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The Discoveries of Heinrich Schliemann
A new exhibition in Berlin
Jerry Theodorou

China’s Treasures
Imperial Chinese gold
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Archaeologists and Other Animals
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Peter Clayton

NEXT MONTH
- Archaeology and the Bible
- Kuwait: excavations and exhibition
- Minoan objects in Crete Museum
The civilisations of ancient Mexico produced some of the most striking works of Precolumbian art, such as the impressive piece on our front cover. Now, a large number of these objects have been gathered together at the Metropolitan Museum of Art in New York to be included in a monumental exhibition surveying 3000 years of Mexican art. Deborah Roldan looks at the Precolumbian section of the exhibition on page 21.

Gold was extremely rare in ancient China, so an exhibition held in London earlier this year which brought together an exceptionally fine collection of Imperial gold objects from ancient China was of great importance. On page 6 Patricia Jellicoe reviews the exhibition and discusses the significance of the collection.

Elizabeth French has recently followed in her father’s footsteps by being appointed as Director of The British School at Athens. The foreign Schools have played a prominent role in the archaeology of the classical world for more than a century, but with the advent of 1992 and the breaking down of the European barriers, the situation may change. On page 12 she examines the past successes of the School and looks to the future in an uncertain archaeological world.

Excavations at the Roman villa and its associated complex of buildings at Stanwick, near Wellingborough, Northamptonshire, have unearthed a large and important group of Romano-Celtic sculptures.

The excavations, jointly funded by the Amey Roadstone Corpora- tion and English Heritage, are taking place in advance of gravel quarrying and are directed by David Neal, FSA, of the Central Excavation Unit of English Heritage.

The pieces had been re-used as building material for a villa constructed about A.D. 325 and must have come from an earlier elaborate structure near the site. In all some twenty architectural and decorative fragments have been recovered so far. These include figures thought to represent a bound slave, a river god, part of a lettered inscription, and an especially fine Celtic head being trampled under a horse’s hoof, illustrated below left. The other illustration seems to show part of a human figure which could possibly be a fragmentary goddess Minerva, or a rider. If it is a rider, then these two fragments could form part of a larger monument with a scene common in Roman Britain which shows a cavalryman riding down a prostrate barbarian foe. One of the finest examples of this genre is the tombstone of Rufus Sita in the Gloucester Museum, and there is a similar fine example from Northern Britain in Hexham Abbey, Northumberland.

The discoveries are important additions to the known corpus of Romano-Celtic sculpture from Britain. Next year, the last phase of a seven-year project to reveal the whole complex working of a Romano-British villa and its estate, will be the last on the site. The excavators hope that they will be able to locate the monument from which the sculptures originally came.
Another terracotta army, more than five times the size of the one found in 1974, has been discovered by archaeologists in Xian, capital of Shaanxi Province in Northwest China. Workers building a road stumbled across a series of vaults, part of the funeral complex of the Han Emperor Jing, who ruled from 157 to 141 B.C. The terracotta figures were found in a group of 24 pits which stretch 320 metres from east to west and 300 metres from north to south, and cover a total area of 96,000 square metres. The pits are each about 20 metres apart. The sheer size of the army is extraordinary: according to the official People’s Daily the total could be between 50,000 and a million, whereas the earlier Qin figures numbered less than ten thousand.

The figures are each about 60cm tall, or one third lifesize, considerably smaller than the life-size warriors and horses from the tomb of the first Qin emperor. The newly found statues are all males, without arms, and are covered with red pigment, apart from their hair, eyebrows, beards and eyes which are painted black. They are all naked, but traces of silk discovered with the statues indicate that they were originally clothed. The lack of arms on the warriors is interesting. Ann Paladan, a specialist in Chinese sculpture, suggests that it is possible that since they were clothed in silk a similar technique was used to that found on a group of contemporary wooden figurines (also painted in black and red on white slip) excavated in 1974 in Mawangdui tomb in Changsha, Hunan Province; rather than having wooden arms, they had silk draped from the shoulders, to depict arms held in front of the body.

The People’s Daily reports that they are all different: ‘Some are very handsome, featuring small smiles on their faces. Some have high cheekbones and serious expressions, some stare straight ahead, others seem serene and contented’. Each is beautifully crafted, with particular attention paid to the details of the ears, eyebrows, nose, lips, ears, hairstyle and muscles. The earlier terracotta army was buried with Qin Shi Huang, the first emperor of China, who exercised a fierce and ruthless control over his people and was much hated by them. The Han Dynasty which followed tried to revert to traditional Chinese values and rule in a more moderate way, encouraging virtuous behaviour. They would have known of the terracotta army buried with the Qin emperor from the extensive records that were kept, and it is possible that by burying an army with the Emperor Jing they wished to emulate the Qin Dynasty and demonstrate that they were just as powerful.

Islamic Art Museum in Kuwait Plundered

One of the world’s most famous collections of Islamic art has been looted by marauding Iraqi forces in Kuwait. The Kuwait National Museum contained a superb collection of 7,000 works of art from throughout the Islamic world, including one of the oldest surviving texts of the Koran, medieval carvings and royal textiles. It was established in 1983 by two members of the al-Sabah family, who had been collecting Islamic art since 1975 in order to create an Islamic cultural repository in their country.

A former researcher at the museum who escaped to London after the Iraqi invasion reported seeing soldiers in the museum and that they had been seen removing cases. Although the museum building itself has not been destroyed, there are fears for the unique collection of artefacts, many of which are extremely fragile and could be badly damaged by being transported across the desert and by the extreme change in climate. However, 100 of the museum’s objects have fortuitously escaped that fate. At the time of the invasion they were on display at the Hermitage Museum in Leningrad, in an exhibition called ‘Islamic Art and Patronage: Selections from Kuwait’, which has now moved to the US.

(The next issue of Minerva will include a report on this exhibition, and also an article about recent archaeological finds in Kuwait and Bahrain).

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The Discoveries of Heinrich Schliemann

In the century that has passed since his death, and even during his lifetime, many have attacked Heinrich Schliemann for being a wild-eyed romantic and a liar. Whatever his shortcomings it cannot be denied that this merchant-turned-archaeologist expended his own considerable private fortune to conduct excavations which yielded important archaeological discoveries. Furthermore, his work inspired numerous other professional archaeologists to build on his base and fill in the gaps he left. While his treatment of the Ottoman authorities left much to be desired, and his methods did destroy several sites, Schliemann was working at a time when the science of archaeology was in its infancy. We must therefore not evaluate his work by the yardstick of today but by the knowledge and standards of his own time. To his credit Schliemann published extensively (ten books) and he solicited the advice and assistance of noted scientists, such as Rudolf Virchow and Wilhelm Döpfel.

In just twenty years, between 1870 and 1890, Schliemann performed the work which has shed much new light on our understanding of prehistoric Greece and Troy, and which has enriched the holdings of museums in Athens and Berlin. The exhibition 'Troy, Mycenae, Tiryns, Orchomenos: One Hundred Years From the Death of Heinrich Schliemann' brings together the rich Mycenaean holdings of the National Archaeological Museum, Athens, with the Trojan finds of the Berlin Museum of Prehistory and Protohistory and numerous objects from Tiryns and Orchomenos (also from the Athens Museum).

Troy

Over the centuries the poems of Homer have inspired many to search for the remains of the ancient city where Priam and his Trojans did battle against the Greeks. In the 1400s Cyriac of Ancona and the Spaniards Ruy Gonzalez de Clavijo and Pero Tafur visited western Asia Minor in the quest for the site of Troy. It appears that these fifteenth-century adventurers, as well as many others, that followed them in the sixteenth and seventeenth centuries, believed that they had found Troy in the ruins of Alexander Troas. Thirteen miles south-west of Troy, Alexander Troas was a coastal city built by Antigonus in 310 B.C., nearly a thousand years after the Trojan War. Progress toward identification of the site of Troy was made in the eighteenth century by Robert Wood and Jean-Baptiste Lechevalier. In 1865 the Englishman Frank Calvert, convinced that Troy was located under the Hisarlik hill at the site of New Ilium, actually bought a portion of Hisarlik and conducted four trial digs. Calvert's finds pointed to a location for Troy at Hisarlik, but a lack of adequate funds prevented him from carrying out more extensive investigations.

By 1870 Heinrich Schliemann was a man of independent means. Having traded in gunpowder during the Crimean War, gold dust in the California gold rush and cotton in the American Civil War, the 48-year old Mecklenburg-born German merchant was ready to devote his fortune and the remainder of his life to more intellectual pursuits. Stimulated by a childhood love of Homer, Schliemann had a passion for Greece. In 1869 he married a seventeen-year old Athenian girl, Sofia Kastromenou, and the names they chose for their children, Andromache and Agamemnon, were inspired by Homer. Following Calvert's lead Schliemann excavated Hisarlik in 1870-73. In 1873 he dug up a large copper vessel containing all manner of gold cups and jewellery which he dubbed the 'Treasure of Priam' (right), and the jewellery the 'Jewels of Helen' (below right). While Schliemann thought his 'treasure' and the thousands of terracotta vessels were from Homer's Troy (A.D. 1200 B.C.), he was actually digging in a much earlier stratum (Troy II), which antedated Troy VI by a thousand years. The gold objects in the 'Treasure of Priam', which were kept in Berlin, disappeared in 1945 and there has been no trace of them since.

The 'Troy, Mycenae, Tiryns, Orchomenos' exhibition contains reproductions of these beautiful objects made by the Erfurt jeweller Wolfgang Kuckenburg. Reproductions of the gold vessels were crafted by Helmut Griesel. Unfortunately these reproductions are only a pale shadow of the long-lost originals, which are preserved in photographs. The modern copies of the cups and jewellery are made of gold-plated silver, and when compared to original works of Bronze Age goldsmiths, such as the finds from Mycenae, the goldplate of Erfurt falls to excite us. The exhibition
Museum Exhibition

does contain, however, four finds of gold jewellery from Schliemann's excavations in Troy II from the collection of the Athens National Archaeological Museum.

The remainder of the objects in the 'Troy' section of the exhibition are primarily terracotta vessels from Troy II to Troy V, dating to approximately 2600-1800 B.C. respectively, and some marble idols that may date to Troy I (3000 B.C.). The early terracotta vessels are admixtures of crude manufacture, but they represent a bewildering array of shapes and forms, including some human and animal motifs. The 'Troy' section of the exhibition also includes some material from the Roman settlement on the site, most notably three marble portraits of Tiberius, Caligula, and of an unidentified, arresting first-century AD. female.

Mycenae

Schliemann's second major discovery was on mainland Greece at the site of Mycenae. Guided by his reading of Pausanias, Schliemann was convinced that the tomb of the Mycenaean King Agamemnon lay inside the Lion Gate of Mycenae. In 1876 he uncovered a grave circle with shaft tombs inside which he found gold masks, diadems, swords with gold sheaths and other striking treasures. While this remarkable discovery prompted Schliemann to believe that he had 'gazed upon the face of Agamemnon', it is now known that these splendid gold objects which grace the Mycenaean room of the Athens National Archaeological Museum actually date to the sixteenth century B.C., four hundred years before Agamemnon and the Trojan War remains which Schliemann so assiduously sought.

The Mycenaean objects in the exhibition include many of the important highlights of the Athens National Archaeological Museum collection. They include the gold death mask (left) which Schliemann thought was Agamemnon's and no fewer than nine gold vessels. One of these vessels, a single-handled deep phiale, weighs 450 grams - nearly an avoidance of gold. Another highly important piece in the Mycenaean section is the 'Warrior Vase' (right). Dating from the twelfth century B.C., this large (43cm. tall) vessel is decorated with a scene of armed warriors, six on one side, five on the other, advancing in step to the right. Schliemann found this important vase in fragments in Grave Circle A and, if we are to judge by his detailed published description of it, he understood its importance in teaching us about the way Greeks of the late Mycenaean Period armed themselves. Indeed, if we are to accept the 1183 B.C. date for the Trojan War, we can use the vase as a visual backdrop for the Iliad.

The 'Mycenaean' section of the exhibition contains gold diadems, gold ornaments, bronze hydrias, daggers, and numerous examples of pottery. Unlike the crude, unpainted terracottas in the 'Troy' section of the exhibition, the Mycenaean pottery is marvellous to behold. 'Champagne cups', kraters and even fragments are decorated with fanciful red and black patterns or with human or animal figures. Onyx seals and elaborate gold buttons of various shapes 'add to the splendour of this section of the exhibition, surely the most spectacular and varied of the four cities represented.

Orchomenos and Tiryns

In 1880-81 Schliemann excavated Orchomenos, one of the cities mentioned by Homer as being 'rich in gold'. Schliemann found no gold in Orchomenos, and the exhibition contains just fifteen miscellaneous artefacts from the excavations. Included are a nailhead, loom weights and Byzantine coins. With the assistance of the archaeologist Wilhelm Dörpfeld, Schliemann excavated at Tiryns in 1884-85. The exhibition contains 41 objects from the Tiryns excavations, including a marvellous fourteenth-century B.C. wall painting of bull-leaping. The pottery from Tiryns closely resembles that of Mycenae, with the exception of a large Tiryns krater depicting a horse and two warriors. Schliemann's work at Tiryns was considered amongst his best, in no small part because of Dörpfeld's collaboration, who also contributed greatly to Schliemann's publication of the excavation.

It is unfortunate that Schliemann did not live to see the discovery of the Troy he sought so eagerly. When he died on Christmas Day 1890 he supposed that his Troy was not Homer's Troy. It was Wilhelm Dörpfeld, excavating in 1893-94, who uncovered Troy VI, lying outside the mound where Schliemann had dug.

'Troy, Mycenae, Tiryns, Orchomenos: One Hundred Years From the Death of Heinrich Schliemann' opened at the Berlin Altes Museum on 4 October, and will run until 15 January. This follows a ten week showing at the National Archaeological Museum, Athens. The exhibition is organised jointly by the Greek Ministry of Culture and the (then) East German Ministry of Culture. It is accompanied by a voluminous (390 page) catalogue which is available in German, English and Greek, and includes 136 pages of introductory articles by Greek and German scholars, and colour photographs of all the objects, Maps and photographs of Schliemann's life also enrich the volume.
Gold and silver were extremely rare in ancient China and few references are apparently found in the literature on the mining of precious metals. Dr Paul Singer, in his introduction to the exhibition 'Early Chinese Gold and Silver' at the China Institute, New York, in 1971-2, felt that as these metals 'did not seem to have been imported but were found in traces as accidental admixtures to metals used in bronze alloys, they must have existed in their pure form and were mined for their intrinsic and lasting beauty'.

