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BEYOND THE PYRAMIDS: EGYPTIAN REGIONAL ART

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EGYPTIAN & ETRUSCAN BOOKS

Wooden statuette of a female offering-bearer, from Assiut in Egypt, First Intermediate Period, c.2225-1787 B.C., from 'Beyond the Pyramids'.
MONUMENTS OF ANCIENT ROME AS COIN TYPES

This thoughtful study on the monuments of ancient Rome will be a welcome companion, to the traveller and the numismatist. There is also much in it to interest the architectural historian.

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Egyptian regional art
Jerry Theodorou

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Mario A. Del Chiaro

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New Books on the Egyptians and Etruscans

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In this issue...

In 1717, a ship carrying a wealth of gold from Africa was wrecked off the coast of Cape Cod, having been boarded by pirates. For more than 200 years it lay on the seabed, the subject of romantic legend and treasure hunters’ speculation. Martha Ehrich reports on page 24 on the gold which has recently been recovered from the wreck and which may be the only surviving pieces of the Akan treasure from the Cold Coast of Africa which was traded throughout Europe and North America in the nineteenth century.

Raymond and Bridget Allchin are legends in the world of South Asian archaeology. Following Raymond Allchin’s retirement at the end of last year as Reader in South Asian archaeology at Cambridge, Clare Harris looks, on page 18, at a career full of incident and excitement in Pakistan and Afghanistan.

The art of the Egyptian Intermediate period has often been overlooked, but, as Jerry Theodorou shows on page 6, the art from the regional centres of Egypt during this time had a distinct character and charm of its own.

Every year, thousands of volunteers play a major part in archaeological excavations around the world. Often short of funds, many digs rely heavily on amateurs, sometimes requiring specific qualifications, but mostly asking simply for enthusiasm. This year, on page 30, we have started our regular listing of digs even earlier in the year, to give you more time to choose the one which suits you best.

Top Antiquities Smuggler Arrested by Greek Police

Greece’s most wanted antiquities’ smuggler has been arrested after earning a fortune in Europe and the US. Stefan Gerick, a German, was charged with forgery, misappropriation of state property, and violation of the law on antiquities. When he was arrested, after being under surveillance for ten days, he was found to be carrying in his caravan more than thirty Mycenaean and classical pieces, including a fourth-century B.C. bronze hydria, pottery wine jars, and three gold beads from a Mycenaean necklace.

In 1968, Mr Gerick was imprisoned for seven and a half years for smuggling antiquities, and in 1979 he was arrested again after the murder of an archeologist. After serving eighteen months, he was released on bail and disappeared, continually using different disguises. George Tzallas, head of the Athens police Anti-Antiquities Smuggling Squad, described him as ‘the invisible man who was everywhere and nowhere.’

Mr Gerick, who has a doctorate in prehistorical archaeology from Munich University, could face a life sentence when his case comes to court.

 Dealers and collectors of Islamic art should be on the lookout for pieces looted from the Kuwait National Museum which contained a unique collection of Islamic art (see Minerva, November and December 1990). Many objects in the collection are well known in the art world and a number have been published in the Museum’s own publications and catalogues. All the objects are marked with a registration number in English formed by the prefix LNS, a consecutive number, and a suffix denoting the medium. For example, LNS 24 C is a ceramic object, LNS 80 M is a metal object.

The Museum also contains a library of around 6,000 books in several European languages as well as Arabic, dating from the sixteenth century to the present day, and covering a wide range of Middle Eastern subjects such as travel, history, science and the history of art. Most of the books bear one or both of these stamps.

Antiquities stolen in November last year from the Archaeological Museum of Rhodes, Hospital of the Knights, have been mysteriously returned. IFAR Reports describe how the Greek Consulate in Zurich was sent anonymously two packages, one containing a bronze statuette of Ares and the other a small bronze bust of the Emperor Yeta. A few days later, in the remote country church of Prophet Elias in Ritsona on the Aegean island of Euboea, a local priest discovered a necklace hanging next to the altar with near it a collection of ancient objects packed in plastic bags.

Meanwhile, a rare circular Roman mosaic of Medusa, which was stolen in September 1986 from the Sparta Museum in Athens, has been returned to the Greek government. The panel, which dates from the third century A.D., was bought by Torkom Demirjian, of the Ariadne Galleries in New York, at a Sotheby’s auction in London in December 1987. When he learnt earlier this year from US customs officials that the panel had been stolen, he agreed to return it to Greece without any litigation being involved. George Assimacopoulos, Consul General of Greece, said: ‘This is the first time that an item like this has been returned voluntarily. Demirjian expressed surprise at the panel’s origins: ‘I was thoroughly amazed because this piece came from a reputable public auction. My main concern is to make certain that the mosaic returns to Greece.’ He is seeking a total of $13,863 from Sotheby’s to refund the cost of purchasing, of restoring and of transporting the panel.
The discovery in China of thousands of pieces of jade jewellery and sculpture is leading Chinese archaeologists to challenge the academic world’s internationally recognised chronology for prehistory.

Two leading Chinese prehistorians are suggesting that a ‘Jade Age’ flourished in China between the Stone Ages and the Bronze and Iron Ages – the main periods into which most of world prehistory is usually divided. The two Chinese academics – Mon Yongkang and Wu Ruzuo of Eastern China’s Zhejiang Province Archaeological Research Institute – have carried out an exhaustive survey of recent Chinese jade discoveries and have concluded that in several areas jade was the main raw material for making long-lasting objects.

A ‘Jade Age’ zone seems to have stretched across China in a great semi-circle from the Yangshao Mountains of the north to Guangdong Province in the south. Interestingly, this is roughly the same area as that in which China’s ancient religion Confucianism flourished. 1000 years after the coming of metal technology heralded the end of the Jade Age.

Over the past four years, well over 2,000 jade artefacts and sculptures have been unearthed. Indeed, in Liaoning province in north-east China, archaeologists have discovered a previously unknown ancient Chinese civilisation whose wealth appears to have been based largely on jade. Among the treasures unearthed were little jade sculptures of turtles, birds and monsters with large oval eyes. In 22 tombs in eastern China’s Zhejiang province, Chinese archaeologists have found more than 1,700 spectacular jade objects, including necklaces, pendants, axes and a beautiful animal mask.

The existence of a ‘Jade Age’ in pre-Bronze Age China is posing problems for archaeologists and geologists – for there are no known sources of jade within the area covered by ancient China. Until recently, many archaeologists had argued that all the jade must have come from what is now Chinese Turkistan – well outside the territory of ancient China. However, the new 5,000-year-old jade civilisation discovered in Liaoning has pushed back Chinese jade carving by half a millennium, and there is now speculation that jade may have been quarried within China from sources which became exhausted, or from secret sites the locations of which have long been forgotten.

David Keys, Archaeology Correspondent for the Independent.

English Heritage has endorsed the Government’s Planning Policy Guidance Note on Archaeology and Planning set out by Baroness Black, the Heritage Minister, at the English Historic Towns Forum conference in Lincoln in November.

The Guidance Note stresses the place of archaeology in the planning process and advocates the vigorous use of planning laws to ensure that adequate provision is made for remains threatened by development. It gives detailed guidance, for the first time, on what expert archaeological advice will be needed by planning authorities and what weight should be attached to archaeological considerations.

Archaeological remains are a finite and vulnerable resource, and they are often the only source of information about the past. The Guidance Note, therefore, states that important remains should be preserved in situ wherever possible, and development designed to interfere minimally or not at all with buried layers. Planning authorities should specify assessments in the early stages of discussions with developers, and establish conditions to protect remains. Alternatively, when preservation is not practical, the planning authority should insist on an appropriate excavation as a condition of planning permission, so that the site can be properly recorded before it is lost.

English Heritage has welcomed the Planning Policy Guidance Note, stating that it has long believed that this strategy, relying heavily on the use of planning powers, is the best way to avoid the needless destruction of archaeological remains. It claims that it would also ‘avoid the wasteful, acrimonious and unsatisfactory crisis management which has marked excavations on key sites over the last few years’.

Excavator of Aphrodisias Dies.

Dr Kenan Erim, Professor of Classics at New York University and a noted archaeologist, died suddenly in November aged 61, while visiting the British Embassy in Ankara.

Dr Erim was best known as the director of the excavations of the Roman city of Aphrodisias in southwest Turkey, which were started in 1961. He discovered it to be a treasure-house of late Graeco-Roman art, unearthed nearly 200 exquisite marble statues, a virtually-intact stadium seating 40,000 people, a theatre for 10,000 and a huge temple to Aphrodite. In 1987 he published his findings in ‘Aphrodisias: City of Venus Aphrodite’ (Facts on File)
Scientists Probe Avebury Secrets

Using modern scientific techniques, archaeologists have discovered more than 40 previously unknown prehistoric stones, pits and other features at one of Europe's most important ancient monuments - Avebury stone circle in Wiltshire.

Without having to dig a single hole, the archaeologists, from English Heritage and the University of Southampton, have revealed the existence of dozens of what are either former standing stones or the pits in which they once stood, by using special scientific equipment which quite literally 'sees' beneath the surface of the ground.

In what is the first in-depth book published on Avebury for a decade, four leading UK academics led by Southampton University's Professor Peter Ucko have been able to add significantly to current knowledge about Avebury, by analysing the masses of scientific data produced by months of fieldwork.

Firstly, the scientific tests - directed by Andrew David of English Heritage's Ancient Monument Laboratory - have suggested the existence of a 120 foot wide circular structure buried beneath the Avebury complex's north east quadrant. Secondly, another possible circle has been tentatively identified buried underground half a mile south west of Avebury's western entrance. And thirdly, the famous avenue of standing stones leading from Avebury towards the River Kennet has been extended by 450 feet as a result of the discovery of a dozen previously unknown subterranean stones and stone positions.

Supplementing the scientific testing has been a programme of archival research into hitherto unknown manuscripts by seventeenth- and eighteenth-century antiquarians discovered and worked on by two of the book's co-authors, Michael Hunter and Alan Clark.

The research, published in Avebury Reconsidered, From the 1660s to the 1990s by Peter J. Ucko, Michael Hunter, Alan J. Clark and Andrew David (published on behalf of University College London's Institute of Archaeology by Unwin Hyman, £60), suggests that great ceremonial entrance-ways seem to have existed at each of the Avebury central complex's four entry points. Pairs of massive standing stones appear once to have guarded the four entrances - but the stones have now vanished, and no trace of them has ever been found by underground scientific testing.

The archival research also suggests that there may have been a small prehistoric temple halfway along Avebury's existing avenue of standing stones.

Volume One Index

The December issue of Minerva contained a copy of the index to the first volume, 1990. This is an invaluable aid to finding your way round ten magazines filled with interesting information, and can be fitted into your Minerva binder (available from Minerva at £4.95). If you missed the index last month, copies are still available at no charge from: Minerva Index, 7 Davies St, London W1Y 1LL. Please include a stamped addressed envelope.

Please note that the next issue of Minerva will be dated March/April and will be available from March 6th.
The final section of a unique Roman building facade discovered intact in Hampshire recently arrived at the British Museum to undergo conservation before the whole goes on public display.

The site of a possible Roman villa (or, less likely, a roadside building) was discovered during road works in 1935 at Shavards Farm, near Moenstoke, Hampshire. In 1986 excavation was started by Dr A.C. King and A. French of King Alfred’s College, Winchester; the initial objectives were limited, mainly to give excavation training to students at the College, but fortunately the project was integrated into a landscape examination of the Meon valley being undertaken by Hampshire County Council.

The excavation disclosed the remains of a substantial ailed building of a type well known in southern Britain and northern Gaul. It is 15 metres wide and 30 metres or more long (the northwest end is cut by a modern road), and it was probably constructed in the mid-third century A.D. or later, after fire had destroyed a second-century structure. The strong walls, 0.8 metre thick, were made of flint and chalk blocks; later, buttresses were added to the northeast side, and probably early in the fourth century, the southeast facade was moved 2.6 metres outwards after another fire. The new foundations were very substantial, over 1 metre thick and 2 metres deep. At the same time, a hypocaust and furnace were placed in the western aisle; finds of tesserae indicated a fairly elaborate floor above the hypocaust. There was much wall plaster, though none in situ, and buildings were identified nearby, although these remain to be further examined.

The major discovery of 1986, however, was a fallen plaster-and-tile column in front of the footings of the extended facade. This was lowered in 1987 by three tile-framed blocked windows, further to the southeast. The tiles were set in thick bands of white mortar, giving a red-and-white effect, and lay within the apex of a gable, largely surviving. The whole facade had fallen forwards, virtually intact, in antiquity, and, because they were covered by a high lynchet, substantial parts of it had escaped robbing and plough-damage.

In 1988 the British Museum was brought into the operation, when two of their conservators gave advice on lifting part of the facade. A scheme was arranged whereby the landowners agreed to give the whole facade to the British Museum, on condition that it was fully excavated, removed, conserved and finally displayed. It was found that an area of only 2x2 metres could be lifted intact, inside a specially made steel box, with the co-operation of Major S.J. Pearce, RE, and the Royal Engineers from Tidworth.

Continuing excavations in 1989 disclosed three open windows (lower in the facade than the blocked windows), plaster-and-tile columns, the gable line and large parts of the wall matrix. Dating limits for the fall of the facade were determined at between c.a.D. 350 and 500 from early Saxon postholes cut into the fallen fabric and Roman coins found beneath it. The portion of facade within the steel box was lifted and taken to the British Museum in July 1989; it was placed on the lawn, and the fill over the facade was removed. The remainder of the facade at Moenstoke was excavated normally, photographed, drawn and stored, pending final conservation; scholars may examine it by arrangement with the British Museum.

The data obtained so far have allowed a preliminary reconstruction drawing to be made, incorporating a great amount of detail. The excavations showed that the building had three roofs, and that it incorporated a clerestory. The two major unknowns are the height and pitch of the lower roofs. The upper roof, pitched at 47.5 degrees, had stone tiles, and the lower roofs ceramic tiles with an assumed pitch of 30 degrees. The height of the building was at least 12 metres, and there was a single door 2.85 metres wide.

