have survived of the chest itself.

Although these spices nowadays belong to the kitchen herb rack rather than the doctor’s surgery, ancient pharmacists would have used their flavours and scents to mask the more malodorous compounds in the salves and ointments which formed a large part of the Graeco-Roman doctor’s stock-in-trade. Some were believed to have a medical value in their own right, as with cinnamon, held to be a cure for flatulence.

Nicosia has also identified a collyrium or bar of eye-salve. Analysis has shown that its active ingredients include zinc derivatives still used by modern eye-specialists. Although not unique, this find is interesting because it suggests that the unknown doctor who owned the Baratti chest doubled as an oculist, a reminder that the ancient medical fraternity was far less specialised, if no less disputatious, than its modern counterpart.

A much rarer find, however, is the right hand and lower forearm of a small wooden statue, a valuable addition to the small body of surviving sculpture in wood from Graeco-Roman antiquity. It grips a ritual bowl or phiale of a kind associated with cult-statues of Olympian deities. Nicosia makes the engaging suggestion that the figure may have depicted the Greek healing god Asklepios, Aesculapius to the Romans and the patron of ancient doctors. Prayers as well as panaceas were much resorted to in ancient healing and for the benefit of his patients the Baratti doctor perhaps travelled with his own personal shrine.

Nicosia plans to return to the wreck for a longer season of excavation – a necessity if only to foil Italy’s ubiquitous clandestini, whose predatory interest in last year’s activities has forced him to maintain a permanent guard on the site. Longer term plans include the recovery of as much as possible of the hull and its eventual display in a special museum. With work on the finds still in its early days, more revelations can be expected from this major underwater site.

Dr A.J.S. Spawforth is Curator of the Greek Museum, University of Newcastle upon Tyne.
Around A.D. 1025 an unusual merchant ship founded off the southern coast of what is now Turkey. For 950 years it lay immersed on the seabed along with its valuable and diverse cargo until, in 1973, George Bass, director of the Texas-based Institute of Nautical Archaeology, discovered its rotting hull. Subsequent excavation revealed a haul which includes the largest and most comprehensive collection of medieval Islamic glass ever uncovered.

Since then archaeologists and conservators have painstakingly pieced together sections of the ship’s hull and hundreds of glass objects for display in a permanent exhibition which goes on show this month at the Museum of Underwater Archaeology in the castle of St Peter, Bodrum, Turkey.

The medieval merchantman, known as the Serçe Limani ship after the bay in which it sank, is of particular interest to ship historians. It was built during a transition period in boat design when shipwrights were beginning to abandon the ancient shell-first construction method in favour of the modern frame-first. The Serçe Limani ship incorporates features of both approaches and is, according to Sheila Mathews, conservator of the ancient hull, the only extant boat of its type and period.

Among its varied cargo was an extraordinary collection of Islamic glass. Eighty vessels of various colours and designs were recovered whole. Most of the glass, however, had been broken into thousands of fragments. At the beginning of the underwater excavation archaeologists believed that the glass objects had shattered as the ship sank, but it soon became clear that the broken pieces were to be recycled at an, as yet, unknown glassworks.

During the Middle Ages, the Lebanese and Palestinian coasts, then controlled by the Fatimid dynasty of the Muslim caliphate, included important glassmaking centres renowned for the quality of their wares. It appears that the Serçe Limani ship took delivery of its cargo at a Levantine port and set sail across the eastern Mediterranean heading for a lesser glassmaking centre in Anatolia or the Balkans, then controlled by the sprawling Byzantine empire; but it never reached its destination.

The recovery of the Serçe Limani wreck has provided valuable new information about early trading patterns between the Christian and Muslim worlds and also about medieval glass technology in the Levantine. Over the last six years glass conservators, headed by Jane Panell, who learned her skills at the British Museum, have been patiently piecing together countless glass fragments. So far more than 200 glass objects have been reconstructed, yielding several hitherto unknown shapes. The final total could reach 10,000.

Work is still under-way on cataloguing the glass collection: it has formed the subject of more than one doctoral thesis. To give some idea of the importance of the find, it can be compared with the well-known collection of Islamic glass in the Benaki Museum, Athens. This comprises just 425 pieces. The Serçe Limani find includes 200 different shapes of beakers, bottles, bowls and cups alone.

As well as revealing new shapes, the Serçe Limani hoard establishes a firm base with which to compare medieval glass objects from other collections. Among finds on the ship were coins from the reign of the Byzantine Emperor Basil II (976-1025) and dated Islamic weights from the Fatimid dynasty which date the glass to the third decade of the eleventh century. Chemical analysis also suggests that the glass came from just one source, although where is uncertain since the glass objects do not match finds from any recorded archaeological excavations in the Near East.

The piecing together of the ship’s extraordinary glass cargo has, to some extent, overshadowed the study of other objects recovered from the ancient hold. Yet these, too, include some important finds. As well as more than a hundred pottery amphorae, probably used to carry wine, numerous coins, fishing equipment, cooking pots, anchors, weapons and gaming pieces, INA divers recovered half a dozen delicate ceramic gouriguettes. These small, single-handled jugs have built-in fretwork filters designed to keep insects and other foreign bodies out of the contents. They are decorated
with Kufic-like designs similar to gargoulettes then being made in Egypt.

Another object of particular interest is an elaborate bronze sword hilt decorated with a hamasa bird, a motif of Indian origin. This has led to a problem of interpretation. Technical tests indicate a Near Eastern origin, in which case the design may be an Islamic adaptation of an eastern subject. Alternatively, it may have been fashioned in India from imported materials and exported back to the west, or even been produced by an Indian craftsman working in the eastern Mediterranean.

Certainly the weapon and other Serge Limani finds reflect wide-ranging cultural influences spanning the Islamic Christian and Asian worlds which, according to exhibition director Joseph Schwarzer II, will continue 'to provide new information on levels of technology, and perhaps patterns of trade, which existed one thousand years ago.'

The Bodrum Museum of Underwater Archaeology is located in the 15th-century Castle of St. Peter built by the Knights Hospitaller of St John. It is open every day except Mondays.

Chris Hellier is a freelance writer and archaeologist working in Turkey.

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MEDIEVAL
SGRAFFITO POTTERY
IN CYPRUS

Terence Mullaly

Few types of pottery are as indicative of the age and place in which they were produced as the medieval wares of Cyprus. The views of scholars and of collectors of the first half of the century who rated Cyprus sgraffito wares highly have been vindicated. However, excavations carried out in Cyprus since the last World War have produced much valuable evidence which, while it broadly supports the first serious studies of these wares, enables us to obtain a fuller understanding of them than had then seemed possible. Basic facts do, though, need to be emphasized: there has been little literature on the subject, and it has mainly been highly specialised.

Excavations in Cyprus, such as that at the Castle of Saranda Kolones at Paphos by A.H.S. Megaw, and surface finds like those to be made near Lemba, have revealed large numbers of sherds suggesting the possibility of the kind of detailed analysis which until recently has never been attempted. Nor are the most crucial problems those of classification. Not only do we need to discover and excavate kiln sites, but basic questions should be asked about the evolution of pottery in the twelfth, thirteenth and fourteenth centuries in the eastern and central Mediterranean and concerning the relationships between sgraffito wares in the Islamic and Christian worlds.

That Cyprus Sgraffito pottery of the thirteenth to sixteenth centuries forms a distinct group is patent and has long been recognised. Indeed, so pronounced are the characteristics of these wares that it is easy to indulge in superficial generalisations. While they cannot be understood without a detailed knowledge of museums in Cyprus, not just in Nicosia, such as the Cyprus Museum and the Leventis Municipal Museum, but also the Medieval Museum in Limassol Castle, the District Museum at Paphos, the District Museum and the Pierides Foundation in Larnaca and others, they are also found in museums and private collections all over the world. Thus in London, while only a few Cyprus sgraffito ware pots are on view, both the British Museum and the Victoria and Albert have considerable numbers of them in their reserve collections. Now, for the first time, a major book on Medieval Cypriot pottery, which takes the form of a catalogue of the pottery of this period in the Pierides Foundation Museum in Larnaca, has been published.

The first thing that needs to be said about Cyprus sgraffito pottery has to do with its aesthetic qualities. These pots exert a compulsive appeal. There are a number of shapes, but an overwhelming preponderance of the pieces which have survived intact, or which can be reconstructed, are bowls (Fig.1), goblets or chalices. All are redolent of the later Middle Ages. Their shape assures this, while some, like the bowl in the Pierides Foundation with a knight holding a sword and a shield (Fig.2), unite naïveté with extraordinarily decisive

MINERVA 13
Etruscan youth with discus. Bronze, 470 B.C. (Ht. 4 inches)

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and graphic draughtsmanship. The world of the
'Asizes of the Kingdom of Cyprus and Jerusalem',
those evocative medieval laws of Cyprus, is con-
jured. Common use can be forgotten; such vessels
were for courtly use. At the same time in a number
of cases there is no doubt that the shapes are
derived from the elaborate metalwork of the period;
always there is a subtle relationship between utility
and elegance.

History needs to be remembered. Thus in the
1330s Francesco Balducci Pegolotti, the author
of the splendidly informative La pratica della mercatu-
ra, was in Cyprus for the Florentine banking house
of Bardi and, from a little earlier, we have the regis-
ters of the Genoese notary Lamberto di Sambuceto,
which record the prosperity of Famagusta. Indeed,
after the fall of Acre in 1291 many merchants and
craftsmen moved to Cyprus.

After the gradual expulsion of the Cru-
saders from the Holy Land and Syria,
and the fall of the Kingdom of
Jerusalem, Cyprus was not just a
bastion of Christianity. She was
crucial both for transit trade
and for her own industries,
above all for the production
of sugar and wine. There was
also to be a new political
dimension.

Be this as it may, in the
years following the collapse
of the Roman Empire in the
West, Cyprus had herself
been subject to major
upheavals. They were to have
a bearing on her pottery. In
the first half of the fourth
century A.D. two disastrous earth-
quakes ravaged the great classical
cities and villas of Cyprus. Nor was it
only nature that was bent on sweeping
away the old order: when the baths of
Eustolios were built c.400 at Kourion an inscrip-
tion was installed referring to both Apollo and
Christ as the guardians of the city. Indeed, towards
the end of the fourth century Cyprus became a part
of the Byzantine Empire. Rule from Constantinople
was, furthermore, despite brief interludes, to con-
tinue until 1184 when Isaac Comnenos declared
himself Emperor and broke with Byzantium, only
to be overthrown himself in 1191 by Richard I of
England en route to the Holy Land. Before that
Greek had been confirmed as the
language of the people and the
Eastern Church had been firmly
established on the island.

Radical changes were to follow
Richard's brief stay in Cyprus, but
when considering the pottery of
the island the years of Byzantine
rule are crucial. Although Arab
incursions caused havoc, particularly in the seventh
century, and, in 647, the great city of Salamis,
which had been renamed Constantia, was sacked,
Cyprus was very much a part of the world of Byz-
antium until the end of the twelfth century.

