JORDAN: TREASURES FROM AN ANCIENT LAND

THE VASE PAINTINGS OF EUPHRONIOS

EGYPTIAN ART OF THE LATE 18TH DYNASTY

THE UNDERGROUND ARMY OF A HAN EMPEROR

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Male head from Petra. From ‘Jordan: Treasures from an Ancient Land’ at Liverpool Museum.
Late Roman limestone portrait head, perhaps of an empress.
(Syria, ca. 4th Century A.D. Height: 27.3 cm. (10 3/4")
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Stop Press...
The opening of the exhibition Jordan: Treasures from an Ancient Land at the Liverpool Museum, featured in the article on page 20, has been postponed until May. This is due to the delay of almost a month in transferring part of the exhibition to Liverpool from Singapore where it was last on exhibition. Once the exhibition has arrived it will take several weeks to install and it has therefore been decided to reschedule the opening for the last week in May. The associated programme of events and activities has also been rearranged. Happily it has been possible to arrange an extension of the exhibition which will now close in November rather than September.

Museum Archaeologists Unearth Vast Treasure in Norfolk

The biggest gold and silver archaeological treasure ever discovered in Britain has been unearthed in north-west Norfolk by British Museum prehistorians. In excess of 50 late Iron Age gold, silver, electrum and copper alloy torcs, bracelets and other items, as well as many gold Celtic coins, were found in an excavation near the town of Hunstanton.

Over the past 43 years more than 70 other torcs and torc fragments have been found in five north-west Norfolk parishes but this latest group is by far the largest single discovery to date. The latest discoveries, especially when considered together with previous torc finds from north-west Norfolk, strongly suggest that the area was one of great economic and probably political power in the late Iron Age.

The new finds, dating from the first century B.C., include torcs made of delicately intertwined strands of gold wire. In Celtic society torcs were of immense importance. Not only were they worn by high class people, including royalty (Boudicca is said to have worn one), but they were also used to adorn pagan idols. Excavations in Czechoslovakia, and evidence from French and other continental Celtic sculptures, show that torcs were sometimes actually put round the necks of idols or sculpted on them.

The newly-discovered Norfolk treasure will be the subject of a treasure trove Inquest in King’s Lynn this month.

(Fuller report on the treasure in our next issue.)

Recent excavations at Edinburgh Castle have shown that the castle rock was occupied more than 1000 years earlier than previous estimates of c. A.D.600. Iron and Bronze Age artefacts unearthed include this bronze Celtic dragonesque brooch from Roman occupation times, and pottery which has been radiocarbon dated to about 800 B.C. Pieces of herring bone eaten in c. A.D.100 were found near the remains of an Iron Age fort and of Iron Age houses dating to the second century A.D. Two massive ditches have also been revealed; they protected the east of the castle in the twelfth century and are contemporary with the remains of a nearby drawbridge.

The excavations, resulting from the cutting of a service tunnel under the castle, have also uncovered a fifteenth-century blacksmith’s workshop and a seventeenth-century graveyard containing 15 bodies, probably of soldiers killed during a 1689 rebellion. Near the graves were the foundations of barrack accommodation and of a powder magazine, both thought to originate from the early 1800s when Scottish regiments expanded in the face of the Napoleonic threat.

Geoffrey Borwick

Egypt’s Chief Excavator Dies

Sayed Tawfik, Egypt’s top archaeologist and chairman of the Egyptian Antiquities Organisation, has died in Cairo aged 54.

Mr Tawfik, former Dean of Archaeology and Professor of Egyptology at Cairo University, was in charge of all restoration and conservation of Egypt’s vast number of historic monuments.

As an excavator he is especially remembered for his work at Sakkara, where, in 1985, he uncovered an unknown burial ground from the time of Ramesses II.
Gold Torc is Treasure Trove, says Jury

A Jury in Salisbury, Wiltshire, has declared that a Bronze Age gold torc discovered near Warminster last August (see Minerva, October 1990, p.3) was buried to be recovered later and is, therefore, the property of the Crown. They also ruled that a proportion of the value of the torc should go to a man who was not present when the torc was discovered. Mr Reginald Day and Mr Graham Chaddock went together to the site, where Mr Day unearthed a Bronze-Age axe head using a metal detector. Mr Chaddock returned later to the same spot with his more powerful detector and discovered the torc. Now the inquest has decided that the two men played an equal part in the find and should both share the value of the torc with the owner of the land on which it was found.

Treasure trove inquests have to decide whether a piece was deliberately hidden or carelessly abandoned. If it was hidden it becomes Crown property and the finder receives full market value. If it was abandoned it is returned to the finder to do as he wishes. The torc, which is made of three twisted strands of gold with club-shaped terminals on each end, weighs 101.7 grams and is 80% gold, 16% silver and 4% copper, has been declared treasure trove. Now that the jury has given its decision, the finders will have to wait for an assessment by a British Museum committee to learn how much it is valued at.

Prehistoric Axe Factory Found in Wales

A prehistoric axe factory has been discovered in south-west Wales. Dating from around 5,000 years ago it is only the eleventh stone axe manufacturing centre to have been found in Britain, and the first to have come to light in South Wales.

Dyfed Archaeological Trust, working in conjunction with a local farmer, has so far found more than 3,000 fragments of Neolithic axe-making debris, spread over 61/2 acres of farmland. Several rough axes have also been found. The site is of particular importance because it is the only positively located axe factory in which the prehistoric axe makers used glacial erratic material as an alternative to stone in a conventional way. Now scientific tests will be carried out on the debris for comparison with axes found elsewhere in Britain to help discover precisely where the South Wales axe-makers were exporting their products to.

Stolen Precolumbian Artefacts Seized

Three Precolumbian artefacts stolen from Mingei International Museum of World Folk Art in La Jolla, USA, in October last year have been recovered and a man arrested. Mr Shelby Fletcher, age 38, who told police that he is a self-employed writer, was taken into custody at an airport hotel in Los Angeles. According to the police, Fletcher contacted a Los Angeles art dealer in late November offering to sell two Precolumbian pieces for $250,000 each. The dealer recognised the description of the works, called police and an undercover operation was set up.

Maya cylinder vase with three figures and a jaguar, from Guatemala, A.D.750-800, stolen from a museum in La Jolla and recently recovered by police.

Letters

You have published two articles by two Hungarian archaeologists, M. Nagy and E. Toth, concerning the Seuso treasure in which the authors seem to be trying to show that the treasure was likely to have been found in Hungary (see Minerva, September & December 1990). Although the first article contained only hypotheses, the second, which concerned the copper cauldron in which the treasure was concealed, did discuss tangible evidence and it is on this that I should like to comment. I was interested to learn that examples of the crenellated seam had been found on objects in Hungary. Fuller information on these objects and the appropriate bibliographic references would have been helpful. On specific points:

1. I have never said that the Seuso treasure was made in the Near East
2. I have given no precise date to this cauldron. I said only that it was ‘apparently made in the sixth century or later to judge by its seam’ since ‘to my own knowledge’ other examples of the distinctive seam were unrecorded from before that date. I have always accepted the possibility that such seams may have existed at an earlier date and would expect other examples to be found outside Hungary.
3. The authors state that the seam went out of use in Pannonia in A.D.400. However, there are in the Near East Byzantine examples of the sixth-eleventh centuries and Islamic objects of the fourteenth century onwards which testify to its continued use elsewhere.
4. The same point applies to the Seuso cauldron’s shape which is closely related to a type found as far away as Nuria in tombs from later dates.
5. Unlike the Pannonian crenellated seam, the Seuso cauldron seam and those found at Sardis have neither rivets nor solder.
6. Concerning the C14 dating, I was informed that a period up to 200 years was a recognised convention for ‘delay’ to take account of use of old wood. The C14 date indicates the time when the particular wood ceased to grow and can only be a terminus post quem (and not ad quem) for both fire and concealment. In the absence of better evidence it is difficult to be more precise about the ‘delay’ period conventionally taken.

7. It is not necessarily the case that the cauldron was made or purchased where it was concealed. Like the silver, it could have travelled extensively in antiquity.

Morilla Mango, Aylesbury, Buckinghamshire.

[Dr Morilla Mango FSA was concerned with the original research on the Seuso silver and returned to Sotheby’s to write their catalogue of the objects. The publication of her detailed analysis is awaited with interest.]

I have read with interest Derek Kennet’s article “Bringing the Gulf” in the December 1990 issue of Minerva, but I would like to correct two points.

First, the Uperi inscription which he quotes is from the time of Sargon II, not Sargon of Akkad who lived nearly a millennium and a half earlier. Second, whilst he is right to make the point that Kuwait ‘in terms of her cultural heritage is part of the Gulf, not part of the Mesopotamian cultural sphere’, he deftly his argument by then suggesting that the Dilmun seals, found in Failaka Island in such quantity, ‘deprive mythological scenes relating to the ancient pagan religions of Mesopotamia’. In fact, the seals are报道称 for the legitimacy of their designs which, though they may share some common elements with Mesopotamia and south-western Persia, are essentially particular to the Gulf. Indeed, it may as properly be asked to what extent the Gulf influenced Mesopotamia, as to what Mesopotamian influences may be detected in the Gulf.

Michael Rice, Baldock, Hertfordshire.
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MINERVA 4
English Heritage archaeologists have discovered one of the largest prehistoric ritual centres ever found in Britain. Located near Godmanchester, 15 miles north-west of Cambridge, the site dates back almost 5,000 years and was probably associated with the worship of the sun and the moon. Excavations directed by archaeologist Facha McAwley have shown that this newly discovered Neolithic temple consisted of more than half a mile of banks and ditches arranged in the form of a huge open-ended trapezoid, 350 metres long and between 180 and 230 metres wide.

The three sides of this large earthwork 'enclosure' appear to have been flanked internally by 23 large wooden totem-pole-like obelisks, each up to eight metres high. A 24th obelisk stood in the middle of the open fourth side which must have functioned as a grand entrance way. Both this entrance obelisk and those on either side of the entrance are thought to have been substantially larger than all but one of the other poles. However, excavations have shown that the biggest obelisk of all - around 1.5 metres in diameter - was located exactly midway along the base of the trapezoid.

Computations carried out by English Heritage archaeologist Jon Humble, with help from prehistorian Dr Aubrey Burl (author of The Stonehenge People), suggest that the temple may have been some sort of astronomical computer, designed to predict the twelve maximum midwinter and midsummer risings and settings of the sun and the moon.

The diagonal of the temple is arranged on the line of equinox and lines drawn between pairs of obelisks, usually corner or mid-side poles, point towards all 12 key lunar and solar risings and settings in the ordinary solar year and the 19-year-long lunar cycle.

The temple's entrance way is flanked not just by extra large obelisks, but also by what appear to be sacrificial offerings - the remains of ox heads.

On one side of the entranceway an ox skull had been placed at the end of the enclosure ditch, while on the other side two ox jaws had been placed at the other end of the ditch.

The temple entrance was probably in use for less than a century, roughly from around 2900 to 2800 B.C. It appears to have been deliberately decommissioned. The earthwork bank was carefully pushed back into the ditch and all but one of the totem-pole-like obelisks were individually destroyed with fire. Indeed, the heat must have been so intense that even the underground bottom parts of the wooden obelisks were burnt through to a depth of 1.5 metres.

The only pole which was not so destroyed had been deliberately removed and the resultant empty post hole had had an offering - a deer antler - placed in it.

Several other prehistoric sites in the British Isles have also yielded evidence of having been ritually decommissioned through the use of fire. The practice of ritually destroying a temple with fire is also mirrored in many described in later ancient Celtic sagas.

Shortly after the Godmanchester temple had been decommissioned, another large ritual monument was constructed immediately to the south-west. Indeed, the prehistoric builders dug exactly half the freshly filled-in basal ditch of the original trapezoid to form the north-east ditch of the new monument.

This new structure was built in the form of a long avenue - 90 metres wide and at least a thousand metres long.

The most sturdily constructed long flank of the avenue - its south-east side - meets its trapezoidal predecessor exactly half way along the base line of the trapezoid, at the point where the largest totem pole had once stood.

Around eight centuries later - in the early Bronze Age - this particular point seems to have retained its importance, as a group of mysterious pits were dug and filled with burnt flints, animal bones and a few arrowheads, in around 2000 B.C.

Around the same time a third structure was built just beyond what had been the north-east end of the avenue. It was a roughly rectangular enclosure - probably ritual - built on roughly the same alignments as both the trapezoid and the avenue.

One hundred metres south a Bronze Age rapiers were unearthed, and a similar distance north-west archaeologists unearthed a human skeleton within a turf platform enclosed by a circular ditch.

For thousands of years after the Bronze Age enclosure went out of use, the site may well have continued to have religious importance. Certainly, both Iron Age and Roman agriculturalists seem to have deliberately avoided using the site.

This is despite the fact that immediately adjacent to it, both Iron Age and Roman agricultural activity took place.

Indeed, in the Roman period a very large agro-industrial complex existed immediately to the north of what had been the trapezoidal temple 30 centuries earlier.

Archaeologists have just excavated the complex and have discovered six Roman buildings. These include two very large aisled barn-like structures, with ovens in them; a massive stone building which may have been a granary; and a flush high status bathhouse which had painted wall plaster, mosaic floors and classical columns.

The entire sequence of Neolithic temple and avenue, Bronze Age enclosure, graves, Iron Age Field systems, and Romano-British complex is unique in the British Isles. Most of it, however, has just been destroyed by gravel quarrying.

Luckily, the English Heritage excavation has succeeded in rescuing vast quantities of vital information before the site vanished forever.
THE VASE PAINTINGS OF EUPHRONIOS

Jerry Theodorou looks at an exhibition of the work of a Greek vase painter whose work ‘transcends the sphere of the artisan’.

In a 1913 Bulletin of the Metropolitan Museum of Art the great scholar and curator of ancient Greek art Gisela Richter singled out Euphronios as perhaps the greatest Greek vase painter who ever lived. Although a voluminous amount of scholarship on Euphronios has appeared since 1913, nowhere in this corpus do we find the succinctness of Richter’s evaluation of the painter, justifying quoting her at length.

‘Euphronios is the one vase painter whose work makes us feel that it transcends the sphere of the artisan. In the work of all the others, however excellent, we are conscious that we are admiring wonderful products of decorative art; but the paintings of Euphronios have that freedom and dignity which place them in the realm of high art. For this reason every scrap of his work has a peculiar value, quite apart from the fact that signed vases from his workshop are very rare…’

Richter’s eloquent appraisal of Euphronios’ accomplishment, although absent from the bibliography in the catalogue accompanying the current travelling museum exhibition ‘Euphronios: Painter in Athens of the Sixth Century B.C.’, could serve as the raison d’être for this exhibition of the great Greek vase painter’s work. In the tradition of museum exhibitions, including ‘Le Peintre de Darius et son Milieu’ and ‘The Amasis Painter and his World’, ‘Euphronios’ is the third major museum exhibition to concentrate on the works of an individual vase painter. Euphronios was a member of the ‘Pioneers’, a group of vase painters active in the Kerameikos quarter of Athens in the last decade of the sixth century. Besides Euphronios, the Pioneers also numbered among their ranks Euthimedes, Phintias and Smikros. Although Smikros is considered to be an imitator of Euphronios, the work of Euthimedes and Phintias rivals that of Euphronios himself. Working about ten years after the invention of the red-figure technique of vase painting Euphronios and his circle were consummate artists at the time of the transition from the severe style to the ripe (or mature) archaic style. The Pioneers demonstrated great skill in the depiction of the human body, introduced technical innovations such as the use of certain washes, and began to paint on new vase shapes. They worked in an atmosphere of cheerful rivalry which extended even to the admiration of certain young boys. Euphronios was particularly attracted to Leagros, so much so that on ten of his twenty complete vases there is at least one reference to this youth.

Only about a dozen works bear the signature of Euphronios as painter (as opposed to potter). About forty more vases, many of them sadly fragmentary, have been attributed to Euphronios as painter. The technique of attributing painting on Greek vases to the hand of a particular painter owes an inestimable debt to the work of the late Sir John Beazley. Using the same approach as Morelli applied to Renaissance painting Beazley painstakingly looked at the way anatomical details were executed on thousands of vases and, where possible, identified the techniques of individual hands. The tendency to draw certain seemingly insignificant anatomical details in a consistent way can serve as a ‘signature’ of a particular artist. Some
of the key clues for identifying Euphronios' hand on a figural vase painting are his depiction of ankles, ears and eyes. The ankles often have a triangular aspect with an additional line facing front. Ears have large lobes and eyes have exaggerated elongations towards the tear ducts. Beyond the attributions of Beazley, vases have been attributed to Euphronios by numerous other scholars, including Ernest Pfluh, Adolf Furtwangler, Robert Guy, Dietrich von Bothmer, Jiri Frel, Dyfri Williams, and the dealer Robert Hecht.