The clerestory windows had two full columns, half-columns at the sides, and tile-built arches; there was a protective tiled hood above, projecting to around 0.2 metre. Although window glass was found on site, there was none in the facade, and the windows may have been open apertures with wooden shutters. It is likely that there was an upper floor in the clerestory. The upper ‘windows’ with pilasters of tiles having greenstone bases and capitals, seem to have been built as a blind arcade. Most details of the upper facade are clear; the colour effect is of red-and-white striped and chequerwork, with areas of flint-and-mortar rustication between the tiled courses.

The Meonstoke house is unique in Roman Britain. For the first time it shows that some domestic rural buildings stood to a considerable height, and that, as J.A. Richmond inferred in 1969, some had clerestory windows. Moreover, architectural sophistication was present, at least in the fourth century, in a building where farmworkers lived. The best parallels are to be found at the villa at Nador, Algeria, part of a very modest farm, and on various late-Roman mosaics.

The facade is to be thoroughly examined at the British Museum before display, and it is expected that more architectural detail and a firmer reconstruction will result.

K. E. Jermy

Outline of initial reconstruction of the Roman facade from Moenstoke from a drawing by S. Crummy)
Spanning the Seventh to the Eleventh Dynasties (c.2155-2060 B.C.), the First Intermediate Period followed the five hundred year long Old Kingdom and preceded the Middle Kingdom of Egypt. In the Old Kingdom strong pharaohs ruled in the Lower (northern) Egyptian capital of Memphis and left a legacy of great pyramid complexes and monumental art. In contrast to this early period of material and cultural wealth the First Intermediate Period was characterised by poverty and artistic decline. It is hypothesised that this decline was precipitated by a series of inadequate floodings of the Nile. The lives of Egyptians depended on the annual floodings which irrigated the surrounding fields. The privations of the First Intermediate Period are made agonisingly clear by contemporary accounts of cannibalism and sculptural reliefs depicting emaciated men. During that period pharaohs typically ruled for only one or two years, since their perceived inability to control the magical Nile led to their deposition. With weak pharaohs the land of Egypt was fractured into small feudal states, known as nomes, the rulers of which were called nomarchs. It is on this shadowy and little studied period of Egyptian history that Beyond the Pyramids: Egyptian Regional Art from the Museo Egizio, Turin focuses. The fifty-four objects in this exhibition, curated by Dr Gay Robins, are from the storerooms of the Museo Egizio in Turin, which boasts holdings of approximately 30,000 Egyptian objects, many of them important, and is among the world’s richest repositories of Egyptian art. The exhibition, however, consists of ‘basement objects’ from the Museo Egizio, not pieces from the main exhibition halls. This is the fourth in Emory Museum’s series of exhibitions which show storeroom objects which for the most part have not been exhibited or published before. Beyond the Pyramids’ concentrates on objects from three archaeological sites that were excavated by the Museo Egizio early in this century. The three sites, Assiut, Gebelein and Qaw el-Kebir, were in their time local administrative centres, and not among the main...
pharaonic complexes whose locations shifted variously during the unstable times that characterised the First Intermediate Period. Dr Robins opts to call the sites 'regional' rather than 'provincial' which has certain pejorative connotations; one of the aims of the exhibition is to show that the art from these outlying areas did not lack its own technical skill and intrinsic appeal.

Gebelein, south of Thebes on the west bank of the Nile and north of the local pharaonic centre of Hieranknopolis, was excavated by Ernesto Schiaparelli, formerly Director of the Museo Egizio, between 1910 and 1929. On display are 21 sadly fragmentary limestone reliefs from this Upper Egyptian site. Most of the fragments, carved in high relief, are just a few inches long, and they date to the end of the First Intermediate Period, when the Middle Kingdom was starting. In the Eleventh Dynasty, the strong rule of Mentuhotep succeeded in uniting Upper and Lower Egypt, and a period of prosperity began. Mentuhotep's pharaonic centre was in Thebes, which developed its own characteristic artistic style. The Gebelein fragments are therefore classified as 'pre-unification Theban' in style, and depict ram-headed gods, kings, cows and symbols of Egyptian religion.

Assiut, lying on the west bank of the Nile, south of the midpoint between Cairo and Thebes, was excavated by Schiaparelli between 1905 and 1913. The exhibition includes a number of wooden tomb objects from Assiut dating to the late First Intermediate/Early Middle Kingdom period. There are painted female offering-bearers (left), models of ships symbolising the funereal procession (top right), wooden groups of men and women making food (right), and wooden models of the deceased officials (overleaf). In addition, there is a rare painted wooden coffin. This collection of objects from Assiut, for the most part a grouping of ancient painted wooden dolls, is a microcosm of Egyptian art. Unlike the exquisitely beautiful art of the Greeks, Egyptian art served a more practical purpose in its cultural setting. It was connected intimately with the religious beliefs and practices of the Egyptians, one of the key precepts being a belief in life after death. The wooden models of Assiut were, therefore, tomb objects that were intended to assist the deceased in his (her) life after death. Models of men making bread and beer provide sustenance; models of the dead official would serve as repositories for the soul, and therefore provide comfort.

Qaw el-Kebir, just south of Assiut, was excavated by Schiaparelli in 1905-1906. The six objects from this site,
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Beyond the Pyramids: Egyptian Regional Art from the Museo Egizio, Turin is at the Emory University Museum of Art and Archaeology until 10 March, 1991.

On October 19-21, 1990 the Emory Museum of Art and Archaeology held a symposium covering themes relating to the setting of the objects in 'Beyond the Pyramids.' This symposium featured presentations by three officials from the Museo Egizio, an address by Curator and Emory University Professor Gay Robins, as well as William Simpson (Yale University), David O'Connor (University of Pennsylvania), Dorothea Arnold (The Metropolitan Museum of Art), Janine Bourriau (Darwin College, Cambridge University) and Rita Freed (Museum of Fine Arts, Boston).
Excavating an extensive Roman villa in Tuscany

Mario A. Del Chiario

Excavations in Tuscany, Italy, are starting to disclose an extensive and opulent villa dating from the Late Republic into the Late Imperial period (second century B.C. to the end of the third century A.D.). The discoveries are taking place in a field—erroneously named 'Campo della Chiesa' (Field of the Church) because of a number of stone columns and other architectural debris strewn about for centuries—in the south-western part of Tuscany in the Maremma of Italy.

Sponsored by the California Institute of World Archaeology (Dr Georges Ricard, President) and the Ninagawa Kurashiki Museum (Mr Akira Ninagawa, Owner and Director), the excavation under the author's direction since 1987 has brought to light a rectangular platform, 45 x 80 metres, roughly the size of a football field. This served partially to level the undulating terrain and form the foundations for a two-storied villa of more than two dozen rooms (including a sauna), a vestibule, four corridors, a tetrastyle (four-column) courtyard for which a column-base was found in place, a broad internal garden, and signs of a cryptoporticus (cool and shaded underground area)—all representing only about one-third of the total area thus far excavated.

It was learned early on during
the excavation that these various rooms and areas belonged to either a Service Quarter (Rooms 9 -19) or Residential Quarter (Rooms 1 - 8) of the villa. To judge by several stone landings for the now missing wooden stairs (far left, middle), the Residential Quarter possessed a second storey which, from its south-eastern side, offered a splendid panoramic view across the valley of the Albegna River that meandered westwards toward the Tyrrenian Sea between Orbetello and Talamone. An interesting feature not uncommon in a Roman villa of quality is a circular room (Room 13) which functioned as a sauna or sweatbath within the Service Quarter (far left, bottom). The source of heat for this sauna derived from a furnace in an adjoining room (Room 16) and passed through an arch to circulate throughout the hypocaust of the sauna; i.e., the vacant area between the floor of the sauna and a sub-floor created by a series of short, evenly-spaced piers (pilae) composed of stacked terracotta bricks which supported the actual floor of the sauna.

The pavements throughout the villa are noteworthy and much in keeping with the prosperous character of the villa. Despite their utilitarian function, the rooms of the Service Quarter and the Vestibule contain pavements of decorative nature meticulously constructed with small terracotta bricks of rectangular, rhomboid (diamond), or elliptical shape set into herringbone, interlocked flowers, illusionistic cuboids, intersecting circles and quatrefoils patterns. In sharp contrast, the pavements of the Residential Quarter are of cocciopesto (a mixture of cement and crushed terracotta brick) which presents a rich, red-brown surface, at times enhanced with small white **
On Coins and Medals, &.
Of the many hobbies that appeal to a refined taste, to
the mind nurtured in the love of ancient and modern
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MINERVA 12
Excavation Report

marble squares (tesserae) or irregularly shaped fragments of varicoloured marble set into decorative designs (fish-scale, lattice, or simple panels).

An especially large room or ‘salon’ about four to five times larger than any other room yet discovered within the villa (Room 4), and most probably its main reception room, possesses a white pavement which contrasts markedly with the red-brown pavements of the neighbouring rooms – an impression all the more stunning when one crossed the threshold from the South

Terra Sigillata bowl (Arretine, 30 B.C. - A.D. 30)

Corridor with its red-brown pavement. The salon is especially noteworthy not only for its size, but for the frescos that originally adorned its now totally destroyed walls (previous page). An impressive programme of wall painting, comparable in style and technique with the best examples from Pompeii and Herculaneum far to the south on the Bay of Naples, is evidenced by a quantity of fragments recovered from the mass of crumbled and pulverised plaster which overlay the expansive floor – a testimony to the ravages of time and the farmers’ plough.

An eros (previous page, top left) (c.10 cms in height) depicted on one fragment on a black back-

Terra Sigillata sherds (Late Italic; second half of 1st century A.D.)

ground recalls, in pose and style of painting, the celebrated erotes from the House of the Vettii at Pompeii. Equally exciting was the discovery of additional fresco fragments upon which can be discerned a thumb, a neck with necklace, bare breasts, and portions of a frontal female head which once formed part of one or more life-size figure.

Amongst the numerous small objects discovered throughout the villa are: fragments of pottery (above) – black-glazed, characteristic red-brown terra sigillata (primarily Arretine; i.e., produced at Arezzo between 30 B.C. and
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A.D.30), and Late Italic of the second half of the first century A.D., some of which bear known potter and workshop stamps, as well as North African ware; fragments of terracotta lamps of Late Republican and Early Imperial date; and fragments of glass. Coinage (all of bronze but of varying denominations) is represented by Late Republic asses with Janus head and ship’s prow; Augustan specimens some of which bear the names of moneyers - i.e., private citizens responsible for the minting of coins (below); Neronian sestertii with reverse the Temple of Janus with its doors closed; and several late third-century A.D. examples, one attributable to Maximianus.

Such distinctive finds readily serve, for the present, to envisage a chronological framework for the villa ranging from the second century B.C. to the end of the third century A.D. As yet, nothing has been encountered which can be assigned to or associated with the second century A.D. - a lacuna indicative of a period of abandonment. These finds, plus features of construction - blocked doorways, the substitution of lead pipes for an older system of drainage, etc. - acknowledge successive periods of occupation within this time-span.

In addition to the knowledge gained concerning the evolution of Roman villa architecture in a geographic zone traditionally Etruscan, excavation over the years has demonstrated the villa to be a valuable source for the study of Roman brick stamps here used on terracotta roof-tiles. The considerable number of roof-tile fragments found with complete or partial brick stamps has disclosed eight hitherto unknown types, some of which seem to indicate a sequence that may denote families of brick and roof-tile manufacturers extending over a period of more than a single generation.

By far the most interesting and most significant brick stamp discovered, and one that has been found in proportionately far greater number than any other, is the handsome stamp of Publius Anilius (left). It is perhaps one of the finest of Roman brick stamps yet discovered. The rectangular format (6 x 7 cms) contains an eagle with outstretched wings facing to the left, and with a crested and bearded serpent firmly grasped within its talons. Above and below the eagle are the letters P.A.N.I.L.P.F. (the P rendered in the open archaic fashion, and the punctuation mark a triangle rather than a dot). If the F can be interpreted as the abbreviation for filius (son) rather than fecit (made; in reference to the manufacturer of the roof-tiles), the inscription would read, 'Publius, son of Publius Anilius' thereby indicating a member of the family who may have been responsible for the construction of the villa. Hence, this stamp is highly significant for the history of the villa and indicates that members of the Anilius family in all probability enjoyed a high social position in this Etruscan region from the earliest times, to judge by the recorded names for various family members at the first-century A.D. Roman cemetery at Saturnia near the source of the Albegna River not far from the location of the villa.

Equally important to the history of this 'romanised' Etruscan family is the presence of a podium for a bronze equestrian statue erected at Ostia, the port of Rome, honouring Marcus Anilius Rusticus - a family descendant of possibly the late third century A.D. That the Anilius family chose to enjoy so luxurious and tasteful a villa in Etruscan territory rather than follow the practice of Roman families of equal social status who preferred villas much farther to the south in and around Rome and the Bay of Naples, may be partially explained by the desire of the long succession of the Anilius family members to spend their leisure time in the land of their family - an early expression of Italian 'campannismo'!

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MINERVA 15
The Museum of London is currently showing a selection of thirty finely detailed drawings of Roman and post-Roman finds from London sites by Beatrix Potter, creator of Peter Rabbit and Benjamin Bunny. Her drawings of animals for children may hold more immediate appeal than the paintings of ancient shoes and tools, but the technical precision of her archaeological paintings provides a unique record of objects that have since disappeared, as well as displaying a lightness of touch.

Beatrix Potter, who was born in London in 1866, first became interested in archaeology at the age of sixteen through a meeting in the Lake District with Hardwicke D. Rawnsley, later co-founder of the National Trust and an archaeology enthusiast. Through this contact she turned her skill in precise and detailed drawing, and her scientific and analytical eye which had been developed in the microscopic study of nature, especially small animals and insects, to a new subject – archaeological artefacts.

Most of Beatrix Potter's archaeological paintings are of Roman and post-Roman objects found in the Bucklersbury excavations of 1872-3, on the site of the National Safe Deposit Company in the City of London. The site was in the middle of Roman London, at a crossing point of what had been the River Walbrook, a tributary of the Thames and the Roman city's main source of...
water, which had ceased to exist by medieval times. The excavations were in the heart of what had been the Roman city's industrial area in the first and second centuries A.D., with leather tanners and shoemakers' workshops along the banks of the river.

