EGYPT'S DAZZLING SUN: AMENHOTEP III AND HIS WORLD

ON THE INCENSE TRAIL: FROM THE EMPTY QUARTER TO THE INDIAN OCEAN

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Reviewing two major exhibitions
Jerry Theodorou
Missing Assyrian Sculpture Presented to British Museum

An important Assyrian stone carving showing a dying lion, missing for nearly 150 years, has been presented to the British Museum. It comes from the North Palace of Ashurbanipal (668-627 BC) at Nineveh, the large Assyrian capital city on the banks of the River Tigris opposite Mosul in what is now Northern Iraq. From their base in Northern Mesopotamia, the Assyrians overran much of the ancient Near East, and were renowned in the Bible for their ferocity and cruelty. At home, the palaces of the Assyrian kings were sumptuously decorated with carved stone slabs that were arranged around the walls of the more important rooms. The purpose of these slabs was to glorify the Assyrian king and his deeds, and they show him participating in state and religious ceremonies, leading his army on campaign, and hunting lions. The latter was a particularly popular activity and was clearly designed to show the king’s supremacy over the king of the beasts. Lions were common in Mesopotamia in the seventh century BC and hunting them was a highly organised business. They seem to have been captured expressly for the king’s hunt, and were released from cages into an arena surrounded by soldiers. The king rode around the arena in his chariot and shot arrows at the lions or, if they got too close, attacked them with a spear. There is already a fine collection of slabs showing Ashurbanipal hunting lions in the British Museum, but one splendid piece was known to have been missing. It shows a dying lion and was photographed, probably in the 1850s, by the agency Mansell and Co. This photograph has been widely reproduced in both popular and scholarly literature. It seems likely that the slab was found at Nineveh in 1854-55 by W.K. Loftus and his artist, William Bouchter, who were excavating on behalf of the Trustees of the British Museum. The slab is now being presented to the British Museum by a descendant of William Bouchter, through the good offices of Lloyds Private Banking. It is much smaller than the photograph suggested, measuring just 17 cm high by 31 cm wide, but is a magnificent example of Assyrian art. It shows a male lion, mortally wounded by an arrow that has penetrated deep into its body. It is squatting on its haunches and blood is gushing out of its mouth. Although the sculptor has clearly taken relish in the horrible suffering of this lion, the scene has been superbly executed. In his death-throes, the lion is straining every muscle and fibre in a desperate attempt to stay upright, and its eyes are already beginning to glaze over. It is for these reasons that this composition has sometimes been regarded as one of the finest examples of Assyrian relief sculpture. It is on exhibition in the Assyrian Basement.

Dr John Curtis, Keeper of the Department of Western Asiatic Antiquities in the British Museum, with the recently donated lion plaque.

Middleham Ring Appeal Successful

The Yorkshire Museum, with the generous support of funding bodies and private individuals, has successfully raised the £45,980 needed to purchase the Middleham Ring (Minerva, March/April 1992, p.28). The major donations were as follows: National Heritage Memorial Fund, £22,990; National Art Collections Fund, £11,495; Duchy of Lancaster Benevolent Fund, £5,000; The Pilgrim Trust, £5,000; North Yorkshire County Council, £1,345. The ring is an important acquisition for the Yorkshire Museum — it is of the highest quality and appears to relate closely to Ralph de Neville, who lived and Middleham Castle and supported the Lancastrian Henry IV. Both the Middleham Ring and the Middleham Jewel are now in the Yorkshire Museum.

Elizabeth Hartley, Yorkshire Museum

ADA Adopts Minerva

At its Annual General Meeting held at the British Museum in May, the Antiquities Dealers Association (ADA) decided to adopt Minerva as the magazine to be supplied to its members as part of their subscription. The publishers of Minerva, Aurora Publications, welcomed ADA’s support and confidence in the publication and have agreed to the ADA twice yearly newsletter being circulated to ADA members with their copies of Minerva.

