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Middleham Jewel to Leave Britain?

The Office of Arts and Libraries has granted a further stop on the application for an export licence to allow the Middleham Jewel to leave Britain – but only until 17 August. The jewel, found by a metal detector user near Middleham Castle in North Yorkshire in 1985, was declared at a Coroner's Inquest to be Treasure Trove – i.e. it had originally been lost and was not intended to be recovered. It was sold at auction in late 1986 for £1.2 million to an anonymous bidder, who has now filed for an export licence and has placed a value of £2.5 million on the piece. The export stop is intended to give an opportunity for the jewel to be acquired for a public institution in Britain. The National Heritage Memorial Fund has offered to commit £1 million, and the National Art Collections Fund has pledged £100,000. £250,000 has been given by John Paul Getty III and The Yorkshire Museum has launched a public appeal to raise the remainder of the £2.5 million.

The jewel dates from the second half of the fifteenth century and is the finest piece of English Gothic jewellery found in Britain this century. It has a large oblong sapphire on the front – in medieval times the sapphire was believed to offer protection to its wearer. Below the stone setting is an engraving of the Trinity amidst foliage. The technique of the engraving is similar to that used in woodblocks and book illustrations. On the border is the inscription ‘Ecce agnus dei qui tollit peccata mundi misericordia nobis’ – ‘Behold the Lamb of God who takes away the sins of the world. Have mercy upon us.’ This is followed by the terms ‘tetragrammaton’, an unpronounceable and unwriteable name of God, and ‘ananyzapa’, a magical formula. The back of the pendant has the depiction of the Nativity with the child lying on the ground bathed in light and the Virgin kneeling. Joseph gestures upwards to the star and God the Father, and the border contains the figures of fifteen saints.

The high quality and detail of the engraving give the jewel a pictorial quality that ranks it with the finest illuminated manuscripts. The technique used is that of a series of deep and shallow cuts and hatches to produce a low relief effect. It is thought that this type of metal engraving, of which this is the only example known, preceded the tradition of woodblock prints. The engraving of the saints on the rim is of superior quality to that of its nearest rival, the display of saints on the Langdale rosary, c. 1500, now in the Victoria and Albert Museum. No other medieval pendant is known which is set with a large sapphire, indicating both its amuletic quality and its importance in the fifteenth century.

Donations should be sent to: The Middleham Jewel Appeal, The Yorkshire Museum, Museum Gardens, York, Y01 2DR. Tel: (0904) 629745, fax: (0904) 651221.
Chicago's Bull Copied for Louvre

Standing sixteen feet tall and weighing forty tons (36,000 kg), the Assyrian human-headed winged bull of King Sargon II (721-705 BC) is among the prize objects of the Oriental Institute Museum of Chicago. In April and May of this year the noted conservation expert Michel Bourbon was engaged in a Louvre contract to make a cast of the bull to complement the Paris museum's collection of finds from Sargon's throne room. The bull was originally excavated by the Oriental Institute in 1929 in Khorsabad, Iraq, where a team of French archaeologists had been working in 1851-55. The Louvre already has a number of finds from the facade in Sargon's throne room as a result of the nineteenth-century excavations, and the copy of the Chicago bull in reconstructed stone will serve as an entrance to their already rich Assyrian Hall, much as the original flanked the entrance to Sargon's throne room in the eighth century BC.

The technical procedure Bourbon employed to copy the Oriental Institute's winged bull began with a thorough cleaning of the superbly preserved gypsum sculpture. Bourbon then demarcated the bull into sections, as the cast was to be in several pieces. Next, the cleaned gypsum surface was treated with an inert chemical for protection against the casting material. The entire sculpture was then overlaid with silicone rubber in several layers, which was in turn covered with plaster. The plaster was removed after hardening, and the silicone rubber mould was peeled off carefully to prevent damage to the original gypsum. The construction of the copy is underway in Paris, under the supervision of Mr Bourbon.

The imposing winged bull, whose human face resembles that of King Sargon, is of the 'lamassu' genre. Lamassu are guardian figures which were placed at the gates of Assyrian cities and palaces. The Oriental Institute's bull is only one of several human-headed winged stone bovids that adorned the unfinished and never occupied palace of King Sargon. One of the more trying episodes in the history of the Institute was the transportation of the bull from Iraq to Chicago. Even though the bull was found in a fragmentary state the largest pieces strained the trucks, barges and trains that were employed to move the mammoth sculpture. Fully three years elapsed from the bull's discovery to its installation in the museum. The smiling face and earrings of the bull's human visage belie the forbidding message inscribed directly below the body of the bull. 'Whoever destroys the work

Jerry Theodorou

(above) Major fragments of one of the two colossal human-headed winged bulls that once flanked the entrance to the Palace of King Sargon II in Khorsabad, Iraq. Dr Edward Chiera, director of the 1929 dig, is shown standing between the fallen upper part and the forelegs of the colossal bull

(below) Conservator Michel Bourbon (centre) and assistants working with silicone and plaster to make a mould of the Khorsabad bull
British Museum has new Director

Speculation in the museum world as to who will succeed Sir David Wilson as Director of the British Museum upon his retirement at the end of this year has now ended. The candidate appointed by the Trustees and approved by the Prime Minister is Dr Robert G. W. Anderson MA, DPhil, aged 47, and currently Director of the National Museums of Scotland. Dr Anderson has been in his present post since 1985 and has previously worked at the Science Museum and the Wellcome Museum of History and Medicine. He has a scientific background and read science at Oxford. Dr Anderson was successful against a field of some nine candidates, several from within the present Keeper ranks at the BM and others from major institutions outside such as the Imperial War Museum, Brighton's Royal Pavilion, and the National Maritime Museum.

The Director-elect can have no doubts about the magnitude of the task he faces in the coming years - the problems were succinctly outlined in Sir David's book The British Museum: Purpose and Politics (1989). The greatest task is going to be overseeing the move of the British Library to St Pancras and the return of the Museum of Mankind (the old Department of Ethnography) from its out housing in Burlington Gardens, off Bond Street, to the Bloomsbury site. There are going to be fierce internal arguments ahead as to which of the existing departments will get room to expand into the space left by the British Library. One of the biggest problems will concern the fate of the celebrated circular Reading Room with all its historic and literary associations.

Dr Anderson is understood to have been Sir David's favoured candidate, when the latter was consulted on the short-list. Like Sir David, Robert Anderson is against museum admission charges and also the gimmicky which seems to bedevil many museums at present as they strive to increase their attendance figures, public profile and sponsorship. This is now very much 'the name of the game' in any museum, especially the BM, whenever large and expensive exhibitions are planned. Entrance fees are fair game here, but even they must be kept within reason. It is interesting, if not amusing, to note how attitudes to special exhibition fees have changed in less than twenty years from the one pound barrier, with or without accompanying catalogue, to well over five times that in many instances. When the BM imposed entrance fees of 10p from January to March in 1974 the outcry was enormous, the attendance figures plummeted and for months, even sometimes years, afterwards, many people still thought that there was an entrance fee. Thankfully, under the Director-elect, such fees still look to be a thing of the past. The British Museum is a national institution, although hardly 'British' except in name by virtue of its immense coverage and holdings as one of the greatest museums in the world. There are now over five million visitors a year to the BM; its grant from the Office of Arts and Libraries for 1991-2 will be £31.3 million of which some £26.6 million (85%) will be taken up by staff salaries. The BM's own fund-raising is not negligible - it amounted to over £8 million in 1989/90 and was much aided by the British Museum Society, its own 'supporters club' of dedicated devotees. But, to meet the cost of the move back to Bloomsbury of the Museum of Mankind from the West End and the refurbishing of some 40% of the Bloomsbury site occupied presently by the British Library, something like an additional £80 million is going to be called for, over and above the normal grant. Dr Robert Anderson has indeed taken a tiger by the tail - let us hope that the smile will be on his face and not the tiger's and that he will ride the beast successfully into the twenty-first century.

PAC

River Burial Reveals Secrets of Dark Age Surgery

Scientists at the Conservation and Environmental department of the Museum of London say that an unparalleled human burial excavated from the Thames foreshore has provided new evidence of the surgical technique of trepanation - a kind of Dark Age headache cure.

The body of a Dark Age man, carefully laid out between layers of bark and moss, was found recently in flood deposits covering the Late Roman quay during a Museum of London rescue dig at the site of Bull Wharf, beside Southwark Bridge in the City. Pathologists examining the skeleton have found evidence that the skull was deliberately perforated with a hole about 1.5 inches in diameter. This has been identified as an example of trepanation, a Dark Age surgical technique which is known to have been used to relieve a variety of symptoms from simple headaches to possession by spirits. The water-logged conditions at Bull Wharf have also preserved some of the muscle, ligament tissue and stomach of the man, which will help the Museum of London researchers to build up a clearer picture of the man's age and physical condition. It is thought possible that the ancient surgery may have been unsuccessful, leading directly to his death. The only known parallels for the Bull Wharf burial are from eighth-century sites in Finland, which suggests that the body might be that of a foreigner.

The layer of mud and silt in which the body was found dates to a period between the fifth and tenth centuries, when the City of London had been temporarily abandoned in favour of settlement further to the west. The excavations, funded by Beaver House Ltd, have also provided evidence of a later complex of quayside buildings dating to the time of Alfred the Great, when London was being re-established as a commercial centre.

Ian Shaw
Icklingham Farmer Sues NY Gallery

The English farmer at the centre of the Icklingham bronzes controversy (see Minerva, January 1990, page 10) has filed a lawsuit in New York for their recovery. John Browning claims that the bronzes were stolen from his land at Icklingham in Suffolk during the winter of 1981-2. The action, to be heard in the Federal District Court in Manhattan, is against the Ariadne Galleries of Madison Avenue, New York, which, the lawsuit alleges, came into possession of the 16 bronzes in 1988. One of the pieces, a statue of a leopard studded with silver spots (right), was offered for sale by the gallery for $600,000. The curator of the Getty Museum in California has described it as ‘one of the most important finds of the last 50 years’... and incredibly important for Roman-British studies because of its extremely fine and interesting workmanship, advanced technology and iconographic and religious importance’.

Mr Browning maintains that the second-century bronzes are the same as ones stolen from a protected Roman site on his land and illegally exported.

Five men were arrested in connection with a possible theft of the bronzes but were not indicted for lack of evidence. However, although statements by people who saw the crime did not lead to prosecution under British law, according to Browning’s lawyer they would be sufficient to prove a theft in an American court.

Chinese Tomb Discoveries

Recent archaeological work in China is revealing incredible discoveries. A 2000-year-old tomb on the southern slope of Mount Mangdang, Henan Province, Chinese archaeologists have found the world’s largest ever coin hoard. It consists of around 2 3/4 million coins arranged in 25 layers and weighing a total of 6750 kilos (just over 6 1/2 tons). The tomb and its contents date from the first to second centuries BC, the Han Dynasty, and it is believed that this vast hoard of coins was provided for the dead person to use in the next world (in the way the custom still continues with the burning of toy paper money at Chinese funerals today). Numerous private mints in a number of the Chinese provinces produced coins in the second century BC, as well as the Imperial mint. This was stopped in 113 B.C. when all minting was left in the hands of the Imperial mint. This enormous find of coins in the Henan tomb will obviously throw new and important light on the coins and mint practice of the period once numismatists begin to examine and analyse it.

Other finds in the tomb included several remarkably well preserved red-painted wooden chariots and nine figurines, eight of which were male and the ninth a red-painted naked lady.

In another central Chinese province Chinese archaeologists have recently uncovered one of the most magnificent ancient tombs ever located in China. A number of life-size pottery figurines were found, like those of the famous ‘Terracotta Army’ discovered in the 1970s. The walls of the entrance passage are covered by a vast painting of a funeral procession with 100 life-size mourners being led by a white tiger and a black dragon. The roof is painted to represent the sky with white clouds, flowers and mythical animals whilst the floor is covered with over a hundred square metres of floral motifs. At the end of the passageway the archaeologists found a 50-metre square burial chamber that was 12 metres high.

Even older tombs have been found in the eastern province of Zhejiang where excavations have uncovered 4500-year-old burials containing jade-work and pottery and a, so far, unique wooden coffin carved from a single tree trunk.

The state of tomb excavations and research currently underway in China is producing spectacular results with paintings and treasures that are comparable in their way with those of ancient Egypt from Tanis or in pre-Columbian America with the burials of the Lords of Sipan.

Correction: in our March/April issue, the word ‘cauldron’ was inadvertently omitted from the letter by Marla Manga on page 3. Point 1 should have read: ‘I have never said that the Seuso treasure cauldron was made in the Near East.’ We apologise for any misunderstanding this may have caused.

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MINERVA 5

David Keys
DIVING OFF
DEVIL’S POINT

Excavating a Roman amphora wreck off the Island of Montecristo, Italy

Mensun Bound

With only 16 kilometres of coastline and situated some 75 kilometres out to sea from the North Italian mainland, Montecristo is one of the smallest and most isolated islands of the Tuscan Archipelago. Apart from a monastery that is believed to have been abandoned sometime during the early post-Medieval period, the island has been uninhabited throughout most of its history. Its only cain to fame is its association with Alexander Dumas and his master literary work, The Count of Montecristo.

In 1985 and 1986 Oxford University MARE, in collaboration with the Superintendency of Archaeology for Tuscany and under the direction of the present writer, made three expeditions to Montecristo in order to locate and survey a Roman wreck off Devil’s Point on the northern side of the island.

The discovery of the wreck had apparently first been made by a group of Swiss marine biologists in June 1977. With the appropriate authorisations from the Italian Government they had chartered the dive boat Fieramosca out of Talamone, skippered by Rudy de Belgeonne, to spend one week on the island collecting marine samples. Unfortunately the weather that week was bad, and, because there is no natural shelter for ships around Montecristo, the Fieramosca had to keep circling the island in search of protection from the ceaseless buffeting of the constantly changing winds. As the days passed without any work taking place the scientists became increasingly frustrated. Finally, they decided they would all kit up and jump into the first patch of calm water they encountered, even if it was only a few minutes before the wind again whipped it into a maelstrom.

As they rounded the tip of Devil’s Point, the wind veered away and they found themselves in a position of temporary shelter. The skipper, already kitted up, passed the wheel to the mate and jumped into the sea. The Swiss followed one after the other in rapid succession. The water was deeper than they had expected and it was several

Divers swimming off Devil’s Point

MINERVA 6
minutes before they touched down on a steeply sloping sandy bottom at a little more than 60 metres, well beyond the standard safe diving depth.

They grouped together, exchanged ‘OK’ signals, and began swimming up the slope towards the shallows at the foot of the cliff where they knew they would find the rocks that provided the habitat for the samples they were seeking.

Just before they reached the foot of the cliff, however, they came upon the splendid sight of an unlooted Roman amphora wreck. The vessel had buried itself upright in the sand so that the necks of its cargo of great earthenware jars were protruding from the seabed in rows.

In mute excitement they examined their find, but time at that depth was precious and after a couple of minutes they reluctantly had to continue their ascent up the submerged cliff face. As they rose they looked down and could see the full form of the ship in the sand below.

Back on board they made a pact that they would not speak of their discovery for fear of the looting that would inevitably follow if word spread. Several months later, however, the mate of the Fieramosca became drunk in a bar at Elba and, although he had not dived himself, he began to boast of what they had found. Unfortunately, the news reached unscrupulous local divers who soon made the crossing to Montecristo. It was not long before they found the wreck, and it is believed they made at least three trips to Elba with the boat full of looted amphorae.

One night in November, however, they were caught by a fierce storm which trapped them in Cala Maestra. Without the engine power to escape the Cala into open water, they were eventually thrown onto the rocks. As their boat began to sink their ‘mayday’ call was picked up by a deep-water fishing trawler and they managed to scramble ashore to be rescued the next day by the fishermen.

Back on Elba, an insurance claim on the lost boat revealed some irregularities and the insurance company asked the Carabinieri to investigate. A Carabinieri diving team was dispatched to Montecristo to examine the sunken vessel and, of course, found it full of amphorae, along with more that had been stored ashore. The two-man crew were arrested and the story was blazoned across Italian newspaper front pages. Soon afterwards the island was completely closed to the public – any vessel caught within 500 metres of its shore would be impounded and its owner heavily fined.

The story now moves on seven years to 1984 when the well-known British diver, Reg Vallentine, chartered the Fieramosca for a dive party and was told the story of the wreck at Devil’s Point by Rudy de Belgeonne.

Aware that the Oxford team was at that time working on the Etruscan wreck off the nearby island of Giglio (see Minerva, January and Febru-
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ary 1990), Reg crossed to Giglio to discuss the matter with the present writer, who then applied for the appropriate permits from the Italian government to investigate the wreck.

Thus it was that in July 1985 a small team of British divers assembled at Talamone on the mainland and chartered the small ketch Antalya to take us to Montecristo. In the sweltering summer heat we dived again and again on the spectacular submerged cliffs at the tip of Devil’s Point – but always without result. Finally, after a week, when frustration was almost at breaking point, we heard, late one morning, a whoop from the time-keeper and standby diver in the tender off the Point. We all ran to the side of the boat in time to see two returning divers holding up the top of an amphora. With renewed enthusiasm we dived all around the area where the amphora neck had been discovered, but no trace of the wreck was found.

Feeling certain that we were close to discovery we returned to Montecristo in October that year with a larger charter boat and a fresh team of mainly Swiss divers and continued the search from where we had left off. Learning from our experience in July, this time we were equipped with scooters and underwater television, as well as diver to bridge relay equipment. But once again the days began to pass without success.