That Cypriot medieval pottery was in the central
Byzantine tradition is a basic fact. What needs to be
much more fully explored is its relationship with
Islamic sgraffito pottery and with the pottery pro-
duced in the Holy Land and Syria for the Crusaders.
That so little of real worth has been published on
the latter remains a curious oversight that is not
made explicable because it has parallels in numis-
matics. Even more unclear are the relationships
between the sgraffito wares of Cyprus and other
sgraffito wares of the thirteenth and fourteenth
centuries produced in Greece, Bulgaria and Italy.
Particularly fascinating, but hardly explored, are the
striking affinities between Cypriot medieval pottery
and pottery deriving from the Second Bulgarian
Empire. It should never be forgotten that not only
did the Second Bulgarian Empire and
Cyprus share a common Byzantine her-
itage, but also that at the foot of the
acropolis of Great Tarnovo, the
capital of Bulgaria at this time
(and one of the wonders of the
fourteenth century), there was
what David Lang has
described as 'a substantial merchant quarter ... largely
inhabited by foreign business
men and their families and
staff – rather like the
Moscow foreigners' sloboda
of the sixteenth and seven-
teenth centuries.'

While the debt Cypriot
sgraffito wares owe to Byzan-
tine pottery is undoubted
another fact also needs to be
recognised. This is that Cypriot
medieval pottery was the product of a
very different world. It is no coincidence
that archaeological evidence suggests that
Cypriot glazed pottery began to be produced
early in the thirteenth century. Richard I was Lord
of Cyprus for less than one year. Almost at once
he sold his new territory to the Kings Templar who,
reckoning it ungovernable, returned the island to
Richard. He ceded Cyprus in 1192 to Guy de Lusig-
nan, who had been King of Jerusalem in right of his
wife Sybil. Thus began the Lusignan Kingdom,
which was to rule Cyprus until 1489, when the last
queen, Caterina Cornaro, was compelled by her
native Venice to transfer the island to the Venetian Republic.

The glazed medieval pottery
of Cyprus was therefore a product
born of the taste and needs of a
Latin ruling class. However, dur-
ing almost 300 years when the
Lusignan dynasty held sway in
Cyprus the cultural mix was com-
plicated. Against links maintained with France must be
set five other factors. The Lusignans themselves,
along with most of their immediate retainers, had,
by the fifteenth century there is evidence for the use in Cyprus of a lingua franca in which Greek, Italian and French words were used indiscriminately.

Not that lingering Byzantine influences need surprise us. There are, in fact, parallels with Greece. Thus pottery found in the agora at Athens and dating from the sixteenth century, that is after the Turkish conquest, in both the method of decoration and in subject matter shows how many wares were at this time still dependent upon Byzantine precedents. Indeed, the pottery workshops of Arta, and of one or two centres around the Black Sea, continued Byzantine traditions even into the eighteenth century.

Yet Latin influences are more obvious. Shapes indicative of the 'great hall' are only one aspect of the appeal of Cypriot medieval pottery. It is most easily distinguished by its decoration; there are affinities and direct parallels with wares produced elsewhere, and particularly revealing comparisons can be made with

following Saladin's conquest of the Kingdom of Jerusalem after the battle of Hattin in 1187, come direct from the Levant. Secondly there was a powerful Venetian and Genoese presence in Cyprus, for both were attracted by trade and strategic considerations. To these factors must be added not only the presence of the Byzantine Empire to the north, but also to the south, in Egypt, the power of the Mamluks. Lastly, in the Middle East the Ottomans seemed inexorable: indeed by 1453 they were to capture Constantinople.

The pottery goblets and bowls of the Lusignans conjure the Latin world of the thirteenth to fifteenth centuries. As far as Cyprus was concerned its influence was confirmed by the capture of Constantinople by the Fourth Crusade in 1204. Yet we have only begun to explore the extent to which the potters of Cyprus drew upon motifs from the Byzantine world. Relevant too is the fact that the nobles of Cyprus, French-speaking though at first they were, adapted to their new homeland. Peter Edbury and others have suggested that
The first thing that needs to be said about Cyprus sgraffito pottery has to do with its aesthetic qualities. These pots exert a compulsive appeal.

This reminder that glazed sgraffito pottery continued to be produced in Cyprus after the Frankish period is salutary. During the years of Venetian rule, that is after 1489, the influence of Italian wares becomes stronger. The design is simplified, sometimes becoming highly schematic, with human figures without arms (Fig.4) or with their heads no more than a simple triangle, with two crudely drawn circles for the eyes, a cross for the nose and a line for the mouth. Yet, even after Turkish occupation in 1571, sgraffito pottery only gradually disappears from Cyprus, for production of a sort seems to have continued in the Lapithos region, on the north coast to the west of Kyrenia, in an area now occupied by the Turks. Be that as it may the key aspect of this handsome new catalogue is the solid group of wares dating from the end of the thirteenth century to the earlier part of the fifteenth century.

In particular there are a striking number of the highly characteristic so-called ‘marriage bowls’ (Fig.5), in which a couple, their bodies flowing one into the other, is depicted. Also informative are the scenes of hawking and the stylised heraldic devices on some pots. However, recognition of the interest of the decoration of Cypriot medieval pottery should not detract from the analysis of how its characteristic shapes evolved. From such studies, and valuable pointers are details like the height and shape of the foot, the width of the rims and so on, it will be possible to arrive at a more sure chronology than we at present have. Already glazed pottery has provided valuable dating and other evidence, as when Marie-Louise von Wartburg was able to show that the sugar factory at Stavros, close to Kouklia on the coastal plain south of the Limassol-Paphos road, continued in operation well into the sixteenth century.

What is now most needed is the identification and classification of the various workshops producing Cypriot glazed wares. Demetra Papanikola-Bakirtzis herself has already published important studies along these lines, as with her ΧΡΟΝΟΛΟΓΗΜΕΝΗ ΚΕΡΑΜΕΙΚΗ 14Ος ΑΙΩΝΑ ΑΠΟ ΤΗΝ ΠΑΦΟ (in the Report of the Department of Antiquities, Cyprus, 1988, Part 2) and her 'Medieval Pottery from Enkomi, Famagusta' (Bulletin de Correspondance Hellénique, Supplément XVIII, of the École Française d’Athènes, 1989). Now, with her Pierides catalogue, she has both prepared the way for more detailed studies and has enhanced recognition of one of the most instructive and, at the same time, rewarding manifestations of art in Cyprus under Frankish and Venetian rule.

| Fig.4 An early 15th-century Cyprus ware sgraffito bowl. The stylisation and the hasty execution are characteristic of the wares of this date (Larnaca, Pierides Foundation) |
| Fig.5 An early 15th-century marriage bowl of Cyprus sgraffito ware (Larnaca, Pierides Foundation) |
THE ARCHAEOLOGY OF SPANISH GOLD

Prehistoric Jewellery in the Southern Half of the Iberian Peninsula

Alicia Perea

In archaeo-metallurgical research, gold has benefitted least from the methodological progress which has characterised the development of Spanish archaeology during the last two decades.

From 1948, when the Germany Research Project of the Württembergisches Landesmuseum laboratories of Stuttgart began, until 1982, when Hartmann published the volume dealing with the Peninsula gold, there is a long period during which studies on technology were based almost exclusively on the chemical characterisation of the object. The results of this focus were, to say the least, controversial, for they left many technical problems unsolved and raised questions of historical interpretation which contradicted the archaeological data.

Spanish research continued along the route of stylistic and typological analysis. The study of gold fell largely within the sphere of art history whilst archaeology took little notice of it in the study of prehistoric metallurgy, being almost entirely concerned with copper and bronze.

The overcoming of this state of affairs and the search for alternatives became increasingly necessary in order to make progress in which I have called the 'Archaeology of Gold'.

This starts from the conviction that a gold object is not an exceptional item from which only aesthetic pleasure can be derived, but rather it is one more archaeological object capable of enhancing our knowledge on the technical, economic and social aspects of prehistoric groups.

What I want to present here is a general view of the goldwork in the southern half of the Iberian Peninsula, its technical characteristics and development, with a long-term focus which permits the perspective necessary to understand its evolution.

Conclusions on the most important aspects have been drawn from a careful and detailed technical and contextual study of the five stages into which the Peninsula’s prehistory is divided: Chalcolithic, Early-Middle Bronze Age, Late Bronze Age, Orientalising Period and Iberian Period.

CHALCOLITHIC PERIOD

Possibly gold was used among the neolithic communities in the Peninsula, but the archaeological evidence shows that only in the Chalcolithic period does gold begin to fulfill a function within the technological and social context.

The first traces of gold metallurgy occur in the phase immediately prior to the appearance of the Bell Beaker phenomenon, e.g. in the hammering of small gold objects such as the massive biconical bead from Zambujal, one of the few gold items of this period found in a stratigraphic context, and in the very fine beaten sheets with repoussé decoration, like those from the Matarrubilla dolmen (Fig.1).
The connection traditionally established between the decoration on Bell Beaker pottery and the repoussé motifs on the gold sheets does not stand up to either technical or contextual analysis. The elements of neither scheme of decoration correspond to the other, and it is not technically possible to accept the use of such pottery as a stamp or die. Also, there is not one single find of this type of gold sheet in the area of the Tagus Estuary, where the Bell Beaker concentration is the highest in the Peninsula. In contrast, they appear in the Algarve, where Bell Beakers are practically absent, and in the Guadalquivir Basin.

The Bell Beaker phase indicates a change, both technological and typological, from the pre-Beaker earlier phase. It is characterised by the beating up to thicker sheets, without decoration, and totally new shapes such as cylindrical beads and wire spirals. It is at the end of this stage, if not already at the beginning of the Early Bronze Age, that the controversial diadem of the Cueva de los Murcielagos must be placed (Fig.2), together with some other similar examples which undoubtedly must be similarly dated.

The differentiation between the two Chalcolithic phases does not signify a cultural rupture because a continuity exists in the occupation of the settlements and, what is more important, there are no technological breaks between the copper metallurgy of both phases. The places and forms of collective burials are maintained, although the ritual objects which make up the grave goods show a significant change; the old repertory, enormously diversified, is abandoned to concentrate on a reduced number of objects of individual and warlike use, including gold, which demonstrated the power exercised in an increasingly personal way. This process of standardisation and moralisation of the rite becomes characteristic of all the cultures throughout the Bronze Age, culminating in the full adoption of gold as one of the legitimising factors of the social position of the individual. On the other hand, certain archaeological signs indicate that not only was access to gold objects socially controlled, but the whole metallurgical process was endowed with a sacred nature as a method of control, at least in Zambujal, where these signs become more evident.

**EARLY-MIDDLE BRONZE AGE**

The Bell Beaker goldwork continued to develop during the first stage of the Early Bronze Age in the western half of the Peninsula. No appreciable technological changes occurred except for the greater importance of the objects and the typological diversity. However, the break took place with the appearance of the individual burial as the culmination of the process already begun in the previous period.

The sheet diadems and bracelets, and the spirals of wire, are the types which define this first stage: also, the racquet earrings, like the examples from Ermegeira which have often been linked to the basket earring type which appears in the British Isles (Taylor 1980: 22).

A second phase can be observed where Atlantic features appear better defined; for example, the rod torc with terminals similar to those of lunulae, the sheet torc or strip choker, and the numerous spirals hooked to form a chain, are types characteristic and common with the production of the French Atlantic goldwork of this period (Eluère 1982). The hooked spirals lasted through to the Late Bronze Age. There is a complete lack of contexts for these finds, but their frequency and homogeneity, as well as the Chalcolithic precedent of the isolated spiral, fits in with the idea of rationalisation of the grave contents which predominates in this period.