The Antiquities Dealers Association, founded in London 12 years ago in May 1980, includes full dealer members and associate collector members and has a two-tier subscription level reflecting this. It is international in scope and membership. Full details of membership may be had from The Secretary, ADA, c/o Faustus Fine Art, Ltd., 90 Jermy Street, London SW1Y 6JL, England.
1500-year-old Mosaic of King David Restored by Computer

In 1965, in Gaza, a large synagogue from the Byzantine period was excavated by the Egyptians. Among the colourful mosaics decorating the floors was an image of King David, depicted as Orpheus, playing a lyre and taming animals. He was identified by the Hebrew inscription ‘David’ found next to the face. Unfortunately the mosaic was damaged following the excavation and large sections, including the face, were destroyed.

This year, planning to restore the work, the Israel Museum was handicapped by the fact that the only pictures of the intact mosaic were black and white and had been shot at an angle looking up from David’s feet. The features of the face were blurred and indistinguishable. Shades and colours would be difficult to duplicate.

The museum’s restorers sought the help of the Computer Vision Laboratory at the Hebrew University. The laboratory had often used a technique called computer warping to change the angle of aerial photos, reconstructing details that could not be seen in the original, but it had never before worked on archaeology. However, after several attempts, they produced a face distinct enough for the restoration department of the Israel Museum. The restorers drew the lost sections on plaster according to the photographs. The final result: a beautiful mosaic of King David, playing a lyre and calming a serpent, a lion and a gazelle. The image of King David as Orpheus has also been found among the third-century murals from the Dura Europus synagogue in Syria.

The date of the mosaic is stated in the dedicatory inscription, which was found in a different section of the floor. The inscription tells of Nachum and Jeshua, wood sellers who donated the mosaic to the synagogue in the year 508 AD.

The mosaic is now on display in the Bronfman Archaeological Wing at the Israel Museum.

British Museum Forgers Shake Coin World

The ancient numismatic community was rocked this spring with the publication of the 50-page Bulletin on Counterfeits [vol. 17, no.1] edited by Silvia Hurter and Hans-Joachim Schramm and published by the International Bureau for the Suppression of Counterfeit Coins, which was entirely given over to ‘The Oeuvre of the British Museum Forgers’ (BMF). Thirty products of an especially adept Athens-based forger, code-named Costodoulous in the Bulletin, were discussed at length. ‘Costodoulous’ is a punning reference to the notorious turn-of-the-century Greek coin forger Christodoulous. This ‘Costodoulous’ is said to be a tall man about town in his fortieth who was recently released from prison. His partner in the forgery enterprise, which produced coins marketed as genuine pieces with aggregate retail value in excess of £500,000, was code-named Gyulas in the Bulletin. This ‘Gyulas’ is reportedly London-based.

The main collection of the BMF is based on examples of the British Museum collection. The forged aureus of the usurper Victorinus was related to a hoard said to have been produced by Thame’s river dredgers. The BMF Greek, Roman and Byzantine products are based on electrotype of examples in the British Museum collection. The forgeries are said to have been sold under a false name.

Some suggest that the works illustrated in the Bulletin BMF issue represent the product of unrelated Sicilian and mainland Italian workshops in addition to the main BMF production source. For information on the Bulletin, write to: IBSCG, c/o Leu Numismatik, P.O. Box 4738, Zurich, Switzerland.

Sotheby’s drops fight to sell Seuso Roman Silver

Sotheby’s announced in June that it had dropped the two-year attempt to sell the ‘Seuso’ hoard of Roman silver, valued at £40 million and considered the most magnificent Roman silver discovered in modern times (Minerva, April 1990, pp. 4-11). Legal actions over the original ownership by Hungary, Lebanon and Yugoslavia, have meant huge losses for the auction house. Sotheby’s decision to withdraw from the sale was taken last December, but it was only revealed in May when they filed a motion in the New York Supreme Court seeking to be discharged from current litigation over the silver’s ownership, saying they have no ownership interest.
Agreement Reached on Egyptian Pectoral

The Museum of Fine Arts, Boston, and Lafayette College in Easton, Pennsylvania, have reached an agreement on the question of who owns a 3,500-year-old Egyptian pectoral (above) purchased by the Museum through Sotheby's in 1981.

Under the terms of the settlement, reached with the help of a professional mediator, both sides agreed to withdraw an action filed before the Federal District Court in Boston. After careful investigation and research by both parties, the Museum has agreed to pay a settlement to Lafayette and the college will confirm the Museum's title to the pectoral. Under the agreement, the amount paid will not be disclosed.