'Euphronios: Painter in Athens of the Sixth Century B.C.' contains sixty works in various states of completeness. Virtually all the known works of Euphronios are included in the exhibition. Conspicuous absences include the fragmentary (Kyknos) calyx krater (see Minerva, September 1990, p.33, fig.1), until recently in the Hunt collection and currently on display at the Metropolitan Museum of Art in 'Glories of the Past: Ancient Art from the Collection of Shelby White and Leon Levy', and the early Euphronios Hunt kylix (see Minerva, September 1990, p.33, fig.2) reportedly in a Swiss private collection. Of vases painted by Euphronios there are twenty complete works in the exhibition, thirty-three fragmentary examples, and an assortment of vases painted by other members of the Pioneers or signed by Euphronios as potter. It is an exciting exhibition because it brings under one roof the important Euphronios vases from major museums known widely from textbook photographs together with those less frequently seen from Leningrad, the Villa Giulia, and other less accessible museums. Some of the unfamiliar works are no less interesting than the familiar masterpieces.

The exhibition opened in Arezzo, home of the large volute krater (above) depicting Herakles fighting with Amazons on the main body of the vessel and youths disporting themselves on the neck of the krater. The body of Herakles is twisted at the waist in such a way that there is a three dimensional quality to his figure, which is frontal at the shoulders, three-quarters left at the waist, and in left profile at his legs. His right arm is raised upwards, clutching a club, and the battle rages all around the body of the vase. On the neck of the vessel there is a profusion of 'kalos' names (tributes to fair youths) among the men and boys that are dancing, drinking and playing music.

Herakles is again engaged in combat on the famous calyx krater (left) from the Louvre depicting the great hero battling against the Libyan giant Antaios. Herakles is naked, his lion skin hanging to the left as he wrestles with his large opponent. Antaios was the son of Ge, the Earth, and in order for him to be vanquished he had to be separated from his mother, held aloft. On the vase, Antaios is on the ground but Herakles is obviously succeeding in suffocating him, as we can tell from Antaios' pain, shown in his upraised pupils and bared teeth. While the use of washes and the anatomically correct depictions of Herakles and Antaios is advanced, Euphronios did not get the breasts of the flanking women correctly. While the women's bodies are frontal the breasts are in profile.

In contrast to scenes from the realm of legend there is also in the exhibition a superb calyx
krater (page 6) from Berlin depicting youths at the palestra. One young boy is scraping an athlete's foot, another pours oil from an aryballos into his hand, and others are dressing themselves, exercising with the discus, or infibulating themselves. One is not surprised at all to see the 'Leagros kalos' inscription on such a vase. Another calyx krater from a German museum (Munich Antikenmuseum) in 'Euphronios', albeit fragmentary, has a masterful scene of everyday life. This important vase has a drawing of a drinking party and on it Euphronios has painted his friend and colleague of the Kerameikos, Smikros.

Returning to the world of myth the Munich Geryon cup, which is the first recognised Euphronios work, known since 1830, is a kylix whose principal outer scene depicts Herakles battling the three-bodied monster Geryon. One of the bodies of Geryon has fallen as the creature has been wounded with an arrow in an eye. There are numerous figures drawn on this kylix, but the overall effect is balanced and full of action, without clutter. Euphronios is best known for his splendid large painted pots, but the Geryon cup in 'Euphronios' is just one example of many superb cups painted by him.

On other vases shapes we see Euphronios' deft hand. A psykter (above) from Leningrad has a splendid scene of naked women drinking, which is marred only by the ladies' poorly rendered breasts. But Euphronios is more interested in the anatomy of boys than of women, as is shown in the provocative neck pelike from the Villa Giulia.

Among the innovations credited to Euphronios was the drawing of single figures on either side of neck amphorae without much subsidiary ornamentation. The expertly drawn large red figures on the black background of these vessels by Euphronios presage the work of the Berlin Painter. One particularly important work of this type by Euphronios is the amphora (below) from Leningrad depicting Herakles drawing his bow on one side, and the Hydra of Lerna on the other. There are also two excellent neck amphorae in the exhibition from the Louvre's own collection, and like the Leningrad masterpiece they have twisted handles.

Another famous vase of Euphronios, which was not, however, shown in Arezzo, the opening venue of the exhibition, is the Metropolitan Museum of Art's calyx krater (opposite) depicting Sleep and Death carrying the body of Sarpedon. Without a doubt this is among the finest works of Euphronios, but its absence from Arezzo is a reminder...
that there remain lingering doubts about the propriety of the New York museum's acquisition of the vase, thought by some to have been in 1972 'not long from the ground.'

In addition to the works signed by or attributed to Euphronios as painter the exhibition includes a kylix from the Louvre signed by him as potter and attributed to Onesimos as painter. There are also three fragments from the Athens Epigraphical Museum comprising a dedication by Euphronios, as well as a group of vases neither painted nor potted by Euphronios, but painted by others towards the end of the sixth century. There are five from the Louvre's own considerable collection of Greek vases and one from the Getty Museum. The originator of the red figure technique, the Andokides Painter, is represented by a bilingual (black figure on one side, red figure on the other) panel amphora. There is also a kylix attributed to Oltos from the Louvre, demonstrating the stylistic affinity between Oltos and Euphronios; a Louvre calyx krater re-attributed from Oltos to Psix; and a beautifully drawn panel amphora by Phintias. The Louvre amphora by Phintias, with superb drawings on both sides, is one of the greatest works of red figure vase painting. Phintias and Euthymides, along with Euphronios, were the most gifted painters among the Pioneers.

There are two works attributed to Smikros in this portion of the exhibition. While they lack the technical brilliance of the other three Pioneers we have discussed they deserve inclusion in the exhibition because Smikros imitated Euphronios' style. A stamnos portrays a Dionysiac scene and an amusing psykter (above) from the Getty actually portrays Euphronios together with his young favourite Leagros. Not surprisingly Euphronios is reaching out to touch Leagros, and other male couples are arrayed around the wine cooler in various amorous embraces.

The colloquia organised around the opening of 'Euphronios' in Arezzo and Paris saw the appearance of several important scholarly papers. The Arezzo conference, held on March 27-28, was enlivened by 'Euphronios and the Panathenaia', read by Alan Shapiro of the Stevens Institute of Technology, the only American presenter in Arezzo. The catalogue of the exhibition (270pp, FF320, in French) is richly illustrated and amply annotated, but it suffers from too much 'Beazleyism', i.e. it is long on description but short on analysis.

EXHIBITION SCHEDULE
'Euphronios: Painter in Athens of the Sixth Century B.C.' opened at the Arezzo Museo Archeologico Nazionale (26 May-31 July 1990), travelled to the Louvre (18 September-31 December 1990), and will be shown at Berlin's Sonderausstellunghalle der Staatliche Museen in Dahlem (21 March-21 May 1991).
Underground Army of an Emperor

Last November we reported the dramatic discovery of thousands of terracotta soldiers in the tomb of a Western Han emperor in a field in China. Here, Ann Paludan examines the significance of the new finds in the context of previous discoveries of groups of figurines.

On the 10th March, 1990, a workman drilling in a wheat field for the foundations of a new road in Shaanxi province in central China, came across a small orange coloured shard of pottery. It was known that the road would run through an area filled with archaeological remains including the tomb ground of several emperors of the Han dynasty which ruled China from 221 B.C.-A.D.220, and the workforce had therefore been warned to look out for anything unusual. This particular field lay only three hundred metres from Yangling, tomb of the third Western Han emperor, Jingdi, who reigned from 157-141 B.C., and his wife, the empress Wang who died in 126 B.C.

Archaeologists were summoned to the spot and quickly established that the shard was the shoulder of a painted warrior. Preliminary excavations showed that the road was entering a burial area filled with terracotta figures. By May, the magnitude of the discovery was becoming clear and the Shaanxi Provincial Archaeological Institute sent the Han Tomb Archaeological Team to the site under the direction of Wang Xuelli, who had led the excavations of the famous underground terracotta army of the first emperor of China, Qin Shi Huang, in 1974.

The find is one of the most spectacular archaeological discoveries of this century. Standing in specially constructed vaults, covering an area the size of twelve full-sized football pitches, are over 40,000 terracotta warriors placed in battle formation. The exact number of figures is still not known but some Chinese archaeologists have put it as high as several hundreds of thousands, and the occupied area is five times as large as that of the four pits containing the world famous life-size warriors of Qin Shi Huang.

The figures, all male, are one-third life size, about 60cms. or 1.6 feet tall, and are naked. They have no arms but there are holes in the shoulders showing where arms would have been attached (Figs 1 & 2). In one way, the figures are similar to dummies used in shop windows; their unadorned bodies are painted a flesh-coloured pinky red whilst their heads and faces are fully-finished with black hair and beards, black eyes and eyebrows. Fragments of material have been found showing that they would have been clothed in a fragile material, possibly linen or silk gauze. Unlike the larger Qin warriors in which the different parts of the body were hollow, made from separate moulds and then assembled before firing, the new finds are solid and appear to have been made from a single mould.

The figures display the same striking realism which distinguishes the Qin warriors. Archaeologists report that the modelling of the faces and heads, the details of their features and the delicacy with which their expressions are depicted, surpass that of any later Han figurines. The noses, ears and mouth are delineated with the greatest delicacy and each figure comes alive as an individual: some are clearly old men; some look bellicose and serious whilst others smile. In Wang Xuelli's words: 'The
lines of these pottery figures are graceful, and their facial expressions are exquisitely carved, quite vivid to life, and they vary from one another in age and character...they are the best sculptural work of realistic style ever excavated from the Han tombs.'

The official report on the excavation has not yet been published, but according to Chinese sources the figures stand in 24 pits or vaults, some 6-7 metres below ground and covering 96,000 square metres. These vaults are arranged in 14 rows going from east to west with 20 metres between them; the individual rows are on a north-south axis. The pits vary in size: their width ranges from four to ten metres; the longest pit is 291 metres whilst the shortest is only 25 metres. Judging from the excavations of the Qin army, it seems likely that the size of the individual pits corresponded to the size of different army units. In the Qin army, the largest pit (Pit 1) contained the bulk of the infantry; Pit 2 was predominantly filled with cavalry whilst the very much smaller Pit 3 appears to have been the army headquarters. Pit 4 was empty and unfinished.

The pits seem to be constructed like certain contemporary tombs. The vault was dug vertically and then lined with wood. The floor consisted of tree trunks or logs cut into thick boards to create a flat surface; the walls were made of piled up logs and the roof of very thick planks covered with straw mats. As far as can be seen the interior of the vaults has not been disturbed and the figures stand in their original positions. Iron and copper weapons, all one-third life size, have been found beside the warriors: there are miniature swords, arrow heads, cross-bow triggers, adzes and spears. There are also objects from daily life such as farm tools, chisels, saws, wooden carts, ornaments, coins and tiles, all reproduced in the correct scale and with the same fastidious realism. So far only a very small area has been uncovered - some 160 square metres cleared from four pits lying directly under the route of the new road.

(There are plans to build a bridge over the 320 metre long site leaving the area below as an underground museum similar to that of the First Emperor's warriors at Lintong near Xian.) The quality of the finds so far, however, suggests that further work will reveal an unparalleled glimpse into military and daily life over two thousand years ago.

This is the first major find from a Han imperial tomb. The Han mausolea are known to have been plundered during the fall of the Han dynasty and none have yet been excavated. Two other underground tombs of this period have, however, been found in royal tombs. In the late 1960s several thousand figurines in perfect battle formation were found at a princely tomb at Yangjiawan, near Xianyang in Shaanxi, which has been dated to the very beginning of the Han - the period around the beginning of the third or end of the second century B.C. (Figs 3 & 4). They were placed in two pits dug into the rock and flanking the main approach to the tomb. (Many are on display in the museum at Xianyang). In 1984 another royal tomb was found at Shizishan, Xuzhou in Jiangsu, with about three thousand figurines in six pits (Figs 5 & 6). This tomb is believed to belong to a prince of Chu, and has been dated to the middle of the second century B.C. - roughly the same time as the Han Jingdi multitudes.

Both these sets of figurines follow the Qin tradition; they are complete terracotta models painted as if fully clothed. Like the Qin army they are modelled in a variety of positions; there are foot soldiers and cavalry, privates and officers, each clearly distinguished by their features and uniforms. But, like Han Jingdi's figures, they are much less than life-size, averaging 50cms in height.

The use of naked figurines designed to wear real clothes was, however, not unknown. Several clay figurines of humans were found in a tomb from this period accidentally uncovered during work at a brick factory in the outskirts of Xing'an in Shaanxi province in 1986; they were clearly modelled as male and female; the male figures were standing next to clay bulls, the females were leading clay cows. Like Han Jingdi's warriors, these figurines had armholes but no arms, and fragments of material make it clear that they would have been clothed.

Finds from another tomb from this period, excavated in the 1970s at Mawangdui, Changsha, show that it was not unusual to mix figures with painted and real clothes. Some of the twenty odd human figurines found within this tomb are painted all over as if fully clothed; others wear silk robes, miraculously preserved by the dryness of the tomb. These clothed examples give some clue as to how clearly the Han may have looked. A comparison between the silk-clad wooden figurines from Mawangdui and contemporary fully painted wooden and terracotta figurines such as those of officials found in a royal tomb at the Han Jingdi, show that as long as the figures are standing in the conventional position - facing forward with arms by the sides or hands clasped in front -
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the material can be draped in such a way as to make modelled arms unnecessary (Figs 7,8 & 9). The holes in the shoulders indicate that something would have been inserted to make the sleeve fall correctly. This must have been made from a perishable material since no remnants of metal or bone pins have been found. The most likely materials are wicker rushes or bamboo twigs, both of which are cheap and flexible, easy to fashion and bend into the right position.

Western Han use of underground terracotta armies was clearly inspired by Qin Shi Huang's example. Although later developments in the Han dynasty led to a clearer contrast between Qin and Han philosophical attitudes towards the foundations and use of political power, this first century of Han rule was still heavily influenced by Qin ideas. In particular, the early Han emperors inherited Qin Shi Huang's attitude towards the role of the imperial tomb. The First Emperor used his tomb to emphasise the centralised nature of the new imperial system; the tomb became the symbol of the autocratically governed empire, the focal point of the all-powerful imperial dynasty.

The nature of the tomb – an extraordinary attempt to recreate the world as we know it below ground – corresponds to contemporary beliefs about life after death. According to these, man consisted of three elements: a body and two souls which separated at death. The earthly soul, responsible for the bodily functions and movement, remained with the body in the underground tomb; the heavenly soul, which provided man with thought, set off in search of the land of the immortals. These souls, which could not survive without the body, had the power to influence the lives of their living descendants and the tomb was therefore designed both to protect the body and to satisfy the needs of the souls. The heavenly soul was provided with talismans to help it on its perilous journey and was succoured by sacrifices; the earthly soul was kept happy by recreating below ground the world to which it had been accustomed.

Qin Shi Huang's mausoleum was an extraordinary attempt to actualise this literality. The vault of the underground chamber was studded with stars and planets, the underground buildings resem-
An ‘Executive’ Villa at Ahrweiler

Last year saw the end of excavations of an unusual Roman villa in Germany and the beginning of the construction of a museum around it. Annabel Lawson relates a story with a happy ending, in which bureaucracy bows to archaeology and a new road is diverted to save the site.

On a cold March day in 1980, workmen constructing a new slip road onto the Bundesstrasse 267 at Ahrweiler, Rheinland Pfalz, (West) Germany, noticed that their diggers had cut through substantial amounts of masonry. With admirable speed they contacted the Denkmalamt in Koblenz, the archaeological body responsible for their area, who were able to have the construction work briefly suspended whilst they undertook very limited test excavations.

It was immediately clear to the excavators that the masonry formed part of a Roman building and, furthermore, that it was in a quite exceptionally good state of preservation; it was still standing to an unusual height and had painted wall plaster adhering to it (opposite). There followed the kind of race against time which is known to every modern archaeologist. A race to persuade endless local and state authorities to give permission to suspend the work on the slip road, and to negotiate with the contractors and developers themselves, who would be greatly compromised by stopping the work. Simultaneously, backers had to be found who would fund excavations (which, properly carried out and published, are a costly business) and later publications. It all had to happen instantly, or the villa would simply have been machined away.