As the river silted up it preserved in almost perfect condition an enormous number of artefacts, especially metal and leather, from the workshops and the city's residents. Woodworker's tools unearthed included chisels, gouges, bits, awls, knives and small folding bronze rules for measuring. Anvils, pincers, picks, hammers and chisels were evidence of metalworkers and stonemasons.

Beatrix Potter was lent the objects by a friend, Tom Squire, in order to paint them. Her drawings are all to scale, and extremely accurate, and are, now, the only record of the artefacts which were given in Victorian times to a private collector and have since disappeared. They have, therefore, a unique importance in the records of the Museum of London.

In 1935 she presented her archaeological drawings, along with sketch maps and her notes on their provenance, to the Armitt Trust, whose library had been opened in Ambleside in 1912 to house books and objects of antiquarian interest. Today the library is home to the Beatrix Potter Collection which the Armitt Trust hopes to make more accessible to the public through its appeal for a permanent museum in Ambleside to house its fine collection.
There were no Gandharan busts peeping out from amongst the shrubs in the garden, no stone age axe heads cluttering up the kitchen table and not even a fragment of a Mohenjo-Daro seal in the sitting room. Could this really be the home of a couple who have spent close to fifty years studying and travelling in South Asia? A visit to Drs Bridget and Raymond Allchin's house in an English village which is almost a parody of the traditional model – pub called The Oak, village green, middle aged women walking labradors – was slightly bewildering. It was only when we got down to the serious business of the Assam tea that I knew I was amongst Indo-philes and I began to discover why the Allchins have made such an impact on the study of South Asian Archaeology in Britain.

Some evidence of their contribution is revealed by a 'dig' into the catalogue of any library. Amongst the wad of entries in the library I visited, the card for The Birth of Indian Civilisation (published by Penguin in 1968) had been marked 'missing' by an irritated librarian on three separate occasions. This is hardly surprising since the book is a classic of the sort which students cannot do without. It was designed to appeal both to undergraduates and to the non-academic reader and covered the subject with the clarity and comprehensiveness which Gombrich's Story of Art or Kenneth Clarke's Civilisation applied to Western culture. The Allchins are great popularisers but of course, as in the case of Clarke and Gombrich, their licence to simplify and communicate to large numbers of people was only won on the merits of field work and heavyweight monographs.

Many of the books listed under 'Allchin' in the catalogue were produced as a team. In The Rise of Indian Civilisation, they acknowledge 'joint responsibility for its contents, its faults and for any original contribution it may succeed in making.' I'm sure that this credo holds true for many of the activities to which the Allchin name has been attached. The conjunction has been highly productive with publications, seminars, international conferences, exhibitions, excavations, lectures, teaching and offspring to testify to the fact.

The Allchins first met, appropriately enough, in the Institute of Archaeology in London. Bridget was a student at the Institute, having completed a degree in Archaeology and Anthropology at the University of Cape Town. She had returned to England to take the subject at postgraduate level and was developing an interest in the subcontinent. The accident which had first inspired Raymonds love of India was one of the positive strokes of fate.

Dr Raymond Allchin retired as Reader in the department of South Asian Studies at Cambridge University towards the end of 1990. Clare Harris takes a look at the career and love of the subcontinent which he shares with his wife Bridget.
which war sometimes produces. He had been studying in London to become an architect when World War II broke out and he signed up, hoping to become an engineer. But in 1943 he was sent to India as a member of a signals unit and in this capacity was later attached to a line of communications unit of the Indian Army. He found he could master communications, both in terms of primitive war-time telephonic apparatus and the words which were being spoken into them. Dr Allchin now counts Hindi, Sanskrit, Bengali and Urdu amongst the languages he has spoken or studied. Translations of Hindi poetry appear in the list of his solo publications. It was these languages which he took up at the School of Oriental and African Studies, London University when the war ended. At that time it was not possible to take a first degree in art history or archaeology at SOAS and so Raymond focussed on the languages he had begun to learn in India. But his time in India had already helped him to decide that ‘it was not the production of new buildings which he was interested in any more, but the study of the ruins of old ones.’ South Asian art history and archaeology became his lifelong interest.

Later, both he and his wife declared (in _The Rise of Civilisation in India and Pakistan_) that their aim was to move away from the traditional approach to archaeology in which certain sites or artefacts had been ‘viewed in isolation’ towards a ‘more integrated view of cultures as functioning wholes’. In emphasising the process and the environment (as they do in many of their works), the Allchins helped to bring South Asian archaeology up-to-date and in line with twentieth-century thinking in geography, geology and the social sciences. They realised that many of the methods used to study the prehistoric archaeology of temperate regions were quite inappropriate for the South Asian climate where ‘erosion is predominant, objects tend to remain exposed indefinitely...with the result that in considerable areas of India and Pakistan structures are to be found on the surface, unless disturbed by subsequent human activity.’ The Allchins saw that it was human activity that was most likely to cause damage to the magnificent heritage of India which they had first seen back in the ‘50s. After all, tourism has developed massively in the intervening years but, as it turns out, the Indian conservation movement to which the Allchins have contributed has made considerable strides and the Indian Government’s Archaeological Survey has kept a careful eye on the sites which are most vulnerable.

However, environmental changes, the very stuff which the Allchins use as a basis for their research, are now affecting the subcontinent in...
a way which may prove unpreventable. (The inhabitants of the Himalayas in particular are experiencing more rainfall than they have had in years, and sites which had remained little changed in centuries as a result of dry conditions are now in trouble.) So, whilst global warming continues, the records of the Allchin surveys in Afghanistan, the upper valleys of Pakistan and the deserts of the plains become all the more important.

Also important are the suggestions the Allchins have made and the support they have given to particular projects and countries. The creation of good relations with the governments and the local inhabitants of the countries in which they worked have been a high priority. As Bridget remarks: ‘Any sensible person can do a dig, the difficult part is establishing and maintaining good relations with the local authorities.’ Their first experience of a joint project in the field began in 1951 when, newly married, they set off for Afghanistan. They took with them an Austin Pickup and began the drive from Bombay to Delhi, from where they intended to continue to Peshawar and Kabul. There were ‘only about five miles of “pukka” road between Bombay and Delhi’ at that time, Bridget remembers, enough to put a strain on any young married couple, let alone a couple who were also colleagues! But the trip was a success and in 1957 Raymond could write: ‘It is to be hoped that the time is not too far distant when the Government of Afghanistan will recognise the tremendous interest of its ancient sites and institute its own programme of research. If the work is to succeed it will do so best when local interest supports local workers.’ As we all know, politics has played a large part in the recent history of Afghanistan but the Afghans have managed to set up an Institute of Afghan Studies in Kabul and a volume on Afghan history and archaeology has been edited by Dr Allchin himself.

After their first visit to Pakistan (enroute to Afghanistan) the Allchins kept up their contacts there and were among the few British archaeologists to work in Pakistan before 1975. In that year they were invited to set up a British Archaeological Mission to the country alongside those of the French and the Italians and they continue to be actively involved with this project. In 1969 Raymond’s sensitivity to the peculiar problems of conservation in India lead to his selection as a consultant for UNESCO’s project on ‘Cultural Tourism and Its Relation to Monumental Heritage’ and in the same year his lectureship at Cambridge University was upgraded to Readership.

In the early seventies the Allchins established two conferences: one which became known as the Association of South Asian Archaeologists in Western Europe and another which was aimed primarily at art historians. The Association has taken off and has become very much an international event with conferences taking place all over Europe. Visitors from Eastern Europe, India, Pakistan and North America also attend, though the organisation itself ‘hasn’t a bean, or even an ECU, in the kitty.’ The proceedings are published regularly by the representations of the host countries. The art historians conference is a little less jet-setting and takes place once a year in either Cambridge, Oxford or London. In 1978 the Ancient India and Iran Trust was also set up to fund visiting fellowships from the subcontinent and to make grants, sponsor meetings, seminars, lectures and fieldwork. Bridget edits South Asian Studies, the journal of the South Asian Society.

The major works which the couple completed together or separately include The Stone Tipped Arrow (B.A.1966), The Prehistory and Palaeography of the Great Indian Desert (B.A.1978), the results of surveys of Neolithic sites at Utur, Pilkibhal and the Deccan Ashmounds, Neolithic Cattle Keepers of South India (F.R.A.1963) and The Birth... and Rise of Indian Civilisation in India and Pakistan are joint academic monoliths of almost as much significance as the monuments which first inspired them. Let’s hope that these books are not allowed to succumb to the ravages of time in the way that the sites have sometimes been allowed to.

In the early days Bridget developed a sixth sense for places which might be of interest. ‘That looks like a site!’ was almost her catch phrase. It’s some time since the Allchins were
careering around the subcontinent in the Austin pickup, but their love for the subject and instinctive sense of what is important will no doubt continue and will ensure that retirement will be exactly the opposite of what it’s supposed to be: tiring!
Museums of the World

ODYSSEY IN EFES

Sculpture from the Efes Museum in Turkey

Naçi Ergucan

Ephesus is easily reached by a modern motorway which covers the nineteen kilometres from Kusadasi, the port of call for virtually every cruise ship in the Eastern Aegean. Since there is so much to see, and the monuments are spread over such a wide area, one is advised to plan the trip in advance. With a little forethought, however, one might combine a visit to the Efes Museum in Seljuk, the modern town near the ancient site of Ephesus, with a visit to the Artemesion and Church of St John because of their relative proximity to one another. One begins by visiting the poigniant site of the Temple of Artemis of Ephesus, one of the seven wonders of the Ancient World. All that remains today is a lone column rising up from the swamp which now drowns the site. Occupying the heights beyond is the Church of St John, which has a panoramic view of the site of the Artemesion below. From there it is a walk of less than half an hour to the town of Seljuk in which is found the Efes Museum, beautifully installed with the assistance of the Austrian archaeological mission in a new building which was opened to the public in 1976. The museum houses a numerically small but nevertheless significant number of marble statues, one group of which will be examined in this article.

This group (apparently few classicists realise it exists), contains nine marble statues arranged in three compositions of three figures, which combine in illustrating the famous episode from Book IX of Homer's Odyssey in which Odysseus and his party unwittingly seek refuge in a cave belonging to Polyphemus, the leader of the Cyclops, who was at the time of their arrival far away pasturing his sheep. Upon his return, Polyphemus discovers his guests and prevents their exit by sealing off the cave's mouth with an enormous boulder.

The nine sculptures pick up the story at this point. The Cyclops, defying all laws of civility and hospitality, had been feasting on Odysseus' men, a repulsive scene, here recreated as the centre of the composition (Fig. 1). The central axis is dominated by the figure of Polyphemus himself, of which only the left leg and head are preserved (Fig. 2). On the knee rests the body of one of Odysseus’s half-eaten companions. To the left and right of that foot lie the twisted bodies of two more, each a further victim of the Cyclops' outrages (Fig 3). In order to avert further deaths while simultaneously carrying out a plan of escape, Odysseus offers wine to the Cyclops on the pretext that it will help him wash down his loathsome meal. The wine is here stored in an enormously bloated wine skin, with which the figure on the far left wrestles as his companions assist, one apparently offering the brimming cup to Polyphemus (Fig 4). Having imbibed to the point of inebriation, Polyphemus will fall to the ground in a stupor, enabling Odysseus to put out his eye with the end of a burning spike. That event is anticipated by the group of three on the right. It is fortuitous that the figure of Odysseus himself, here shown holding the implement, has survived (Fig 5). The spike is a modern addition into which has been incorporated the
Museums of the World

marble gnarl which formed part of the original rustic spike held by Odysseus.

The importance of the Efes group, which appears to have been overlooked by virtually every scholar, is the fact that it is a monumental variation on the theme which formed part of the decoration of the Roman grotto at Sperlonga, Italy, erected under the patronage of the Emperor Tiberius from A.D.4-26. The Efes group, containing four more figures than the five found in the Sperlonga composition, addi-

Fig. 3. A victim of the Cyclops’ outrages.

Fig. 4. (below) One of Odysseus’ men offers wine to Polyphemus.

tionally divides its narrative into the two preparatory sequences, the offering of the wine and readying of the spike, whereas the Sperlonga group concentrates on the aiming of the brand seconds before the eye of the Cyclops is destroyed. The very fact that there are two monumental versions of one and the same theme effectively reopens the entire question of the ancestry of the Sperlonga group which is linked to the larger issue of the artists responsible for the famous Laocoon Group in the Vatican.

Furthermore, there is some question about the dating of the Efes group because of its unusual history. Archaeological investigation at the site of Ephesos, from where the statues come, indicates that the group was originally commissioned to decorate the pediment of a temple which was the only edifice erected within the confines of the State, or Upper Agora, a roughly rectangular area of some 160m x 56m bounded on its four sides by stoas, fountains, and an assortment of other buildings at the southern end of the city. Some have identified this temple as one dedicated to the Egyptian goddess Isis, whose popularity at Ephesos can be documented from the seventh/sixth century B.C. down to the Roman Imperial Period on the basis of the relatively large number of Egyptian objects found in the area. It has been persuasively argued that the group of the blinding of Polyphemos originally adorned one of pediments of that Isis Temple, although it is difficult to link this theme to her cult. At some point in time after its erection, this putative Temple of Isis, pre-

sumably as the result of an earth tremor, collapsed, and the decision was taken to rebuild it in honour of the Roman Emperor Augustus, the suppression of the goddess Isis in the temple symbolising his victory over Cleopatra, the Ptolemaic queen of Egypt, and Marc Anthony. The pedimental sculptures, apparently not having suffered extensive damage, were deemed inappropriate to decorate the newly rebuilt and rededicated Temple of Augustus but were, nevertheless, salvaged. They were subsequently incorporated into the decorative scheme created along the eastern wall of the Square of Domitian which abutted the western side of the State, or Upper Agora. It was here in A.D.97, according to the text of a dedicatory inscription, that the Roman citizen Sextilius Pollio erected a wide, high arch which supported a triangular pediment above with a small pool below.