The pectoral was stolen from Lafayette's Skillman Library sometime in the late 1970s. The thief gave the pectoral to a Pennsylvania antique dealer on consignment, who in turn consigned the piece to Sotheby's auction house in New York. Through Sotheby's, a private purchase was arranged between the Museum of Fine Arts and the dealer. The Museum of Fine Arts was unaware that the work had been stolen as it had never been reported lost or missing by Lafayette. Both parties are in full agreement that the Museum's 1981 acquisition of the pectoral was proper and that Lafayette did not delay in pressing its claim once it belatedly discovered the theft.

Made of gold, silver and electrum inlaid with carnelian and glass, the pectoral depicts an Egyptian vulture with its wings outstretched and intertwined with a cobra. Almost 15 inches wide and five inches high, the pectoral is believed to have decorated a royal sarcophagus of the Second Intermediate Period, c. 1784-1570 BC.

Lafayette's records show that in 1858 it was included in a group of artefacts from various periods purchased in a village near Thebes by an American engineer, George Stone. His widow sold several of the items, including the pectoral, to Lafayette alumnus John W. Garrett for $425. According to the college's historian of the period, Garrett gave the pectoral, a papyrus and other items to the college.

For years the pectoral was displayed in the Reading Room of Lafayette's library. After the Skillman Library was built in 1961, however, it went into storage with other rarities in a vault there. Some time in the late 1970s it was apparently stolen, along with all the library's records of its existence.

Removal of the records left the college unaware of the pectoral's existence until the late 1980s when an art curator and the college archivist picked up its trail while doing research on a papyrus which had been part of the original purchase. They then learned that the pectoral had been acquired by the Museum of Fine Arts.

The Museum purchased the pectoral in 1981 for $160,000. After doing extensive conservation, restoration and research on it, the Museum placed the pectoral on display until the legal controversy erupted in 1991.

Lafayette has filed suit in Northampton County Court, Pennsylvania, against Robert Gennett of Point Pleasant, Pennsylvania, employed as a librarian at Lafayette from 1965 to 1983. The suit, which seeks recovery of the college's legal expenses, alleges that Gennett removed the pectoral and records from the library and later put the artefact on the market.

Treasure from Peru

Archaeologists in northern Peru have found a large trove of pre-Incan artefacts, including a body adorned with gold and jewels.

Dr Izumi Shimada of Harvard University, who is directing the dig, announced the discovery in May, saying that it provided the first comprehensive look at the Sican culture of the tenth and eleventh centuries. The Sicans, also known as Lambayeque, were often mistaken for the later Incas.

The burial chamber, about 10 feet square, held 1.2 tons of ceramic, stone, wood, and metal objects. According to Dr Shimada, 'in terms of sheer quantity, it is certainly one of the biggest, if not the biggest, of such finds.' Five bodies were found in the tomb: two children, two women about 20 years old and a man lying face down, wearing a gold death mask with emerald eyes. The man's body was covered by thousands of turquoise, crystal, lapis lazuli and sea shell beads.

The tomb was found near the village of Batan Grande, about 410 miles north-west of Lima.

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Ancient Portrait Heads for Copenhagen