An exceptionally beautiful and important collection of 'Imperial Gold from Ancient China' was exhibited in June at Oriental Bronzes, (Christian Deydier), London. Of the 29 pieces in this exhibition, two - Nos. 6 and 14 - are referred to Nos. 29 and 82 in Dr Singer's Catalogue of 1971. No. 6, a gold filligree hat ornament of the fourth-fifth centuries A.D. (Six Dynasties), is an exquisite piece, the sheet of beaten gold in openwork on a shield-shaped bronze plaque. The central symmetrical design of a winged cicada and the surrounding flower and leaf patterned border are depicted in granular filigree outline. The eyes of the cicada are large round cloisons, while the detail of the floral border design is accentuated by minute granular globes of gold in relief. Dr Singer describes the Metropolitan Museum's plaque as retaining only five turquoise and one jade bead among the cloissons. Although several of these plaques were known in 1971, he expressed a wish that the 'Chinese would find one in a controlled excavation'. Now, in 1990, M. Deydier quotes two examples from datable tombs, illustrated in Wenwu in 1973 and Koagu in 1974.

Attributed to the tenth-eleventh centuries A.D., Sung dynasty, No.14 is a hammered gold, twelve-lobed bowl, cut out in the form of an open chrysanthemum, its convex centre grained to resemble the flower's. Late T'ang, so earlier, No.82 in Dr Singer's catalogue is a five-lobed beaten silver bowl with an indented rim, the inner side of which is decorated in floral scrolls on a ring-matted ground. Its flat inner base has two flying parrots surrounded by circular lotus scrolls in high relief repoussé on the ring-matted ground and is encircled by a ring of repoussé beading and 'peacock's feathers.' Both bowls stand on a base. The wider 5-lobed petal shape is known, whereas no examples of a 12-lobed bowl such as that in the Oriental Bronzes' exhibition have been recorded.

A beautiful beaten gold, flower-shaped shallow bowl (No.27) has lobed hexafoil sides, rimmed with a beaded border, while a large dragon with its accompaniment of a flaming pearl, surrounded by stylised clouds on a punched background, covers the well.

**Early Chinese Gold**

*Patricia Jellicoe*

*Silver and parcel-gilt square box incised with dancing women.*

*Liao Dynasty, dated 1026 A.D.*

*Height: 4.1 cm.*
Four characters are inscribed in the bowl’s interior: “Taiping period “dingmao” year” (corresponding to 1027 A.D., Liao dynasty), and the underside is carved with an inscription of 21 characters reading: ‘Sacificial utensil marked 27 presented by the official Xiao Shezhe to the Wenzong Wangfu [for use] at the altar’. Similar bowls, but with differing decoration, have been published by Bluett & Sons of London.

Another beaten gold bowl (No. 26) has an outwardly curving stem base with a granulated gold bead border around the rim and around the foot of the stem base. The interior decoration of the bowl – also on a ring-punched background – is of two incised flying phoenix, long tailed and with spreading wings; the exterior is of a band of stylised clouds. Its use as a precious altar offering is detailed in the 32-character inscription enclosed in alternate sections of the ten vertical incised bands on the stem, with lozenge motifs between them. The inscription reads: ‘Made by a skilled artisan commissioned by the official Xiao Shezhe, in the “dingmao” year, Taiping period, offered together with ambergris as sacrificial utensils [to be placed] on the same table [altar] and presented to the Wenzong Wangfu to show obeisance’ (dating it thus also to 1027 A.D.). Xiao Shezhe, nephew of the tenth-century Emperor Muzong, had a chequered career later when he was in and out of favour, but which included a spell in 1066 as Prime Minister in the Northern Chamber.

Offered also as altar tribute were gold, silver and parcel-gilt boxes, emphasising the reverence for the rare and precious nature of these minerals. A small, square, gold box (No. 23), the top and bottom with angled sides merging into its four square sides, is totally covered in a ring-punched background with a decoration of incised lozenge motifs on the straight sides and of quatrefoil florettes on the angled sides. The strong central design on the top of the box is of a coiled dragon holding the flaming pearl in one of its claws. In low relief and repousse technique, it is framed by trefoil cloud scrolls incised at each corner.

A 23-character inscription inside the box reads: ‘Completed by the order of the official [Chen] Zhang Jian, in the fifth year of the Taiping period, and to show obeisance by presenting to the Wenzong Wangfu [to furnish] the altar [dedicated] to the Empress Dowager’.

The date corresponds to 1025 A.D. in the Liao dynasty. Zhang Jian held the post of Prime Minister for over 20 years and died at the age of 91. Following the rules of the various palaces, Wenzong Wangfu was apparently an administrative unit which comprised 5,000 households, 8,000 ‘transferred households’, (captured Chinese), and 10,000 cavalrymen.

Two silver and parcel-gilt boxes, dated a year later and slightly larger, also have angled and straight sides – the boxes of silver and the decoration on the straight sides of lozenges in parcel-gilt. Both boxes have an overall ring-punched background. One (No. 24), far left, is incised with an aerial design in parcel-gilt of two dancers in flowing skirts and wafting scarves moving amid flowers; at each corner of the frame is a geometric quatrefoil design while the angled sides bear stylised flying clouds. The interior 29-character inscription reads: ‘Completed on the 29th day, 3rd month, 6th year of the Taiping period, to furnish [the altar] of the ceremonial hall [in memory] of the “Ruiye shenlu yingyun qihua chengtian huangtaihou” the Virtuous Resourceful Empress Dowager, Heavengranted to coincide with the rise of the Liao Dynasty and the Great Teacher of the people’.

The Empress to whom this box was dedicated was the daughter of the Prime Minister of the North Chamber and the mother of Shenzong (984-1031), one of the greatest of the Liao emperors. Ruling the country with two top officials (one of whom was Han Derang given the name of Wenzong and associated with the Wenzong Wangfu of the previous Gold Box), she was on her son’s assumption as Emperor given by him the added title of ‘Heaven-appointed’ to that of Empress Dowager.
The second silver box (No. 25) has a superb cover of two parcel-gilt repoussé flying phoenix circling to form a wreath-like design. Each corner of the ring-punched background bears a stylised cloud while the angled sides are incised with parcel-gilt quatrefoil florettes. Here, the 19-character inscription inside the box reads: 'Completed by order of the official Zhang Jian, Commander-in-Chief of the Wuding Army in the “bingying” year, Taiping period, and offered in tribute'.

Used for both religious and secular purposes to scent altar, tent and clothes with aromatic herbs and perfume as well as to repel insects, were censers, Xuilux, such as the silver and gilt-bronze T’ang dynasty censer of the late seventh-eighth century A.D. in the exhibition (No. 8). Intact with the spring and chain from which it hangs, its two silver hemispheres, cast in openwork design of stylised petals, are held together by a hinge and a curved bolt which opens to show the ingenious interior. A gilt bronze bowl used to hold the incense is freely suspended by two silver concentric rings, each able to turn on its own axis to maintain the bowl in a horizontal position and so prevent any spilling of the incense. Similar examples of these censers are in the Metropolitan Museum, New York, and the Carl Kempe Collection, Stockholm.

Also constructed in two halves is a hammered gold spherical bell (No. 4), the upper half of which is decorated with tear-shaped cloisons inset with turquoise and with c-shaped granular filled scrolls, wire bordered. The lower half is plain with a central slit. Around the middle of the upper half are nine evenly spaced loops, from seven of which on twisted gold wire hang miniature bells, similar in design to the ‘parent’ bell – a delightful bell bauble!

In recognised fashion, insignias of rank and wealth were shown on head and waist.

A silver-gilt comb of the seventh-eighth centuries A.D., T’ang dynasty (No. 7), has a semi-oval handpiece in a beautifully balanced design of a central lotus flower with scrolling stems, flowers and flying birds or either side in gilt repoussé on a ring-punched ground. Surrounding this lunette is granular repoussé beading which also frames the oval outer border of lotus leaves, as well as the gilded straight base, engraved with waves. Under this, a slim band holds the pointed teeth, some missing or broken.

Surely also meant to be worn decoratively is a gold comb (No. 21) from the later Liao dynasty of the tenth-eleventh centuries A.D. of simple fashion with its teeth intact. The semi-circular handle is engraved on both sides with a pair of flying phoenix on a ring-punched ground and headed round the top with a strip of gold, hammered to resemble bamboo. Both the Kempe Stockholm Collection and the British Museum have examples of such combs.

To pin into place piled-high hair styles, there were an endlessly imaginative and delicate array of hairpins, such as the exhibition’s tenth-eleventh century A.D. variations. Two pairs of gold double-tinned hairpins (Nos. 10, 11) are long and thin, their upper parts decorated in relief with flowers and leaves, and the tops of each formed by an open flower whose petals bear finely incised veins.

A single gold hairpin (No. 12), its head also an open flower of veined petals, has under this a circular bird and flower motif around the stem. A very elaborate hammered gold single hairpin (No. 13) has an elongated head cast in high relief with a flowering vine design, possibly of camellias or chrysanthemums, with finely incised leaves.

Two sets of three and of six hairpins, of the same date but of a different style, are infinitely romantic and delicate. Their flowers are cut from sheet gold to form a central open flower whose stamens are of gold wire, while sheet gold finely incised leaves form a surrounding halo. Of the set of six (No. 16) the leaves, more tightly clustered, have repoussé work vein designs instead of stamped designs, in a set of three similar to the first set of three (No. 15). One of the flower heads, however, carries an additional shimmering movement with three minuscule gold, wire-sprung tendrils, each crowned with a gold bud.

The remaining three pieces of this ‘set’ of six are even more delicate in finely cut stencils of sheet gold. Two are oval, the third round, in a wreath-like interlacing of birds and flowers, held centrally by a gold wire spring.

These flower petalled hairpins must surely be the most ancient precursors of the enchanting rose diamond, wire-sprung, hair and brooch designs of eighteenth-century Turkey and England. The Chinese tradition in these intricate and minutely-cut stencils in sheet gold continues today not only in stencil paper pictures but in the renown of Chinese micro surgery!

A pair of tenth-eleventh century Liao dynasty earrings are in hammered gold, with a double flower face in repoussé forming the bulbous ‘eyes’ of the stylised insect’s head with its long curling tongue (No. 17). Another pair, illustrated on page 6, are cast in two halves in the form of a fish (No. 18), engraved with scrolling scales and holding in its mouth a finial formed of an open peony. Of the same date is a single gold earring, its hoop headed with an open peony, and which has three gold beaded ridges separating two bands engraved with a swirling cloud motif (No. 19).

Of similar date is a gold bracelet, but its three rows of beading, separated by two rows of tiny
granular beading, are convex moulded (No. 20). Its two extremities are bent to curl outwards in typical style. (Dr Singer in his 1971 catalogue, No. 33, mentions that 'in a controlled excavation one of these bracelets was found with a lose connecting piece between the loops'.)

Again from the same date, a crowning piece – literally – is a perfect and breath taking crescent-shaped head-dress band of hammered gold (No. 22), finely worked in repoussé flowers and leaves, framed at the top with a double row granular border and at the bottom with a single row. Under this a narrow curling border supports filigree pendant drops formed of stylised flowers, a swastika and a graded three-lobed finial. (A later, though similar, head-dress was excavated in Henan from a tomb of the Southern Sung dynasty.)

Also from the twelfth century A.D. Southern Sung dynasty is a gold openwork perfume container, right, shaped like a lotus leaf tapering to a pointed head (No. 29). Surrounded by a border in a chased circular swirl, the design rises from a central flower, symmetrical open peonies on either side and a pair of mandarin ducks ‘kissing’ in the centre under leaves. Flowers and leaves are incised, while the ducks are engraved to represent feathers. One side of the piece is slightly larger, curling over the underside in order to enclose the inner cavity for perfume. One would suppose this elegant piece to have been a wedding gift as mandarin ducks are a symbol of marital fidelity.

Two hammered gold belt-buckles with foliate design in repoussé (No. 3) are dated to the Western Han dynasty, 206 B.C.–6 A.D., while a pair of gold plaques (No. 2), opposite, perforated at each side with a pair of small holes (? for attachment to furniture or harness) are even earlier, dated to the fifth and fourth centuries B.C. of the Warring States Period. Under a Taotie mask are a pair of adossed rams’ heads engraved with linear incisions. Though the plaques were made in China, their design implies they were probably made for ‘foreigners’, the nomadic tribes of northern China.

Earlier still, from the Eastern Zhou Dynasty (770-256 B.C.), is a very rare and perfect tiny parrot (?eagle) head in gold, holding a turquoise bead in its beak (No. 1). Its head is in repoussé relief with symmetrical stylised feathers on either side. The only other parrot cast in gold with a turquoise head was illustrated as a hat ornament in Kaogu in 1980. It had been excavated in 1972 from a Xiongnu tomb in Inner Mongolia. The barbarian Northern Xiongnu were a constant threat to the Chinese in their original centre around Shansi, causing the Yellow Emperor to build the Great Wall.

A strange, barbaric looking piece of which no other similar to it has been recorded, is a gold and turquoise pendant (No.5). The complete circle, broken at its top by two loops, is surrounded by an intermittent double granular border on each of its convex sides. As well as granular decoration, circular, diamond and tear-drop-shaped cloisons enclose turquoise beads, though some are missing. On the front are four protruding cone finials, cloison topped, and at each side is a cone finial. Attributed to the fourth-sixth centuries A.D. of the Northern Dynasties, this piece is thought to be a ‘barbarian’ jewel.

The two largest and most spectacular pieces in the exhibition are a silver and parcel-gilt box of 18.5cm. in diameter (No.9), and a superb silver and parcel-gilt Imperial Crown, 16.6cm. in height and 21cm in diameter (No.28).

This seventh-eighth century A.D. T’ang dynasty box, illustrated on page 7, is exceptional, being the largest known of its date: no other box of this shape or size has been recorded. Of five lobes in hammered silver, with a symmetrical-shaped top and bottom, the sides of both the cover and the bottom of the box are decorated with incised gilt stylised floral swags, and have narrow gilt borders. The lobed sides of the top itself have gilt flying mandarin duck alternating with gilt pendant swags which mark the divisions of the five lobes. The centre of the cover is a five-lobe panel bordered in alternating straight and beaded gilt repoussé bands enclosing two long tailed repoussé birds in flight surrounded by a scrolling floral meander, all highlighted in gilt on a ring-punched silver ground.

The awesome Imperial Crown, illustrated on page 7, is a superb piece, reminiscent of the high and wide shape of Tsarist Court crowns. Extremely rare, and as Jan Fontein wrote of the crown in the Boston Museum, excavated in Liaoning in 1956, ‘almost unique’. A crown decorated with two flying phoenix similar to this exhibition’s example had been excavated in 1972, also in Liaoning.
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Province in North China, and in 1977 a dragon decorated crown was excavated from a Liao tomb in Hebei Province.