There followed a flow of fortuitous events. Firstly, Dr Horst Fehr, the man who was put in charge of the excavation, instantly recognised the importance of the villa. Secondly, he proved to be a man of great far-sightedness and no little tenacity. Thirdly, he was dealing with a succession of reasonable authorities and generous contractors. It is never easy to arrive at an amicable compromise when the goals of the archaeologist are so directly contrary to those of national and local authorities, builders and contractors, and it is due to endless negotiations and a general goodwill towards the project that the excavations finally started. The slip road was actually relocated so as to leave free...
the villa appears to have been adapted to suit some entirely different purpose; new doors were broken through the outer walls, and large rooms were subdivided by partitions. A completely preserved kitchen was found which had been built in the large central chamber. Could this have been some kind of makeshift hospital or inn?

The charm of archaeology lies less in the glamorous objets d’art which excite our aesthetic senses than in the tiny, everyday things which speak volumes about the people and their lives. Such little things are present in abundance at Ahrweiler. Take the school-room, for instance, so called because of the graffiti scratched on the red paint of the wall (below left). The first graffiti consists of a pentagram in classical Latin written in a neat and competent hand. It reads; ‘He who has not learnt well becomes a gossip’. Beneath this, and in a poorer style and less certain hand there follows: ‘It was the whip of the abbot Gratius who taught me how to write’. Did they get beaten for that? Surely the teacher did not write on the wall. Or what about the clay roofing tile which bears the perfect imprint of a child’s foot (below), caught forever as it mischievously stepped on the tiles spread out to dry in the sun before firing? Finally, and perhaps less obviously impressive, there are the paths worn in the sensible concrete floors by generation after generation of feet walking from the hall to the sanctuary of the household deities or to other rooms on both sides.

The happy ending to this story does not stop with its excavation, nor even with the publication of the excavations. Work has now started on a great oval structure to enclose and protect the whole site. The ‘shell’ will be supported by a series of arches which will not intrude on the villa or baths, and which will allow the visitor to walk uninterrupted through the house as though he or she were a guest of 2000 years ago.
A RECIPE FOR THE DISCERNING TRAVELLER IN ANCIENT HISTORY

1. Discover a Culture or Ancient Civilization of unusual fascination.
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3. Then, design a beautifully balanced itinerary.
4. Find a hotel of charm and integrity with good food.
   Let it be central to the area of study (to cut down on travelling).
5. Choose pretty and dramatic landscapes and scenery through which to travel.
6. Mix generous amounts of interesting little details which make our study-holidays special (like a picnic by a volcanic lake, or a local market above the clouds, or an eight course lunch by a Cistercian Abbey, or a hotel in a Frankish Tower, or exciting new excavations shown us by the excited excavator, ...)
7. Above all, leave concrete high-rise hotels and whistle-stop sight seeing to other people.

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Excavations for Volunteers

ARGENTINA.

ORIGINS OF BUENOS AIRES

Buenos Aires, Argentina

Director: Dr Daniel Schavezon, University of Buenos Aires

In 1536, Pedro de Mendoza sailed into the mouth of the Rio de la Plata to establish one of the first colonies on South America's eastern coast. Although the village he founded was mysteriously abandoned in 1541, by 1580 a new village had been set up a short distance away. The location of this second village has long eluded archaeologists, but this year Dr Schavezon hopes to find it beneath Hansen's Coffee, where the tango was born.

Dates: 2 June-14 December
Cost: $1,450/£751

BELIZE

MAYA COASTAL TRADERS

Wild Cane Cay, Belize

Directors: Dr Heather McIllopp, Louisiana State University; Lawrence Jackson, Northeastern Archaeological Associates

The Maya built their most spectacular cities inland in the rainforest, but for centuries the Maya were also Central America's primary coastal traders, with ports and trading posts stretching from Guatemala to Costa Rica. The island of Wild Cane Cay has been explored in some detail and it has been revealed that on the island Maya merchants traded everything from Guatemalan pottery to Honduran copper to green obsidian from northern Mexico. For a third season, the directors will try to reveal the chronology of the village's occupation as well as the local diet and trade system, and also lead expeditions up mainland rivers in search of the remains of Maya villages that may have traded with the merchants of Wild Cane Cay.

Dates: 18 May-6 July
Cost: $1,495/£775

MEXICO

MEXICAN ART OF BUILDING

Acolman, Mexico

Directors: E. Logan Wagner and Hal Box, School of Architecture, University of Texas.

As part of a long term project to preserve and record Mexico's historic buildings, this year the team will concentrate on a sixteenth-century monastery in Acolman in central Mexico. The monastery has the largest open chapel still in its original state in Mexico and is a prime example of Tequitqui, where Indian craftsmen decorated structures with a highly original mix of native and European ornamental styles.

Dates: 21 July-31 August
Cost: $1,595/£826

OTHER 1991 ARCHAEOLOGICAL FIELDWORK OPPORTUNITIES

CHINA

XIANG (SHAANXI). Period: 11th-7th century B.C. Dates for volunteers: sessions between 28 May and 8 August. Dates of field school: Group 1: 28 May-3 July; Group 2: 3 July-8 August.

Contact: Dr Alfons F. Ebel, School of Architecture, University of Texas, 4720 Main Street, Houston, TX 77005, USA (713) 621-3333.

Dates: 25 July-24 August
Cost: $2,000/£1,000

ISRAEL


Contact: Ashkelon Excavations, Harvard Semitic Museum, 6 Divinity Avenue, Cambridge MA 02138, USA. (617) 495-9385.

DATE: 20 August
Cost: $1,200/£600

ITALY


Contact: Gruppo Archeologico Romano, via Tavolozza 11, 00193 Rome, Italy. 39 6 6874028.

Dates: 1-15 August
Cost: $1,500/£750


Contact: Gruppo Archeologico Romano, via Tavolozza 11, 00193 Rome, Italy. 39 6 6874028.

Dates: 1-15 August
Cost: $1,500/£750


Contact: Gruppo Archeologico Romano, via Tavolozza 11, 00193 Rome, Italy. 39 6 6874028.

Dates: 1-15 August
Cost: $1,500/£750

TUNISIA


Contact: Department of Classical Studies, 2016 Angel Hall, University of Michigan, Ann Arbor, MI 48109, USA.

UNITED KINGDOM


Contact: Flag Fen Excavations, Fourth Drive, Peterborough PE1 5UK, UK. (0733) 313 414.

Dates: 21 July-31 August
Cost: $2,000/£1,000


Contact: Jenny Gazebrook, Sutton Hoo Research Project, Sutton Hoo, Woodbridge, Suffolk IP12 3DJ, UK. (09943) 7673.

Dates: 21 July-31 August
Cost: $2,000/£1,000


Dates for volunteers: 20 July-30 August. Dates of Field School: 22 July-3 August.

Contact: Dr Kenneth Rainsbury, 324 Norbury Avenue, London SW16 3RL, UK. (812) 679 7727.

For further details of these and other digs worldwide, we recommend the 1991 Archaeological Fieldwork Opportunities Bulletin. It is available for $12.50 (including first class postage for the US; for Canada and Mexico add $1.50; for all other countries add $3.50 for airmail) from the Archaeological Institute of America, 675 Commonwealth Ave., Boston, MA 02215, USA. Prepayment is required in US funds or by Mastercard or Visa.

MINERVA 17
Excavations

PLEISTOCENE HUNTERS
Lake Chapala Basin, Mexico
Director: Dr Shawn Haley, Red Deer College, Alberta, Canada

When did humans first enter the Western Hemisphere? To date, there have been no undisputed sites showing human occupation that experts have dated before about 12,000 years ago, though some scholars believe humans may have migrated from Asia as early as 45,000 years ago. A single, irrefutable discovery of an undisturbed site could answer the question. Dr Haley will launch this season a search for a site in Mexico's Lake Chapala Basin, where archaeologists have already found more than half a million Pleistocene mammal fossils that may be as old as 80,000 years. Some of these bones appear to have been modified by humans, whose mineralized bones also have been unearthed, although they were in secondary deposits which had been washed downhill. He is, however, confident that high up on the cultivated hillside above Lake Chapala there are primary sites waiting to shed light on when the first Mexicans arrived.

Dates: 29 July-25 August
Cost: $1,490/£772

USA

ROCK ART OF MOUNT IRISH
Logan Creek, Nevada
Director: Dr B.K. Swartz, Ball State University

In one of the richest rock-art zones in North America, where tens of thousands of finely etched petroglyphs paupers are found in an area just three miles square, Dr Swartz is midway through a ten-year project for the Bureau of Land Management. He compares elements of design, such as recurring motifs, with other rock-art designs, the surrounding terrain, and nearby panels, in order to define the indigenous rock-art style. He is also deeply concerned with conserving the rock art, which is threatened by mining, low-level supersonic flights, and vandalism.

Dates: 3 June-8 July
Cost: $1,295/£671

USSR

THE CITY OF THE GOLDEN FLEECE
Vani, Georgia, USSR
Director: Dr Otar Lordkipanidze, Director, Centre for Archaeological Research, Georgia SSR

What were the origins of Colchis on the Black Sea, the country that hosted Jason and the Argonauts? Dr Lordkipanidze has already discovered 'a roadway paved with cobble-stones, a stepped altar, a round temple, a magnificent bronze vessel crowned with a statue of Nike, massive lion heads of a waterspout, capitals decorated with figures of goddesses, and bronze and silver statues and other relics. However, the most vivid characterization of Colchian culture is provided by the jewellery. Gold diadems whose torques end with rhomboid plaques decorated with figures of fighting animals; fine earrings, the large loop of which is decorated with a miniature rosette; a necklace from a fifth-century B.C. burial, formed of pendants in the shape of hollow gold turtles adorned with triangles and the eyes inlaid with vitreous paste; solid gold bracelets that end with sculptural images of a wild boar or heads of a lion, ibex, and other animals'. He believes there is still a great deal to be discovered in the coming season. (For recent discoveries in Vani, see Minerva, September 1990, p.13)

Dates: Contact Earthwatch
Cost: Contact Earthwatch

TRAVEL AND RESEARCH IN KAZAKHSTAN, USSR

A unique opportunity for Westerners to participate in archaeology and to study the ethnic groups of Kazakhstan as a member of the Kazakhstan/American Joint Archaeological Excavation and Ethnographic Studies Team.

More than 100 ethnic groups live across the vast territory of Kazakhstan. The native population is the Kazakh, an Asian/Caucasian ethnos, who together with Slavic, Turkic and Oriental peoples occupy the cities, villages and steppe lands. The capital of Kazakhstan, Alma Ata, is an ancient city situated at the foot of the Alatau range of the Tien Shan mountains, some 340 kilometres west of China. The surrounding region, the Semirechye or 'land of seven rivers' is rich in ancient history, great kurgans and fascinating petroglyphs, as it was once the homeland of Early Iron Age nomads known to the ancient historians as the Massagetae, Sakas, Samatians and Kangyruis. In recent years, Kazakh archaeologists have excavated kurgans up to 150 metres in diameter, uncovering thousands of artefacts, many in gold, silver and bronze, executed in Scytho/Siberian animal style. Turkic speaking peoples, many who make up the population today, entered the steppe lands in the first millennium B.C. and inhabited the citadels that supported the Silk Route caravans.

The purpose of the joint Kazakh/American Research Project is to establish an exchange programme to study the ancient history and medieval culture of the Kazakh peoples. This unusual opportunity to work with Soviet archaeologists and ethnographers is available as a result of an invitation from the Academy of Sciences, Kazakhstan SSR.

Dates: 1st session: 20 May-9 June; 2nd session: 10 June-30 June
Cost: session 1: $1,950; 6 week session: $3,450
Deadline: because of the distance and visa requirements for working in the Soviet Union, applications and deposits must be received by 1 April. Full payment is required by 1 May.

For further details contact: Jeannine Davis-Kimball, 2424 Spaulding Avenue, Berkeley, CA 94703, USA. (415) 549 3708.

(In the next issue of Minerva, Jeannine Davis-Kimball describes the first season of excavations in Kazakhstan.)
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from alexandria ca. 1st/2nd century a.d.

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The exhibition attempts to define the character of ancient Jordanian art by adopting a thematic approach which displays the objects as artistic creations in their own right, rather than subordinating them to illustrate history. It is divided into the following sections: sculpture, pottery, art and technology, mosaics, writing, and traditional costume and jewellery.

The history and heritage of Jordan is little known to the general public. Although archaeological work in Transjordan (the geographical term referring to the land east of the River Jordan) started in the nineteenth century with the identification and documentation of sites by early travellers, it is only in the last twenty years or so that there has been an explosion in surveys and excavations. In contrast to Egypt or Palestine, the archaeology of Jordan is still in its adolescent stage. Whole areas, especially in the south and east of the country, have still not been surveyed systematically, and it is not yet possible to state categorically whether gaps in occupation at certain periods are apparent or real. In many ways, our biblical bias towards Palestine as the 'Holy Land' has encouraged us to view Jordan as peripheral. Only now is increasing fieldwork altering that perception, to show that in many periods Transjordan was a key strategic area.

To date, it has been impossible to assess ancient Jordanian art because there was not enough material or research on which to base it. General accounts of Jordan approached the subject historically or geographically, but not artistically. However, sufficient work has now been done for an overview of ancient Jordanian art which puts the work of millennia into some sort of context. Jordan's geographical position puts it at the centre of communications and trade routes for the entire Near East. Its political importance today, at the heart of a volatile yet crucial region of the world, is the continuation of a pattern stretching back thousands of years. In ancient times control of Jordan was a strategic necessity. It stood on the caravan route from Arabia to Syria, and was a valuable source of copper. Each of the great empires in succession — Egypt, Assyria, Persia, Alexander and his successors, Rome — occupied the country. Even at times of independent kingdoms, the area was constantly harassed and occasionally occupied by enemy states from the north, east and west.

The art of Transjordan through the ages mirrors the country's position in the Near East. As a result of international contacts and influences, ancient Jordanian art invariably drew on a wide range of foreign elements, creating not copies or imitations but original compositions. Indeed, Jordan occupies a special position in the history of
Museum Exhibition

art, particularly sculpture. The Neolithic plaster statues from Ain Ghazal in Amman, dating to about 6500 B.C. (Illustrated in Mervana, December 1990, pp.5-8), are the earliest known three-dimensional representations of the human form.

Foreign influences and their local versions are fairly obvious in periods of heavy imperial presence, such as the Egyptian empire of the Late Bronze Age, or the Roman period. However, the assimilation and original treatment of foreign influences can be seen particularly well in periods of relative independence and prosperity, which encouraged artistic productivity - the Iron Age, the Nabataean and the Byzantine periods.

From the very end of the Late Bronze Age (thirteenth-twelfth centuries B.C.) come two basalt stelae from Moab (central Jordan), both showing considerable Egyptian influence. One has three figures carved in relief in local imitation of the Egyptian style (Fig.1). It may show a god (Amun-Re) giving a local king the scepter of his rule, while a goddess (Hathor?) watches. The other stela (Fig.2) represents a warrior god, similar to representations of the god Baal from Ras Shamra-Ugarit in North Syria. He has an Egyptian-style short linen cloth, while his heavy hairstyle is extended by a braid which formed part of the headdress of Canaanite or Hittite gods in the Late Bronze Age.

It is possible that both stelae originally came from the same place. They probably formed part of a sanctuary or were trophies of a Moabite king. Neither stela is a particularly successful assimilation of its various elements. Although they may reflect understanding of Egyptian representation, the un-Egyptian canon of proportion and clear local workmanship have resulted in slightly awkward and stiff stances. The style can be compared disadvantageously with the superb modelling on the earlier ivory-decorated box in Egyptian style from Pella (Fig.3). Here the craftsmanship is very fine and the musculature is skillfully articulated, the whole revealing a closer affinity with Egyptian conventions.

The small kingdom of Ammon, in the northern mountain areas of Jordan, arose following the end of the Late Bronze Age. The campaigns of the Assyrian kings from the ninth century B.C. brought Ammon and its neighbors under Assyrian control. Ammon enjoyed a reasonable amount of independence, despite paying tribute to the Assyrians. The considerable number of sculptures produced in Ammon in the eighth and seventh centuries B.C. indicates that the kingdom flourished under the Assyrians. Nothing comparable has come from the neighboring kingdoms in Jordan and Palestine.

Ammonite sculpture shows the influence of Egypt, Assyria and the Arameans of Syria. Most of the poses and details of dress can be traced to a foreign influence. Despite this, the arrangement of all the elements is original. Most of the statues were probably used as votive offerings in temples or shrines.

A fine example is a statue from Amman Citadel dating to the last quarter of the eighth century B.C. (Fig.4). The inscription reads: Statue (?) of Yerah'azar, son of Zakir, son of Sanjup. Yerah'azar's grandfather, Sanjup, is known to have submitted to the Assyrian king Tiglatpileser III in 734 B.C. The pose, right arm by the side with fist clenched, left arm across the stomach holding a lotus flower, is that of royalty also known in Egypt, Syria and Assyria. The eyes were originally inlaid. A similar pose and attire is found on other Ammonite statues, though sometimes more rigid. The dress recalls that of Aramean dignitaries from Syria: a long tunic with short sleeves, crossed by a wide sash whose ends go under the arms; a fringed shawl ending in a tassel, wrapped around the shoulders and torso.