Finally, shortly before the end of our charter we decided to return to the point where we had first begun our search. Almost immediately we picked up a fugitive trail of tiny amphora fragments lodged in cleats and on ledges in the cliff face. Following the trail, which passed diagonally down the cliff, we eventually found the wreck buried in sand at 45-50m. Because the looters had taken all the visible amphorae, the only signs of the wreck were a few sherds on the seabed – everything else was under the sand. Time was running out, so we took several amphora pieces and an intact jug as samples and returned to the Italian mainland where the finds were stored in the Museum at Cosa.

In August the following year, 1988, this time with a mainly Italian team, we returned to Montecristo to open some trial trenches and used the much larger Corsaro Nero, a converted Sicilian sword-fishing boat out of Genoa. Because of the great depth and the distance from civilisation, it was impossible to excavate the site fully, but by careful sampling we could build up a rough profile of the vessel and its cargo. Use of an ROV (Remote Operated Vehicle) fitted with video and stills cameras allowed us to explore the lower reaches of the site that were beyond safe diving depth (illustrated on previous page).

A total of 34 amphora necks and bases were raised, all of the form commonly known as Pélitchet 47 (also Gauloise 4, Callender 10, Niederbiebler 76, Ostia LX). Amphorae of this kind have broad, high shoulders tapering to ring-footed bottoms (see illustrations overleaf). The necks are short with
Man and Metal in Ancient Nigeria

In early West Africa the possession of metal, especially brass and bronze, was linked with power. Due to the tropical climate metal objects, both secular and religious, have survived far better than other evidence and, given the absence of written documents, it is in these pieces that the history of the metal-working traditions of Nigeria and West Africa has been written. In *Man and Metal in Ancient Nigeria*, the first ethnographic exhibition held at the British Museum’s Bloomsbury site in over twenty years and a foretaste of the return of the Ethnography collections from the Museum of Mankind to the main site, a selection from the Museum’s superb collection demonstrates the existence in West Africa of a sophisticated metal-working culture long before the Europeans arrived.

Peter Clayton

A cast brass water container in the form of a leopard, an animal closely associated with the Oba (king), amongst whose titles was that of ‘the leopard of the home’. The killing of leopards was the sole prerogative of the king, for whom they were kept for ritual slaying. 16th century AD.

West African metalwork only really became widely known and recognised in Europe following the British army’s punitive expedition to Benin in 1897, although brass casting had been noted by travellers as early as the sixteenth century. In the exhibition is an enlargement from a sketch made by a member of the expedition showing the horrendous sight of blood-soaked altars that greeted them as they entered Benin. The military presence explains the numerous acknowledgements on the exhibition labels of pieces donated by the Foreign Office. It is noteworthy that a large proportion of the fine pieces shown were, in fact, donations to the Museum.

At first all West African metalwork was thought to be of bronze, but more recent study has shown that the magnificent so-called ‘Benin bronzes’, remarkable studies of people and animals, are actually of brass. Many of these masterpieces were made using the lost wax process, always a difficult process to describe but its stages are very well illustrated in the display. Other pieces were made by smithing or hammering the metal directly.

Whilst it was once thought that the copper and brass used in these industries was imported from outside, it is now known that, at least from the eleventh century AD, copper was transported across the Sahara long...
African Art

One of the truly imposing and best known examples of Benin metalwork, this cast brass head of a Queen Mother shows her with an ornate hairstyle called 'the chicken's beak'; it incorporated a cup of coral beads which themselves had a particular potency. This probably stood on a special altar within the palace that was dedicated to 'the Mothers', 16th/17th century AD.

This magnificent brass head of an Ooni (King) of Ife is almost certainly not a portrait, but an icon intended for use as a funerary effigy. It could have been attached to a wooden body through the holes in its neck. The holes around the mouth probably indicate that a moustache of real hair was added. The tribal scarifications are prominent. 12th-15th centuries AD.

before large amounts of both copper and brass began to be imported from Europe after the fifteenth century.

The oldest bronze-working tradition known in Nigeria is from Igbo-Ukwu, and probably dates from the tenth century AD. The bronzes were associated with rich burials that may represent the powerful Eze Nri priesthood and interesting parallels can be drawn between the scarification seen on the bronzes and that still performed today by holders of important religious titles and offices. Once it was thought that the casting knowledge at Ife was gained from Igbo-Ukwu, and that Benin then derived its knowledge in turn from Ife. This is now seen not to have been possible due to the differences in the alloys typical of each: the Igbo-Ukwu used bronze (an alloy of copper and tin), whilst Ife and Benin mostly used brass (i.e. copper and zinc).

The city of Ife is the mystical centre of the Yoruba people, which they regarded as the point of origin of kingship. When the art of Ife, dating from the twelfth to the fifteenth centuries, was first seen in Europe in any quantity at the turn of the century, its naturalism led many to believe that it must have been made by Europeans.

However, it is with the empire of Benin, founded by the Bini people and reaching its height in the fifteenth and sixteenth centuries AD, that most people associate West African metalwork. The superb products of the smiths were essentially commissions for the court and strict control on quality and style was exercised by their guild. The royal control of brass and its casting was absolute; it was embodied in the objects themselves and is especially evident in magnificent pieces such as the head of the Queen Mother. Brass objects would be distributed from the palace as signs of authority and subjugation, and important chiefs received brass regalia that had to be returned to the palace if they were removed from office.

The Benin environment was highly structured. The palace took up a large part of Benin City, with areas for prominent chiefs, their wives and children, and priests. An especially important part was the court of the Queen Mother which was entirely female in its functionalities. Once the Queen Mother's son had been crowned as Oba (King) she was no longer allowed to see him and his younger brothers would often be sent to rule outlying areas of the Benin empire. The rest of the city, as in medieval Europe, was divided up into some 40 sections or wards, each representing a specialised guild or service industry.

It is from large cast metal plaques that were hung on wooden pillars in the palace that we learn most about ritual life in Benin. The Oba is shown carrying out various offices, in the company of women or soldiers, etc. It is interesting to note the European influence that creeps in with the representations of various weapons held by the warriors.

In such a ritualistic society the mud altars loaded with brass heads, often topped by elephant tusks, were a focal point. They were seen as bridges to the spirit world and the dead rulers, and all their potency had to be maintained with blood sacrifices to ensure the welfare of the whole kingdom. It was this sight that greeted the expeditionary force in 1897.

In Benin, the heads of enemies captured in war may have been cast in brass as trophies, and heads of deceased kings were cast for the altars in the palace. The guild system and the ritual importance of brass objects imposed a strong pressure towards consistency in Benin castings, and it is possible to trace the development of Benin brass heads over some 700 years up to the present.

The Museum of Mankind's holdings of West African bronzes and brasses from the second millennium AD are superb. They have been set out with great effect in this new exhibition and are ably supported by good display panels. The labelling of the objects is detailed, but they are difficult to read as most of them are apparently sited for children.

This is the first ethnographic exhibition to be held at the British Museum's Bloomsbury site for over 20 years. During the 1990s the ethnographic collections (presently known as the Museum of Mankind, in Burlington Gardens, London W1) will be relocated back in the main building at Bloomsbury, and it will be interesting to see how they will fare and be integrated within the complex of the other antiquities departments of the British Museum.
Early Islam in East Africa

David Keys reports on recent excavations in East Africa which suggest that Islam was introduced to the area earlier than was previously believed and which have produced evidence of a rich and powerful medieval civilisation with a cosmopolitan trade network.

New archaeological discoveries in Kenya, Mozambique and Zanzibar suggest that Islam was being practised on the coast of East Africa in the eighth century AD, some 300 years earlier than hitherto thought. Excavations at Shanga, an island off the Kenyan coast, 150 miles north of Mombasa, have revealed the remains of the earliest mosque found so far in sub-Saharan Africa. Built in the centre of a small seafaring community trading directly with the Arabian Gulf, the Red Sea and southern Africa, it is tiny, holding only around ten worshippers. Its location in a prominent position next to a large wooden hall in the centre of the town suggests that it may have been associated with the ruling elite, and that Islam was the religion of the family. Apparently built around AD 770 (only about 150 years after the Prophet’s flight from Mecca to Medina in AD 622, and the beginning of the Muslim era, A.H. 1), it appears to have been built on top of an earlier, deliberately destroyed, pagan shrine. The destruction of paganism was accompanied by the deliberate burning of what was probably a sacred tree. This would accord well with the Prophet’s teachings regarding the expulsion of all pagan images from the Holy Shrine, the Kaba, at Mecca.

Shanga’s Muslim community thrived and expanded with new and larger mosques being built on the same site – the first seven of wood and the last two of solid coral. The final mosque, built around AD 1000, would have accommodated about 100 worshippers, a fifth of the probable total population of the town. An interesting find was a little ninth-century AD bronze lion made in Central Indian style. Metallurgical analysis, however, indicated that it was probably made from melted down Chinese coins, an easily available metal source, and the craftsman was probably an Indian working for the local ruler in what is now Kenya.

How Islam came to the East African coast at such an early date is a problem. Legend says that a leading eighth-century Omani family, the Ma’wa Julanda, may have brought it with them and founded Shanga when they fled to East Africa after their defeat by the Umayyad Caliphate in A.H. 86 (AD 705). Alternatively, runaway slaves, themselves converted to Islam in their captivity at the northern end of the Arabian Gulf, may have been the source. It has been estimated that, between the seventh and tenth centuries AD, a quarter of a million Africans were captured and sold into the Arab slave markets, mainly to the Umayyad and Abbasid Caliphates where they were largely employed in manual labour. The Zanj, as the East
African slaves were known, were especially valued for work in the marshes of southern Iraq since they had a natural immunity to malaria. A medieval chronicler, Buzurg ibn Shahriyar, records the case of an African ruler captured by slave-traders and converted to Islam who escaped, made his way home, and introduced the True Faith into his native land.

Other evidence for early Islam has appeared at Chibuene, Mozambique, where a ninth-century Islamic burial has been found, and similar evidence is appearing on the island of Zanzibar. Excavations in northern Kenya have produced Black Africa's earliest Islamic coins, minted there in the eighth and ninth centuries AD. It is suggested that the prototypes for these East African coins may have come from coins in eleventh-century Sicily, then ruled by the Arabs. The silver and gold coins struck in East Africa are based on tenth-century Fatimid coins originating in Cairo and the Levant. The need for coins underlines the busy entrepôts along this stretch of the East African coast and their contributions to the medieval world economy.

At Kilwa in Tanzania Dr Mark Horton, of the Pitt-Rivers Museum, Oxford, and Director of the British Institute of East Africa, has been excavating the Great Mosque. Kilwa flourished from the twelfth to the eighteenth centuries AD and covered an area of some 60 hectares (150 acres) - many of its ruined palaces, houses and mosques survive to this day. So splendid was Kilwa that Portuguese explorers visiting it in the early sixteenth century compared the Great Mosque there to the Hispano-Moorish masterpiece - the Great Mosque at Cordoba. Kilwa's Great Mosque, built in the twelfth to fifteenth centuries of the local building material, coral, still retains many of its coral columns and a magnificent vaulted roof. Dr Horton might be described as a very ecumenical excavator - he is also the dig director for the Egypt Exploration Society at their site of East Imbrim in Nubia (near Abu Simbel) where he is currently excavating the Christian Cathedral and a very early church. Finds from the excavations at Kilwa, Shanga and other archaeological work in Kenya and Tanzania will be displayed in museums in those countries, but the future of such work is under threat through lack of finance when the present grants run out.

It has only been in recent years that the importance of the East African coastal trading towns has been recognised. Glass seems to have been imported from India in vast quantities to make beads for trade in the African interior; fine Chinese and Persian pottery was also imported for use by the coastal civilisation, known as Swahili. Gold, silver, copper and ivory all passed through this area before being shipped to its final destinations. High quality rock crystal from what is now the Ethiopian/Kenyan border was exported to Egypt where some of the finest pieces to be seen in world museums today, intricately carved and mounted in precious metals, were produced.

The area which is now Iran also influenced East African architecture where large ornate inscriptions in the Kufic script proclaim Koranic verses. The style is the same as that found in the northern Gulf port of Siraf, home of Sinbad the sailor of Arab legend and the medieval world's major Indian Ocean centre.

Medieval Islamic East Africa boasted a rich and powerful civilisation built up by control of trade in the area. The inhabitants of the various trade and craft-based African coastal city-states lived in well built stone houses, wore fine cotton and silk clothes and were well educated. Only now is archaeology bringing to light the full glory of the early origins of Islamic civilisation in sub-Saharan Africa.
Visitors to the Lower Gardens of the Saray in Istanbul have the opportunity of enjoying the collections of three distinct museums: the classical treasures, including the Alexander and Weeping Women sarcophagi, in the Archaeological Museum; the ceramic treasures of Islam in the Cinilli Kosku, or Tiled Pavilion, built by Sultan Mehmet II in 1472; and the wonderful collections in the Museum of the Ancient Orient, which include a selection of noteworthy ancient Egyptian antiquities on exhibition in Room II. These objects entered the collection in a variety of ways, and it is appropriate to begin with one found in Istanbul.

The headless granite sphinx (inv. no. 10929) was unearthed in the district of Samaya, in the south-western corner of the old city (Fig. 1). Its provenance strongly suggests that it was brought from Egypt to Constantinople by the emperor Julian (360-363) who ordered the transport of an obelisk, inscribed for the pharaoh Tuthmosis III about 1500 BC. This sphinx is not inscribed, but the treatment of its mane and the positioning on the plinth strongly suggest a dating within the New Kingdom.

A limestone stela (inv. no. 10859) has often been erroneously ascribed to Seti I (1318-1304) (Fig. 2). In fact, the cartouches accompanying the king are now empty, although it is possible that they may once have contained the hieroglyphs for his name in paint. Such blank cartouches, however, are characteristic of pharaonic monuments erected during the Macedonian occupation of Egypt in the late fourth century BC and the subsequent monuments of the Ptolemies. In fact, this stela can be dated after the late fourth century BC on the style of the figures in the principal scene, which represents a king offering to the Theban deities Amun and Mut. Of particular note are the deep drill holes used to define some of the hieroglyphs and which are most evident in the three dots beneath the land sign in the king’s title, Lord of the Two Lands.

Dated to Dynasty XII of the Middle Kingdom is a wonderful upper torso of a female figure (inv. no. 10368) (Fig. 3). Uninscribed, the figure can be identified as either a queen or a princess by virtue of the uraeus on her brow. The design of the piece with its full, wide face and fleshy cheeks, slightly smiling lips, and rounded chin conform to a well-established type of Middle Kingdom female statuary. Also characteristic of the period is her garment, the straps of which run over each breast to connect with the top of the bodice below them. The statue is a wonderful example of how the ancient Egyptian artists could achieve fine detail in hard stone to depict the details of the garment and the wig.

The closing centuries of the first millennium BC are represented by several interesting pieces. The first is a kneeling official (inv. no. 10369), wearing a bag wig, who offers a shrine within which is an image of Osiris (Fig. 4). The object was broken into two just above the naos and has been rejoined. On the basis of the form of the wig and its intersection with the back-pillar this statue can be assigned to the late fifth or early fourth century BC.

The second piece is a schist statue with a matte finish (inv. no. not supplied) representing a female figure wearing a sheath dress and offering her breast (Fig. 5). She is doubtless Isis on whose now missing lap sat a figure of the child Horus whom she was nursing. This statue corresponds in most of its details to a second example, inscribed for Isis, now in the Cairo Museum (inv. no. CG 38884), which is complete but shows the goddess without her divine child. The statue in Istanbul is therefore an important addition to the corpus of Isis images which can be dated to Dynasty XXVI.

Two other pieces should also be noted. The first is a terracotta male figure (Fig. 6) wearing a kilt and nomes-headdress (inv. no. 10355). The figure had been covered in antiquity in a white plaster wash to which, presumably, paint, no longer extant, was added. The right arm is missing from the level of the biceps. Although based on Egyptian prototypes, the marked twist betrays the fact that this is an Egyptianising piece. Its closest parallel is a similar figure, but slightly taller and in limestone, in the Graeco-Roman Museum of Alexandria. Such figures, in a variety of media and sizes, from the miniature to the colossal, abound in the art of the Roman Imperial Period. Despite the temptation to identify each as a representation of Antinous, Hadrian’s young favourite who drowned in the Nile and was subsequently deified, these images appear to be merely attempts to cast the reigning Roman emperor in the guise of the pharaohs of old.
Finally, one should mention a wonderful statue of a youth, (inv. no. 10365) in what appears to be black granite (Fig. 7). Wearing either a garment and/or the skin of a feline draped about his body to leave his right shoulder exposed, this curly-haired youth leans against a pillar. The subject of this intriguing work of art has not been satisfactorily identified, and the fact that the piece is carved from an Egyptian stone by a non-Egyptian artist raises interesting questions about the use of such materials by the sculptors of the Roman Imperial Period, to which time this statue is doubtless to be dated.

It is to be hoped that the administration of the Museum of the Ancient Orient can be persuaded to produce a brief guide and catalogue for this Egyptian material which deserves to be called to the attention of a wider audience.

The largest Egyptian object in Istanbul is, of course, the 19.8 metre high red granite obelisk of Tuthmosis III standing in the Atmeidan ('Square of Horses', once the Hippodrome). Its lower half is missing and it may originally have been some 30 metres in height. Brought to Constantinople from Alexandria by Julian II, it was erected by Theodosius II in 390, and has stood on its sculpted pedestal since then. Before being taken to Alexandria it had stood south of the Seventh Pylon in the great temple of Amun at Karnak. Its slender shaft makes an interesting contrast with the minarets of the nearby mosques.