Though sustaining some damage, the exhibition’s Imperial Crown is practically intact – the flying phoenix signify it as having belonged to an Express or Princess. Cut from a silver sheet and bent, there is on each side a vertical slit for adjustment to the head. Of hammered silver, its height is emphasised by the central-peak rising between two rounded lobes on either side. The design is large and elegantly simple: a flaming pearl in higher relief than the flying phoenix to the left and right of it, rises above a cloud from between two smaller flaming pearls. Engraved feathers highlight the outspread wings and floating tails of both phoenix, while the clouds above and below them and tailing the flaming pearl are decorated in linear and scrolling engraving. In the warm gold of repoussé gilt the design emerges from a background of punched, scroll-dot patterned silver. A granular border of dots punched from behind frames the whole, and between this border and the edge of the Crown there are a series of evenly spaced small holes.

This was an important exhibition and one of great beauty.

FROM DR SINGER ON TERMINOLOGY

*Repoussé work* is done by hammering and punching a metal sheet from the reverse side of the object.

*Relief work* can be done from the front as well.

*Tracing work* is done with a tracing tool which is beaten with a hammer, displacing the metal to both sides of the groove formed: no metal is removed.

In *Engraving*, the metal is removed from the groove.

*Ring-matting or ring-punching* is produced by a tracer with a ring outline that is hammered straight down.

*Filigree and granulation work* is done by soldering gold wire or gold beads with the aid of finely divided copper which under heat diffuses with the gold to form a solid joint.

*Soldering* was done with hard solder and usually well concealed.

*Parcel gilding* is sometimes fuzzy (in T’ang pieces) when the gilding fluid runs over onto the background.

*Casting* was in the same technique as for bronze – clay moulds and later lost wax.
In October 1989 Dr Elizabeth French took over as Director of The British School at Athens, of which her father, Alan Wace, had also been Director from 1914-1923. In this article, adapted from the Second Aegean Lecture at the University of Manchester on 10th May, 1990, she describes the history of the School and the part it has to play in Greek archaeology today.

For those who know the BSA, or the 'School' as it is usually called, my title will bring little surprise. One of its charms, though for the Director at times, frustrations, is an atmosphere very similar to that which Gerald Durrell has recreated so delightfully in the account of his life on Corfu – a world in which anything can and does happen.

For others some explanation is necessary. The BSA was founded over 100 years ago (we celebrated the centenary in 1986) 'to promote the study of Greece in all its aspects'. In those days the student would come to Greece, as my father did in 1902, expecting to stay for several years and would be assisted in his research and given the opportunity to learn about Greece from living and travelling there. The buildings in their spacious grounds (given by the Greek Government) that were once deemed too far out of Athens, are now a haven of trees and flowers amid the bustle of a modern capital.

The postgraduate student of today has to be more blinkered if he is to complete on time and is, anyway, allowed only part of his research time away from base. The excellent library is only one of many resources. The need for a research centre in Greece, however, remains, for not only is Greece itself, her topography and her standing monuments, immovable but all materials recovered from excavation also remain and must be seen and studied in Greece.

This is where our 'happy chaos' originates. Officially the BSA is the channel for ALL work in Greece by British (and Commonwealth) nationals on the wide range of subjects covered by our charter, but in practice it is largely confined to excavation and study on site and in museums (as the
other interests are organised in rather different ways). Each of the foreign Schools in Greece has the right each year to three excavations and three surveys together with co-operative work with Greek colleagues and follow-up work on sites where excavation has finished or is in abeyance. But as well as the major projects and the apparently never ending 'spin-off' from them, there are the many research students and academics of all seniorities who wish to study (i.e. handle, draw, squeeze, photograph, sometimes sample) items excavated both long ago and recently. Here it is the task of the BSA to write the official letter of request (with its set of bureaucratic protocol numbers) to the Greek authorities. There is one snag (apart from persuading people that a page reference in a book will probably not be sufficient to enable the item to be found); each request has to be accompanied by a letter of permission from the excavator, or if he is dead, from the institution on behalf of whom he excavated. This seems to some superfluous when an item has been well published, but it serves one very useful purpose which is often forgotten; a check is kept on duplication of work since the excavator will be aware of what permissions have been sought recently by other scholars.

Thus the post of one morning (when there is not a postal strike) can bring very diverse requests; dealing with them can involve considerable research, often in subjects in which one had not thought to have expertise. The same morning will also have to be available to Greek colleagues and the BSA residents with queries or the latest archaeological news, the receipt of which is the cream of the day.

Dealing with excavations and surveys - even their occasional emergencies - is much more straightforward. The field work of the BSA in 1989 followed a typical pattern; excavations were carried out in the classical city of Sparta, on a cult site near Sparta, and at a peak sanctuary in Western Crete; surveys included the continuation of one in Boiotia, one on the island of Kythera, and a resumption of work on the island of Melos by a new team. A year of site conservation and study was needed at two other scenes of major excavation: Assiros in Macedonia and Palaikastro in Eastern Crete. In the 1990 season there have been two excavations, at Sparta and at Palaikastro, with final seasons of surveys underway in Boiotia, Kythera and in the Sparta plain.

Sparta is the one major classical site on which the BSA has excavated. But unlike the other Schools of long-standing, for instance the French at Delphi or the Germans at Olympia, we have not maintained continuous work of any kind at the site. Work in 1906-10 was taken up again in 1924-27; but since then there has been only a research season in 1948. The present campaign, started in 1988 under the direction of Professor G. Waywell of King's College, London and Professor J. Wilkes of the Institute of Archaeology, London, is at present working on the Roman Stoa at the South of the Acropolis and on the important but enigmatic Round Building. The site is huge but not, on the whole, covered by the modern town. There are, however, deep and important Byzantine levels over almost the whole area, the excavation of which requires both time and funds. Finds from the early seasons were of very considerable interest and in reasonable condition. It would be good if the BSA can maintain an active presence at Sparta in the future, particularly because the town is anxious to see work on the site continue as an inducement to increased tourism. This would not be difficult to attract given the existing popularity of Mystra. Steady work here by teams from several UK universities would be amply rewarded.

Recent years have seen considerable work in the Sparta region under the former Director, Dr Hector Catling, who has been excavating at the Mycenaean site above Sparta (with later adjacent Heroon), the Menelalos, and, following this, organising a field survey of the north-east quadrant of the Sparta plain and the hills above. But this is not the same thing as work on the city itself. The sanctuary site at Tsakona was discovered during the survey but subsequent deep ploughing of the hill slope made immediate excavation vital before all evidence...
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was lost to erosion. The permit for this work was granted in 1989 and the excavation successfully completed by Dr Catling, but since then a regulation has been introduced under which only members of the Greek Archaeological Service may excavate on land which is not already public property. This results from a court case arising from rescue work which exposed a difficulty in the law compensation to landowners. It will have, indeed has already had, two effects. Foreign Schools and Greek Universities cannot now be invited to help in rescue work, no matter how hard pressed the local Ephorate may be and, on a new excavation, the decision about which areas to buy for expropriation must be made before any tests are made. This will have considerable impact.

Survey, though it was not always called this, has always formed an important part of archaeological work in Greece. The argument about its exact role in relation to excavation is also of long standing, though it has only recently emerged into the academic press. The argument, too, about different types of survey is also fundamental. In Greece today, I would suggest, both types are very necessary. Recording survey, as the Assistant Director’s work on Melos in 1989 showed clearly, has a great deal to contribute and certainly poses fewer problems of publication. The difficulty of intensive survey (and even, on occasion, extensive) is how to present the evidence in sufficient detail for it to be accepted. The BSA publishes its own journal, The Annual, and a series of supplementary volumes of excavation results, but the costs of detailed publication are always a worry.

There are two further facilities of the BSA which contribute extensively to its work and character: the Fitch Laboratory in Athens and the Stratigraphic Museum and ‘Taverna’ at Knossos.

The Laboratory was founded in 1974 through the generosity of Marc and Ismene Fitch to continue the work begun in Oxford by Hector Catling on pottery provenancing. In the last 16 years it has grown from strength to strength under the guidance of its Director, Dr Richard Jones. Currently it is an active partner in the work of the British Academy Major Research Project on Bronze Age Aegean Trade. This is, of course, a major research interest of my own and links to the work of the Radiochemistry Department at Manchester whose work in Neutron Activation Analysis usefully supplements what can be achieved in Athens by other methods.

The excavations of the BSA have been among those where the study of environmental materials has had a leading and important role. At the time of the centenary, Dr Fitch contributed a massive extension to the Laboratory to house an Environmental Unit from which the work in the field of the various expeditions could be coordinated. Unfortunately, so far we have not been able to raise the capital which would be required to fund an Environmental Fellowship and allow the project to be realised. Environmental work in the field continues as strongly as ever.

Knossos is our one continuing field commitment. In 1926 Arthur Evans gave the whole of his holdings at Knossos to the BSA. Later in the lean postwar years when the maintenance, particularly of the Villa Ariadne, Evans’ house, became too oner-
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years our preserve, have filled the Museum and its needs now take the whole time of our resident curator. More recently, tests for the early Minoan levels within the confines of the palace have been carried out by Sinclair Hood and his assistants. The Taverna has been transformed into a mini-hostel with its own specialist library and is heavily used as a base for the study and publication of all this material. New work on Roman Knossos is planned for next year.

So what of the future? There are now fourteen Schools in Athens, and the Department of Antiquities in the Ministry of Culture has a 'Section of Foreign Schools' to deal with us all. The original Schools are the French, German, American, British and Italian (in order of foundation); the Austrians and Swedes have been established for some years; more recent are the Australians and Canadians (offshoots from the BSA who in fact still include and often deal with the Commonwealth), Swiss, Belgians, Dutch, Finns and Norwegians. The British, however, are the only establishment where the hostel is open to a student of any nationality who fulfills the research requirements. In 1988-89 we housed 185 students (of whom 28 were Commonwealth, 24 EEC and 10 of other nationalities), as well as 152 associates. This is because we do not have a set teaching programme for a given number of students – except for three weeks in September when we are closed to others and the Assistant

"... not knowing what is going to happen next can be stimulating, and there is usually a thread of reason through the maze."

Director runs a course on the topography of Greece for undergraduates from British universities.

The cooperation among the Schools is good. Currently there is a joint project to computerise the catalogues of our library holdings, a scheme which will include the major Greek archaeological libraries too. This is of particular interest because it starts within the European Community but extends to the Nordic Group, other European countries and to the USA. It is hard to judge at present whether 1992, when Europe is en siege, will change anything. Whether Greece nor Britain at the moment can/will give the economic support to archaeology which would allow for long range developments.

This lack of funding is particularly important when it comes to the care and protection of sites excavated long ago. The Greek Archaeological Service does not generally have the means to deal with all sites; some of which must be protected from the demands of development. Our help is sought and we have a residual responsibility which it would be suicidal to deny. Our help can, however, generally be no more than academic; but this it must be. We should do all we can in this new realm of 'Post Post-ex' to supply plans, write local guide books, see that our material is easy to consult. This includes, of course, the archives we hold, both of excavations and of people and their travels. This section of our library is increasing rapidly and we require further staff to deal with it.

Such problems are the preoccupations of the Director together with the managing committee under its Chairman back in London. Meanwhile the laboratory and Knossos function efficiently under the care of their own director and curator; the Assistant Director looks after the library (with a part-time deputy and one assistant), the hostel, the archive and collections, and is still supposed to have the afternoon for his own research. There is an

Irish typist/receptionist and a part-time Greek language secretary; all else falls on the Secretary whose activities mirror the whole work of the BSA and who forms the lynchpin of its successful functioning.

There are many times when we envy our colleagues from other nations for this or that facility, but not always. The ability to improvise has always been a national characteristic; not knowing what is going to happen next can be stimulating, and there is usually a thread of reason through the maze.
South Asian Art and Architecture

Clare Harris discusses the archaeological highlights of a conference on South Asian Art and Architecture that took place in Cambridge on 15th September, 1990

This year's Symposium on the art of South Asia took place at Peterhouse College, Cambridge, on a bright September day which, appropriately enough, was probably the last of our Indian summer. Fifty-five delegates gathered in the lecture theatre to hear a series of papers on the theme of 'Representations', a subject which allowed art historians, archaeologists, collectors and curators to contribute. Papers included everything from the early images of Mohenjo Daro to nineteenth-century British illustrations of Sher Shah's tomb. Some of them will be published in the Journal of South Asian Studies which, like the conference, is one of the offshoots of the Ancient India and Iran Trust, an organisation set up by the Alchins from the Cambridge Department of Archaeology.

The conference got off to a flying start when the first paper was followed by a question about the sexuality and sensuality of Buddha images. The paper which inspired the question was 'Stylistisation and Transcendence', by Christopher Aslet, and took the example of the Buddhist art of Sanchi as its starting point. Here the Buddha's presence was defined by his absence. Symbols such as the footprint and the cakra have frequently been observed on slabs from early stupas and it seems that the creation of a naturalistic image was proscribed at this time. By the fifth century a philosophical change of heart seems to have come about. The image of the Buddha as man becomes the focus of much of the best work produced by Gandharan sculptors. However, the aesthetic attitude of these artists was still dominated by religious precepts and beauty was only created in order to echo the truth of the Buddha's message. Aslet also noted that the physical form that this beauty took was almost androgynous - but others begged to differ and felt that there was something distinctly feminine in the elegance of early Buddha carvings. In ancient India, Aslet argued, the transcendent, stylised image predominated since this was a culture in which the theory of reincarnation denied overemphasis on the individual. Art of this period was designed to reflect a philosophy of detachment and for us to perceive it as a hint of human sexuality is virtually sacrilegious. Some would say that the principle of self-negation in Indian thought persisted up until the present century. As Aslet pointed out, India still doesn't have a National Portrait Gallery. But if Hindi movie posters are anything to go by, they'll soon need one and the art of 'transcendence' will seem a dim memory.

John Irwin and Margaret Hall described the excavations of the Jain stupa of Kankali Tila, Mathura. Irwin had become interested in the subject in 1959 when going through material that was about to be moved from the Indian Museum to the new section of the Victoria and Albert Museum which he was to head. Vincent Smith's study, The Jain Stupa of 1901, was the only literary source from which he could begin to identify the two yakshis that were in the Indian Museum's possession. Smith described how, in excavations carried out between 1871 and 1896 for the Indian Archaeological Survey, they had merely recovered sculpture from a site which was rapidly becoming a 'quarry for bricks'. No record was kept of where each piece had been found. The archaeologists had simply...
written 'found amongst a heap of fragments'. Fortunately, one of the slabs which survived illustrates the worship of a stupa, so Irwin included the Kankali Tila as an example of Jain stupa worship in his entry for the *Encyclopaedia dell Arte Antica* 1988-89. Irwin and Hall's paper re-emphasised the difficulties under which archaeology is conducted in the subcontinent.