In the south-east, the Chalcolithic goldwork tradition had not taken root and because of this the characteristic ornaments of the Argaric culture developed independently from that of the Atlantic coast, although they reached the same technological stage and hence typological convergence did occur.

The data available at present does not support the traditional hypothesis of Blance (1964) who suggested that gold was a characteristic element of the first Argaric phase. Nor are the theories more recently published by Lull (Lull, Estevez 1986) valid which support a connection between gold and male burials.

Gold associations, mostly in funerary contexts, appear to indicate that this metal was preferred from the moment when both phases A and B of the Argaric culture reached a degree of social complexity sufficient to that shown in the standardisation of grave goods. The gold Argaric grave goods, together with other metal objects, indicate the high social position of the individuals buried.

Based on technical criteria, the diadem with discoidal appendix must be considered as one of the first examples of Argaric gold. In contrast, the massive bracelets which start to appear now, cast and retouched by hammering, indicate a later date

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**Fig.2 Diadem found on the head of a corpse at Cueva de los Murcielagos (Granada)**

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which is already within the Middle Bronze Age. The Menilbar bracelet with eleven spirals hooked onto it (Fig.3), is one of the few pieces which could indicate a definite connection with the Atlantic coast in a probably advanced phase of Argaric development.

LATE BRONZE AGE

With the Late Bronze Age a significant break occurs in the history of gold. The cycle of the metal, from extraction to burial in graves, disappears. Gold objects are no longer taken out of circulation by being deposited in tombs, but are stored up and hidden in hoards. Generally these hoards are made up of waste or half-finished metal, destined for the melting pot and re-use, as in the Bodonal de la Sierra hoard which comprised fragments of torc ends and ingots in the shape of small bracelets.

It is at this period that a true technological breakthrough takes place, the result of accumulated experience, of the apparent greater availability of the metal resources and, to be exact, of a political and economic situation which favoured the metallurgical industry and commercial exchanges along the whole Atlantic coast.

Copper-gold alloys were now being used and sheet gold products were largely substituted for solid ones, of great weight and made by casting. And, what is more significant, for the first time composite pieces appear, with techniques of welding as a method of joining. In some cases the method is archaic, as in the bracelet from Alcudia where the wire constituting the body are joined by casting-on melted metal in an open mould to form the ends. The irregular line of the join is perfectly visible, as are numerous cracks produced by the contraction of the hot metal against the cold, solid core formed by the wires.

With the Sagrjas torc, there is a successful welding of the two rings. It is possible that the technique used here was a solid state diffusion bonding, that is, heating the parts to be joined below their melting point. The joint line on both rings shows a wavy surface, clearly visible on the back of the clasp piece, produced by the irregular solidification of the metal.

A curious new technique now appears, carving the gold with a chisel. It is typified by a single type of object, the cylindrical bracelet with mouldings, spikes and openwork. The most spectacular example is from Estremoz, because it has a perfect finish, and the 24 examples were included in the 9kg. gold hoard from Villena (Soler 1965). On a fragment of unknown provenance with simple characteristics, the marks left by the chisel in the manufacturing process can be seen. This technique is unique to the Peninsula, no parallels exist for it in other European jewellery of the period.

Finally, other techniques already show unmistakable contacts with the Phoenician colonists in Spain, e.g. the filigree work which decorates the ends of a disk from Extremadura, composed of wires fused together.

This phenomenon of wealth accumulation, demonstrated by the appearance of metal hoards, is chronologically restricted within this stage, and is not characteristic of the whole period. One of the latest finds from the Late Bronze Age, which must be dated to when Phoenician colonisers had already settled on the coast, is the Belmez treasure. This includes a bracelet and a mass of half-melted objects where pieces of colonial origin can be identified, such as an amphora pendant and an ingot in the form of a loaf of bread, a shape only paralleled in the Eastern Mediterranean at this date.

ORIENTALISING PERIOD

If the first change in direction during the Late Bronze Age was a result of internal dynamics, the second had as its driving force an external factor: Phoenician colonisation. The progressive and growing influence of the colonial settlements and the upsurge of a political and economic power is identified with Tartessos and the Orientalising culture of western Andalusia.

Solid and heavy objects disappear, their place taken by sheet and hollow ones, some with sand fillings to give them weight and consistency. The base sheet is worked by means of die hammering and stamping. The cire perdu technique (lost wax) is recorded for the first time in gold. Decoration techniques are, for the most part, based on filigree and granulation, and colour appears for the first time in the form of hard stones and enamels, although these have survived in only a few cases.

The complexity of the new joining techniques applied to filigree and granulation requires microscopic and microanalytical study in order to establish its nature. This presented the possibility of identifying different workshops, establishing technological influences and also being able to confirm (or refute) some of the conclusions obtained by more traditional methods.

This study was carried out using a scanning electron microscope with an energy dispersive micro-analysis system. This equipment was chosen for its non-destructive nature and also because it made surface observations possible of the piece with a high degree of resolution at both high and low magnification.

The optimum conditions for any analytical work is a flat polished metallographically prepared sample. Since the objects could not be damaged, a correction procedure was used, called ZAF/PB, for those cases in which work was done on rough samples.

Most of the weldings were executed with the use of a solder, generally binary gold-silver or gold-copper alloys, but in other instances a ternary alloy.
The appearance of welding necks and dendritic structures tally with the microanalytic results.

In a few cases the weldings were made by solid state diffusion bonding. This welding method, which requires strict temperature control in such small objects, was surprising and so a pendant from Galera was metallographically polished in order to achieve a microanalytical scan in the best conditions. The result was a clean zone of union which did not develop a neck and in which there were no changes of composition with respect to the base material.

No evidence was found to confirm the previously suggested hypothesis of a brazing technique based on copper salts.

Another of the aspects studied was the manufacturing of the different wires used in the filigree. The greater variety comes from the Cadiz workshop of the fourth century B.C., where seven different types have been documented. A similar variety in the treatment of filigree alone occurs in Greek jewellery of the period.

The conclusions obtained from the microscopic and microanalytical study cannot be definite since it is the first time a study of this type was undertaken in a systematic way and consequently comparative references are lacking.

The adoption of these techniques and the creation of new types was brought about by contacts between foreign and local craftsmen; the latter, it must not be forgotten, had already reached a high degree of skill in metallurgical techniques. The indigenous elites adopted some of the prestige symbols of Phoenician society, and exchanged not only manufactured products and raw materials, but also craftsmen and specialists who worked in local workshops. In this way, a production with individual characteristics and personality makes sense without resorting to supposed imports which the Phoenician workshops do not show, except on exceptional rare occasions.

For example, none of the large objects which have traditionally defined the Tartessian jewellery, like the diadems with triangular ends (Fig.4), the 'aracadas' or large and elaborate earrings, the belts or the bracelets, have a parallel in Phoenician work from the Peninsula. All of them are objects of great size and complexity which denote ostentation and only the ornamental and iconographic detail reflect the oriental repertory.

In addition, the microanalytic study has shown that no direct technological dependence exists between the products of the Cadiz workshop and the large treasures such as Alsedà. All of them are indigenous and of local manufacture.

In contrast, the gold grave goods of the colonial burials, such as Cadiz, Trayamar or Cerro de la Velilla, are always objects of small size where the iconographic details, with magic or religious meaning, have preference over the ornamental, and which do not stand out as a display of wealth.

It is now that the jeweller is defined as a specialist, and the possibility of identifying workshops appears. For example, the Extremadura workshop was in production during the whole of the Orientalising period. It started with some of the pieces from the Alsedà group, such as the diadem and the 'aracadas', where a series of technical and formal characteristics emerge which are repeated in the group from Serradilla and Segura de León.

From the middle of the sixth century B.C. until its end, there is a reduction in colonial production and a growing number of finds from the Spanish Levant. This coincides with the political and economic decline of Tartessos in western Andalusia, while in the Levant the Iberian culture begins to show its capacity of substituting and transcending political and social structures which no longer fitted in with the new economic reality. The colonial sites suffer organisational and structural changes.

Cadiz, after a dark and archaeologically poorly documented period during the fifth century, rises up as the great metropolis of the western Mediterranean, initiating its period of Punic predominance.

**IBERIAN PERIOD**

During the Iberian period, beginning c. 500 B.C., the most outstanding characteristic is the extension of the social sector with access to gold objects.

The Cadiz workshop of the first half of the fourth century is characterised by typological standardisation and industrial manufacture. For example, swivel-rings, an essential item in the Punic grave goods of the time, show some elementary technical features which reduce their components to the strictly functional for fulfilling their funerary purpose.

Other objects, such as the 'nezem', or ritual nose ring, the hoops and spirals, show variations in quality which adjust to the purchasing power of the customer, always within the standard models. This production from Cadiz is limited exclusively to internal consumption within the city.

Different traditions are observed within the Iberian jewellery which could determine the existence of workshops. Thus, for example the finds from El Cigarralejo (Cuadrado 1987) and La Albufereta (Rubio 1986) necropoleis are characterised by the crescent-shaped earrings and 'aracadas'.

Another production centre is located in the Upper Guadalquivir where the spindle-shaped earrings and 'aracadas' have their origin (Fig.5). In Galera, the bunch of grapes earrings and 'aracadas' are characterised by granulation with no base sheet, one of the most sophisticated techniques in Iberian jewellery.

Greek influence on Iberian jewellery has long been discussed and there appear to be Greek or...
Greek trained jewellers in the Spanish Levant. There are, of course, obvious importations, such as a crown of oak leaves and a necklace with acorns in gilted terracotta from Valencia (now in the British Museum). In contrast, the Javea diadem (Fig 6) must be one of the first products of the Greek workshops or jewellers living in the Peninsula at least since the beginning of the fourth century B.C. The 'arracadas' of Santiago de la Espada, which unfortunately disappeared a few years ago,

must be dated to the same period and probably come from the same workshop.

In the Hellenistic period, Greek influence is evident in a whole series of types and techniques which are already common to the whole Mediterranean Basin. For example, earrings formed by a tapering hoop with lion-head finials, the boat-shaped earring and the annular earring with a figure of Eros, as well as a series of signet rings with incised decoration using the 'a tremolo' technique, or pendants in the shape of a female head.

The extension of the social sphere in which gold is used has been documented in the grave goods from the necropolis of El Cigarralejo where gold is found in numerous warrior burials and which also occurs in other Iberian necropoleis such as Castellones de Ceal and Baza. Against all theories, the archaeological evidence is that gold in these instances is largely a male prerogative.

Iberian jewellery has its last expression in a series of hoards with very definite characteristics; they generally include pieces of silver, waste and semi-finished metal, and frequently coins acting in a bullion capacity for they are cut into pieces. This phenomenon, fairly general from the end of the fourth or beginning of the third century B.C., appears to indicate a transfer of valuable objects in moments of instability or political change, without it being possible to associate them with particular events except in the case of the Portuguese treasure of Santana da Carnota, concealed in connection with the Sertorian wars.

The Roman Conquest (197 B.C.) cut short the development of Iberian jewellery and the production of gold in the southern half of the Peninsula thereafter is adapted to the Roman types and techniques already common to the whole Mediterranean Basin.

![Fig 6 Details of the filigree and granulation work on the Javea diadem (Alicante)](image-url)

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Adela Breton and the Temples of Mexico

Genevieve Fox

Adela Breton was a remarkable Victorian lady traveller whose mission was to record in watercolour the crumbling ancient temples of Mexico, in many cases making the only record of them before they collapsed. Genevieve Fox discusses an exhibition of her paintings currently on view at the Corinium Museum, Cirencester.