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Stolen in Rome...

The Soprintendenza Archeologica di Roma has published information about the following pieces which have recently been stolen in Rome. Anyone with any information about the objects should contact:

Soprintendenza Archeologica di Roma, Piazza di S. Maria Nova, 53-1-00186 Rome. Tel: 6780782. Fax: 0039-6-6787689.

(above) Stolen September 1990 from the Capitoline Museum, Palazzo dei Conservatori. Roman marble copy of a Greek original of a head of Apollo wearing a slim diadem. Height: 42 cm. Inv. no. 3046.

(below) Stolen January/February 1991 from the Museo Nazionale, Terme di Diocleziano, Rome. Roman double-headed bronze herm with the head of a Maenad. Height: 34 cm. Inv. no. 1061. Published in Paribeni, 'Le Terme di Diocleziano e il Museo Nazionale' (1932), no. 551.

(right) Stolen between 21-25 August 1990 from the Capitoline Museum, Palazzo dei Conservatori. Roman marble head of a bearded male wearing a pointed polos cap (Vulcan or Odysseus). Height: 32.5 cm. Inv. no. 1746. Published in D. Mustilli, 'Il Museo Mussolinii' (1939), p. 57, no. 20, pl. xxxv, 161-162.

(below) Stolen between 19-24 July 1990 from the Church of San Clemente, Mithraeum. Roman marble head of Apollo-Helios. Published in E. Jungent, 'Il titolo di S. Clemente in Roma' (1942), pp. 70 ff, fig. 20.

(above and below) Stolen December 1990 from the Museo Nazionale, Terme di Diocleziano, Rome. Roman double-headed marble herm with two male heads, 1st century AD. Height: 27 cm. Inv. no. 89056322. Published in Museo Nazionale Romano, 'Le Sculture' 1 (1987), pp. 96ff.
Excavation Report

Roman Fishing on the Costa Blanca

Sylvia Schofield reports on new evidence of a large scale Roman fishing industry on the coast of southern Spain.

Last year the demolition of several fishermen's cottages in the Aduanas (Customs) port area of Javea, a fast growing holiday resort on Spain's Costa Blanca, revealed that the Romans had established an important fishing industry here some two or three centuries earlier than previously supposed; they had occupied Javea for at least seven, possibly eight hundred years, almost twice as long as they were in Britain.

With just two weeks for a rescue dig before builders began constructing a block of apartments, Javea's archaeologists dug through the floor of a nineteenth-century coalyard, an eighteenth-century tiled floor with coins of the period, and a fifteenth-century clay base. Then the outer edge of a substantial foundation wall appeared together with some dateable sherds and a lead weight used as ballast in Roman fishing boats. The remainder of the building stretched under a recently paved pedestrian precinct and, judging from the size of the foundation wall, almost certainly extended to the further side of the street where more cottages and their small gardens remain today.

Work is expected to recommence soon on this side of the precinct once the many necessary official documents and permits have been obtained. From the evidence already gathered, it appears that the building was probably used for some commercial purpose connected with the fishing industry, perhaps a workshop, warehouse or fish market. The lead ballast can be dated to at least the first century BC, probably to the second, whereas the earliest date of Roman occupation previously known was of the first century AD. This makes the Aduanas the oldest known Roman site on the coast, with a commercial port for both fish and minerals.

Javea's Soler Blasco Archaeological Museum, housed in a sixteenth-century mansion, contains much local Roman material but the recent discovery of structural weakness in the floors of the building, with some support beams not even touching the walls, has meant the closure of the museum for some time to come. Meanwhile, archaeologists Josep Casado, Joaquim Boliuer and Hubertus Maria are struggling to keep pace with the increasing number of new finds ranging from palaeolithic and neolithic caves, Roman villas and Islamic settlements.

The remains of Roman anchors known as 'cepso', and numerous amphorae fallen into the sea from boats discharging their cargoes, have been found on Portichol, one of several small islets off the coast, establishing the fact that there was a small but active port which is still in use today. Building materials, including parts of a white marble pavement, column bases, amphorae and terra sigillata pottery, plus the existence of sweet water, indicate a former sumptuous dwelling which some believe may have been the country mansion of the Roman general Quintus Sertorius who, in 83 BC, having defied the Roman dictator Lucius Cornelius Sulla, crossed the Pyrenees into Spain with 3000 men. He is believed to have had an encampment on the slopes of Monte Montigo, overshadowing Javea and the area of Denia. The name of another earlier Roman, Quintus Cornelius Clemens, was found on a funeral inscription dated about the end of the first century BC. However, the marble stone was found further inland from the large necropolis known as El Montanyar, which was close to a Roman fish factory on Javea's Arenal Bay.

It has long been known that the Romans developed an important fishing industry in Javea, salting, preserving and exporting sardines, tuna and anchovies. A local speciality called 'coca', consisting of a small pastry tart containing sardines, anchovies, tuna, tomatoes and peppers is traditionally believed to be the origin of the pizza, made by the Romans when they sent these delicacies to Italy. At the fish factory the Romans also prepared garum, a fish sauce made of pounded sardines, packed into amphorae for export.

The Roman fish factory was constructed on a promontory of the bay where the local Parador (state hotel) now stands. Here extensive fish tanks, underground channels and some fire-blackened walls cut out of the rock were used for conserving and processing the catch. Nearby, rock-cut channels running inland from the bay (and within the last few years hidden under blocks of holiday apartments) were used for the preservation of sardines and other fish.

Near the factory were also found the remains of handsome porticos and capitals whose size and artistic quality indicate the houses of some importance, seemingly hurriedly abandoned, leaving behind pottery, stuccos, glassware and coins. Timber, marble and sarcophagi have all been removed over the ages from a neighbouring necropolis, including part of a marble relief depicting a
Excavation Report

helmeted, cloaked figure on horseback, the horse with a close-cropped mane; a bareheaded man with shield and sword stands behind the horse, while another in front extends his right arm. Some authorities attributed this to the Greeks, others say it is Roman. Only a rather poor photograph remains in the Javea Museum as the relief itself disappeared at the close of the Spanish Civil War and is believed to be in private possession somewhere in Madrid.

The existence of the nearby Montanyar necropolis has long been known because the site has been used as a quarry for the blocks of attractive pale golden stone known as 'tosca', used traditionally as building material in Javea. Quarrying destroyed the larger portion of the huge necropolis but in the 1930s the director of Alicante's Archaeological Museum excavated part of the site.

The first trapezoidal tombs, excavated in the thirties, were all cut out of the rock and covered with lids of Roman-type concrete; they dated to the first century AD. A Visigothic buckle apparently marked the last phase during which the cemetery was used in the seventh century. The site also included habitations probably occupied down to the end of the fifth century during a period of active commercial relations with North Africa, the eastern Mediterranean and the south of France. A quantity of the finest quality Sigillata Africana D from North Africa was found, a popular ware that was distributed all over the Mediterranean, the European Atlantic coast and Continental Europe as far as the Black Sea. Then the Vandal occupation of Africa temporarily stopped production. Other objects included household cooking and storage vessels, fish, cetacean and animal bones, tusks of wild boar, and many fish and snail shells. Pliny the Elder wrote that the Romans were great lovers of snails and cultivated them in their gardens - just as the local Javienienses do today.

There were also goblets, containers for spices and condiments, wine and oil and later pottery fragments with Christian symbols signalling the passing of the Imperial Roman power to the Visigoth kingdom. One pottery fragment had the stamp of a human head wearing a diadem and earring. That there were many small domestic industries apart from the salting of fish was evidenced by the fragments of bronze, lead and iron, and rings, brooches, pins, handmills, marble objects etc. Many coins were removed from crevices in the rocks where the ponding of the surf - the necropolis extends to the present seashore - had worn away most of their inscriptions although some of the identifiable coins include those of Tiberius, Caligula, Nero, Domitian and Constantine.

Some of the tombs had a ledge cut into the outer edge of the rock to accommodate a lid of lime mortar (below right). This Roman mortar did not buckle under stress and was a very effective blend of sandy earth known as 'Pozolana'; a small amount of pork fat, and the 'milk' of figs; it was used in building and unsurpassed until the nineteenth century. The site was neglected until 1985 when the local Javea council authorised a rescue dig in the only remaining piece of land still free of modern constructions but where more holiday homes were about to be built. This was an area of some 1800 square metres, but quarrying had destroyed many of the graves. Some 36 tombs remained in the 220 square metres left - 22 of these were partially preserved and 14 complete.

Thirteen of the tombs had been used for multiple burials, some with the remains of three individuals, with most of the earlier bones being pushed to one side. In two cases the skull of the initial burial was in its original position with the other bones placed at the foot of both skeletons (below left). All individuals had their heads at the extreme west, looking to the east. In just two graves, one of them of a young woman (below middle), the hands were found crossed on the pelvis, suggesting that the bodies had been shrouded. Only two of the graves contained funerary objects: a blue-green glass ointment bottle (left) datable to the mid-second century AD was found by one skull in grave 15. In another, with the remains of two individuals side by side, part of a jar of Terra Sigillata Clara Lucenta, dated to the fourth century, was found by the pelvis of one of them. In the earth filling of an unoccupied grave, a little cylindrical bronze bowl was found, with a slightly eroded base and a conical cover, both with vestiges of carbon - possibly an incense container used in a funeral rite. Despite efforts to guard the site, modern vandals managed to steal several fine pieces, including a skull and a glass vase that had been left in situ overnight before photography.

These and other finds confirm that there was an important Roman commercial and residential area at Javea between the first and seventh centuries AD. The Roman necropolis itself is one of the largest known in the Valencia province with this particular type of rock-cut grave.

Work continued on the site until 1989. Are the holiday makers, now occupying the new apartments, haunted by the ghosts of ancient Romans?

All photos courtesy of the Soler Blasco Archaeological Museum, Javea.

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The Grand Piano Came by Camel

The story of Arthur C. Mace, Egyptologist, and his family c. 1890-1924

Christopher C. Lee

At the close of the 1922/23 season in the Valley of the Kings, Lord Carnarvon and his party spent a few days holiday at the Cataract Hotel in Aswan. Among the group was the Egyptologist Arthur C. Mace. The two men got on particularly well together and when Carnarvon became ill Arthur Mace wrote to his wife (a vet) saying 'it’s not serious for I like the man'. Mace was invited to Highclere, Carnarvon’s home near Newbury. The trip was never made; the Earl died shortly afterwards in Cairo, and the following season ended with a breakdown in Mace’s health and he died in 1928. In the popular mind Mace’s death, like that of Lord Carnarvon, was connected with the fabricated Curse of Tutankhamen.

In a sense Mace, who in Britain is a neglected and unsung Egyptologist, will finally visit Highclere this summer when an exhibition about his life and work opens in a newly refurbished area of the Castle. The Grand Piano Came by Camel is part of the successful exhibition held in Paisley Museum in 1990. It was the result of the discovery of a collection of material belonging to Mace’s daughter, Margaret Orr, in the west of Scotland village of Lochwinnoch. The exhibition tells the story of Mace’s life and work in photographs and in a series of tableaux. Memorabilia from Margaret Orr’s collection are on display, including the hand-written manuscript of Volume 1 of Carter and Mace’s Tomb of Tutankhamen. The manuscript demonstrates that Volume 1 was substantially the work of Arthur Mace.

Mace was born in 1874 in Tasmania where his grandfather was the last colonial prelate to be appointed by Queen Victoria. The family returned to England when the Bishop retired and spent a varied and interesting life between the Herefordshire countryside and the East End of London. His education was at St Edward’s School, Oxford, an institution associated with the High Anglican Church, and this was followed by reading Modern History at Keble College. After a brief teaching post at Bath, Mace joined his famous cousin, Flinders Petrie, in Egypt.

Exactly how Arthur Mace came to be working for Petrie is uncertain. However, during the season 1897-98 Mace found himself with Petrie’s excavation at Denderah. He was also with Petrie at Hu (1898-99) and Abidos (1899-1901). Petrie was a larger than life character with high standards and Mace’s apprenticeship was to serve him well. In 1901 he joined George Reisner who was in charge of the Harvard expedition for the University of California working at Giza and Nag’ed-Der. Mace contributed to the important publication of the early dynastic cemeteries of Nag’ed-Der.

In 1906 Mace was invited by Dr A.M. Lythgoe to work on the newly established Department of Egyptian Art at the Metropolitan Museum, New York. He was sent to work at the new concession of Lishth and began work on the pyramid of Amenemhat I. During the first season they found the tomb of the Lady Senet, whose superb jewellery is now in New York.

Mace married, in 1907, Winifred Blyth, daughter of a wealthy Midlands leather manufacturer. Winifred adapted to her husband’s work quickly and enjoyed Egypt a great deal. Marriage to an impecunious archaeologist must have raised a few eyebrows and her family, worried about her lack of comforts, dispatched a grand piano to Lishth which arrived by camel (right).

In poor health after the First World War, Mace spent 1919 not in the desert but at the Metropolitan Museum where he restored the jewel caskets from the tomb of the princess Sit-Hathor-lunet at El Lahun, a piece of work which is considered to be particularly fine. By the autumn of 1920 he was back at Lishth.

The work at Lishth was disrupted in 1922 when the Metropolitan was asked by Lord Carnarvon to help with the newly discovered tomb of Tutankhamen. The Trustees at the Metropolitan generously agreed to lend a team which included Arthur Mace. Mace spent most of his time in a makeshift laboratory which was set up in the tomb of Seti II in the Valley of the Kings. His painstaking restoration saved many objects and to accompany this he produced an unparalleled series of notes and records, minute in every detail. It was a most exhausting task and, in addition, he had to cope with an endless stream of visitors, as well as journalists and the political difficulties with the Egyptian government. At night he wrote articles for The Times and worked with Carter on notes for the book. Mace’s contribution in all these has never been fully acknowledged.

At this time Mace’s own health began to give rise to concern. He was also worried about his mongoloid daughter Anne and his eldest daughter Margaret, who was ill with typhoid. From anmenehmat Carter, Mace was invited by his wife and his daughter Margaret. It was felt that a winter in the dry Egyptian heat would be ideal for her. It was to be an unforgettable few months for her, with picnics among the ruins of ancient Egypt, shopping trips to Luxor, and a dolls tea party with Howard Carter.
By the end of the second season Mace's health was completely broken and the family left Egypt. The next few years were spent in England, the Riviera, in Switzerland and in New York, in an attempt to recover his health. A planned lecture tour with Howard Carter was abandoned and he found himself too weak to complete his work on the Amenemhat pyramid at Lish. He died on 6 April 1928.

Mace's papers and photographs were consigned to a suitcase and a succession of attics in England and Scotland. They finally saw the light of day in 1989 when a group of Lochwinnoch school children asked if the local museum would put on 'an Egyptian exhibition'. The children's request was mentioned to Margaret Orr who said, 'well, my father was an Egyptologist, perhaps I can help'.

Christopher C. Lee is Community Museums Officer, Paisley Museum, Renfrewshire, Scotland.

The Grand Piano Came by Camel is at Highclare Castle, Newbury, Berkshire, from 30 June to 29 September.

(opposite) A sketch of Arthur Mace in a 'wideawake' trimmed hat drawn by Ernest Harold Jones, an English excavator and artist who illustrated objects for many of the great Egyptological patrons in the early 20th century.

(above) Local helpers carry the packing case containing Winifred Mace's grand piano (a Bechstein) from the camel into the house at Lish in 1910.

(below) The daily ride to work in the Valley of the Kings by donkey. Arthur Mace is on the far right, next to him is Howard Carter, and to Carter's right are Arthur Callender (who successfully removed the four great gilded shrines from Tutankhamen's tomb), and Alfred Lucas, the chief government chemist who conserved many of the objects from the tomb.
THE CELTS

The First Europe

As David Keys pointed out in the last issue of Minerva, the civilization of the Celts is being celebrated in a number of exhibitions throughout Europe. The most spectacular of these is currently on show at the Palazzo Grassi in Venice. Staged by Fiat, The Celts: the First Europe brings together 2300 objects from more than 22 countries in a magnificent display of the Celtic art which unified Europe for the first time. In the context of this major exhibition, Barry Raftery looks at the Celts who ‘speak in riddles, hinting at things, leaving much to be understood’.

It is difficult, if not impossible, to answer the often repeated question: ‘where did the Celts come from?’ For, in a sense, the Celts were always there. In the cultural melting pot of late prehistoric Europe, while burial customs and religious practices varied over the centuries and while changes in the material aspects of life were frequent, there are no indications of significant ethnic transformation. Those groups which today we refer to as ‘Celtic’ are simply the emergence in the archaeological and historical record, after many centuries of acculturation, of a people recognisable by a distinctive language.

Important developments are recognisable in the archaeological record around, or shortly before, 700 BC, and at this time the so-called Hallstatt culture appears, named after the site of an important cemetery and contemporary salt mine in Upper Austria. These Hallstatt people were the first in transalpine Europe to commence the exploitation of iron on a significant scale. With them the fully developed Iron Age began in Central Europe and it is they who were responsible for its widespread dissemination. It may be that we are justified in calling these people Celts. At any rate, as early as the sixth century BC, Greek ethnographers begin referring to the presence of ‘Keltoi’ as a distinctive people occupying different areas of Europe.