After the coffee break Philip Denwood of the School of Oriental and African Studies spoke about Architecture in Tibetan painting and gave some particularly interesting examples from the eleventh-century temple complex at Alchi in Ladakh. (We should note here that Pratapaditya Pal, an eminent art historian from the Los Angeles County Museum, was attending the conference and brought us up to date with the latest thinking on the dating of Alchi Chos Khor, which now places it in the early thirteenth century.) The three colossal Bodhisatavas from the Sum Tsek at Alchi are covered with the most beautiful and elaborate designs. Illustrations on the legs of Avalokitesvara (left and above) give a wide range of architectural styles from which it is possible to determine what Himalayan buildings looked like in the early medieval period. Since so many of the temples and palaces of this time have been destroyed and archaeologists have only uncovered a very small number of ruins, such as the Sun Temple at Mattrand in Kashmir, the Alchi paintings are vitally important.

Barry Flood, from Edinburgh University, gave a paper on the Sasanian themes he had spotted in the murals of Alchi (the temple complex also discussed by Philip Denwood). He gave several illustrations from the textiles, ceramics and metalwork of the Sasanian kingdom, placing particular emphasis on the hunting and drinking scenes in the Sum Tsek. He defined the robe worn by the male in the royal drinking scene at Alchi as Sasanian, and drew parallels with the roundels in the ceiling of the temple. The influence of textile design may explain why huntsmen depicted in these roundels are often shooting at one another rather than at their prey—since, as in a cloth, the motif is repeated and repeated irrespective of the visual logic.

Finally, Dr Heather Elgood spoke about one of the earliest and most beguiling of South Asian images, the Yaksi tree spirit. This voluptuous feminine form can be found on stupa railings at Sanchi and Bharhut (below), in the entrance pilasters at Alhole and Badami and in the wooden roof struts of the temples of Nepal. Elgood traced it back to the terracotta figurines of Mohenjo Daro and the Harrapan seals, where the idea of the earth goddess or simply of the power of the fertile female seems to have been revered.

And so the conference came full circle and we were back to the subject of sexuality in the most ancient images produced in South Asia. As a result, next year's conference will probably be on the theme 'Sex, Lies and Archaeology!' That should give everyone plenty to talk about.
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SPLENDOURS OF MEXICO

Deborah Roldan

A monumental exhibition of Mexican art, *Mexico: Splendors of Thirty Centuries*, is currently on show at The Metropolitan Museum of Art. It is the most comprehensive survey of Mexican art to take place in New York for 50 years.

'Mexico: Splendors of Thirty Centuries' is organised chronologically to reflect the major periods of Mexican history, and is divided into four sections:

It begins with the pre columbian era and continues into the viceregal, or colonial, period. Works created after the end of Spanish rule in Mexico are represented by the art of the nineteenth and early twentieth centuries.

After the Spanish Conquest in 1521, and for

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the next 300 years, Mexico was ruled by a series of viceroys appointed by Spain. The art of the vice-regal period (1521-1820), not well known in the United States, is presented in depth and comprises another one-third of the exhibition. Scholarly interest in this period has grown in recent years, and this section is one of the most revealing in the exhibition. Architecture, painting and sculpture are represented, as are other arts such as furniture, ceramics, metalwork, and church vestments.

The art of the precolumbian era (c.1000 B.C.-1520 A.D.), with over 120 pieces, constitutes approximately one-third of the exhibition. Objects are grouped according to place of origin and eight archaeological sites are covered. The sites, each with its own distinctive character, represent eight high cultures of precolumbian Mexico at the peak of their development.

Each of the sites has a specific history and, when seen together, they give an overview of Mexican cultural manifestations from early in the first millennium B.C. until the time of the Spanish Conquest.

THE OLMEC AT LA VENTA (1000-600 B.C.)

The first site covered by the exhibition is La Venta, Tabasco, representing the Olmecs, the earliest master sculptors of Mexico. La Venta, located in the humid lowlands of the Mexican Gulf Coast, is famous for its stone sculpture and exceptional earthen architectural features, including the first large pyramidal structure in Mexico. The practice of honouring the dead by placing precious objects in burials was well developed at La Venta, as excavations have proven. Caches have been found there, giving witness to this equally sacred and long-lived custom.

Objects from both contexts appear in the exhibition. Among the larger sculptures, which are primarily of volcanic stone, there is a colossal Olmec head nearly five-and-a-half feet tall.

IZAPA: BETWEEN OLMEC AND MAYA (300 B.C.-100 A.D.)

The important transitional time following the Olmec is illustrated by Izapa, the southern Chiapas site located across the Isthmus of Tehuantepec, not far from the Pacific Coast. Izapa is known for its stone stelae - a significant form used by the Olmecs but much refined during this period - and altars. The low, rounded altars were placed in front of the tall, upright stelae, worked in relief on only one side. This purposeful arrangement, religious in nature, was used repeatedly by subsequent Maya peoples.

In addition to a large stela and altar, the exhibition displays tomb objects excavated in the 1960s, among them jewellery made of jade, ornaments of shell, and ceramic vessels.

THE METROPOLIS OF TEOTIHUACAN (150-750 A.D.)

Teotihuacán, in the central Mexican highlands, was the greatest city of ancient North America. Due to its enormous size and structural complexity, Teotihuacán was unique in the Americas for its time. The ruins of the city have been visible since its prolonged decline in the eighth century and were known and revered by later precolumbian peoples. The Aztecs honoured Teotihuacán as the birthplace of the gods. It was a cosmopolitan city of enormous temple pyramids, palaces, marketplaces, apartment compounds, and craft workshops. The plaster coat that covered the city's stone face provided ample surface for the extensive use of mural painting that is a hallmark of the city.
Among the objects in the exhibition from this site are mural paintings and several stone and ceramic figures as well as a distinctive type of ceramic vessel with three feet that is uniquely identified with the ancient city.

**MONTE ALBÁN: HILLTOP CAPITAL IN OAXACA (200-750 A.D.)**

Monte Albán was important during much of the same period that Teotihuacan was powerful. Located on a hill overlooking the valley of Oaxaca in southeastern Mexico, Monte Albán had a main plaza ringed with temples and palaces and residential areas that occupied the slopes and terraces below. The art and architecture of Monte Albán is differentiated from that of its neighbours, and indeed gives evidence of some very specific interests. One of these was the elaboration of particular funerary customs. The carefully constructed stone-lined tombs of Monte Albán were embellished with reliefs and furnished with numerous funerary urns which customarily depict seated deities or their attendants, examples of which can be seen in the exhibition.

**THE MAYA OF LOWLAND PALENQUE (600-750 A.D.)**

The most renowned lowland Maya site located in the rain forests of southern Mexico is Palenque, which flourished under a dynasty founded by Pacal the Great. Born in 603 A.D., Pacal recorded his deeds and acknowledged his ancestors in hieroglyphic inscriptions. Maya hieroglyphic writing is the most extensively preserved of the various writing systems of ancient Mexico and it has yielded to interpretation in recent years. As a result, the varied art and architecture of the site can be assigned to the reign of the ruler who commissioned them.

Pacal, who was as influential as his reign was long, constructed the Temple of Inscriptions, the largest, most impressive temple pyramid at Palenque. Pacal’s tomb, deep within the pyramid, is embellished with stucco reliefs and contains a monumental, intricately carved, limestone sarcophagus, without parallel, as yet, in Mesoamerica. Rubbings of the sarcophagus are shown in the exhibition, as are two stucco heads from the Tomb of the Inscriptions.

**EL TAJÍN: GREAT CENTRE OF THE NORTHEAST (600-1100 A.D.)**

El Tajín, Veracruz, is the least well-known of the eight precolombian centres included in the exhibition. It has chiefly been identified with its primary temple pyramid, the Pyramid of the Niches. The Pyramid, however, is but one of the many distinctive features of the site.

El Tajín was a city with an obsessive concern for sacred ritual, and the most important ceremonial activity at El Tajín was the ritual ballgame. The ancient inhabitants of the site had a particularly close involvement with the game, for El Tajín had no fewer than 11 ball courts, whereas one ballcourt per site was the general rule. In the exhibition are stone sculptures stylistically associated with El Tajín, objects known as yokes, palmas, and hachas, believed to be copies, in stone, of ballgame equipment made of perishable materials.

**CHICHEN ITZA AND PROSPERITY IN YUCATAN (800-1200 A.D.)**

Chichen Itza was the largest preconquest centre in northern Yucatan. During the city’s centuries of prosperity it witnessed notable stylistic changes in its art and architecture. Various construction campaigns at Chichen Itza produced structures of different type and plan with exterior facades of different design and decoration. The layout of the city is more the result of spontaneous growth than of ordered planning so that it is the great buildings – the Castillo, the Temple of Warriors, the Ballcourt – for which the site is most known.

The sculpture of the site, much of it originally painted in bright colours, is also impressive and exists in both free standing and architectural forms. Chichen Itza’s three-dimensional sculpture is formally and functionally quite distinctive, evidence of a period in which many artistic innovations crystallised.

**IMPERIAL TENOCHTITLAN (1469-1519)**

During the last 50 years of preconquest history, the Aztec peoples of central Mexico dominated vast areas of the country. Beginning in the 1470s, and through the reigns of four Aztec emperors, these last decades saw the growth of the Aztec capital of Tenochtitlan into a city of presence and wealth. The spoils of tribute from subdued peoples were used to embellish and enlarge the island city.

The art of Tenochtitlan was the summation of all that had gone before, when material, scale, imagery, and presentation were all well mastered, and works of art of sure conviction and high drama were the result. Aztec stone sculpture is second to none in success of presentation – grand and imposing, it was not meant to please but to be efficacious in the service of gods and rulers.

Several examples of large stone sculptures, a number of them deity images, are displayed in the exhibition. In addition, there are a rare wood drum, funerary urns and masks of precious stones.

Selected antiquities of Greek, Roman, Etruscan, ancient West Asian and Egyptian origin, from the extensive collection of Varya and Hans Cohn, are currently on display at Los Angeles County Museum. Although the comprehensive collection of ancient and European glass which Mr and Mrs Cohn presented to the Los Angeles County Museum in 1983 and 1988 has been exhibited internationally, their antiquities are largely unknown to scholars and the public.
Hans Cohn, an inveterate collector, purchased his first objects during the late 1920s in his native Berlin. However, a nocturnal flight from Germany following an altercation with Nazi soldiers in 1931 meant the abandonment of those early acquisitions. He moved from Holland to the United States in 1936, carrying with him several significant objects, including an important work of European decorative art, a sixteenth-century rock crystal and silver-gilt vessel with the maker's mark of Diebold Krug. Upon arrival in New York, Hans Cohn resumed his acquisition of works of art and became acquainted with American collectors, such as the late Norbert Schimmel, with whom he maintained a lifelong friendship. Moving to the West Coast, he purchased his first home in Los Angeles in 1940 and, with his wife Varya, continues to reside in the city.

When asked to define his collecting interests, Mr. Cohn responds that his pieces are the result of a search for works of the highest quality crossed with an element of chance, as he has often purchased objects encountered during business travel. The pieces in the exhibition reflect his particular attraction to works with delicate surface detail and strong volumetric contouring. For example, the exquisite bronze seated cat (left) demonstrates the sophisticated Egyptian metalworking techniques used during the 21st to 22nd dynasties (1070-712 B.C.) which produced small votive bronzes inlaid with gold wire, forming a wedjet (sacred eye) necklace and delineating fine tufts of fur.

Two examples of sculptor's models (or votive offerings) in the Cohn collection, the head of a ram and a baboon, clearly reveal the artist's attention to the three-dimensional treatment of these animal subjects. Perhaps the most significant Egyptian object in the exhibition is a large (38 cm, high) bronze falcon which may be dated to the Ptolemaic or possibly Roman period. The feather patterning and talons of the bird are rendered in exceptional detail and the base somewhat enigmatically bears the cartouches of two pharaohs from the preceding millennium, Ramesses II and his son Merneptah. This inscription must be explained as an archaiz-

ing detail, as technical analysis by the Doerner Institute, Munich, and more recently by the Conservation Department of the Los Angeles County Museum of Art, indicate that the dating of the base is consistent with that of the falcon.

The objects from the area of Western Asia primarily represent traditions from ancient Iran and range from bronze stamp seals and animal figurines (c.1350-800 B.C.) to an animal finial, harness ring, and beaker characteristic of the Luristan region. A silver cup with a procession of men and mules (tenth-century B.C.) is an outstanding example of the luxury drinking wares associated with the site of Marlik. Later Iranian works include an elegant Achaemenid bowl decorated with a deep relief pattern of radiating petals (fifth century B.C.) and several Sasanian silver or high-tin vessels. The vessel with four female figures (overleaf) represents a highly successful combination of well-known Sasanian motifs and a typical vessel form. Characteristic of the complex metalworking techniques of the Sasanian period, it is fashioned from a single piece of metal, worked primarily in repoussé from the interior, and mercury gilded to contrast the silver relief decoration.

Classical antiquities in the collection include works from the Greek Geometric period, such as a pair of bronze horses and a cup with an interior frieze of horses and warriors (c.740-720 B.C.). Attributed Red Figure Attic wares in the collection include a klyx with a youth holding an arymbalos, assigned to the Scheurleer painter (about 520 B.C.) and an oinochoe with a female figure attributed to the Suchvalov painter (425 B.C.). Several works represent varied East Greek ceramic traditions, such as a redware vessel with applied moulded figures, probably from Pergamon (late second to early first century B.C.) and a lead-glazed relief skyphos dated to the last quarter of the first century B.C. An elegant South Italian hippocamp (above) retains traces of delicate polychrome and may have served as a vessel lid (mid-third century B.C.). Other important Cohn antiquities, including Roman bronze figures of the gods, Zeus and Mercury, and a bronze funerary with bust of Artemis and horse protome (first-second century A.D.) remain on view in the Los
An illustrated catalogue documenting this extensive collection has been written by an international group of scholars and will be published in December, 1990. The primary catalogue authors are: Wilhelm Hornbostel (Hamburg) - Classical antiquities; Hourig Sourouzian (Cairo) - Egyptian antiquities; Nancy Thomas (Los Angeles) - Western Asia antiquities; Axel von Salzen (Hamburg) - Ancient and European glass; Helmut Bosch (Munich) - German Faience; Klaus Pechstein (Nuremberg) - European sculpture; Timothy Schroder (London) - European decorative art; Susan Caroselli (Los Angeles) - European enamels; Catherine Hess (Malibu) - Majolica; Constantina Oldknow (Seattle) - Pre-Columbian art; Bruce Davis (Los Angeles) - Prints and drawings; Philip Conisbee, Mary Levkoff, Richard Rand (Los Angeles) - European painting.

