SEARCHING FOR THE TOMB OF MAYA

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EXCAVATING ON THE SOVIET STEPPE

ANCIENT ART AT THE PRINCETON MUSEUM

AKHENATEN: HERO OR HERETIC?

TREASURES & TRINKETS: JEWELLERY IN LONDON FOR THREE MILLENNIA

THE END OF ROMAN LONDON

THE ANCIENT COIN MARKET

Roman mosaic of a drinking contest between Herakles and Dionysos, early third century AD. At the Art Museum, Princeton University.
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A fragment from the back of a South Italian Greek bronze ‘muscle cuirass’,
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Editor-in-Chief
Jerome M Eisenberg
Editor
Peter Clayton
Consultant Archaeologist
Barri Jones
Managing Editor
Anna Lethbridge
Contributing Editors
Stavros Aspropoulos
Jerry Theodorou
Publisher
David Kidd

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Advertisement Sales (except US)
Helen Beantall
7 Davies St, London W1Y 1LL
Tel: 071 495 2590
Fax: 071 491 1595

Advertisement Sales (US)
East: Suzanne Verdugo, Suite 210,
153 East 57th St.,
New York, NY 10022.
Tel: (212) 355 2033
Fax: (212) 688 0412
West: Todd Barthold,
332 North Beverly Drive,
Beverly Hills, California, 90210.
Tel: (213) 656 1198
Fax: (213) 550 1395

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News

A New Etruscan Sphinx from Cortona

Recent excavations at Cortona, northern Italy, have brought interesting new Etruscan finds to light. Over 60 years ago, in 1928-9, the tomb of an Etruscan noble dating to the sixth century B.C. was excavated at Sod in Cortona. This was a drum-shaped monumental structure about 60 metres in diameter.

Further development in the area recently revealed stonework, and excavations were commenced under the direction of the Soprintendenza Archeologica della Toscana. Anticipating finding another tomb like the earlier one, the excavators were astonished to strike a flight of six stone steps which led up to a sacred altar area.

fragments of decorated sculptural elements were found loose in the destruction debris and included finely worked capitals with Ionic flutes surmounted by stylised palmettes.

The biggest surprise, however, were the guardians that flanked the lower treads of the flight of steps. These were a pair of winged sphinxes, each carved from a single block of stone. They are a relatively popular motif in Etruscan art and can be traced to ancestors in the winged sphinx set on a column dedicated by the Naxians at Delphi in about 550 BC and, ultimately, back to ancient Egypt and the Great Sphinx at Giza of c.2540 BC.

The 'Melone di del Sodo' sphinx, as it is now known (one is far better preserved than its partner), interestingly is closer in style - but not the iconography of its subject - to its Egyptian precursors than most Etruscan sphinxes. She (Egyptian sphinxes are male, with few exceptions, Mediterranean sphinxes are female) has the typical lappets of the Egyptian nemes headdress. However, she is very un-Egyptian in the way she is shown grasping a warrior, whose head she has devoured, in her arms. This representation has already suggested to the excavators parallels in Greek legend, especially Oedipus and the Sphinx of Boeotian Thebes.

Local interest in the work has been greatly aroused and there are presently discussions in progress to make the whole area a public park. The excavations and the find would be promoted as the central element in a theme park devoted to Etruscan Cortona and all the scientific documentation and information would be presented using the latest computer and laser technology and videotapes.

Jerusalem’s Archaeological Treasure House

Early Akkadian relief (c. 2300 BC) of a sun god, arising between two mountains, from Israel’s new Bible Lands Museum.

Photo: Hina SWB)

A unique Bible Lands Museum, housing one of the world’s foremost collections of Bible-related artefacts, will open in Jerusalem next year. The unparalleled collection, valued at more than $80 million, represents the life work of Dr Elie Borowski, who, together with his wife Babya, has donated the more than 8,000 artefacts which provide a physical testimony of the nations and events mentioned in the Bible. According to chief curator Dr Joan Goodnick-Westenholz, ‘This will be more than just a museum. Not only will it contain artefacts from the entire Near East, but we intend to become a research and study institute for scholars and students here and abroad.

In addition to its exhibition halls, the Bible Lands Museum, which cost $6.5 million to build and will have running costs of about $1 million annually, will also contain a library and garden with plants and flowers mentioned in the Bible. The museum will cover a time span from the Neolithic era – sixth millennium BC – to the first millennium AD.

One part of the museum will focus on man’s symbolic communication, with cuneiform symbols from Mesopotamia, hieroglyphics from the Egyptian and Hittite empires, Phoenician script, and alphabetic writing systems including some from the Arabian kingdoms of the first millennium. ‘Without knowledge of the encompassing cultures, the culture of the Bible cannot be understood,’ Dr Goodnick-Westenholz said. ‘The time period encompassed by the museum will conclude with the initial stages that led to the manifestation and development of the three great religions of Judaism, Christianity and Islam’.

Source: BIPAC
Archeology Prizes

The University of Oxford, Gerald Avery Wainwright, Near Eastern Prizes aim to stimulate interest in the Ancient Near East (including Egypt) in young people of secondary school age. They take their name from the English Egyptologist and archaeologist Gerald Wainwright (1879–1964) who left the bulk of his estate to the University of Oxford to endow them, and also two Research Fellowships. Substantial money prizes are offered for essays or projects on aspects of the history, archaeology, society, or art of any country or countries from Morocco to Afghanistan in the ancient period (but not classical, i.e. not dealing directly with the Greeks or Romans). The entries should be between five and ten thousand words in length, and include relevant illustrations and list of works consulted. Candidates should be British subjects attending a recognised school.

Further details can be obtained from: The Secretary, The Gerald Avery Wainwright Near Eastern Archaeological Fund, The Oriental Institute, Pusey Lane, Oxford, OX1 2LE. Entries should be sent to: The Head Registry Clerk, University Offices, Wellington Square, Oxford, OX1 2JD, at any time during the academic year 1991-2, but by 27 September 1992 at the latest.

Casualties of the Gulf War

Iraq's famous arch of Ctesiphon — the largest mud-brick arch in the world — is in danger of collapse, following allied bombing of the area during the Gulf War. One of the world's greatest architectural wonders, it was built in the third century AD by the powerful Sassanian ruler Ardashir, who chose the city as his imperial capital. The arch itself, part of a vast palace, has a span of 75 feet. The nearby town of Salmanpack was bombed, and it is believed that shock waves from the explosions have caused extensive cracks in the arch.

But the place which has suffered the most widespread damage is the world's largest archaeological site, Samarra. Its ruins cover 25 square miles, but when in the ninth century it was the capital of the Abbasid Caliphate, it covered 60 square miles, and was one of the largest cities in the world. Samarra's misfortune is that it is located near to what was a key allied target during the Gulf War — Iraq's main chemical weapons factory.

The ruins of the capital of the Assyrian empire, Nineveh, were also damaged, mainly because it is located in the suburbs of the modern city of Mosul. However, the reasons why another archaeological site, Hatra, was bombed is a complete mystery. The ancient ruined city, a major centre in Parthian times, is located in the middle of the desert and there are no known strategic targets nearby. However, from the air it does look like a modern military camp, and may well have been mistaken for one. Prior to the Gulf War, the last time it was attacked was by the Sassanians in AD 241.

In Baghdad, one of the world's top museums, the Iraq Museum, was damaged when bombs fell on a telephone exchange next door. Most of the museum's treasures, however, had been evacuated to safety outside Baghdad. Only a few massive stone reliefs, too large to be removed, were harmed.
The Turkish government claims that the top half of a fourth-century BC marble statue of Hercules in the Boston Museum of Fine Arts belongs in Turkey. They say that the piece was smuggled out of the country after its excavation near Antalya in 1980.

The museum says that it bought the statue legally, with full paperwork, together with the New York antiquity collectors Leon Levy and Shelby White.

To try and prove their case, the Turks have shipped to America a cast of the bottom half of a statue of Hercules also found near Antalya. They believe that it perfectly matches the top half. But the Boston Museum argues that the bottom half has a hernia-like bulge, and does not match the other half.

Mr. Cornelius C. Vermeule III, the museum's curator of classical art, has also noted the remnants of a navel in the bottom half supplied by Turkey. The Boston Museum's top half already has a navel. In an official statement, Mr. Vermeule went on to say: 'We have conducted an investigation of the claim that our 'weary Hercules' is related to the bottom half of a sculpture in a Turkish museum at Antalya, and found that there is no evidence to substantiate this claim. Specifically, there is no evidence that our sculpture is Turkish in origin or that it left Turkey in this century or that it left Turkey illegally. All of our documentation is in order and Turkish officials have introduced no evidence to the contrary. Because we are very interested in making certain that objects in our collection are her rightfuly, we helped facilitate a meeting in New York at the end of February which brought together our sculpture and a cast of the bottom half of the sculpture from the Turkish museum. The three experts sent by the Museum of Fine Art, Boston (Mary Comstock, John Herrmann and Cornelius C. Vermeule), were absolutely certain that it was not a match and Turkish representatives present at the meeting declined to comment.'

Not only would there be two navels if the sculptures were joined, but there would also seem to be two lion heads (one partial), and a discrepancy between the deep folds on the animal skin of the Boston statue and the shallower, less rounded folds on the Turkish one.

**Stolen Objects...** Taken from an address in north-west London on 22 March 1991... Egyptian 18th Dynasty upper part of Serpentine ushabti of Nakht-Min (below). Height 6". Mounted on plinth c. 8" high... Etruscan bronze male figure, draped in himation, arm aloft. 4th-5th century BC. Height 6"... Irish bronze book-clasp with incised decoration. Height 3.1"... Irish 'eye-shaped' buckle, inlaid with amber. Length c. 2 1/4"... Small Irish book-clasp with amber inlay. triangular, c. 1 1/2" long... Viking bronze buckle, showing two confronting animals (pigs?). Height c. 1 1/2"... Viking bronze weight. Dome-shaped with 4 animal headed terminals descending from central loop, c. 1 1/4" high... Viking rectangular silver brooch, with concave sides and spiral designs, c. 1 1/2" long... Anglo-Saxon gilt-bronze saucer brooch, c. 2" diameter... Celtic bronze toggle, fine dark-green patina, c. 1 1/2" long... Bronze Age dagger mount c. 2" long... Viking bronze key with bird design on handle 2 3/4" long... Anglo-Saxon bronze book-clasp, incorporating rampant animal design, c. 1 1/2" high... Frankish silver brooch inlaid with glass, c. 1 1/2" diameter... Anyone with any information about these pieces, please contact the Burglary Squad (081) 900 7165, ref. 928.

**Turks Claim Boston Hercules**

MINERVA 4
A team of civil engineers from Loughborough University of Technology, UK, has undertaken the formidable task of restoring the walls of the most important archaeological site in Africa. The two structural engineers, Mr John Dickens and Dr Peter Walker, have been commissioned by the government of Zimbabwe to undertake extensive checks and repairs on Great Zimbabwe, which is a world heritage site and the largest stone monument in sub-Saharan Africa. Like many other ancient sites throughout the world, it has begun to suffer from the combined effects of excessive tourism and the ravages of its environment, although unusually perhaps - pollution does not seem to be a factor in its decay.

Cecil Rhodes and the British South African Company first rediscovered the site in 1874, and since then there have been numerous archaeologists involved in its excavation and study. At first through ignorance - and later as a result of deliberate racist propaganda - the site was associated with various non-African semi-legendary figures from the Queen of Sheba to Prester John. But the work of various archaeologists, notably Randall MacNair of the central, Gertrude Caton-Thompson in the 1920s and Peter Garlake in the 1960s, assembled an irrefutable case that the whole site was an indigenous African achievement. Almost inevitably the walls of Great Zimbabwe became a strong focus for the emerging black political groups in Rhodesia, as government propaganda continued to associate the monument with ancient white settlers. Eventually the whole country was named after the site when the independent republic of Zimbabwe was formed in 1980.

An extensive structural study of Great Zimbabwe conducted by Dickens and Walker over the last two years has revealed that, despite the 3.5 million Zimbabwean dollars (about £700,000) that the Zimbabwean government has spent on conservation every year since 1984, several parts of the site are in imminent danger of collapse. Using a set of equipment and methods drawn mainly from modern road-construction, the Loughborough engineers have installed gauges throughout the walls to monitor movements of as little as 0.01mm. They have also provided training in the future use of the equipment so as to forestall any further decay in the thousand-year-old granite monument. In their preliminary work at the site, Dickens and Walker constructed a number of experimental free-standing granite walls, using local rock procured by the ancient method of burning natural outcrops.

One of the reasons for the deterioration of the walls is that the original eleventh- and twelfth-century African builders did not use mortar but simply created the walls out of successive horizontal layers of granite blocks, sometimes up to heights of as much as ten metres. The basic aim of Dickens and Walker’s restoration work is to conserve the walls without altering their outward appearance. They have devised a way of achieving this by the use of Neelon geogrid, a form of plastic mesh that is usually employed by road builders to stabilise soils or retain walls. According to Dickens, ‘The restoration method involves geogrids placed between the existing double wall layers which are then rebuilt around it. The ancient walls were originally built in double layers without connecting stones and this has contributed to their weakness. The geogrid will not be visible and the blocks will be exactly replaced: the wall will then be stronger but no permanent changes will have been made to the original structure.’