Today, this group of nine large scale marble figures has been faithfully reconstructed in the Efes Museum on a rounded pedestal, the dimensions of which echo those of the Pollio arch. If this architectural history is accepted, the dating of the original temple and its pedimental sculpture must be established more narrowly in time. It was certainly erected before its conversion into a Temple of Augustus and the construction of the Pollio Fountain. Nevertheless, the exact date remains open to discussion.

Despite the present difficulty of resolving this issue, the group of the blinding of Polyphemos in the Efes Museum is yet another example of just how many important and significant classical marbles in Turkish museums await scientific study.
Small cast gold ornaments from the Akan-speaking peoples of the West African Gold Coast (modern Côte d'Ivoire and Ghana) have been found in the wreckage of the pirate ship Whydah, sunk off Cape Cod in 1717...

The Whydah was built either in 1716, as implied by an inscription on the bell which reads ‘The Whydah Gally 1716’, or extensively refitted in that year as a slaver for new owners. It was probably named for its African destination, the busy port of Ouidah, in what is now Benin. Records are unclear, but the Whydah may have been a ‘separate trader’ whose owners traded in West African coastal territory controlled by England’s Royal African Company for ten percent of their profit (Kinkor). Such vessels traded European manufactured goods, notably beads, cloth, brass basins, guns and ammunition for slaves, gold and ivory. Slaves were often sold in the West Indies, but gold and ivory were taken back to England.

The Whydah had just sold a cargo of slaves in Jamaica when it was taken by pirates led by ‘Black Sam’ Bellamy. Cape Cod legends state that later, as Bellamy was sailing north to the town of Wellfleet to visit his mistress, Maria Hallett, the ship was wrecked on the outer Cape beach at Marconi Light on April 26th, 1717 in a violent spring storm. Bellamy and most of his crew drowned. The Governor of the Massachusetts Colony sent Captain Southack as his agent to recover anything of value from the wreck, but Southack was unsuccessful; after drawing a detailed map of the wreck’s location and recording the incident in his journal, he returned to Boston.

In subsequent years, the story of the Whydah became a local legend, partly because of its
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elements of piracy and romantic tragedy, but also because of the treasure in gold, silver, precious gems and ivory it was supposed to have been carrying when it sank just offshore. People have searched for it ever since. Among them was Barry Clifford, a Cape Cod native who studied the available records, including Southack's journal and map, and found the wreck in 1984. Maritime Explorations, Inc., the company he founded, has since 1984 become a fully-fledged archaeological investigation business with appropriate professional, state and national supervision.

I first learned of the Whydah treasure in 1986, when, in a magazine photograph of representative items brought up from the wreck, I saw several cast gold ornaments which I immediately recognised as being from the Akan-speaking peoples of Côte d'Ivoire and Ghana (Clifford).

Over two hundred pieces of Akan gold have been recovered from the Whydah to date. Virtually all of them are small cast-gold beads once worn in long strings by Akan royalty and nobility of both sexes. There are a few complete beads (Fig 1, except top; Fig 3, except top centre and lower right; Fig 4, except middle row right, lower row left), but most have been broken or folded and chopped into small pieces with chisels so that they could be sold as scrap gold by weight, along with gold dust and nuggets, to Europeans on the coast (Atkins: 185-6).

Many of the complete beads and larger fragments show much wear or breakage (Fig 1, centre, lower row, centre and right; Fig 3, top left, lower row left; Fig 4, centre left, lower row, second from left and second from right; Fig 5, lower row), and some have punched holes, as if they had worn out and clumsy repairs or efforts to recycle them had been made before they were consigned to the scrap heap (Fig 1, top; Fig 3, lower row, right; Fig 4, top). The largest piece (Fig 1, top) is a broken disc bead about 4.5 cm in length; most pieces are 2.5 cm or less. Disc beads (Figs 1 and 2) are the most common type; hollow cylindrical beads (Fig 3, except lower row, right) are also well-represented, and the lower right example in Fig 3 is a portion of a very elaborate openwork rectangular bead which has been flattened and clipped with a chisel. Representational forms, such as bells, are seen in Fig 4, top and middle row, centre; small shells are to be seen in Fig 5, and a broken cowrie shell appears in Fig 4, middle row, right. All the pieces seem to be made of high-karat gold, despite some black or grey discolouration caused by accidental amalgamation with mercury from containers broken in the shipwreck (Fig 1, top, centre row and lower row, right; Fig 4, lower row, second from left, and right).

All of the Whydah beads are beautifully made unique lost-wax casts from threadwork models laid in openwork ‘false filigree’ patterns or parallel for solid areas. The model, with an attached wax sprue or channel connected to a clay crucible with enough gold to make the casting, was then encased in a dumb-bell-shaped ceramic mould. The goldsmith, holding the mould with tongs by its constricted centre, first heated the lower end to vapourise the wax model and sprue, and then inverted it to melt the gold. When the gold was judged to be melted, the mould was again inverted so the molten gold could run down through the sprue channel to fill the cavity left by the vapourised wax model in the other end. After cooling, the mould was broken away and the sprue clipped off the casting. The procedure is remarkable because it is entirely hidden within the mould; the goldsmith has only his experience as a guide.

The Whydah gold ornaments are of great interest because they may be the only survivors of all the West African gold dust, nuggets and scrapped ornaments traded to Europeans from the fifteenth to the nineteenth century. Until the discovery of the Whydah, the physical record of the Akan/European gold trade was to be found only in the coastal forts built to hold slaves for export, to store trade goods, gold and ivory, to house Europeans, and in general to protect the trade; in surviving old European manufactured goods traded for gold; and in Akan goldweights and gold-handling equipment. The physical record was supplemented by vivid written accounts of early European visitors, but the object of all this activity, the gold itself, did not survive in recognisable Akan forms because it was all taken to Europe and melted down as bullion.

The accidental survival of the Whydah gold not only confirms the accuracy of European written records of the gold trade, but also provides a link between detailed drawings of Akan gold jewellery made by Jean Barbot, a French visitor to the Gold Coast in 1679-80, and later Akan work of the Asante people in Ghana and the Baule of Côte d'Ivoire. The flattened piece of a rectangular bead from the Whydah (Fig 3, lower row, right) duplicates later Asante examples, while a coiled tubular bead with decorative side loops (Fig 4, lower row, second from right), is a type to be seen both in Barbot's drawings and in later nineteenth- and twentieth-century work from the Asante state, which was formed as a confederacy of five minor Akan states in south-central Ghana in 1700.
**Whydah** disc beads (Fig 1) resemble both Barbot's drawings and nineteenth-century Asante versions. Long tubes for the passage of a cord seen on *Whydah* disc beads (Fig 1, top and lower row), together with decorative threadwork patterns joining the tube to the bead rim (Fig 1, top and lower row, left), are missing in later Asante work, but appear in Barbot's illustrations and in later work from the Baule. According to their own oral tradition, the Baule were once part of the Asante state, but moved southwestward to their present location in Côte d'Ivoire around 1730.

Because *Whydah* pieces exhibit characteristics of both recent Baule and Asante goldwork, they may support the idea that Baule and Asante style began to diverge after 1730; modern Asante preoccupation with three-dimensional, representational or 'charm bracelet' ornament made from wax models with smoothed-over threadwork, and Baule concentration on discs, flat rectangles and bicone beads cast from coiled threadwork models may be fairly recent developments.

The *Whydah* Akan gold may have implications for the study of Asante history. The Asante have always claimed that most types of their state regalia arose at the time their state was formed in 1700. This claim is natural, given the function of Akan regalia in helping to validate a king's right to his position, reinforcing his power, and reflecting the state structure, values and history for the benefit of both ruler and subject. However, Asante traditions also acknowledge a story about the burial at Kemase, the Asante capital, of pre-Asante regalia belonging to the little states which merged to form the Asante confederacy. This implies that Asante state regalia did in fact derive from existing proto-
types which then had to be destroyed so that the 'new' objects could properly reinforce the dominance of the new confederation leader. The Akan scholar Bravmann (1968) was able to locate several Akan state swords reliably documented as having been in European collections before 1690, and thus predating the formation of the Asante state. They are quite similar to later Asante state swords, which are an important component of state regalia.

As previously noted, gold ornaments are the prerogative of the wealthy, but they have also traditionally been part of the state regalia, to be used by the ruler, his family, and retainers. Ornaments are also part of the state treasury, a fact noted by many European writers. In view of the steady trade of broken or worn out ornaments to Europeans, and Akan traditions of melting them down for recasting at intervals, the recovery of any gold ornaments which can be proven to predate the formation of the Asante state in 1700, or even to date closely thereafter, has always seemed unlikely. The Whydah gold, reliably dated by records and the ship's bell to 1717, only 17 years after the formation of the Asante state, contains a great number of very worn pieces which must be somewhat older. Because these pieces so closely resemble those drawn by Barbot in 1679-80, and because those examples appearing in the magazine photograph are similar to nineteenth- and twentieth-century Asante ornaments, it would seem that the origins of Asante and Baule gold ornaments do, indeed, predate the formation of the Asante state, as do Bravmann's swords. The reliability of the story of the burial of older regalia at Kumase is thus strengthened.

Except for one piece tentatively identified as a badly dented button missing its attachment loop (Fig 4, lower row, second from left), there is no trace of European forms or European style in the Whydah ornaments. Buttons are fasteners for fitted clothing and would have been useless among the Akan, who normally wore large cloths toga-fashion, without fasteners. A button-shaped ornament, however, could have been worn as a woman's hair decoration or as a 'charm' on a string of gold beads. The Whydah version preserves the form of a button, but its decoration is entirely Akan. With this minimal reference to European objects, Whydah ornaments are similar to Asante goldwork of the early nineteenth century. In fact, Asante goldwork provides an accurate reflection of the character and health of the state which produced it because it is part of both the state regalia and the state treasury. All regalia reflects something of the structure and values of the state it serves, but, like old European coinage, Asante gold ornaments were also indicators of economic health through their aesthetic qualities and the amount of precious metal used in their manufacture. Earlier nineteenth-century Asante ornaments tended to be beautifully made, solid castings in high-karat gold. A few were quite large, but most were smaller. There was little overt European influence in form or style.

As European economic and military pressure grew during the century, the Asante economy and culture were disrupted and diminished. Later gold ornaments reflect this decline: many more European forms and decorative styles are to be seen in ornaments that are larger, but often clumsy and indifferently made. The larger size is deceptive because it disguises less use of gold; the metal is often heavily alloyed. Recent ornaments are sometimes constructed of sheet silver and covered with goldplating, which uses less gold still. Ornaments made of thin sheets of embossed gold are often seen in later nineteenth-century work, and the twentieth century has seen an increased use of gold leaf over wood or leather; like badly-designed European coinage made from debased metal, these later Asante ornaments are a clear indicator of cultural and economic decay. But collectively, the Whydah ornaments reflect the economic health and cultural vigour of the Akan in 1717; they are made manifest in these small and delicately made forms, finely cast in high-karat gold, with little trace of the destructive European influence to come.

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REFERENCES

Atkins, John, A Voyage to Guinea, Brasil and the West Indies, London 1737.


Excavations for Volunteers

AUSTRALIA

LAND OF THE LIGHTNING BROTHERS
Katherine, Northern Territory.

Director: Dr Josephine Flood, Australian Heritage Commission

The Wardaman people, as is generally the case with Australian Aborigines, have become increasingly concerned with their heritage, in particular with the meaning of rock art located on their lands. Volunteers will record, photograph, and conserve the rock art, as well as perform archaeological surveys and excavations at prehistoric sites associated with the rock art in the hopes of establishing chronologies of human occupation in Wardaman country.

Dates: 23 July-11 September.
Cost: $1,675

ARTHROLOGICAL EXCAVATIONS IN ISRAEL

The following excavations in Israel are looking for volunteers for the 1991 season. No previous experience is required unless otherwise stated, and volunteers pay normally for registration (between $10 and $40) and accommodation, which can vary enormously both in price and standard from a tent, through a kibbutz, to a hotel. A minimum stay of anything from one to three weeks is usually stipulated. For more details on each dig contact the name at the bottom of each entry, or for more general information contact: The Israeli Antiquities Authority, POB 586, Jerusalem 91004, Israel. Tel: 02 292607/02 292627.

BET SHE’AN PROJECT
The major Roman-Byzantine town of Scythopolis. Site also contains Early Arab remains.

Directors: Gaby Mazor and Rahel Bar-Natan, Israel Antiquities Authority; Dr Gideon Foerster and Professor Yoram Tsafir, Hebrew University.

Dates: Until May
Contact: Menahem Efroni, Antiquities Authority, PO Box 381, 10900 Bet She’an, Israel; Tel. 06-585367; after 7pm 04-835054; Fax (after 4pm) 06-585840.

TEL NIZZANA (NESSANA)
Remains of a large Byzantine town in the Negev, southwest of Beer-Sheva.

Director: Dr J Shereshevski, Ben Gurion University

Dates: Throughout the year
Contact: Dr J Shereshevski, Department of Archaeology, Ben-Gurion University of the Negev, POB 653, Beer-Sheva 84 105.

TIBERIAS – MT. BERNICE
Roman and Byzantine site

CHILE

THE PREHISPANIC TIMES OF THE MAULE RIVER
Southern Chile

Directors: Dr Andrea Seelenfreund and Mr Charles Rees, Chilean Museum of Precolumbian Art, and Mr Juan Carlos Torres-Mura, National Museum of History, Santiago.

The Inca Empire, which was the final pre-conquest manifestation of centuries of cultural development in the Andes, characterises our understanding of Chile’s prehistory. Yet, pre-Inca cultural diversity in Chile is rich and ancient, though little has yet been systematically examined. Volunteers will begin a comprehensive archaeological reconnaissance of the Maule River Valley and uplands with an eye towards document-
Excavations

ing not only archaeological sites but biological, climatic, zoological, botanical, and environmental characteristics.

Cost: $1,295.