Ornamental vessel from Iran, Sassanian period (6th-7th centuries A.D.). Silver with mercury gilding. Height 16.8cm.

Nancy Thomas is Associate Curator of Ancient and Islamic Art, Los Angeles County Museum of Art.
The ancient Egyptians loved fine jewellery. Pharaohs and artisans, princesses and peasants adorned themselves in life and death, and consequently left a wealth of material to be rediscovered by archaeologists. In her new book *Ancient Egyptian Jewellery* (British Museum Publications, London, £25), Carol Andrews draws not only on the most outstanding pieces from great collections around the world (including Cairo, London, New York and Munich), but also on the evidence of wall-paintings, coffins, statues and reliefs which depict Egyptians wearing their prized possessions. In life jewellery was a colourful accessory to their plain costumes; it could denote rank or honours, and it might offer amuletic protection. After death it was buried in the tomb for the owners’ use in the Afterlife, along with other pieces of jewellery made specially for the funeral.

**The Jewellery Maker’s Materials**

The Egyptian jeweller maker did not use precious stones; what he held the most valuable the modern world would consider at best only semi-precious. It is, perhaps, even more surprising that some of the most characteristic and pleasing effects were obtained using man-made materials, such as glazed composition and glass in imitation of semi-precious stones. Furthermore, most of the materials used were chosen not just because their colours created a particular effect, but because colours for the Egyptians had an underlying symbolism or amuletic significance. Indeed, in the case of funerary jewellery, certain materials were strictly prescribed for the magical properties of their colouring. Thus Chapter 156 of the *Book of the Dead* required the amulet in the form of the Girdle Tie of Isis, placed at the throat of the mummy, to be made of red jasper, whose blood-like colouring would enhance the words of the spell: ‘You have your blood, Isis; you have your power.’

Green was the colour of new vegetation, growing crops and fertility, hence of new life, resurrection even. It was, in particular, the colour of the papyrus plant, which in hieroglyphs actually wrote the word Wad (w3), meaning ‘to flourish’ or ‘be healthy’. Wad was also the name for the emerald-green mineral malachite when it was employed as Egypt’s principal green pigment for painting and as the main constituent of green eye make-up. But the green stone most favoured by the Egyptians was turquoise – *mekat* (*m3k*) – whose Egyptian name in the Late Dynastic Period was used as a synonym for ‘joy’ and ‘delight’. Apart from turquoise (and green glass composition and glass in imitation of it), the principal green stones employed by Egyptian lapidaries were green jasper, green feldspar (also known as amazon stone), prase, chrysoprase, olivine, serpentine and, in the Graeco-Roman Period, beryl and peridot.

Dark blue was the colour of the all-embracing, protective night sky, of lazuli – and of the deep-blue glazed composition and glass made to imitate it. Curiously enough, *khsbd* (*hsbd*), the principal word for lazuli, was used in the Late Dynastic Period, like the word for turquoise, as a synonym for ‘joy’ or ‘delight’. It is difficult to believe that the Egyptians could not really distinguish between blue and green, yet the suggestion that the usage arose because of the linking over a long period of the materials turquoise and lazuli is not very convincing.

Red was the colour of blood with all its connotations of energy, dynamism, power, even life itself. But it was also the colour of the evil-tempered desert-god Set, patron of disorder, storms and aridity, and murderer.
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Herakles, bronze, Roman, 1st cent. A.D., H: 11, 9 cm

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(above)
Wallpainting of a jewellery workshop in the tomb of Nebamun and Ipuwy. No. 81 in Western Thebes, 18th Dynasty

Green jasper heart scarab, set in a pectoral, of Psousennes I, from his tomb at Tanis. 21st Dynasty, c. 1039-991 B.C.
of his brother Osiris. This curious dichotomy is reflected in the fact that khenmet (hnm), the word for red Jasper, was derived from the verb hnm, 'to delight', but cornelian, with its orange-red hue, was considered an ill-omened stone and in the Late Dynastic Period its name, hernet (hns), also meant 'sadness'. Sard was the third red stone employed by the Egyptian lapidary, and from the New Kingdom onwards all three could be imitated by red glass and glazed composition.

The Egyptian jewellery-maker made use of an amazing variety of stones, minerals, metals, man-made materials and animal products. Most were obtained locally in the hills and deserts within Egypt's boundaries and from creatures which inhabited the Nile Valley and surrounding areas, but the most costly lapis lazuli and silver, always had to be imported from beyond Egypt's farthest frontiers.

**Rediscovering Ancient Egyptian Jewellery**

When Tushratta, King of Mitanni, wrote to King Amenophis III in about 1370 B.C., querying the non-arrival of promised valuable gifts, he justified his impatience with the words: 'in the land of my brother gold is as abundant as dust'. He exaggerated a little, yet the fact remains that two thousand years earlier, even before the beginning of the 1st Dynasty in 3100 B.C., the Egyptians already had access to this most evocative of precious metals, and throughout the Dynastic Period they acquired it in ever increasing quantities, at first from the Eastern Desert and Nubia, later too as tribute and spoil of war from Syria and the north.

The Egyptian craftsmen used these enormous amounts of gold in many and varied ways - to gild lesser materials, to plate wood and stone, to cast into small statuary, hammering and cutting sheets of it into elements of religious and ceremonial furniture and funerary equipment. However, its most widespread use was in the production of jewellery, both that worn by the living and, in particular, that made expressly for the adornment of the corpse. Egyptian funerary beliefs required that the mummified body be beheaded with the finest products of the jewellery-maker's art and, whether for amulet or collar, pectoral or diadem, the first choice of material, indeed the prescribed material according to some of the funerary texts, was gold. Consequently, it was the valuable metal on and about the mummy which the ancient robbers sought, for, once stolen, it could be broken up or recast. Indeed, it has been suggested more than once that the Theban economy in recycled precious metal robbed from the dead that allowed Egyptian civilisation to flourish as long as it did. Had the prodigious quantities of gold, electrum and silver taken to the tombs of kings and nobility remained there undisturbed, the economy would have collapsed under the strain of constantly needing to replenish stocks.

The excerpts from ancient texts are very revealing. The Amherst Papyrus, dated almost certainly to year 16 of the reign of King Rameses IX of the 20th Dynasty (c. 1116 BC), contains a tomb-robber's verbatim account of the ransacking of the burial of King Sobekemsaf II, a Theban ruler of the late 17th Dynasty (c. 1590 B.C.), and his queen Nubkhas.

'A great number of udjat-eyes and ornaments of gold were at his neck; his head covering was of gold. The noble mummy of this king was entirely overlaid with gold; his coffins were bejewelled with gold, inside and out, inlaid with every kind of precious stone. We collected together the gold which we found on the noble mummy of this god and his udjat-eyes and ornaments at his neck [and] the coffins in which he rested. We found the queen likewise; we collected together all that we found on her also. We set fire to their coffins; we stole their equipment which we found with them, consisting of articles of gold, silver and bronze. We divided them amongst ourselves; we made this gold which we found on these two gods and their mummies, udjat-eyes, ornaments and coffins, into eight shares.interestingly enough, in the list of tomb robbers which follows the first to be named is a jeweller-maker.' The second text is on the recto of P.B.M. 10068, again dated to the reign of Rameses IX but on this occasion to year 17. It contains a list of 'the gold and silver... which the thieving workmen of the necropolis were found to have stolen when they were discovered to have violated this Place of Beauty on the west of Thebes.' Each section begins with the words 'found in the possession of the thief, the great criminal', continues with the man's office and his name and then the words 'as his share' with the size of his haul. Including the proceeds recovered from tradesmen and inhabitants of eastern and western Thebes which they had received from the thieves, the gross total of pure gold, white gold and silver stolen from tombs in the Theban necropolises by a single gang amounted to just over 283 deben. Since it has been calculated that at this period a deben weighed 91.3 grams, over 25.5 kilograms of precious metal was involved. Moreover, the eight tomb-robbers named in this papyrus are not the same eight who had carried out the robberies recorded in the Amherst Papyrus only one year earlier.

These texts give a clear indication of how widely spread and profitable tomb-robbery was in the Theban area during the late Ramesside Period. They also explain the anomaly of the survival from long-plundered burials of funerary goods such as shabti-figurines, papyri and amulets in their thousands, whereas only a few individual items of precious-metal jewellery have come down to the present from this source. An almost unique survival of this type is the gold-mounted green Jasper heart scarab of King Sobekemsaf II, stolen by the robbers who confessed to their crime in the Amherst Papyrus but discovered near the scene of the robbery just under three thousand years later, in the early part of the nineteenth century. Whether it was dropped or deliberately hidden by one of the ancient thieves, the heart scarab of Sobekemsaf is one of the handful of individual pieces of jewellery to have survived to the present day from a burial robbed in ancient times. The vast majority of the most outstanding and best-known examples have been recovered from intact burials and caches, how the activities of the ancient tomb-robbers the odds against their survival were a million to one, as the history of their discovery shows...

The activities of the Frenchman Auguste Mariette in the mid-nineteenth century laid the foundations of the modern Egyptian Antiquities Organisation. In 1850 Mariette, on his first visit to Egypt, was commissioned by the Louvre to purchase Coptic manuscripts. Instead, his interest aroused by what appeared to be an avenue of sphinxes at Saqara, he used his purchase money to fund an excavation at the site. His reward was the discovery of the vast underground catacombs in which the Apis bulls, earthly manifestation of the god Ptah of Memphis, were interred like animal pharaohs over a period of more than thirteen centuries. The earliest burials date back to the reign of Amenophis III but it was on the bodies of the bulls
Mariette dubbed Apis 2 and Apis 4 "the reign of Ramesses II, that he found jewellery which can be taken to represent contemporary royal craftsmanship.

Mariette saw the first season of operations of the newly founded Egyptian Antiquities Service in 1859 crowned by the uncovering of the coffins and mummy of Queen Aahhotep at Dra Abu Naga on the Theban West Bank. Unfortunately, no proper record of the find was made and the mummy was destroyed, but the Cairo Museum displays the personal jewellery of this Theban queen, whose son Ahmose expelled the Hyksos from Egypt and founded the 18th Dynasty. From the very beginning Mariette had a fight to ensure that the treasure found its way to the Museum. Before his instructions arrived in Luxor, directing that the find should be sent to Cairo, the coffin was opened by a local governor who broke up the mummy to secure the jewellery which he then sent off to the Khedivial Palace in the capital, intent on gaining the good graces of Egypt’s ruler by presenting him with the new found treasures.

Mariette, realising that the chance of all these valuable pieces reaching their final destination was minimal, raced up the Nile in a steamer and waylaid the vessel with the jewellery on board. He recovered it by a combination of the misuse of a government order allowing him to stop the shipment of antiquities and outright threats of physical violence. Fortunately, the Khedive was sufficiently amused by Mariette’s account of his exploits to make no claim on the jewellery, in spite of its worth, but allowed it to pass intact into the Museum, though only after he had borrowed the gold chain with scarab for a short while for his favourite wife to wear. Curiously enough, Mariette had to employ his persuasive skills on one more occasion to retain these treasures for Egypt: in 1867 the Empress Eugenie tried to acquire them after they had been displayed in France during the Paris Exhibition. It is interesting that no piece of Aahhotep’s jewellery bears her name, only that of her son Ahmose.

Further south at Abydos, site of Egypt’s first royal cemetery, the British Egyptologist W.M. Flinders Petrie was re-excavating in 1901 the great royal tombs of the earliest dynasties; they had been plundered in ancient times and ransacked even more recently by treasure-seeking modern excavators. Totally unexpectedly, while clearing the tomb of King Djeh, his workmen came across a hole in an inner brickwork wall into which had been stuffed a gold arm wrapped in linen. Beneath the wrapping were still four bracelets of gold, lapis lazuli, turquoise and amethyst; unusually for ancient jewellery, the order of their stringing was certain, for the elements were held in place by the bandages. These bracelets are our sole representatives of royal jewellery of about 3000 B.C.; they are now in Cairo Museum.

How had they survived the original robbery of the tomb and the subsequent tidying-up by a commission piously appointed for that task in the mid-18th Dynasty, when it became a place of pilgrimage as the supposed tomb of the god Osiris? How, indeed, had the arm and its gilt of gold been missed by the thousands of pilgrims passing by its place of concealment to make offerings? Petrie’s theory was that when the ancient robbers first entered the tomb, the body was already hidden beneath sand which had drifted through the decayed wooden roof. They might even have stood on the mound which concealed the corpse when they poked holes at the top of the walls in their search for hidden treasure. The body was probably found and broken into pieces by the labourers who cleaned up the tomb during the 18th Dynasty and it was one of their number who hid the arm and its treasures in a hole made by the original robbers. For some reason he never returned for his booty. Was he caught by the authorities but avoided revealing the cache, or was he killed by a fellow thief who was unaware of his victim’s secret? The mystery of the bracelets’ concealment is as great as the miracle of their survival...

In December 1912 Reginald Engelbach, working on behalf of the British School of Archaeology in Egypt, began excavating an extensive provincial cemetery of Middle Kingdom date at al-Mina, 10 km south of the bank of the Nile at the mouth of the Fayyum. He was disappointed to find, however, that most of the tombs had been plundered in ancient times; indeed, most of the robbers appeared to have been carried out shortly after interment, since the corpses were still flexible when they were unceremoniously dragged from their coffins and stripped of any valuable jewellery. The robbers were almost certainly the very guardians appointed to protect the cemetery: only these tombs which had contained valuables had been plundered; if a burial had been left untouched it was because it contained nothing of value and the robbers knew it. Thus Engelbach’s surprise can be imagined when, on clearing shaft tomb no. 124 in cemetery A, which showed distinct evidence that robbers had entered the burial chamber, he discovered not only a corpse still wearing valuable jewellery but the remains of a robber, buried under a massive roof-fall as he plundered his victim. His fellow thieves had obviously decided against trying to recover his body and, lest their activities be discovered, had refilled the tomb shaft. Because of this four-thousand-year-old accident the Manchester Museum now exhibits a royal courtier who chose to be buried in his provincial cemetery...