The surviving buildings of Great Zimbabwe, including a temple and a chief’s palace, are estimated to have housed a population of some 20,000 when the city was at its peak in the fourteenth century. Various Arab and Chinese artefacts from the site (including fragments of Persian faience and sherds of Ming celadon) show that Great Zimbabwe lay at the heart of a complex and far-reaching international trade network. But in the late sixteenth century, for reasons that still remain relatively obscure, the city was apparently abandoned. Since then, the combination of depredations caused by gold-miners in the late nineteenth century, rainfall, encroaching flora and fauna, and the building’s insecure foundations has led to the collapse of many of the walls. The Loughborough University engineers, funded by grants of over £100,000 from the Overseas Development Administration, will be undertaking a further six months of their unique restoration work at the site this summer.

Ian Shaw
Masterworks of Ancient Art

Roman bronze nude Poseidon (Neptune) or Zeus, after a Greek prototype of the 4th Century B.C. by Lysippus or Leochares. 1st-2nd Century A.D. Height 7" (17.9 cm.) Cp. Berlin Museum 'Poseidon from Dodona'

Roman bronze applique head of helmeted Roma with inlaid silver eyes, flowing hair, torque around neck. Said to have been found in Austria Ca. 1st Century A.D. Height 5" (12.7 cm.)

Roman bronze dancing Lar, left hand upraised. After a Hellenistic prototype of the 2nd Century B.C. Found in France (Gaul) 1st half of 1st Century A.D. Height 8" (20.3 cm.)

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As Minerva readers will already be aware (Minerva March/April 1991) Professor Geoffrey Martin's work in the New Kingdom necropolis at Saqqara, the vast cemetery of Memphis, has revealed important information about personalities and art in the later New Kingdom. In this extract from his new book The Hidden Tombs of Memphis (Thames and Hudson, £20) he describes one of the most important and emotive finds of recent years, the discovery of the long-lost tomb of Maya, the treasurer of Tutankhamun.

In the city of Memphis were the royal palaces, the temples, administrative offices, government workshops, arsenals, and dockyards. The officials and others who lived and worked in Memphis in the New Kingdom built their funerary monuments in the Saqqara necropolis, in an area of high desert to the west of the city.

Parts of some of these tomb-chapels were seen by the great Prussian scholar, Karl Richard Lepsius in 1843, during his epigraphic mission to record the standing monuments of the Nile Valley. The tomb of Maya, treasurer in the government of Tutankhamun and his two immediate successors, was one of those seen by Lepsius in the stretch of desert to the south of the causeway of the pyramid of Unas. The office of overseer of the treasury was always one of the most important in the pharaonic administration, and the holder was responsible for the day-to-day running of the finances of the state and for the efficient distribution of the enormous revenues of the country, mainly in the form of agricultural produce and minerals, especially gold. In the late Eighteenth Dynasty, when Maya was living, the office of treasurer was of immense prestige and importance, particularly as he must have had daily contact with Pharaoh and was able to influence major policy decisions in the sphere of government. Apart from his colleague Horemheb, Maya was the most important man in the realm. It is curious that we hear very little of the two viziers or chief ministers of Egypt during this period. Technically Maya must have functioned under the vizier of Lower Egypt, based in Memphis.

The most important source of information about his status, his career in the administration and his family life is his tomb in the Memphite necropolis, to which we shall shortly turn. One or two other sources throw some light on his activi-
ties, though the great mass of documents for which he was undoubtedly responsible as one of Pharaoh's chief ministers has disappeared for ever. There is plenty of evidence to show that the ancient Egyptians liked to take their favourite reading matter with them into the Netherworld (thus many literary texts survive). Dedicated bureaucrats may even have given instructions for specimens of their own penmanship to be deposited among their tomb furnishings and equipment. Alas, such priceless evidence would not have survived long in the humid conditions underground in the Saqqara necropolis. The drier conditions further south in the Theban area are more conducive to the preservation of papyrus documents. Even so, quite a number of copies of Books of the Dead and other written material of the New Kingdom certainly stem from the Memphite tombs. The explanation probably is that in some cases these were stored in containers (possibly pottery) that protected them from the damp, or that the tombs were robbed relatively soon after the interments, and any documents stored below ground would have found their way to the drier desert conditions of the courtyards above.

There is just a chance that we actually have a specimen of Maya's own handwriting. In one of the rooms of the magnificent tomb of Tuthmosis IV in the Valley of the Kings at Thebes there is to be seen the following handwritten text: '... Command of His Majesty (May he live, be prosperous and healthy!) to commission the fanbearer on the King's right hand, overseer of the treasury, chief of works in the necropolis, leader of the festival of Amun in Karnak, Maya... to restore the burial of King Tuthmosis IV, true of voice, in the august house [the royal tomb] on the west of Thebes.' The instruction is dated to the 8th regnal year (1314 BC) of King Horemheb, so Maya was still active and flourishing well into the reign of his erstwhile colleague. Evidently tomb robbers had disturbed the burial of Tuthmosis, and Maya, as part of his official responsibilities, had to check the contents of the tomb, doubtless to make good any deficiencies, and then re-seal the entrance. One of his more onerous duties as treasurer must have been to assemble the great trove of objects, both ritualistic and personal, that was placed in the tomb of the young Pharaoh Tutankhamun, who died unexpectedly early. We have an inkling of Maya's closeness to the king from the fact that he was accorded the rare privilege of presenting certain funerary figurines inscribed with Tutankhamun's name and his own as part of Pharaoh's tomb furnishings. For instance, a particularly fine shawabti figure for the king's use in the Underworld was dedicated by Maya, who recorded the fact in a text engraved on the sole of the feet of the figurine, thus ensuring his own immortality. Furthermore, he presented a beautifully worked effigy of the king in the form of the god Osiris, extended on a funerary bier. This object is inscribed: 'Made by the servant who is beneficial to His Majesty, who seeks what is good and finds what is fine, and does it thoroughly for his lord, who makes excellent things in the Splendid Place, overseer of building works in the Place of Eternity, the royal scribe, overseer of the treasury Maya.' The inscription continues: 'Made by the servant who is beneficial to his lord, who seeks out excellent things in the Place of Eternity, overseer of building works in the West [the Necropolis area], beloved of his lord, doing what he [Pharaoh] says, who does not allow anything to go wrong, whose face is cheerful when he does it [presumably his duty] with a loving heart as a thing profitable to his lord.'

Loud must have been the lamentations of officials like Maya on the death of the divine Pharaoh! They must have wondered if their positions were safe at the hands of the next ruler. Maya, as we have seen, survived into the reign of Horemheb, and had, no doubt, been retained in office after the death of Tutankhamun by that Pharaoh's successor, Ay.

A recently discovered stela fragment gives us a unique glimpse into another of Maya's administrative responsibilities, and one that could not have endeared him overmuch to his fellow citizens. The text reads: 'Year 8, third month of the winter season, day 22, under the Majesty of Horus ... Son of Re [Tutankhjaman, giver of] life. On this day His Majesty
commanded the hereditary prince and count, the fan-
bearer on the King's right hand, royal scribe, overseer of
the treasury Maya ... to tax the entire land and to insti-
tute divine offerings [for all [the gods] of the land of
Egypt...]. The rest of the stela is missing, but it
might well have gone on to explain the reason
why a tax should have been levied throughout
the land at this time, rather late in the reign of
the young king. Perhaps this was the occasion
for an official celebration of the fact that the
great cult temples, which had been closed
under Tutankhamun's predecessor Akhenaten,
were now repaired and fully operational. Maya,
as treasurer, would have played a crucial role in
the reorganisation of the revenues of the tem-
oples, which had been seized and diverted by
the agents of the 'heretic' Akhenaten.

THE TOMB IS FOUND

The morning of 8 February 1986, will always
have a special place in my memory, and no doubt
in that of my Dutch colleague, Jacobus van Dijk,
when together we stumbled, quite literally, into the
first painted chamber of the superstructure of the
tomb. His memorable cry on that occasion, on
catching sight of the inscription naming the tomb
owner ('My God, it's Maya!') reverberated round the
world. Without doubt it was a thrilling moment for
us both and for the other members of our joint
expedition waiting on the surface above. Our exhi-
lation was tempered by the thought that the task of
evacuating the enormous amount of spoil below
ground, and of restoring and conserving as well as
recording the reliefs (and we did not yet know the
full extent of the problem), would take us several
seasons of hard work. Still, we had plenty of experi-
ence by now, from excavating in the humid condi-
tions underground at Saqara. At the deepest levels
Horemheb's underground chambers were over 28
metres below the desert surface, and the tempera-
ture there approached 100 degrees Fahrenheit (38
degrees C). We could expect that the deepest rooms
of Maya's complex would be as damp (and as
potentially dangerous because of the state of the
bedrock) as Horemheb's. But to go back to the
beginning...

In 1986, when we penetrated from Ramose's tomb
into the subterranean complex which we identified
as Maya's, it was clear that at least two levels were
involved. In 1988 we began systematically to empty
the main burial shaft in the inner court of the super-
structure, and after a day or two found ourselves in a
passageway leading southwards into a series of
roughly hewn chambers. One of these was the room
with an empty shaft descending to a lower level, in
which we had stood two years earlier. The upper
level of rooms, with some skeletal remains and much
pottery, was of interest from the scientific point of
view, but need not detain us here. All the burials we
saw (and the associated objects) in this level seem to
date from a period much later than the time of
Maya. The tombs in the Memphite necropolis, great

and small, have been used over and over again. This
was why it was such a surprise (anticipating our dis-
coveries in the second level) to find that in that
location there was no intrusive material of later
times. Only a couple of Late Period amulets
seem to have fallen down the empty shaft from the
intrusive interments in the rooms above. In other words, all the objects and pot-
tery we subsequently found in the debris of the second level are part of the tomb equip-
ment of Maya and Meryt, and just possibly
other members of their family.

It is a great puzzle as to why the lower complex of rooms was not used for later burials.
Perhaps, as with Horemheb's tomb, the chambers at this depth (approaching 22
metres) were simply too far from the surface. The fact that, in the second level of Maya's
tomb, we are dealing only with the primary interments (including the skeletal remains)
means that our task of interpretation is vastly simplified: all the objects, pottery and other
materials are very closely datable.

THE BURIAL COMPLEX OF
MAYA AND MERYT

In our 1986 reconnaissance underground we were
able only to enter one decorated room in the lower
level, which opened from the stairway leading off
from the bottom of the empty shaft. Enormous
amounts of rubble were evident in side rooms and
in the corridor leading off from the first decorated
room. Our initial task in excavating the second
level in 1988 was to clear the staircase and remove
as much rubble as possible to the surface above.
Where did all the rubble and chippings come from?
As with the subterranean rooms of Horemheb's
tomb, this material was the 'soil' of the original
masons, the rock removed as they hewed out the
burial chambers, corridors and storerooms under-
ground. The debris thus accumulated was set aside
as blocking material, particularly in the
approach corridors, once the burials were in posi-
tion. The entrances to the corridors were then
sealed with large stones or slabs. The ancient rob-
bers were faced with the problem of demolishing
these and redistributing the loose chippings so that
they could penetrate through to the burial chambers.

THE FIRST DECORATED
CHAMBER (H)

The bedrock at this level (some 22 metres below
the surface) is extremely bad, and is as soft as
putty. With the rise of the water-table in the pre-
sent century, and more particularly in recent years,
conditions are extremely damp in the subterranean
rooms. By a miracle the reliefs in the first chamber
(and those in two others we subsequently found)
have not been affected by the prevailing humidity.
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It is not easy to explain the reason for this; we have only just finished the excavations and have not yet had the time or opportunity to grapple with this and other problems, especially the question of restoration. The ancient architect, faced with the question of poor rock (and perhaps humidity even in his own day) decided to erect blocks of fine limestone, no more than about 10 centimetres thick, against the walls of the chambers, and the decoration and inscriptions were carved on these. Between the bedrock and the limestone revetment a thick layer of mud was placed. This would have been useful when the blocks were being ‘jogged’ into position, and it is highly probable that this mud layer has acted as a kind of barrier, preventing salt from efflorescing on the blocks and destroying the reliefs. The result is that, even after the passage of three and a half millennia – and in the damp conditions 22 metres underground – many of the relief blocks we found in 1988 are in an excellent state of preservation (though in some cases smashed by the ancient plunderers), with the paint often in pristine state.

It is probable that the ancient robbers did not have to smash their way into this room from the stairway; hence most of the relief blocks are intact. The ancient architect, however, masked with decorated blocks the entrance of the corridor leading to the burial chambers, but the thieves quickly discovered his ruse, removed the slabs, and thus ultimately penetrated to the inner chambers.

The first room (H) served as a kind of antechamber; there is no evidence that there was a burial here. The scenes on the walls in this room (and elsewhere in the substructure) are almost without exception in sunk relief of fine quality. The paintings are monochrome, the favoured pigment being a rich yellow-gold, a colour symbolizing resurrection and rebirth (a concept linked to the splendour of the daily miracle, from the Egyptians’ point of view, of the rising sun). Details, such as eyes, are picked out in black and sometimes in blue. The overall effect here, and in the two other chambers nearby, soon to be dealt with, is decidedly regal, and one could almost be describing a small royal tomb in the Valley of the Kings or the Valley of the Queens in Western Thebes.