Although the statue of Yerah'azar is, in my view, the most accomplished of the Ammonite sculptures, it still betrays a slight stiffness and a lack of ease, as if the articulation of the composition was rather forced. In common with all of Ammonite sculpture, the emphasis is on bulk and solidity, with little suggestion of elegance or, especially, of movement (as in the best Egyptian and Assyrian sculpture). As Rudolph Bornemann has pointed out (see bibliography), only on the face does delicate modelling give a realistic quality, portraying a strong, intense personality through a balance of awkwardness and dignity which seems to reflect an attempt at a realistic representation of this individual.
Museum Exhibition

Strong Egyptian influence is evident in a male head from Amman Citadel (Fig. 5), but the arrangement of the hair and beard is quite distinctive and accomplished. The thick hair is arranged in lozenge-shaped curls, covering the nape of the neck. The beard, recalling that of the Egyptian god Osiris, has been carved in wide, parallel bands at the top, but much narrower at the pointed tip. The expressive, thin-lipped mouth suggests a slight smile.

The female double-faced head (Fig. 6) is one of four discovered, all with mortice holes top and bottom. The lips are quite finely shaped and drawn up at the sides to form a slight smile. High cheek bones are suggested with subtle modelling and the chin is slightly pointed. The eyes are slanted, compared with the generally straight eyes in Ammonite sculpture, giving the face an individualistic quality. These heads seem to have served as impressive ornaments in some important structure, perhaps as column capitals or more likely window balusters, much like the Syrian-style ivories from Nimrud in Mesopotamia which they resemble, known as 'The Woman at the Window'.

During the Hellenistic period a new Arabic-speaking people known as the Nabataeans were settling near Petra in southern Jordan. The Nabataeans were originally nomadic herdsmen and traders who came to control the major trade routes between Arabia and Damascus. There were Nabataean temples in Egypt and trading posts on Greek islands and probably Rome. These international contacts are reflected in their original architecture, sculpture and pottery which found their inspiration in western art.

Several styles of Nabataean sculpture can be distinguished: Arabian, with its rectangular stelae and stylised figures (Fig. 7); Graeco-Syrian, with symmetrical facial features, prominent eyes and thick curly hair (Fig. 8); and Parthian-Hellenistic, with globular eyes, 'Phrygian' bonnet, spiral hairstyle and curly beard (Fig. 9). The best Nabataean sculpture and architecture is found at Petra, the capital, and Khirbet Tannur, a temple built on a high isolated hill south-east of the Dead Sea.

From Petra comes possibly the finest of the 'Arabian' sculptures, a sandstone anthropomorphic idol (Fig. 7). Similar jidils have been found in south Yemen and Saudi Arabia. The sculptor has captured a certain abstract beauty which seems almost modern. The inscription on the base reads: 'Goddess of Hayyan son of Nybat'. The face is stylised but expressive, and the eyes were originally inlaid. The cavity at the centre of the crown of laurels probably contained an attribute of the goddess, perhaps a crown of Isis. The Egyptian goddess Isis was identified with the goddess of Petra, al-Uzza-Aphrodite ('Al-Uzza' means 'The Powerful One').

The man with a 'Phrygian' bonnet (Fig. 9), probably also from Petra, has a serious and meditative expression. Parthian influence can be seen in the hairstyle with four rows of tight curls, and the thick, curly beard arranged in spirals, recalling the sculptures from the Parthian city of Hatra in Mesopotamia.

The reliefs from the Tannur temple are quite distinct, because they represent a local, provincial art. Characteristic of the Tannur sculptures is an oval or triangular face, protruding eyes and a stylised mouth. The plastic treatment of all the elements on the Tannur fish goddess (Fig. 8) is wonderfully three-dimensional, the carving almost leaping out of the stone. On top of her veil are two fish, the attributes of the Syrian goddess Derketo. Her temple at Ashkelon on the Palestinian coast was famous in antiquity. She was described as being half woman and half fish.

The outstanding quality of the clays in Petra allowed potters to make very thin and refined shapes with smooth surfaces fit for decoration, quite unlike contemporary Roman pottery. Fine painted Nabatean ware is among the most attractive and original pottery from the ancient world. It was unsurpassed in its delicacy until the invention of porcelain. It was very much in fashion and was exported quite

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The motifs were usually restricted to geometric or stylised vegetal forms (Fig. 10).

The Roman general Pompey conquered Syria and Palestine in 64/3 B.C., but it was not until the annexation of the Nabataean kingdom in A.D. 106 that all of Jordan became part of the Roman province of Arabia. There was a new flowering of sculpture, painting and other arts.

The influence of the great cities of Antioch, Damascus and Alexandria was strong, but the local artists retained their personality and originality.

The head of Tyche, the goddess of Fortune, found on Amman Citadel, wears a crown in the shape of a hexagonal citadel, symbol of the power and prosperity of the city of Amman (Fig. 11). This type of sculpture, Tyche as protector of the city, was created in Antioch about 300 B.C. Although this example is an imitation of a Hellenistic original, the realistic carving around the eyes, nose and mouth brings the face to life despite the damage.

In the north of Jordan, and particularly at Umm Qais (Roman Gadara), there was a tradition of sculpture in basalt. This sculpture was in general funerary, and was stylised and schematic (Fig. 12). The stylisation is intentional, and is a result of the repugnance of the Arab population to represent human features. It foreshadows the disappearance of sculpture as an art form after the Muslim conquest. The representation of human features is forbidden by Islam, although it occurs in frescoes and especially mosaics of the Islamic period.

Jordan was an important centre for mosaic art. The majority of mosaics date from the Byzantine to Umayyad periods, fifth-eighth centuries A.D., although there are also earlier mosaics from Roman times.

The first Christian community had arrived in Jordan in A.D. 66, fugitives from Jerusalem during the Jewish revolt against Rome. Christianity developed slowly, but eventually Jordan was covered with churches, especially under the emperor Justinian (A.D. 527-65). Many of the churches had ornate mosaic floors (Figs. 13, 14). It is clear that church mosaics continued to be made well after the Muslim conquest of A.D. 636, with the approval of the Muslim authorities. Various mosaics in Jordan, however, show traces of iconoclasm, in which human and animal figures have been disfigured. There is no satisfactory evidence yet as to who was responsible. The Christian historians of the area blamed an order of the Caliph Yazid II (A.D. 720-4), but there is now proof that the mosaic in the Church of St Stephen at Umm er-Rasas was restored as late as A.D. 756 and 785.

The mosaic artists of Jordan were inspired by drawings in pattern books compiled in the great imperial centres. These pattern books contained a selection of designs and a range of individual motifs and decorative details. In terms of composition, Jordanian mosaicists broke up large designs by rendering individual scenes independently in roundels of acanthus or grapevine tendrils. A characteristic of sixth-century A.D. mosaics is the frontal depiction of figures. In terms of content, the mythological, hunting and pastoral scenes and personifications of nature common in Jordanian mosaics are all of Hellenistic and Roman origin (Fig. 13). They are proof of a rebirth of interest in the classical period during the sixth century A.D.

Jordanian mosaics are particularly characterised by representations of buildings, the most impressive example being the famous map of the Holy Land at Madaba (Fig. 14). The 150 place-names on the map are of sites in the Near East from Tyre and Sidon in the north to the Nile Delta in the south, and from the Mediterranean Sea in the west to the Arabian desert in the east. In the Bible this territory corresponds to the limits of the land...
promised to Abraham. The centre of the composition is the vignette of Jerusalem. Its walls, gates, streets and principal buildings are partially identifiable, and it is dominated by the Basilica of the Holy Sepulchre. Many other mosaics of exceptionally high quality have come from the town and territory of Madaba, from churches, rooms in private houses and shops. Madaba was clearly an important centre of mosaic artistry in the empire.

In this brief overview of the highlights of ancient Jordanian art, I have tried to emphasise two characteristics which are common throughout the history of the area. One is the range of foreign influences in every period – from Egypt, Mesopotamia, Syria, Greece or Rome – which precisely reflects Jordan’s geopolitical position as a crossroads of the Near East. The second is the vitality of Jordanian art, the ability to create original forms and expressions from a varied mix without resorting to pastiche. The art of ancient Jordan is an art of assimilation and synthesis, but the arrangement of all the elements is original, and reveals the individuality and creative spirit of the artists and craftsmen. At its best, in Nabataean sculpture and pottery, in the mosaics, and to a lesser extent in Ammonite sculpture, Jordanian art transcends its diverse origins to become an art of true integrity with its own distinctive character, comparable with the finest art from the ancient world.
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Fig. 11 Head of Tyché from Amman Citadel, 2nd-3rd century A.D.

Fig. 12 Bust of a man from Gadara-Umm Qais.

Fig. 13 (far left) Medallion with the personification of the Sea. Madaba, Church of the Apostles, A.D. 578.

Fig. 14 Detail of the mosaic map of the Holy Land, showing Jerusalem. Madaba, Church of the Apostles, mid-6th century A.D.
Newsletter from Sweden

Excavations in Sweden in 1990 have uncovered details of life in the country's oldest town and evidence of English influence in an early Medieval settlement.

Dr Josef Sego

In Lake Mälaren, thirty kilometres west of Stockholm, is an island called Björkö which measures 4 km by 1.5 km with a bay cutting into the middle. On its northern side lies Sweden's richest archaeological region, with several graveyards, an ancient hill-fort 30 metres high, an earthwork construction, and the site of Birka, Sweden's oldest town. The area of the town covers 17 acres and is known to locals of the nearby modern village as 'Black-Earth' because of the two-metre deep layer of coal-dust, ashes, and refuse left by the Viking population of 800 during the 200 years of the town's existence.

The town flourished during the Viking age from c.A.D.800-975. It owed its existence to the extensive international trade that was carried on at the time with Russia to the east and Europe to the west. Vessels sailed to Constantinople loaded with skins, furs, arms and iron products, and returned from the Orient bearing Arabian silver and silk. These large boats needed deep-water harbours, two of which, Kugghamn and Korshamn, were discovered outside the earthworks. The town may have become a kind of freeport, with a mixed population of Scandinavians and foreigners, Christians and pagans. Birka was also the site of the visit in 829 of Ansvar, the first Christian missionary to go to Sweden. He was a German Benedictine monk from the French monastery of Corbie in Picardy.

The site is now just level ground covered with grass. The houses were made of wood and have all disappeared since the town was abandoned in about A.D.975. Outside the town is the largest Viking graveyard in Sweden; it contains around 3000 graves of which 1100 have been excavated and which contain both buried bodies and cremated ones. The graves of men contain swords, shields and other weapons, and many of them were buried with ornaments of silver or bronze, often imported from far afield. Sometimes a warrior was buried with his warhorse. The women's graves are simpler, but contain a typical assortment of costume jewellery, and usually small sewing tools such as scissors, knives, saws, and needle-cases.

By 1630, Johannes Hadorph, the Custodian of National Monuments, had already opened a few graves, but it was the distinguished archaeologist Hjalmar Stolpe who, over many years from 1874, carried out the most detailed excavations of the graveyard. The excavations in 1990, which began in May, were watched with great interest by the archaeological world because they were the first large-scale investigation of the site of the town itself.

Björn Ambrosiani, the director of the project, had hoped to cover an area of 150 square metres, but the finds proved to be so numerous and complicated that eventually only 50 square metres were excavated. The most interesting discoveries included six house-foundations and two sites of buildings. Two of the houses were built above the other four which indicates a permanent building-structure, by retaining the division of the building plots. This could mean that there was a centrally ruled community, in which houses and building plots were not private property but were divided by inheritance.

The majority of the finds are garbage and bones of various animals. Others include glass pearls, a Viking skate, weights, a bone pen and a silver coin. One of the most interesting is a reddish-brown decorated vessel in fragments from a Khazar-Tartarian tribe in Russia. It is a rare type of amphora and is evidence of trade between Birka and the east.

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Marine archaeologists discovered black oak piles, foundations of piers or landing stages, and pile-bars which reinforced the earthworks around the town.

Excavations for the season finished in September, and archaeologists are now concerned with sorting, registering and conserving the finds until field work begins again in May. The project will go on until 1994, but it is expected that less than 1% of the town will be explored. The results of the excavations may be displayed permanently on the site, perhaps in an exhibition similar to the Jorvik centre in York.

MILLENIUM SIGTUNA

Another important excavation which took place in Sweden in 1990 was the small town of Sigtuna, north of Stockholm, which has a history stretching back more than 1000 years. The layer of earth on which the modern town rests is the foremost source of information about the material culture in Scandinavia from A.D.970-1100, and the lowest layers are the best preserved because of the marshiness of the original soil which has kept intact wooden objects, leather and even fabric.

Last season was the final one for the team of 20 archaeologists, after almost two years of continuous work on the site, one of the most extensive urban archaeological digs in the country. The results have surpassed all expectations. Among the most important is that the original town plan, designed by King Olof Skötkonung, can be reconstructed. Four building plots and 100 houses were identified, together with 30,000 pieces and six tons of animal bones and rubbish. The occupations of the inhabitants, trade connections, and to some extent religious situation, can be determined. Bronze-founders and combcutters were the most common craftsmen, but smiths and cutters of rock crystal were also active.

Excavations in Utmarken district revealed many interesting finds, many of them in the foundations of houses. There were sewing needles, scissors, pearls, gold thread, a distaff plate made in Kiev, and a horn pen.

A large hole, which measured 6x2.5m and disturbed the early Medieval culture layer below, was discovered at the site of one house. It proved to be a Medieval warm air oven, a very advanced heating device and clearly different from the simple fireplaces on floor level found in the early Medieval houses in Sigtuna.

Towards the end of the season, perhaps the single most important discovery was made. Since the beginning of this century, every archaeologist working at Sigtuna has dreamed of finding the coin mint of King Olof Skötkonung for the period A.D.1000-1005. In September last year Eva Nystedt found definitive evidence of the mint in the form of a piece of lead plate which the die cutter had used for a trial strike. On the front is a schematic portrait of the king in profile, and on the reverse a great cross.

The coins imitate the contemporary English Long Cross coins of Ethelred II. Just like these, on the obverse is inscribed the name and title of the king, sometimes ‘King of the Swedes’ and sometimes ‘King of Sigtuna’. The reverse has, as in England, the name of the moneyer often followed by the place of minting. King Olof Skötkonung employed the English moneyers Aelfric, Ulfecil, Snelling, Godwine, Leofman and Thregr. Likewise, his son Anund Jakob, who succeeded him and reigned until 1050, made use of English moneyers including Dunstan, Thorsett, Sewine and Wulf.

English influence may even have played a part in the town planning, and it can even be traced in the architecture of the most ancient churches of the town.

The foundation of Sigtuna during the 970s and the prosperity between 1000 and 1100 coincide with the growth of the Swedish state, of the towns and of the Swedish church. Sigtuna is the only Swedish town (beside the Danish Lund), where culture layers can be found which cover the whole period when Sweden’s identity became established.

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FUNERARY BUT NOT FUNERALEAL

Reflections on Egyptian Art of the Late Eighteenth Dynasty

Professor Geoffrey Martin, Edwards Professor of Egyptology at University College London, delivered the Glanville Memorial Lecture (sponsored by the Grocers' Company) last year, the ninetieth anniversary of Professor Stephen Glanville's birth on 26 April 1900. Over recent years, Professor Martin has brought to light in the Memphite necropolis at Saqqara some masterpieces of Egyptian art of the New Kingdom, especially of the second half of the second millennium B.C. Some of these he used to illustrate his theme.

'Egyptian art, though funerary, is rarely funereal: it has neither skeletons nor corpses', is taken from the late André Malraux, novelist, art historian, student of archaeology and oriental languages. Malraux is emphasising sculpture, both in the round and in relief, but wall paintings must of course be included. Quite apart from the vast corpus of surviving temple sculpture, with which we shall not be concerned here, historians of Egyptian art have at their disposal a veritable embarras de richesse, an
unparalleled range and quantity of material spanning three millennia. Much of it, like the art of the Greeks and Romans, has come down to us in a sadly battered or mutilated state partly as a result of religious iconoclasm, partly because so much architecture was dismantled in antiquity for reuse, partly no doubt wanton destructiveness, and this must be constantly borne in mind when making any comment or judgment on Egyptian art.