In the summer of 1916 one of the violent rainstorms which periodically lash the Theban West Bank produced a waterfall in the precipitous cliff face at the back of the gorge in a secluded valley west of the better known Valley of the Queens. When a group of inhabitants of nearby Qurna set out to look for and perhaps claim what might have exposed, they noticed that the cascading water vanished into a large crack halfway down the sheer cliff, only to reappear over thirty metres away. The only way to investigate this was to let down from the cliff top into the depths a heavy rope with one of their number on it, all in the strictest secrecy. The results, however, far exceeded their hopes and fears, for within the crack, at the end of a sloping passage, lay a chamber which contained the intact burial of three minor wives of Tuthmosis III. Although hieroglyphic inscriptions below showed how close the ancient inhabitants of Deir el-Medina had been to discovering it, the royal ladies with the foreign names of Menwi, Merti and Menhet had slept undisturbed in their tombs for over four centuries. Since the interment of all three seems to have taken place at the same time, they may have died during an epidemic; less probably they were executed after a harem conspiracy. A gold necklace is provided for the date of the burial by
the presence on a pair of bracelets and on a scarab finger-ring of the prenomen cartouche of Hatshepsut, the aunt and stepmother of Tuthmosis III. Although at first Hatshepsut reigned legitimately as his co-ruler, she soon assumed total power; when eventually she died Tuthmosis destroyed all evidence of her reign. Although the organic material had suffered terribly from the damp, three complete sets of jewellery lay on the bodies. Unfortunately, the stringing had not survived, so that it was as a mass of loose beads and elements that much of it eventually came onto the market. As a result, the order of elements in some pieces, even their original number, is still debatable. Over the next few centuries the contents of the burial chamber, which, in addition to jewellery, contained gold-hailed cosmetic containers, stone vessels, silver mirrors, bowls, goblets and containers of gold, silver and glass, gold funerary sandals, toe- and finger-stalls and sets of stone canopic jars, all in triplicate, were dispersed abroad, some to be lost forever. The efforts of Herbert Winlock, however, ensured that the Metropolitan Museum of Art in New York acquired many of the pieces as they became available and, in particular, most of the jewellery elements, which he painstakingly reconstructed. The discovery of the tomb of Tuthankhamun in the Valley of the Kings in November 1922, after six seasons of fruitless digging by a team led by Howard Carter and sponsored by Lord Carnarvon, is so well known as to require no retelling. Although the tomb had been entered by robbers on two separate occasions in antiquity, the mummy and all the jewellery on it was intact; however, portions of necklaces dropped by the thieves were found in the burial chamber and it has been estimated that some 60 per cent of the contents of the caskets in the Treasury, mostly jewellery, were stolen. Encircling the wrapped head, beneath the gold mask, was a gold diadem, and around the neck a sheet-gold falcon with counterpoise. Among the objects over the chest were three other winged sheet-gold collars, two with counterpoises, and a broad collar with falcon-headed terminals. Beneath them in a chest of the bandages was a flexible inlaid falcon and another sheet-gold collar with falcon-headed terminals. Lower on the chest were amuletic bangles with capped bead bezels and one with an iron udat. In the eighth layer a very large sheet-gold winged cobra collar with a counterpoise covered a flexible inlaid golden ‘Two Ladies’ collar and another of Nekhbet alone. In the eleventh and twelfth layers around the neck, suspended by plaque straps, was a rigid inlaid gold vulture; still lower on the chest was a pectoral composed of three scarabs side by side, one wearing a crescent and full moon, above a feline of pendant floral elements attached by bead strings to an inlaid counterpoise containing the figure of Heh. Immediately below this piece were three more gold inlaid pectorals, one a rebus of the king’s name, incorporating a winged scarab and attached by a gold chain to one heart-shaped and two floral pendants. The second takes the form of a rigid inlaid solar falcon on a gold chain; the third is an inlaid udat suspended by strings of beads ending in an openwork inlaid counterpoise containing amulets. At the lower layer was an unframed composition udat pectoral. Over and above the wrists were thirteen finger-rings of gold and semiprecious stones and two gold bangles hung with amulets. Both forearms were stacked with massive bracelets, seven on the right, six on the left, and on two fingers of the left hand over the gold finger-stalls were two gold stirrup-shaped rings. Encircling the hips was a ceremonial girdle and in the hollow of the groin was a gold inlaid anklet; four other narrower pairs were found over the abdomen and legs. Between the thighs lay four cloisonné gold collars, each with small falcon-headed terminals and a matching menkhet counterpoise. In the Treasury the ransacked caskets only held the residue of the jewellery they had once contained, to judge from their doctests: a necklace, some pectorals, a few bracelets, some earrings and ear-studs and a finger-ring were all that survived. From the cartouche-shaped casket came jewellery which had been worn in life; from the marquetry casket with a vaulted lid came jewellery from more than one source, having been scooped up and crammed inside when an attempt was made before the tomb’s final rescaling to restore some order to the confusion left by the robbers. Must of it, however, appears to have an other-worldly theme. Most of the pectorals with a funerary theme came from compartments within the shrine topped by the black jackal of Anubis. Most of the finger-rings, still wrapped in the robber’s kerchief, had been regrouped in a box in the Antechamber...

In 1929 the French archaeologist Pierre Montet renewed excavations at Tanis; ten years later his systematic clearing of the site was rewarded with the discovery of the originally intact royal burials to have survived from ancient Egypt apart from that of Tutankhamun. Early in 1939 Montet was clearing Probolic mud-brick buildings south of the monumental gateway to the main temple and adjacent to the great enclosure when he noticed a deep hole between two of the rooms. It had been made by robbers and led him to what proved to be the roof of a stone-built substructure divided into four chambers which contained four great stone sarcophagi. Within them lain the burials of the 22nd Dynasty pharaohs Osorkon II, his son Horakhti and Takeloth II; all had been ransacked in antiquity but, as Montet was later to discover, the thieves had been unable to remove all the pharaoh’s jewellery. Furthermore, less than three weeks later a second substructure was uncovered and this time it appeared to be intact. Again, it comprised four chambers, and the first contained the solid silver falcon-headed coffin of a previously unknown Sheshonq, now generally identified as the second of that name. When the lid was raised on 21 March 1939 the royal body within was seen for the first time in more than three centuries. In February 1940 the intact burial chamber of the 21st Dynasty pharaoh Psusennes I was opened and in April of that year that of his successor Amenhotep I. Again it was surprising as if Tanis had yielded up all her secrets but six years later an architectural drawing of the Psusennes complex, as it had been called, revealed the presence of a concealed room and it proved to contain the intact burial of the king’s contemporary, general Wendjebauendjed. Unfortunately, some of the jewellery recovered by Montet is no longer extant, for the storage magazines were robbed in his absence during 1943...

Although the archaeological exploration of its antiquities continues in Egypt, Iskander’s and Farag’s excavations in the main structures must last to have revealed a significant find of royal jewellery. This brief account of the rediscovery of Egyptian jewelery highlights the extraordinary and often incomparable circumstances in which many of the finest and best-known examples have come to survive to the present day.

MINERVA 31

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Slavery and Rebellion in the Roman World, 140 B.C. 70 B.C.

Keith R. Bradley

Slavery was an integral feature of ancient society. For obvious reasons it has long attracted the attention of Marxist historiography. Further, the thesis of Max Weber, that the decline of the Roman Empire set in when military failure diminished the supply of captured slaves, the fuel for the engine of its economy, still commands wide support. For these reasons alone the subject deserves serious attention, not least from historians with an undogmatic approach. The Marxist interpretation now has a classic representative in English, The Class Struggle in the Ancient Greek World by Geoffrey de Ste Croix (London and Ithaca, 1981), which, in spite of its title, goes down to the end of the fifth century A.D., the Weberian being well represented in the numerous contributions of the late Sir Moses Finley. Keith Bradley has recently produced Slaves and Masters in the Roman Empire (Oxford and New York, 1987) and he is the author of numerous articles on the subject in learned journals. He now tackles a subject of enormous interest which, surprisingly, has not been the theme of any English language monograph. The three great rebellions, in Sicily c.138-2 and 104-1, and the Spartacus uprising in Italy from 73-71 B.C., were the only serious attempts by slaves to attain their freedom. The reason is perhaps straightforward enough; only then was there a realistic chance of success – large numbers of slaves, many of the same nationality, concentrated in small areas at moments of external and internal weakness for Rome. Further, steps were subsequently taken to alleviate slaves’ conditions and, above all, by the general practice of manumitting (freeing) slaves in their thirties, a major incentive to flight or revolt was removed.

Bradley has produced an extremely readable and scholarly account. The bibliography is very full and up-to-date, including numerous items in French, German and Italian with viewpoints ranging from Marxist to Sicilian nationalist (Manganaro). It begins with a 17 page chapter on ‘Slave Resistance in the New World’, based on copious use of primary material, which will make this book of great value for comparative history. Chapter two, ‘Slavery and Slave Resistance at Rome’, is a sane and illuminating introduction, with excellent summaries of recent debates, e.g. on imperialism (Badian, Harris, Gruen), slavery (Ste Croix, Finley, Rathbone), and demography (Brunt, Hopkins). There follow three chapters on the three revolts, pp. 46-101, the kernel of the book and far and away the best discussion in English. The only criticism might be that too little is said on the external factors which helped to make the revolts possible, e.g. the Gracchan crisis in the 130s, the German invasions in the last years of the second century, and the Sertorian and Mithridatic wars of the 70s. The last chapter, ‘The Maintenance of Rebellion’, is far more than a summary and contains many valuable observations, and there are three appendices with suitably concise and clear treatments of aspects best dealt with in this form. The maps, of Italy and Sicily, and of Sicily, are just what is needed. Batsford is a publishing house best known, perhaps, for illustrated books, and it is thus a little surprising that there are no plates, for instance of the Sicilian slaves’ coins. But that would no doubt have pushed up the price (and indeed one hopes that a paperback will soon be available, for this is a book many students ought to buy).

Anthony Birley,
University of Manchester

Circular Homesteads in North West Perthshire

D.B. Taylor

Circular homesteads, c.15-20m. in internal diameter, are to be found in several areas of Scotland, and this study, produced by the very active Abertay Historical Society, has relevance outside the broad acres of Perthshire. Early researchers, misled by the massive stone walls of the homesteads, referred to them as ring forts, but the occupants were primarily pastoralists and many of their chosen locations were without natural defences.

Homestead is also, perhaps, a misnomer. Excavation has revealed little evidence of domestic activity, although there are signs of iron smelting. One suggestion is that these were primarily used as cattle shelters.

Their distribution in Scotland, with examples in Islay, Lismore and Wigtownshire, suggests an importation from Ireland, and these structures may represent the work of Gaelic speaking Scots who moved north-eastwards in A.D.500-800. But much more work needs to be carried out before this hypothesis can be accepted as fact. As the author ruefully states, ‘The close association of homesteads with later settlement, the buildings inside them, the tracks and passes through the hills which are such a feature of the sites, and the possible link-up with the early Christian movement, especially in Glen Lyon and possibly round Luce Bay, all require further investigation.’

It is to be hoped that this investigation will be carried out by the very competent members of the Abertay Historical Society. There is much of early Scottish history which is still unknown and this booklet shines a welcome light on a small part of that history. Besides being very readable there is a definitive list, with grid references, of all known homesteads throughout Scotland.

Ian Keillar
Terracotta means fired clay (terra, earth; cotta, fired) and the figures or statuettes in this material usually four to eight inches (10cm-20cm) high, date from c.2500 B.C. to A.D.500 and were produced in most of the Greek and Roman territories in a great variety of subjects, both religious and secular. They are occasionally very beautiful and provide us with good miniature sculptures which are aesthetically pleasing, but sometimes they can be mediocre in quality or even downright ugly and unappealing. Homely, not grandiose or imposing, terracottas were not intended to impress as were marble and bronze statuary. They were inexpensive, and they still are, because they were the poor man's art and were mass-produced from a cheap material in huge quantities and despite their fragility have survived in considerable numbers. They are now, in fact, common enough finds in excavation digs and indeed in sale room catalogues.

Before 1850 relatively few terracotta figures had been excavated and catalogued; galleries and museums preferred marble and bronze statuary. But in 1870 the little Boeotian town of Tanagra north of Athens was excavated and the public became aware of the quality of some third-century terracottas. Thus 'Tanagras' became a generic term for all terracottas irrespective of date or provenance (a modern equivalent would be the Hooper). During the nineteenth and twentieth centuries literally thousands of terracottas were excavated, often clandestinely, and today one should be wary of buying or selling any 'hot' pieces that infiltrate on to the market. In 30 years of collecting I have not knowingly bought a terracotta that I knew or even suspected had been smuggled. Countries like Greece, Italy and Turkey are having constantly to fight the sophisticated pillage of their heritage that increases annually with the rise in the value of antiquities. Nothing that has not received a bonafide export licence should be bought or sold by another country; this is reiterated time and again but the illegal trade continues and some museum curators are distressingly prone to turn a blind eye as to provenance.

Terracottas were made in three principal ways. The first primitive method used before 700 B.C. was to model small solid figures in the hope that they would not crack out in the firing in the kiln (Fig. 1). The second method was to produce a hollow shape on a potter's wheel, then fashion it by hand (Fig. 2). Lastly, the majority were 'mass-produced' after about 500 B.C., using clay moulds to produce upwards of 20 impressions from an archetype, or original, in wax or clay. Back and front moulds were sufficient for simple figures but heads

Collecting Classical Terracotta Figures

In the first of an occasional series on collecting antiquities, James Chesterman looks at classical terracottas.

Fig 1. Standing goddesses. Pk left, Ph right. Maxeumum. C.1400-1200 B.C. Heights 11, 12 cm.

Fig 2. Two 'snowmen' figures. Cyprus. C.700 B.C. Heights 14. 10cm.
were usually moulded separately, as were arms and legs. Soft clay was pressed into the moulds and when air-dried the hollow impressions were removed and joined together with wet clay. A ‘slip’ of white liquid clay was added in its soft state, and the completed figure was fired in a kiln to a temperature of 900°C. It is interesting to look for the thumb and finger marks of the maker on the inside of the figures. Often the figure had a base attached, and a vent hole was provided at the back or base of the figure to allow the expanding air to escape in the kiln (Fig. 3).

When it was cool the white slip background of the figure was invariably painted in bright colours, with red for the hair, blue or green for female dresses, and gilt occasionally for wings. But these colours were ‘fugitive’; not being fired, the colour quickly evaporated and very few terracottas have much colour left on them now. Even the white slip usually faded away and most terracottas today are of plain clay with a few spots of white still in evidence if one is lucky. Any unfired colours fade in the light. In my own collection (now lodged with the Fitzwilliam Museum in Cambridge) there are two Alexandrian ladies of the third century B.C. whose dresses are shaded in a blue which has, alas, faded considerably since they were unearthed in 1921.