Through the seventh and sixth centuries BC the Hallstatt culture expanded and developed with important centres of settlement emerging in eastern France and south-western Germany. It seems clear that by the middle of the sixth century powerful ruling dynasties had become established whose prosperity and status was to a large extent based on their trading links with the Classical world. Massilia (modern Marseilles), founded in 600 BC at the mouth of the Rhône in southern France, was one of the major sources of the Greek products which poured northwards along the Rhône-Saône corridor during the sixth and early fifth centuries BC. The trading colonies of the Adriatic, notably Adria and Spina, were also a source of Greek and Etruscan luxuries for the Hallstatt ruling elite. Wine was the principal commodity, but along with it came the utensils appropriate for its consumption. Such items, including painted goblets, pouring flagons, mixing bowls and strainers, found their way in time into the tombs of the leading Hallstatt families.

These burials are often spectacular, symbolising the almost limitless wealth and extravagance of the ruling classes. Great circular mounds of earth were heaped over roofed wooden chambers within which were placed the...
mortal remains of the deceased. He or she most often lay stretched on the back of a four-wheeled wagon accompanied by weapons, jewellery and other precious items as well as a wine service of Mediterranean origin. At Vix in eastern France the deceased female was associated with, among other things, a huge bronze mixing bowl of Greek manufacture, the cubic capacity of which is some 1100 litres. Even more striking is the Hochdorf burial in southern Germany. In this instance the dead chief-tain lay on a bronze couch of north Italian derivation (illustrated overleaf) and the wagon was piled high with utensils for the funeral feast. Drinking horns were suspended from the tapestry-bedecked walls and a great bronze cauldron of Greek origin stood in one corner of the chamber.

The influence of the Classical world on these leading families was profound. It manifested itself in aspects of dress and personal ornament, in weaponry, in technology, in details of iconography, in the adaptation of the potter’s wheel and, above all, in the subsequent development of Celtic art. An extreme example of this Mediterranean influence is the bastioned wall of sun-dried mud-bricks built at the Heuneburg hillfort in southern Germany. In every detail the wall is a direct imitation of a Greek fortification, but it is wholly unsuited to the damp temperate climate of Central Europe. It was, however, a status symbol, with no serious defensive intent for it was built only along the least vulnerable portion of the hilltop site.

The glories of the Hallstatt world ended abruptly around the middle of the fifth century BC. The reasons for this are not yet fully clear but social upheaval and economic collapse are likely to have played a part. A new culture emerges, now more overtly ‘Celtic’, which is known as the La Tène culture after a votive site on Lake Neuchâtel in Switzerland. Classical commentators refer to these people as Gauls or Galatians because the principal tribes came from Gaul, the area of modern France.

In the fourth and third cen-

(turies BC the Gauls swept in great scything folk movements across Europe, along the Danube to the Carpathians and into the Balkans, to Asia Minor and south into the Italian peninsula. In 387 BC they plundered Rome, in 335 BC a delegation of Celts on the Danube met Alexander the Great and in 279 BC they pillaged Delphi, the most sacred shrine of the ancient world. The Classical world was appalled by the ferocity of this barbarian onslaught and hard-won victories over them were celebrated with temple carvings epitomised by the famous statue of the Dying Gaul (a Roman marble copy of a third-century BC Hellenistic original) and the well-known terracotta representations from Civitalba (below left). It was not until the late first century BC that the momentum of Celtic cultural expansion in Europe finally succumbed to Roman military might. Most of Britain was conquered by the middle of the first Christian century. Only Ireland and parts of highland Scotland remained free and there the Celtic way of life continued.

The migrations of the La Tène Celts are marked most clearly by the many large cemeteries which occur widely dispersed across the European mainland. The dead are most frequently extended unburnt in flat graves. In some areas, notably in south-west Germany, in the area of the middle Rhine, the burials were covered by earthen mounds. These are especially rich in grave goods, but the majority of graves in Europe are those of the fighting men and their women-folk and there is considerable uniformity in the grave furnishings over extensive areas of Europe. The men are accompanied by a sword and one or more spears and the body is covered by a large oval shield. Items of personal adornment, pottery containers and often a joint of pork with a single-edged carving knife are present in the grave. The women are buried with brooches, armlets and anklets, ornate belt fittings and other items of personal ornamentation. The richer burials of the middle Rhine
and some of the many thousands of examples in the Marne area of France contain Mediterranean imports, continuing for a time the trade with the south which had been so important during the late Hallstatt phase. These rich graves are not infrequently accompanied by a wheeled vehicle, now a light two-wheeled chariot rather than the more cumbersome four-wheeled wagon of the Hallstatt period. One important grave, from Obermenzing in Bavaria, was that of an adult male accompanied by an interesting collection of surgical instruments of Classical derivation. The other grave goods are, however, of La Tène character so that it is likely that the deceased was a native of the region. The burial, dating probably to the third century BC, seems thus to indicate a sophisticated level of medical practices among the La Tène peoples of Europe at this time.

These graves are an important source of information about the material culture of the La Tène Celts. They also give us insights into their religious practices and, indeed, into the spiritual life of the people. There are other sites, too, which afford us glimpses of the cult activities of the Celts. Deliberate deposition of valuable items, especially weapons, in natural places such as rivers, lakes, marshes and springs was widespread. Magnificent parade equipment has, for example, come from the Thames and the Witham rivers in southern England and can only be regarded as having been ritually deposited.

The great collections of metalwork found at La Tène and at Tifernau, both in Switzerland, are clearly cult deposits, and the same can be said of the hoard of fine metalwork from Llyn Cerrig Bach on the island of Anglesey in Wales. The cauldron filled with some 2500 bracelets and brooches found in a spring at Duckcove in Bohemia has been similarly interpreted.

Sometimes, however, more formal ritual structures were built. These include rectangular earthen enclosures found in southern Germany, part of Gaul, Bohemia and occasionally in Britain. On occasion narrow shafts were sunk deeply into the ground within such enclosures. Animal and human remains, pottery and other items have been found within these shafts and they are generally regarded as offerings. One important site, Fellbach-Schmidenden (Baden-Württemberg) in Germany, produced magnificent wooden carvings of rampant goats and a stag in a shaft almost 20 metres deep.

An especially interesting site is that at Gournay-sur-Aronde (Oise) near Compiègne in France. Here there was a small rectangular ditched enclosure which was the centre of intense religious activity between the third and the first centuries BC. This involved the sacrificing of many animals and the deposition of hundreds of swords, shields, spears and other items, the great majority twisted, hacked and deformed in intensive and systematic acts of deliberate destruction.

The many stone carvings of human heads which are found across Celtic Europe, such as the double head on page 25, may also be seen as a reflection of religious activities and are probably related to the widely dispersed cult of the severed head. Wooden carvings, such as the great three metre tall statue which guarded the entrance to the port at Geneva in the first century BC and is also to be seen as a deity, are a reminder, along with the Fellbach-Schmididen pieces, of what is lost to us in that perishable material. Carved standing stones, such as those in the Rhineland, Brittany and in Ireland, are similarly best explained in votive terms though we will never know their precise significance.

Perhaps the most dramatic witness of Celtic religious activities is the spectacular first-century BC silver cauldron found in a bog, exactly 100 years ago, at Gundestrup, north Jutland in Denmark (illustrated on page 25). This great ritual container is embossed inside and out with a unique series of silver plates each bearing hammered and chased scenes depicting strange and exotic animals such as lions, elephants, panthers, even a sea horse, as well as a whole range of figural representations of Celtic warriors and deities in a variety of poses. There is debate about the meaning of the scenes as there is, indeed, about its place of manufacture. In fact, its very Celtic credentials have been called into question. Most scholars today believe, however, that an eastern origin, perhaps in the Black Sea area, is the most likely. There, cultural interplay between Thracians and the Celtic Scordisci is probably responsible for the curious mixture of Celtic and eastern elements on the cauldron. Among the gods it seems possible to recognise the Celtic Cernunnos as the squatting, antler-headed figure accompanied by a serpent and other animals (see illustration in the May/June issue of Minerva, page 29). Taranis, clutching a wheel, may also be present, as too may the god Esus. One of the scenes, of a human figure being held upside down by a larger figure over what looks like a barrel, is sometimes taken to indicate ritual.
drowning. Quite different interpretations have, however, also been suggested.

Human sacrifice was undoubtedly practised by the Celts, and Classical commentators dwelt on this as an indication of their barbarism. It would be quite wrong, however, to dismiss the Celts as uncouth savages. These people spread across Europe and were the first truly pan-European civilisation, and their achievements in many areas of material culture were of no mean significance. They were the first, outside the Classical world, to develop a system of coinage (page 26). The late second-century BC bronze calendar from Coligny (Ain), on which the 62 consecutive months of a five-year period of the Gaulish calendar are engraved in Latin characters, is also a remarkable testimony to the sophisticated astronomical, and indeed, mathematical capabilities of the Celts. In France in the last century BC their oppida were the first towns in transalpine Europe, and the prodigious nailed, timber-faced ramparts which defended them were major examples of large scale military engineering. In terms of technology, particularly in metalworking, they were the equals of any in the ancient world. The steel of their sword blades was not surpassed until the medieval period, and their work in gold and bronze was exquisite. Their chariots were so admired by the Romans that Celtic words associated with chariots were incorporated into Latin.

It is, perhaps, in the field of art that we can recognise their greatest and most lasting achievement. It is through their art, more than any other aspect of their culture, that the Celts unified Europe. Indeed, their art has been described as the first great non-Classical art of Europe.

The origins of La Tène art are to be found in the contacts between the late Hallstatt chiefdoms and the world of the Mediterranean. These contacts brought Greek and Etruscan objects deep into Hallstatt lands and the designs on them served as inspiration for the Celtic artificers of the fifth century BC. These craftsmen, however, showed little interest in the realistic representations of human and animal forms which often adorned the Classical pieces; for the Celts it was the plant designs – the palmettes, the vine-scrolls, the lotus and acanthus motifs – which were attractive. On the Classical objects these were lesser subsidiary patterns serving as a background to the more important pictorial scenes, whereas in Celtic art the vegetal scrolls became dominant. Yet from the very beginning there was no slavish copying, no real attempt to reproduce them in their original form. Almost from their very inception these Mediterranean designs were transformed and metamorphosed into abstract compositions of intriguing virtuosity.

Celtic ornamentation, from the middle of the fifth century BC onwards, is an abstract curvilinear art, in which spirals and scrolls and leafy patterns swirl and twist in endless motion. There is power and tension, with symmetry and asymmetry in constant conflict. There is continuous interplay between light and shade as shapes change before the eye of the beholder. The curving lines are not haphazard, but are cunningly constructed to deceive and to mystify – often a fleeting human face or a bird form is dimly discernible in the otherwise wholly abstract shapes. There are times when we are left guessing as to whether such forms are intentional or are merely the abstract juxtaposition of curved lines. Should we, for example, see stylised human faces in the simple palmette motifs between the writhing S-figures on a sword scabbard from Filotramo (Ancona) in Italy (opposite), or are these pseudo-faces entirely fortuitous creations? Such ambiguity and double-meaning are features in keeping with what we know of the Celtic personality. For Poseidonios writes of them that 'they speak in riddles, hinting at things, leaving much to be understood'. So, too, can their art be described.

The Celtic craftsmen, irrespective of the medium in which they were working, reached standards of the highest technical and artistic excellence. However, though adept in the skills of glass working, wood and stone carving, and in the manufacture and decoration of pottery vessels, it is clear that their greatest artistic masterpieces were in bronze and gold. We can assume that such high-status objects were the products of specialist craft centres, operating under the patronage and protection of an aristocratic elite.
The earliest examples of La Tène art, dating from around the middle of the fifth century BC, still display elements of their Classical roots in the layout and design of their foliate patterns. Underlining the importance of this Mediterranean background is an unprovenanced Etruscan flagon, now housed in the Besançon Museum in France, which bears secondary La Tène ornament delicately engraved around the neck and shoulder. Soon, however, the Celts were making their own bronze flagons which were far more elaborate in their shape and decoration than the plainer Etruscan prototypes. The Celtic specimens have handles in the form of fantastic animals with floral patterns and strange human faces occurring where handle and flagon body meet. Outstanding are the flagons from the Durnberg cemetery at Hailéin in Austria and the two magnificent pieces from Basse Yutz, Lorraine in France, on page 24.

Not surprisingly, in a society dominated by a powerful warrior elite, the finest craftsmanship was lavished on the trappings of warfare and on items of personal display and ostentation. Chariots, doubtless a symbol of rank, were often equipped with elaborate castings, such as the linch pins and rein-rings with their stern, bulging-eyed faces from Mezek in Bulgaria. The sword, another status symbol, had intricate hilt-fittings and was often of high-quality steel. Amongst the most splendid examples is one recently discovered in a grave at Kirkburn, Yorkshire in England. But it was on the scabbards, usually of sheet iron (but sometimes of bronze) that the finest ornament occurred. This consisted of finely engraved patterns of tendril scrolls, tiny spirals, leafy patterns and a range of delicate tracer design, disposed in zones along the flat surface of the scabbard or, as normal in Ireland and in parts of eastern England, along its full length. Regional schools of specialist scabbard engravers grew up in parts of France, in Switzerland, in the area of the Middle Danube and also in Britain and Ireland. Objects from individual schools were widely dispersed across Europe through migration and exchange. The magnificent scabbard from Cernon-sur-Coile in the Marne region of France is almost certainly a product of the Middle Danube. Two scabbards from the river Thames in southern England, with opposed dragons adorning their mouths, also display links with the middle Danube derivation.

Even more spectacular are the superb parade helmets which have come from different parts of the Celtic world. Several fine examples have come from north Italy but two from France, from Amfreville and from Agris (left), iron with sumptuous gold-foil ornament, are outstanding masterpieces of Celtic armoury. Far to the east, at Clujmesti in Romania, a warrior was buried complete with his chain-mail and with a unique helmet of iron, illustrated on page 27. On this was mounted an extraordinary, full-sized bird of prey with outstretched, flapping wings. Such an object brings us close to the power and the barbaric splendour of a Celtic warrior prince.

Shields too were an important item of the warrior's panoply. In Europe these were generally of organic materials so that usually it is only the metal fittings such as bosses and edge-bindings which survive. Representations in stone, such as those from Mondragon (Vaucluse) in France, Bormio (Sondrio) in Italy and elsewhere give us a good indication of their original appearance. The Bormio carving is particularly interesting because the spiral ornament shown on it suggests that European shields might on occasion have been decorated. Such was certainly the case in Britain where an important group of ornate bronze shields and shield covers from the Thames and Witham rivers, such as the Battersea Shield illustrated on page 27, display insular La Tène art at its finest.

The Celts, both male and female, delighted in wearing rich personal jewellery; their vanity was commented upon by the Classical writers. A wide range of armlets and anklets were used, often of cast bronze with high-relief ornament of almost Baroque opulence. All over Europe, too, safety-pin fibulae were worn as dress-fasteners, manufactured in bronze, iron or even, occasionally, in silver or gold. These were often adorned with beautifully produced curvilinear patterns and coral inlays, such as on bronze examples from the Munsingen-Bain cemetery in Switzerland or the superb iron specimen from Conflans (Marne) in France. But human faces and bird or animal forms, sometimes of weird and fantastic type, are also of common occurrence on fibulae of the fifth and fourth centuries BC (left).

Even more spectacular are the torcs of bronze and gold which are one of the classic objects of the Celtic peoples. In the earlier phases of the European La Tène culture these generally occur in female graves. Torcs are also frequently
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THE CELTS IN WALES

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CELTS IN WALES
May 2 - September 29, 1991

The Celts from the later prehistoric period until the Dark Age (1500 BC until AD 1000) including a section on the story of the Welsh and Celtic languages, a full-size reconstruction of a Welsh Celtic round house, displays of Celtic art, jewellery and Early Christian Monuments.

Events and activities, include performances from the Mabinogi, craft demonstration and evenings of Celtic music, etc.

WELSH FOLK MUSEUM
St Fagans, Cardiff

HARP CRWTH and PIPES
May 1 - September 29, 1991

An exhibition of traditional customs with a Celtic flavour including the raising of the maypole, craft demonstrations, sports and pastimes and re-created Celtic village experience.

For details of the full programme of other Celtic events throughout the year at National Museum of Wales branches, please contact:
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depicted on contemporary representations of humans and of gods, in metal, stone and wood. The most widespread type is the buffer torc, so-called because of its penannular form and touching, expanded terminals. An extensive range of different types is known in bronze, varying from simple, plain examples to more elaborate specimens with finely engraved or cast ornament and decorative discs of applied enamel or coral. Exceptional pieces in gold are also known. Outstanding among these is the torc, found with three gold bracelets, in a female burial at Waldalgesheim in Germany. A magnificent gold torc, found with amber beads and other items of personal jewellery in a burial at Rheindarm, also in Germany, is a further instance of the high quality of Celtic goldworking. Four torcs of gold, found with three bracelets of the same metal at Erstfeld more than 2000 metres high in the Swiss Alps, are also exceptional pieces which are likely to have been buried in this bleak and inhospitable place as offerings for the safe passage of southward-travelling Celts across treacherous mountain terrain.