PRECOLUMBIAN PEOPLES
Arica, northern Chile
Directors: Calogero Santoro, Ivan Munoz, Liliana Ulloa, University of Tarapaca, Chile

This is a multidisciplinary project focusing on the period in northern Chile between the Tiwanaku collapse (about A.D.1000) and the rise of the Inca empire. The team leaders hypothesise that the Yunga chieftains were loose confederate social organisations because of strong ethnic differences observed in the archaeological records.

Dates: 15 June-27 July
Cost: $1,295

DOMINICAN REPUBLIC
THE MONTE CHRISTI SHIPWRECK
Santo Domingo
Director: Mr Jerome Lynn Hall, Texas A&M University.

The Monte Christi shipwreck, one of the best known in the Caribbean, was discovered off Cabrita Island in the Dominican Republic. Conclusive evidence of the ship's national origins and analysis of the cargo (cane smoking pipes) will reveal something about the black market trade network that operated throughout the New World during the colonial era. Volunteers will divide their time between the wreckage site and the project laboratory, and all will be trained in the use of underwater tools. Half the participants on each team will be trained SCUBA divers.

Dates: 15 June-28 August
Cost: $1,395

FRANCE
ORIGINS OF URBAN EUROPE
Mirefleurs, Auvergne, France
Director: Dr John Collis, University of Sheffield

Dr Collis believes that there was an indigenous tendency toward urbanisation in Europe north of the Alps that first manifested itself during the Late Iron Age and early Roman periods, 200 B.C.-200 A.D. These changes gave rise to 'social differentiation', meaning the establishment within previously egalitarian societies of statuses based largely on economic factors and access to crucial resources. Volunteers will perform archaeological research and help answer certain questions about internal forces of societal change.

Dates: 7 July-25 September
Cost: $1,150

GHANA
ASANTE KINGDOM
Kumasi, Ghana
Director: Peter Shinnie, Professor Emeritus, University of Calgary

What sort of culture led to the Asante empire's creation and where did customs such as matrilinial kinship arise? Volunteers will work with Professor Shinnie and Asante labourers at forest sites to hunt for artefacts from the thirteenth century and answers to these questions.

Dates: 8 February-12 April
Cost: $1,450

GREECE (CRETE)
BURIED CITIES OF THE AEGEAN
Thira, Thirasia, and Crete
Director: Dr Floyd McCoy, University of Hawaii/Marine Biological Laboratory, Woods Hole

A Late Bronze Age eruption on the island of Thera, in the southern

Antiquities Authority
Dates: Mid June-July
Contact: Ms Michal Yron-Lubin, Neot Qedumim, PO Box 1007, Lod 71100, Tel: (08) 233 840

TEL HADAR, MITHAM LEVIAH, ROGEREN HIRI
Bronze and Iron Age sites in the Galilee Heights
Director: Professor Moshe Kochavi, Tel Aviv University, Peabody Museum, New Jersey Colleges.
Dates: 16 June-15 July
Contact: Ita Eshyy, Ramapo College, Mahwah, New Jersey, USA

TEL GERISA
Tel on Yarkon River, North Tel Aviv, with late Bronze Age finds
Director: Dr Zev'ev Herzog, Tel Aviv University
Dates: 23 June-18 July
Contact: Elie Prosky, Institute of Archaeology, Tel Aviv University, Ramat Aviv 69978, PO Box 39040

HAZOR
Iron Age Iil tel in the eastern Galilee
Director: Professor A. Ben-Tor, Hebrew University; Israel Exploration Society, Complutense University, Madrid
Dates: 30 June-19 July, 22 July-9 August
Contact: Professor A. Ben-Tor, Hebrew University, Institute of Archaeology, 91905 Jerusalem

SHUNI
Remains of Roman and Byzantine periods, Skims northeast of Caesarea
Director: Eli Shenhav, Jewish National Fund
Dates: 21 July-23 August
Contact: Eli Shenhav, Shuni Excavation, PO Box 111, Binyamina 30500

TEL KABBRI
Remains of a fortified town in the western Galilee; private and public buildings of the Early and Middle Bronze and Iron Ages.
Director: Professor Aharon Kempten, Tel Aviv University; Dr W. P. Niemeyer, Freiburg University
Dates: 21 July-23 August
Contact: Anat Avidor, Institute of Archaeology, Tel Aviv University, Ramat Aviv; Tel: 03-5459417, 03-5459703

AIZIV
Phoenician cemetery on the coast north of Nahariya
Director: Eliya Mazar, Hebrew University
Dates: 28 July-9 August
Contact: Eliya Mazar, Institute of Archaeology, Hebrew University, 91905 Jerusalem; Tel: (evenings) 02-818286
Aegean Sea, was one of the largest known in recorded history with catastrophic consequences for local Minoan culture – it buried nearby towns with more than 80 metres of volcanic debris. On Thira and Thirasia, volunteers will use ground-probing radar equipment to map the Minoan topography and to search for remnants of Minoan cultural debris buried by the eruption. On Crete, the radar will be used to probe for Minoan and Classical seaport facilities.

**Dates:** 23 June-31 August  
**Cost:** $1,895

**Namibia**

**Iron Age Namibia**

*Rehoboth Metal-working site, Windhoek, Namibia*

**Director:** Dr Beatrice Sandelowsky, Senior Curator, Rehoboth Museum

The Iron Age came to sub-Saharan Africa as late as the seventeenth century. Virtually everywhere, clay furnaces were used to smelt the iron, yet Dr Sandelowsky's studies in Namibia reveal a conspicuous absence of such furnaces. Moreover, the pottery that she has found is very different in shape, form and decoration from pottery in East Africa. Using the standard tools and methods of archaeology, volunteers will research and contribute to our knowledge of the prehistory of southwestern Africa.

**Dates:** 24 June-30 September  
**Cost:** $1,200

**Honduras**

**Pre-Maya Outpost**

*Yarumela, Comayagua Valley, Honduras*

**Director:** Dr Leroy Josseink-Mandeville, California State University, Fullerton

Yarumela is an important Formative Period (2500 B.C.-100 A.D.) site on the Comayagua River in north central Honduras, and by A.D.550 it had one of the largest mounds and ceremonial centres in its region. Dr Josseink-Mandeville is investigating the area’s site planning: he is particularly interested in the influence of the Olmec, the major Formative culture of Mesoamerica with definite connections in Central America. Volunteers will be involved with mapping, surface collection, photography, drawing and some digging.

**Dates:** 16 June-18 August  
**Cost:** $1,295

**Spain**

**Ancient Iberian Village**

*Borja, Spain*

**Director:** Dr Richard Harrison, University of Bristol

Majaladas, Spain is an exceptional archaeological site because it has been largely untouched since its villagers abandoned it 4,000 years ago, leaving behind their metal objects, pottery, and houses. It offers a unique opportunity to understand a remote society that was among the first in Europe to master bronze metallurgy. The volunteers will engage in standard archaeological research, including digging, sketching, labelling, and cataloguing. Research will help answer questions about why certain small Bronze Age regions experienced bursts of prosperity while others stagnated.

**Dates:** 1-30 August  
**Cost:** $1,495

**Italy (Sardinia)**

**Stone Towers of Sardinia**

*Norbello, Sardinia*

**Director:** Dr Lenore Gallin, University of California, Los Angeles

The Golden Age of Nuragic civilisation occurred around 1000 B.C. when over 7,000 fortified complexes with stone towers and walls were built. At the time, Sardinia marked a stop along the intensive metal trade routes which linked contemporary societies throughout the Mediterranean. Volunteers will continue a regional survey of the area, studying the building phases, architectural and engineering skill, and spatial distribution of the towers.

**Dates:** 17 June-19 August  
**Cost:** $1,575

**Prehistoric Societies of Mallorca Deia, Mallorca, Spain**

For seventeen consecutive years, Bill Waldren has led Earthwatch volunteers on excavations that have rewritten Mallorcan prehistory. Three summers ago, his team unearthed a 3,000-year-old religious sanctuary at Son Mas, high up in the mountains above the Mediterranean. Volunteers will now follow this discovery by excavating at Son Mas. In addition, they will also excavate at the older site of Muleta Cave, and the Son Matge rockshelter. Volunteers will divide their time between the field and processing finds in the lab.

**Dates:** 27 March-22 September  
**Costs:** contact Earthwatch

**For further details of all these excavations contact Earthwatch at the address on page 30.**

**MINERVA 32**

**Thailand**

**Thai Origins**

*Nong Nor, Thailand*

**Director:** Dr Charles Higham, University of Otago, New Zealand

What was the nature of the indigenous culture that flourished in Thailand before Indian and Chinese influences reached the area? This year at Nong Nor, Dr Higham hopes to excavate an early cemetery that he says ‘should reveal the early stages in the contact with Indian ideas which had such a catalytic effect in modifying local cultures and encouraging growing cultural complexity.’

**Dates:** 21 January-22 February  
**Cost:** $1,345

**Tunisia**

**Cardthage Cemetery**

**Ancient Carthage, Tunisia**

**Directors:** Dr John Humphrey, University of Michigan, Dr Susan Stevens, University of Wisconsin and Jim Richardson, Oriental Institute, Chicago

In 1987 excavations began at Carthage
Excavations

were made it after the Roman occupation - such an accomplishment would represent the first of its kind along Hadrian’s Wall.

Dates: Please call for team dates and project costs

LIHOU PRIORY EXCAVATIONS

Lihow, Channel Islands

Director: Mr Robert Burns, States of Guernsey Ancient Monuments Committee.

This site on Lihow island off the west coast of Guernsey consists of the remains of a small medieval settlement and associated buildings. The Priory Church of Our Lady of Lihow has been investigated by archaeologists, but the function and history of the surrounding buildings are unknown at present. The Lihow settlement was a dependency of the famous Abbey of Mont St Michel in Normandy, France. Using the standard methods of field archaeology, volunteers will excavate several areas, thereby contributing to our knowledge of daily life at an isolated monastic community and on the Channel Islands in general during the Medieval period.

Dates: June

Cost: $995

STANDING STONES ON THE ISLE OF MULL

Ardnaacross, Mull, Scotland

Director: Dr Roger Mathew and Dr Clive Ruggles, Leicester University

Dr Mathew and Dr Ruggles continue their investigation of the cultural background of megalithic monuments and possible alignments of the monuments with astronomical events. They hypothesise that it was not the actual astronomical event that was the focal point of the stone alignments, but that the Glencorm megaiths were aligned with Ben More, the highest peak on Mull which itself was the local topographical marker for the rising of the mid-winter sun. Volunteers will help determine the visibility of the peak and assess whether similar alignments may be found.

Dates: 22 June-20 July

Cost: $1,495

UK

HADRIAN’S WALL

Swayne Coast, Cumbria, England

Director: Tom Clare, County Archaeologist, Cumbria County Council

In the 1950s, a series of stone towers and milefortlets were discovered, thereby extending the known barrier of Hadrian’s Wall southward along the Swayne Coast. Volunteers will help to excavate completely Milefortlet 21 to determine when the fort was built and abandoned, whether it was transported from its original site, how the Roman troops lived there, and what changes

of a late Roman cemetery which is with the early Christian church known as Bir Knisia. The goals of the research are twofold: first, to learn more about late Roman burial customs and religion, and second, to study the forensic, paleo-nutritional, and demographic characteristics of the skeletal population. Volunteers will excavate the remaining remains and assist the National Museum of Carthage in developing and completing exhibits for public education.

Dates: 19 May-14 July

Cost: $1,595

ORIGINS OF THE MOUND BUILDERS

Lee Creek, Oklahoma

Directors: Lois Albert, University of Oklahoma and Dr J. Daniel Rogers, Smithsonian Institution

The transition of the people of the Southern Plains from hunters and gatherers to agriculturists is not well understood. The archaeological record clearly demonstrates that this change occurred between A.D.500 and A.D.1000. By A.D.1000 the landscape was dotted with large burial mounds containing wealthy Caddoan chieftains who were buried with elaborate material trappings and often with their slaves. These mounds have been the subject of much investigation, but the domestic habits and the actual processes by which farming was adopted are not as well understood. Volunteers will excavate at the site of Tall Cane looking to fill in some gaps in southern Plains prehistory.

Dates: 19 May-28 June

Cost: $1,095

ROCK ART IN WHOOPUP CANYON

Whoopup Canyon, Wyoming

Director: Dr Alice Tratebas, US Bureau of Land Management

The Altithermal (4,000-2,000 B.C.) was a time when the climate rapidly became hotter and drier than it has ever been during the present geological era, bringing about extensive changes in local environments and their fauna. The Native Americans, previously highly specialised bison hunters, adapted to these changes by becoming more generalised hunters of a wider spectrum of game animals. Volunteers will study rock art and try to associate it with local archaeological sites to date their creation. Dr Tratebas’ hypotheses that changes in material culture are reflected in this art.

Dates: 1 July-11

Cost: $1,245

US

HOMOL'OVI II

Homol’ovi Ruins State Park, Winslow, Arizona

Directors: Dr Charles Adams, Arizona State Museum and Richard Lange, University of Arizona

In the American southwest, prehistoric cultures went through many alternate periods of population aggregation and dispersal over several centuries before stabilising into large aggregated communities during the fourteenth century. A.D. Pueblos provide a unique opportunity to study aggregations and the process by which social and cultural means of adaptation to aggregations occur and evolve. Volunteers will use various archaeological methods to answer some the most intriguing questions.

Dates: 2 June-1 August

Cost: $1,150

MINERVA 33
Stephen Quirke's book, *Who were the Pharaohs?: A History of their Names with a List of Cartouches* (British Museum Publications, London, 1990, 80pp., illustrated, Paperback, £4.95) is remarkable for the amount of information and illustration it packs into a small format and it is very reasonably priced. The first four chapters cover the fivefold names of pharaoh, the emergence of the titulary, its classic form and variations on it.

The main section of the book is devoted to the principal names of the kings of Egypt, listing them under Dynasties (with short notes on the period) and often adding a short commentary on the individual king. Many of the cartouches are illustrated by 40 photographs of relevant pieces from the British Museum collections. In the listing section, the principal pharaohs' names (and a number of less well-known ones) are drawn in their cartouches (over 250 of them), and are from the excellent hand of Richard Parkinson.