The sources, as Malraux indicates, are indeed mainly funerary and religious. This is only to be expected in an Egyptian context; the funerary monuments as well as the temples were built of durable materials to last. The palaces and villas were mostly of vulnerable sun-dried mudbrick. I hold the view that with a high degree of probability the refinement and sophistication of the decoration and furnishing of the tombs – their houses of eternity – were manifest also in the domestic arrangements of the Egyptians of the late XVIIIth Dynasty and indeed in other periods. Regrettably we are not well informed, for obvious reasons, about house decoration or works of art created specifically for a domestic rather than a funerary setting. The evidence that has survived cannot be truly representative, but is nevertheless suggestive. I need only mention the splendid wall-paintings, decorated ceilings, and even floors, in the royal palaces at Malkata in Western Thebes and from Amarna, fragments that have by chance escaped the ravages of time.

I have never read any detailed discussion as to whether the Egyptians, or other peoples of the world of the Ancient Near East, ever commissioned works of art for art’s sake, to delight the eye and to elevate the spirit. It would be unwise to deny the possibility. The supreme elegance and beauty of certain furnishings and personal effects, used in daily life and subsequently placed in burial chambers, strongly suggests that their aesthetic sense was very strongly developed in respect of their domestic setting, not least in the period under review. Some objects which illustrate this, including many from the Tutankhamen cache, have come down to us in pristine condition, but such material, like the tomb reliefs and sculptures, often survives only in a mutilated or shattered state.

The public comprehension and understanding of the religious and funerary beliefs of the ancient Egyptians are often limited to or coloured by the outpourings of the sensational press or by the cinema, whose effusions seldom have much to do with Egyptology as a science or scholarly discipline, and in a certain sense render it a distinct disservice. ‘It is not long since,’ in the words of one writer, ‘anyone hearing of pyramids and obelisks felt rising in him all the
dread of the profoundest mysteries, and an Egyptian sarcophagus, with its grotesque figures of demons, was looked upon with unfeigned veneration, whilst Rosicrucians and Freemasons surrounded themselves with Egyptian symbols’. Popular and totally misconceived views about the nature of Egyptian culture and civilisation are, however, not wholly modern; they are due in no small part to the traditions, mostly garbled, handed down by the Classical authors and by the Fathers of the Church. Mummies and magic, pyramids, and the funerary treasures of Tutankhamen are integral and important elements of Egyptian culture, but they are far from being the sole legacy which has come down to us from the ancient inhabitants of the Nile Valley. I believe there is still ingrained a subconscious feeling that the Egyptians were obsessed, to the exclusion of much else, with preparations for the Afterlife, and that this obsession is reflected in an esoteric, sombre, changeless, even formulaic art.

It is my purpose to attempt to show that although largely funerary and religious, partly from accident of survival, the art of ancient Egypt is far from being funereal. On the contrary, it is so often a joyous evocation of life and its continuation into Eternity. I shall focus on the late XVIIIth Dynasty (c.1400-1300 B.C.). The material culture of this
epoch is particularly rich and well-documented, and evidence of diverse kinds survives in quantity to enable scholars to appreciate and judge the achievements of the artists of the period, though almost all periods of Egyptian history, at least down to the thirteenth century B.C., exhibit the characteristics I shall touch upon. The late XVIIIth Dynasty is also the era in which we are brought face to face in no uncertain manner with individuals, whether they be Akhenaten himself (Fig. 1), his wife, with Maya and Meryt who certainly were originally associated with the royal court at Amarna, or with the chief sculptor Bek (Fig. 2), who was no doubt responsible, under Akhenaten's patronage and even in this case personal instruction, for much of the innovatory, some would say bizarre, work of the period. I shall not be concerned with iconographical minutiae: the hair-styles, cosmetic lines, philtra, and naso-labial furrows so beloved of modern historians of Egyptian art (though not minimising their interest and importance). Rather, I shall discuss some broader issues, such as patronage and connoisseurship on the one hand — which may be compared to the medieval period of our own era — creativity, sensitivity, in some cases artistic genius, on the other. I shall also air one or two personal, but not I trust heretical, views on Egyptian art.

Underlying the funerary cult of the Egyptians were two fundamental ideas: survival after death, with the provisio that adequate provision had to be made in advance for a congenial existence in the next world; and, that life after death was to be assisted by the actions of the living, necessitating a mortuary cult. The spirit or ba was thought to live on in the vicinity of the tomb, enjoying an existence similar to or even more enhanced than the life the deceased had had when alive. The basic requirements necessary for the efficient functioning of the cult of the dead in Egypt were simple, and centred on one place. They consisted of a chapel, often of mudbrick, and housing a stela or false-door, and an offering-table or basin for the reception of food and drink, provisions which would later revert to the funerary priests and their dependants. The size of the building and the quality of workmanship in it were not decisive factors in the operation of the cult, which in theory was to be maintained in perpetuity. The crucial elements were the funerary texts or invocations and the personal name on the stela or offering table. Chapels with even a modicum of decoration were a luxurious addition to the fundamental requirements.

The fact that the ancient Egyptians more often than not greatly exceeded such basic necessities and provided themselves with tombs that were not only sumptuous but were also decorated and furnished with exquisite taste, indicates that the owners — noblemen, administrative officials, as well as kings — were true connoisseurs of the arts who did not hesitate to commission the finest artists available, perhaps at a considerable cost to themselves and their families. There are plenty of medieval and later parallels for this phenomenon. But sometimes even wealthy patrons were compelled to compromise; great painters and sculptors were always at a premium, and this must be one of the reasons why the majority of the rock tombs in the provincial districts, from the architectural point of view impressive in concept and size, are completely undecorated — and therefore largely unrecorded and unstudied by modern scholars, even though they assuredly have much information to reveal. A stela and an offering-table, the basic elements to which I have already alluded, were no doubt originally provided in such undecorated monuments, but even these furnishings often have not survived. In the case of undecorated tombs, rich funerary equipment often served as substitutes for decorated walls. It is worth recalling that one of the finest of all painted Egyptian coffins, that of Djehutynakht, a veritable masterpiece, was found in a tomb at el-Bersheh which was totally without decoration. The coffin itself is in the Museum of Fine Arts, Boston.

I would like to turn for a moment to the physical setting of the tombs, which ought to be taken...
brought up at intervals, together with other offerings such as incense, candles, and tapers, from the fields, orchards, storehouses and the river.

As regards the monuments themselves, the extant examples of the New Kingdom, from which much of our evidence stems, are basically of two types, as I have already indicated: rock-cut chapels (exemplified in the Theban necropolis and to a lesser extent in our period in the provincial districts) and freestanding 'temple-tombs' as well as simple tomb-chapels, the type-site being the Memphite necropolis at Saqqara, where the joint EES-Leiden expedition has been working since 1975. The temple-tombs were apparently reserved for officials of the highest rank, such as the regent and general Horemheb (Fig.4.6), and the treasurer Maya (Figs.3,9), contemporaries of Tutankhamen, or Tia, sister of Ramesses the Great, tombs which have been brought to light in the past decade. As a point of reference and comparison I may mention that such monuments, of which there must be some scores awaiting discovery and excavation in Saqqara, measure in length rather more than half that of King's College Chapel in Cambridge. It will be most revealing, in the future, to compare and contrast the themes and iconographical elements in the contemporary monuments from the two major centres, Thebes and Memphis, but it would be premature to do so at the moment, since the evidence from the great southern city very much exceeds that from Saqqara, and comparisons would thus be misleading. I am sure that in the future this will be an extremely fruitful field for research, as material from the Memphite area, both from excavations and from the museum collections, continues to emerge.

It is safe to say, even at this stage, that certain scenes, by the New Kingdom, were de rigueur in tomb-decoration, both in Thebes and in Saqqara. In both places acres of wall-space in their funerary chapels and interior courts demanded the attention of artists, painters and sculptors. However, there is ample evidence to show that the amount of space devoted to scenes which can be characterised as purely funerary is limited in the extreme. This can be ascertained by consulting the invaluable Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings, wherein the type of scene represented in the decorated Theban tombs - of which there are some hundreds - are tabulated. (At the moment there is no comparable table for the Memphite monuments.) Of the various categories (some 41) only one is strictly concerned with funerary...
scenes and rites. These include the bandaging of the mummy, the purification of the deceased, priests and relatives before the mummy, and the last rites (Fig.7), including the funeral procession, mourners, and offering-bearers. The remaining 40 classes (which are not exhaustive) furnish us with unrivalled material on most but not all aspects of daily life. Even the scenes which are purely funerary are transmogrified into episodes of dignity, solemnity, and even beauty, and there is evidence, from our recent work at Saqqara, that such funerary scenes were carved and painted during the tomb-owner's lifetime, and thus in a sense are symbolic or ritualistic, to be associated more with the mourning of the goddess Isis over the body of her husband Osiris, rather than with any mournful commemoration of the obsequies of the great official.

Aside from the crucial concepts of resurrection and rebirth, which are emphasised in New Kingdom tomb-decorations, these are accompanied by a desire for the part of the great official to record for posterity significant episodes in his public career, thus furnishing us with material of paramount importance and interest, not only for the history of Egypt but for the adjacent countries of Nubia, Libya, Syria-Palestine, and the world of the Bronze Age Aegean. This leads one to the question of connoisseurship and the very close association of patron and artist. But before touching on these points I cannot refrain from pointing out that the Egyptian artists were great observers of nature. There are hundreds of examples of their spontaneous reaction to the beauty of nature in the New Kingdom tombs at Thebes, even though they did not always desire or think it necessary to achieve, verisimilitude. Their love of nature, and the bravura with which they recorded it, is most clearly seen in details of the paintings (Fig.8).

The onlooker is constantly struck by the apparent realism of many Egyptian reliefs and paintings, especially those showing historical events, warfare or other military affairs, or the reception of foreign envoys. The human actors in these scenes, especially the foreigners (Fig.4), are frequently depicted in a vivid, realistic, and masterly way so much so that one feels there is ample material here for the physical anthropologist and ethnologist. Whether the foreigners actually ‘sat’ for the artists is debatable. At any rate the recording by the high officials, on the walls of their tombs, of historical events and of significant episodes in their official careers, betokens a very close collaboration between artist and patron, since such scenes clearly were not drawn from a standard repertoire but were presumably each sketched in a preliminary fashion by the artist after consultation with the patron, before being carved or painted on the walls of his monument. The classic examples are the tomb of Rekhmire at Thebes and the Memphite tomb of Horemheb discovered in 1975, recently published in full. Both courts of Horemheb’s tomb contained a visual record of selected episodes in the military career of the tomb-owner, in which he reassured Egyptian authority over Nubia, Libya and certain Western Asiatic city-states in the aftermath of the reign of Akhenaten (Fig.4). In passing, I may mention that as far as can be judged only one wall in Horemheb’s huge temple-tomb depicted funerary scenes, and these, as I have indicated, are purely symbolic.

The commemoration of historical events raises all kinds of interesting questions, such as the availability of wall-space in a given monument — which might mean the judicious ‘editing’ or pruning of certain episodes in an official’s cursus honorum — or the lapse of time between the occurrence of the event, the consultation between patron and artist, and its perm-anent commemoration on the walls of the monument. The interpretation of so much of our material depends on how these and other questions are answered.

Some distinguished art historians have suggested that the artists who were commissioned to carry out work in the private tombs drew their ideas from ‘pattern-books’. While not denying this possibility I suggest rather that the artists, being fully aware of the requirements of the mortuary cult (Fig.5), were allowed full rein, after due consultation with their patrons, in the execution of their commissions. This is clear from the fact that there are scarcely any duplicate scenes or facsimile copies of reliefs or paintings in the hundreds of Egyptian tomb-chapels, which might have been expected if ‘pattern-books’ had been consulted. Indeed, even where the most banal repertoire was involved — such as the depiction of the tomb-owner seated before a table of offerings (Fig.8), or a representation of the funerary feast, the entertainment provided thereat, or the opening of the mouth of the mummy of the deceased in front of his tomb — individual interpretations and touches are always given by the artist. Any impetus to artistic creativity could easily have been obtained by the artists from the inspection of existing scenes, some
by the hands of great masters, in the tombs of the necropolis, rather than by having recourse to 'pattern-books'. In any case, the majority of scenes are particular to the individual tomb-owner, as is only natural when episodes in his public life are shown, as I have indicated. Such could never have been outlined, even in a preliminary way, in a standard 'pattern-book'.

Even when not involved directly in the decoration of funerary monuments a considerable number of the Egyptian population had regular access to the tombs of the necropolis, which in a real sense was always public owing to the requirements of the mortuary cult, which stipulated regular attendance there on the part of a deceased nobleman or official's family, mortuary priests, dependants, and other representatives. There is evidence to show that casual visitors freely came and went in the cemeteries, and the funerary texts on the stelae and in the chapels sometimes exhorted the passer-by to recite the funerary formulae for the deceased, guaranteeing him a supply of provisions and other necessities, especially when, as was inevitable, his mortuary cult had fallen into abeyance and he was therefore at risk of being forgotten. I would go so far as to suggest that the great cemeteries — especially those in Thebes and Saqqara — were vast art galleries open for the inspection of all at least after a time and, as far as I am aware, with no charge for admission.

Although Lumpenproletariat are evident in every country and in every epoch, not least our own, I am not one of those who believes that the unlettered, unlearned, or unprivileged, are not susceptible to, influenced or even profoundly moved by, things of beauty. I would even propose that our supposedly rude forefathers of the Middle Ages or early modern period were very much in contact with creative genius, through works of art and ecclesiastical and public buildings commissioned by the princes and prelates of the Church, by noblemen, by wealthy merchants and others, as well as by monarchs. One might suggest that it is modern man, with other interests and priorities dominant, despite the advantages of education and other rights, opportunities, and privileges, who is culturally and spiritually impoverished.

Though the overwhelming majority of ancient Egyptians lived out their lives in hardship and poverty they too, as I have noted, were in regular contact with works of art and the sculptors, painters, and craftsmen who created them. Given the relatively small population of Egypt in any specific period, a considerable proportion of the population was in any event directly or indirectly involved in the production of works of art for the temples and tombs, as well as the private houses.

I have been discussing the decoration of the superstructures of the private tombs of the late XVIIIth Dynasty. What of the substructures, where one might expect to find, in the burial chambers, an emphasis on the funereal? First, it has to be observed that subterranean decorated tomb-chambers are in the minority, especially in the XVIIIth Dynasty. A notable exception is that of the treasurer Maya, recently discovered and currently being restored and recorded. The underground apartments of the tomb-owner and his wife Meryt are anything but funereal, and some of the reliefs there are major works of art. The rich golden yellow, the colour of the sun, which predominates in these underground chambers, is symbolic of resurrection. Maya (Fig.3) and Meryt, each interred in separate rooms in coffins that, to judge from the surviving inlays, were sumptuous, worship (Fig.9) and are surrounded and protected by some of the most potent deities of ancient Egypt. Each golden chamber, it seems to me, recalls the golden protective shrines that were habitually placed over the coffins of the divine pharaohs, and served the same purpose.

Maya's substructure may have been exceptional, but the tomb equipment, as I have indicated earlier, was often of the greatest sophistication and delicacy, especially in the period we are reviewing. Even the mummies themselves were made into things of beauty, though few dating from the late XVIIIth Dynasty have escaped the attention of ancient plunderers.

Though I have concentrated on private tombs, the iconography of which differs markedly from those of the kings, I cannot forebear to mention the tomb of Sety I, the grandest and most lavishly decorated sepulchral monument in the history of mankind. It must have been planned, sculpted, and painted by artists trained at the end of the XVIIIth Dynasty, who must also have been responsible for Sety's mortuary temple at Abydos. The majesty and sublimity of the royal tomb, particularly of the sarcophagus chamber with its great vaulted ceiling, and of the reliefs at Abydos, are beyond praise.

I have been concerned not so much with technical perfection — one expects that from the greatest Egyptian artists and craftsmen — but with genuine virtuosity. This is not to say that many of the surviving products of the Egyptian funerary workshops are run-of-the-mill, or mediocre,
though not in our period, so that one is often tempted to categorise them, as did the late Lord William Taylour of certain statuettes he found in his excavations in Greece, as ‘perfectly hideous’. The same can be said of the artistic output in most historical epochs, not excepting our own. True artistic virtuosity, even genius, was not rare in the Nile Valley, perhaps less so there than in any other region of the ancient Near East.

There is a sense in which most sculptures, paintings and objects surviving by chance, often miraculously, from the past are regarded by connoisseurs or curators as art, being manifestations of an almost limitless creativity on the part of ancient man. Perhaps we should resist the temptation of going into raptures over a piece of sculpture or relief merely because they are ancient. What strikes me is that informed patronage and true connoisseurship which fostered artistic genius are evident throughout much of the immense span of pharaonic history. There is a school of thought that maintains there were no truly creative artists in Egypt, merely craftsmen, journeymen, and copyists. This is a view I do not share and is, I hope, contradicted by the surviving evidence.