Copenhagen's renowned Ny Carlsberg Glyptotek has recently acquired an important group of ancient Egyptian, Greek, Roman and Etruscan sculptures from a private Danish collection established 150 years ago. The acquisition consists of nine excellent portrait heads (including one of only five known extant heads of the Roman Emperor Balbinus) and a marble torso of a charioteer from antiquity. The group of marble, stone and granite sculptures and statuettes — some of the Glyptotek's most important new acquisitions in 75 years and now on show to the public — span an 800-year period dating from 500 BC to AD 300 and were purchased from an anonymous Danish private collector by the Ny Carlsberg Foundation. According to the museum Director, Flemming Johansen, the sculptures were found quite by accident in the attic of a Danish manor house in the late 1980s — they were originally purchased by a Danish collector at an auction at the Palazzo Braschi in Rome in the 1850s. The third-century AD marble head of the Emperor Balbinus from Aphrodisias in Asia Minor (top left in photograph) is of particular interest. Balbinus was born in AD 178 into a patrician Roman senator's family and, after successfully filling various provincial governor posts, he became first consul then co-regent along with the Emperor Pupienus. Pupienus, 74, and Balbinus, 60, ruled in tandem for only 99 days in AD 238 — their short reign was characterised by internal wrangling and squabbling and both emperors were finally murdered by Rome's Praetorian Guard. The Historia Augusta — a collection of biographies of some 30 Roman emperors — describes Balbinus as 'tall, of striking appearance if rather debauched... excessively well-to-do, he loved wine, food and women and dressed elegantly...'. The only other four known sculpted Balbinus heads are in the Vatican Library, Brussels's Musée du Cinquantenaire, the Archaeological Museum in Piraeus and on the emperor's sarcophagus from Rome's Prætestatus catacombs. The Glyptotek is one of Northern Europe's greatest museums, housing a major collection of hundreds of priceless pieces of ancient sculpture and a sizeable assortment of nineteenth- and twentieth-century French and Danish art. The Glyptotek was founded in 1882 as a home for classical sculpture by the Danish brewer, benefactor and patron of the arts Carl Jacobsen (1842-1914).

Christopher Follett
EXCAVATING LOT’S SANCTUARY IN JORDAN

Every school child knows the Biblical story of Lot’s wife turning into a pillar of salt when she turned for a last glance at Sodom as it was being destroyed by God for its sins – but do many know how it ended? Konstantinos Politis directed recent excavations in Jordan which have uncovered an early Byzantine monastery dedicated to Lot alongside a cave which is traditionally believed to be where he sheltered with his daughters – a largely forgotten Old Testament episode.

In 1986, during an archaeological survey south of the Dead Sea (the Biblical Sea of Lot), a site was discovered precariously perched on a scree slope above a spring which was locally named ‘Deir ‘Ain ‘Abata’ (in Arabic, literally, the monastery of the ‘Abata spring’). Its unusual situation attracted immediate attention and, after initial investigation, proved to fit correctly the geographic position of the sanctuary of Lot near the ancient city of Zoar (modern Safi) as depicted on the famous sixth-century AD mosaic floor map at Madaba in Jordan. The exact location of this site had been sought for decades by Biblical scholars and archaeologists interested in identifying all the places portrayed on the Madaba map. The importance of such work cannot be underestimated as the Madaba map is the only real evidence for locating historical sites in the Holy Land such as Jerusalem, Bethlehem, Jericho, etc.

Within a year of the discovery and identification of Deir ‘Ain ‘Abata, an international team of archae-

(above left) Mosaic paving in the central area of the chancel where the altar stood. A chalice decorates the top of a cross inscribed in Greek with the unique wish, ΤΕΑΟΣ ΚΑΛΟΝ, ‘Good Eon’, Late 7th century AD.

(above right) A dramatic cross, painted in red ochre and intentionally dripping at the edges, symbolizing the blood of Christ. Mid-8th century AD.

(left) Entrance to the cave where tradition has it that Lot and his daughters lived after the destruction of Sodom and Gomorrah. The later Byzantine structures and mosaic paving date, according to the inscription, to April AD 606, during the time of Bishop Jacob and the Abbot Sozomenos.

(right) View of the Basilica of St Lot and the cave entrance in the north aisle, from the north-west.
ologists was assembled with support from Britain, Greece and Jordan to excavate and restore the site.

The work began by making a series of topographic maps, contour plans and conducting surface collections. It became obvious from the outset that this small site was unusual. Why were there so many luxury items in the remains? Why was so much effort put into building structures on such a steep and difficult location? And why were there such good quality architectural pieces strewn about on the ground? This was not simply a Roman-Byzantine fort or farmstead.

The first area chosen for excavation was the highest standing building on the site and the only one which was clearly visible from the road below. It turned out to be a seven-metre-deep arched reservoir covered by palm trunks (some still preserved in situ!) and fed by a complex water catchment system complete with settling tanks and internal conduits. A structure such as this to secure a water supply is imperative for settlement in the arid climate of the southern Levant.

The kitchen refuse area was meticulously excavated, employing both on-site dry-sieving and a flotation machine to extract carbonised plant and wood material. Not only were we able to retrieve a quantifiable amount of pottery, glass and metal objects, but also animal and botanical remains which were analysed to determine what species existed and were being exploited in ancient times.