The book has many interesting points to make about the use of titles in the introductory sections and will be of immense use as a rapid *vade mecum* for people seeking a pharaoh's principal cartouches in legible form. Perhaps the text assumes a little too much in only giving dates at the beginning of each Dynasty and not for the individual rulers. Although references in the text often allude to the length of the reign concerned, e.g. with 'in his reign of sixty-four years, Ramses II transformed the face of Egypt' (p.63), a beginning and an end date would have helped. Since the book is intended for the layman, a concession should have been made in using a few more hyphens in the unfamiliar names - it is very difficult, if one is not au fait with the name, to know where to break a sequence, such as *Djeserkheperura-Sethpenra* (Horemheb). These small points apart, this is a highly recommended little book and excellent value.

Michael Rice's *Egypt's Making: The Origins of Ancient Egypt 5000-2000 B.C.* (Routledge, London, 1990, 322pp, 111 black and white photos, XII colour plates, Hardback, £25) is a very personal book, as the author makes clear in his preface and also in the text. For instance, on page 7 he summarily dismisses two of the best known pharaohs: 'Rameses II, for example, was a megalomaniac of very little taste, whilst poor Tutankhamun was trundled into his tomb accompanied by a great deal of deplorable rubbish' - it says it all.

This is an intriguing book in a way because it is coloured by Rice's involvement in the Middle East over a number of years, principally in creating several museums there. The period he discusses is an extremely interesting one because during this time were laid the foundations of much that was to become the norm in later, full dynastic ancient Egyptian civilisation. He makes some interesting points: 'Three outstanding achievements must be set to Egypt's account at this time which represent an extraordinary level of creative accomplishment: these are the unified political state, the divine Kingship, and monumental funerary architecture, culminating in the pyramids' (p.84).

There is rather too much 'special pleading' in the discussion of contacts and influences from Sumer and Dilman at the head of the Persian Gulf. True, a lot of perfectly good archaeological evidence for such links has accumulated, but it is a little overdone here.

The author waxes quite lyrical at times in describing the monuments. On pages 84-5, the monuments on the Giza plateaux sit like a diadem on the brow of the ear'. However, it is not acceptable when he says that the face of the Sphinx is that of Menkaure (p.203) rather than that of Chephren, builder of the Second Pyramid, and of whose funerary complex it forms an integral part. 'Purple' passages abound in the text: note the contrasted Greek and Egyptian smile on p.207, and the poetic sunrise on p.273.

There are other careless errors and misspellings in the text: Merenreka's 'anchors' alluded to in the caption to illustration 108 are to be found in the offering chamber of his mastaba at Saqqara, not outside. In the extensive bibliography there are a number of errors, with nonsense authors and, worse, no less than ten references to articles contained in 'Khaliifa and Rice' - unfortunately there is no entry under Khalifa and Rice.

In a book that extols the early period of Egypt's civilisation, plus the author's knowledge of the monuments, someone should have spotted that colour plate number X, also used as the back cover illustration, a view of the step Pyramid at Saqquara from the South Tomb with the cobra frieze in the foreground, has been printed reversed left to right.

Rice's book is interesting without doubt, but it is sadly marred by inadequate editing and checking.

A very welcome addition to the literature on pyramids is the very practical approach of Peter Hodges in *How the Pyramids Were Built* (Element Books, London, 1989, 154pp, 129 illustrations, Paperback, £9.95). The book started from Peter Hodges's interest in the technical aspects of building a pyramid - he was a Master
Builder, and sadly died in October 1980.

Hodges took an objective view and came up with his own theory for the construction of the Giza pyramids— that the blocks were raised by the use of levers, working on all four faces at once, just as Herodotus suggested but was disregarded. The whole ‘pyramid age’ (the Third and Fourth Dynasties when the major structures were erected) is assessed and the different problems involved with building a stepped pyramid and achieving the ultimate form are fully treated. There are excellent photos of the relevant aspects of the structures concerned, together with line drawings clearly showing the possibilities and the impracticalities of the various systems mooted.

Many Egyptologists will doggedly stick to the old ramp construction theories but, as Sir Hugh Casson rightly observes, Here is a serious, well-researched and fascinating study by a master builder who claims convincingly that the established theory of using ramps is, on practical grounds alone, unworkable, and suggests with the help of words and diagrams a radical alternative. This book should be read by every Egyptologist and layman who has any interest at all in pyramids and their construction—it will open their eyes.

Moving from the pyramids of the pharaohs of the Old Kingdom to the burial place of those of the New Kingdom takes us to The Valley of the Kings: The Decline of a Royal Necropolis by C.N. Reeves (Regan Paul International, London, 1990, 376pp, 15 plates, 105 figs. Hardback, £70). This is no glossy résumé of the Valley, like some previous books of the same title; it is a very workmanlike study indeed, originating in Nicholas Reeves’ doctoral thesis in the University of Durham. It is essentially a study of tomb robbing on the west bank of ancient Thebes (Luxor) using as a yardstick the Valley of the Kings where the most obvious sources of wealth lay. Reeves points out that large scale tomb robbing only occurred in ancient Egypt during those periods when the central government was not strong or was in decline.

Although the last discovered tomb in the Valley, that of Tutankhamun, is numbered 62, not all the preceding numbers represent tombs; many are only caches or ancient excavations for a tomb. All the tombs, royal and private (there are a few), and deposits from the Valley are meticulously examined so that their archaeological content can be assessed and especially any evidence of post-burial activity. This latter, of course, is best exemplified in the two great caches of royal mum-

EGYPT'S MAKING
The Origins of Ancient Egypt 5000–2000 BC
MICHAEL RICE

of the economy there was a policy of recovering the precious items still buried there so that they could be reintroduced into an ailing economy.

By dint of carefully sifting every piece of evidence from the tombs, especially the debris left by the robbers, Nicholas Reeves has built up a very convincing picture of the last days of this once incredibly rich burial place of the great figures of ancient Egypt. This is not an easy book to read by virtue of its close reasoning and statement of facts, but it is an invaluable source book for the Valley of the Kings both in its arguments and in the full references that back them. Admittedly it is expensive (as are most KPI Egyptological books), and it is only ‘type-writer’ face printing, but there can be no doubt that this is going to be the major source book on the Valley of the Kings for a very long time.

A very detailed study of just one aspect of the richest tomb found in the Valley of the Kings is F. Nigel Hepper’s Pharaoh’s Flowers: The Botanical Treasures of Tutankhamun (HMSO, London, 1990, 80pp. Illustrated in b&w and with 40 colour plates. Paperback, £9.95). Such was the wealth of the tomb’s contents that the humble botanical aspects have been largely ignored for years. From the fruits and flowers on the floral collar found on the inner solid gold coffin, Professor Percy Newberry, who made the first examination of the botanical material from the tomb, concluded that Tutankhamun had been buried between mid-March and the end of April.

It must be remembered that not only were actual botanical specimens found preserved in the tomb, but that many others were represented by manufacturers or in art. After an introduction to the tomb and archaeobotanical techniques, Nigel Hepper has examined it under the headings of: Flowers and leaves; Oils, resins and perfumes; Flax, papyrus, paper and other fibrous plants; Trees and wooden objects; Food and drink. Within each of the sections the finds from the tomb are examined, followed by the plant species and its history and cultivation.

Many of the specimens, such as...
The means of catching or trapping the fish have not essentially changed from the lively representations in the sculptured scenes of the mastabas of the Old Kingdom in the mid-third millennium B.C.

As the flowers, disintegrated almost immediately into dust upon exposure to the air, Harry Burton, the photographer to the expedition, was able to capture many of these before they disappeared and also provide detailed photographs of seeds and nuts, etc., many of which are illustrated in the book.

Not only were there representations of plants on many of the objects, for instance the delightful scene on the back of Tutankhamun’s throne, but there was also a vast number of items manufactured from botanical materials – different woods used for throwing sticks, caskets, throne backs, the middle and outer coffins with their gold overlays, etc.

Niger Hepper was formerly Head of the Tropical African Section and an Assistant Keeper of the Herbarium at Kew. This book is the culmination of his long professional, as well as personal, interest in the plants of ancient Egypt and those from Tutankhamun’s tomb in particular.

Turning from the flora to the fauna of ancient Egypt there is volume two of *The Natural History of Egypt on Fish and Fishing in Ancient Egypt*, by Douglas J. Brewer and Renee F. Friedman (Aris & Phillips, Warminster, 1989, 109 pp., 100 illus., 12 col. plates. Hardcover, £32; Paperback, £19.95). This second volume in the series is in the same large format as Patrick Houlihan’s highly successful *Birds of Ancient Egypt*, but will probably not attract the same following as a bird book.

Fish from the Nile were always an important part of the diet of the ancient Egyptian, and fishing is still one of the major occupations. The means of catching or trapping the fish have not essentially changed from the lively representations in the sculptured scenes of the mastabas of the Old Kingdom in the mid-third millennium B.C. Fishing techniques and tackle, as well as the fish varieties themselves, are carved and painted there in great detail. To this can be added the physical evidence of the equipment itself and remains of actual fish bones, the latter being some of the hardest things to record and identify by virtue of their flake nature.

The book first examines the economic and religious significance of the fish in ancient Egypt, followed by the fishing tackle and the detailed classification of fish in Egyptian art – there are twenty different species identified. An osteological appendix gives practical guidance and illustration, in line drawings and photographs, to aid initial archaeological identification. The illustrations are taken mainly from tomb paintings and reliefs, together with artefacts or the product of the co-operation between an Egyptologist and a well-known photographer Edna Russmann is an associate curator in the Department of Egyptian Art in the Metropolitan Museum, New York, whilst David Finn is a photographer known for his studies of sculpture.

Ninety-two pieces of sculpture from the Cairo and Luxor Museums are featured here, several of them in more than one colour photo and detail. The majority come from the great collection in Cairo, but it is good to see some of the pieces from the Luxor Museum which, since its opening several years ago, has been such a splendid addition.

The pieces from both collections are integrated and arranged chronologically. Miss Russmann acknowledges in her preface the time and care the objects to be photographed (although the photographer did reject one, a battered Old Kingdom piece): ‘most of the selections are... much less familiar than they deserve to be, and a few are almost entirely unknown, even to specialists’. They are restricted to works in stone or wood. The objects selected, illustrated and described are, therefore, not everyone’s choice, but it is still a worthy overview.

Miss Russmann’s text is a continuous, art-historical narrative that incorporates discussion of the pieces as they are reached. She has some very cogent comments in places that may not accord with the view of everyone, layman or Egyptologist, but they do serve to focus ideas. Details of provenance, location and accession numbers, and some bibliographical references, are given in a Dictionary section, but the reader has to go back to the illustration in the book to find an object’s size and material. It would have been useful to have added the location to the caption and the material and size to the documentation.

The standard of the illustrations varies, at times even for the same object. Some of the details are very strange, such as that from the Mykenian triad showing at full page the goddess Hathor’s breasts, thorax and stomach, and a number of the backgrounds either fight the objects, especially the reds, or merge with the paler ones.

Overall, the initial impression is of a handsome book, and the price is certainly reasonable by today’s standards, but in the end one is left asking whether it was really worth the bother of obtaining a photographer to Cairo and Luxor.
The Etruscan World

Sybille Haynes reviews three new books on the Etruscan civilisation whose publication coincides with the opening of a new gallery at the British Museum.

The British Museum is about to open a new gallery documenting ‘Italy before the Roman Empire’, part of which is devoted to the Etruscan civilisation. Well-timed for this happy event, British Museum Publications have brought out two books which will prove extremely useful to visitors. Large and important though it is, the Etruscan collection of the British Museum has tended to be overshadowed by the quantity and fame of the other treasures of the Greek and Roman Department; but it rivals the Etruscan section of the Louvre and those of many Italian museums and deserves to be far better known than it is. That being so, Ellen Macnamara in The Etruscans (British Museum Publications, London, 1989, £5.95) has rightly apportioned as much space to the pictorial presentation of Etruria and Etruscan civilisation as to her text which provides a concise account of the Etruscans’ geographical background, their history and achievements, their way of life and the legacy they left to Rome and Europe. By a skilful interweaving of text, maps, topographical drawings and photographs (mainly of objects in the new gallery), she has provided a remarkably well-balanced picture of this fascinating people. With forty illustrations in colour and fifty in black and white, The Etruscans is excellent value for its price, and the layman could not wish for a more informative and attractive introduction to the subject.

For visitors tempted to learn something of Etruscan writing and the problems involved in interpreting what little of the language survives, the short book by Larissa Bonfante, Etruscan (British Museum Publication series ‘Reading the Past’, London, 1990, £4.95) will serve as a helpful guide. Resembling none of the other languages of Italy or Europe and not belonging to the great family of Indo-European languages, Etruscan is related to only one other language, that known to us from an inscription on a sixth-century B.C. stela, discovered on the island of Lemnos in the Northern Aegean. The first examples of written Etruscan appear as early as about 700 B.C., but the language must have been spoken in the area of ancient Etruria for a considerable time before that, for archaeological records prove a cultural continuity between the settlements of the Iron Age period of Central Italy, known as Villanovan, and those of the so-called Orientalising period of the Etruscan civilisation. The alphabet used to record the Etruscan language was borrowed and adapted from that of the Euboean Greek colonists who settled at Pithekoussai and Cumae in South Italy from about 775 B.C. onwards; and the art of writing was then passed on by the Etruscans to Rome and her Italian neighbours. Etruscan can thus be read perfectly well, but, despite steady progress, its interpretation remains problematical. Although about 13,000 inscriptions have come down to us, they are mostly short, repetitive and confined to the funerary, ritual and legal sphere. No Etruscan literature has survived the defeat and absorption of the nation by the victorious Romans. All that we know about the language has been set out with great clarity by Professor Bonfante in the present work, which is illustrated by forty black and white photographs and line drawings of relevant objects in the collection of the British Museum and of a few in other museums. For good measure, a final chapter discusses Osca, the dialect of some of the mountain-tribes of Central Italy, which belongs to the Italic branch of the Indo-European family of languages. Its most important testimonial, a third-century B.C. bronze tablet found at Agnone and also preserved in the British Museum, is illustrated and translated.