Quite what lured Adela Breton time and again from the cosiness of a Victorian parlour to the isolated Yucatan peninsula is curious. Was it  glyph, the Meso-American version of American football played in the Great Ball Court, hips and elbows hurling a rubber ball through a stone ring, defeat resulting in sacrifice to the gods? Or was it her devoted Indian manservant, Pablo, with whom she rode side-saddle on a mule through the arid Mexican landscape?

Whether it was the fiesta brightness of pre-Columbian colour, the iconography of the frescoes or the ruins of a once thriving civilisation at Chichen Itza, the fact is that Adela Breton returned to Mexico again and again between 1894 and 1908. She endured the ticks, the heat, the hardships of rough-living in huts and haciendas. She ignored being denounced as a 'tartar' and a 'nuisance', so determined was she to preserve the disappearing art of the Maya civilisation. She was enchanted, intoxicated, by what she found. The sky blues and sunset hues, the bright harmonious tints of their sunset skies so skilfully transferred to plaster must, she felt, be recorded. Her approach, however, was academic, her method ruthlessly accurate.

A Victorian spinster fresh from the spa of Bath, Adela Breton, water-colourist, photographer and amateur archaeologist, made her first trip to Mexico in 1894, aged 55. It was in the Maya cities of Chichen Itza (c.A.D. 800-1100) and Acancéh (c.300 B.C.-A.D. 850) in the Yucatan peninsula that she concentrated. Impressed by her sketches of Mexico made between 1894 and 1900, A.F. Maudsley (1850-1931), whose moulds of inscriptions and plaster copies of entire monuments can be seen in the British Museum, recommended that she copy the murals and sculptures at Chichen Itza.

Controversy over the building and occupation of Chichen Itza, the mouth of the well of the Itza', continues today. Its architecture is possibly a hybrid, the product of a Maya city conquered by Toltec invaders from Tula, bringing with them the foreign Mexican influences evident in Tula today. Alternatively, as Dr Virginia Miller suggests, it is a late Maya 'Rome' adopting the art and architecture of its subjects and warriors. Adela Breton's copies of the frescoes of the Upper Temple of the Jaguars depicting Maya warfare significantly record an ideological transition from individual to group scenes.

The mustard and sandstone watercolours of Chichen Itza, its 'Church', its 'Nunnery', and of the ruins at Mitla, sky blue pushing through white cloud and white heat, complement the details of the frescoes and statues. Caryatids, painstakingly recorded from all angles, glorious in red-feathered head-dresses, green bracelets, earstuds and coloured loin cloths, are brought to life. Looking at the watercolours you can feel, like Adela Breton, how delicious it was up there in the Upper...
Temple of the Jaguars, 'the fresh air blowing through, and the tail grass outside making music in the wind.'

Adela Breton made life-size copies of the frescoes of the Temple of the Jaguars, which she traced and then reduced to quarter size details. To ensure accuracy, they were photographed in different lights, enlarged, then outlined in ink, sometimes in colour. 'I feel strongly that the only satisfactory way to record those sculptures,' she wrote of the Ball Court, 'is to have good photos and go over them on the spot, putting day by day the details as one gradually sees them.' This technique is essentially that still used by the Epigraphic Survey of the Oriental Institute of Chicago.

When the carved surface of relief sculpture had disappeared and original colour had sunk into the stone, Adela Breton recorded only what she saw, remarking 'in attempting a reproduction of this kind there must be a tight rein on the imagination, for when the eye has become somewhat accustomed to the style, it is easy to imagine details.'

A heart sacrifice, the victim held down by flamboyantly feathered warriors dressed in blue and red, and overseen by a feathered serpent, provided the main drama in a fresco of the Temple's South Vault. In the upper register warriors dance or converse, brandishing shields and spears, amidst festa-bright hieroglyphics. The effect is dizzying. The battle scene on the south wall of the Upper Temple is even more hectic. Three celestial serpent warriors watch as warriors, perhaps Mayan and Toltec, rampage with siege towers and ladders while officers sit more sedately in camp below.

Perched on the overgrown Pyramid of the Moon sketching Teotihuacan, near Mexico City, Adela Breton was unaware that a local Indian landowner had stumbled upon a set of unique frescoes. He was looking for building stones, she was hoping for suggestions for work. Known as the Teopancaxco murals, the only section to have survived the weather is that of The Pulque Priests', named after a fermented drink made from the Maguey plant. Adela's copies, made in 1895, represent the most comprehensive and accurate record of these splendid murals, earning Eduard Seider's (1849-1922) praise for rescuing them 'for all future time for scientific study.'

The building of a village plaza in the town of Merida in celebration of Mexico's Independence in 1911 meant that the nearby site of Acanceh was further exposed in search of stones. It was only four years earlier that the Palace of the Stuccoes had been discovered here. Once again, Adela Breton set to work recording the brilliant colours of its frieze decorated uniquely with mythological animals. Today the reliefs have all but disintegrated, the bright blues, reds and yellows of bats and serpents, Quetzal birds and opossums barely discernible.

Fantasy clearly fuelled Breton's quest. In debating whether some Chichen Itza altar supports were male or female, atlantes or caryatids, having considered academic details, she concluded, intuitively: 'One needs to study the statues carefully as I did when drawing them and, as I lived with them for two months, I felt they were women. They did not approve of me at first - not understanding the modern woman!' She likened her manservant, Pablo, to Dante or Shakespeare. On learning of his death by yellow fever, she felt 'remorse for sacrificing him'. She was 'like a violinist who has lost the one instrument he can play on.' The pleasure, and value, of Breton's drawings and watercolours lies in a fusion of imagination and accuracy.

Adela Breton: The Art of Ruins' is a touring exhibition on loan from Bristol City Museum and Art Gallery, to whom Adela Breton's collection of drawings, watercolours, sketch books and antiquities was bequeathed. It is at the Corinium Museum, Park Street, Cirencester from 6 June to 5 August.

A catalogue guide The Art of Ruins: Adela Breton and the Temples of Mexico, edited by Sue Giles and Jennifer Stewart, accompanies the exhibition.
 PORCELAIN FOR PALACES

An exhibition at The British Museum, 6 July - 4 November
The exhibition of this name at the British Museum takes place in a gallery largely funded by Japanese commerce and industry, which is now on a high of success throughout the world, not least in Europe. It is by no means, however, the first time that Japanese goods have obtruded on the European scene. One great wave, from the 1860s up to the First World War, was founded on silk, but accompanied by a mass of less useful decorative arts — pottery, porcelain, lacquer, sculpture, inlaid metalwork, carved wood and ivory and enamels. But the first Japanese artefacts to be exported to Europe were far earlier than that. These were the lacquered wares which began to be sold to the Portuguese and the Spanish in the second half of the sixteenth century, and continued for well over a century after, through the English and then the Dutch. It took Europeans nearly as long to find a way of imitating lacquer, and it is no accident that lacquering was by the late seventeenth century known as 'Japanning'. The introductory section of the exhibition explains this predecessor of the porcelain trade.

From about 1660, another export outlet to Europe opened most unexpectedly to the Japanese, and was taken with characteristic energy. This was for the much admired, sought after and exotic material of porcelain, for over two centuries quite widely known from Chinese imports decorated in underglaze blue, but by this time becoming hard to get. Japanese porcelain was also, in this characteristically repeating pattern of waves of activity, all the rage for two generations, before it virtually went off the market after the 1720s. After that it became known as 'Old Japan' for which a nostalgia lingered into the nineteenth century. Yet by that time it had already become a major influence on European decorative style, an influence which is still active today in its continuing derivatives in English and Continental porcelains.

It is these two generations (about 1660-1730) which are celebrated in the exhibition, which has been called 'Porcelain for Palaces' because of the enthusiasm from royal patrons such as Queen Mary of England and Augustus the Strong of Saxony for decorating their establishments with this most fashionable of materials.

Porcelain, of course, had been made in China and exported to S.E. Asia, India and the Islamic world for more than 500 years, and by the sixteenth century had also been made in Annam (Vietnam) and Korea. Before about 1590, porcelain, defined here for the sake of simplicity as a hard, white ceramic fired at high temperatures to become non-porous to water, was not made at all in Japan. That Japanese porcelains should have by 1660 begun to be exported to Europe is the result of a series of historical events and accidents.

The first of these was Japan's briefly expansionist foreign and trade policy in the second half of the sixteenth century, and particularly the close contact with Korea, which culminated in unsuccessful invasions by the warlord and Regent Toyotomi Hideyoshi (1537-98) in 1592 and 1598. The result of these movements was a much increased migration of Japanese to other Asian countries and of foreigners, including Koreans, Chinese and Europeans, to Japan, and a consequent expansion of arts and crafts. One of these led to the identification around 1600 of a suitable porcelain stone in North West Kyushu, perhaps by Koreans, and the birth of the Japanese porcelain industry. At first porcelain was made at the old pottery producing town of Karatsu, soon moving to Arita not far away. Arita remained overwhelmingly the most important porcelain centre in Japan until after 1800, and produced almost everything exported to Europe up to that date.

Another factor was the emergence of the Dutch East India Company as the only European trading agency allowed in Japan after the 'closed country' policy was finalised in 1639 by the Japanese Shogunate government. This policy lasted until 1854, and during it only small numbers of Dutch and Chinese traders were permitted to do business in the port of Nagasaki, where from 1641 they were confined. Just as fortunately for the Dutch, the Japanese ocean-going marine was closed down, putting trade into the foreigners' hands. The Company had established a dominant position in East and South East Asia after setting up its great entrepot at Batavia (Jakarta) in 1622, and had seen off its main rivals the English by establishing a superior network and good access to silk, the main trade 'currency' of East Asia at the time. It also saw off the Portuguese and Spanish by playing on the Japanese government's perception of Catholic missionaries as front-men for colonialist infiltration.

It was the Dutch who for a time carried on the side-track in Chinese export porce-
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lain decorated in blue and white, long known in Europe and copied in Delft wares. But in the 1640s another historical event dried up the supply of Chinese wares, namely the collapse of the Ming Dynasty and the generation of disturbance which preceded a firm new regime. The Dutch therefore turned to the infant Japanese porcelain industry, which happened to be close to Nagasaki. To begin with they copied Chinese export blue and white wares to fill the gap.

It is unlikely that this trade would have had much lasting effect in Europe had it not been for the rapid development in Arita round the middle of the seventeenth century of the art of enamelling over the glaze in colours. Japanese skill advanced so quickly that it overtook the rather pedestrian enamelled wares of the late Ming and by 1659 at the latest, enamelled wares were being exported to Amsterdam by the Company. Clearly they were a revelation to Europeans used to the relatively heavy colours of majolica, for by the 1670s they had come to form the bulk of the trade which was to fill the palaces and great houses of Northern Europe with coloured Japanese porcelain.