On the north wall of Room H Maya and Meryt are seen adoring the god Osiris and his sister Nephthys; on the reliefs opposite they again worship Osiris, this time in the company of the sky-goddess Nut. On the blocks which originally disguised the entrance to the corridor the tomb-owners adore the ancient Memphite deity Sokar (who is in a shrine) and the goddess Isis. An unfinished and completely undecorated chamber opens off to the south. No doubt it was intended for the storage of funerary equipment or foodstuffs. The corridor leading from Room H, when we found it in 1986, was full almost to the ceiling with rubble, and all the indications at that time were that the latter was part of the original fill, put there to discourage robbers after Maya and Meryt were buried. As soon as our workmen began to clear away this rubble in our 1988 season it became certain that it had in fact been redistributed in antiquity: fragments of objects and much pottery (part of the funerary equipment) as well as pieces of relief decoration were seen to be mixed in with it. A little way down the corridor (which is itself undecorated) a small room to the south served as a storage area for provisions. We found twelve large pottery jars still stacked there (one for each month of the year?). The ancient plunderers, no doubt hoping they contained valuables, broke off the lids of the vessels, plunged their hands in and found only flour! We found quantities of this essential commodity still in the bottoms of the jars, as well as fragments that can only be the remains of bread. This is a revealing and interesting find, and emphasises yet again the overwhelming anxiety which the ancient Egyptians had about the provision of food supplies in the Netherworld.

Shortly after we made the discovery of the flour vessels we found evidence that another side-chamber, further inside the tomb, was intended for oil jars. Though they were smashed to smithereens after the extraction of their valuable contents (we found only sherds) quite a few of them had a note of their contents clearly written in hieratic (the cursive form of hieroglyphic) on the outside. For instance we read of ‘fresh neheh-oil’, ‘sweet moringa oil’, and various kinds of merhet-oils. Other commodities named on sherds are ‘gum’, ‘water’ (apparently brought from various localities
in Egypt), and ‘honey for the funeral procession of the Osiris, the royal scribe and overseer of the treasury Maya’. Curiously, not many of the texts refer to wine, though we know that this beverage commonly formed part of the tomb provisions in wealthy burials. The comparative lack of wine docket in Maya’s tomb is probably an accident of survival, and does not necessarily mean that the great official was in effect teetotal. One docket even had a date (Year 9). As so often with this kind of written material the scribe was not required, or did not bother, to mention the name of the reigning Pharaoh, since everyone at the time the commodities were bottled knew who this was. It is virtually certain, however, that the king in question is Horemheb. From a text in his Memphite tomb he is known to have reigned for at least thirteen years. Since Horemheb is the Pharaoh of the Maya docket it is possible that Year 9 (1313 BC if referring to that ruler) was the date of the decease either of Maya or of Meryt, when it would have been necessary to prepare (and sometimes label), as part of the funerary offerings, foodstuffs, oil and other comestibles. It is highly unlikely that perishable items such as food would have been prepared for funerary use years in advance. They would purely have been placed in the tomb at the time of burial in peak condition.

SECOND PAINTED CHAMBER (ROOM K)

A scene of utter chaos met our eyes when we eventually penetrated to the second decorated room. The ancient robbers had been here before us, of course; the hope of finding anything intact in such circumstances is remote. The plunderers had pulled down some of the reliefs from the walls (doubtless in the hope of finding entrances to hidden chambers). This activity loosened other blocks, which eventually tumbled to the ground. We are therefore faced, in the immediate future, with the need to piece together all the reliefs (and others in Chamber O, soon to be described) and to replace them on the walls so that they can be studied and recorded in detail: a gigantic ancient jigsaw puzzle – but for once with all the pieces present.

Room K is certainly a burial-chamber, but at this stage we cannot be sure if it is Maya’s or Meryt’s. The artist who planned the decoration of this room was more adventurous here with his repertoire. The sequence of scenes, beginning to the right of the entrance of the room, shows a mummy on a bier, with the jackal god Anubis (or a priest masquerading as him) presiding over the last rites. This is a well-known vignette from the Book of the Dead (Chapter 151A). Isis and Nephthys kneel at either end of the funerary bed. We also note a jackal on a shrine and a depiction of the Four Sons of Horus, whom we saw on a relief in the pylon entrance on the surface above. On the south wall Maya and his wife worship Osiris, Nut (the sky goddess), Isis and Nephthys. The next wall, adjacent to the doorway leading to the innermost burial chamber, furnishes us with a hymn, inscribed in 13 columns. It is a very valuable addition to knowledge since it seems to be without parallel. Among other things it mentions the rarely cited divinity, Horus-imy-shenet, ('Horus-who-is-in-the-town of (?) Shenu'). An extract from the hymn will serve to give an impression of the content:

Hail to you, Osiris Omophris, son of Geb...you have appeared wearing your wederet-crown, you have seized the great atef-crown, [lord of afwe, mighty of majesty, august god who dwells in the Thinite nome [an administrative district], perfect of forms in Busiris and Mendes, your Ennead which follows you has prevailed over your enemy, they drive him away, they ward off the Evil One, his gang is overthrown under your feet (and put) upon the brazier of Horus-imy-shenet.

Curiously, the text here, and the inscriptions elsewhere in the substruc-
ture of the tomb, teem with scribal errors and mis-spellings, which makes it more difficult than usual to grasp the meaning.

Continuing the sequence of scenes (on the other side of the doorway) we observe Maya and Meryt adoring the Earth-god Geb, who is often named in religious texts and in epithets, but is hardly ever depicted, as he is here. Lastly we see Sokar, the god of the Saqqara necropolis, from whom perhaps the cemetery took its name, and the ancient god of Abydos, Wepwawet, 'the Opener of the Ways'.

A short corridor, with part of the original blocking of stone still in position, leads to Room Q, which again is a burial chamber. The decoration is not unlike that of the first burial room.

**THE THIRD DECORATED ROOM (Q)**

Beginning as before with the wall to the right of the entrance we see that the scene is virtually identical to the corresponding scene in K, as is the south wall. On the east wall Maya and Meryt adore Osiris, Nut, Isis and Nephthys. The north wall shows Maya worshipping Osiris, and Meryt adores Anubis, the scene continuing on an adjacent wall. Above is inscribed a hymn in eight columns of hieroglyphs. A doorway on the north give access to a large undecorated storage chamber.

As one stands in these subterranean chambers, decorated with figures of some of the most ancient deities of Egypt, one gets a real impression of being in the Netherworld. There are no other burial chambers like these in the Saqqara necropolis, since this kind of iconography was, until the Ramesside Period, usually reserved for Pharaohs and members of his family. That Maya was able to commission such work gives an inkling of his status in the realm.

He and Meryt were buried in wooden coffins; we found absolutely no trace of stone sarcophagi. The tomb-owners were surrounded and protected in death by the most potent of gods. The underground rooms in the tomb of the great military commander Horemheb, who outranked Maya, had only rather crude linear decoration. Even this was exceptional for the period; most tomb chambers, even of important officials, were without texts or decoration. How can we account for the fact that Maya’s subterranean chambers were so lavishly decorated? We can only speculate, but it must be supposed that Maya was especially influential at court. Indeed, we learn from the newly discovered biographical text on his pylon that he was brought up in the royal entourage, and it is there that he would have made all the vital contacts that would have smoothed his path in later stages of his career. Can he even have been a minor member of the royal family? This seems a little unlikely; at least, there is no evidence that he was a claimant to the throne after the unexpected death of Tutankhamun, when the kingship passed in succession to three military men of non-royal origin: Ay, Horemheb and Paramessu.

**BURIAL GOODS**

The burial equipment of Maya and Meryt must have been sumptuous, as beffited their exalted rank. The robbers who were the first to break into the tomb at an undetermined date in the remote past must have known this. We can judge it from the shattered remnants they left behind. There were doubtless repeated robberies over the years. Almost all the fragments we found were mixed in with the rubble from the approach corridor (J). This fill had been pushed aside by the plunderers and gradually distributed throughout the underground complex. From the remnants of the funerary objects, which are being studied in detail, we can build up a picture of what was in place in the burial chambers when the funerary priests and officials made their final retreat after the last interment, some time during the reign of Horemheb.

As has been mentioned, the coffins of Maya and Meryt were of wood. The great official and his wife could have had ‘nests’ of coffins, one inside the other, like their illustrious contemporary, Tutankhamun. Wooden sarcophagi seem to have been in favour in the Memphite necropolis for persons of rank in the late Eighteenth Dynasty; examples in granite and other stones were introduced into the funerary repertoire for the most part in the succeeding Ramesside Period. The coffins of Maya and Meryt, though of timber, were surely fine examples of the carpenters’ and inlayers’ art, but sadly they have been broken up and the fragments have decayed to shapeless lumps of wood, as have other objects in the same material, in the very moist conditions underground at Saqqara.

In the debris we found many pieces of gold leaf that do not doubt covered the sarcophagi and perhaps also the wooden funerary figurines and statuettes that would have formed part of the equipment. From the point of view of tomb-robbers gold leaf, if present in sufficient quantity, was worthwhile adzing off the surface of funerary objects. This is apparent from a number of royal examples, now exhibited in the galleries of the Cairo Museum, found in the Valley of the Kings and elsewhere at Thebes. Plunderers rarely overlook objects of solid gold, but in their haste to snatch what they could and make their way up the shafts and out of the tomb, they sometimes broke precious objects, and fragments fell to the ground, to be trampled in the debris by succeeding robbers. This must have happened in Maya’s tomb, because we were lucky enough to recover pieces of a very fine gold chain. This very probably was round the neck of Maya (or Meryt), and would have supported a pectoral or heart scarab, which, doubtless gold-mounted, we were not lucky enough to find.
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In the subterranean chambers were hundreds of pieces of inlay in glass, stones of various kinds, and faience. These too are a veritable jigsaw puzzle, and whether we shall be able to arrange them in their original patterns is problematical. Alabaster vessels, containing mainly precious oils, also featured among the tomb offerings. One large fragment of fine alabaster is all that remains of the shawabi figures of Maya and his wife. Exquisite ivory fragments (some bearing the name of Horemheb as Pharaoh) were also present. They probably came from boxes or pieces of furniture. We have already mentioned above the enormous amounts of pottery for the storage of food and drink found in the substructure. Some of the vessels bear docketts written in hieratic on the exterior, specifying the contents.

HUMAN REMAINS

None of us expected to find the mummies of the tomb-owners. These would have been bedecked with jewels and amulets in precious materials, and would have been the primary target of the tomb-robbers once they had broken into the burial chambers. What we did have the good fortune to excavate were many fragments of bone, scattered throughout the several rooms of the substructure. Every tiny fragment was carefully collected. Though it is too early to give precise details, it is virtually certain that these bone fragments are the remains of Maya and Meryt, since we are sure that no intrusive burials were positioned in the lower level of the substructure of Maya’s tomb, where the owner and his wife were interred. It is rare indeed that one has the chance of examining the skeletal remains of any famous person who lived in the past. We can only speculate at this stage what the physical anthropologists will tell us about the pitiful remains of Maya and Meryt but I am positive that it will be revealing, from many points of view. We should like to know, for example, about their medical history, and how old they were when they died.

Before we leave the subterranean parts of Maya’s tomb there are two curious and puzzling features there which remain to be mentioned. I have discussed in outline the relief decoration of the two burial chambers. This was carried out on slabs of limestone, as was the decoration of the buildings above ground. It is certain, from fragments we found in the debris of the rooms, that the blocking of the doors leading to the two burial chambers (K and O) were themselves formed of slabs of limestone. This was to be expected, but the extraordinary and unique fact is that these blocks were also carved and decorated on the side facing inwards towards the burial. This means that each wall of the two burial apartments was complete in itself. It would have been easy to fill up the doorways with undecorated blocks; this was the usual system. In the case of Maya’s tomb the ancient architect and his craftsmen went to the extraordinary expedient of carving and decorating the stones which were to form the blocking of the two doorways. In each instance they must have been set aside until the interments were in place. The lower courses could conceivably have been plastered into place in advance, leaving a space for the coffined mummy to be lifted over and placed in the centre of the burial room. The remaining blocks to fill the door aperture were then mortared into position, making sure that the iconographical detail (which could no longer be seen, because the mason was doing his work from behind, in the passageway leading to the chamber) was in its true position. The resultant sealed burial chamber has then to be visualised as a kind of closed and decorated box.

The second fact is that we were expecting that the burial chambers of Maya and Meryt would be positioned under the western part of the superstructure of their funerary monument. This seems to have been the usual procedure in the Memphite New Kingdom tombs. In the case of Maya and his wife it would have meant that their bodies would have lain directly under the offering room where their mortuary priest had been commissioned to carry out the requisite services. The burial complex we have just described lies, however, not in the western part of the tomb but towards the east, even though it would theoretically have been possible for the architect to have descended to a third level and then to have ‘doubled back’ in a westerly direction in order to hew the burial chambers. Careful probing underground at the existing second level has failed to yield any evidence of a shaft or stairway descending to a hypothetical third level. The ancient Egyptian architects were adept, when planning funerary monuments, at confusing and deluding the potential robbers, though it must be confessed that their efforts have almost always been in vain. Nevertheless, it is just possible that the substructure of Maya’s tomb has not yet revealed all its secrets.
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Ruined Indian temple wins right to sue for return of Hindu idol

Terence Shaw

A twelfth-century bronze statue of a Hindu god, at the centre of a nine-year long £1 million battle in the English courts, may soon be returned to India. It follows a Court of Appeal ruling in February which has important implications for the recovery of stolen foreign antiquities. The court held that the ruined Hindu temple in the Indian state of Tamil Nadu, where the three-foot high statue was found by an Indian labourer in 1976, had the legal right to sue for its recovery.