The majority of these torcs date to the fourth and third centuries BC. Later, in the first century BC, a different type of gold torc occurs, generally possessing thicker tubes and wider, expanded terminals. These occur in hoards, never in burials, and are frequently accompanied by coins. They are likely to have been buried, if not made, for votive purposes. One of the finest of these comes from Broighter, Co. Derry in Ireland. In eastern England, centred on the territory of the Iceni in Norfolk, an extraordinary local concentration of insular torc manufacture took place. Here, at sites such as Ipswich and especially Snettisham, the number of torcs, greatly augmented by recent finds (see Minerva, May/June 1991, page 28), is now in excess of 100 and represents an amazing focus of high class goldworking there in the last pre-Christian century. Many of the types present in Norfolk, including the multi-strand, ring-ended torcs and those with openwork ‘bird-cage’ endings, are unknown outside the eastern English region.

Celtic art declined under Rome. However, Ireland, on the Atlantic fringe of Europe, remained free of the Imperial yoke. On that small island the glories of Celtic art were preserved, developing to reach, in metal and veium, a spectacular climax in the seventh and eighth centuries AD.

Dr Barry Raftery, of the Department of Archaeology, University College Dublin, is a member of the scientific commission which put together the exhibition in Venice.

Celtic Gold Found in Pembrokeshire... A valuable hoard of three ancient gold torcs has been discovered by a man using a metal detector at a site in south Pembrokeshire in Wales. The discovery was officially announced on March 25th by Mr Michael Hewells, a coroner at Milford Haven, but the precise site and the identity of the finder are being kept secret pending the outcome of a Treasure Trove inquest later this year. The date of the objects has not yet been revealed, but they are thought likely to be Bronze Age. They have been examined by Dr Stephen Green of the National Museum of Wales at Cardiff. The Pembrokeshire hoard is the third in a remarkable succession of discoveries of prehistoric jewellery over the last eight months. In August last year a Bronze Age torc was discovered with a metal detector near Warminster (Minerva, October 1990, p.5; March/April 1991, p.3), and in February this year British Museum excavators unearthed over 50 metal torcs dating to the Late Iron Age from Snettisham, a site near Hunstanton in Norfolk (Minerva, May/June 1991, pp.28-9).

Ian Shaw
The Celts in Wales

Another exhibition about the Celts which can be seen at the moment is 'The Celts in Wales' at the National Museum of Wales in Cardiff. The exhibition is the first to focus on the subject in the Principality for many years. It concentrates on the period 1500 BC to AD 1000 and is divided into five sections. The first looks at the period before the Celts, featuring the metal-working skills of the Bronze Age and pointing to some of the fine Welsh examples of the techniques used in sheet bronze working, notably the Llyn Cerrig Cauldron from Glamorgan and the Arthog Bucket from Gwynedd. The cauldron is a potent Celtic symbol of rebirth and regeneration.

Celtic culture was widespread, stretching across Europe from Britain in the west to Hungary in the east. The Celts would all have spoken a similar language and shared similar beliefs, traditions and art styles. The second section, devoted to the Early Celts, points to the fact that in Wales the material culture is represented by many fine examples of metalwork. The introduction of iron involved a significant change in metalworking skills which are superbly illustrated by, for example, the Caer Castell fire-dog from Gwynedd (right). Displays in this section include items from the famous Llyn Cerrig Bach deposit found at Anglesey which probably represents votive deposits thrown into a sacred lake (below right). The site may have had associations with the Druidic priesthood.

One of the innovative elements in the exhibition is a full-sized reconstruction of a Celtic roundhouse (below), standing 16 feet high. The plan of the house is based on an example dating from the fourth century BC which was excavated at Moel-y-Gaer, Rhosesmor, Clwyd. The main structure was built of timber uprights with wattle and daub walls and the roof was thatched. The focal point of the roundhouse is a hearth at the centre with replicas of the Caer Castell fire-dog, a superb testament to the blacksmith's skill.

The third section concentrates on the Christian Celts. It continues the theme of metalworking and illustrates the development of Celtic motifs and artistic styles following the period of Roman occupation. Some of the Museum's fine examples of later Celtic jewellery from Wales are displayed in this section. Other treasures include a range of early Christian monuments, from simple pillar stones to cross stones decorated with intricate designs. These monuments provide an important insight into the religion, social structure and art styles of the period.

The Welsh and Celtic languages comprise the fourth section. The Welsh language is an important and integral part of Celtic culture and is divided into two areas in the exhibition. The historical background traces the language from its earliest appearance on the pre-Roman Celtic coins of Britain and the names recorded by Latin authors through to modern times. The second area demonstrates the uses of the Welsh language and its Celtic relatives in media and education and looks at its place in the future.

The final section is devoted to special events and activities which are being staged throughout the exhibition period, including recitals of Celtic music, performances of Welsh verse and prose and a programme of videos and films.

(above) Gold cape from Mold, Clwyd, 1500 BC. This unique sheet-gold work of art was probably hammered out in one piece from an ingot. The repoussé decoration must have been the work of a very skilled goldsmith. The cape was found wrapped around the upper part of a man's skeleton in a mound at Bryn-y-cellyn in 1833. It was probably mounted on a leather or cloth garment and worn for ceremonial occasions. Photo courtesy of the Trustees of the British Museum.

(left) Iron fire-dog from Caer Castell, Gwynedd, early 1st century BC. This wrought iron fire-dog with ox-head terminals was probably the work of a North Wales blacksmith attached to the household of a chieftain. Firespots, sometimes used in pairs, stood by the hearth in the centre of a Celtic round-house. Spits could be thrust through the side loops to roast meat. It was found in a peat-bog in 1852, lying on its side with a large stone at each end, having probably been a votive deposit in a pool. Replicas of the firespots can be seen in the reconstruction of a roundhouse (below left) based on one found at Moel-y-Gaer hillfort, Rhosesmor, Clwyd.

Crescentic bronze plaque from Llyn Cerrig Bach, Anglesey, 100 BC. The plaque is decorated with an embossed triskel pattern (three-limbed device) formed of trumpet scrolls, enclosed within an arrangement of curling leaves. The small holes would have held nails or rivets for fastening to a base of metal, leather or wood.
It is an indication of the variety of possibilities at an IFA conference that one group of archaeologists could be discussing the ethics of excavating and examining dead bodies while another lecture-room nearby was echoing to the strains of Schoenberg's The Wild Hunt, a composition in which the souls of dead warriors from their graves is musically evoked. As archaeologists cast around for yet more new ideas to steal from other disciplines, few can have considered plundering the field of music. But Richard Morris of the Council for British Archaeology, undaunted by the poor sound reproduction of his lecture-room equipment, made a bold attempt to persuade a roomful of archaeologists such as Elgar, Holst and Tippett might have something to offer them in the way of advice or inspiration.

The annual conference of the British Institute of Field Archaeologists brings together a wide cross-section of the country's practising archaeologists. Since its main aim is to deal with the pressing current issues affecting the diggers in the field rather than the comparatively ethereal topics covered by more specialist gatherings, the IFA conference is a genuine opportunity to feel the pulse of the ephemeral entity - British archaeology. The 1991 conference contained a healthy variety of viewpoints among its 450 participants, demonstrating as much concern with the philosophical questions surrounding the role of archaeology as with the basic problems of day-to-day digging. With invited speakers ranging from a free-lance cultural environmentalist to a coroner, a poet, a teacher and an artist, the overriding message seemed to be that the various specialist skills and knowledge demanded of an archaeologist continue to expand rapidly.

The programme of the three-day conference managed to accommodate a diverse range of topics that might have been covered at mini-conferences in themselves. The importance of archaeology in Green politics was discussed in a succession of fourteen papers lasting for a day and a half altogether. The 'Green debate' began with a paper by Dr Lyndel Porritt of UNESCO who outlined the problems involved in designating archaeological monuments or landscapes as World Heritage sites. The question of defining and conserving natural and cultural landscapes emerged as one of the central issues in subsequent papers. The views expressed were distinctly idiosyncratic, from the environmentalist Tom Grieves' definition of archaeology as 'a compost of feeling and thinking' to Paul Coomes' assertion that for many of his fellow-geographers the landscape of the Iron Age was a 'naff-my-pamby wet Wednesday afternoon activity'.

The workshop on the 'politics of the excavation of human remains' made lucid and steady progress towards the formulation of IFA policy in this ethical minefield. The competing lobbies were ably represented by speakers from the legal profession, the Home Office and the Church as well as a number of archaeologists with experiences of being caught between these three powerful forces. The Carlisle archaeologist Graham Keen described the difficulties he had encountered when faced with the excavation of hundreds of bodies in cemeteries dating from the pre-conquest period to post-medieval times. Francis Green, on the other hand, had the more immediate problem of locating his own grandfather's grave, which, due to the deconsecration of a cemetery, now appeared to be securely buried under an Indian restaurant. If these papers raised doubts as to the wisdom of dealing with human remains at all, Don Brothwell provided an entertaining account of some recent insights provided by skeletal remains, including the growing evidence to suggest that syphilis was already quietly spreading through Europe in medieval times rather than having been brought over from America by Christopher Columbus. In the discussion at the end of the session interest centred on the possible ways in which excavated bodies could be treated with due respect while still being made available for examination by scientists. It was encouraging to hear that there did seem to be instances (for example, Aboriginal remains in Australia for example) where both of these interests could be satisfied.

The more traditional historical interests of the archaeologist were amply catered for by a long and detailed session on recent research in European Iron Age studies, which were clearly very much in a state of flux. In the British Iron Age, Barry Cunliffe's theories of hierarchical societies centered on hill-forts were subjected to a considerable battering, while David Miles' paper on the work of the Oxford Archaeological Unit in the Thames Valley showed that the regional picture seemed to be at odds with the traditional national image of the Iron Age. In Ireland the work of Barry Raftery of University College Dublin revealed that the burgeoning mass of data (the enigmatic skull of a Barvby ape found in County Armagh no longer fitted traditional theories concerning the spread of La Tène culture.

The conference concluded with a session in which a trio of British politicians were invited to discuss their parties' views on archaeology. Alan Beith, the Liberal Democrat MP for Berwick on Tweed, appeared well informed on archaeological issues, suggesting that there should always be a 'repository of archaeological knowledge in the public sector', rather than leaving archaeology to be purely funded by developers. But it was Tom Dailly, the Labour MP now best known for his views on the Falklands War, who seemed to strike the strongest emotional chords with his audience. Admittedly he had the advantage of having recently rekindled with one of his old school acquaintances with Sir Arthur Evans and Sir Leonard Woolley, but his sincere personal commitment to the preservation of the past seemed to go beyond party policy, Sally Marshall, a Conservative councillor from Norfolk, dwelt more on the problems of the government bureaucracy surrounding the evaluation and scheduling of archaeological sites, and consequently found herself the object of some of the fiercest questioning. The debate ended with a general consensus that British archaeologists, particularly in the form of the Institute for Field Archaeologists, ought to be playing a more prominent role in the political arena as a pressure group.

...British archaeologists...ought to be playing a more prominent role in the political arena as a pressure group'}
A spirited two-hour panel discussion in New York with thirteen luminaries representing various interests in the antiquities world raised many questions but provided few answers for the 500-odd attendants at a standing-room-only event on May sponsored by the Association of the Bar of the City of New York. Chaired by Stanford Law Professor and art law expert John Merryman, the discussion grew from the recent United Nations ruling that the only clear winners that emerged were the lawyers, who will continue to argue the opposing interests of collectors, dealers and museums and many scholars on the one hand versus archaeologists and source countries on the other, in a world where both statute and common law regarding ownership of antiquities are still in their infancy.

While there was consensus among the entire panel that trading in objects demonstrably stolen was not to be countenanced, voices began to rise when Merryman steered the participants to the central area - the treatment of objects that are not previously known and are probably 'fresh from the ground'. The two collectors on the panel, Lawrence Fleischman and George Ortiz, maintained that good faith collecting preserves the objects and knowledge about them. As collectors with a keen interest in the historical context of their objects, publication and display of their collections assures that the cultural value of their antiquities is preserved and disseminated. Both Lawrence M. Kaye, counsel for Turkey, and Ely Maurer of the United States State Department took exception to what they viewed as the collectors' moral high ground. They argued that buying objects which in all probability had been removed recently from countries such as Greece and Turkey is tantamount to contravening the laws of those countries, and is, therefore, illicit as well as immoral. Ortiz countered by positing that what is immoral is the destruction of ancient sites and antiquities which happens as a result of chance finds. The Geneva-based collector asserted that fully 85% of discoveries of antiquities are chance finds by farmers and especially by construction crews of highways, plants, housing projects, etc., who inadvertently uncover objects in the course of their activities, a result of the enormous economic developments of the past 40 years. These finds offering an outlet are saviours of many of these objects. The American philosopher and art critic Arthur C. Danto mused on the history of art and noted that it is a history of art movement. The iconoclastic movement destroyed pagan art; the Turks melted down Greek statues for lute tunnery; etc. Danto therefore opined that collectors are allies rather than antagonists of those who seek to preserve cultural heritage. The contribution of Stuebing represented the US Customs Service, to the question of ownership of objects in the grey area was limited since customs officials are empowered to ensure that US law is observed rather than the law of other countries.

The archaeologists did not make a great showing at the Bar Association discussion. While Boston University Professor of Archaeology Clemency Coggin did note that looting of archaeological sites prevented the possibility of meaningful scholarship, she did not offer a clear objection to Merryman's hypothesis of the private ownership of objects that were adequately recorded, photographed and analysed. Marion True of the Getty Museum told some horror stories of present-day archaeology, singling out cases of recently unearthed Pompeian wall paintings that are being disintegrated in the open air due to archaeologists' inattention, and Greek scholars who refuse to publish important kouros. Having recently returned from Greece, Marion True also observed that foundations and general conditions at many archaeological sites in Greece leave much to be desired. The animated George Ortiz quoted a passage from John Boardman's The Greeks Overseas to the effect that archaeologists are indeed directly responsible for much destruction of ancient material: 'More loss of scholarly information is suffered through excavation in the cause of scholarship than through tomb robbing for collectors and museums.'

serve knowledge of the ancient civilizations by noting that were it not for collectors there would be no Metropolitan Museum of Art or National Gallery.

There was virtual unanimity among the panelists that the 1970 UNESCO Convention has not been an especially effective tool in controlling the illicit flow of antiquities. James Fitzpatrick, Counsel to the American Association of Museums, focused many of his remarks on this international convention, to which the United States became a party after ten years of deliberation. Clemency Cogginn amused the audience at one point when she proffered that Fitzpatrick's involvement was among the reasons deliberations took all of a decade.

The attorney representing Turkey, Lawrence Kaye, was roundly trounced from a variety of fronts. Kaye asserted that observation of the laws prohibiting exportation of antiquities in the buying countries would facilitate and continue the enjoyment of [Greek and Roman] antiquities in Turkey. Kaye went so far as to say that anyone who says, as someone in the audience did, that the condition of museums in Turkey is poor, 'doesn't know what he is talking about or has not been to Turkey.' Turkish-born dealer Torkom Demirjian responded immediately, declaring Kaye's view idealistic and naive. Indeed, earlier in the discussion Marion True bemoaned the fact that she met many obstacles in her attempts to do meaningful scholarly work in Turkish museums. A new dimension to the discussion was introduced when Cornelius Vermeule III of the Museum of Fine Art, Boston asked Mr. Kaye a challenging question from the audience: 'Doesn't ancient art from the Iron Age to the Byzantine Period also belong to the roughly three million Greeks who are driven abroad by the generations from Abdul Hamid to Atatürk? Kaye's legalistic response steered clear of the sticky question of how Turkey might deal with the cultural claims of peoples it has dispossessed and expelled.

The tensions ran high and voices were occasionally strident, but the sage and witty Merryman ably brought the discussion to a close by observing that substantial agreement had been reached on two major points. First, the attendants are agreed to preserve both ancient objects and knowledge about them, including their contexts. Secondly, the existing system for accommodating the claims of the various parties involved in the ownership of antiquities is inadequate to be not satisfactory, and a better scheme needed.
British Museum’s new Mounted Warrior God

The British Museum has recently acquired a Romano-British bronze figure of a mounted warrior god. The statuette, found in 1989 on the Lincolnshire borders near the Fosse Way and the Roman site of Brough, Nottinghamshire (Crococulana), belongs to a small but distinctive group of representations of a Romano-British equestrian warrior-god. The best known figures of the type have been recorded from the temple sites of Brigstock (Northamptonshire) and Willingham Fen (Cambridgeshire), but enamelled brooches in the form of a horseman are widespread in the province, and may well depict the same deity.

The rider is fairly crudely modelled, but can be seen to wear a helmet, a belted tunic and greaves: his spear and shield are lost. His mount, more skilfully rendered, bears traces of a bridle, an ornamental collar high on the neck, and a breast-strap and strap encircling the rump, both of which have decorative pendants. Thus, although the deity is Celtic, indeed specifically British, the representation is wholly Romanised, corresponding with images of Roman cavalrymen. The cult is known only from statuettes and a few sculptured reliefs, and as yet we do not even know the Celtic name of the god, concerned.

A major point of interest is that the horse is performing a high-step-tering amble, a pace which would have to be specially taught and which would create a showy and dignified effect in a procession. This statuette, probably a miniature copy of a much larger temple cult-statue to this Celtic Mars, provides unexpected evidence for something very close to haute-ecole (dressage) equitation in the province of Roman Britain during the Middle Empire.

Romano-British bronze statuette of a horseman, 2nd-3rd century AD. Height of rider, 6.6 cm., height of horse, 7.5 cm.

Greek marble stele of the Hoplite Pollis, c. 480 BC. Height: 149.8 cm.