It must be recognised that there are two main divisions of Japanese export coloured ware during this period which have been given the general and very misleading names of ‘Imari’ and ‘Kakiemon’ (The catalogue, Porcelain for Palaces, published by the Oriental Ceramic Society, goes into the complexities in some detail). The division is in fact caused by the difficulty of producing a pure white body with the porcelain stone of Arita, which tends to fire to a bluish tone. Native Japanese taste was not always averse to this, but for foreign markets a rich application of overglaze enamels made all the difference. This is ‘Imari’ in all its various forms, whether pure enamels in rust red, green, yellow and blue, or combined with underglaze blue, which was rather cheaper to produce, or the most densely decorated style dominated by overglaze rust red, underglaze blue, and overglaze gilding. This was often found on the very large dishes, cases and covered jars which became part of the decor of great European houses. It is this last rather heavy, bourgeois palette which was taken up by Worcester and Bow in the late eighteenth and early nineteenth centuries, long after the Japanese supply had dried up, as a basic domestic style. Imari is in fact the name of the port from which Arita porcelains were shipped to Nagasaki, and never made ceramics itself.

The other solution to the problem was to devise a milky-white glaze which would give the appearance of a white porcelain body. Over this, translucent enamels could be much more sparsely painted in a taste close to that of the Chinese. The invention of this style of enamelling is rather uncertainly attributed in the mid-seventeenth century to one Sakaida Kakiemon, after whom it is named. Although some of it was imported to Europe by the Dutch, much was taken by the Chinese at Nagasaki to Southern Chinese ports, where it was sold to other European traders, including the English.

‘Kakiemon’ was the most admired ceramic of all, because of its purity, elegance, brilliant enamels and aristocratic restraint. Qualities of it are found, for example, in the Royal Collection, largely amassed by Queen Mary in the late 17th Century. Daniel Defoe neatly describes the mania for ‘China’ ware (both Japanese and Chinese) and its overpowering use in interior decoration when he blames Queen Mary for the fashion for ‘furnishing houses with Chinaware...piling the China upon the tops of Cabinets, Scribories, and every Chimney Piece.’ This fashion for porcelain rooms, such as those at Hampton Court and later at Charlottenburg in Berlin, eventually produced the almost monstrous ‘Japanese Palace’ of the manic collector Augustus the Strong at Dresden. The period of this craze coincides with the availability of Japanese enamelled porcelains, of which imports rapidly dried up in the 1730s as the Chinese reasserted themselves, and a European porcelain industry finally got off the ground. But it was Japanese porcelains which provided the model for Augustus’s Meissen factory, and for its copyists in France, Austria and England during much of the remainder of the eighteenth century. Thus did these Japanese decorative styles leave their permanent imprint in European visual consciousness.
As we all know, the forces of decay are ever present, and unrelenting in their destruction of our possessions. How, then, can we ensure that the treasures of today can be saved for the enjoyment of our children, and that we ourselves can learn from the heritage left by our ancestors? The answer is by the continued application and development of the most sophisticated methods of preservation and analysis coupled with research.

The University of London’s Institute of Archaeology (University College London) was founded over fifty years ago by such pioneers as Sir Mortimer Wheeler and Dame Kathleen Kenyon, with the aim of giving the first truly scientific training to excavators, and to ensure research and development of their methods. An innovation was the application of archaeological conservation, then merely a crude first aid exercise. However, under enlightened guidance, the Department of Conservation developed its discipline into a highly technical and scientific study, borrowing from all fields, and in turn applying its own researches to modern purposes. Another introduction was that of ‘environmental archaeology’ which includes the study of pollen, seeds, bones, teeth and other floral and faunal evidence recovered from archaeological sites.

Although, of course, conservation can only preserve a concrete object, within that object can be crystallized a moment of time which will bring us in direct contact with the past. The idle scribbling of a bored student on a papyrus or manuscript, the mark of a stone thrown by an exasperated tiler at a cat or dog which had wandered over his morning’s output, the wreath of flowers left as a last tribute with a loved one; all are messages from our ancestors in a common language. The conservation of fragile archaeological and historical items can allow us to know what our forebears wore, see the tools they worked with and the weapons they used, and perhaps through their learn more about ourselves.

Scientific methods also allow us to learn about these ancestors from their remains. We can deduce their state of health and nutrition and sometimes even their occupation from their bones. When bodies are preserved we can learn even more. Archaeologists from the Institute cooperated in the study of Lindon Man (see Minerva, May 1990, p.40), resulting in our knowing what he consumed for his last meal. Other scientists working on this project were able to produce an accurate reconstruction of the features of an Iron Age man, enabling us to come face to face with one of our prehistoric ancestors. We may deduce from the remains of animal and vegetable species from a site whether the climate and conditions have changed, and we can learn much about the cultivation of food plants and animals.

One may walk through the scientific laboratories of the Institute of Archaeology any day and see the most sophisticated techniques being applied to the most ancient past. Students in the Conservation Department may be working on the amber beads which once graced the neck of a Saxon lady (treated with vacuum consolidation) and the gold and garnet buckles of her husband’s war harness (analysed to find the composition and source of the metal and the
Students in the Department of Human Environment may be identifying the bones of a cave bear or rhinoceros from a Stone Age site in southern England, or they may be identifying the type of wheat found in a Bronze Age storage pit, or the stones of soft fruit discovered in a Roman rubbish dump. Others may be identifying the internal parasites of a South American mummy or tracing the source of a pottery vessel from the mineral components of its clay.

Applications of scientific methods are not merely confined to the past, however, as the information gained is equally applicable to materials new and old. The Department of Conservation has been involved in projects to study the effects of acid rain, the preservation of lead-acid batteries and the protection of pipelines and electricity cables, to name but a few, while information on ancient crops is being sought by conservationists anxious about the increasing use of pesticides and fertilisers.

The Institute has matured during its first fifty years, and is now looking forward to entering the twenty-first century. In order to be fully equipped to meet the challenges of the future, and to maintain our very high academic reputation, we are at present raising funds for a phased development. We have reached our target for Phase I, and are about to start the construction of new laboratories for computing, archaeometallurgy and ceramic study in the basement of our present building. Phase II will be a new detached building to accommodate conservation, archaeometallurgy and museum studies facilities.

The ‘flagship’ fund raising project for Phase II will be a charity auction which will be part of Christie’s ‘Fine Antiquities’ sale on 11 July, at King Street, London. The bulk of the material is a gift from Miss Peggy Drower, a former Lecturer in Ancient History at University College London and now an Honorary Fellow of the College; it includes a gold and lapis necklace from the Chaldean tombs, some Egyptian duck weights and a collection of ushabti figures. Other friends and supporters have donated ancient jewellery, prints, books and items of archaeological interest. Catalogues (which provide admission to a reception at Christie’s King Street premises on Sunday, 8 July) will be on sale from early June, and Christie’s have kindly said that they will take no commission on catalogues sold by the Institute.

Contact the Development Office, Institute of Archaeology, 31-34 Gordon Square, London, WC1H 0PY; Tel: (071) 390 7481.

Cathy Giangrande is Development Director of the University College London Development Trust.
The craftsmen of the Ancient Near East were highly skilled at fashioning vessels, weapons and objects of luxury in the form of animals. They also used animal images to decorate axes, armour, cult objects and elaborate furniture. The exhibition illustrates a variety of these products, primarily made in the rich metalworking region of western Iran. Ancient Iranian art of the second and early first millennia B.C. is well known for its evocative use of animal forms and imagery, as well as for its beauty and technical achievements. Luristan bronzes (from north-west Iran) are represented in the Arthur M. Sackler Gallery by finials used to ornament ceremonial standards, weapons, and horse trappings such as cheekpieces and bits (Fig. 1). Examples of pottery from north-western Iran, dating to the early first millennium B.C., illustrate the importance of animal forms in the creation of special vessel types used on ceremonial occasions such as the hump-backed bull (Fig. 2). The pots also often show the influence of the more prestigious and costly metal objects in their shapes and highly burnished surfaces.

The Sackler Gallery’s collection features a prominent group of silver vessels dating from the Parthian (247 B.C.–A.D. 224) and Sasanian (A.D. 224–651) eras. Among the vessels in this group are gilded silver drinking horns (rhytons) ending in the head or forepart of an animal – a lynx, lion, bull and gazelle (Figs. 3, 4). Silver production in Sasanian times, a fascinating area of current art historical and scientific research, is well represented. Examples of many characteristic shapes are on display: silver bowls with gilded interior decoration, small hemispherical bowls with exterior scenes in relief (Fig. 5), ewers (Fig. 6) and lobed elliptical vessels. Literary sources suggest that many were luxury objects made for a wealthy class of Sasanian society and used as courtly gifts or as tableware at lavish banquets.

A recent addition to the exhibition is a fragment of a gold breastplate decorated with registers of lamassu and other magical creatures, probably made in north-western Iran during the eighth or seventh century B.C. (Fig. 7). The fragment is part of the Ancient Near Eastern collection assembled by Joseph H. Hirshhorn during the 1950s and 1960s, and now housed in the Sackler Gallery.

The Sackler Gallery, the newest museum of the Smithsonian Institution, is dedicated to the exhibition and study of the arts of Asia from the shores of the Mediterranean to the Japanese archipelago. Its active schedule of changing exhibitions features art in many media spanning Neolithic times to the present.
Fig. 5 Silver and gilt bowl, with scenes of feasting, musicians and acrobats. Iran, A.D. 600-700. Arthur M. Sackler Gallery, Smithsonian Institution, 587.0105.

Fig. 6 A pair of silver and gilt ewers with Bacchic-type scenes of dancing maenads, the whole design showing strong oriental influence. Iran, A.D. 500-700. Arthur M. Sackler Gallery, Smithsonian Institution, 587.0117 and 587.0118. Photo: John直辖市

Hellenistic Silver Treasure, Alexandria 2nd Century B.C.

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Numismatic News

With the coming of Spring, the ancient coin market place in Europe and the United States has shown a definite quickening in pace. First let us look at two sales in Europe which, although uneven in some respects, showed the strength in classi-
cial coins of either excessive rarity or superb quality.
The Italo Vecchi-Numismatica Ars Classica Auction (21 February In Zurki) bears a second look, as the overall sale can now be viewed on the results rather than on the earlier esti-
mates. Lot 72, a facing bust tetradrachm of Karate, achieved slightly over estimate at 70,000 Swiss Francs (SF). Lot 492 went well over estimate at 72,000 SF for an exces-
sively rare gold aureus of Marc Antony and Marc Antony Jr, even though it was only very fine. Lot 566, a rare Galba aureus type, also exceeded estimate at 38,000 SF. The strength of rare Judean related material was seen in a pair of gold aurei, a Vespasian, with no legend, and a second reverse, made 9,000 SF to a Beverly Hills buyer on an estimate of 60,000 SF. The strength of this coin was indi-
cated by the fact that the Mazzini Spec-
imon was bid to 150,000 SF. Lot 737, a gold aureus of Macrinus in exceptional con-
dition, fetched 80,000 SF on a 50,000 SF estimate, while lot 763, a magnifi-
cent bronze medal of Gordian III made 68,000 SF on a 45,000 SF estimate. The
same price was obtained for a gold aureus of Urianus Antinous, lot 783, on a 48,000 SF estimate. This coin has always attracted attention on its infre-
frequent appearances as Urianus ruled for less than a year and his coins are almost unobtainable. Certainly Vecchi
must have been pleased with one of the last lots in the sale, lot 908, a gold aureus of Licinia Eudoxia which made 60,000 SF on an estimate of 50,000 SF. Note that 10% commission has to be added, plus the 6.25% sales tax on silver and bronze coins which are delivered in Switzerland. We look forward to seeing
what Vecchi has to offer next year in this phoenix-like rebirth of top quality ancients using the old firm name of Numismatica Ars Classica.