The three judges went on to uphold the ruling of Mr Justice Ian Kennedy in the High Court in February 1988 that the temple had a superior title to the statue than the Bumper Development Corporation, a Canadian oil company which bought it in good faith from a London dealer in 1982. In unanimously dismissing Bumper's appeal, Lord Justice Purchas, sitting with Lord Justice Leggatt, ordered the company to pay the bulk of the £1 million estimated costs of the hearings. They also ruled that the damages payable by the company to the temple for being deprived of the idol for more than six years should be increased from the 'trifling amount' of £5 ordered by the trial judge to £1,000.

Leave to appeal to the House of Lords was refused, but, if the company successfully petitions the Law Lords for leave to appeal, the return to India of the statue, now held in a London bank vault, could be further delayed.

The statue, known as a Shiva Nataraja, was valued in 1982 at £250,000, although experts say it is priceless to Hindus. It was dug up by an Indian labourer at the site of the ruined Arul Thiru Viswanatha Swamy Temple at Pathur and it is believed to have formed part of the religious objects in the temple which had been endowed by a Hindu notable in the late thirteenth century.

The statue is the largest of a 'family' of bronze idols found at the temple site and has four arms and two legs. The god stands with his right foot upon a dwarf and is surrounded by a halo representing the flames issuing from the mouths of two crocodiles.

The three claimants against the Bumper Corporation have been the state of Tamil Nadu as a custodian of the temple, the temple itself through a representative, and the Sivalingam, a stone phallus which was found on the site and has since been reinstated there as an object of religious worship. Bumper had intended to give the statue to a Canadian museum and had argued that the Shiva Nataraja it bought was not the one stolen. It also contended that the temple had no right to sue in the English courts for its recovery.

In his 1988 judgment, Mr Justice Kennedy held that the statue bought by the Bumper Corporation was the Pathur Nataraja stolen from the temple site. He also ruled that the temple, the Sivalingam phallic stone and the State of Tamil Nadu all had better title to the god than Bumper, and had the legal right to sue for its recovery. In a 163-page judgment reviewing extensive scientific and eye-witness evidence, the Court of Appeal upheld the ruling that the London Nataraja was the same as the Pathur Nataraja; it agreed with the trial judge that the temple had the right to sue for its recovery and the appeal judges found it was unnecessary to decide whether the Sivalingam should be recognised as a legal entity with the right to claim title.

Lord Justice Purchas said that it was the first time that a temple whose right to sue was recognised by a foreign country had been allowed to pursue its claim in the English courts. Bumper had argued that, because of the ruinous state of the temple and the Sivalingam, neither had any legal personality under Indian law, but the court ruled that the continued presence either of the buried Nataraja, or of the Sivalingam stone lying among the temple ruins, was sufficient to preserve the status of the temple as a legal personality under Indian law.

'The novel question which arises is whether a foreign legal person which would not be recognised as a legal person by our own law can sue in the English courts', said Lord Justice Purchas. The particular difficulty arises out of the English law's restriction of legal personality to corporations or the like, that is to say personified groups or series of individuals. This insistence on an essentially animate concept in a legal person leads to a formidable conceptual difficulty in recognising as a party entitled to sue in our courts something which on one view is little more than a pile of stones.'

Salmond on Jurisprudence, a legal textbook, recognised the possibility of, for example, a foreign Roman Catholic cathedral having legal personality under the law of the country where it was situated.

'We cannot see there is any offence to English public policy in allowing a Hindu religious institution to sue in our courts for the recovery of property which it is entitled to recover by the law of its own country,' the judge said. 'Indeed, we think public policy would be advantaged.'

Mr Dennis Cooper, a solicitor for Bumper, said the company would now consider whether to seek to appeal to the House of Lords against a decision that the English courts can admit as a plaintiff what is, in one view, 'a pile of stones'.

The case could have important implications in the antiquities market. 'Any existing temple would be able to lay claim to artefacts which surface in this country,' he said.

Miss Sunita Maine, an Indian solicitor with the London firm of Lawrence Graham which represented the temple and the other claimants, said the statue was 'the main idol of worship representing the god in his dance of death pose. It is priceless.'
With the Saka on the Soviet Steppe
Excavations in Kazakhstan

In October 1989, while Jeannine Davis-Kimball was visiting the Institute of History, Archaeology and Ethnography, Academy of Sciences Kazakhstan SSR in Alma Ata, the Director Dr M.K. Kozybayev suggested that a joint research project between American and Kazakh scholars should be established. As a result, the Kazakh/American Research Project was formed to serve as a vehicle for American and Canadian archaeologists, and other interested people, to participate in the Archaeology of Kazakhstan. In this article she assesses their first season of excavations in the USSR and looks forward to continuing success in 1991.

The Project's first expedition took place between 22 April and 2 June, 1990. The purpose of this initial season was to excavate at two distinctly dated sites - one Saka and the other Early Medieval, to survey other archaeological sites for the future, and to visit and photograph petroglyphs dating from the Neolithic to the Medieval periods.

The first excavation was of a Saka kurgan or burial mound, near the town of Issyk, about 50 kilometres northeast of Alma Ata (the capital of Kazakhstan). At this location the Kazakh Institute of Archaeology conducts salvage archaeology under the direction of the Project's Kazakh archaeologist, Bekmukhanbet Nurmukhanbetov (known to us as Beken), prior to the construction of new concrete high-rise apartment blocks. A cemetery of kurgans, at the base of the snow-covered Tien Shan mountains, had to be examined before the bulldozer obliterated all evidence of the Saka culture in this grassy pasture.

The Saka, Early Iron Age nomadic tribes, herded sheep, horses, goats and sometimes the two-humped Bactrian camels across the steppe lands during the spring. When the grass began to dry up in early summer and the snow had receded from the mountain valleys, the women of the aul (a village of yurts or tents) dismantled their felt-covered yurts and loaded them onto the pack animals. Then each family grazed their herds up into the mountains. Only when the snow...
began to fail did the auls gather again in the sheltered valleys for the winter. The Saka can be culturally identified – as can the related Scythians – by a triad of attributes: horse accoutrements, arms and animal style art.

Later, as our expedition travelled along the southern perimeter of Kazakhstan, paralleling the snow-capped Tien Shan, we saw more remains of the Saka amid fields red with the small indigenous poppy. The region was once the homeland of many Saka tribes. As Herodotus commented in his *Histories*, the deceased nomad chieftain was always returned to his homeland for burial. As we explored this region we saw scores of huge kurgans, many of them 20 metres high, dotting the landscape close to the mountains.

In the Issyk II site, we excavated kurgan 11 (Fig.2). It was a medium size kurgan – belonging to a chieftain of moderate authority – measuring about 14 metres across and one metre above the present ground surface. After the surface of grassy sod had been cleaned to reveal a layer of stones, and the mound surveyed to determine its diameter and quadrants, Beken ordered the bulldozer carefully to scrape away the eastern half. This technique is typical for Saka archaeology in the region. When the baulk was revealed we could count several layers of stone and clay which sandwiched a stratum of fine gravel. We could also see that the stones in the centre of the kurgan had not been robbed in antiquity. According to Beken it had most probably been looted during the Russian expansion in the region around the seventeenth century. Kurgans were also robbed shortly after the burial, but in order to conceal their activities, the robbers cut a tunnel (dromos) under the kurgan to the central burial. The depth of the crypt holding the skeleton and offerings was well over 1.3 metres below the ground level.

We opened the oval-shaped burial crypt and about 50cm below the ground level we began to unearth large stones which had tumbled in. Although the skeleton was disturbed, we carefully marked the location and type of bones found, and one of our volunteers, a physician, studied the material and drew some interesting conclusions about the deceased. Along with the other excavated material we were able to date the burial to the third century BC.

About 1.2 metres below the surface, near the bottom of the crypt, we found two unusual pottery vessels – unusual that is for Saka, as their pottery vessels are usually unembellished smooth red clay. These ones were red-buff coloured and both had incised and punctuated hanging triangle decoration around the shoulders (Fig.3). Other offerings in the crypt included two well polished bone arrowheads, several iron arrowheads, an iron knife blade and the remains of its leather sheath. We also found the bones from a cut of meat, probably sheep, which had been placed in the tomb.

In addition to the tools and weapons found in the crypt, the skeletal remains indicate that the person buried was a male. Because the teeth were in excellent condition and the joints showed no evidence of arthritis, it seems that the person died at a relatively early age. However, there was no sign of injury or other reason for his death.

An excavation of kurgan 13 at Issyk II (Fig.4), started by Beken and finished by us, proved to be a cenotaph – completely undisturbed, but absolutely empty except for one round, red-clay vessel, incised with a small tamgas, a...
sign of ownership. The pot, covered with a triangular-shaped flat stone, was heavy when it was lifted from the crypt. Beken suggested that it might possibly hold treasure, but when emptied of the sand that had been placed there more than 2000 years ago, it was empty. However, the stone was interesting in itself since Saka mythology considered the triangle to represent heaven, the earth and the underworld. It appears that this stone must have had special cultic connotations for these people. Apparently the warrior (?) buried in kurgan 13 died too far from home to be returned, but his tribe celebrated his memory in his homeland by erecting a kurgan in his honour.

Although only two of the three Scytho-Saka triad of attributes (arms, horse accoutrements and animal style art) were found in kurgan 11, we were not to be disappointed for, as Beken showed us treasures from other kurgans at Issyk II, we noticed two very special animal style silver plaques (Figs.5). These were found in a dromos adjacent to kurgan 3 - dropped by an ancient grave robber as he crawled from the dark crypt. The anthropomorphic images are heraldic bull-men, each with a long beard, a feline body and feet, and a tail curling over its back and looped at the end. Although unusually stylised, these plaques indicate that, as at Pazyryk, the nomads had contacts with the ancient Near East.

We will continue with our studies of the Saka during the 1991 season in May and June. In addition to excavations of a large cultic kurgan of Usun period (second-first century BC) at Turgen II, we will survey an unusual site located above the 9000 foot level in the Tian Shan. In addition to evidence of Saka and Usun cultures, walls and a small fortress, cult constructions and stone stele type sculptures belonging to the Turkic period (beginning c. sixth century AD) indicate that this site must have been significant over a long period of time. This is just one more piece in a growing mountain of evidence demonstrating a continuity of culture over millennia in the steppes and mountains of Kazakhstan.
Bust of the Empress Faustina The Elder
Early Antonine, ca. 140-147 A.D.
Marble; 17 1/4 " (44 cm) ht.

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ANCIENT ART AT PRINCETON

Jerry Theodorou visits the newly-opened reinstallation of ancient art at Princeton University.

The Art Museum, Princeton University, contains one of the most important collections of ancient art of any university museum in the United States.

Backed by a loyal and generous group of Princeton alumni and with a discriminating curator, the ancient art collection at the museum has grown significantly in recent years with the acquisition of numerous important and unusual works. In mid-1990, after being closed for several years for the expansion of the entire museum, the ancient art galleries were re-opened amid exciting news. An anonymous donor had provided a substantial sum of money for the acquisition of antiquities. Associate Curator Robert Guy, who has responsibility for antiquities, selected 35 objects for purchase by the museum. As well as this, 1989 saw important additions to the collection from other generous sources, including a remarkable Kleophrades Painter psykter and a masterful Tarantine terracotta (Illustrated Minerva, December 1990, p.21). Long-term loans from shipping executive Gregory Callimanopoulos of important Cycladic objects and exceptional Attic Black Figure pottery further enhanced the new and bigger collection.

The tradition of building a collection of classical art at Princeton University is over a century old. The 1990 re-opening of the ancient art galleries marked exactly a hundred years since William Cowper Prime donated his collection of ancient pottery to the university's then new museum. Many of the fragmentary Greek vases acquired by Princeton in the nineteenth century, including several large Black Figure works, were re-assembled and restored in a manner inadequate by today's standards. One of the current priorities of the museum is to turn the attention of outside conservators to these earlier acquisitions. The high quality of the conservation work is in evidence on several of the more recent pottery acquisitions.

In the Black Figure pottery display there are two recent additions whose condition cannot be faulted, and which are appropriately placed next to each other in view of their common theme – eroticism, scenes of sexual behaviour. The lekythos (left) attributed to the Taleides Painter is a 1986 acquisition and the amphora is on a long-term loan from Gregory Callimanopoulos. Another striking object, also in excellent condition, is a rare and unusual plemochoe (opposite page, bottom) from the art market in 1987, and previously in a Memphis private collection. With a stemmed foot and an absence of subsidiary decoration, this large lidless perfume bowl is distinguished by the relatively small Black Figure quadrigas depicted on the predominating red background colour. Black Figure works are generally mostly black, and the plemochoe form is rarely encountered.