One of the most important finds to come out of the kitchen area was several hundred green and brown glazed sherds. After undergoing chemical and technological analyses, the conclusion is that they are soda wood ash glaze on a stone type ware. This represents a new type of pottery in the Byzantine period (fifth-sixth centuries AD) of the Levant and sheds light on the development of glazes of all periods. The strongest parallel to the glazes and ware comes from medieval Germany in the eleventh century AD.

The last area excavated proved to be the most exciting – it produced a triple-apsed basilica church built around the cave traditionally associated with the Lot story. The building was particularly well preserved on the eastern mountain side where it stands to a height above the cornice where the vaulted roof began.

Three mosaic floors were uncovered in the basilica which were adorned by geometric, floral and animal depictions. Each had a Byzantine-Greek inscription. The first had the words ΤΕΛΟΣ ΚΑΛΟΝ (literally, Good End) within a cross just below the
Excavation Report

It is not surprising that these mosaics, the most southerly ones yet discovered, have Nabataean influences since the site is so near to Petra itself. This would fit in well with the oil lamps and characteristic thin wares from Petra which were found in fifth-sixth century AD contexts at Deir ‘Ain ‘Abata.

At the north end of the chancel was discovered a remarkably well-preserved septagonal pulpit. It was adorned by soapstone carvings and colomnettes. The white marble chancel screen itself was largely smashed, but the conservator restored a substantial section of it to distinguish the design. One of the two marble chancel posts also survived complete and served as a model to reconstruct the second one which was in many fragments.

Many fine architectural pieces were found, amongst which was a column drum with a raised relief X and a vine pruning knife whose significance has yet to be completely explained. Unfortunately, this unique piece, along with a palmette-decorated capital, were stolen from the site in 1990. The columns, as well as all of the internal walls of the church, were covered in white lime plaster and often painted in places. One column (S-I) had a large red cross painted on it. The main arch in the chancel was decorated in stucco fashion, but had fallen. The discovery of a re-used block with a painted inscription mentioning Lot confirmed that this was indeed the sanctuary of Lot. Furthermore, a number of other re-used architectural pieces indicated an earlier fifth-sixth century AD church existed on the same spot which would precisely correspond to the one depicted on the sixth-century AD Madaba Map.

The main entrance and the west end of the basilica (about one quarter of the building) had completely collapsed down the slope. Traces of a stairway leading up to it showed that it would have been an impressive sight from the Jordan Valley floor.

It is the cave, however, discovered in the northern aisle of the basilica which is the focus of the entire site. It is the place, according to the Biblical narrative, where Lot and his daughters lived after their flight from the sinful city of Sodom. Isolated up in the mountains and without contact with other people, the daughters feared they would never have a chance to have a husband. And so
they plotted to get their father drunk with wine and sleep with him. The result of this conspiracy was two sons: Moab from the eldest daughter, and Ammon from the younger one. Their descendants were the historical Moabites of southern Jordan and Ammonites of the north.

The entrance to the cave had no door. The capitals on either side are adorned with 'Maltese'-type crosses. The lintel also had a similar engraved cross in the centre and was flanked by two rosettes. On the south side the plastered wall had Greek and Kufic graffiti. Inside the cave were many 'Islamic' and Byzantine pottery oil lamps as well as fragments of hanging glass wall lamps. Below the mosaic floor were the earlier lamp types, some going back to the fourth century AD. One of these had the face of an old man as a handle. Was this meant to portray Lot?

At the very bottom of the cave lies an as yet unexcavated tomb. Could this belong to Lot? We shall find out in September when we resume excavations for the last season at Deir 'Ain 'Abata.

Konstantinos D. Politis is Director of the excavations at Deir 'Ain 'Abata, sponsored by the British Museum.

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Out of the vast corpus of sculpture recovered from the ancient world, some of the most interesting material has come from the island of Cyprus. Unlike other artistic centres throughout the Mediterranean that were notable for producing figurative works in marble and hard stone, Cyprus' contribution lay in the medium of terracotta. The reason was simple: the island lacked adequate quantities of stone suitable for sculpture. Instead, craftsmen turned to the abundant clay beds and created a diverse range of figures from a material that was malleable, inexpensive, and easily accessible. The coroplastic arts thrived on Cyprus with production dating as early as the Neolithic period (beginning c. 7000 BC) and continuing well into the Roman period.