Of note recently, was the auction held in Munich by the Dieter Gorny group on 2 April, under the trade name of Giessener Munzhandlung. Although a quick perusal of the prices realised indicates that a fair number of lots did not sell (apparently failing to meet their reserve), this was anticipat-
ed by all, as many of the coins in this particular sale represented the top-end of a number of Greek coin hoards which have come on the market dur-
ing the past two years or so and which are seen, in similar grade or perhaps a little lower, at most of the major bourse-
es around the world. Certainly a coin to be
noted was lot 81, a very early and very
rare tetradrachm of Leontinio in Sicily which made 46,000 Deutrichmarks (DM) on a 35,000 DM estimate. This type of c. 4th B.C. is almost never seen in high grade and the Gorny example was truly spectacular.

There has obviously been found, a small, previously unseen, group of tetradrachms of Serelina, a somewhat obscure locale in Macedon, as several pieces have suddenly appeared at auc-
tion in a number of major sales. The Gorny piece, lot 197, did very well at 31,000 DM as I think a number of buy-
ers are waiting to see the true number of this rare coin type which will become available. The problem with previously unseen coin types, especial-
ly from Macedon, Thessaly and Thrace, is that the sellers of the origi-

nally hoards simply cannot be trusted, since they pretend that almost no examples were found in order to keep the initial saleroom price as high as possible in the beginning.

The Ancient Coin Market Place

Dr Arnold Saslow

"The problem with previously unseen coin types, especially from Macedon, Thessaly and Thrace, is that the sellers of the original hoards simply cannot be trusted, since they pretend that almost no examples were found in order to keep the initial saleroom price as high as possible in the beginning."

Overall height 20 inches.
Indian, Himalayan & Southeast Asian Art in New York

At the Sotheby’s New York sale of 21–22 March, 1990, most of the better Indian and Gandharan stone sculptures fetched good prices, but the weakness in the market for lesser pieces was evident in the unusually high number of unsold lots, 260 in number, 27% of the total estimated value. The estimates on many of the fragmented or incomplete sculptures also appeared to be rather optimistic.

A powerful Gandharan grey schist figure of a winged Atlas, third century A.D., 15 5/8", estimated at $15,000–$25,000, reached $39,600 (below centre). A very fine Gandharan grey schist head of a Bodhisattva, second-third century A.D., 10 1/8", with an estimate of $12,000–$18,000, brought $20,900 (below left). A large Gandharan grey schist figure of the Bodhisattva Maitreyva, c. second century A.D., 33 1/4", published in Art of the Indian Subcontinent from Los Angeles Collections, (1968), sold for $22,000 (estimated at $20,000–$30,000) (right). A Kushan mottled red sandstone torso of a divinity, Mathura Region, c. second/third century A.D., 20 1/2", estimated at $15,000–$20,000, went for $23,100 (below right). The sale totalled $2,368,960.

Basel Antique Fair Offers Wide Choice of Antiquities

For many years the Basel Antique Fair (Schweizerische Kunst – und Antiquitätenmesse) has offered a wide variety of classical and Egyptian antiquities. This fair is organised yearly in the spring by the national syndicate of Swiss antique dealers for a period of about 10 days. This year it was held from 31 March to 8 April. The fact that six to eight specialists in antiquities exhibit each year reflects the important position that Switzerland holds in this field.

Most of the participants publish small booklets listing the objects exhibited and their prices, affording the visitor a good overview of the current market. This year it was evident that Attic black-figure and red-figure vases of high quality are becoming rare and are increasing rapidly in price. For example, a black-figure neck-amphora in excellent condition was offered for SwFr. 110,000. On the other hand, South Italian red-figure vases, such as those from Apulia, are still plentiful.

Life-size sculpture of the classical period, such as the Cypriot limestone statue of a standing kouros, c. 500 B.C., shown by Galleria Serodine, Ascona, are very rarely offered for sale. A very fine fragment of an Attic grave stele depicting a seated old man was exhibited by Galerie Arete, Zurich. Galerie Nefer, Zurich, had a good range of Egyptian antiquities, while Heidi Vollmoller, Zurich, featured Persian ceramics and jewellery. Galerie Fortuna, Zurich, offered a fine Roman copy of a portrait of Thucydides. Pino Donati, Lugano, designed his booth in the style of an antique shop in Rome, offering many good Roman sculptures. H.A. Cahn, Basel, exhibited a broad range of works of art from Egypt to late antiquity, including an outstanding and complete panoply of bronze weapons of the late fourth century B.C.

Next year’s fair will be of special interest, since the governing body of the fair has decided to expand the circle of participants by inviting some 25 specialists in all fields from other countries.

H.A.C.
MUSEUM EXHIBITIONS

UNITED KINGDOM
CIRENCESTER, Gloucestershire
THE TOWN OF RUSNS: ADELA BRETON AND THE TEMPLES OF MEXICO
A Victorian lady traveller's paintings of Mexican temples and townscapes are on show.
CIRENCESTER CORNISH MUSEUM, 02855 655611. Until 6 - 5 August. (See article P. 24)

GLASGOW
ROMAN SCOTLAND FROM THE AIR.
An exhibition based on photographs taken by the British Library 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 1998 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
GOLD FROM THE THOUSAND BUDDHAS: CHINESE ART FROM THE SILK ROAD.
Major exhibition of Buddhist art consisting largely of the remarkable finds made by Sir Marc Aurel Stein between 1906-19 in the cave-shrines at Dunhuang, including manuscripts, paintings, gold and textiles from cave 17, the walled-up 'library cave'. BRITISH MUSEUM (071) 323 8525. (See article P. 4)

FAKET: THE ART OF DECEPTION.
BRITISH MUSEUM, Great Russell St, London WC1B 3DC. (071) 323 8525. Until 2 September 1990 (See Minerva, March 1990, p. 33).
Catalogue £16.95, cloth £25.

MANCHESTER
OLYMPIC GAMES.
The MANCHESTER MUSEUM (061) 275-2000. 16 June - 14 July.

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 Pubblico. EOIN UNIVERSITY MUSEUM OF ART & ARCHAEOLOGY (404) 727-7522. Until 14 July 1990. (See Minerva, Feb 1990, p. 35).

CHICAGO, Illinois
THE SIGMUND FREUD 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.

PRIVATE TASTE IN ANCIENT ROME: SELECTIONS FROM CHICAGO COLLECTIONS. Sixty objects in glass, ivory, bronze, gold, silver, terracotta and glass from the 1st to 4th Century A.D., designed for use in the private sector. THE ART INSTITUTE OF CHICAGO (312) 443-3600. Until August 1990.

CINCINNATI, Ohio
SUMMONING OF THE SOUL: TREASURES FROM CHINA'S TOMBS. Lacquer ware vessels, carved and painted jade figures, silk garments and other personal effects from three Han Dynasty (c. 168-145 B.C.) tombs excavated in the 1950s.
CINCINNATI ART MUSEUM (513) 721-5204. Until 1 July. (See Minerva, March 1990, p.21).

CLEVELAND, Ohio
EARLY INDIAN TEXTILES FROM THE MEDITERRANEAN AREA. 50 textiles from Egypt, Syria, the Levant, and Spain, including silk and gold textiles, tapestry ornaments, printed cottons, and damask woven fabrics from the Museum collection.

POWERFUL FORM & POTENT SYMBOL: THE DRAGON IN ASIA, 40 sculptures, textiles, ceramics, paintings and other decorative arts mainly from the museum collections tracing the evolution of the dragon in Asian art from the 5th century B.C. onward.
CLEVELAND MUSEUM OF ART (216) 421-7340. 24 July - 30 December.

COLUMBIA, South Carolina
FIRST ENCOUNTERS: SPANISH EXPLORATIONS IN THE CARIBBEAN AND THE UNITED STATES. 1492-1570. Artworks, early European engravings; maps and photographs of excavated sites.
SOUTH CAROLINA STATE MUSEUM (803) 734-9020. 21 April - 26 July (then to San Antonio).

DALLAS, Texas
GOLD OF THREE CONTINENTS: Gold of jewellery and ornaments from the Benaki Museum, Athens; Gold of the Ancient Art of Africa; Gold of the Americas.

DENVER, Colorado
LITTLE PEOPLE OF THE EARTH: CERAMIC FIGURES FROM ANCIENT AMERICA. A selection of rare ceramic human figures found buried in tombs and sacred caches throughout Latin America, from 3500 B.C. to the Spanish Conquest.
DENVER ART MUSEUM (303) 757-2794. 23 June - 9 September.

HOUSTON, Texas
CYPRUS BEYOND THE BRONZE AGE: ART OF THE CHALCOLITHIC PERIOD. The earliest Cyclipt sculptures and pottery, c. 4000-2500 B.C., with 32 objects from the Cypro-Archaic Museum, including the recently discovered 'Lemba Lady' and new finds from Kition.
THE MENEL коллекция (713) 525-9400. 27 April - 26 August. (Catalogue $12.50. See Minerva, May 1990, p. 113).

INDIANAPOLIS, Indiana
CROSSROADS OF CONTINENTS: Cultures of Siberia and Alaska. 500 artifacts reflecting the cultural interchange that began when the first Siberian migrants 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.
EIELSTORV MUSEUM (317) 636-9378. Until 9 September. Catalogue $24.95, cloth $45.

NEWARK, New Jersey

NEW YORK, New York
LIKENESS AND BEYOND: PORTRAITS FROM THE STUDIOS OF TWO WORLDS. Some 50 works ranging from ancient Egyptian and Roman through medieval African 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. Antiquities from Israeli and American museums reflecting Jewish cultural and religious practices.

GLASS GATHERINGS: 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) 877-5500. Until 6 January 1991.

A SELECTION OF CHINESE CERAMICS FROM THE ADIEF AND STANLEY HERZMAN COLLECTION. 90 works from this recent gift to the museum, ranging from the Han through to the Qing dynasties. METROPOLITAN MUSEUM OF ART (212) 877-5500. 1 June - 26 August.

ANDEAN FOUR-CORNERED HATS: ANCIENT VOLUMES. About 30 brilliantly coloured Pre-Columbian fabric hats, found on the first half of the millennium A.D., from the collection of Arthur M. BULLOVA. MUSEUM OF MEXICO CITY (212) 877-5500. Until 14 October.

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. Until 3 September (then to Omaha). (See Minerva, May 1990, P.4).


WASHINGTON, D.C.
YORUBA: 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.

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
CABERRE. 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.
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. MUSEUM OF VICTORIA: 28 June - 30 September.

FRANCE
PARIS
ARTS PRECOLOMBIENS DU SXIXE. A major exhibition of 126 works of art spanning three millennia from the Olmek to the Aztec civilizations. Many of these objects have never been shown outside Mexico before. GRAND PALAIS, Until 30 July.

BRONZES ANTIQUES. Over 400 small bronze objects, including a number of sculptures, from Gallo-Roman times to the Gallic period. GRAND PALAIS.

CARNAVALET, 23, rue de Sèvres, 75003, Until 1 July.
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June 1990


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bound catalogue $60.

July 1990


10 July, Fine Antiqui-
ties. Christie's, King Street, London. (0171) 839 9600.

Israel

Jerusalem

Perfumes and Cosmetics in the Ancient World. Over 1000 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 Mildenberg collection in Zurich. This exhibi-
tion 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 13 July.