Associate Curator Robert Guy, whose doctoral thesis was entitled 'The Late Manner and early Classical Followers of Douris', is among the most knowledgeable scholars in the world on Attic Red Figure vase painters, and it is perhaps no surprise that the Princeton collection includes several outstanding examples of this genre. The psykter attributed to the Kleophrades Painter (Illustrated overleaf) attracts attention not only because of its size (34 centimetres), but also for its excellent state of preservation and the superbly executed bibusolus scene of six reclining symposiasts sipping their wine. Splendid as this vase is, it does not detract from the fragmentary works by the contemporaries of the Kleophrades Painter in a nearby display case. According to Robert Guy, it is 'better to have a superior fragment than an inferior complete vase'. His contention is borne out by the assortment of fragments attributed to Euthymides, Makron, the Triptolemos Painter, the Pan Painter, the Brygos Painter, the Copenhagen Painter, and Polygnotos – all Red Figure masters of the archaic and classical periods. Also in the Red Figure display is a complete cup attributed to Hermonax; a hydria by the Niobid Painter and a charming white-ground lekythos by the Achilles Painter (all attributions refer to the painter, not the potter).

Amongst the most unusual and beautiful Greek vases at Princeton, two others catch the eye. The Red Figure kantharos (opposite page, top) with an uncompleted sketch of a horseman on the underside is a splendid lesson in the technique of Red
Figure drawing. On a background of red the outline is drawn, and here the artist has only just begun to fill in the drawing with the background black slip. Not only is the cup uncharacteristic in having an unfinished drawing, but the shape of the vessel is reminiscent of South Italian forms while the drawing appears to be Attic and is of the highest calibre. The other interesting rarity is the Black Figure neck amphora attributed to the Elbows Out painter, so named because of his penchant for drawing human figures with their elbows up in the position of the ‘funky chicken’ dance. The shape of this vessel is unusual in that it resembles the Nikosthenic amphora form, but its handles do not flare out quite enough. This example is in a superb state of preservation, and it is unique in having its lid. The kantharos was acquired by Princeton in the New York market in 1987 and the Elbows Out amphora is on loan from Princeton graduate Callimanopoulos.

Among the most famous holdings of the Princeton art museum are the mosaic panels from Antioch. There are some 30 panels in the museum building and an additional ten at other locations on the campus and at Princeton’s Institute for Advanced Study. The multi-coloured mosaics range in date from the first to the sixth centuries AD, and were acquired in the 1930s, when Princeton participated in the excavations of the Orontes in northern Syria (now southern Turkey). The subjects of the panels are fascinating, especially since they are principally pagan although many were produced during the period when the Roman empire, including this eastern outpost, had adopted Christianity. The pagan themes include a drinking contest between Herakles and Dionysos (illustrated on the cover and overleaf), heads of Medusa, and scenes from the comedies of Menander and the mysteries of Isis. There is evidence, however, of Christianity in a mosaic scene of Apollo chasing Daphne, where the head of Apollo has a sainly halo and his feet are wrapped in a manner reminiscent of Byzantine painting.

The room containing the Antioch panels also houses the large sculptures, among the most impressive of which are the weathered but respectable kouroi torso of Maxian marble and the enormous cuirassed torso of Domitian. Close to the kouroi there is a Roman bronze female head whose hair is covered with a net and whose antiquity was once a matter of controversy. Reportedly found in Italy in 1879, this grim-lipped second-century AD matron’s portrait has been variously pronounced genuinely ancient and a modern forgery. Princeton courageously acquired the head in 1980, convinced of its genuineness. In the 1987 publication of the head in the semiannual Record of the Art Museum, Princeton University, Ian Jenkins and Dyfrig Williams (both of the British Museum) establish the head’s authenticity in an impressive argument that hinges on the contention that the sprang weaving technique was known in antiquity but not in 1879. The sprang net on the bronze head was cast from an actual example, therefore the head is ancient.

In the collections of the minor arts of jewellery, bronze figurines and coins the Princeton museum is no less impressive than in the major arts of sculpture and painting. A case full of miniature Greek and Roman bronzes delights the eye and shows familiar provenances for the objects, including the Herast, Peyrefitte and George Ortiz collections. In the jewellery display one cannot fail to be impressed by the two round golden breast ornaments from Thessaly which were purchased by the museum in 1938 (illustrated overleaf). There is also a pair of delightful Greek gold earrings made more charming by the fact that at one point they were given to classical scholar Dorothy N. Thompson by her husband Homer Thompson, who is also a distinguished archaeologist. The case containing the Thompson earrings also has attractive pieces there were at one time in the Simkhovitch, Stroganoff and Pozzi collections.

Between the Antioch sculpture room and the pottery and minor arts room is an ‘open area storage’ hallway with an assortment of uncaptioned objects. These are objects whose more limited appeal does not merit inclusion in the main galleries, but they are thus made more available to students and scholars for research. A solitary tetradrachm of Demetrios Poliorcetes on a glass tray in this area is the only indication that Princeton boasts an impressive ancient coin collection. The 5000-strong holding is especially rich in coins of the Roman Republican era, although there are Byzantine gold and bronze coins as well, some of which are on display at Firestone Library nearby.

The ancient galleries at the
museum also contain Near Eastern and Egyptian objects. There are numerous ancient Near Eastern figurines on loan from Gillett Griffin and one particularly important third-millennium BC Sumerian male worshipper on loan from the Oriental Institute, University of Chicago. On the main level several of the museum’s Byzantine objects are on display. For over a hundred years Princeton has been one of the main centres of Byzantine scholarship in the United States, and the museum has reflected this strength by acquiring important icons, illuminated manuscripts and devotional objects.

The reinstallion of the ancient art collection at Princeton in 1990 puts about three quarters of the museum’s holdings in this field on display. The museum participates actively in loans to other university museums and in the near future Princeton will lend objects to forthcoming special exhibitions at Bard College and to Dartmouth College. The Princeton museum collection is also represented in the travelling exhibition ‘The Coroplast’s Art’, which opened at Princeton (see Minerva, December 1990, p.20).

The future probably will probably show yet more growth in the collections; the two factors that have helped Princeton’s ancient art collection attain its current status - loyal alumni and discerning curatorship - are in place today, making the Princeton museum worthy of visiting and visiting again.

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MINERVA 24
Celtic Boom!

Coinciding with the discovery in Norfolk of a remarkable hoard of Celtic treasure (see page 28), David Keys finds the civilization of the Celts being used to further a European cause.

With the Cold war division of Europe finally over, and the single European market of 1992 almost upon us, archaeology seems set to play a role in helping to unite the European continent. Europe’s long-marginalised Celtic past is being scrubbed down, polished and presented as a symbol of European unity – a symbol which couldn’t be provided by any of the continent’s more dominant Germanic, Latin or Slavic cultures.

In Italy, Switzerland, England and Wales exhibitions are being launched to celebrate the magnificence of Celtic art, while in France and Wales other major Celtic events are planned. A dozen major books on the Celts have also been published, and even the United Nations has launched a £23,000 travelling exhibition on the subject.

From the long vanished days, more than 2000 years ago, when most of Europe was populated by Celts, there are moves to resurrect this ancient cultural unity in the service of dreams of future European economic and political unity.

The largest Celtic exhibition – at the Palazzo Grassi in Venice until December – was born ‘in the climate of expectation that surrounds new and increasingly comprehensive forms of European unity’, say its organisers, the Italian car giant Fiat. The exhibition, called ‘The Celts: the first Europe’, consists of 2300 objects from 200 museums in 22 countries. Insured for £91 million, the exhibition is one of the largest the world has ever seen and has cost millions of pounds to stage. It is likely that up to two million people will visit it.

In Wales, in the Celtic heartland, the Celtic past’s potential role in building modern European unity also features as a key element in the thinking behind a series of Celtic events being staged throughout Wales this year. The Welsh Tourist Board’s Celtica project is co-ordinating dozens of special events from exhibitions and concerts to lectures and historical re-enactments. ‘I wanted to show that we had a single Europe 2000 years ago’ said Celtica’s Director, Paul Barrett. In the Iron Age, Celtic cultures certainly dominated Europe from the Black Sea to the Atlantic, even if they didn’t actually boast a single European market.

The main Celtica events will include a Celtic exhibition in the National Museum of Wales in Cardiff, ‘The Celts in Wales’ (1 May-30 September), two Celtic folk music festivals (St. Fagans, near Cardiff, on 22 June, and Ffostrasol, Dyfed, on 11 July) and a re-enactment of everyday life in Celtic and Roman times (Caeleleon, Gwent, 14-16 June).

In Hull a new exhibition – ‘A Celtic World’ – has just opened, complete with a lifesize partial reconstruction of a Celtic farm.

In London, a selection of the recently unearthed Snettisham torcs is now on display at the British Museum.

In Manchester a Celtic period exhibition, featuring the bog body Lindow Man, is on at Manchester Museum until 21 September.

In Switzerland a spectacular exhibition of 300 Celtic gold objects, ‘The Gold of the Helvetii’, is touring Zurich, Lugano, Basle, Berne and Geneva. Next year it will go to Germany.

The publishing industry is also sparing no effort in bringing out high quality books on Europe’s Celtic heritage. Alan Sutton, the Stroud, Gloucestershire-based publisher, has just launched a revamped series of books on Roman Britain’s Celtic tribes (The Carvetii, The Coritani, and The Coromovii, so far, each at £14.95), and the London-based publisher Ryan has just brought out a superb 464 page work on Celtic mythology, Myth, Legend and Romance: an ency-
The Elements of the Celtic Tradition (Element Books £4.99) and The Seer in Celtic and Other Traditions edited by H.E. Davidson (John Donald £20).
A Swiss publisher, Faksimile, Verlag of Lucerne, has so far made more than £5 million in selling a reproduction of the Celtic world’s most famous art work, the Book of Kells, at up to £9,000 per copy!

Whether all this upsurge in Celtic culture will help protect and maintain those living Celtic traditions which still survive on Europe’s Atlantic fringe – Ireland, Scotland, Wales and Brittany – is an altogether different question.

For, of the one Celtic speaking population of Europe, less than half a percent now speak Celtic languages, and only one of Europe’s 30 countries – Eire – can be described as an independent Celtic nation.

The next issue of Minerva will carry a fuller article about the Celtic exhibition in Venice.

### More Digs for Volunteers

Readers looking for excavations to join as volunteers are reminded that many are listed in our January/February and March/April issues. In addition, International Research Expeditions, a non-profit-making organisation which brings together field research scientists and interested members of the public, has archaeological projects this year in Namibia, Thailand, Israel, Uruguay, France, England, Wales, and the USA. Volunteers pay a contribution towards the cost of the project, and no special skills are required. For details, contact International Research Expeditions, 140 University Drive, Menlo Park, CA 94025, USA. (415) 323-4228.

In the January/February issue we listed some projects for volunteers in Israel. The Israel Antiquities Authority has just announced several additions available through to September. It also conducts emergency surveys and rescue excavations throughout the year at short notice, and volunteers are often required. Contact Harriet Menahem, Israel Antiquities Authority, Jerusalem 91004, Israel. Tel (02) 292-607, fax (02) 292-628.
Scottish Gold from Norfolk

Steve Lane examines the spectacular hoard of Iron Age treasure unearthed at the end of last year and recently displayed for the first time.
Celtic Art

mainly gold torcs, six gold/silver torcs, one silver/gold torc, one silver torc, a bronze bracelet and a fragment of another bronze bracelet.

The cauldron treasure (Hoard F) consisted of 9.2 kilos of gold, silver and bronze scrap. Examinations of this material at the British Museum has demonstrated that it consisted of fragments from at least 50 torcs, 70 ingot bracelets, three straight ingots and nine Celtic coins.

Gold torcs were of immense importance in Iron Age Celtic society. They had a variety of functions and roles. On one level they represented wealth, and in a sense may have acted quite literally as prehistoric banknotes. Their financial role may, indeed, be hinted at by their image on some first-century BC Celtic coins. Many of the bracelets in the Snettisham treasure were made specifically as ingots and not for use as jewellery.

On another level torcs were used as items of jewellery, both for humans and for gods. The torc as a symbol of warrior identity is hinted at by a number of statues depicting the warrior gods - adorned only with their torcs. The most famous example is of course 'The Dying Gaul' - the magnificent first-century BC sculpture in Rome's Capitoline Museum (and currently on display in 'The Celts' at the Palazzo Grassi in Venice).

When worn by deities they may even have had a magical significance. In Celtic mythology torcs are sometimes associated with a deity's ability to transform him or herself into animal form.

Throughout Europe ancient statues have survived depicting Celtic warriors and gods wearing their torcs. They almost certainly functioned as symbols of power and high status.

In France, Germany, Czechoslovakia and elsewhere there are Iron Age pagan stone idols with sculpted torcs around their necks. Often they are gods portrayed in quasi-animal form - deities with human bodies and hoofed feet or antlers, or a god with a human body bearing the image of a boar. Sometimes these animal deities hold their torcs aloft in their hands, rather than wear them round their necks. The French horse goddess Epona and an eastern European Lord of the Beasts (above) are both portrayed brandishing torcs.

In Czechoslovakia evidence has been found with suggests that pagan idols actually wore not only sculpted torcs, but also real ones. A torc was found lying beside the remains of a wooden idol from which it had almost certainly fallen.

The most famous description of a torc being worn was not of a god, but of a warlike queen - Boudica herself. Boudica is described by the Roman historian Dio Cassius as wearing 'a great gold torc' beneath 'her blond hair which grew down to her hips'.