What was the purpose of terracottas? The craftsmen who made them were called coreoplasts (from the Greek Koroplastos, or dollmaker). They had the ovens to create the considerable heat needed to fire the clay, and their workshops frequently made and sold other articles in clay such as vases and toys. Terracottas were originally religious in their inspiration, and Greek and Roman deities abound, such as Demeter, Aphrodite (Venus), Dionysus and Eros. However, from the third century B.C. onwards they gradually became more secular so that a Hellenistic ‘Tanagra Lady’ portrayed first and foremost a person of fashion. The figures have been found in the homes where people lived, in the tombs where they were buried, and in the temples or adjacent sanctuaries where they worshipped.

Terracottas, therefore, fulfilled differing roles throughout the centuries and territories of the ancient world. Children’s graves reveal a preponderance of toys and dolls; a cavalryman might be expected to have statues of horses and riders; an actor may have the masks and miniature actors which were common in Athens in the fourth century B.C.; a housewife might have genre figures showing her at her cooking pots or in the farmyard.

Religious subjects in terracottas border closely on the secular as they did, in fact, in all aspects of Greek.
Collecting

life. Gods were the images of men and vice versa, and terracottas inextricably combine their portrayal of deities and people, and they form the best visual record available to us of how the Greeks and Romans lived (painted vases are another good record but tend to depict mythological scenes). Late Hellenistic terracottas progressed in artistic development and sometimes echo large major statues - some Myrian statuettes were thought to have taken Praxiteles as their inspiration (Fig. 4).

When collecting terracottas, the subject of fakes should be addressed. Unfortunately, clay is a universal material and easily fashioned and fired. Luckily we have recourse nowadays to the scientific testing method of thermoluminescence - or TL. The first laboratory was set up in the late 1960s in Oxford and its success rate has encouraged other museums and institutions to install similar equipment. A 1.5mm hole is drilled in the base or vent hole and a sample of the fired clay extracted (these holes can just be seen in Fig. 3). The sample is subjected to great heat - 500°C - and the accumulated energy in the clay can be measured by the intensity of the light given off. Clay stores energy on being fired, thus a piece 2000 years old will emit a different light from a modern piece and this can be quantified scientifically. A sample should be taken in more than one place to ensure a modern join or infill has not been sampled by mistake. This occurred in the case of a fine mask of mine (Fig. 5) which was tested; a second test, however, showed up positively. Fig. 6 shows a piece which was proved by this method to be a fake, and was made in modern times. It is a small Eros which is, perhaps, too ‘kitsch’ to be ancient. Fake terracottas, particularly the French ones of the nineteenth century, can often be recognised by their more obvious ‘kitsch’ or pastiche qualities.

A buyer nowadays has greater legal protection than in the past; if he purchases an object from a dealer or auction house which is subsequently proved to be a forgery (for instance by a TL test) within a certain time limit, the vendor is obliged to take it back and reimburse the purchaser in full. Christie’s and Sotheby’s increasingly ask people selling terracottas to allow their pieces to be tested so that catalogue entries can be supported by the guarantee of a TL test, wisely in my view because of the increasing need to curb forgeries.

Collectors of any objects will know that sometimes one has to dig deep into one’s pocket to buy a piece that is special, for any number of reasons - rarity, good preservation, aesthetics or importance from a scholarly point of view. One should not hesitate to pay over the odds for something exceptional. Conversely, one should not buy bargains just because they are cheap; you will come to dislike their inadequacy. Seek to fill gaps in your collection. Re-sell duplicates so that you both freshen your collection and feed back into the market pieces you no longer require. Do not be persuaded by the dealer who presses an object on you - be your own judge. The greatest fun in collecting is to play your own game in your own time. Disregard fashion and follow your own instincts.

James Chesterman is a noted collector of terracottas and author of ‘Classical Terracotta Figures’.

Fig 5. Comic mask. Attic, 2nd century BC. Height 20cm

All photographs are of terracottas formerly in the collection of the author, now in the Fitzwilliam Museum, Cambridge.
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    BM 70, 418 R. (Choice 200.00 )

2. Head of Woman, Rhodes, Late 6th century B.C.
    Terracotta head with natural neck and pointed nose. Symmetrical incision over
    head, long hair visible above shoulder. Painted with thick lip and flat nose. Eyes
    incised. BM 57, 40 R. (Choice 55.00 )

3. Figure of Woman, Western Asia-Middle East, 7th-6th century B.C.
    Terracotta female figure holding a unidentified object over breasts, left hand on
    left hip. Wearing polos, chiton and symmetrical incision going over poles. Pale
    orange-red ware with white slip. 6.5 cm. BM 324-29. Broken off below
    abdomen. (Choice 200.00 )

4. Prominent Head of Woman, Rhodes, Early 6th century B.C.
    Terracotta head with typical eye-like incisions. Painted with thick lips and
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I was surprised to see in the item on the Walls of Jericho (Minerva, October 1990, p.5) that experts are generally agreed that Wood is correct in his theory that Jericho was destroyed in c.1400 B.C. To my knowledge no recognised authority on Middle and Late Bronze Age Palestinian pottery accepts Bryant Wood's analysis. I wrote a response to Wood in the magazine in which he published his theory, (Biblical Archaeology Review), answering his claims point by point to show that the evidence conclusively led to a Middle Bronze Age destruction date of c.1550 B.C. Wood's reply to my response (BAR September/October 1990) uses emotive terms such as 'misguided', 'superficial!', 'void of substance', while himself showing a complete lack of understanding of Middle and Late Bronze Age archaeology. Professor W.G. Dever, one of America's leading Palestinian archaeologists, whom Wood cites approvingly as an authority on Middle Bronze Age pottery, dismisses Wood's views as one-sided and misleading.

Wood's views will be no surprise to those who know his reputation as a biblical fundamentalist. However, with press conferences held to coincide with the publication of his original article, and the subsequent international coverage of his claims, the kindest that can be said about his work is that it is a triumph of marketing over scholarship.

Dr Piotr Blenkowski, Curator of Egyptian and Near Eastern Antiquities Liverpool Museum, Merseyside.

It is very pleasing to see the discovery of a Bronze Age gold torc in Wiltshire recorded and illustrated so promptly in your pages (Minerva, October 1990, p.5). However, the accompanying text is sufficiently misleading on the subject of prehistoric gold in the British Isles to merit correction.

The torc belongs to a large class of gold torcs with over 80 members. The body of the torc before twisting can be either crufnorn in section or a plain wire; the choice depends entirely on size as wire was used where the section was too small to cut into a cross. From the illustration the Warrington torc appears to be of the wire-twisted type. The way in which the body of the torc is beaded back on itself to give a triple-stranded appearance and then twisted is exactly paralleled by a torc found at Romsey, Hampshire in the last century but since lost. Thus, although the exact form is unusual, the class to which it belongs has a wide distribution in the southern half of England, in Wales and Ireland and also in France and the Channel Islands. Finds of Bronze Age gold are made regularly and these include the torcs. Two have been found in the last ten years or so in Norfolk, the most recent being on the site of the Thetford by-pass about three years ago; this too was found in conjunction with bronze objects.

In contrast, Iron Age gold torcs have a very limited distribution in both time and space. Some of the ribbon torcs of Scotland and Ireland are probably of Iron Age date, while there is the rare Continental import such as that from Clonmacnois in Ireland. These objects apart, Iron Age gold torcs are confined to the first half of the first century B.C. and concentrated in northwest Norfolk, the location of the Snetstitham treasure. A number of important finds in the last ten years have strengthened this concentration.

An insight into the status and value of the Bronze Age gold torcs may be given by the fact that where two or more are found together they have a graded set of weights. For example, where there is a pair the larger is always approximately twice the weight of the smaller. The contexts in which some have been found certainly suggest ritual, but others have been found in circumstances which indicate they were the property of a goldsmith at the time of deposition.

Perhaps on this topic I may draw the attention of your readers to an exhibition, 'The Goldsmith and History - 5th Millennium B.C. to the Sixteenth century A.D.' currently showing at the Musée des Antiquités Nationales, Saint-Germain-en-Laye, France, with a symposium on the same subject coinciding with the end of the exhibition on 17-18 January, 1991.

Dr Peter Northover, Department of Metallurgy and Science of Minerals, University of Oxford.

With reference to the extract from the book Radiocarbon Dating by Sheridan Bowman (Minerva, May 1990, p.40), her warnings that radiocarbon dates provide the terminus post quem for the find context, and that not all samples are worth submitting, are very proper, but I think that she could also have mentioned the importance of pretreatment of samples, and the need to state which pretreatment is used.

Professor Ingrid U. Olsson, of the Department of Physics, Uppsala University, read a very important paper to the International Colloquium on Absolute Chronology, Gothenberg 20-22 August, 1987. In it she said 'Contamination can make samples appear too old or too young...It is essential that the proper pretreatment be used...The mode of pretreatment should always be stated.' She also said that if you cut a sample in half and pretreat the halves with different acids to remove contamination you will automatically get results about 200 years apart. Her paper is in High, Middle or Low? Acts of an International Colloquium on Absolute Chronology, Gothenberg, 20-22 August, 1987, Part 2, Ed Paul Aström. Paul Aström's Forlag, Gothenberg, 1987, 4-38.

Vronwy Hankey, Westerham, Kent.

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The Ancient Coin Market Place

Dr Arnold Saslow

"... if an auction house fortuitously gets an 'old' collection a great deal of excitement and interest is generated as dealers scurry about lining up clients"

Fig 1 (obverse)

Fig 1 (reverse)

Fig 2 (obverse)

Fig 2 (reverse)

Coins are reproduced at twice actual size

potter's premium) to an American dealer bidding on the phone. Assuming that the dealer could quickly resell the coin for a 10% profit, this puts the coin at around the $3500 level, which is certainly not cheap. Even common Emperors went for high prices as a nice extremely fine Domitian denarius made $660 (with commission) for a very common, but choice, coin.

As the auction season begins, many collectors and dealers are going to be looking at both coins and prices very closely to try to determine at which point they should buy, or perhaps sell. With the shortage of coins on the market at the moment, and with little respite in sight for the type of material which is easy to sell, the auction houses may be in for a busier season than anticipated.

The next major event is the New York International which will be held on 1-3 December. The show has moved this year to the New York Hilton and has been expanded by Glna Tordella, owner of the event, to include two floors of the display area of the Hilton. It has grown considerably and has become, almost certainly, the single most important event worldwide for collectors and dealers in modern foreign, medieval and ancient coins.

In an attempt to cash-in on the international gathering, the auction houses have created a situation which borders on the ludicrous, as each tries to have a major auction just before, during or just after the International. It is absurd to expect collectors and dealers to be able to view and attend all the sales, and at the same time man their table at the bourse.

The auctions this year include: a very important and major sale of ancient coins by Numismatic Fine Arts Int. of Beverly Hills; a multi-ser

"... the auction houses have created a situation which borders on the ludicrous"
The David Walker Bequest

A magnificent gift of coins to the Ashmolean Museum

Peter A. Clayton

The Ashmolean Museum in Oxford has just received the most important addition to its collection of Roman coins since the bequest by Sir Arthur Evans in 1941. The new bequest of 2,700 coins comes from David Walker, an archaeologist and publisher who was a leading authority on Roman silver coinage. By his death the Museum, which is a part of Oxford University, suffers the loss both of a notable benefactor and a great friend.

In contrast to many benefactors, David Walker was not a wealthy man and his is a remarkable story. After initially following his father into agriculture he was encouraged by the support of Humphrey Sutherland, then Keeper of Coins in the Ashmolean, to pursue his interests in numismatics and archaeology by reading Classics at Oxford. He rapidly acquired the necessary qualifications in Latin and Greek and emerged four years later with first class honours from Christchurch College. He subsequently stayed on at the University to research and wrote the three volumes of his standard work on The Metrology of the Roman Silver Coinage. A career in publishing followed his foundation with Anthony Hands of the well-known and prolific series, British Archaeological Reports. Yet he still found time to write his important study of the 12,000 Roman coins found in the sacred spring at Bath.

It was from his work as a publisher that David Walker was able to finance the creation of his splendid collection of coins and also to make another and most effective benefaction to the Ashmolean. Five years ago ancient numismatics at Oxford ran into unexpected difficulties. Founded in 1922, but incorporating the Oxford University collections going back to the seventeenth century, the Heberden Coin Room had developed a tradition of international importance in the teaching of Greek and Roman numismatics. Until recently this tradition was represented by two of the most eminent scholars in their fields, Humphrey Sutherland in Roman coins and Colin Kraay in Greek. Sadly neither is still with us and five years ago the curatorial posts in both Greek and Roman coins stood empty. This was not for want of candidates nor was it the will of the University, but repeated government cuts in funding for education meant that the University simply could not provide the means to fill the posts. It was then that David Walker decided to act. He took it upon himself to pay for one of the posts for five years, as a result of which the University was able to agree to fund that post thereafter. (See ‘A Heart-warming Story’, by D.M. Metcalf in The Seaby Coin & Medal Bulletin 1989, pp 168-9, where the anonymous benefactor was acknowledged.) Three years ago Dr Chris Howgego was appointed to curate the Roman coins and to teach Roman numismatics in the University.

For the Ashmolean the death of David Walker is a double blow; it has lost not only a friend but also the prospect of being able to appoint a Greek numismatist to the other vacant post. For David Walker had made it clear that he intended to help there too. Given the shortage of eminent Greek numismatists in Great Britain, and indeed in the world, Oxford should be playing its part in training the next generation. That is what one would expect of a...
Tradition of Greek numismatics which runs back through Colin Kraay and E.S.G. Robinson to J.G. Milne, and which is based on one of the world's greatest collections. The Museum can only hope that there emerges, from somewhere, another benefactor to safeguard the future of a subject intimately connected with the study of the history and art of the ancient world.

"... the real significance of the collection derives from an expert's careful search for the less obvious rarities, special issues and the more obscure products of eastern mints."

It would be wrong, however, to dwell on the sad aspects of the story when the Ashmolean has just received such a generous and important bequest. The 2,700 coins are mostly silver and include important Roman, Byzantine and medieval series. The greater part is composed of a systematic collection of Roman silver from A.D. 180 to A.D. 253, which naturally reflects David Walker's expertise and interests. Of course there are well known rarities - Didius Julianus, Manlia Scantilla, Didia Clara, Gordian I and II - but the real significance of the collection derives from an expert's careful search for the less obvious rarities, special issues and the more obscure products of eastern mints.