Terracotta sculpture has been found at a variety of sites throughout the island, but most recently the ancient city of Marion/Arsinoe, on the north-west coast (Fig 1), has produced an immense quantity of terracotta material. Although the site has not been fully excavated, already over 10,000 fragments of terracotta sculpture confirm that Marion was a centre of extensive coroplastic production during antiquity.

The city of Marion was founded at the beginning of the Cypriot-Geometric period (c. 1050-950 BC) and prospered, especially during the archaic and classical periods, when it was one of the kingdoms of Cyprus. Its wealth was derived from the nearby copper mine at Limni – one of the many mines worked in antiquity that gave Cyprus not only her name (Kypros means copper) but also a valuable commodity to trade throughout the Mediterranean world. The large quantities of imported Attic pottery found in the cemeteries of Marion reflect her extensive mercantile contacts with Greece, primarily Athens. Marion flourished until 312 BC when it was destroyed by Ptolemy I Soter as the successors of Alexander struggled to control the island. Sometime during the 270s, Ptolemy II Philadelphos founded the city of Arsinoe in honour of his sister/wife, in the same area as Marion, and that metropolis continued to thrive into the Middle Ages.

Since 1983, a team from Princeton University has excavated at Marion/Arsinoe, investigating the archaic/classical level of ancient Marion and the Hellenistic and Roman strata of Arsinoe. Among the thousands of objects recovered, by far the most numerous have been terracotta sculptures – with most found in two sanctuaries, both associated with ancient Marion. The context in which it was found indicates that the Sculp-

Fig 1 (above). Map of Cyprus showing Marion/Arsinoe in the north-west (From Karageorghis, Cyprus from the Stone Age to the Romans, fig. 89).

Fig 2 (below left). Aphrodite and Eros statuette; composition adapted from the Parthenon east frieze.

Fig 3 (below right). Horse and rider figurine; votive figurine dedicated to a male divinity.
ture served a religious function; the objects were brought by worshippers paying homage to the divinities venerated in the two sanctuaries and dedicated by the devout as votive offerings for favours asked, or in thanksgiving for blessings received, much like the tradition carried on today in Greek Orthodox churches.

The strategic location of Cyprus has long been recognized - so much so that, in antiquity, any foreign pow-

ers with designs on the eastern Mediterranean realized that Cyprus must be controlled, and the island came under frequent foreign domination. Moreover, its position along important trade routes - from the Levant to the east and the Greek world to the west, from Anatolia to the north and Egypt to the south - guaranteed a variety of foreign products in Cypriot markets. Thus, the sculptural repertoire on the island is exceptionally rich, reflecting a wide range of foreign styles. Nowhere on Cyprus is the eclectic variety of foreign objects and influences seen more clearly than at Marion.

A wealth of sculpture of diverse style has been excavated by the Princeton team at one of Marion's archaic/classical sanctuaries. Within the confines and forecourt of a building measuring almost eight metres square, fragments of over 800 terracotta figurines, statuettes, and lifesize statues were found. That a female divinity was worshipped in the sanctuary seems certain from an Aphrodite and Eros statuette measuring c. 35 cm. in height found within the structure (Fig 2). The youthful, nude Eros leans against the heavily draped goddess. The closest stylistic parallel is offered by the Aphrodite and Eros group from the Parthenon east frieze from which the Marion statuette is adapted, indicating how keen Attic Greek influence was at the site. Other votive objects, including additional figures of Eros as well as terracotta and bronze birds (the dove was sacred to Aphrodite), confirm that the goddess was worshipped in the sanctuary. Marion's mercantile connections with Athens during the late archaic and early classical periods, as well as Athenian general Cleon's direct intervention at Marion to free the city from her Persian overlords in 449 BC, affirm the strength of Marion's ties with Greece.

A cult associated with a male divinity in the same sanctuary is attested by the presence of over 150 fragments of horses and horsemen (Fig 3) among other male figurines. While ranges from mainland Greece. Styles range from Greek to Roman, to Phoenician, representing sculptural reminiscences of brief Assyrian domination of Cyprus in the eighth century as well as Phoenician trading ventures on the island. Identification of the male divinity associated with the numerous statues and, however, remains problematic - though inscriptive and literary evidence might suggest Zeus.