It is not easy to see at what kind of reader N. Spivey and S. Stoddard’s Etruscan Italy (B.T. Batsford, London, 1990. 100 illustrations in black and white. £29.95) is aimed. In their introduction the authors declare their intention to write ‘a history based entirely and exclusively upon the tangible results of archaeology’ and to jettison all Roman literary sources, in particular Livy, as ‘worthless for the proper history of Etruscan Italy’. As the authors admit, this is not an original approach but it turns out to be a somewhat lop-sided one, all the more so as Etruscan art and language have also been deliberately excluded from discussion. The reader is told that he will be given ‘some idea of how individuals within a certain social structure conducted the essentials of life’, but particularly in the first four chapters (Physical environment and prehistoric background; Settlement and territory; Subsistence, technology and production; Trade and exchange) the terms used are too technical and concepts too abstract to convey any clear picture of living human beings or their way of life. What, for example, can the general reader be expected to gather from such a statement as:—
The Etruscans

Ellen Macnamara

The analysis of the material culture of most sites of the period 1200-900 B.C. from Central Italy establishes two levels of interaction that grade into each other: strong interpeninsular contact and more poorly defined locally based identity (p. 80 f.)? The few black and white photographs which illustrate these chapters are small-scale and austere; but the numerous maps and statistical and other diagrams will prove useful to students (who may, however, find the cost of the book forbidding).

Chapters V-VIII (Myth, language and literacy: the process of cultural change; Ritual; Warfare; Social organisation) are more accessible and contain stimulating ideas. It is interesting to note one exception to the authors’ rule of excluding the use of historical sources. A stone anchor, discovered at Gravisca, the port-sanctuary of Tarquinia, bears a dedication in Greek to Apollo of Aegina by one Sostatus. Further, a hundred or so Athenian vases of the last quarter of the sixth-century from various Etruscan cities have scratched or painted on them SO in Aeginetan characters, an abbreviation which has recently been recognised as the trademark of the merchant who shipped them from Greece to the west. The equation of the Sostatus of the anchor with the SO on the pots has been generally accepted. But what really brings these archaeological discoveries to life is that Herodotus IV,152 speaks of the immense wealth accumulated by a sixth-century B.C. merchant, Sostatus of Aegina, the son of Laodamas, as a result of his successful trading voyages. The authors have no hesitation in citing this passage of Herodotus in connection with the archaeological discoveries; but if Herodotus in this instance, why not other ancient testimonia in others? And why not Livy, whom the authors resolutely reject, but whose History is no more riddled with myths than Herodotus’ Historiae? Only the judicious use of the ancient historical traditions in conjunction with the material evidence will produce an intelligible and balanced picture of the past.

Only the judicious use of the ancient historical traditions in conjunction with the material evidence will produce an intelligible and balanced picture of the past.

The Henge Monuments

Ceremony and Society in Prehistoric Britain

Geoffrey Wainwright


In their series New Aspects of Antiquity, Thames and Hudson have made a consistently valuable contribution to archaeological literature, not least by bringing authoritative surveys of new discoveries and thinking to the general public.

In this, the most recent publication, Dr Geoffrey Wainwright, the leading authority on the subject, provides a synthesis of the results from major ‘henge’ excavations (notably his own at Durrington Walls, Marden, and Mount Pleasant), together with the theories he has collected regarding prehistoric society between 2500 and 1000 B.C.

In his general synthesis on the reshaping of prehistoric society he writes of a society increasingly, to his mind, overtaken with internal social stresses. These, he argues, were in part the result of the introduction of an improving agricultural system and associated settled communities that in turn led to the conflicts and territoriality inevitable with formalised landholding. Thus, for Wainwright, by 2500 B.C. the previous stability of the agricultural communities of the fourth and third millennia was breaking down and from this premise stems his argument that... there arose a tradition of monumental building which had its roots in the past but is most plausibly to be viewed as a method of integrating different parts of an embryonic society in a single undertaking. What this means is that the henge monuments should be seen as a focus for religious ceremonial as well as trade and industry.

Wainwright concentrates almost exclusively on the henge monuments of Wessex such as Stonehenge, Avebury and especially Durrington Walls (which he excavated) to draw together an image of neolithic society in which the massive stone or wooden monuments known as henges occurred. Amongst the associated society, for instance, the distribution of grooved ware pottery especially associated with Durrington Walls reveals the patterns of
trade within the south-west, and indeed much further afield - examples of the pottery have recently been found as far north as Orkney and in such a remote spot as Barra in the Western Isles. Wainwright, therefore, sees the henges as large-scale public works expressing local identities and territorial assertions, a far cry from the theories of a prehistoric priesthood steeped in the mysteries of astronomical orientation that has enjoyed wide currency in recent years.

As the excavator of the three great henge sites of Durrington Walls, Marden and Mount Pleasant, Dr Wainwright writes with unique authority and many of the excellent illustrations derive from his excavation archive; but this book is intended as a general survey of one of the most remarkable episodes in British prehistory, at about the same time as the Egyptian pyramids were being built. As a general survey it suffers from the common defect of geographical imbalance, which is overwhelmingly south-western. A northern dimension is badly required to balance the picture. Some Scottish sites are briefly discussed (pp.41, 45) but one searches in vain for any reference to Callanish, let alone the major sites of the north-west such as Mayburgh, in Cumbria, the great triple henges at Thornborough in North Yorkshire or the published accounts of the monuments of the Millfield Basin.

Regrettably, therefore, amidst the wealth of newly synthesised information, the heavily southern bias of the book tends to equate enhanced civilisation with a southward latitude, a tendency that the general editor of the series, Professor Colin Renfrew, has done so much to reverse through his work in Orkney. The latter is the true location of Skara Brae, Ring of Brodgar and Maes Howe, major sites that are inexcusably misplaced on Shetland in the distribution map (p.13).

Barri Jones

Books Received

Inclusion of a book in this section does not preclude a review in a later issue


Prehistoric London by Nick Meriman. HMSO, London, 1990. 48 pp. Colour Illus. £4.95. Using the latest research and illustrated by many photographs and vivid reconstructions, this colourful book gives a glimpse into the lives of the thousands of generations of people who have lived in the region we now call London.


MINERVA 39
New Indian Gallery Opens

The newly reinstalled Richard Gump Gallery of Indian Art at the Asian Art Museum in San Francisco is now open to the public. The reinstallation of the gallery was delayed due to the October 1989 earthquake. The new gallery, over 3,000 square feet in space, has state-of-the-art climate controlled cases, new metal brackets and armatures for the heavy stone sculptures and pedestals built to minimise seismic effects.

In addition, other decorative arts are now on display, including stone and wood architectural pieces, Bidri ware, and textiles.

In the sculpture section, the Jain period has been expanded. The Pala collection, which is the largest in the U.S., has been slightly reduced due to loans to a Pala exhibition that is currently touring the U.S. 'We have added to the Pala section, however, a rare and impressive stele (left) showing Revanta, son of Surya the Sun God and his consort Sanjna, riding a horse', Terese Tse Bartholomew, curator of Indian and Himalayan Art, said.

The reinstallation was made possible by a grant from the National Endowment for the Arts.

At the Victoria and Albert Museum in London, the Nehru Gallery of Indian Art was opened by the Queen in November last year. The gallery houses the Museum’s spectacular collection of Indian art from 1550-1900 which had never before been displayed with the prominence it deserves.

Brooklyn galleries close for renovation

The renowned collection of Egyptian art and The Hagop Kevorkian Gallery of Ancient Middle Eastern art at The Brooklyn Museum closed to the public in November because of renovations in the West Wing which are due to be completed in late 1992.

The renovation of the top three floors on the West Wing, the oldest part of the building, will increase exhibition space by 33,000 square feet and open the area to the public for the first time in over six decades.

Early this year portions of the Kevorkian Gallery are scheduled to reopen, and later in the year a selection of some of the finest Egyptian objects will be temporarily installed in the ambulatory of the third floor Great Court. Classical Art will not be affected. So all three main areas of Ancient Art will be accessible to visitors during the period of construction. When renovations are completed, both Egyptian and Ancient Middle Eastern collections will be permanently reinstalled in expanded space in the West Wing.

Metropolitan Museum exhibits bull-calf figurine

A bronze and silver figurine of a bull-calf and its ceramic container found recently at Ashkelon, Israel, (see Minerva, September 1990, p.3) are currently on display in the Raymond and Beverly Sackler Gallery for Assyrian Art at the Metropolitan Museum of Art, New York. The objects are on loan from the Israel Antiquities Authority and were excavated last year by the Leon Levy Expedition of the Harvard Semitic Museum, under the direction of Dr Lawrence E. Stager, Dorot Professor of the Archaeology of Israel at Harvard University and Director of the Semitic Museum. According to Dr. Stager, 'the bull-calf is a fine example of Canaanite art and probably represents the animal associated with Baal, chief deity of the Canaanite pantheon. The silver calf provides us with a Canaanite prototype for the golden and silver calves of late biblical tradition.' The figurine can be seen in the gallery until 13th January.

On the day that the exhibition ‘Beyond the Pyramids’ (see page 6) was inaugurated, it was announced that prominent Atlanta businessman Michael C. Carlos had donated $3.5 million to help finance an ambitious expansion project for the Emory Museum in Atlanta. Mr. Carlos began the transformation of Emory's old Law School into a building to house the museum and other academic departments in 1981. To enhance the collections he gave the museum his own substantial collection of ancient Greek art. The new project will increase the exhibition space by 150% and will enlarge other areas of the museum.

Appointments

- In Washington D.C., W. Richard West Jr, an Albuquerque lawyer with no previous curatorial experience has been named director of the National Museum of the American Indian, a branch of the Smithsonian Institution. West, a member of the Cheyenne and Arapaho tribes, has served on the Smithsonian's cultural education committee for the past three years.

- As well as overseeing the reorganization of the museum into a new complex to be opened in 1998, West will supervise the return to native American Indians of 18,650 human and funerary remains currently held in the Smithsonian's collections.

- Dr Janine Bourriaux has resigned as Keeper of Antiquities at the Fitzwilliam Museum in Cambridge and has been replaced by Dr Eleni Vassiliki.

- Kay Holgate, assistant keeper of archaeology at Lincolnshire County and County Museum, has left to take up a place on the postgraduate course at Leicester University.

MINERVA 40
The mail-bid selling of ancient coins has, until recently, taken a back-seat to public auction. The recent sale by Sotheby's of the Hunt Brothers' holdings certainly generated publicity that would not have been achieved had they been sold by mail-bid. However, most collectors are not able to participate in many of the public auctions because of the nature of the material and the prices realised.

For the serious collector, the mail-bid sale offers a chance to purchase affordable coins at prices that they wish to pay, rather than getting caught up in 'auction-fever' and paying a price way beyond what they had intended. This type of sale also has the additional attraction of being able to include material which because of its quality, obscurity, or general unpopularity, would not be suitable for an up-market public auction.

For the uninformed, a mail-bid sale is conducted thus. The dealer, usually well-known, collects a number of consignments or takes from his inventory coins which have been hard to sell, have been in the inventory too long, or have been generally ignored due to their value or the small number of collectors interested, and assembles a catalogue. This is usually well-illustrated and, in fact, looks like a regular public auction catalogue. The coins are given an estimate, the catalogue distributed, and a definite closing date is set, and until then collectors can bid whatever they feel the item is worth. Usually the catalogue respectfully requests that the bids are at least 60% of estimate, and that the amounts bid are evened out — bids of, say, $261.50 are discouraged.

Up to the closing date of the sale an individual can change his bid as often as he wants, and many dealers will inform you of the highest bid so far on a coin so that, if you wish, you can raise your offer. On the closing day, the highest bidder (by mail, fax, or telephone) wins the coin. In case of duplicate bids on the same coin, the earliest post-marked bid is usually taken.

History was made recently by Numismatic Fine Arts (NFA) of Beverly Hills, California, when they held the largest ever mail-bid of ancient coins, which achieved probably the highest dollar volume ever in a mail-bid sale.

NFA produced a mail-bid catalogue containing 2,849 lots of ancient coins plus additional lots of reference books. The sale, which ended on October 18, 1990 had around 800 participants and made a total of $780,527, which is astounding high when you take into consideration that 20% of the coins did not sell because they did not meet the owner's reserve or failed to reach a bid minimum.

In viewing all the lots in the sale it was obvious that, in most cases, the coins were not of the quality that would have been suitable for their normal public sale, but they were certainly of a rarity and collectability that justified the end results.

Highlights of the sale included a gold 1/2 drachm of Lycia (lot 25) which made $2,450 on a $2,000 estimate, and a Syracuse silver tetradrachm of the 445-440 period (lot 92) which made $1,760 on a $1,325 estimate. A pitted Euanthes-style dekadrachm of the same period made $5,760 (lot 100), while the next lot, exactly the same coin but with a badly rusted obverse die, sold for $8,400. Later in the sale, lot 498, a gold 100 litrae of Syracuse, made slightly over estimate at $4,600. This coin, which was only VF, struck on a slightly under-size planchet and from a badly worn set of dies, was obviously of great interest to a collector who would not have been able to pay the $14,000+ price that a gem example of the same coin would make at a public sale. Later on lot 576, a gold statuette of Koson in Thrace made $5,000 for a mint example. However, although mint, it was not struck very well and had ill-defined and blurred details. Yet, to a collector who wanted the type and could not pay the $8,000-$9,000 that a perfect example would make, this was a bargain indeed.

In the case of lot 835, a rare stater of Tarsus with figure on horseback/hoplite warrior which was estimated at $4,150 and sold for $3,600, it has to be assumed that the buyer was not aware that a group of these coins has come to light in the last year and that such a strong price for such a one-sided coin was probably not the best strategy. On the other hand, it is not up to the dealer when writing his catalogue to inform the prospective client of the market conditions for every coin. For the collector of everything from butterflies to seashells, from Old Master prints to classical antiquities, some knowledge has to be assumed, or else every sale would be prefixed by Caveat Emptor.

However, not every lot went for thousands of dollars. A perusal of the prices realises reveals a very large number of coins, especially Roman, which sold for less than $100 per coin, with the great majority of coins selling from $150-$500.