It is perhaps significant that Boudica ruled over the Norfolk area, where Snettisham is located, albeit 130 years after the treasure was deposited. She was Queen of the Iceni, one of first-century AD Britain's most important tribes - probably the people referred to by Caesar in the first century BC as the Cenomani.

The north-west corner of the land of the Iceni (or Cenomani) - namely Snettisham - appears to have been the main centre for torc manufacturing in Late Iron Age Britain. Torcs made there are found not only in East Anglia but also elsewhere in Britain. If Snettisham was a royal treasury packed full of gold and silver torcs then the area must have been of vast importance. In fact, its importance was such that the area appears to have guarded by its own chain of fortresses. Cutting off the Snettisham area - and five other places where other torcs have been unearthed nearby - are four circular forts, believed to date from the Iron Age, one of which has produced late Iron Age material.

There may indeed be even more to Snettisham than meets the eye.

(Right) Eastern European Lord of the Beasts holding and wearing torcs, portrayed on the magnificent 2nd-century BC gilded silver Gundestrup cauldron which was probably made for Eastern European Celts but carried off as loot by Danish raiders. It was found in Denmark in 1891.

At an inquest in King's Lynn on 7th March, a jury ruled that the hoard is treasure trove and is therefore the property of the Queen. It has now gone to the British Museum.
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As the symposium got under way it became evident that various scholars interpret available evidence differently in an effort to reconstruct the historical events of the Amarna Period. Whereas some maintain that there is no inscriptive evidence which specifically records a co-regency between Amenhotep III and Akhenaten, his son and successor, others deduce evidence for that co-regency from their interpretations of the documents and monuments. One thing is now clear - the monuments themselves are of little intrinsic value in drawing sweeping historical conclusions. The earlier suggestion, current still in the literature, that the relief styles of the Amarna Period could be divided into two categories, an initial exaggerated style later superseded by a blander, more mannered late style, has been effectively exploded by Dr Romano. In fact, both styles appear to be coeval, beginning in Regnal Year 5 of Akhenaten and continuing into Regnal Year 8, and possibly into Regnal Year 10. Hence, any member of the royal family might be depicted in any style during that time. As a result, it is fool-hardy to identify images not accompanied by inscriptions as any particular individual with a view to composing a chronological framework for the period. This caveat is all the more significant when one considers Professor Redford's observation that the inscriptive evidence of the period is so generic and stereotyped that variations in formulae are probably to be attributed more to scribal whim than to concerted efforts at individual characterisations. Finally, the virtual absence of genealogical data for members of the royal family correlates with the observation that almost no private person depicted in the royal reliefs of the period is identified by an accompanying name. Anonymity appears to be the norm.

Two additional historical topics were treated. Firstly, Dr Allen suggested that Nefertiti could be equated with the individual bearing the name Nefer-neferu-aten and that, so named, Nefertiti ruled Egypt for a year after the death of her husband Akhenaten. In order for this suggestion to gain wider currency, it first becomes necessary to explain how Nefertiti as pharaoh might later in her life be designated simply as the 'king's wife'. Because the traditional Egyptian cursus honorum does not admit such demotions, it appears exceedingly difficult to accept the premise that Nefertiti, once elevated to the throne, might then be relegated to her previous rank. Secondly, the participants were divided in their assessments about the responsibility for the condemnatio memoriae of...
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MINERVA 32
Akhenaten. Professor Hornung, in reviewing the textual evidence, suggested that the destruction of the Amarna monuments occurred during the Ramesside Period of Dynasty XIX, whereas Professor Redford presented compelling evidence for a purposeful and determined destruction of the Gem-pa-aten at Karnak being ordered by Horemheb.

In examining Professor Hornung's view, Dr Allen observed that it is in the Ramesside Period that the Egyptians first refer to Akhenaten as the 'heretic,' an Egyptian word which denotes one who commits sacrilege; Professor Redford concurred and added that Akhenaten was also called 'the rebel,' in the sense of one who had revolted against the established Egyptian order of things. Akhenaten's crime, then, was not so much political as religious. On this point the participants were agreed.

Whereas the religious revolution of Akhenaten may still be imperfectly understood by some, Professor Assmann, like Professor Hornung, observed that all great religious innovators are destroyers of the status quo and Akhenaten was no exception. Professor Assmann then presented his own translation and critical assessment of the composition of the Great Hymn to the Aten, which he contends revolves around three subjects, each forming one of the Hymn's three primary thematic divisions. Of particular note was his well-reasoned argument and discussion of the second division where he connected, inter alia, one of its themes to the cosmopolitan world view of the Late Bronze Age in which political and commercial ties contributed to a perception of the cosmos as a divinely ordered oecumen of all peoples.

One gained the distinctly impression during the course of the symposium that each of the participating scholars had been working on his own piece of the Amarna puzzle in a vacuum. Very few incorporated the themes of others into their own presentations and there was no attempt at a synthesis of the proceedings at the conclusion. This was all the more regrettable because two significant stands did emerge.

The first dealt with a recurrent theme in the art of the Amarna Period as a reflection of a fundamental religious tension in the belief in the aten. Professor Assmann astutely singled out for comment the role of the divine breath in the Great Hymn to the Aten and suggested strong thematic parallels for this literary conceit in the Psalms (notably Psalm 104). That breath is perhaps manifest in the pantheistic scenes in the Amarna reliefs and may explain quite convincingly why the sheaves of wheat depicted on a superb relief in New York sway to and fro (below). This suggestion is worth pursuing, particularly since it appears to represent a transformation of one of the characteristics of Shu, god of the air, whose name is expunged from the string of the aten's epithets around Regnal Year 9. Art historians, who seem to marvel at the putative naturalism of this and similar representations, stop short of assessing its theological content. Nevertheless, in this and other examples, form and content are one, and Amarna art emerges as the visual manifestation of religious ideology. To consider one without the other is absurd.

The second emergent theme was even more profound because it defined Akhenaten as isolated. From an historical vantage point, Akhenaten was somehow strange and distant. Indeed, he apparently cut himself off from the outside world, a point revealed by the observation that a great deal of the Amarna correspondence was addressed to the courtier Tutu and, to a lesser degree, to the treasurer Maya. The king, it would appear, rarely spoke to anyone. Is this behaviour natural, or is it cultic? The question is not rhetorical, because the behaviour of the aten and of the king appears to be identical in many respects. Consider for a moment that Tushrata the Hittite complained of Akhenaten to the dowager Queen Tiye by lamenting that no one knows him. This characterisation of the king is precisely the king's own of the aten in the Great Hymn when he states that 'there is none other knows Thee save thy son Akhenaten.' Clearly the distinctions between Akhenaten and the aten are so purposefully blurred that Dr Allen has offered the intriguing suggestion that the reign of Akhenaten is actually a theocratic coregency in which Akhenaten became the god and the god became the king. The isolated, cultic nature of Akhenaten's reform is also evident when one contrasts the religious scenes in which he and the aten appear with traditional religious scenes. In the latter, deities and pharaohs speak to one another by virtue of their accompanying texts phrased in terms of the concept of do ut des. There are no comparable inscriptions accompanying the aten in the official religious reliefs of the period. In fact, the aten itself never speaks. The isolated, reticent king behaves like the mute silent aten.

In traditional religion, deities listen and are addressed, they hear and they often reply, if not vita voce, then at least through oracles manipulated by the priesthood. There is no such dialogue in the official religion of the Amarna Period. The silence of Akhenaten, who speaks neither to his courtiers nor to the secular rulers of other states, may be cultic, modelled perhaps on this mute characteristic of the aten.

For the participants this symposium was a major event and an unqualified success. One hopes that other meetings on the Amarna Period will follow in which an interdisciplinary roster of scholars will be asked to address a specific issue from the vantage point of their respective specialisations. Perhaps, then, a clearer understanding of this fascinating era will emerge.

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...The king, it would appear, rarely spoke to anyone. Is this behaviour natural, or is it cultic..."
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The End of Roman London

London was established by the Romans at the vital crossing of the Thames and quickly became one of the largest towns of the Roman west. It was a thriving mercantile and administrative centre, but during the course of the second century boom seems rapidly to have turned to bust. Why might this have been the case? Dominic Perring provides one explanation.

The City in Contraction

Roman imperial expansion had allowed the growth of a complex but fragile economy, the weaknesses of which were revealed once the pace of expansion slowed. Trade in the north-west had developed around the needs of supply, the fruits of conquest, and the Romanizing tastes of provincial elites. Once relatively stable frontiers had been established under Hadrian and his successors, early in the second century, this trade became increasingly difficult to sustain. With frontiers secure and troop movement at a minimum the problems of military supply could be solved without shunting goods across Europe. Private trade lost the subsidy squeezed from military contracts and merchants found themselves faced with escalating distribution costs at a time when developing economies in newly Romanized areas were beginning to produce goods which had once been imported. Italy had no specialised industrial techniques or productive systems to give it a competitive edge; provincial economies grew, and did so at the expense of production in the imperial core.

The empire, tied to habits of lavish state expenditure rendered possible by the profits of conquest, was
also finding itself increasingly short of bullion. These financial problems resulted in a progressive reduction in the silver content of the coin issued in payment to troops and administrators. The reduced value of the coin, and consequent inflation, was to have a deleterious effect on the drawing power of the military market and brought sharply home the disadvantages of a ponderous transportation system.

The consequences of this were not all bad. Many rural areas and provincial industries were to benefit enormously; the villas of later Roman Britain saw great prosperity, and some towns and villages close to frontier garrisons thrived. London, however, was hard hit by the changes. When conquest could no longer fuel growth the exceptional, and unsustainable, nature of some of the previous urban development became apparent. As trade returned to levels closer to those more ‘natural’ to the ancient world, the dominant role of the producer could be reaffirmed; towns and trade had never escaped the control of landowning elites. In this situation some towns may have become increasingly inhospitable to commerce. High levels of expenditure were still required in order to maintain and glorify the city. Although much of the cost fell to city magistrates, several of whom found themselves in financial difficulty at this time, there can be little doubt that urban rents, market dues and harbour customs would also have been squeezed for income. Later patterns of commerce were increasingly to avoid towns. Most large-scale manufacturing centres in the later Roman period were rural, and the creation of rural Romano-British pottery industries from mid second century onwards, as in the Nene valley, may have been in response to the increasing burden of taxation on urban facilities. In the later empire goods were perhaps more likely to be moved from one dominal estate to another, through tied agents, than pass through an urban market.

Within a short space of time London lost much of its significance as a place of trade. Shopkeepers and craftsmen apparently disappeared from the town in droves in the period c. AD 150-200; a process which seems to have continued, on a reduced scale, in the early third century. The decline in the city population was presumably reason enough to close the city baths at Huggin Hill. City revenues were perhaps hard hit by the loss of rents and customs, and the programme of public building may have been suspended sometime shortly after AD 150. It seems probable that the urban elites remained, although many may have chosen this period to concentrate their attention on their villa estates. The city retained some significance as a port, as local elites would still have required certain prestige goods, and it remained an administrative centre through which a modest amount of official traffic must have passed. It also continued to support a variety of industries; the leather- and glass-working industries do not seem to have been in decline much before the middle of the third century.

There is no reason to believe that the depopulation of London was accompanied by a phase of decay and derecliction; the organised demolition of redundant shops to make way for cultivated open spaces suggests the opposite. Perhaps landowners previously prepared to profit from shop rents were now arranging for their land to be farmed, a more reliable and more dignified source of profit. London was no longer a hub of commerce but had perhaps begun to become a place more fit for gentlemen.

...Later Roman London came to be filled by a comparatively small number of handsome town houses, perhaps a hundred or so, but this later, more genteel, city withered away during the final centuries of Roman rule in Britain. There is no convincing evidence for a permanent settlement at London after the middle of the fifth century....

**The Final Years**

Roman London failed twice over. The initial failure was essentially an economic one, the second a social one. Imperial expansion had powered an artificially buoyant economy in early London, and this could not be sustained once market forces were brought to bear: the commercial city did not really survive the second century. The new-model London, more closely in the image of a Classical city, may never have been such a great success; it seems suspiciously probable that Romano-British society remained essentially rural, with urban life a matter of form rather than habit. The role of the later city was largely social; Roman culture, which was urban culture, was the language of...
the empire's ruling classes. The political and social life of later Roman London may have come to involve no more than a handful of leading families and state officials. But Roman culture had no value if status, power and authority were no longer seen to derive from the Roman world; during the course of the fifth century the British commitment to Roman patterns of behaviour was undermined by the failure of Rome. Alternative cultural models, Christian, Celtic or Anglo-Saxon, came to seem more vigorous and better able to support some kind of social order. Of these only the church, the most direct heir to Rome, saw any role at all for the city; and the church was probably a significant force in the survival of fifth-century communities within the old Roman cities. But it was the barbarian values that were to dominate and where Christianity survived it was as a Celtic and not Roman religion. Cities ceased to have a social role and were redundant.