In large-scale sculpture, the practice in Cyprus was to represent the votary rather than the divinity, as seen in fragments of at least nine statue torsos from the Marion site, the most beautiful of which is the torso of a standing female (Fig 4). The configuration of the arms with the left brought horizontally across the torso and the right directed towards the face is derivative of a popular fourth century BC mainland Greek statue type that has been variously attributed to Praxiteles and Lysippos. Three other similar torsos have been found in the sanctuary attesting to the popularity of the type and the degree of Greek influence at Marion.

The sanctuary also yielded fragments of several lifesize male statues, which include torsos, arms, hands, and legs. The summary treatment of anatomy and the configuration of hands in the clenched fist gesture (Fig 5) is reminiscent of the Greek kouroi statue type of the archaic period. Here the influence on the Marion sculpture was probably from the East Greek islands. Recovered fragments of the heads of these statues confirm the archaic style with characteristic schematic treatment of the face. Although Marion was distant from the most important artistic centres in the eastern Mediterranean, many of the excavated objects reveal a sensitive treatment and refined delicacy, none more so than the half-lifesize wreathed male head (Fig 6) that was made from a mould; the style is Attic in inspiration, certainly fourth century in date, and, as yet, it is impossible to tell whether the mould was imported. At the very least it proves that the coroplasts at Marion were in touch with the latest in Greek styles.

The style of the pottery and sculpture recovered ranges in date from the seventh down to the late fourth century BC. Collapsed mudbrick and a thick ash layer covered most of the sanctuary complex. Because many of the votives bear traces of burning, it is likely that the sanctuary was
From our collection of Egyptian Sculptures

*Egyptian New Kingdom sandstone bust of a female wearing a long wide wig and close-fitting dress. From a pair statue (hand of male resting on left shoulder). Period of Tuthmosis III (1504-1450 B.C.) Ht 12 1/4 in (31.1 cm)*

*Graeco-Egyptian small marble head, of an Egyptian Queen, perhaps Arsinoe II. 3rd-2nd Century B.C. Ht 6 in (15.2 cm) Ex collection of Mrs Albert D. Lasker*

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Ancient Cypriot Art

Fig 8 (above left). Goddess with uplifted arms; figurines of this type are ubiquitous in Cyprus and celebrate fertility and productivity.

Fig 9 (above right). Lifesize female head, probably from a votive dedication. The facial features suggest Nubian influence.

Fig 10 (below). Female head; the presence of the nose ring and decidedly hooked nose argue for a Near Eastern stylistic source.

destroyed when Marion was razed in 312 BC.

The second sanctuary discovered at Marion is slightly earlier - the pottery and the style of the recovered sculpture indicate that it was in use from the late eighth century until the early fifth century BC. The condition of the finds indicates that the sanctuary went into a gradual decline and was abandoned and neglected rather than destroyed. It is likely that a female fertility goddess was worshipped in this sanctuary because of the discovery of an unmistakable Astarte figurine (Fig 7). Astarte, the Near Eastern adaptation of Mesopotamia's Inanna/Ishhtar, holds her breasts - the symbol of fecundity and fruitfulness, and was introduced to Cyprus by Phoenician merchants by the middle of the ninth century BC. In time, once the Greek presence was established on the island, Astarte merged with Aphrodite, so much so that it is sometimes difficult to distinguish between the two goddesses. Already by the time of Hesiod, the Greeks had established Cyprus as the birthplace of Aphrodite, born from the foam of the castrated genitals of Uranus.

The quantity of votive sculpture found within the second sanctuary testifies to the religious fervour of the worshippers. Almost 10,000 fragments of sculpture have been recovered from this area so far. The most common votive is the so-called 'goddess with uplifted arms' (Fig 8), a small female figurine usually no more than ten centimetres in height and simply rendered with a cylindrical body, applied breasts, and painted black decoration indicating details of dress. Interpretation varies whether the figurine represents the goddess, her priestess, or a votary; nonetheless, over 1,000 examples of this type come from Marion.