There is nothing remotely to compare, in other cultures, with the wealth of information recorded by the ancient Egyptians in their funerary monuments. We have seen that the decoration in their tombs is by no means rigid and formalistic. On the contrary, it may be suggested that from the artistic point of view it contrasts in this respect with the somewhat circumscribed funerary repertoire of other major civilisations of the ancient world, not even excluding the Greeks and Romans.

Malraux summarises Egyptian art in remarking that ‘it does not set out, like Roman busts, to commemorate that which was; it gives the dead man access to the eternal’. That is no doubt true, but it also ensured that, surrounded as he was in death by representations, often by consummate artists, of the things he most enjoyed and experienced on earth, he would not sever his cherished and vital links with the world of the living.

I have heard it suggested that cemetery or funerary archaeology is a trifle old-fashioned. Understandably perhaps that is a view with which I do not have much sympathy. The material from settlements where the people lived, and cemeteries, where they came to rest, is complementary, and evidence from both sources can only enhance our understanding and appreciation of one of the great civilisations of antiquity.

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The Ancient Coin Market

The December Coin Sales in New York

Dr Arnold Saslow

The collection was magnificent, and perhaps unrivalled this century, but like a good wine or malt scotch whisky it needed a few more years to mature and to show the appropriate financial gain.

The sale held on 29 November by Stack's of New York, in co-operation with with Harlan Berk of Chicago, included the collection of John Whitney Walter sub-titled ‘The Men of Rome’. This comprised only 79 lots but had an entire run of gold aurei from Sulla to Severus Alexander, along with a small selection of complimentary Roman silver denarii. Whitney, a self-made millionaire in high-tech electronics and sometimes aligned with the Trump Organisation, only started collecting Roman coins in 1984, so most of his coins were bought fairly recently, even at the Hunt Sale at Sotheby’s in June 1990. The sale, which was beautifully catalogued in full-colour and with every coin extensively referenced and historically annotated, was eagerly watched by all to see if ancient coins could show a major increase after such a short space of time. The results were mixed. The most important coins that Whitney had recently purchased were re-sold at substantial losses, while many of the commoner emperors showed very strong increases in price. Attendance at the sale was standing-room only with every major numismatic firm either in attendance or being represented, so the coins were subjected to very close scrutiny. One interesting point was that, in a few cases, the grade given in this sale was from a half to a full grade higher than when the coin had been previously catalogued.

Some of the prices realised were as follows. Lot 3 was a magnificent gold aureus of Pompey the Great, bought by Berk for Whitney at an NFA Sale in June 1989 for $115,500. Hammer price at Stack’s was $60,000. A portrait gold aureus of Brutus (lot 7) was previously bought from the same sale for $231,000, but this time it made only $195,000 (Fig. 1). Lot 21, a choice gold aureus of Caligula and Agrippina the Elder, did much better, selling for $26,000, having cost $16,000 from NFA in 1984. Lot 46, a magnificent gold aureus of Aelius, purchased privately from Berk, did very well at $67,500, while lot 57, a choice gold aureus of Pertinax, dropped well under the lowest estimate at only $23,000. The next lot, a gold aureus of Didius Julianus, caused some comment within the trade; when it was originally sold by Christie’s in London in 1984 it was described as ‘...traces of mounting, good very fine...’ and sold for $10,635. In this sale, it was catalogued as ‘...in oblong state’ and sold for $30,000. Lot 60, a gold aureus of Pescennius Niger (Fig. 2), originally made $29,248 at Christie’s London sale in 1985, well within the estimate. In the Stack sale, it was estimated at an extraordinary $160,000-$180,000, sold at $95,000, still a very strong price for a coin which has in past years raised some controversy. Lot 62, the superb Clodius Albinus aureus, was sold originally to Berk in the Hunt Sale for $214,500, with Superb Stamp and Coin the active underbidder. Obviously, Superior’s client was not as enthusiastic at this sale as the coin sold for only $160,000, a loss of 29% in just six months (assuming a seller’s fee as low as 5%). The gold aureus (Fig. 3) of Caracalla, a magnificent coin, did much better in the short run, as it sold for $20,900 in June 1989 and made $25,000 at the Stack Sale.

The other major sale, held by Sotheby’s on 4 December, was the second section of the Greek and Roman Bunker Hunt holdings, the first part of which was sold by Sotheby’s in June (see Minerva, September 1990, p.30). Following this record-shattering event, some questions remain unclear. Were there similar coins still left in the Hunt collection and would comparable prices be possible? The 117 lots in the 4 December sale proved beyond doubt that the Hunt holdings had not been ‘cherry-picked’ first time around and still contained many coins which were both rare and magnificent.

As the sale progressed, it became obvious that the prices were once again going to be record-breaking, as the demand for rare and/or quality coins remained unabated. Considering that the Hunt sales were held after all the other antiquity and coin sales, and after the end of the New York International, the fact that the buyers remained and the prices showed no signs of weakening illustrates the strength of the ancient coin marketplace.

The first lot, a very artistically unexciting electrum stater of Ionia, sold for $40,750 (all prices include the 10% buyer’s fee). A magnificent tetradrachm of Naxos (lot 14), estimated at $150,000-$200,000, sold for $165,000 after furious bidding (Fig. 4). Lot 31 was a gold stater of Athens, a very rare coin of which only four examples have ever been found...
The coin was obviously underestimated at $50,000-$70,000 as it easily made $126,500. Gold stater of Athens have always been rare, but as a later example in the Buddy Ebsen Collection was sold by Superior in 1987 for $31,900 (a record at the time), this price was strong indeed.

Commoner coins of exceptional artistic style once again went for extraordinary prices, such as lot 35, a facing-head tetradrachm of Rhodes, almost doubling the high estimate of $28,600. If a coin was well worn or not very pretty it did not do well, as demonstrated by lot 61, the fourth known gold octodrachm of Ptolemy V, which made only $13,200 on a $20,000-$30,000 estimate.

Roman coins did just as well, such as the first Roman lot (lot 65), a gold aureus of Sextus Pompey (three examples were sold during this ‘sweeps’ week for ancient coins), which made $30,800 or a $12,000-$18,000 estimate. Common coins in top condition once again excelled, as a fantastic gold aureus of Faustina the Younger (lot 78) almost doubled the highest estimate at $18,700. Yet another Pescennius Niger gold aureus (lot 82) came on the block and again sold for well under low estimate at $66,000. The unusual once again attracted major bidding as the second known aureus of Severus Alexander (lot 88) with the Colosseum on the reverse sold for well over the highest estimate at $82,500. For the astute buyer, some bargains were to be found. For instance, lot 90, a very rare gold aureus of Uranus Antoninus, sold for only $14,300, just half of what it made when sold by NFA in 1979. The demand for gold medallions was again shown with lot 100, an 8-aurei piece of Maxentius (Fig.6), which made well over the highest estimate at $14,000. The cover coin (lot 103), an extremely rare facing gold aureus of Maxentius (Fig.7), sold 70% over the top estimate at $170,500, while a unique gold medallion of 3-soldii of Constantine the Great (lot 107) made double the highest estimate at $99,000 (Fig.8).

With the Hunt Sales and all the other auctions, ... the indication was that the demand for choice and/or rare ancient coins is still very strong and international in scope.’

Ancient Coin Forgery Equipment Found

A complete set of Roman-British coin minting equipment has been found by a metal detector at near Jenny Stratford, Buckinghamshire. It is believed to be the first time in numismatic history that a complete set of Roman minting equipment has come to light.

However, the minting gear – coin dies, coin blanks and raw material in various stages of production – was not for making official government issued coins. The equipment was, it appears, for manufacturing a type of counterfeit coin which strangely enough went on to become Britain’s first widely used loose change!

The equipment was found on the edge of what in Roman times had been the small town of Magovinum. In late third century Britain the counterfeiters were treated by the general public as ‘real money’, and for more than a decade the authorities ignored them.

The Magovinum coin faking operation was just one of thousands of similar illicit coin production outfits flourishing across Britain between around A.D.270-285. The authorities at first turned a blind eye as they probably realised that the illicit coin manufacturers were rendering a real public service at a time when there was a terrible shortage of genuine government minted coins.

The counterfeiters finished at a time of great political uncertainty. Indeed, Britain had just come back into the Roman Empire after a period of independence as a rebel mini empire. But the minting free-for-all did not last long. The law was presumably enforced, and the counterfeit boom ended. The penalty for coin fakers was exile for freeborn Roman citizens and crucifixion or strangulation for slaves.

The illicit coin minting equipment consisted of more than 800 separate items: the two halves of an iron coin die; 350 blank coins, each weighing 2.47 grams, and ready to be stamped by the die; 250 copper alloy pellets, ready for conversion into blank coins; 250 tiny lengths of 4.3mm diameter copper alloy rod, to be converted into pellets. The equipment is now on display at the Civic Offices in Milton Keynes in Buckinghamshire.

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MINERVA 36
Inscribed Byzantine Oil Lamps from Jerusalem

Jodi Magness of Brown University discussed a series of pottery oil lamps with Greek inscriptions produced in Palestine in the sixth and seventh centuries A.D. It was shown that each formula was connected with a specific Christian church or sanctuary in the holy city. Those formulae most prevalent are: 'the light of Christ shines for all', 'of the Mother of God', 'of Saint Elias', and 'good oil lamps'. For example, 'the light of Christ shines for all' was associated with the Church of the Holy Sepulchre. These lamps were thus produced by the local potters for the Byzantine Christian pilgrim trade.

Excavations in Isthmia Reveal Ceramics

The autumn 1989 excavations conducted by Virginia R. Anderson-Stojanovic of Wilson College, under the auspices of the University of Chicago and the American School of Classical Studies, at the Early Hellenistic settlement of Rachi, south of the Sanctuary of Poseidon at Isthmia, revealed five new areas with chambers containing intact Corinthian pan tiles and architectural pieces, large quantities of Corinthian and Attic ceramics, and loomweights. The destruction of the settlement by fire in the last quarter of the third century B.C. was evidenced by pottery, coins and stamped amphora handles. The remains of vats, tanks and working floors uncovered in earlier excavations have been previously interpreted by C. Kardara as a centre for processing and dyeing textiles.

The 92nd Annual Meeting of the Archaeological Institute of America

Jerome M. Eisenberg PhD

The annual meeting of the Archaeological Institute of America held in San Francisco, California, 27-30 December 1990, presented little in the way of interesting new discoveries. The following were among the papers presented, but there were no parallels for last year's exciting papers on the Chalcolithic figurines from Lemba, Cyprus (See Minerva, March 1990, p.26; May 1990, pp.13-16) or the Chryselephantine statuette from Palaikastro (See Minerva, March 1990, p.26; December 1990, p.19).

A number of colloquia were held: Greek Archaeology in Southern Italy and Sicily; Toward a Disciplinary History of Classical Archaeology; Etruscan Bronze Mirrors; the Mediterranean and the North; Archaeology of Interaction; the Royal Tombs at Vergina: Continuing Issues; Archaeological Research at the American School of Classical Studies at Athens; Explorations in Arabia Petraea; and Romanization in the Iberian Peninsula.

Copies of the 96-page 'Abstracts', summaries of all of the papers presented at the meeting, may be obtained for $7.50 from the Archaeological Institute of America, 675 Commonwealth Avenue, Boston, Massachusetts 02215.

Wall Mosaics from Kalavasos-Kopetra, Crete

The May-June 1990 excavations in the Vasiliakos Valley on the southern coast of Cyprus revealed an Early Christian three-aisled basilica at Kopetra, with moulded gypsum plaster details including a relief sculpture of the Theotokos and the presence of apses covered with elaborate wall mosaics, some of the over 600 fragments with figurative representations. They were originally abandoned in the mid-seventh century A.D., perhaps due to Arab incursions. Murray McClellan of Boston University and Marcus Rautman of the University of Missouri at Columbia also reported that a later church had a floor of tessellated mosaics with a geometric pattern of interlocking squares and circles.

Floor Mosaics Found at Abila of the Decapolis

The excavations in June-August 1990 at Abila of the Decapolis in Northern Jordan revealed that the sixth-century A.D. basilica was built on an earlier Roman/Byzantine temple or church with extensive mosaic floors in the atrium/plaza area. W. Harold Mare, of the Covenant Theological Seminary, reports that further mosaic floors were found just beyond the south wall of the basilica on Umm el 'Amad. In the terraced civic centre, excavations at the theatre cavea brought to light marble altar posts and a Naxian marble column from an ecclesiastical structure. An extensive period of habitation has been shown from the third millennium B.C. to 1500 A.D.

Motya Youth Attributed as Akragantine Charioteer

The marble draped youth excavated on the island of Motya, off the western coast of Sicily, in 1979, is attributed to a Greek mainland master sculptor early in the second quarter of the fifth century B.C., the subject being a charioteer. According to Malcolm Bell, III, of the University of Virginia, it was removed to Motya after Akragas was sacked by the Carthaginians in 406 B.C. This and several other sculptures show the presence in Sicily of mainland artists and help to fill in the development of sculpture in the little-known period between the Persian Wars and the building of the Parthenon.

Underwater Excavations at Caesarea Maritima Expose Lighthouse

During a survey of what was believed to be the lighthouse of the ancient harbour as recorded in the Drusian of Josephus, extensive remains of Herod's foundations were uncovered at the northern tip of the Southern Breakwater. This exciting discovery, reported by Robert L. Vann of the University of Maryland and Robert L. Hohlfelder of the University of Colorado, highlighted the last year of a second five-year programme concentrating upon the various harbours at Caesarea Maritima from the Hellenistic development of Straton's Tower until recent times.
Scientific Analysis in Archaeology
(Oxford University Committee for Archaeology Monograph No.19, UCLA Institute of Archaeology, Archaeological Research Tools 5),
Edited by J. Henderson

Almost thirty years ago, when I was a student, those who wanted an introduction to the use of science to illuminate archaeology turned to Science in Archaeology, which is universally known by the names of its authors, Brothwell and Higgs. Since 1963, when this book of essays was first published, no one has tried to write a more up-to-date comprehensive compilation on this subject and, indeed, the task would now be impossible because of the amazing developments in most fields of the application of science to archaeology. What can be done, however, is to choose authors well versed in their subjects to write a limited number of specialised reviews or detailed case studies. This is what Dr Henderson has done; in fact, the genesis of Scientific Analysis in Archaeology was a course of lectures organised in Oxford in 1986.

The result is a collection of in-depth studies on phosphate analysis of soils, the scientific analysis of glass, the investigation of ceramics (five papers) and studies on ancient mining and metallurgy (five papers). What is missing, and might have been added with advantage, is any consideration of stone or of organic materials.

Nevertheless, the twelve core chapters in this book are detailed studies with extensive bibliographies, which make them useful starting points for further study. Apart from a preface by Professor Jope, the first chapter is a critique of the use of soil phosphate analysis, which gives an historical account of the subject as well as a review of phosphate analysis in recent years. All the problems of analysis and interpretation are fully discussed and the chapter ends with 7½ pages of references and bibliography — a valuable tour de force of research and an invaluable aid for all who wish to explore this subject further. This chapter, however, differs from the others in that it is essentially dealing with a method of prospecting, rather than with the investigation of artefacts and, as such, would sit more happily in a book with other papers on geophysical surveying.

Julian Hedges himself has provided 25 pages on the analysis of glass, together with nearly eight pages of appendices and bibliography. Coverage is confined to the investigation of prehistoric glass, and does not deal with the Roman and later periods, but within his chosen time span he provides a fascinating review. Just two of the topics discussed are cobalt as a colouring agent and the production of opaque red glass in the Iron Age.

The five papers on ceramics are essentially case studies rather than comprehensive reviews, although Jeremy Evans sets the scene very thoroughly for the use of neutron activation analysis of Romano-British pottery before he tackles a number of specific issues relating to the supply of pottery in northern England.

The other papers range from a petrographic study of Saxon and Early Medieval pottery in the Thames Valley to an analytical study of pottery production in Neolithic Ireland, together with chapters on sites in Jordan and Thailand, and on Mesoamerican ceramics. All provide interesting accounts of recent research projects and the only criticism is to wonder whether these five chapters could have been more linked together. A series of case histories on similar ceramics, but using different scientific methods of investigation would have been even more illuminating for the archaeologists who seek to know what science can do for them.

In contrast, the five papers on metals do present a more cohesive approach, starting with Paul Craddock’s survey of research on early mining and metal production in the prehistoric period. Craddock ranges widely over ore preparation, smelting processes, furnaces and slags, and also discusses the contribution of modern experimental smelting. The chapter reveals Craddock’s intimate knowledge of this subject.