To give a flavour of the collection we may look at some historical coin types from the Severan dynasty. Septimius Severus emerged triumphant from the civil wars which followed the murder of Pertinax in A.D. 193. The African emperor and his formidable Syrian wife, Julia Domna, had two sons, Antoninus (Caracalla to us) and Geta (fig.1). An attractive silver denarius, struck from dies also used for gold coins, celebrates Julia's childbearing capacity (fig.2). On their deaths both emperor and empress were deified; what better sanction for the new imperial generation than to have gods for parents (figs. 3, 4)? The principal events of the dynasty are portrayed on the coins, including the marriage of Caracalla and Plautilla in 202 (fig.5), Geta's consulsipship in 205 (fig.6), the departure for the campaign in Britain in 208 (fig.7) and the victories there in 209-10 (fig.8). Neither of the last two coins are to be found in the standard work Roman Imperial Coinage.

Other highlights from the Roman imperial collection include a compelling portrait of the young Diadumenian in 217 (fig.9), and an unrecorded antoninianus struck in A.D. 239-240 for Gordian III at Antioch in Syria (fig.10). The Walker collection also includes an important series of late Roman silver chosen to complement the existing collection in Oxford. From these are illustrated a rare silver coin of Constantine as Caesar struck at Trier in A.D. 306-7 (fig.11) and a beautifully preserved and unusual silver piece of Theodosius II struck at Constantinople on the occasion of an imperial donative in A.D. 411-412 (fig.12).

However, as well as illustrating a detailed knowledge of his own special field, the Walker collection reflects the breadth of the man's interests, for David Walker also collected Byzantine and medieval coins. His Italian coins show a particular range and quality, and constitute an important addition to the Museum collection. The Venetian ducat (fig.13, Antonio Vernier, Doge, 1382-1400) was among the most important trading coins of the Middle Ages, but Venetian pre-eminence was also reflected in its silver coinage. The Milan soldo of Emperor Henry VII (fig.14) is closely modelled on the Venetian grosso. Other Italian states are widely represented (e.g. fig.15, Lucca, grosso, post c.1230), and there is a fine Sicilian series, but David Walker's medieval coins also include important French and German pieces which now greatly strengthen the Ashmolean collection.

David Walker had for long made clear his intention of leaving his coin collection to the Ashmolean. To this end he deliberately concentrated on series where the Oxford collection needed filling out, and in some areas he collected only such coins that were not already present in the Museum. This selfless and dedicated approach makes his collection an even more significant gift than its substantial size indicates and leaves the scholarly world with a fitting tribute to a remarkable man.

All coins are reproduced at one and a half times actual size.
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Campanian Bronze Warrior
ca. 460 BC, Ht: 29.5cm
MUSEUM EXHIBITIONS

UNITED KINGDOM

DORCHESTER, Dorset
TUATANGHUM: THE EXHIBITION. Reconstructed tomb of a Chieftain at the time was discovered. 25 High West Street, Dorchester, Dorset, DT1 1UW (0305) 69577. Until 31 December

KEELE, Staffordshire
EVERYDAY LIFE IN ANCIENT EGYPT. A travelling exhibition of photographs showing objects and scenes, found at the site of the tomb of Tutankhamun, the tomb of the Pharaoh who was discovered by Howard Carter in 1922.

LONDON

ARCHAEOLOGY AND THE BIBLE. A major exhibition, mainly from the Museum’s own collections, illustrating the cultural and political history of the Holy Land from the travels of the Patriarchs to the formation of the area by the Assyrians, Babylonians, Persians, Greeks and Romans. Among objects on display will be one of the world’s earliest sea sculptures found off the coast of Israel, a recently excavated limestone statue from Ain Ghazal in Jordan, the earliest three-dimensional representation of the ftir of Man. THE BRITISH MUSEUM (071) 323 8525. Until 24 March 1990.

CAVES OF THE THOUSAND BUDDHAS: CHINESE ART FROM THE SILK ROUTE. Major exhibition of Buddhist art consisting largely of the remarkable finds made by Sir Max Aurel Stein between 1906-9 in the cave shrines at Dunhuang, including manuscripts, paintings and textiles. From Cave 17, the so-called ‘library cave’. THE BRITISH MUSEUM (071) 323 8525. Until 12 December. (See Minerva, June 1990, p.6)

OXFORD, Oxon
PORTRAITS FROM MUGHAL INDIA. ASHMOLE MUSEUM (0865) 27809. Until 31 January

UNITED STATES

ALBUQUERQUE, New Mexico

ATLANTA, Georgia

BALTIMORE, Maryland
ISLAMIC ART AND ARCHITECTURE: SELECTIONS FROM KUWAIT. 107 masterworks ranging over more than 1,000 years from Sheikh Nassar Sabban al-Ahmad at Sabha family collection on permanent loan to the Kuwait National Museum.


BOSTON, Massachusetts
TEN CENTURIES OF COURTLY SPLENDOR: ART TREASURES FROM JAPAN. The 60 objects show the ceremonial role played by the Japanese court as patron of the arts, it will include 11 National Treasures and 10 Important Cultural pieces and two objects from the Imperial Household. Many of these objects have never before left Japan. MUSEUM OF FINE ARTS, BOSTON (617) 267 9300. Until 25 November.

CHICAGO, Illinois
LEAVES FROM THE BODHI TREE: THE ART OF PALA INDIA (8th-12th centuries) AND ITS IMPACT ON JAVA. This exhibition features over 120 objects, including gold and silver reliefs, stone and bronze sculptures, decorated inlaid objects and textiles from Java and Thailand. THE ART INSTITUTE OF CHICAGO (312) 753 2121. Until 2 December. Catalogue £2.95.

CLEVELAND, Ohio
EARLY ISLAMIC TEXTILES FROM THE MEDITERRANEAN WORLD. 50 7th to 15th century works from Syria, Egypt, the Levant, and Spain, including silk and gold-embroidered woollen and cottons, some of which are from the museum’s collection. CLEVELAND MUSEUM OF ART (216) 421 7340. Until Spring 1990.

POWERFUL FORM AND POTENT SYMBOL: THE DRAGON IN ASIA. Over 40 sculptures, textiles, ceramics, paintings and other decorative arts, mainly from the museum’s collections, tracing the evolution of the dragon in Asian art from the 15th century B.C. onwards. CLEVELAND MUSEUM OF ART (216) 421 7340. Until 30 December.

FORUM: NINETEEN CENTURIES OF AFRICAN ART AND THOUGHT. Art from Nigeria and Benin are held to be one of the oldest and finest artistic traditions in West Africa. This exhibition, organized and premiered by the Centre National d’Art Africain, New York, presents 123 works of art, including exquisite, rarely naturalistic works including terracotta and bronze dating as far back as the 12th century, drawn from public and private collections in North America. CLEVELAND MUSEUM OF ART (216) 421 7340. Until 9 December (then to New Orleans). Book with full catalogue £65.

CORAL GABLES, Florida
THE SIGMUND FREUD ANTIQUITIES: FRAGMENTS FROM A BURIED PAST. 65 Greek, Etruscan, Roman, Egyptian and Asian antiquities from the extensive collection of the Sigmund Freud Museum, together with books, manuscripts and photographs from his library. LOVE ART MUSEUM, UNIVERSITY OF MIAMI (305) 284 3335. 11 November – 16 December (then to Palo Alto, Ca.). Book with full catalogue, cloth £25, hardcover £29.95. (See Minerva May 1990, p.33)

HOUSTON, Texas
BEYOND THE JASA SEA: THE ART OF INDONESIA’S OUTER ISLANDS. The major exhibition of masterpieces from this area. Over 200 works of art ranging from fine art and jewellery to large stone sculptures. HOUSTON MUSEUM OF NATURAL SCIENCE (713) 639 4000. 15 November 1989 – 3 March 1990 (then to Washington, D.C.).

LAS VEGAS, Nevada
TIKAL AND THE MAYA UNIVERSE: INTERPRETING ARCHAEOLOGICAL FINDS. A photographic survey of the finds from this classic site in Guatemala, augmented by four scale models of the city and temple complexes. UNIVERSITY OF NEVADA MUSEUM OF NATURAL HISTORY (702) 739 3361. Until 26 November.

LINCOLN, Nebraska
ECUADOR. 64 Pre-Columbian ceramics from c.1000 B.C. to c.1500 A.D. all once removed clandestinely from Ecuador and since repatriated. UNIVERSITY OF NEBRASKA STATE MUSEUM (402) 472 3779. Until 31 December.

LOS ANGELES, California
CROSSROADS OF CONTINENTS: CULTURES OF SIBERIA AND ALASKA. 500 artefacts reflecting the cultural interchanges that began when the first Siberian crossed into North America 14,000 years ago. One third of the pieces are from the Museum of Anthropology and Ethnology in Leningrad, the balance from US and Canadian museums. CIVIC ARTS PLAZA, WESTERN HIGHLAND MUSEUM (213) 749 3424. Until 24 February 1991. (then to Anchorage, Alaska) Catalogue £2.95, cloth £45.

MINERVA 44
GERMANY

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ITALY

ROME
ARCHAEOLOGY IN ROME: MATERIALS AND TECHNIQUES IN ANCIENT ART. An exhibition of 120 recently restored antiquities. TERME MUSEUM. Until December 1990.

SWITZERLAND

BASEL
THE ORIENT AND EARLY GREECE. Works of art from a Basel private collection. ANTIKEN MUSEUM (061) 22 22 02. Until 4 November.

AUTRIA

SALZBURG
ROMAN TERRACOTTA FROM SALZBURG. SALZBURGER MUSEUM CAROLINO AUGUSTEUM (0662) 84 31 45. Until 11 November.

CANADA

TORONTO, Ontario
CHINESE TREASURES OF THE R.O.M.: 4000 B.C.-A.D. 907. From mysterious oracle bones and sculptures tomb figures to rare jade, bronzes and ceramics, 200 of the most significant and unusual objects will be shown, drawn from one of the world's greatest collections of Chinese art. ROYAL ONTARIO MUSEUM (416) 586 5549. Until 31 March, 1991.

FRANCE

PARIS,

ROUEN
FROM GALLS TO NORMANS. 2000 years of history, 30 years of archaeology. The results of the last three decades of excavations in Normandy, including objects found and photographs of digs. MUSEE DES ANTIQUITES. 198, Rue Beuvrouais, 76000 Rouen. Tel: 35 98 55 10. Until 13 December.

SAINT-GERMAIN-EN-LAYE

NOVEMBER 1990

9-10 November, Numismatic and Antiquarian Bourse. For collectors of ancient coins and antiquities, Holdehausen (Golden Gateway), San Francisco (212) 7610634


14-17 November, Ancient Art for the Twenty-first Century. Programme includes Egyptian, Greek and Roman art, conservation of antiquities, and the history of museum collections. On 17 November a special session will be held at Trinity University on recent research on the art of Persepolis. Contact: Dr. D. Schatten, San Antonio Museum of Art (512) 226 5544.

DECEMBER 1990

1 December, Second Annual Symposium on Egyptology: Alternatives: How to be Heretic? American Research Center in Egypt, 100 Washington Square East, New York, N.Y. 10012 (212) 998 8890.


27-30 December, 92nd Annual Meeting, Archaeological Institute of America, 4503 Girard Avenue, Marina del Rey, CA 90292, USA.

COUPES

GALLERY EXHIBITIONS

LONDON
CHINESE JADES: BLUETT & SONS, 48 Davies Street, 17-20 December.

BIRMINGHAM, Michigan


CAMBRIDGE, Massachusetts
THE ART OF THE ETRUSCANS. BERNHEIMER'S ANTIQUE ARTS, 52 Brattle Street, 02139. 617-547 1177. Until 27 November.

NEW YORK, New York

ANIMALS IN ANCIENT ART. ARRADNE GALLERY, 970 Madison Avenue, 10021. Until 15 December.

FATHER DEITIES. DAIDALUS GALLERY, 41 East 57th Street 10022. Until 30 November.

OCTOBER 1990


NOVEMBER 1990


27 November, Antiquities. Hispania Arts, at the Park Lane Hotel, New York (212) 751 4309. Catalogue $35.00.


DECEMBER 1990

While much is known about the flourishing societies of the Mediterranean basin around 1500 B.C., such as the Egyptians, who have left voluminous written records, the contemporary Bronze Age societies in Central Europe were in a pre-literate state and their history remains obscure. The Battle-Axe culture of this period is named for its most distinctive product.

In the pre-literate societies of the Carpathian mountains of Hungary and Romania, those who learned the mysteries of metalworking gained immense power within their own pre-literate societies. They had discovered the mystical secrets for merging fire and earth to create threatening weapons and gleaming ornaments and became powerful leaders. The techniques of this skill were jealously guarded and handed down from father to son. The design and execution of such bronze masterpieces as these four objects suggests a sophistication and cultural richness as great as or greater than many literate societies.

**Bronze Axe-Head from North-Central Caucasus**

Though the Faliscans, who inhabited Falerni north of Rome on the Tiber, spoke Latin, they were Etruscan and as such were conquered by Rome in 241 B.C. One of their favorite artistic media was the red-figured kylix, and a popular deity was the huntress Artemis, known to the Etruscans as Artumes or Aritimi.

In this cup's tondo Artemis has captured a stag and physically forced it to kneel to her will. Clearly she wanted to take the animal unharmed for her bowstring is unstrung, wrapped around the bow. The scenes on the underside of the cup are erotic as are those in the tondi of many Faliscan cups and so it is quite possible that the scene in this cup has sexual overtones.
The British Museum has recently acquired a small Romano-British bronze statue from the Roman site at Pakenham, Suffolk. It depicts a herm in the form of a youthful Priapus, wearing only a cloth wrapped round his head, and leaning back with his hands on his hips in a typical pose to emphasise his phallus. Priapus, the rustic fertility god who protected boundaries and caused gardens to burgeon and flourish, is usually represented as an older, bearded man with a turban-like head-dress, carrying a cloth or skin filled with fruit, grain and flowers. Herms of Priapus are not infrequently illustrated on gems and decorated pottery and silverware, and would appear to have been common features of rural shrines in the ancient Italian countryside.

Numerous small statuettes of the god have also been found in Italy, but they are extremely rare north of the Alps, and this unique example from Britain is therefore of great interest and importance. It was probably not made in the province, but rather imported as an item in somebody's personal lararium. The quality of the modelling is very high, the proportions and the musculature of the torso being . . . accurately and elegantly rendered . . .

"The quality of the modelling is very high, the proportions and the musculature of the torso being . . . accurately and elegantly rendered . . ."

Catherine Johns
British Museum
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