Ferrara

Gardens and Ghettos: The Art of Jewish Life in Italy. The first part of this most comprehensive exhibition ever held on the artis
tic legacy of the Jews in Italy focuses on the Roman Imperial period, 1st to 3rd centuries A.D., and includes Roman architectural fragments and ancient gold glass. PALAZZO DEI DIAMANTI (0532) 39492, 37782. Until 15 June. Catalogue.

Galleries exhibitions

United Kingdom

London

Imperial Gold from Ancient China. CHRISTIAN DEYDE ORIENTAL BRONZES, 95 Mount St, London W1. 13 - 29 June.

United States

New York


Bronze Masterworks of the Ancient World. ROYAL ATHENA GALLERIES, 153 East 57th Street 10022. Until 30 June.

TOURS

August 1990

Tours of the Roman Moselle. Includes many of the great Roman towns and monu-
ments as well as visits to several smaller villa and Roman religious sites. 4-12 August. £399. University of Warwick, Dept. of Continuing Education, Coventry CV4 7AL. (0203) 525323.

MEETINGS & SYMPOSIUMS

June 1990

15-17 June, International Conference on the Valley of the Kings, Hightclere Castle. Enquiries to Nicholas Reeves, Highclere Castle, Hight-

20-27 June, Second International Congress on Biblical Archaeology, Jerusalem. Enquiries to Biblical Archaeology Society, 3000 Connecticut Ave., N.W., Suite 3000, Washing-
ton, D.C. 20008. (202) 387-8888.

August 1990

6-12 August, Third International Anatolian Iron Age Symposium, Van, Turkey. Sponsored by Ege University, Izmir; Istanbul University, Faculty of Letters; British Institute of Archaeology at Ankara.

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 will also look at important games from Africa and the Far East. Enquiries to: Dr Irving Finkel, Department of Western Asian Antiquities, The British Museum, London WC1B 3DG.

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People of the Wetlands: Bogs, Bodies and Lake Dwellers.
Bryony and John Coles
Thames and Hudson 1989.
215 pp., 150 illustrations, £17.95.

Caligula: The Corruption of Power
A.A. Barrett,
xxvi + 334 pp.; 31 photographs;
7 line drawings; £25.00

Caligula has always exercised the imagination; his behaviour, like that of Nero, and the events attributed to his reign, have been taken as a kind of stereotype of Roman imperial degradation. It is true that Roman and Greek sources were generally not favourably disposed towards the emperor, presumably reflecting the prejudices of an inwardly hostile, but outwardly sycophantic senate. Not everyone viewed Caligula with hostility, and even some of the sources themselves do not dismiss everything behind the blanket explanation of the emperor's alleged insanity; Suetonius, for example, relates within the emperor's several events, including the famous 'Bridge of Boats', which most assume would be better placed amongst the 'acts of the monster'.

Not everything therefore defied logical explanation; over half a century ago, Balsdon produced the classic rehabilitation of the emperor, and the present work, whilst not going so far down that road, is in a similar tra-

dition. Barrett finds a cruel, capricious and mischievous emperor, hampered by his own lack of experience, and by the attitudes (and frequent untrustworthiness - real or imagined) of those around him. Indeed, conspiracy forms an almost constant thread, including Gemellus (Tiberius' grandson), Gaetulicus (one of the German commanders), and Lepidus (the emperor's brother-in-law); possibly, right at the end, even Claudius, the emperor's much-

John and Bryony Coles, acknowledged world experts on wetland archaeology, have produced a general world survey of the archaeological discoveries made from wet and waterlogged environments, though heavily biased towards Europe and the prehistoric period. For archaeologists such sites represent a treasure house of finds with the preservation of organic materials rarely seen on dryland sites. Many of these finds are quite spectacular, ranging from the bog bodies and many fine metal finds to wooden houses and even 'chewing gum'.

In seven chapters the Coles describe a number of aspects of wetland archaeology, especially settlements, trackways and transport and the bodies and other deposits from the bogs. They also deal with the history of the study of the subject. It is very well illustrated with both photographs and drawings. There is a brief guide to museums and sites and the bibliography will enable the reader to take the study further.

Many of the environments in which the finds have been made are now under threat through draining and land reclamation which will have dire consequences on potential sites. This book clearly shows that such areas need protection.

This book is essential reading for anyone interested in a very fruitful area of archaeology, an area that is being added to constantly as the new waterlogged Bronze Age sites near to Flag Fen and at Caldicot clearly illustrate.

David Coombs, University of Manchester
disdained uncle, was not as ignorant of Cassius Chaerea’s designs as tradition by its silence has suggested.

Barrett treats the emperor as a basically logical man, though with a self-centred, dark and perverted side to him. This is not in fact an unreasonable amalgam of qualities visible in Caligula’s parents. However, these qualities are not seen as degenerating into the kind of oriental despotism that is frequently attributed to Nero, and occasionally to Caligula himself. In this connection, Barrett is right in exercising caution on the question of Caligula’s supposed claims to divinity; the only evidence does not go far beyond what might have been regarded as normal practice under Augustus and Tiberius.

Barrett attributes to Caligula a positive, though symbolic, role in frontier policy in Germany, which saw its real success a year or two later. Plausibly, the ‘British expedition’, so often the subject of contempt in ancient and modern writers, is seen not as an attempt at invasion which ended in failure and farce, but as the acceptance of the submission of Cunobelinus’ son (and Caratacus’ brother), Adminius. These explanations are both preferable to those previously deployed.

The arguments are soundly backed by discussion of the sources; and, very usefully, the epigraphic and numismatic evidence is displayed and discussed, and a chapter is devoted to the emperor’s building activities. The successes of the emperor are thus brought out, and his failings emphasized by the contrast. Particularly, it is shown that not everybody viewed this master of the lavish and unexpected in a totally bad light. The ‘lay reader’ is also given a succinct introduction to the system of the principate and the imperial family itself.

There is, it has to be said, rather a crop of misprints – and some oddities; Titius Sabinus has become Titus (p.21 etc), whilst his accuser hovers between being Lucanius Latariis (p.22) and Latinus Latariis (p.29); Sex. Vistilius (p.29) becomes Sex. Vistellius (p.44). In all, however, this is an interesting and readable book, with good illustrative material. It is thus a creditable addition to the bibliography of Caligula.

David Shotter, University of Lancaster

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Dress in Anglo-Saxon England
by Gale Owen-Crocker
Manchester University Press, 1990
(paperback). 9.5 x 6.75 ins, 241pp., 187 illus. £12.95.

The paperback edition of this valuable handbook is most welcome. Published first in hardback, it was priced by MUP at a pessimistically high level, then remained; but it deserves a better fate than that. The author, a scholar most at home with the Anglo-Saxon written sources, embraces here the art historical and archaeological material in an authoritative and illuminating manner. She traces the development of male and female Anglo-Saxon costume and its accessories from the Germanic overlap with Roman Britain to the Norman Conquest, reviewing it in broad chronological horizons. A wealth of literature is cited, but it does not weigh down the narrative unduly. The weakest section is probably the closing chapter on textile manufacture, oddly placed given its paramount importance for clothing cut and confection. Sadly, too much material in this particular field is still locked up in unpublished manuscripts. For light relief try the expression on the face of the skeleton of the ‘minstrel’ from St. Severinus’ church, Cologne (p.115).

John Peter Wild, University of Manchester
New Classical Acquisitions
at the Museum of Fine Arts, Boston

Fig. 1
Tetradrachm of Artavasdes II, King of Armenia

Greek, Armenia; 39-38 B.C.; silver; "13/8 in (3.3 cm). Theodora Wilbour Fund in Memory of Zoe Wilbour, 1989.192

This coin is only the third known tetradrachm of the son and successor of Tigranes II the Great. Artavasdes II ruled from 56 to 34 B.C., a generation much involved in the great duel between Rome and Parthia on the frontiers beyond the Euphrates and Tigris rivers. The Armenian king fought with the Roman Triumph. Crassus in his ill-fated campaign against the Parthians. (In Rome's greatest military defeat since the days of Hannibal, Crassus was captured, along with his three legions, and was brutally executed in 50 B.C.) Artavasdes survived to fight alongside Mark Antony in his counter offensive against the Parthian Pacorus and Labienus, a traitorous Roman general who had overwhelmed Syria and much of Asia Minor with another Parthian army in 40 B.C. In 39 and 38 B.C. Antony and Artavasdes recovered the lands lost to Parthia, but it was not until 19 B.C. that Antony's rival Octavian (the first Emperor Augustus) recovered the legionary eagles lost by Crassus.

This tetradrachm hails Artavasdes II, with the traditional Seleucid formulas, as 'King of Kings' and 'God'; it bears the date of year 17 of the King's reign. Another tetradrachm, dated year 18, is in the Yerevan Museum in (Soviet) Armenia; doubtless these rare issues went to finance Armenia's share of the successful war with Parthia. Artavasdes II wears the five-pointed tiara with the Macedonian star-burst of Alexander the Great on it and a royal diadem beneath. The reverse shows a four-horsed chariot speeding along amid the inscriptions, the date, and an Armenian mint-monogram. Corneliu C. Vermeule III

Fig. 2
Attic White-Ground Black-Figure Lekythos


Although the deeds of Herakles were among the most popular subjects of Attic black-figure vase-painters, only a few vases show the hero battling the noisome birds of Lake Stymphalos in Arcadia. This white-ground lekythos is nearly identical to one found in a tomb at Selinus and now in the collection of the Banco di Sicilia in Palermo; see V. Tusa, et al., Odeon (Palermo 1971) pls. XIV and 59c. Herakles, wearing his lionskin, stands back to back with his nephew Iolaos, dressed in hoplite armour. Assaulting them from both sides is a flock of ten long-necked water birds. Herakles holds out his bow as though drawing it, but both he and Iolaos are preparing to attack the birds with slings. Various details of dress and armour, as well as the beaks of the birds, are picked out in added red, creating a polychrome effect against the creamy white ground. The accompanying nonsense inscriptions often appear in works of the Diosphos Painter, an innovative artist known for his mythological subjects, who continued working in the black-figure technique well into the fifth century B.C.