Peter Northover then discusses the scientific study of copper alloys in prehistoric Britain, making some very useful introductory comments on the relationship of scientific and archaeological research on the objects. Chris Salters’s paper on iron complements that by Northover, the two making a valuable review of prehistoric metallurgy in the UK.

Finally, Brian Scott attempts to extract technical data on metallurgy from early objects, particularly those from medieval Ireland, while Zoe Stos-Gale reviews the contribution of lead isotope studies to our understanding of metals and the metal trade in the Bronze Age Mediterranean.

The volume as a whole can be recommended to both archaeologists and archaeological scientists, and will be particularly useful to students. At only £16.00, it should be within reach of those who will find the book an invaluable reference tool.

Andrew Oddy
Conservation Department
British Museum

Growing Up in Ancient Egypt
Rosalind M. and Jac J. Janssen
Rubicon Press, 1990. 177 pp, Cloth £16.95, paperback £12.95

There are so many books, good, bad and indifferent, on ancient Egypt that it comes as a refreshing breath of air, almost like the cool norch breeze so beloved of the ancient Egyptians themselves, to pick up this new book by two well-recognised Egyptologists. 'The child is father of the man', but here, curiously enough, we have the first book devoted to the subject of children in ancient Egypt to appear in English. The approach is sympathetic and original. We are led through the many ages of childhood from 'Pregnancy and Birth' until, even, chapters later, we have 'Society's Perceptions of the Younger Generation' (this has a smack of modern child psychology about it).

The Janssens have culled the literature of ancient Egypt, as well as the illustrative sources, to bring together all those little vignettes that have so often gone unnoticed in the larger, heavier works - there is the young king Hapi II's enthusiastic response to the news that the caravan leader Harkhuf had brought back a captured pygmy from darkest Africa, 'My Majesty desires to see this pygmy more than the gifts of Sina and Punt', and instructions about his well-being and feeding are sent by the King in great detail. Harkhuf was obviously successful in transporting the pygmy to the royal court at Memphis, since we have the text of the King's letter inscribed on the outer wall of his tomb at Aswan.

Perhaps most charming of the representations of a tutor (so often portrayed as Dickensian awesome) must be the several extant statues of Senenmut,
architect of Hatshepsut’s stunning temple at Deir el-Bahari, in a role he obviously favoured highly, that of tutor of the queen’s daughter, the young Princess Neferuere, whom he holds gently swathed in his cloak on his lap. Sadly, she seems to have died young. An amusing detail from a wall painting in the tomb of Neferhotep shows a small boy and girl, no doubt brother and sister, threatened by an irate doorkeeper whilst their sistrum-wielding nanny imbibles deeply from a jar. Obviously they have become bored and resorted to that well-loved game, generally known nowadays as ‘Knock down Ginger’, of banging on a door and running away.

Children at play and their games is a particularly interesting area since they seem to have created their own amusements, just like children in an Egyptian village today, rather than having recourse to board games such as the fine specimens preserved in the tomb of Tutankhamen.

Particular note is paid to education and schooling, both for boys and girls. Curiously, in such a literature-ridden society, nothing is known about the birth or formative years of royal children, other than odd references in stories and myths. Association with the royal children was a high privilege, almost a royal public school in some instances where children of great officials were educated alongside the princes. This was often recognised in titles such as ‘child of the kop’, indicating that they were part of the royal school or nursery – it had overtones of the ‘old school tie’ network of some famous British public schools. The female equivalent was ‘Royal Ornament’, bestowed on girls perhaps best described as ‘ladies-in-waiting’. The son or husband of such a lady was often immediately on the road for preferment, and pharaoh seems to have kept these childhood friends about him in later life.

The book is well produced in both the hardback and paperback editions, although something seems to have gone awry with fig.2 following fig.6 on p.13, and fig.9 following fig.11 on p.25.

This is a delightful and yet scholarly book, a difficult thing to achieve. It is enhanced all the more by the cover with its charming detail of family life from the tomb of Anherkew (TT 359), where he and his wife are seen in the company of their four young grandchildren.

Peter A. Clayton

Correction: The Valley of The Kings by C.N Reeves (Minerva Jan/Feb p.35) is published at £5.5 or £7.0 as stated.

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Books Received

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Alexander to Actium: The Hellenistic Age by Peter Green. Thames and Hudson, London, 1991 (first published by the University of California Press). 970 pp, 214 illus. 29 maps. Hardcover, £36. Peter Green treats the Hellenistic period as a single evolving continuum and clarifies the political picture of the age. He surveys every significant aspect of the Hellenistic cultural development from mathematics to the visual arts.

Monumental Tombs of the Hellenistic Age: A Study of Selected Tombs from the Pre-Classical to the Early Imperial Era by Jaros Fedak. University of Toronto Press, 1990. 498 pp, 278 b/w illus. Hardcover, £95. Jaros Fedak brings together previously scattered information about Hellenistic funerary monuments and his own research on their exterior architecture in the Mediterranean region.


Egyptian Mummies by G. Elliot Smith and Warren R. Dawson. Kegan Paul International, London, 1991. 190pp. 72 b/w illus. Paperback, £7.95. A straightforward photographic reprint of the classic original published at quarto size in 1924. The text size is slightly reduced, but the original b/w woodcuts reproduce quite well. Although in many areas now superseded by more recent work, this is a useful book to have and now made available at a very reasonable price (the original is quite an expensive rarity).

Great Figures of Mythology by Peter Clayton. Magna Books, Leicester, 1990. 192pp, 250 illus, 100 in colour. Hardcover, £8.95. Useful large format dictionary approach to Egyptian, ancient Near Eastern, Greek, Roman and Celtic gods and heroes, heavily illustrated largely from contemporary representations in sculpture, pottery and paintings.


Roman Gaul and Germany by Anthony King. British Museum Publications, London, 1990. 240pp. 80 b/w illus. Hardcover £17.95. Important new survey with fresh illustrations, the third volume in a blossoming series that includes Italy and Spain. Has useful gazetteer of sites, numbered on a map and keyed to the relevant areas.


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The Winter Antiquity Sales

Jerome M. Eisenberg

The continuing strength of the antiquities market was evidenced by the strong late November and December auction sales in New York and London. In spite of the highly volatile state of the art market this past season, with unusually high buy-in rates and many major paintings unsold, it does not seem to have greatly affected ancient art which, after all, is a much more limited field. The combined sales in antiquities of the major auction houses certainly do not exceed the combined sales of the two leading dealers in ancient art in London and New York. The unsold lots in all four major sales were only 10% to 13% of the total value. It was very noticeable that dealers continued to dominate the sales, except for a few of the more outstanding objects.

Fig.1 (above left) West Greek bronze caryatid mirror, c.490-480 B.C. 15 1/2 ins.
Fig.2 (left) Attic red-figure column krater attributed to the Pan Painter, c.470-460 B.C. 22 ins.
Fig.3 (above right) Etruscan bronze warrior, c.660 B.C. 10 1/2 ins.
Fig.4 (right) Late Hellenistic life-size bronze head of a young man, 1st century B.C./A.D. 9 1/2 ins.

the 10% buyer's premium), it was actually sold after the sale to a New York dealer. An over-life-size (12 1/2 ins) bronze head of the Roman emperor Antoninus Pius sold to a New York private collector for $467,500. A large Attic red-figure column krater (Fig.2), depicting an Amazonomachy on either side, attributed to the Pan Painter, c.470-460 B.C. also brought $467,500. A large (19 1/2 ins) austere Campanian/Etruscan bronze warrior (Fig.3), c.660 B.C., estimated at $240,000-$300,000, went to Ariadne Galleries for $286,000. Royal-Athena purchased a life-size late Hellenistic bronze head of a young man (Fig.4), estimated at $250,000-$300,000, for $242,000 and an important Roman marble, the so-called Pasquino Group, for $165,000, though it bore a pre-sale estimate of $250,000-$275,000.

A rare Late Minoan III large terracotta larnax decorated with cuttlefish and plants, estimated at $125,000-$150,000, was acquired by a Japanese dealer for $165,000. A fragmentary Aeolian or North Ionian marble kouros, 35 inches high, lacking head, arms and lower legs, estimate $125,000-$150,000, also brought $165,000.

The large collection of ancient lapis lazuli seals, cylinder seals, amulets and carvings formed by Joel L. Maltner realised $314,050, including $44,000 for a small Egyptian head of a pharaoh, $33,000 for an Egyptian amulet of the goddess Maat, and $33,000 for a rare Mesopotamian amulet inscribed 'Rimush, King of Kish', c.2800-2370 B.C.

This sale was heavily supported by American and European dealers. Royal-Athena Galleries bought about 20% of the sale in total value and, according to the press release, 90% of the lots were sold, totalling over $8,788,780. Since both Robert Hecht and Johnathan Rosen were each actively bidding for pieces from their own stock, this and other factors make it difficult to determine the actual sales total.

New Auction
House Liquidates
Atlantis Stock

A newly formed venture, Hesperia Arts Auction, Ltd., organised by Bruce McNall and Johnathan Rosen, conducted a successful auction in New York on 28 November, 1990. Most of the items in this two-catalogue sale consisted of the liquidation of the stock of Atlantis Antiquities, a partnership of Johnathan Rosen and Robert E. Hecht, and material from Merrill Lynch's Athena Fund II, an ancient coin and antiquities investment fund organised by Mr McNall, so it remains to be seen if a further sale will take place.

Pre-sale estimates for most of the lots were unusually low, reflecting a number of factors: the desire to attract clients to a new and largely unknown source, the need to liquidate the material, and the timing of the sale, coinciding with the Gulf crisis and an approaching recession.

The most outstanding object in the sale, the cover piece of the principal catalogue, was a West Greek bronze caryatid mirror (Fig.1), c.490-480 B.C. Though it appeared to be sold to a telephone bidder for $605,000 (all prices quoted include...
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Oinochoe of the CA Painter, Campanian,
3rd quarter 4th cent. B.C.  H: 25.5 cm – intact
Classical Marble Head sets Record at Christie's

A group of fine antiquities from the collection of the prominent New York philanthropist Mrs Albert D. Lasker dominated the 12 December sale at Christie's, London. A superb life-size Roman marble head of a young man or god (Fig.5), perhaps Apollo, a second-century A.D. copy of a Greek prototype of the fourth century B.C., conservatively estimated at £65,000-£90,000, broke the world record for a classical marble head at auction when it reached a fantastic figure of £407,000 (£773,000) from a telephone bidder. The underbidder was an Italian private collector.

A monumental (12 1/2 ins) granite head of the lioness-headed goddess Sekhmet (Fig.6), from the Temple of Mut in Karnak, reign of Amenophis III (1403-1365 B.C.), estimated at £100,000-£150,000 sold for £231,000 to another telephone bidder. A rare and elegant Sumero-Elamite chalcedony vase with a guilloche-band pattern, mid third millennium B.C., estimated at £15,000-£25,000, reached £63,000, after spirited bidding. A marble portrait head of the young Marcus Aurelius, from the Charles Elliot Norton collection, estimated at £30,000-£40,000 was acquired by Safani Galleries for £52,800.

A small (17 ins) but fine Hellenistic marble nude female torso from the Lasker collection, estimated at £20,000-£30,000, was purchased for £42,900 by an Italian collector, while a Roman marble head of Mithras from the Lasker collection, second century A.D., estimate £20,000-£30,000, was acquired for £33,000 by Royal-Athena Galleries.

A large (7 1/4 ins x 6 3/4 ins) though badly cracked multi-columned Ur III cuneiform tablet, reign of Amar-Sin (2046-2038 B.C.), from the Erlenmeyer collection sale at Christie's, 13 December 1988, estimated at £10,000-£15,000, doubled, reaching £33,000, after an intense competition between two London dealers.

This sale of 397 lots totalled £1,449,459, with 132 lots unsold, representing 12.41% of the value. The estimates on much of the ancient jewellery, glass and small bronzes were very optimistic, resulting in one-third of the lots not realising their reserves.

Bronze Cat sets Record at Sotheby's New York

The cover illustration of the sale catalogue, a superb Egyptian bronze cat of the XXIIInd-XXVIth Dynasty, just 7 1/8 inches in height, from the collection of the late Sir William van Horne, estimated at £60,000-£90,000, was acquired for £159,500 by the Merrin Gallery. An Egyptian Ptolemaic polychrome limestone relief (Fig.7) with the head of a king, possibly Ptolemy I, from the Benjamin Sonnenberg collection, estimated at a high £60,000-£90,000, went to an American collector for a surprising £99,000. A second Egyptian bronze cat (8 1/4 ins), from the Greta S. Heckett collection, estimated at £40,000-£60,000, brought £77,000 from a Japanese buyer. He also acquired a Theban limestone relief of the early...
XXVIIth Dynasty, with an estimate of £30,000-£50,000 for £66,000. A smaller companion relief, also estimated at £30,000-£50,000, went for £52,800. A fine polychrome limestone relief of the upper part of a man, from the reign of Ramses II, c.1279-1260 B.C., estimated for £60,000-£90,000, was sold to a French dealer for £63,250. A marble head of Aphrodite of Hellanistic style, after the Aphrodite of Knidos by Praxiteles, with an estimate of £80,000-£120,000, was purchased by an American collector for £93,500.

The sale was a small one, especially noticeable following the stunning sale of the Hunt antiques in June which was conducted by Sotheby's at the same time as two other Sotheby's sales, the Breithaupt collection and a general antiques sale, with a total of 431 lots, realising £14,978,700. The November sale, with just 245 lots, realised only £9,411,775, with 431 lots unsold, or 10% of the total sale in value.

Achaemenid Relief
Featured at Sotheby's

The Sotheby's sale in London on 13-14 December, 1990, was enlivened by an Achaemenid limestone relief fragment (Fig.8), from Persepolis, first half of the fifth century B.C., of the head of two horses, originally in the collection of Sir Gore Ouseley, Ambassador to Persia from 1810-15. Estimated at £80,000-£120,000, it brought an incredible £319,000 (£606,100) from an anonymous buyer. A second Achaemenid limestone relief fragment (Fig.9), from the same source, of the head of a bearded Persian guardian wearing a feather headdress, estimated at an unrealistically low £6,000-£8,000, sold for £52,800 to an avid telephone bidder.

An Egyptian limestone relief fragment of the head of Queen Hatshepsut as pharaoh (Fig.10), XVIIIth Dynasty, c.1460 B.C., ex Maurice Berard collection, estimated at £20,000-£30,000, realised £46,200, also to a telephone bidder. The cover illustration of the sale catalogue, a charming fragmentary Roman marble young Dionysus riding on the back of a panther, c. first-second century A.D., estimated at £25,000-£35,000, was acquired by an American gallery for £24,200.

An early Hellenistic gold ring, c. fourth-third century B.C., from the Giulch and Harari collections, published by Professor Sir John Boardman, sold for £33,000, just above the upper estimate of £30,000. Two Roman gold rings, c. third-fourth century A.D., one found near Corbridge, and the other a Roman carnelian intaglio found at High Rochester, were withdrawn from the auction and sold to the Corbridge Museum and the Newcastle University Museum of Antiquities.

This sale featured a large group of antiquities from the Eleneweaver collection (see Minerva, September 1990, p.37), notably a series of Middle to Late Minoan terracotta figurals, torsos and animals. The three sessions totalled 523 lots, realising £1,442,045, with 76 lots unsold, or 12.37% of the value.

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Fig.9 Achaemenid limestone relief, Persepolis, 1st half of 5th century B.C. 6 1/8 ins by 4 1/4 ins.

Dr John Curtis, Keeper of Western Asiatic Antiquities in the British Museum, could only stand and stare, maintaining a phlegmatic look.

The next lot, the soldier's head, estimated at £6,000-£8,000, was also sold to a telephone bidder (not the same as the horses' heads) for £68,000.

The prices paid were in the 'nonsense' area and bore no relation to the pieces. Sotheby's estimates had been given in good faith, based on any previous parallels and their knowledge of the saleroom. The tragedy of all this is that the College suffered such a great loss (one wonders whether they have any kind of redress in view of the recent case over the Stubbs' dog: that were sorely misidentified and, secondly, that these itinerant horses' heads which, after all, are no great work of art on their own, cannot be returned to their rightful place drawing their sculptured chariot.

Such items in a sale bring up all manner of questions as to the probity of their disposal at public auction, the large profits that can be involved which must reflect badly on some of those concerned, and how much prior call can or should a national institution have in such cases where the money paid is out of all proportion.

The college origin recalls several similar large slabs of Assyrian reliefs from Sir Henry Layard's excavations, recovered from a school tuckshop wall, which were sold a few years ago and fetched around £4,000-£5,000 each. While one asks where they are now and how much they would fetch, yet another school bursar must be silently weeping at man's ingratitude and cupidity.