Roman London failed, but its failure was not complete. Most of its streets were covered by dark earth in the fourth century, or shortly thereafter; and this seems to imply a positive attempt to convert a sterile cityscape into useful cultural land. When new roads were laid out, several centuries later, some elements of the Roman street plan were strangely ghosted. Crooked Lane, Botolph Lane, Bucklersbury, and parts of Lombard Street and Eastcheap were laid over the lines of lost Roman roads; this was also true of Cheapside, Penchurc Street, Bishopsgate and Fish Street Hill, although these might have been re-created from city gates and extra-mural street alignments. It has been suggested that the late Saxon streets were laid to follow earlier field boundaries; if the fields had been laid out in Roman times they might have preserved elements of the Roman town plan. It is difficult to believe that the city would ever have become a complete wilderness. If they had achieved nothing else the centuries of Roman occupation had created far too rich a soil to be wasted; London perhaps became a huge walled garden.

The middle Saxon town that grew up from the sixth or seventh century had little relationship to the Roman city. It was a sprawl of timber houses and workshops; a trading and industrial settlement not dissimilar to those which had once developed around the first Roman settlement on the Cornhill. This town was established some distance to the east of the old walled town, in the Aldwych area. Other mid-Saxon trading settlements were also established outside the shells of Roman towns; the defended areas were avoided. To our certain knowledge only the church was encouraged to establish itself within the city walls. A London bishopric was created in AD 604 and a cathedral precinct will have filled part of the walled area. It seems likely that towns were still considered as palatial and administrative enclaves, and as improper places for trade and industry; an idea of the city may have owed as much to contemporary practice on the Continent as any record of Roman practice in Britain, but which was firmly rooted in late antique attitudes to the city. Although it could not trace direct descent, the early medieval city of London was in several respects heir to the antique one.

Extract from Roman London by Dominic Perring (Seaby, London, 1991, £18.50)
Wharram Percy: Deserted Medieval Village
by Maurice Beresford and John Hurst

Wharram Percy was the longest running excavation ever to have been done in Britain. Forty years work was completed in 1990, and although the annual season was of only a few weeks' duration, a great deal was accomplished. It is equally remarkable that the two directors also saw the work through to the end; this is more surprising in that they are people of very different temperament, and did not always see eye to eye.

In spite of the title of the book, the 'deserted medieval village' aspects, which inspired the start of work in 1950, were gradually expanded to nothing less than a classic study in rural settlement history on the Yorkshire Wolds, extending the scope of the enquiry spatially to neighbouring townships, and temporally from early prehistoric periods to the present day. The ways in which research directions changed in this way reflect not only the (largely unlooked for) discoveries of prehistoric, Roman and Saxon finds and structures, but also the changing interests of archaeologists over this most formative period in British archaeology.

The book is indeed arranged in this way, dealing with themes, rather than periods: really a history of the dig, rather than of the site. Such an exposition is rare in archaeology. Thus we begin with a brief description of the site, and the circumstances that led a young academic historian and a young civil service archaeologist to establish a rather uneasy alliance. Although the work was done on a very small scale budget and with an amateur work force, the early years were noted for methodological advances: of excavating large areas horizontally, layer by layer, rather than cutting trenches and studying the sections.

The next chapter is about the church. Neither Beresford nor Hurst are deeply religious, and in their research interests they consciously eschewed the archaeology of the church of St Martin at Wharram Percy, already disused and derelict in 1950. In 1959, however, the tower collapsed, which rather forced it on their attention. In the event total excavation of the church and part of its cemetery proved to be a fundamental facet of the history of Wharram. The successive Anglo-Saxon and medieval churches provided evidence of parallel developments in the waxing and waning of the economic and social fortunes of the village. The skeletons provided fundamental evidence for the life and death of the villagers themselves; at birth their expectation of life was no more than eighteen years.

Further discoveries made in the course of excavating medieval peasant houses led to the discovery of a Norman manor house (oddly, demolished and succeeded by a peasant house) and of earlier high-status nuclei of Iron Age, Roman and Anglo-Saxon date. These are of great interest in themselves, but also because of the evidence of essential continuity in the exploitation of local resources, which include a permanently-running stream, rare in these parts; this was used to power mills and make ponds.

In later years, the post-medieval aspects were also examined; the gravestones, the vicarages, and the farms; here moving into vernacular architecture, farm-planning, and the big changes that resulted from a change from arable to sheep farming.

The history of a dig includes its social history, rarely included in archaeological literature. Diggers of three generations, marriages, births and deaths; and the inevitable ritual of the day, beginning with the morning bell and post-breakfast address, and ending with 'coffcoa'.

Wharram is now left to the cows, and also to the more adventurous tourist. It became a guardianship monument in 1974; there are explanatory plaques, and a scheme of conservation and presentation to the public.

The book is a fine record of all this work. The text is authoritative, scholarly, but readable. The illustrations are excellent, and include not only historic photographs of the early years of the work, but many reconstructions of what the site may have looked like at various times in the past. Especially notable are the splendid colour plates, which are an attractive feature of the recent English Heritage/Batsford series. The book is strongly recommended, and will undoubtedly lead the reader to the site. Every season there has its special quality, from days of deep snow, when the earthworks are masked in gentle contours, to the stifling open landscapes of high summer. One has to experience these extremes on the High Wold to appreciate what life was like for the hundred and more generations who left their rubbish for Hurst and Beresford's history of Wharram.

Philip Rahtz, Emeritus Professor, University of York

Catalogue of the Egyptian Collection in the National Museum, Rio de Janeiro
by K.A. Kitchen and M.C. Beltrao
Aris & Phillips, Warminster, 1990. 2 Volumes in slip-case. £60

A circumstance which never ceases to surprise is the extent to which Egyptian antiquities have found their way to virtually every corner of the globe; and South America is no exception. The purpose of this work is to make available to 'world scholarship and the educated public interested in antiquity' what is probably the oldest and most important Egyptian collection in that continent, that in the National Museum in Rio de Janeiro. The origin of the collection dates from 1826 when the Emperor Dom Pedro I purchased for the Royal Museum, founded in 1818, a number of items brought to Rio by
Book Reviews

A Bibliography of the Amarna Period and its Aftermath

The Reigns of Akhenaten, Smenkhare, Tutankhamun and Ay (c.1350-1321 B.C.)

by Geoffrey Thornndike Martin

The American Egyptologist James Henry Breasted once remarked that more ink has been split on the Amarna period than any other period of ancient Egyptian history. Professor Martin's bibliography well bears that out in listing 2013 entries. The list includes books and articles dealing with every aspect of the reigns in the title, but is only concerned with Horemheb as a general and senior official, not as pharaoh. The net is spread widely, from dissertations and very scholarly contributions to novels and children's books. The arrangement is numbered alphabetically by author and by title under author. The bulk of the entries runs to numbers 1857, followed by an anonymous group, numbers 1858-1925, then Supplement 1, 1926-55; Supplement 2, 1956-2007; Supplement 3, 2008-13. It is curious that there is an entry under Eton-Krauss (2008) as 'forthcoming', but neither C.N. Reeves' The Complete Tutankhamun (1990) nor Professor Martin's own The Hidden Tombs of Memphis (1991), which includes the tombs of Horemheb as general and Maya the treasurer, are similarly listed as 'forthcoming'.

There is no question of the undoubted use of such a listing. It is pleasant to note that the entries for the dedicatee, the doyen of Amarna studies, Cyril Aldred, are only outnumbered by those of the compiler himself. The only question is the high price. The book has been produced in 'typewriter face' and its double page spreads fit easily on to an A4 sheet so, pace the 1988 Copyright Act, it will cost a student only £7.10 to reproduce a personal copy at 10p a sheet!

Peter A. Clayton

Books Received

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

Akhenaten: King of Egypt by Cyril Aldred. Thames and Hudson, London, 1991. 320pp. 107 illus. Paperback, £14.95. It is 23 years since Cyril Aldred produced his major study of Akhenaten and three years since the hardback, new and updated study appeared with a number of new illustrations. The book takes full notice of new discoveries and interpretations as well as the computer-aided reconstructions of the pharaoh's temple to the Aten at Karnak.


Hawkesy: The Early Life of Christopher Hawkes by Dr Bonakis Webster. Alan Sutton Publishing, Stroud, Glos., 1991. 265pp. frontisp., 62 plates, 18 figures (all unnumbered in text). Hardback, £17.95. A sympathetic biography of one of Europe's leading prehistorians who was Professor of European Archaeology at Oxford from 1946 to 1972, but taking his story only up to the autumn of 1939.


David M. Dixon, Department of Egyptology, University College London
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MINERVA 40
Exhibition Review

Treasures and Trinkets
Jewellery in London for three millennia

John A Goodall discusses an exhibition of jewellery found in London which is on display at the Museum of London until 26 January 1992.

Although the first city on the site of modern London was not built until after the Roman invasion in AD 43, previous inhabitants of the much larger area now covered by Greater London have left their traces, including typical examples of Bronze and Iron Age bronze jewellery. The true story of jewellery in London begins, however, with the Romans, and the pattern of local manufacture evidenced by the finding of intaglios in Eastcheap suggesting a local workshop (no.499), or of imports from the provinces and abroad exemplified by Whitby jet pendants carved with Gorgon heads and a scallop-like ornament in the York workshop (nos.1-2), or the Roman-Gallic hair brooch (no.340), was one which has continued to the present day. Previous exhibitions devoted to jewellery, at the British Museum in 1976 and the Victoria and Albert Museum in 1980, either drew on worldwide collections or were limited to a particular period, producing splendid anthologies illustrating the jeweller's art. Treasures and Trinkets: Jewellery in London for three millennia breaks new ground in exploring in greater depth the history and changing patterns of the design, making, and wearing of jewellery in one place. As such, the catalogue compiled by past and present staff of the Museum of London together with Charlotte Gere is an important addition to the available literature on jewellery history. The production of the catalogue, with its many colour plates, has been sponsored by the Worshipful Company of Goldsmiths, to whom visitors and scholars will be grateful for many years to come.

One remarkable aspect is the continuity of the jewellery trade in the western end of Cheapside and up to the present site of the Goldsmiths' Company's Hall, first built in the fourteenth century, for some eight hundred years until, in the nineteenth century, the centre for manufacturing jewellers moved to Clerkenwell and Soho and the great firms of retail jewellers followed their clientele to the West end of London, a trend begun in the eighteenth century.

The exhibition includes 519 objects grouped into ten categories determined by use or motifs: perhaps a more useful approach than a purely chronological one in that the patterns of change or development can be more clearly perceived. It is, indeed, interesting to note the way in which much of the symbolism and belief in the amuletic properties of gem stones survived well into the last century. The historian of London jewellery is fortunate in that there are ample records to supplement the surviving jewels from the fourteenth century onwards when the Court of Husting wills begin to record the personal effects as well as the real estate of London citizens. From these we can learn what were the types of jewels then owned by a typical merchant's wife:

'Omnia localia mea, videlicet anulos fmicula & paternosters' – all my jewels, viz rings, brooches and paternosters, or rosaries (Hustings roll 89/102, John Botiller, citizen and draper of London, September 1361).

The final part of the exhibition is devoted to the methods of making jewellery, and to the retail trade.

With so many objects there is much to reflect on and to stimulate further research. It is unfortunate that there is no discussion of the (left) Jet pendant in shape of shell-like patine with leafy volutes. Probably mid 3rd to late 4th century AD. Length: 21mm.
Roman cemetery, E1. Oval-shaped jet pendant carved in high relief as head of Medusa. Eyes worked to imitate mesmerizing look and styled hair incorporates snakes. 3rd to 4th century AD. Length: 35mm.
Roman cemetery outside city wall, E1. Ovaleshaped jet pendant portraying the headd of Medusa. Snakes frame ears and cheeks. Probably mid 3rd to late 4th century AD. Length: 39mm. Roman cemetery, E1.

(below) Fly brooch. Wings were once enameled red and at least one other colour. Probably 2nd century AD. Length: 45mm.
Lloyds Bank, Lime Street, E1. Plate brooch of copper alloy, with flat S-shaped surface divided into segments filled with blue enamelling (champleve technique). These 'dragoness' brooches are native to Britain, Mid 1st to mid 2nd century AD. Length: 41mm.
EC2. Copper alloy brooch in the form of a running dog, with traces of coloured enamel remaining. Probably 2nd century AD. Length: 40mm.
Wallbrook, E1.
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symbolism of the earlier Middle Ages; the fifteenth century is not really representative of the whole period, and it would have been useful to have more comparanda cited in the discussion of individual pieces. While many designs of medieval jewellery were international, sometimes reaching as far afield as Novgorod the Great in Russia, others were more restricted in their distribution. The silver-gilt brooch made in the fashion of a lady and man standing on a lion with a fleur de lis held up in their raised arms has its closest parallel in a bronze brooch in the Cambridge University Archaeological Museum. The latter is simpler in design, but the stance of the figures is identical.

In view of their importance in contemporary society it is perhaps surprising that so little space is given to the secular badges worn as the 'livery signs' of great lords. The Collar of Esses, the livery of the house of Lancaster, is illustrated by the example found off Kennet Wharf; the only English medieval livery collar to survive intact, and one hopes that someday one of the Society of Thames Mudlarks will find the rival Collar of Suns and Roses given by Edward IV and Richard III. The status of the pewter badges is uncertain. No reference to them seems to be found in the literature of the period. Lev Rozmítal recorded the gift of the English livery in gold to himself and his knights, and in silver to the squires. This practice would appear to have been fairly common, and post-medieval livery badges were generally of silver. Perhaps they were bought by persons desirous of giving the impression that they, too, shared the patronage and protection of the lord whose badge they wore, or else they were simple signs of partisanship in an age of strife.