Getty Museum Acquires Rare Stele

Pollis, speak, the beloved son of Asopitos, having not died a coward...’ So read the opening words of the inscription on a marble grave stele recently acquired by the Department of Antiquities of the J. Paul Getty Museum. The foot soldier Pollis, who died in battle, is rendered in relief, wearing only a crested helmet. He carries a spear in his right hand and his left arm supports a strongly foreshortened round shield to protect his nude torso in combat. A sheathed sword hangs by his left side, probably suspended from a painted-on balsadic that is no longer visible. Although the face has been damaged and the stele broken in two, the aesthetic impact of the composition remains intact.

From the standpoint of technique, the work of the unknown artist is clearly related to the so-called Severa Style, which marked the transition between the Archaic and early Classical modes of sculptural depiction and is generally dated between 480 and 450 BC. As is characteristic of this period, the figure is rendered with a new freedom of movement in space and anatomical details that are nearly correct.

The inscription’s letters are a combination of Attic and Corinthian forms, as is typical of the early fifth-century script of the city of Megara. Fragments of only three other Megarian reliefs of the Severa Style are known: one in the Pergamon Museum, Berlin; one in the Metropolitan Museum, New York; and one in the Kunsthistorisches Museum, Vienna. All preserve only small parts of the figures without inscriptions, so little can be said of a distinctive Megarian style. The Museum’s stele, with its complete relief decoration and funerary inscription, is therefore of exceptional importance.

After conservation work is completed the stele will be on view in Gallery 107.
Outstanding bust of Domitian at Toledo

The Toledo Museum of Art has unveiled a spectacular marble portrait of the Roman Emperor Domitian who ruled from AD81-96. The newly acquired portrait, which is over life-size and is unusually well preserved, is being specially exhibited in the Classic Court.

The portrait shows Domitian with a cloak secured on his left shoulder and the strap from which his sword was suspended running diagonally across his bare chest. The marble from which the portrait was carved is fine-grained, ivory-coloured and translucent, giving the statue a glowing quality.

Portraits of Domitian are extremely rare, with good reason. When he was assassinated on September 16th AD96 he was so hated that the Roman Senate decreed that all public statues and images of the ruler be destroyed. Only a few have survived, and among them this portrait stands out as the best-preserved and the only one in which the ruler's features and hairstyle are shown in this specific way. As a portrait, the work combines two conflicting styles. In true classical tradition, Domitian is presented as a heroic nude, as if he were a mythical god or hero, his cloak and sword strap referring to his military prowess. In contrast, he is also depicted with the stark frankness popular when his father Vespasian became emperor. This glorified the actual appearance of the sitter, seen in Domitian's receding chin, prominent nose, large ears, and the baldness which he tried to disguise with a wig.

The portrait shows the agony the sculptor must have felt in trying to please the almost brutal frankness of the taste of his time, while still remembering that his sitter was the most powerful and hated man alive at the time. Yet the fine details of the portrait show that it is the work of a master sculptor. The highly-polished surface and modelling of the face appear almost liquid. These contrast sharply with the matt surface of the elaborate curls of the wig. The deeply cut folds of Domitian's cloak play with reflected light and contrast with the broad surface of his chest. Domitian was the last of Rome's first twelve Caesars, as well as the last ruler of the Flavian Dynasty. As a man and an emperor he was a strange mixture of extremes. During the first years of his reign he was acknowledged as a benevolent ruler whose vices were at least balanced by his virtues. Later years of his rule, however, are filled with evidence of his greed, decadence and cruelty. He revelled in witnessing the pain and agony he inflicted on others. It is no wonder that his murder was carefully planned by a conspiracy that included members of his own family.

These conflicting aspects of Domitian's personality are obvious in the Museum's portrait. At first glance we see an impressive, commanding portrait of a man who appears pleasant and almost engaging. On closer inspection, however, the set of his eyes and slight sneer of the fleshy-lipped mouth reveal his darker side.

The portrait of Domitian was acquired with funds from the Edward Drummond Libbey bequest and the Florence Scott Libbey bequest in memory of her father, Maurice A. Scott, restricted to the acquisition of works of art.
Cleveland Acquires Chinese Dragon Jar

The Cleveland Museum of Art has recently acquired a Chinese earthenware jar decorated with a painted dragon. Beginning in the Warring States period (481-256 BC), the art of painted lacquer – developed in the southern state of Chu – came to influence the aesthetic of southern as well as northern bronze vessel decoration. Minute relief patterns of interlaced dragons which dominate sixth- and fifth-century BC bronzes, were replaced by broad, sweeping curves borrowed from the brush repertoire of lacquer painters. The varied colours and brilliant surface effect characteristic of lacquer inspired the creation of striking bronzes with inlays of gold, silver, copper, turquoise and malachite. Developments in these media gave birth to a new kind of ceramic art with painted decoration.

This bold jar with forceful dragon soaring through clouds is a remarkable example of such painted Han earthenwares. The technique of lacquer painting is used here with fluidly brushed pigments on a black painted surface. The shape of the vessel is based on that of existing bronzes. Departing from custom, the inventive painter who decorated the jar allowed his design to swim over much of the vessel surface, unlimited by the horizontal bands at the shoulder and chest. The dragon, providing evidence for the great accomplishment of Han painters, resembles those on the painted silk banner unearthed from Tomb 1, Mawangdui, Changsha, Hunan, datable to the mid-second century BC.

J. Keith Wilson
Assistant Curator of Chinese Art

Earthenware jar with Dragon (Hu), with slip and painted decoration. From China, probably Henan province. Western Han dynasty, late 2nd-early 1st century BC. Height: 48.2 cm. The Severance and Greta Millikin Purchase Fund, 89.15

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New Egyptian Statue in Detroit

The Detroit Institute of Arts has recently acquired an important Egyptian statue of the thirteenth century BC. Depicting a nobleman of the reign of Ramesses II (1290-1224 BC), the individual represented might well have been an important official in Egypt’s complex bureaucracy, a military officer, or a high ranking priest. Unfortunately his name is lost and his titles are unknown. The inscription on the back of the statue only preserves fragmentary prayers to the gods of Egypt. On his right shoulder, however, he wears a cartouche with the name of his king, providing evidence for the accurate dating of the statue.

The man is attired, as befits his station, in an elaborate wig and a linen garment with slit neckline and pleated sleeves. What might be seen as a ‘pleasing’ expression on his face is, in fact, part of the eternal quality all Egyptian art aspired to. Beautifully carved in black granite, this representation was once part of a double statue which probably portrayed the man and his wife, a type known from many other examples of the period. The workmanship of the statue is of the high quality demanded for a person of rank and importance and it is also a reminder that art of the early Ramesside Period was in many ways a revival and a continuation of the great artistic expression developed in the reign of Amenhotep III. From a time in the history of Egypt when the artistic production is often disparaged as grandiose and vapid, the best works of the reign of Ramesses II, such as this one, can be compared favourably with the art of any period in the history of Egypt.

It is a pity that we cannot identify this nobleman and know something of his career and accomplishments. The time in which he lived was a great period in Egyptian history, one of foreign conquests in Western Asia and to the south of Egypt as well as one of unprecedented building throughout the country. Images of the period on the walls of tombs and temples depict the relatives and retainers of Ramesses II in a wide variety of activities and responsibilities. One would like to associate this representation of a nobleman with one of these but is, unfortunately, impossible.

The Egyptian collection at the Detroit Institute of Arts is enriched by the addition of this piece. It will certainly serve to exemplify the sculptural art of a great period in Egyptian history. Moreover, in the Egyptian Gallery it will be associated with a relief representation of Ramesses II in the act of offering incense to the gods. Images of king and courtier will complement each other as together they recall to the museum visitor a time of Egypt’s greatness.

William H. Peck, Detroit Institute of Arts

Le Catillon Hoard returns to Jersey Museum

In 1952 a 17-year-old farm worker, Peter Langlois, discovered an important hoard of Celtic coins and gold and silver jewellery whilst ploughing a field at Le Catillon, Grouville, Jersey. The material from the hoard was unfortunately dispersed: some coins were kept by Peter Langlois, some were kept by the landowner, and some were acquired by the Jersey Museum. Peter Langlois himself emigrated to Australia with his family, and contact was lost. The Langlois family took some coins and items of jewellery with them to Australia, and these objects were ‘rediscovered’ by an archaeology student, Mary Dauth. This material was published in a paper in the Proceedings of the Prehistoric Society (Fitzpatrick and Megaw 1987). A generous bequest from the late Mrs M.M. Walker allowed the Société Jersiaise to purchase these objects from the Langlois family, and these are now on display in the Archaeology Gallery at the La Hougoue Bie Museum.

The recent purchase consists of 35 Coriosolite staters (all of Colbert de Beaulieu’s Type II), a silver fibula with a fragment of silver chain attached, fragments of three further silver fibulae, a length of plaited silver chain, a fragment of twisted silver wire, a bronze ring, a fragment of a torc with gold leaf over an iron core, and five fragments of silver. This material is displayed alongside other coins from the same hoard already in the Jersey Museum collection.

The Le Catillon hoard is particularly important for two reasons. First, the presence of a relatively large quantity of jewellery sets it apart from most other Late Iron Age hoards in the Armorican region, which consist exclusively of coins. In this respect, the hoard is comparable to that from Brech (Clement & Galliou 1985), and Gruel (1990) suggests a possible votive character. Secondly, the hoard includes a diverse range of coins and jewellery, attesting to extensive networks of exchange and trade: in addition to Coriosolite issues, there are coins from other Gaulish tribes (Osismi, Auleric Cenomani, Abrincatui, Veneti, Baiocasses, Redones, Haedui) and British coins (‘chute’ type staters, Sussex Group, Durotriges). The jewellery also attests to an extensive network of international contacts: the silver fibulae are possibly of North Italian origin, and the gold-leaf torc has parallels in Central Europe (Fitzpatrick & Megaw 1987).

The date of the hoard is probably around 30 BC, but it includes coins which are clearly earlier than this, notably the Type II Coriosolite staters. Gruel (in press) argues that these coins are in fact war issues, produced by the Coriosolites on behalf of the Armorican federation of tribes, to finance the war against Caesar. Such coins are likely to have been used to pay mercenaries from Britain and elsewhere, and this may have been a factor in stimulating the development of international contacts.

Mark Patton, Curator of Archaeology, Jersey Museums Service.

Gold ‘chute’ type stater of British origin, from the Le Catillon hoard.
Equus: The Horse in the Roman World

Comments on the horse and its use in the Roman world abound in the literature, both ancient and modern, but, certainly amongst the latter, few authors write from practical experience. Ann Hyland is different: she writes with professional knowledge of horses as a trainer and breeder and also as an experienced equestrian and endurance rider. Add to this practical aspect a deep and knowledgeable interest in the Roman horse and all its works, and you have an excellent combination for a truly authoritative text. On top of that it is readable and practical, almost prosaic at times in its detailed analyses of the numbers of horses required and the logistics of their maintenance for various specialist functions.

The book is divided (like Gaul) into three parts. Part one covers the basic principles of Roman horsemanship; part two, the Roman cavalry horse; part three, the horse in State and civilian use. The second part is really the nub of the book. Practical exercises were carried out using Ann Hyland’s gelding Hatchina who patiently endured all sorts of curious tack, much of it originating from the very interesting work carried out by Peter Connelly, a Research Associate at the Institute of Archaeology, London University, better known to many as a fine illustrator of his own books on the classical world. He has particularly worked on the problems of the Roman saddle.

Throughout the book there is a mass of information on modern parallels in the horse world, comparative figures and practical common sense. The chapters on the horse’s education and rider training particularly brought back memories to the reviewer of the cavalry school and his instructors, who have obviously not changed over the centuries.

What is particularly useful for the classical scholar is the frequent quotations from ancient authors (67 works in all) on horses and the practical interpretation of that information. Many of those cited are difficult to find in a readable modern text, especially Paellogusius and his important Ars Veterinaria (last available edition, Leipzig 1892).

The book is obviously the product of a loving care and interest in horses, Roman and modern. The illustrations available for this subject are legion, but the relatively few used strike a good balance between original material and illustrating modern experimental tack based on ancient originals. It would have been a help for the less horse informed reader if reference to the relevant illustrations had been inserted into the text.

Ann Hyland’s book breaks new ground in a fine assessment of the horse and its importance in the Roman world. It is a book that is a must for archaeologists and classical scholars alike and it will bring another dimension to all horse lovers by its breadth and scope.

Peter A. Clayton

Cylinder and Stamp Seals in Australian Collections

Naturally, when reviewing a book on this subject, one’s first impulse is to turn to Dominique Collon’s First Impressions as an up to date vade mecum of spheragistics. Merrillees is happy to point out in the footnotes to her introduction that she owes to Collon ‘particularly [her] most grateful thanks… for her highly competent works’. Which of us would not echo that accolade? Although in Merrillees’ section on ‘Historical outline of Cylinder and Stamp Seals in the Near East’, some of Collon’s framework and information for chapters 2 to 7 of First Impressions (they are short chapters) is used, that is simply because Collon’s work would be difficult to improve upon. Besides, Merrillees only abstracts the details necessary for a brief 17 page summary, a useful background against which to set examples of seals from Australian collections. Australia is her primary audience, and the relative paucity of good academic libraries in that continent is reason enough for a very thorough catalogue of the seals in Australian collections, together with basic information to put the seals in their historical, technological, artistic and cultural contexts. Besides, Merrillees adds to Collon. Her 17 pages take the history of seals well beyond ‘some Gnostic amulets of the early centuries AD… not intended for sealing’ with which Collon concludes, right down to Sassanian times.

Merrillees’ second section is on ‘Techniques and Materials’, with the first half on techniques, and an appendix on materials. Again, the debt to Collon is acknowledged, and again, there is more than revamped Collon. Seals in the collections have been closely examined and selected as examples of various techniques. Collon limits herself to Near Eastern archaeological and literary evidence for the craft of the seal-cutter. Merrillees, legitimately, provides additional references to classical sources (Pliny the Elder would be bound to have had some input), and the work of Natter in the eighteenth century. It is remarkable that Collon has no reference to the Lucas/Harris Ancient Egyptian Materials and Industries, as such a treasury of comparable Egyptian data.

And so to the catalogue itself, comprising 102 items from four Australian collections. The largest collection, of 70 pieces, is from the Australian Institute of Archaeology in Melbourne. For each seal, Merrillees provides a drawing of its impression,
its museum accession number, dimensions, a detailed description, estimate of date, previous publication (if any), parallels, and comment on unusual features or controversial interpretations when appropriate. Since this part of the work occupies pages 61-164, clearly the average comment for each seal is approximately one page, which is very considerably more than in the Ashmolean or British Museum catalogues. Finding parallels is a tedious task, and distinguishing the unusual and exceptional from a data base which includes thousands of examples demands a great deal of work and a great deal of knowledge. Merrillees demonstrates both.

In the descriptions there is identification of the material, description and identification (where possible) of each figure - e.g. 'male deity', 'king', 'nude female/goddess', and transliteration and translation of any text (by Christopher Walker of the British Museum). There are occasions when the identification of certain features is very uncertain, even though the impression is clear. Merrillees faces these problems head on, rather than ignoring them in the hope that they will go away. Incidentally, it would have been good to have an index of subjects represented on seals, to aid research on this topic.

The remainder of the book, pages 165-205, comprises a concordance of museum and catalogue numbers, a map and index to it, showing sites mentioned in the text, a chronologically chart divided into areas, and forty pages of plates.

The plates are of slightly uneven quality, due both to the institutions providing the plates, and to the very worthy desire to keep costs to a (BAR Reports style) minimum. For each seal, there is a photograph of the impression, and for most of them, a 1:1 photograph of the seal itself.

Overall, a very thorough and useful volume drawing attention, not least, to just one area of the very lively study of Near Eastern archaeology which is taking place in Australia. Archaeology in Australia is by no means just 'bones, stones and boomerangs'. Even though the continent was ill-placed in the scramble for antiquities in the eighteenth and nineteenth centuries, and still is ill-placed for the collection of bibliographic resources, it nevertheless continues to produce scholars of international calibre in the field of Near Eastern archaeology. The star of P. H. Merrillees is rising.

Piers Crocker, Director of the Australian Institute of Archaeology

Paestum: Greeks and Romans in Southern Italy


The series 'New Aspects of Antiquity' was started by the late Sir Mortimer Wheeler to enable leading archaeologists to present the fruits of their labours to an informed but not necessarily professional public. This volume, which lives fully up to the specification, is devoted to a very important archaeological site, and has the advantage of being written by someone who has contributed in no small way to its recent excavation.

Paestum is one of the loveliest of classical sites, and not only for its three well-preserved Greek temples. It should really be visited when the roses (equally famous in antiquity) are in bloom. It was founded on the west coast of Southern Italy, about 50 miles south of Naples, around 600 BC, by Greeks from the rich and numerous colony of Sybaris. The geography of this new settlement, on a shelf of travertine, is clearly explained by the author. The famous temples were to be made of this unusual material.

The sixth-century temples are fully and clearly described: the so-called Basilica (really a Heraeum), and the so-called Temple of Ceres (really a temple of Athena). There follows a chapter on the long-lost Sanctuary of the Argive Hera at the mouth of the river Silaris nearby, with its extraordinary metopes, which might almost have been copied by Epstein. The fifth-century 'Basilica', really another temple of Hera, is the next to be considered. As one of the three best-preserved of all Greek temples, it deserves, and gets, generous treatment.

The superb Paestan tomb-paintings are well illustrated, many in colour, including the lovely picture of a diver, and the banquet scene from the same tomb.