J. Michael Padgett

Fig. 3
Roman Bronze Bearded Divinity, probably Jupiter

Earlier Roman Imperial period, 1st century A.D. bronze; H: 6 1/4 ins (16.7 cm). Frank B. Berns Fund 1989.191

This paternal figure poses majestically, his right arm wielding an attribute - now severely damaged - that may have been a sceptre. The god's left hand is extended outward as if in salutation or in prayer. The specific content of these gestures, for all their rhetorical display, is elusive. Jupiter may be quelling an unruly assembly of gods with an open-handed imprecation and a threatening wave of the sceptre. Serapis, the Jupiter-like figure of the late Egyptian pantheon, may be making a display of benevolent authority. Serapis is frequently shown in this costume and general stance, but he usually wears a head-dress (the 'modius' or grain measure), carries his sceptre in his left hand, and makes a more conventional gesture of open-handed salutation with his upraised right hand. The outstretched left hand of this figure evokes the gesture of prayer seen in Etruscan votive statuettes of much earlier times. Whatever its specific meaning, this figure's pose represents a new addition to the ancient repertoire of visual communication. This vocabulary of address, command, prayer and benediction through gesture was greatly developed in the period of Roman world rule. The sources for this nonverbal communication lay, in part at least, in Etruscan
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ROMAN

Gold Ring of Constantine the Great. Circa 320 A.D. 3 cm. Gold acorn of Constantine in ancient gold finger ring mount. (Bust of Constantine, colar and lover r. E. Victory seated on curvus with shield held, holding shield inscribed VOT XX, supported by Genius. This rare coin denominataion was issued on occasion of Constantine’s reign as two months in the city of Sirmium. Spring 336, on his way to Italy.) Superb coin with some pitting on chin. Struck at Sirmium. Cein, RIC—. BMC—. Ring, BM fig. 235. 269b; Gulikson-812. Superb 5,000.00

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Fig. 4
Apulian Red-Figure Calyx-Krater

Attributed to the Darius Painter. South Italian Greek, c. 335 B.C.; ceramic: H: 56.8 cm (22 1/8"). Gift of Harry J. Denberg, Jerome M. Eisenberg and Benjamin Rowland, Jr., by Exchange: Gift of Barbara and Lawrence Fleischman and Classical Department Curator’s Fund. 1989.100

This large and colourful vase is a major work of South Italian vase-painting. The more important of the two sides is painted with a scene of Alkmene, the mother of Herakles, seated on an altar and surrounded by a rainbow. Zeus had slept with Alkmene in the guise of her husband Amphitryon, king of Argos. Believing himself betrayed, Amphitryon tried to kill Alkmene, who fled to an altar. The painting shows the king with a torch, as slaves pile wood about the altar to convert it into a pyre. The wood will not burn, however, as Zeus, in the shape of an eagle, has damped it with a gentle rain, the cause of the rainbow. At right, Amphitryon’s friend, King Kreon of Thebes, looks on in wonder. In the upper register the gods Apollo, Aphrodite and Eros watch these earthly events, which had been predicted by the blind seer Teiresias, seated at upper left. On the reverse of the vase, the wine-god Dionysos sits with his followers, a satyr and two maenads.

The painting has been attributed to the Darius Painter, an anonymous artist named after a painting of the Persian King Darius on a vase in Naples. The Darius Painter is generally considered one of the most talented of all Apulian vase-painters, known for his elegant hand and the richness of his mythological repertoire. Another calyx-krater attributed to the Darius Painter was acquired in 1987, and the Museum’s collection now includes two of the greatest South Italian vases in America.

J. Michael Padgett
Although the spectacular statue of Aphrodite acquired in 1988 (see Minerva January 1990, p.13) captured the headlines, the J. Paul Getty Museum has also purchased a significant group of eight Greek Cycladic marble sculptures and vessels from the Steiner collection, one of the most important groups still in private hands. Until now, the prehistoric Aegean was represented by just one important sculpture. Another major acquisition is the monumental Attic red-figure calyx krater attributed to the Aegisthus Painter, the largest vase of its type known. *Minerva* is pleased to illustrate some of these and other recent acquisitions as described in the just-published *The J. Paul Getty Museum Journal*, Volume 17/1989 (166pp., over 250 illus., $62.00), which includes the 1988 acquisitions. The accompanying text has been excerpted from the journal.

**Fig. 1**
**Anatolian Female Idol of the Kilia Type**

Anatolian c. 2700-2400 B.C. Marble, H: 14.2cm (5 5/8") 88.AA.122 Getty Museum

The idol represents a standing female figure with her arms bent at the elbow and raised to the sides. Incision is used to outline the tops of the thighs and groin on the front of the idol and a horizontal line accents the hips across the back. The disc-like ears and straight nose are rendered in relief. Other details were added to the figure in paint, which is now lost, but its presence can be detected in the form of relief 'ghosts' on the stone, especially around the right eye. The statuette is believed to represent a fertility goddess or earth mother, and the type is known more commonly as a 'stargazer'. The Kilia variety takes its name from a village on the Gallipoll peninsula where one of the first recognised examples of this type of idol was found. The right foot has been broken off and reattached.

**Fig. 2**
**Cycladic Female Idol of the Kapsala Type**

Early Cycladic II, c. 2600-2600 B.C. Marble, H: 49 cm (19 7/16") 88.AA.78 Getty Museum

The idol belongs to the earliest of the reclining, folded-arm types. It is unusually large and refined with long, elegant proportions. It is closely related in style to a large idol with painted facial features which is thought to be by the Kontolos Master, and may thus also be associated with this sculptor. The name of the type is derived from a cemetery at the site of Kapsala on the Greek island of Amorgos. The idol has been broken and repaired at the neck, the abdomen, and knees. The feet and part of the left calf just above the ankle are missing.

**Fig. 3**
**Cycladic Female Idol of the Early Spedos Variety**

Early Cycladic II, c. 2600-2600 B.C. Marble, with traces of pigment preserved, H: 49.5 cm (19 7/16") 88.AA.79, Getty Museum

A unique example from the most numerous of all surviving types of Cycladic idols, this figure shows the typical lyre-shaped head and curving contours characteristic of Early Spedos types, but combines them with an unusually elongated lower torso. The single horizontal groove across the abdomen well above the usual incision that marks the tops of the thighs and groin is also unique. Rare traces of red pigment are preserved on the face in two rows of dots across the forehead and a similar series of dots across each cheek. An unusual row of dots beneath the nose may represent the mouth, and another infrequently painted detail, the ears, is also represented here. The name of this variety is derived from an important cemetery on the Greek island of Naxos. The figure is intact except for some minor damage to the end of the left foot.

**Fig. 4**
**Cycladic Female Idol of the Late Spedos Variety**

Early Cycladic II, c. 2500-2400 B.C. Namepiece of the Steiner Master Marble, H: 59.9 cm (23 7/8") 88.AA.80

This unusually large and fine example of the Late Spedos variety of reclining idol is the namepiece and masterwork of the Steiner Master, to whom seven complete and fragmentary idols have thus far been attributed. Elements characteristic of his work are the U-shaped head with broad cheeks and slender nose and the straight axis of the body. This idol is remarkably slender and elongated, and the incision work on the body is subtle and unobtrusive. The figure is complete, though broken at the knees and repaired. The end of the right foot is slightly damaged.

**Fig. 5**
**Cycladic Head from an Idol of the Late Spedos Variety**

Early Cycladic II, c. 2500-2400 B.C. Attributed to the Goulandris Master Marble, H 14.5 cm (5 3/8") 88.AA.82, Getty Museum.

A work of the Goulandris Master's mature period, this U-shaped head with its long, rounded nose and small chin, is characteristic of the sculptor's developed style. Traces of the blue pigment used to define the eyes and hair are preserved on the surface, as are the red dots on the cheeks and nose. The head is known to join to the torso of a larger reclining figure that is in the collection of the Vir-
Fig. 6
Greek Bronze Statuette of a Satyr

Greek c. 480-460 B.C. Bronze, H: 10 cm (3½"h); D: 5.6 cm (2½"d); W: 4.3 cm (1½"w). 88.AB.72 Getty Museum.

This solid cast kneeling figure drinks from a large keros, or drinking horn, that was made separately and attached with a pin that runs from the satyr's right hand through the interior of the horn, terminating as his tongue. The satyr's muscular torso appears human, but his equine hoofs and the features of his bearded face are characteristically bestial, with pointed ears, bushy eyebrows, and pug nose. A further identifying feature, the tail, has been lost, but its point of attachment remains in the centre of his back. The treatment of the head, with its incised hair and the solid mass of the beard, recalls earlier pieces from the late Archaic period, but the strong torso compares most closely with Severe style and later life-size bronze sculptures. The function of the statuette remains unknown, but a hole in the bottom of the right knee suggests that the figure was perhaps attached to a vessel. There are minimal losses to the statuette, including the fingertips of the left hand, the tip of the keros, the tip of the right ear, the tail, the right hoof, and the lower edge of the testicles.

Fig. 7
Corinthian Round-bodied Head Pyxis

Middle Corinthian, c. 570 B.C. Perhaps by the Chimaera Painter (Amyx). Terracotta, H: 21.8 cm (8½"h); Diam (body): 22.2 cm (8½"d); Diam (rim): 15.1 cm (6"). Getty Museum, 88.AE.105

This vessel is painted from rim to foot with a series of decorative friezes. Substantial amounts of added red enliven the figural and floral decoration. The large frieze around the belly of the vase consists of animals surrounded by space-filling rosettes. The creatures are both real and fantastic, including lions, a grazing goat, a bull, and a bearded siren. On the shoulder is a double lotus-palmette chain and about the neck and foot are solid bands of red. The exterior of the rim has been enlivened with a repeating zigzag pattern. A decoration of rings and concentric circles is painted inside the mouth and under the foot. The handles have been modelled as busts of dark-haired female figures, each wearing a painted red garment and a beaded necklace. In antiquity, pyxides generally functioned as containers for precious perfumed oils or cosmetics. The vessel has been reconstructed from fragments.

Fig. 8
Attic Black-Figure Panel Amphora Type B

C. 530-520 B.C.Attributed to the Medea Group. Terracotta, H: 34 cm (13¼"h); Diam (body) 22 cm (8¾"d); Diam (foot) 13 cm (5½"h). Getty Museum, 88.AE.24.

The panel on the front of the amphora depicts a battle between Herakles and a centaur (see illustration p.45). The most plausible interpretation for the scene identifies the combatants as Herakles and Nessos, the centaur who abducted Herakles' wife, Deianeira. The woman and older man watching the battle may be identified as Deianeira and her father, Oineus. On the other side, four athletes engage in different athletic activities. At the left a running youth prepares to hurl a javelin. Behind him a youth holds a discus, while another kneeling figure examines a javelin from among a group on the ground before him. To the right a youth holds a pair of jumping weights. An incised graffito of three convergent triangles, Johnston's type 40A, appears on the underside of the foot. The vessel has been reconstructed.

Fig. 9
Attic Red-Figure Calyx Krater

C. 470 B.C. Attributed to the Aegisthus Painter (Cahn). Terracotta, H: 58.2 cm (22½"h); Diam (rim) 61.6 cm (24½"w). Getty Museum, 88.AE.66.

This monumental vessel, used for mixing water and wine, is the largest calyx krater known. Besides its size, it is also important for its decoration, for the subject, the death of Aegisthus, may reflect a now-lost tragedy. On the front, Orestes thrusts his sword into the body of the seated Aegisthus (see illustration p.45). He looks back over his shoulder at his mother, Klytemnestra, who rushes towards the scene of the murder with an upheld axe. She is restrained by Talthybios, the herald of the deceased King Agamemnon. Directly behind Orestes is the figure of a nurse holding a baby; the child may be Orestes' son Penthilus. At the right, a young woman runs toward Orestes and Aegisthus; she may be Ergone, the daughter of Klytemnestra and Aegisthus. On the back of the vessel are two fleeing women and three men with staffs. The women have been identified as Elektra and Chrysothemis, the sisters of Orestes. The identity of the men holding staffs is unknown, but they have tentatively been identified as members of a dramatic chorus. If this identification is correct, the scene reflects a contemporary tragedy, one that pre-dates the well-known Oresteia trilogy of Aeschylus that was produced in Athens in 458 B.C. The krater was broken and has been restored from fragments; the foot is restored.

(All photographs courtesy of the J. Paul Getty Museum, Malibu, California.)
Julio-Claudian Portrait Head, probably the empress Agrippina the Elder.
Marble, 17” ht.
Roman, ca. 50 A.D.

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An Attic Red-Figure Column Krater, circa 510-500 B.C., 38cm., formerly in the Collection of Dr Ferruccio Bolla, Lugano.

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