This was a sale geared to both the new and advanced collector, and NFA and the staff who produced it are to be congratulated for the time and effort involved.
BEAUTY FROM THE EARTH

Pueblo Indian Pottery

Beauty from the Earth: Pueblo Indian Pottery from the University Museum of Archaeology and Anthropology at the University of Pennsylvania in Philadelphia features 105 rarely exhibited examples of painted pottery from the North American Southwest, c.A.D.900 to 1950. The exhibition offers an introduction to 1,000 years of ceramic art traditions and illustrates how these traditions have responded to changes in Pueblo life. It features many pieces from the Prehistoric period, created by the Anasazi, ancestors of the Pueblo Indians, and dating from c.A.D.900 to 1600, when the first Europeans settled in the Southwest. Examples of Southwestern painted pottery from the western Pueblos of the Hopi, Zuni, Acoma and Laguna peoples date from A.D.1600 to as recently as 1950.

In the early nineteenth century there was an artistic renaissance in the Pueblo Indian communities. Inspired by Anasazi pottery and fragments found near the Pueblos, the potters drew upon their ancestors’ styles and designs to create their own pottery.

Anasazi and Pueblo Indian bowls, canteens, mugs, pitchers and storage jars are on display. All the pieces had practical uses, yet each reflects the
cultural and religious traditions of centuries and is rich in visual metaphor and symbolism.

Through enlarged ethnographic photographs, graphics, text panels and a video showing a modern Pueblo Indian potter at work, the exhibition aims to provide a context from which to examine the forms, styles and iconography of the pottery painting.

The University Museum’s Southwestern pottery collection, from which the exhibition is drawn, numbers approximately 3,500 objects originally acquired at the turn of the twentieth century. This collection – distinguished for its artistry, early dates of acquisition, and excellent documentation – came to the Museum from a variety of sources including collecting expeditions, donations, purchases and long-term loan.

The important Hazzard-Hearst Collection was acquired by the Museum with the assistance of Mrs A. Phebe Hearst in 1896 and contains several hundred objects originally amassed for the 1893 World’s Columbian Exposition in Chicago. This collection includes prehistoric specimens excavated at the archaeological sites of Mesa Verde (in 1889-90) and at Grand Gulch, Utah (in 1891-2).

A large portion of the Museum’s Southwestern pottery was acquired by Stewart Culin, the first director of the Museum and an important figure in American anthropology. In May of 1900, while General Curator of Ethnology, Culin led an expedition funded by Philadelphia retailer John Wanamaker to the Southwest to acquire artefacts for the Museum. Returning to the Southwest on several occasions, Culin purchased the majority of his collection from traders and dealers who had visited the Pueblo villages of the Hopi and the Zuni. Perhaps the most notable of the dealers that he encountered was Thomas Keams, who provided Culin with over 100 pieces of pottery.

In 1901 the Museum purchased the Thomas Donaldson Collection, acquired originally in the Southwest between 1890-93. While working as a US Government census employee, Donaldson, a native of Philadelphia, visited the Pueblos and collected numerous examples of painted pottery. Another Philadelphian, Charles Stephens, was a graphic artist and illustrator of books on Native American Indians. Stephens travelled through:

EXHIBITION SCHEDULE

‘Beauty from the Earth’ can be seen at:
- The University Museum of Archaeology and Anthropology, University of Pennsylvania in Philadelphia (until 3 August 1991)
- The Museum of Texas Tech University, Lubbock, Texas (November 1991-February 1992)
- Emory University Museum, Atlanta, Georgia (March-June 1993)
- Maxwell Museum of Anthropology, Albuquerque, New Mexico (July-October 1993)
Precolumbian Art

out the Southwest in the late 1800s and, while documenting the cultural landscape with his artwork, collected many fine examples of Pueblo pottery. This collection, most distinguished for its artistry and excellent documentation, was donated to the Museum in 1945.

The Museum received in 1937, and in later years, a long-term loan of Pueblo pottery from the Philadelphia Academy of Natural Sciences. This collection, most distinguished for its artistry and excellent documentation, was donated to the Museum in 1945.

GREEK TERRACOTTA

1. Head of Man. Rhodes. Late 6th-early 4th century B.C. Terracotta head wearing beard as well as a polos-like stephane with symmetrical lunation over top. Orange-red ware. Traces of white slip. 7.4 cm. BM 79.488.4.Choice 380.00

2. Head of Woman. Rhodes. Late 6th century B.C. Terracotta head with flat, smiling face and pointed nose. Symmetrical lunation over head. Large, oval eyes and large nose. Broken off below. Orange-red ware. 9.7 cm. BM 27.60.Choice 200.00

3. Figure of Woman, Western Asia Minor. Early 6th century B.C. Woman holding an unidentified object over breast, left arm on left hip. Terracotta, 8.8 cm. BM 314-49. Orange-red ware with white slip. 16.0 cm. BM 314-49. Broken off below. Choice 200.00

4. Portrait of a Boy. Rhodes. Early 5th century B.C. Terracotta, 5.4 cm. BM 111. Orange-red ware with white slip. 6.3 cm. BM 111. Orange-red ware with white slip. 6.3 cm. BM 111. Choice 200.00

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ANCIENT AND MEDIEVAL ART AND NUMISMATICS
UNIVERSITY (914) 257 2439, 9 February–15 March (then to Cambridge, Ma.), Catalogue. (see Minerva, December 1990, p.20)

PALO ALTO, California
THE SIEGMUND FREUD ANTIQUITIES: FRAGMENTS FROM A BURIED PAST. 65 Greek, Etruscan, Roman, Egyptian and Asian antiquities from the extensive Freud collection in London, together with books, manuscripts and photographs from his library. STANFORD UNIVERSITY MUSEUM OF ART (415) 723 4177, 15 January–31 March (then to New Orleans). Book with full catalogue, hardcover, $29.95. (see Minerva, May 1990, p.33)

PASADENA, California
IMAGES OF FAITH: RELIGIOUS IVORY CARVINGS FROM THE PHILIPPINES. Approximately 125 objects dating from 1550 to 1810. The carvings range from very small ivory heads and hands of saints, to large solid ivory carvings one and a half feet high. PACIFIC ASIA MUSEUM (818) 449 2742. Until 13 January. Catalogue.

PHILADELPHIA, Pennsylvania
BEAUTY FROM THE EARTH: PUEBLO INDIAN POTTERY FROM THE UNIVERSITY MUSEUM. 1000 years of Pueblo Indian ceramic art traditions, utilizing 105 rarely exhibited pieces of pottery from the museum’s collection, including those of the Anasazi people, dating from as early as A.D. 900. UNIVERSITY MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898 4000. Until 28 April (see p.42).

SAN DIEGO, California
GOLD OF GREECE: JEWELLERY AND ORNAMENTS FROM THE BENAKI MUSEUM. An extensive selection of small golden treasures from the museum in Athens. SAN DIEGO MUSEUM OF ART (619) 232 7931. 16 February–31 March (then to San Francisco). Catalogue $29.95. (see Minerva, October 1990, p.6)

SAN FRANCISCO, California
MUSICIANS AND SHAMANS: ANCIENT WEST MEXICAN FIGURES FROM THE LAND COLLECTION. About 25 ceramic works from a Bay Area collection focusing on music and its connection to shamanic ritual among the Nayarit, Colima and Jalisco cultures from about 200 B.C. to 500 A.D. M.H. DE YOUNG MEMORIAL MUSEUM (415) 750 3600. Until 20 January.

WOMEN: AUSPICIOUS AND DIVINE, IMAGES OF SOUTH EAST ASIA AND INDIA. Over 30 figurative works exalting the female in both human and divine form in both Buddhist and Hindu art. ASIAN ART MUSEUM OF SAN FRANCISCO (415) 668 8923. Extended until 3 March.

WASHINGTON, D.C.
THE ARTS OF CHINA. 228 masterworks of Chinese art dating from the 4th millennium B.C. to recent times, largely drawn from the permanent collection, features 108 jades from c.5000 to c.1700 B.C. and 56 bronze vessels from the 16th to 2nd centuries B.C. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357 3200. Continuing indefinitely.

CANADA
TORONTO, Ontario
CHINESE TREASURES OF THE R.O.M.: 4000 B.C.–A.D. 907. From mysterious oracle bones and sculptures to tomb figurines to rare jade, ivory, bronze 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.

FRANCE
PARIS
MEMORIES OF EGYPT: HOMAGE TO EUROPE AT CHAMPOLLION. BIBLIOTHEQUE NATIONALE (01) 47 03 81 26. Until 15 March (then to Berlin)

THE MYSTERIES OF ARCHAEOLOGY: THE SCIENCES FOR RESEARCH INTO THE PAST. HOTEL DE SULLY, 62 Rue St Antoine, 75004, Until 13 January.

PERPIGNAN
BYZANTINE COINS. MUSEE DU PURG. Until 1 February.

SAINT-GERMAIN-EN-Laye
THE GOLDEN THISTLE AND HIS WORKSHOP. 5th MILLENIUM B.C. TO 16TH CENTURY A.D. MUSEE DES ANTIQUITES NATIONALES. Until 18 January.

GERMANY
BERLIN

FRANKFURT
PISCILLIUS AND HIS INFLUENCE. LIEBCHAUER (069) 212 8617. Until 20 January.

HILDESHEIM

MAINZ
ANCIENT ARCHAEOLOGICAL TREASURIES FROM 7000 YEARS. LANDES MUSEUM (06131) 23 29 35. Until 8 February.

SWITZERLAND
BERN
THE ART OF THE PYRGES/EGYPTIAN ART. MUSEE BARBIER MULLER. Until 7 April.

GENEVA
EGYPTIAN BURIAL OBJECTS. MUSEE BARBIER MULLER, newly located at 10 Rue Jean Calvin (022) 20 01 74. Until 15 April.

ZURICH
GOLD OF THE HELVETIANS. An exhibition of Celtic treasures found in Switzerland. Around 30 objects and 100 coins. SWISS NATIONAL MUSEUM (then to Lugano). 21 February–11 May.

GALLERY EXHIBITIONS
BIRMINGHAM, Michigan
BEASTS OF BURDEN/FIGURES OF PREY. DONNA JACOBS GALLERY, 524 North Woodward Ave, 48009, 11 January–16 February.

NEW YORK, New York
ONE THOUSAND YEARS OF ANCIENT GREEK VASES FROM GREECE, ETRURIA & SOUTHERN ITALY. ROYAL ATHENA GALLERIES, 153 East 57th Street, 10022. Extended through to 28 February. Catalogue $4.00

THE ART OF PREHISTORIC GREECE. MICHAEL WARD, 9 East 93rd Street, 10128. Until 12 January.

THERIANTHROPIC GODS AND THEIR LORDLY WORSHIPPERS. L'ISLE GALLERIE LTD., 23 East 67th Street, 10021, Until 31 March.

PARIS, France

TOURS
JANUARY
The Temples and Sites of South India. Leader: Professor John R Marr, London University, 28 January–1 February. Travel/Study Tours Abroad, Archeological Institute of America, 672 Commonwealth Avenue, Boston, Massachusetts 02215

FEBRUARY
Dynastic, Islamic and Classical Egypt. Based in Cairo and Luxor, with optional extension for cruise or overland to El Amarna. 16–24 February. B30 Dept of Continuing Education, University of Warwick, Coventry, CV4 5AT.

MARCH
Easter Island. Leader: Jo Anne Van Tilburg. 17–2 March. £2,775 British Museum Tours, 46 Bloomsbury St, London WC1B 3QX. (071) 323 8893.
APRIL
Desert Castles and Citadelis. Exclusive visit to British Museum exhibition at Tell es Sadiyyeh and a talk by its excavator, Dr. Yohanan Aharoni. Leader: Morris Bierbrier. 18-29 April. £1,295. British Museum Tours, 46 Bloomsbury St., London, WC1B 3QG. (071) 323 8895.

MAY
South Etruria and the Etruscans. Includes major Etruscan cities of Tarquinia and Cerveteri, as well as less known sites. Tour ends in Rome. Leader: Tim Potter. 21-30 May. £1,320. British Museum Tours, 46 Bloomsbury St., London, WC1B 3QG. (071) 323 8895.

JANUARY 1991
5 January. Archaeology and Environment. Archaeology and the River Environment in Britain. At the British Museum. Contact: Stuart Needham and Mark Maclin, Archaeology Under Alluvium, Prehistoric and Romano-British Antiquities, British Museum, Great Russell Street, London WC1B 3DG.
9-13 January. Society for Historical Archaeology Annual Meeting, Richmond, Virginia. Robin Ryder, Archaeological Research Centre, Vs. Commonwealth University, Box 3629, 1814 West Main Street, Richmond, Va. 23284. (804) 367 8822.


FEBRUARY 1991
9 February. The Individual and the Cosmos in the Hellenistic World. State University of New York, College at New Paltz. Contact: Professor James P. Uhlenbrock (914) 255 7367.

JULY 1991
22-26 July. Museums Association Annual Conference. The theme will be 'Disputable Fact: Innovations in Interpretation.' To be held in Newcastle-upon-Tyne. Contact: Rachel Shah, Conference and Seminar Assistant, The Museums Association, 34 Bloombury Way, London WC1A 2SF. (071) 404 4767.

SEPTEMBER 1991

(right) Clay figurine from the Middle Jomon Period. From 'Japanese Archaeological Ceramics' at the I.M. Gallery, New York
(left) Greek gold Sphinx from the Archaic Period. From 'Gold of Greece: Jewellery and Ornaments from the Iknati Museum' at the San Diego Museum of Art.

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An Etruscan Bronze Masterwork

Etruscan bronze helmed warrior in combat, wearing cuirass with pteryges; cold-worked with incised decoration. Umbria, mid-5th Century B.C. Height 9 1/2" (24.1 cm.) Acquired in the late 18th Century by M. Lafaille; ex Musée Lafaille, La Rochelle, France.

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Mesa Verde black-on-white bowl, c. 1200-1300 A.D., at the University Museum of Archaeology and Anthropology in Philadelphia.