Another chapter covers the fourth century BC: no more temples, but more painted tombs, and the celebrated Paestan painted vases. Then Roman Paestum is considered, much of it still to be excavated.

Perhaps the most interesting part of the book is concerned with the Sanctuary of Aphrodite, in the approaches, notably localities Santa Venera, much of which was excavated under the direction of the author. It had an amazingly long life, from the sixth century BC to the third century AD, and this is the first proper excavation report. A final chapter is devoted to the last days, the disappearance, and the rediscovery of this fascinating place.

This book will be required reading for many years to come, for its content, its illustrations, and its production. Here is all you need to know about Paestum.

Reynold Higgins, former Deputy Keeper of Greek and Roman Antiquities at The British Museum.

The Ferry Boats: Seacroft of the Bronze Age


Maritime archaeology in its pure sense, that is the study of the structures of boats and ships in prehistory, of the ways in which they were handled and their potential as vehicles of cultural transmission, has gradually entered the mainstream of archaeological studies in Britain only since the 1970s. It might be said to have come of age with the appointment of Dr Sean McGrail, who has written the introduction to the book under review, as Professor of Maritime Archaeology at Oxford University in 1986.

E.V. Wright's account of one of the most important finds of prehistoric boat remains ever made anywhere in the world closely reflects the vicissitudes through which the study of such material has passed in the last half century, including the unwise dissolution of the Archaeological Research Centre at the National Maritime Museum by the present Director. The remains were those of three plank-built boats found on the north shore of the estuary of the river Humber by the author and his brother, C.W. Wright, in 1937 and now dated to c. 1400 BC. This means that they are the oldest plank-built boats ever found in northern Europe, older than any comparable structures found anywhere except for the third-millennium BC boats in Egypt, now usually known as the Cheops and Dahshur boats, and the planked vessel currently being excavated at Ulu Burun in Turkish waters.

This account of an archaeological achievement of immense importance and without parallel in this century in Britain, pursued with dogged determination, is a highly personal, at times idiosyncratic, detailed narra-
tive of the discovery, excavation, recording, study and researching of these finds. The conclusions are presented in full, and although the discussion of some of them will continue for many a year, the evidence is fully recorded and published here with the supporting argument, and often with the false starts. Your reviewer recollects the lack of conviction which he felt on being faced by Wright with some of his earlier attempts at reconstruction of the entire fabric. These are now replaced with an impressive hypothesis by Wright and John Coats, the naval architect and designer of the most successful experimental Athenian trireme, which is most convincing and opens up a new assessment here properly presented - of the boats' probable capabilities, although one may doubt the mast and sail.

Wright makes two statements in his concluding chapter with which one can strongly agree. He has said that boatbuilding represents one of the highest of technical achievements by early man and the Ferriby assemblage unaccountably supports such a convention... It can therefore be fairly claimed that the half century of work described in this book has opened up the existence of a wholly new field of boatbuilding achievement by Bronze Age people the full extent of which in time and space has still to be explored.

The book is not without its faults. The detail of the personal narrative might at times perhaps have been abbreviated. The sub-title 'Seacroft', apart from the doubtful etymology of the word, begs a principal question about the boats, as yet unresolved, as Wright himself admits. Some of the ethnographic evidence put forward requires more study before its true relevance or otherwise can be established.

At the time work on this book was completed it was still assumed that the Ferriby boats represented an essentially North Sea culture and that further similar finds, if any, would be made in the waterways feeding into the south part of that sea. Recently, however, fragments of a Ferriby type structure have been discovered at Caldicot in Gwent in a former tributary of the river Severn. This discovery, suggesting a much wider distribution of this style of Bronze Age boatbuilding, is itself of major significance and its publication is awaited with the greatest interest. It adds, if it were possible, even greater value to E.V. Wright's work and to this comprehensive report.

Basil Greenhill, former Director of the National Maritime Museum, Greenwich

Books Received

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

Archaeology: Theories, Methods and Practice, by Colin Renfrew and Paul Bahn. Thames and Hudson, London, 1991. 544pp. over 500 illustrations in two colours. Paperback £18.95. A veritable tour de force by Professor Renfrew and Dr Bahn that ranges over the whole possible fields of archaeology. Divided into three parts, the book first describes the history and foundation of modern archaeology, how sites are found, and how they and objects are preserved and dated; secondly, eight chapters investigate the archaeologists' approach and methods in answering specific questions, and the third and last part then utilises these major field projects - in the Aegean, America and Australia - to illustrate the questions posed in part two can be put to practical use. In all, an incredible compilation that must be recognised as a monument in archaeological publishing of the nineties. (It will be reviewed in the next issue.)

The Treasury of London's Past by Frances Sheppard. HMSO, London, 1991. xvi + 207pp. 35 colour and 325 monochrome plates. Hardback £19.95. A delightfully written and heavily illustrated historical account of the Museum of London, which officially opened to the public in 1976, and of the Museum's predecessors, the Guildhall and the London Museums. A splendid souvenir of a visit to the Museum of London with fine photos of many of the exhibits as well as many supplementary archive photos of digs and finds. It also gives a marvellous view of London's history and is an incentive for those who have not visited the Museum to do so.


The Archaeology of Ancient Sicily, by R. Ross Holloway. Routledge, London, 1991. 211pp. 222 photos and figures. Hardback £45. An invaluable survey from the island's prehistory and its early eastern Mediterranean and Levantine trade contacts through the period of Greek colonisation down into the Roman period, culminating with a complete account of the Imperial villa at Piazza Armerina. Professor Holloway has first hand experience of Sicily from his own excavations in the island and assesses especially the new discoveries of fine art which illustrate the early Greek achievement on the island.

Sicily Under the Roman Empire: the archaeology of a Roman province, 36 BC - AD 355 by R.J.A. Wilson. Aris and Phillips, Warminster, 1990. ix + 252pp. 290 illus. Hardback £120, paperback £65. A superbly detailed study by Dr Roger Wilson, drawn from the archaeological evidence of almost 600 years of Roman rule of Sicily. The text is ably supported by extensive photographs, line drawings and maps. This is a standard reference work, fully referenced and documented.

Roman Painting by Roger Ling. Cambridge University Press, Cambridge, 1991. xi + [4] + 245pp. 236 illus plus 16 colour plates. Hardback £45/$80, paperback £17.50/$27.95. Dr Ling's survey is the first general history of Roman painting written specifically for English language readers. The largest group of the subject material survives due to the eruption of Vesuvius in AD 79. The book discusses in detail the four Pompeian styles, their spread and development, and the relationship of mythological pictures to Greek 'old masters'. It also draws parallels to mosaics where relevant. It is a finely argued-and presented text that will find wide acceptance.


Catalogue of Celtic Coins in the British Museum, Vol. 2 - Silver Coins of North Italy, South and Central France, Switzerland and South Germany by Derek Allen, edited by John Kent and Melinda Mays. British Museum Publications, London, 1990. 71pp., 29 plates. Hardback £50. This is the first comprehensive account in English which records the development of silver coins among the Celtic peoples of Western Europe (excepting those of Spain and Britain). Over 1000 coins are listed, and all illustrated, from the British Museum and also much material from other British collections.
The Ancient Coin Market

Bank Leu Auction Highlights Spring Season

Eric J. McFadden

When a collector with virtually unlimited resources sets out to form a representative collection of the finest Greek and Roman coins in a just a few years, he can assemble a collection like the splendid offering in the Bank Leu sale held in May. The California collector who consigned this group bought all his coins during the last five years, yet he was able to put together a general collection that in quality was one of the finest in private hands. His success is a reminder that coins are perhaps the only form of ancient art in which one can still readily buy first-rate masterpieces in today's market. If one sets out to acquire the same calibre in vases or sculpture, one would find that, regardless of one's resources, masterpieces are seldom available at any price. With coins, however, although museums do hold a significant percentage of the best pieces, examples of the finest quality are still available to the well-heeled buyer.

Despite the fact that many of the coins in the Leu sale were purchased at recent public auctions, competition often pushed the price beyond the previous record. The highest price realised in the sale was for the cover coin, a magnificent five aureus gold medallion of Maximianus unearthed in 1885 (right). Its importance has long been recognised; it was the highest priced coin in the sale of the famous Trau collection in 1935. Although it was sold only last year for the strong price of $270,000 in Sotheby's New York sale of the Hunt collection, it nevertheless equalled last year's price at $390,000. (Prices do not include the 15% buyer's commission.) The Italian buyer in Leu had been one of the underbidders in the Hunt sale.

Other outstanding pieces also brought high prices. A rare silver tetradrachm of Akragas signed by the engraver Myron, one of three known specimens, brought SF67,000 (estimate SF28,000). A silver decadrachm of Syracuse, one of the so-called 'Demaretelon', one of the best known of all Greek coins - brought SF132,000 (estimate SF120,000) despite its rather worn condition (right). A Carthaginian silver tetradrachm, the 'Didascalion' type - a masterpiece engraved by a Greek artist - sold for SF85,000 (estimate SF65,000). A magnificient mint state gold octodrachm featuring the portrait of Polytemis, one of the finest of all Greek gold coins, brought SF220,000 (estimate SF150,000). A rare aureus aureus of Mark Antony, featuring portraits both of himself and of his son, brought SF140,000, slightly more than the $95,000 which the very same coin brought in last year's Hunt sale. Not every coin brought a record price, but overall the sale was consistently strong. The biggest buyers were the Italians, who were able to buy an impressive proportion of the best coins.

In contrast to the usual summer holiday period in which customarily very little business takes place, this year the summer doldrums will be interrupted by the 100th anniversary convention of the American Numismatic Association, to be held in Chicago. Although the ANA convention is always an important summer event in America, it will take on special significance for classical numismatists this year due to the two premier ancient coin auctions to be held during the convention. Numismatic Fine Arts Auction XXVI on 11 August will feature an important collection of Judaean coinage and a fine group of Roman and Greek coins. Numismatic Fine Arts Auction XVI on 16 August will include a large group of Hellenistic gold - including over 40 Macedonian gold pieces - and collections of Greek and Roman bronze. The Macedonian gold offering is nicely timed to coincide with the release of Dr. Martin Price's new comprehensive two-volume study of the coinage of Alexander the Great. These two important Chicago sales will attract enough additional attendance to make this year's ANA show a bigger marketplace than ever for ancient coins.

The most controversial development in the ancient coin field this spring was the surprise announcement by Numismatic Guaranty Corporation of America that it intended to begin encapsulating ('slabbing') ancient coins. 'Slabbing' is the encapsulation in plastic of a coin, with the inclusion in the plastic case of a statement of the coin's authenticity and condition. NGC has been one of the leaders in America in the 'slabbing' of coins, including both US coins and certain modern non-US coins, but no major company had previously attempted to 'slab' ancient coins. Immediately after the announcement, however, NGC was deluged by a torrent of complaints from dealers and collectors.

The complaints centred around two concerns. First, classical numismatists are accustomed to handling coins directly and to examining and enjoying them without an intervening layer of plastic. 'Slabbing' would deny them that pleasure, and some dealers also stated that they would not buy a 'slabbed' coin without first removing it from the plastic case for close examination. Second, 'slabbing' would facilitate selling by non-experts, including the infamous telemarketers. Dealers argued that 'slabbing' would enable promoters to mislead their customers by suggesting that authenticity and grade - rather than artistic style and general aesthetic appeal - are the only determinants of value. These complaints were successful. NGC, stung by the swift and overwhelming negative reaction, quickly withdrew the programme for encapsulating ancient coins.

The discontinuation of NGC's programme leaves only one certification service handling ancient coins. The service recently inaugurated by the well-known author David R. Seab offers a laminated certificate including a photograph of each submitted coin. Mr Seab's certificate also includes a full description, along with a statement of authenticity, condition, and background information, without encapsulation of the coin itself. Only time will tell the extent to which modern technology will be applied in the marketing of ancient coins.
Pre-Columbian Textiles

Fabric of the Inca Empire

Ann P. Rowe

As the quincentenary of Columbus’ first voyage to the Americas approaches, The Textile Museum in Washington DC is showing an exhibition of Inca costume from the time of Columbus, Fabric of the Inca Empire: Traditions Suppressed by the European Invasion. It includes primarily men’s tunics, both imperial Inca style examples and provincial pieces with Inca influence.

moved into it people who were considered loyal, and those who were thought to be recalcitrant were moved far from their homeland. It is not surprising, therefore, to find Inca-style textiles anywhere in the empire where the conditions favour their preservation.

Taxes were paid in labour – taxpayers were required to cultivate certain fields, the produce of which supported the government or the Inca religion, and to give some time to service in the army or in public works, or in personal service to the ruler or the nobility. There was a class of men who were skilled at and specialised in weaving fine cloth in order to meet their tax obligation. In addition, the wives of provincial administrative officials were required to weave one set of garments to be sent to Cuzco each year as a tax.

The most beautiful girls were chosen to be educated by the government and then selected either for religious service (which might include sacrifice) or to be wives of deserving nobles or warriors, or concubines and servants of the emperor. The duties of women selected for religious service included weaving garments for sacrifices, for cult images and for the ruler – no matter where they were born, these women would presumably have been taught the Inca style of weaving.

Land not specifically designated for the support of the government or the state religion also belonged to the government but its use was divided among the people according to their need. The produce of this land was kept in storehouses in each district until it was needed, and was distributed to the people in times of crop failure or disaster, so that no one went hungry. The personal property of people under Inca rule was limited, but they did not suffer from want or injustice; this contrasts with Spanish rule, under which the natives were allowed greater personal freedom but suffered enormously from limitless demands for tribute without judicial recourse.

Men’s tunics and coca bags are the best known Inca textiles since they were most often decorated and were collected and distributed as part of the taxation system. Garments collected as taxes could be worn only by persons who had received them from the Inca ruler as gifts, and such gifts were not uncommon. They were given as a reward for service to the ruler in war or administration, to some of the people whom the Incas had resettled far from their homeland, and to nobles on the occasions – three times a year – that they were required to present the mate-
Pre-Columbian Textiles

The fabrics collected as taxes in Cuzco. Besides the tunic, Inca men's costume included a large rectangular cloak worn with two corners tied on the chest or on one shoulder leaving the other arm free. Unfortunately, few such cloaks have been identified archaeologically, no doubt because they were normally unpatterned. A small loincloth worn underneath, untanned leather sandals with yarn bindings and a headband completed the costume. Nobles also wore large cylindrical ornaments in their earlobes. The tunics were tapestry woven with interlocked joins, often in a very high thread count of 200 or more wefts per inch, higher than is typical of coastal weaving and considerably higher than the thread count in European tapestry weaving. The evidence suggests that the work was done on a frame loom with fixed tension which was set up more or less vertically. The loom must have been wide since the tunics are about knee length and were woven sideways to the way they were worn. The neck slit was woven in by using discontinuous warps. The weft yarns are carefully finished off so that the design is equally beautiful on both sides of the tunic. The Andean tradition involves weaving textiles to the exact size and shape needed, so after removing the cloth from the loom all that was needed to finish an Inca tunic was to sew the side seams and add ornamental edge bindings on the finer examples.

The weaving of fine interlocked tapestry tunics had a long tradition preceding the Incas in the highlands of Peru. Numerous examples of an earlier empire style, that of Huari, have also been preserved as a result of trade with the coast between c. AD 700 and 850.

The designs on the tunics were relatively standardised, presumably a result of the labour tax system. The most common design is for the tunic to be plain except for a geometrically patterned band across the waist area, often with contrasting colours above and below. Two types of chequered patterns, which apparently had a military association for the Incas, are also common (Fig 1). The most finely woven examples are made of camelid fibre, probably from vicunas (wild) or alpacas (domesticated), though some of the waistband patterned tunics have the plain areas in cotton.

The edges and seams of these tunics are often beautifully finished with striped embroidered bindings. These embroidered finishes are also found on other types of Inca textiles such as coca bags and women's mantles which are patterned with simple warp stripes or with warp stripes combined with complementary-warp warps. Many such bags and mantles are woven in a medium thread count with stripes in the natural colours of the fibre but a few are woven with fine dyed camelid fibre yarns in a very high thread count that rivals that of the tapestry tunics.

The great majority of the designs in both Inca textiles and in other media such as ceramics are non-representational geometric forms, and there is also significant stone sculpture at many highland Inca sites that takes the form of abstract carving of the living rock in non-repeating patterns. At the time of the Spanish conquest it was difficult for the Europeans to appreciate such art since the European tradition was primarily pictorial, but now our contemporary abstract art style brings us closer to the Inca aesthetic.

Other tunics in the exhibition are woven in interlocked tapestry weave and so are technically similar to those of unequivocally Inca design — and may also include some elements of Inca pattern ing — but they treat the designs in a distinctive way, at times combining them with non-Inca elements. The exhibition includes a tunic recognisably derived from one of the Inca chequered designs (Fig 2) but which is aberrant in colour, in size, and in the arrangement of the design. It is tempting to suggest that such tunics might be identified with those woven for the government by the wives of provincial officials, but they might also have been woven for local use outside of the taxation system.

Some of these tunics, most notably those with eight-pointed star designs (Fig 4), can be identified with a particular local style, in this case one characteristic of the area between Acari and Arequipa on the south coast. Others do not seem to relate to a local style, even if we know where they were found.