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Fig.10 Egyptian limestone relief of Queen Hatshepsut. Deir el Bahri Temple, Thebes, c.1460 B.C. 12 7/8 ins by 10 ins.
World Record set for Pre-Columbian Art at Sotheby's

The Sotheby's New York Pre-Columbian sale of 19 November, 1990, was a resounding success, no doubt due in part to the current exhibition at the Metropolitan Museum of Art: 'Mexico: Splendours of Thirty Centuries.' An important pair of Mayan limestone zoomorphs (Fig.11), anthropomorphic sculptures representing deity figures, c. A.D.250-450, each just 7½ inches in length, from the Jay C. Leff and Peter G. Wray collections, estimated at $75,000-$100,000, set a new world record for Pre-Columbian art sold at auction by reaching $253,000.

A superb Olmec jade mask from the Playa de los Muertos region, c.1150-550 B.C., from the Wray collection, estimated at $50,000-$70,000, brought $209,000. A well published animated Olmec blackware effigy vessel in the form of a leaping fish (Fig.12), from Las Rocos, Puebla, c. A.D.1150-550, also from the Leff and Wray collections, estimated at just $40,000-$60,000, brought a healthy $143,000. A finely-modelled Teothihuacan translucent green stone mask, c. A.D.450-650, from the Wray collection, estimated at $30,000-$40,000, reached $110,000. All four of the above lots were acquired by a New York dealer.

An exquisite Mayan brownware vessel, Lowlands, c. A.D.550-950, with repeated glyptic elements and knobs, a stylised serpent emanating from the base, estimated at only $20,000-$25,000, was purchased by an American collector for an astonishing $99,000. An important Mayan ceremonial flint (Fig.13), Central Lowlands, c. A.D.550-950, length 12 ¼ inches, depicting confronted lords riding a canoe, from the Wray collection, one of the three known, estimated at just $20,000-$30,000, was bought after spirited bidding by a European dealer for $93,500.

The sale of 44 lots, with a pre-sale estimate of $1,971,900-$2,847,600, totalled $3,358,245, establishing another world auction record for a sale of Pre-Columbian art. There were 58 unsold lots, representing 7% of the lots sold by value. A number of the Wray collection pieces were previously offered for sale at the Andre Emmerich and Perls Galleries in 1984 at considerably higher prices, so, even though many of the prices at the sale seem to be unusually high, they may have appeared to be bargains to those who patiently waited for them to reappear on the market.
MUSEUM EXHIBITIONS

UNITED KINGDOM

LIVERPOOL
JORDAN: TREASURES FROM AN ANCIENT LAND. Over 600 objects illustrating the art and archaeology of ancient Jordan. LIVERPOOL MUSEUM (051) 207 0001. 27 March-8 September. (see p.20)

LONDON
ARCHAEOLOGY AND THE BIBLE. A major exhibition illustrating the Bible with objects from all the world’s ancient cultures that are connected with the Old Testament. THE JEWISH MUSEUM. 244 Maida Vale, London W9 9EU. (01) 725 9123. 1 April-24 November.

CHINESE POTTERY & PORCELAIN FROM PREHISTORY TO THE PRESENT DAY. 200 pieces from the Museum’s rich collection of Chinese pottery and porcelain, tracing the history of this important commodity, from the Neolithic period to the present day. LONDON MUSEUM (01) 723 8525. Until 18 August. Catalogue £9.50.

TREASURES AND TRINKETS: JEWELLERY IN LONDON FROM PRE-ROMAN TIMES TO THE 19TH. Over 300 items illustrating the history of jewellery in London, with special emphasis on the 18th and 19th centuries. LONDON MUSEUM (01) 723 8525. Until 18 August. Catalogue £9.50.

MANCHESTER
LINDOW MAN -- THE DISCOVERY IN THE MOSS. A completely revised version of the award-winning exhibition, which opened in 1990 at the Manchester Museum, concerning the discovery of the 5000 year old man. The exhibition will show the story and early life of this man and his family, and an introduction to the Sutton Hoo exhibition. MUSEUM OF LONDON (01) 600 3699. Until 18 August. Catalogue £9.50.

UNITED STATES

ANCHORAGE, Alaska
CROSSROADS OF CONTINENTS: CULTURES OF SIBERIA AND ALASKA. 500 artefacts reflecting the cultural interchange that began when the first Siberians crossed into North America 14,000 years ago. First of the pieces are from the Museum of Anthropology and Ethnology in Leningrad, the balance from US and Canadian museums. ANCHORAGE MUSEUM OF HISTORY AND ART (907)344-4276. 7 April-17 August (then to Ottoone, Canada) Catalogue £2.95, 45th

ATLANTA, Georgia
YORUBA: NINE CENTURIES OF AFRICAN ART AND THOUGHT. The Yoruba of Nigeria and Benin are heirs to one of the oldest and finest artistic traditions in West Africa. This exhibition, organized by the Museum of Fine Arts, Boston, will be shown at the High Museum of Art, Atlanta. The exhibition includes over 600 objects from the Yoruba culture. MUSEUM OF LONDON (01) 600 3699. Until 18 August. Catalogue £9.50.

CHICAGO, Illinois
ANOTHER EGYPT? ANCIENT CHRISTIANS AT THEBES (7TH-8TH CENTURY A.D.) An exhibition illustrating the little known lives of the Christian Egyptian monks. Some 600 documents and objects, 10 April-17 August (then to Hopkinsville, Kentucky). The exhibition includes over 600 objects from the Thebaid era through the classical civilizations, the Near East, and nomadic tribes of Africa and Asia. MUSEUM OF LONDON (01) 600 3699. Until 18 August. Catalogue £9.50.

NEW YORK, New York
FIRST ENCOUNTERS: SPANISH EXPLORATIONS IN THE CARIBBEAN AND THE UNITED STATES, 1492-1570. Artifacts, early European engravings, maps and photographs of excavated sites. SOUTHWESTERN ARCHAEOLOGY (01) 723 5168. 7 March-7 June (then to Houston). Catalogue £19.95; cloth £49.95.

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NEOLITHIC JADES AND CERAMICS FROM SOUTHEAST CHINA. Twenty-one artefacts, most of them recently excavated, and one superb bronze vessel, which was acquired in 1991 from the Chinese Museum. METROPOLITAN MUSEUM OF ART (212) 879 5500. Until 31 March.

SACRED MOUNTAINS IN CHINESE ART. About 120 works by 100 Chinese artists from the 19th century to the 19th century illustrating the emotional and intellectual responses to the great mountains. SOUTHWESTERN ARCHAEOLOGY (01) 723 5168. Until 1 March. Catalogue £19.95.

THE SCULPTURE OF INDONESIA. The first major exhibition of Indonesian art in the United States from the Bronze Age to the 19th century, including life-size Buddhas and Hindu stone sculptures, bronzes, gold and silver figures. METROPOLITAN MUSEUM OF ART (212) 879-5500. 27 April-18 August (then to San Francisco) Catalogue £29.95. (see Minerva, October 1990, p.24)

FT. WORTH, Texas
ISLAMIC ART AND PATRONAGE: SELECTIONS FROM KUWAIT. 107 works are ranging over more than 1000 years from Sheikh Nasser Al Saba family collection on permanent loan to the fort Worth Museum. KUWAIT ART MUSEUM (817) 332-8451. 16 March-11 July. (then to Atlanta). Catalogue. (see Minerva December 1990, p.24)

MALIBU, California
PRESERVING THE PAST. An in-depth look at the preservation of Grain and Roman antiquities, including the evaluation of condition, decisions on appropriate treatment, and the carrying out of needed repairs, as related to between measures to protect objects from future damage. THE UCLA FALL MUSEUM (213) 459-7114. Until 1 April 1992.

NEW ORLEANS, Louisiana
THE SUDAN FINE ARTS AND ANTICIPATIONS: FRAGMENTS FROM A BURIED PAST. 65 Greco, Etruscan, Roman, Etruscan and Egyptian antiquities from the extensive collection of works in London, together with books, manuscripts and photographs of the collection. NEW ORLEANS ART MUSEUM (504) 488-2631. 21 April-3 June (then to Houston). Book with full catalogue, hardcover, £29.95. (see Minerva, May 1990, p.13)

YORUBA: NINE CENTURIES OF AFRICAN ART AND THOUGHT. The Yoruba of Nigeria and Benin are heirs to one of the oldest and finest artistic traditions in West Africa. This exhibition, organized and premiered by the Center for African Art, New York, presents 123 works of art including exquisite, highly naturalistic works in terracotta and bronze dating as far back as the 12th century, drawn from public and private collections in North America, Africa and Europe. NEW ORLEANS MUSEUM OF ART (504) 488-2631. Until 24 March. Then to Atlanta). Book with full catalogue £65.

NEW PALTZ, New York
THE COROPARTIS ART: GREEK TERRACOTTA OF THE HELLENISTIC WORLD. The first comprehensive exhibition emphasizing the technique of the coroplast with 52 figures from American public and private collections. The exhibition includes six principal terracotta-producing centres in mainland Greece, the Hellenistic East and Southern Italy. COLLEGE ART GALLERY. STATE UNIVERSITY (914) 257 2459. Until 15 March. Then to Poughkeepsie, N.Y. Catalogue. (see Minerva, April 1990, p.20)

NEW YORK, New York
FIRST ENCOUNTERS: SPANISH EXPLORATIONS IN THE CARIBBEAN AND THE UNITED STATES, 1492-1570. Artifacts, early European engravings, maps and photographs of excavated sites. SOUTHWESTERN ARCHAEOLOGY (01) 732 5168. 7 March-7 June (then to Houston). Book £14.95; cloth £49.95.

GLORIES OF THE PAST: ANCIENT ART FROM THE WHITE HOUSE EYPON LEY COLLECTION. About 200 selections from an important private New York collection of ancient works of art from the Neolithic era through the classical civilizations, the Near East, and nomadic tribes of Africa and Asia. MUSEUM OF LONDON (01) 600 3699. Extended until 31 March 1991. Catalogue £15.00. (see Minerva, September 1990, p.16)

SAN DIEGO, California
GOLD OF CRETE: 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 7917. 31 March-17 June (then to San Francisco). Catalogue £29.95. (see Minerva, October 1990, p.6)

SAN FRANCISCO, California
GOLD OF CRETE: 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 7917. 31 March-17 June (then to San Francisco). Catalogue £29.95. (see Minerva, October 1990, p.6)

SACRED MOUNTAINS IN CHINESE ART. About 120 works by 100 Chinese artists from the 19th century to the 19th century illustrating the emotional and intellectual responses to the great mountains. SOUTHWESTERN ARCHAEOLOGY (01) 723 5168. Until 1 March. Catalogue £19.95.

WISDOM AND COMPASSION: THE SACRED ART OF TIBET. 159 masterworks of Tibetan art from collections in North America and Europe, including 31 pieces from the Honolulu Museum of Art, Honolulu. The most extensive exhibition of Tibetan art and its 2500-year heritage ever to be undertaken. First appearance in the US from Asia. Organized by the SOUTHWESTERN ART MUSEUM OF ART (504) 688-8921. 17 April-18 August (then to New York). Catalogue £29.95.

TAMPA, Florida
ANCIENT INDIAN INDIAN CLAYS FROM THE MUSEUM. A selection of 84 Greek, Etruscan and Roman vases, marbles, terracotta, etc. TAMPA MUSEUM OF ART (813) 223 8130. 7 April-28 July. Catalogue £29.95.
WASHINGTON, D.C.

AFRICAN REFLECTIONS: ART FROM NORTHEASTERN ZAIRE. Several hundred objects exploring the refined and delicate art of the peoples of northeastern Zaire. NATIONAL MUSEUM OF AFRICAN ART (202) 357 2672. 6 March-12 January 1993.

BEYOND THE JAVA SEA: ART OF INDONESIA'S OUTER ISLANDS. More than 200 works, ranging from large stone sculptures to intricate gold jewellery, from royal courts. NATIONAL MUSEUM OF NATURAL HISTORY (202) 357 1300. 19 April-15 July (then to San Francisco).

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 jadeites from c.5000 to c.1700 B.C. and bronze vessels from the 16th to 2nd centuries B.C. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357 2300. Continuing indefinitely.

CANADA

TORONTO

CHINESE TREASURES OF THE R.O.M.: 4000 B.C.-A.D.900. From mysterious oracle bones and sculptures to tomb figures and bronze vessels 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 OF EUROPE TO CHAMPOLLION. BIBLIOTHEQUE NATIONALE (01) 47 03 81 26. Until 15 March (then to Berlin).

GERMANY

BERLIN

EUROPHONOS: AN AETHENIAN PAINTER OF THE 6TH CENTURY B.C. An important exhibition; of over 50 vases from museum collections worldwide. SONDERAUSSTELLUNGSHALLE DER STATLI sche MUSEEN, DAIHELME. 21 March-21 May. Catalogue. (See p.6)

HILDESHEIM

LIFE WITH THE DEAD; Otherworldly Presentation of Ancient Egypt. ROMER-BUND PERLÄUSEUM (05121) 15979. Until 25 May. Catalogue.

SWITZERLAND

GENEVA

EGYPTIAN BURIAL OBJECTS: MUSEE BABIER-MUELLER, newly located at 18 Rue Jean Calvin (022) 20 02 53. Until 15 April.

ZURICH

GOLD OF THE HELVETII. Gold Treasures of the Celts: about 50 objects and 100 coins, supplemented by a few selected Roman gold treasures which reflect the Celtic artistic traditions all found in Switzerland. SCHWEIZERISCHES LAN DESMUSEUM (41) 1-221-1010. Until 12 May (then to Lugano).

GALLERY EXHIBITIONS

BIRMINGHAM, Michigan
THE ART OF THE ANCIENT NEAR EAST. Until 23 March. 12TH ANNUAL EXHIBITION OF ANCIENT GLASS. 28 March-4 May. DONNA JACOBS GALLERY, 574 North Woodward Avenue, 48009.

NEW YORK, New York
MASTERPIECES IN MARBLE. MERRIN GALLERY, 724, 5th Avenue, 10022. 19 March-20 April. ONE THOUSAND YEARS OF ANCIENT GREEK VASES

FROM GREECE, ETRURIA & SOUTHERN ITALY. ROYAL ATHENA GALLERY, 633 East 57th Street, 10022. Extended through to 30 April. Catalogue $40.

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

PARIS, France

TOURS

MAY

South Etruria and the Etruscans. Includes major Tuscan cities of Tarquinia and Cerveteri, as well as less known sites. Tours end in Rome. Leader: Tim Potter. 21-30 May. British Museum Tours, 46 Bloomsbury St., London WC1B 3SQ (071) 323 8895.

JUNE

Macedonia to Thrace. Tours includes Veria, associated with St. Paul, the city of Peira, the tombs at Vergina, the monasteries of the Meteora, and a boat trip alongside the Axios. Sites in Albania include Butrint, Apollonia, Berat and Tirana. 26-30 June. £1,525. British Museum Tours, 46 Bloomsbury Street, London WC1B 3CQ. (071) 323 8895.

Roman France. With Arles as a base, the tour visits houses, forums, amphitheatres, aqueducts, baths and temples around Vienne, Avignon, Orange, Nimes and Ax-en-Provence. 14-23 June. £1,190. British Museum Tours, 46 Bloomsbury Street, London WC1B 3CQ. (071) 323 8895.

AUGUST

Roman Treasures of the Moselle Valley. Based in Neumagen in das Moseltal, the study tour includes the city of Trier with its wealth of Roman monuments, several Villas in the surrounding countryside, small townships such as Schwarzenacker, Bitburg, and Arlon (Belgium), and other important sites such as the Egel Colemics, 9-18 August. £445 (by luxury coach). Manchester University Dept of Archaeology in conjunction with Messons Tours Ltd, 21 Church Street, Oadby, Leicester, LE2 5DB.

SEPTEMBER

Turkey through the Ages. Visits the Bronze Age hilltop sites of Hattusa, the rock-cut Vezirlikaya, the neo-Hittite city Karatepe, Nemrut Dag, Goryna, Akkaya, Kayseri and Istanbul. 21 September-6 October. £293. British Museum Tours, 46 Bloomsbury Street, London WC1B 3CQ. (071) 323 8895.

OCTOBER

Museums of the East Coast USA. The rich Egyptian collections of the museums in Boston, New York (Brooklyn, Metropolitan), Philadelphia and Washington and a visit to the Walters Art Gallery in Baltimore. 7-29 October. £1,667. British Museum Tours, 46 Bloomsbury Street, London WC1B 3CQ. (071) 323 8895.

AUCTIONS

MARCH


APRIL


MAY


15 May. Ancient Coins. Lemp, Zurich, Switzerland.


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