Created only in recent years, the Museum of London brought together the collections of the older Guildhall Museum (founded in 1826) and the London Museum (founded in 1910-12). Although one major collection of London material formed by Charles Roach Smith went to the British Museum, the building activities of the last century, the opportunities offered by the bombsites of World War II and the redevelopment of the last three decades, have created one of the most interesting collections in England. Joined with the gifts from her late majesty Queen Mary, and many other benefactors, the scope of the jewellery collections is indeed comprehensive, and worthily commemorated in this exhibition which will be open until February 1992.

Square ring brooch, silver-gilt with tall settings on each corner and at mid-point of each side holding garnets. Inscribed with Lombardic letters. Late 13th century. Height: 40mm. Thames Street, EC4. Rectangular ring brooch, copper alloy, with four sextants at corners fastened by dome-headed pins. Mid 14th century. Height: 23mm. Billingsgate, EC3.
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MINERVA 44
The Ancient Coin Market
More Auctions Highlight Spring Season

Eric J. McFadden

Attention shifted back to Europe and Britain in late March and early April, with a flurry of sales by Tkealec (Zurich), Spink’s (London) and Sotheby’s (London). The highlight of the Tkealec sale was an exceptional silver tetradrachm of Carthage, struck c. 320 BC (‘Dido’/Lion), probably the finest known of this artistic type, which realised SF 115,000 against an estimate of SF 65,000. The Spink’s sale attracted spirited bidding on a remarkable collection of Etruscan coins, the finest and most comprehensive group to be offered on the market in many decades. Some of the rarer coins sold for several times the estimate, as Italian collectors competed fiercely against one another as well as against other European and American buyers.

The Sotheby’s sale, featuring the outstanding collection of Viscount Wimborne, confirmed that extraordinary coins bring extraordinary prices. The highlights included a stunning tetradrachm of Ainos (c. 410 BC) tracing its pedigree to the Lockett and Pozzi collections (estimate £7,000–10,000, realised £18,000), a rare archaic tetradrachm of Dikaia in Macedon (c. 480 BC) (estimate £6,000–9,000, realised £15,000), and a stater of Olympia (c. 350 BC) with the head of Zeus on the obverse and his eagle on the reverse (estimate £5,000–7,000, realised £15,000). Despite these and other successes, however, many pieces were protected by unreasonably high reserves, and about 25% of Viscount Wimborne’s coins failed to sell despite the enthusiasm in the room.

The most glamorous sale of the season is yet to come. Bank Leu’s 15 May Zurich auction will feature an outstanding Greek and Roman collection assembled by a California collector in the last few years. Although some of the coins were purchased quite recently from public sales, the collection contains many rarely seen numismatic masterpieces which are sure to attract furious bidding.

Mid-May will be a busy period in Europe, as sales are also scheduled in Munich by Lanz and Giessener Munzhandlung.

In the U.S., the season will continue with another extensive mail bid sale by Classical Numismatic Group, Inc., and the final spring event will be the last installment in Sotheby’s sale of the Hunt collection on 19-20 June in New York.

Amidst this array of exciting sales, the most important numismatic event of the year for many collectors and scholars will be the publication of Dr Martin Price’s long-awaited magnum opus on the coinage of Alexander the Great. This massive two-volume study, the culmination of decades of research, is bound to replace the dozen of individual works, produced over the last century and a half, which have treated specific aspects of Alexander’s coinage. Dr Price’s repeatedly delayed work, which is being published by the Swiss Numismatic Society, is now said to be at the printer and is scheduled for release this summer.
UNITED KINGDOM

CARDIFF, Wales

THE CELTS IN WALES. An exhibition featuring artworks and murals of the Celts in Wales from their prehistoric to early Christian Wales (500 BC - AD 1000), along with early Celtic artifacts, mainly Celtic, from the British Museum and National Museum of Wales.

DROITWICH, Worcestershire

EVERYDAY LIFE IN ANCIENT EGYPT. A two-year travelling loan exhibition organised by the Petrie Museum of Egyptian Archaeology University College London. DROITWICH HERITAGE CENTRE, Heritage Way, 18 May 2023-29 June 2023. (then to Walsall).

GLASGOW

GIANTS STEPS FOR MANKIND. A new permanent exhibition showcasing one of the world's great contributions to mankind's development. HUNTERIAN MUSEUM (0141) 330 4221.

ROMAN SCOTLAND: OUTPOST OF AN EMPIRE. An exhibition of artifacts and engravings that demonstrate the Romans influence on Scotland from AD 55 to 409. From Froth to Clyde in AD 412. Materials on display, ranging from tools and weapons to jewelry, are displayed at the Hunterian Museum on Rome's most distant frontier. Pride of place is given to the series of hoards of ornamental items discovered in and around Rome.

HULL, Hesslebridge

A CELTIC WORLD. A new permanent exhibition telling the story of the Iron Age in East Yorkshire and including material from the chariot burials and settlement at Wethersgate. HULL CITY ART GALLERY (0482) 2273777.

LIVERPOOL

JORDAN. A GREAT EXHIBITION. The major loan exhibition brings to Britain for the first time the richest of Jordan's treasures. Jordan's renowned treasures of gold and silver, including the famous lost crown of King Herod, along with a number of other exhibits, are on display for the first time in Liverpool. The exhibition includes rare and unique items from the Kingdom of Jordan. A full colour book accompanies the exhibition. LIVERPOOL MUSEUM (051) 701 7818. (see Minerva, March/April 1991, p.20)

LONDON


THE ELIZABETHAN ROSE THEATRE. An exhibition which tells the story of the Locals, the campaign to save the remains, and identifies those issues which need to be addressed in the near future to ensure that the site is preserved and displayed for future generations. The display also offers a unique opportunity to see a selection of the finds excavated from the Rose Theatre site in 1989. LONDON MUSEUM OF LONDON (071) 600 3699. Until 12 May.

TREASURES AND TRINKETS: JEWELLERY IN LONDON MUSEUMS 1600 - 1900. An exhibition of jewels from the last 350 years, including some of the finest examples of the art of gem engraving. The exhibition is divided into two parts; King Charles I and his court, and the 18th and 19th centuries. Many of the items on loan have never been seen in public before. These include a 17th-century gold and diamond necklace, a 17th-century diamond ring, a 17th-century gold and diamond brooch, and a 17th-century gold and diamond bracelet. The exhibition is open daily from 10am to 5pm. Admission is free.

MINerva 46

WISDOM AND COMPASSION: THE SACRED ART OF TIBET. A selection of Tibetan art from collections in North America and Europe, including 31 pieces from the Hermitage Museum in Leningrad. The most extensive exhibition of Tibetan art and its 2500-year heritage ever to be undertaken in the U.S. ASIAN ART MUSEUM OF SAN FRANCISCO (415) 664-8921. Until 18 August (then to New York). Catalogue.

SANTA BARBARA, California
ASIAN ART FROM PRIVATE COLLECTIONS. About 220 works spanning 2,000 years from Turkey, Iran, India, Tibet, China and Japan. SANTA BARBARA MUSEUM OF ART (805) 963-4364. 6 June-1 September.

TAMPA, Florida

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 2627. Until 12 January 1992.

BEYOND THE JAVA SEA: ART OF INDONESIA'S OUTER ISLANDS. More than 200 works, largely drawn from the permanent collection, features 108 jade from c.5000 to c.700 B.C. and 58 bronze vessels from the 16th to 22nd centuries BC. ARTHUR M. SACKLER GALLERY. SMITHSONIAN INSTITUTION (202) 357 3200. Continuing Indefinitely.

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SOURCES OF THE ARABIAN WORLD. INSTITUT DU MONDE ARABE. Until 31 December.

GERMANY
BERLIN
EUROGRAPHIS: AN ATHENIAN PAINTER OF THE 6TH CENTURY BC. An important exhibition of over 50 vases from museum collections worldwide. SONDERRAUMSTELLUNGENSCHALE DER STAATLICHE MUSEEN, DAHLEM. Until 21 May. Catalogue. (See Minerv, March/April 1991, p.6)

HILDESHEIM

SPEYER
THE SALIENS AND THEIR EMPIRE. 1024-1125. HISTORISCHES MUSEUM, 13 March-17 June.

ITALY
VENICE
THE CELTS: THE FIRST EUROPE. 220 objects on loan from 200 institutions in 24 countries displayed against a continuous wall painting and narrative which tells their story from the finding of the tombs of the 5th-century BC princes of Central Europe to the famous medieval illuminated manuscripts of Ireland. PALAZZO GRASSI. 24 March-8 December. Catalogue.

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

NEW YORK, USA
MALE TORSOS. DAEDALUS GALLERY, 41 East 57th St, 10022. Until 30 May.

THERIANTHROPIC GODS AND THEIR LORDLY WORSHIPPERS. EBS GALLERY, 23 East 67th St, 10021. Extended to 14 August.

MASTERWORKS FROM ANCIENT EGYPT. MERRIN GALLERY, 724 5th Avenue, 10022. Opening mid-May.

GREEK AND ROMAN MARBLE SCULPTURES: RECENT ACQUISITIONS. ROYAL ATHENA GALLERIES, 153 East 57th St, 10022. 4 May-29 June.

LONDON, UK
ORIENTAL ART. BLUETT AND SONS LTD, 60 Brook Street, W1. 11 June-5 July.

PARIS, France

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

TOURS
MAY
SOUTH ETRURIA AND THE ETURUSCANS. Includes major Etruscan cities of Tarquinia and Cerveteri, as well as less known sites. Tour ends in Rome. Leader: Tim Potter. 21-30 May. £1,220. BRITISH MUSEUM

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JUNE

ROMAN FRANCE. With Arles as a base, the tour visits houses, forums, amphitheatres, aqueducts, baths and temples around Vienne, Avignon, Orange, Nimes and Arles-Provence. 14-23 June. £1,190. BRITISH MUSEUM TOURS, 46 Bloomsbury Street, London WC1B 3QZ, UK. (071) 323 8895.

JULY

NAUTICAL ARCHAEOLOGY ODYSSEY ALONG THE TURKISH COAST. Organized by the Institute of Nautical Archaeology, this 14-day tour is led by Dr George Bass, and will include an 8-day cruise along the coast of southern Turkey. Sites include Ephesus, Priene, Miletus and Didyma, Cnidus, Marmaris, Dalyan, Kekova, Kas, Ulu Burun and Rhodes. 20 July-3 August. £3,680. INSTITUTE OF NAUTICAL ARCHAEOLOGY, PO Drawer HG, College Station, TX 77841-5137, USA (409) 845-6604.

MEETINGS & SYMPOSIUMS

JUNE

TURKEY THROUGH THE AGIS. Visits the Bronze Age Hittite sites of Hattusa, the rock-cut Yazilikaya, the neo-Hittite city Karatepe, Nemrut Dag, Goembe, Konya, Akararay, Kayseri and Istanbul. 21 September-6 October. £1,295. BRITISH MUSEUM TOURS, 46 Bloomsbury Street, London WC1B 3QZ, UK. (071) 323 8895.

OCTOBER

MUSEUMS OF THE EAST COAST USA. The rich Egyptian collections of the museum 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 3QZ, UK. (071) 323 8895.

PYRAMIDS, THE FAYUM AND THEBES. A land tour of Egypt exploring Giza, Abusir, Meidum, North Saqqara, Hawara, Lahun, Lisht, South Saqqara, the Fayoum, Luxor and Thebes. 1-14 November. £1,690. BRITISH MUSEUM TOURS, 46 Bloomsbury Street, London WC1B 3QZ, UK. (071) 323 8895.

PICTURES

AUGUST

18-19 August. 18TH INTERNATIONAL CONGRESS OF BYZANTINE STUDIES. Moscow. Contact: Professor Lilinav, USSR 117030 Moscow, Dm. Uljanov 19.

SEPTEMBER


1-12 September. XII TH INTERNATIONAL NUMISMATICS CONGRESS Brussels, Belgium. Contact: Mile, Ghislaine Moucharte, Secretaire generale du lie Congres International de Numismatique, College Erasme, place Balse Pascal, B-1148 Louvain-la-Neuve, Belgium.

26-28 September. ANCIENT JEWELLERY AND ARCHAEOLOGY. Bloomington, Indiana, USA. Contact: Adrian Calinescu, Curator of Ancient Art - Symposium Coordinator, Indiana University Art Museum, Bloomington, Indiana, 47405, USA. (812) 855-1053.

APRIL

29 April. ANTIQUITIES AND SOUVENIRS OF THE GRAND TOUR. Christie's South Kensington, London (071) 581-7611.

JULY

7 July. ADA ANTIQUITIES FAIR. Britannia Hotel, London.


2000

JULY

2000

21-22 June. NEW YORK ENGLISH & FRENCH ANTIQUARIAN SYMPOSIUM. New York. £3,780. ANTIQUARIAN SYMPOSIUM, 54 West 45th Street, New York (212) 661-3750.

SEPTMBER 1990

HADRIAN'S REIGN. Contact: John P. Hamilton, 1260 Fifth Avenue, New York, (212) 744-1022.

NOVEMBER 1990

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DECEMBER 1990

Archaeology and the Bible: Jesus: The Caldegonelle Hellenistic Terracottas Excavations in Babylonia and Edeqaim Islamic Art INDEX VOLUME 1 1990

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