Other tunics were woven using provincial techniques but may have Inca influence in

![Fig. 1 (opposite) Inca style man's tunic from Peru, AD 1450-1532.](image1)

![Fig. 2 (above) Provincial Inca style man's tunic, AD 1460-1532.](image2)

![Fig. 3 (below) Inca influenced man's tunic, AD 1450-1532.](image3)
Pre-Columbian Textiles form and design. The most pervasive such influence is the size and proportions of the tunic which differ markedly between the Inca tradition and all the known coastal traditions, in which the tunics are significantly shorter than Inca ones, about waist length, and may have sleeves. As one example, the exhibition includes a striking tunic of Inca size and proportions which is woven in the coastal technique of brown and blue double cloth with a red and yellow slit tapestry weave border (Fig 3). The only other element of obvious Inca influence in the piece is the depth of the lower border, which divides the tunic much like the striped lower portion of the chequered style shown.

Other Inca design features found in such tunics include the use of a patterned band at waist level or a stepped triangular area around the neck slit. There are also some examples of tapestry woven stepped neck panels woven separately from tunics, and which probably were originally sewn to a plain-woven garment (Fig 5). Presumably these style features were made locally for those who had some administrative connection with the Inca empire. They apparently coexist with tunics and other garments of a completely local character and reflect local social divisions and hierarchies. That is, people who had some official connection with the Inca administration would be more likely to have Inca-influence clothing.

The textiles thus reflect both the unity of the empire and the diversity of cultures within it. Despite the degree of Inca control, artistic expression certainly remained possible on the local level.

Ann P. Rowe is Curator of Western Hemisphere Textiles at The Textile Museum.

Pre-Columbian Textile Masterpiece reinstalled at Brooklyn

The Paracas Textile, perhaps the most famous textile from the ancient Andes, has recently been reinstalled in the Hall of the Americas at The Brooklyn Museum in New York. This masterpiece was made about 2,000 years ago on Peru's south coast, where two great civilisations, the Paracas and the Nasca, developed between about 900 BC and AD 600. It was acquired by the Museum in 1938. The extraordinary quantity and quality of finely decorated clothes from Paracas and Nasca archaeological sites suggest that textiles were the pre-eminent arts in these societies. Even among these magnificent textiles, this cloth stands out both for its rich imagery and technical virtuosity. It was probably once included in a mummy bundle and, like other funerary goods and textiles, may have been used in important ceremonies during the life of the deceased as well as after death. It consists of a central cloth with stylised faces, surrounded by an elaborate border of three-dimensional figures standing as if in procession. These include simple human figures, animals, plants, and fantastic beings that combine human, animal, and plant characteristics. Many of these miniature figures are elaborately clothed, and all are rendered in such astonishing detail that they seem to present a vivid glimpse into ancient life. The small scale and intricacy of its motifs suggest that it was meant as an object of intimate contemplation rather than public display. Because it is reversible and finished on all four edges, its designs can be appreciated from many angles. Great pains were taken to conceal all traces of the process of its manufacture, making it almost impossible to detect where work began or ended. In both the border and the central cloth, cotton is used for the foundation fabrics and dyed camelid wool for the coloured decoration. The designs are created by two different techniques unique to Pre-Columbian Peru: warp-wrapping in the central cloth, and crossed-looping in the border.

Ninety separate figures stand around the border as if in formal procession. About thirty figures are unique; others fall into groups that share similar costumes, colouring, body forms, and positions. No single figure stands out clearly from the rest, and no overall sequence has yet been deciphered. The back of the border is a mirror image of the front, except for three figures that have a front and a back. All of the figures are not represented as they would appear from a fixed viewpoint. Instead, each individual body part is treated separately in a standardised way: faces are always seen full-face, feet in profile and so on.

The designs in both the central and border of the textile are organised around the lines of an imaginary cross passing through its centre. It divides the faces in the central cloth into two groups, and the border figures into four, each of which point their feet in a different direction.

The imagery of life on the border presents a vivid record of life on the south coast two thousand years ago. Most of the costumes, jewellery and implements that appear can be directly related to objects know from burials. Plants and animals can often be identified as well, by comparing them both to archaeological remains and to natural species found on the south coast today.
MUSEUM EXHIBITIONS

UNITED KINGDOM

CARDIFF
THE CELTS IN WALES. An exhibition featuring the treasures and monuments of the first true nation of Britain, the proto-Celtic late Iron Age culture that led to the development of the early Christian Wales (1500 BC-AD 1000), also explores the influence of Celtic cultures on the other Celtic languages. NATIONAL MUSEUM OF WALES (MAIN BUILDING) (0222) 3972951. Until 29 September. See page 31.

EDINBURGH
BEHIND GOLD SCREENS: TREASURES FROM THE TOKYO FUJI ART MUSEUM. Some of Japan's most outstanding decorative art from the 11th to the 19th century. ROYAL MUSEUM OF SCOTLAND (0131) 225-7534. 10 August-20 October.

GLASGOW
GIANTS STEPS FOR MANKIND. A new permanent exhibition examining the story of man's development. HUNTERIAN MUSEUM (041) 350 4221.

ROMAN SCOTLAND: OUTPOST OF AN EMPIRE. An exhibition which will examine Roman attempts to conquer Scotland in the first and second centuries AD, with emphasis on the Antonine Wall built from Forth to Clyde in AD124. Material on display includes tools and weaponry to jewellery and crockery, illustrating life on Rome's most distant frontier. Pride of place is given to the swords of highly ornamented stone tablets erected by the Roman legions to commemorate the building of the Wall. HUNTERIAN MUSEUM (041) 353 8855. Until further notice.

HULL
A CELTIC WORLD. A new permanent exhibition telling the story of the Iron Age in East Yorkshire and including material from the 最初 buried and unaltered site, the Wetwang Slack. HULL MUSEUM AND ART GALLERY (0482) 227237.

LIVERPOOL
JORDAN: TREASURES FROM AN ANCIENT LAND. The largest loan exhibition brings to Britain for the first time the riches of Jor- dan's heritage, including the largest loan exhibition of ancient Jordanian material to Britain. The exhibition illustrates the development of early cultures in Jordan and the influence of the region on later cultures. LIVERPOOL MUSEUM (051) 207 0001. Until 3 November (see Minerva, March/April 1991, p.20).

LONDON
CHINESE POTTERY & PORCELAIN FROM PREHISTORY TO THE PRESENT DAY. 200 pieces from the Museum's rich collection of Chinese pottery and porcelain, survey- ing the history of ceramic production from the 15th century BC and tracing the development of stoneware, porcelain and religious sculpture. THE BRITISH MUSEUM (071) 323 8523. Until 18 August. Cata- logue.

KAMAKURA: THE RENAISSANCE OF JAPANESE SCULPTURE 1185-1333. The monumental wood sculptures of the Kamakura period, which have never been seen in quantity in Britain, are remarkably natural- istic in style. They were created using the hieo-zukuri technique made popular in the 12th century, whereby many intri- cately carved individual pieces are fitted together to form a hollow figure. The sculptures were then embellished with paint and gold leaf. Some were covered in lacquer and others were inlaid with mirror glass. THE BRITISH MUSEUM (071) 323 8523. Until 18 August. Catalogue.

LONDON'S FLEET VALLEY LOST AND FOUND. Objects unearthed by Museum of London archaeologists during excavations at Rosehough Stainhope Developments' Luggate site between 1986 and 1991, after the site was occupied by a 13th century Roman settlement and by an early medieval occupation. HOLBORN VISITOR STATION, Holborn Viaduct, WC1, until 31 October 1992.


TREASURE HOUSE: SOUTHWAARK'S CUM- ING FAMILY AND THEIR CULTURE. A new exhibition to be opened in February 1991. The collection explores the life and times of Southwark in the Roman period, as well as the lives of its inhabitants and how they made a living. SOUTHWAARK MUSEUM. Until 23 April 1992.

MANCHESTER
THE QUEST FOR THE DISCOVERY IN THE MOSS. A completely revised version of the award-winning exhibition mounted in 1987 at the Manchester Museum, featuring 'Lindow Man', the complete man frozen in Britain's oldest bog. On display is a selection of some of the most important finds from the world's famous bog bodies, including the 'Celtic' stone heads, and a reconstruction of a water-borne. Sponsored by Hilston MILL RIVERS. THE MUSEUM OF CURIOUSITIES (061) 275 2634. Until 21 September.

NEWCASTLE
BRITISH ARCHAEOLOGICAL PROJECTS IN THE PALESTINE OF 1990. The exhibition features the work of the British Institute at Amman for Archaeology and the British Museum. METROPOLITAN MUSEUM OF ANTIQUITIES. NEWCASTLE UNIVERSITY, 19 August-12 October (then to Durham).

NUNEATON
EVERYDAY LIFE IN ANCIENT EGYPT. A brand new exhibition from the Petrie Museum of Egyptology, University College London, NUNEATON MUSEUM AND ART GALLERY, Riverside Park, 24 August-5 October (then to Nuneaton).

OXFORD
WARRIORS IN BRONZE. Before steel armour was developed, in the Roman and Medieval periods, bronze shields, helmets and inextricable parts were used for protection - even after iron had come into use for swords and spears. The exhibition looks at the development of bronze fighting equipment in the Bronze Age, and its elaboration by the Celts and their contemporaries in the Iron Age. ASHMOLEAN MUSEUM (0865) 278000. Until 1 December.

WALSALL
EVERYDAY LIFE IN ANCIENT EGYPT. A two-year travelling exhibition from the Petrie Museum of Egyptology, University College London. WALSALL MUSEUM AND ART GALLERY, Lichfield Street. 6 July- 7 September (then to Nuneaton).

UNITED STATES
ANCHORAGE, Alaska
CERAMICS OF THE CONTINENTS: CUL- TURES OF SIBERIA AND ALASKA. 500 arte- facts reflecting the cultural interchange that has occurred within Alaska when the first humans moved into North America 14,000 years ago. One third of the pieces are from the Museum of Anthropology and Ethnology in Leningrad, the balance from US and Canadian museums. ANCHORAGE MUSEUM OF HISTORY AND ART (907) 274 2500. Until 11 July. (See Minerva, March/April 1991, p.33). ARTWORKS OF THE INUIT. A selection of Inuit art will be on loan to protect objects from future damage. THE PAUL J. MELLON CENTER FOR CONSERVATION AND RESTORATION (215) 566-7611. Until 8 September.

NEW YORK, New York
ANCIENT ART: GIFTS FROM THE NORBERT SCHMILL COLLECTION. THE METROPOLITAN MUSEUM OF ART. Der Schimmel assembled over 30 years of one of the world's outstanding private collec- tions of pieces of ancient Egypt, the Near East, Greece and Rome. The works from the Schimmel collection constitute one of the most important gifts of ancient art ever presented to the Metropolitan. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 1 September.

ARTEFACTS FROM ANCIENT IBERIA. Stone and bronze implements and weapons from the Upper Paleolithic to the Roman period, including ibexian bronze ex-votos and Roman medical instruments. THE HIS- PANIC SOCIETY OF AMERICA (12) 926- 2234. Continuing indefinitely.

THE HERE AND THE HERE-BEFORE: IMAGES OF PARADISE IN ISLAMIC ART. An explo- ration of the centrality of the concept of paradise and the diversity of Islam through a selection of the finest of calligraphic works, paintings, tapestries, stone carving, metalwork and architec- tural decorations from THE MALER GALLERIES (212) 537-7246. Until 8 September.

THE SCULPTURE OF INDONESIA. The first major exhibition of ancient Indonesian art in the United States from the 10th century to the 15th century, including life-size Buddhist and Hindu stone sculptures, bronze, gold and silver figures. METROPOLITAN MUSEUM OF ART (212) 237-8800. Until 8 August. (see Minerva, October 1990, p.24).

PHILADELPHIA, Pennsylvania
BEAUTY FROM THE EARTH; PUEBLO INDIAN POTTERY FROM THE UNIVERSITY MUSEUM. 1000 years of Pueblo Indian ceramic art, including 105 rare and exhibited pieces of pottery from the museum's collection, including those of Spanish Colonial origin as early as c. 900 AD. UNIVERSITY MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 928-4900. Until 3 August. (see Minerv- a, Jan-Feb 1991, p.42).

ST. LOUIS
HERCULES: ADVENTURES OF A SUPER- HERO. RELICS AND LEGENDS OF THE recently acquired Roman sarcophagus fragment illustrating the Labours of Her- cules, supplemented with rare exemplars of Greek and Roman ceramics, bronzes and coins, drawing the myth into the Renaissance with bronze and graph- ics. THE ST. LOUIS ART MUSEUM (314) MALER GALLERIES, INC.
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MEXICO: SPLENDOURS OF THIRTY CENTURIES. A major exhibition of over 400 works of art, of which about one-third are Pre-Columbian, dating from about 1000 BC to 1520 AD, including several monumental stone sculptures, frescoes, ceramics, jade and gold ornaments. SAN ANTONIO MUSEUM OF ART (512) 226-5344. Until 4 August (then to Los Angeles). Catalogue $39.95. (See Minerva, Nov. 1990, p.21)

SAN FRANCISCO, California
WISDOM AND COMPASSION: THE SACRED ART OF TIBET. 159 masterworks of Tibetan art from collections in North America and Europe, including 31 pieces from the Hermitage Museum in Leningrad. The most extensive exploration of Tibetan art and its 2500-year heritage ever to be undertaken in the U.S. ASIAN ART MUSEUM OF SAN FRANCISCO (415) 668-8921. Until 18 August (then to New York). Catalogue.

SANTA BARBARA, California
ASIAN ART FROM PRIVATE COLLECTIONS. About 220 artworks spanning 2,000 years from Turkey, Iran, India, Tibet, China and Japan. SANTA BARBARA MUSEUM OF ART (805) 963-4364. Until 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 INDONE-
SIA'S OUTER ISLANDS. More than 200 works, ranging from large stone sculptures to intricate gold jewellery from royal courts. NATIONAL MUSEUM OF NATURAL HISTORY (202) 357-1300. Until 15 July (then to San Francisco).

FABRIC OF THE INCA EMPIRE: TRAD-
ITIONS SUPPRESSED BY THE EUROPEAN INVASION. 45 Inca and Inca influenced textiles of the late 15th and early 16th centuries drawn primarily from the museum’s collection. THE TEXTILE MUSEUM (202) 667-0441. 13 July - 5 January. (See page 42.)

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

FRANCE
PARIS
SOURCES OF THE ARABIAN WORLD. INSTI-
TUT DU MONDE ARABE. Until 31 December.

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 the story from the finding of the tomb of the 5th-century BC princes of Central Europe to the famous medieval illuminated manuscripts of Ireland. PALAZZO CAVALIERI. Until 8 December. Catalogue. (See page 24).

SWITZERLAND
BASLE
GOLD OF THE HELVETII. Gold treasures of the Celts: about 50 objects and 100 coins, supplemented by a few selected Roman gold treasures which reflect the Celtic artistic tradition, all found in Switzerland. HISTORISCHES MUSEUM. 30 July-29 September (then to Berne).

LAGANO
GOLD OF THE HELVETII. Gold treasures of the Celts: about 50 objects and 100 coins, supplemented by a few selected Roman gold treasures which reflect the Celtic artistic tradition, all found in Switzerland. CANTONAL ART MUSEUM. Until 14 July (then to Basle).

GALLERY EXHIBITIONS

NEW YORK, USA
THERIANTHROPIC GODS AND THEIR LORDLY WORSHIPERS. LIBBY GALLERY, 23 East 67th St, 10021. Extended to 14 August.

GREEK AND ROMAN MARBLE AND BRONZE SCULPTURES: RECENT ACQUISI-
TIONS. ROYAL-ATHENEA GALLERIES, 153 East 57th St, 10022. Until 31 August. Cata-
logue.

LONDON, UK
THE HANDS OF THE POTTER: EARLY BRONZE AGE VESSELS FROM PALESTINE, TRANSJORDAN AND CYPRUS (C. 3300-
2000 BC). FAUSTUS FINE ART LTD IN ASSOCIATION WITH C. J. MARTIN ANCIENT ART, 90 JERMYN STREET, SW1Y 6JY. 3-19 July.

JULY
NAUTICAL ARCHAEOLOGY ODYSSEY
ALONG THE TURKISH COAST. Organised by the Institute of Nautical Archaeology, the 14-day tour is led by Dr George Bass, and will include an 8 day cruise along the coast of eastern Turkey. Sites include Ephesus, Priene, Miletus and Didyma, Chios, Marmara, Dikyma, Kinal. Tickets, 500, Kavas, Diliman and Rhodes. 20 July-3 August. $3,680. INSTITUTE OF NAUTICAL ARCHAEOLOGY, PO Drawer HG, College Station, TX 77841-5137, USA. (409) 845-
6694.

AUGUST
ROMAN TREASURES OF THE MOSELLE VALLEY. Based in Neumagen in das Moseltal, the study tour includes the city of Trier with its wealth of Roman monuments, several Villas in the surrounding countryside, and other important sites such as Mittelzeppen, Bitburg, and Ahrn. The Blenheim, the old Imperial Bath (luxury coach). MANCHESTER UNIVERSITY DEPT OF ARCHAEOLOGY in conjunction with Mosel Tours Ltd. 21 Church Street, Cladby, Leicester, LE2 5OB, UK.

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Roman marble sarcophagus relief section: nude helmeted horseman fighting warrior (head only) with shield; attendant standing behind. Ca. 210-220 A.D. Width 35 3/4" (90.8 cm.) Height 25 1/2" (64.8 cm.)

Attic large black-figure hydria from the Leagros Group. Dionysos and Ariadne in quadriga; behind, Apollo, goddess, Hermes. On shoulder: Dionysos reclining, satyrs, maenads. Ca. 520-500 B.C. Height 20" (50.1 cm.)

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