In addition to large quantities of other small-scale figurines, examination of the wealth of sculptural fragments from this sanctuary indicates that a minimum of at least 50 statuettes and statues up to lifesize were at one time dedicated within its confines. Styles vary from Egyptianizing, represented by a sphinx head and several faience figurines, to Phoenician, seen in clay incense burners. Greek influence is also to be seen in a one-third lifesize statue of a draped maiden. Preserved are the feet and the lower part of the skirt. The figure is unusual and perhaps unique to Cyprus, while the closest parallels are offered by those Greek islands producing archaic koral statues.

Immediately next to the sanctuary, the Princeton team uncovered the remains of a bathos, a deposit containing damaged and discarded debris from the sacred area. The most notable sculptural fragments included a lifesize head of rather fine quality from a female statue (Fig 9). Traces of paint have been found on the eyes and lips; evidence of yellow pigment on the headband suggests the coral had intended a golden diadem. Pre-formed fringe locks decorate the forehead, and an incised chevron pattern defines the texture of the hair, which still carries the remains of black paint. The broad face, the pronounced cheeks, and the prominent bulge of the brow and lips might argue for Nubian influence. Another unique find from the bathos was a quarter lifesize female head (Fig 10). The tenon extending downwards from the neck at one time secured the head to the torso which was found nearby. The presence of the nose ring and the profile of the head indicate a Near Eastern stylistic source.

Future study of the terracotta sculpture from Marion promises to offer important information on many levels. Comparison of the sculpture from the two separate sanctuary complexes will yield data on cult practices and religious belief; examination of the quantity of sculpture will inform us about stylistic variation over several hundred years. Preliminary analysis of the material has already revealed diverse approaches to the manufacture of terracotta sculpture and, surely, much more remains to be learned.

Nancy Serwint is Assistant Professor of Art at Arizona State University, teaching ancient art and classical archaeology. She has excavated at Marion for the last 10 seasons and is currently Assistant Director of the excavation.
ON THE INCENSE TRAIL

From the Empty Quarter to the Indian Ocean

Earlier in the year newspapers in Europe and the United States carried accounts of the remarkable archaeological discoveries that had taken place at the southern end of the Empty Quarter in Dhofar, Oman. These were reported to be the lost city of Ubar, a major entrepôt of the ancient spice trade. Barri Jones visited the excavations and discovered that, whether Ubar or not, it is undoubtedly a site of major importance.

The Empty Quarter, the Rub‘al Khali, or great sand sea extending from Saudi Arabia into Oman, was first traversed by Europeans as recently as 1930 when Bertram Thomas and St John Philby crossed it on foot. In his book Arabia Felix Bertram Thomas mentioned the grooves left by caravan trails leading northwards into the Empty Quarter from an area that his Bedouin guides identified with the lost city of Ubar. After the war Professor Wendell Phillips relocated these tracks only to miss the archaeological potential of the small village of Shish‘r at the southern edge of the sand sea, closest to the ring of mountains encircling the Plain of Salalah and the Indian Ocean. In more recent years civil war between the Omani government and pro-Yemeni factions effectively sealed off Dhofar from the outside and it was during his service here that Sir Randolph Fiennes first developed an interest in the archaeological potential of the area.

Latterly the American film maker Nicholas Clapp and his associates joined forces with Fiennes in the hunt for ancient sites in the area. This time a new tool was available, the satellite imagery of NASA’s jet propulsion laboratory. The resolution of the space images was sufficient to relocate the caravan trails and point to their likely focus at Shish‘r. Then Dr Juris Zarins of Southwest Missouri State University, Springfield, joined the team to begin a scientific examination of the apparently late stone tower at Shish‘r only to discover that it formed simply one corner of the much larger enclosure surrounded by circular and rectangular towers and enclosing an area containing the best aquifer along the southern edge of the Rub‘al Khali. The collapse of the rock formation above the water source has destroyed the interior of the original stronghold, leaving the tower to be rebuilt at later periods. This remarkable discovery was therefore the setting for a large-scale reassessment of the archaeological potential of Dhofar and, above all, its relationship with the regional trade in frankincense and myrrh that was so important in the ancient world. The significance of the new finds from Shish‘r lies in the additional perspective it brings to knowledge of coastwise trading and caravan routes described by classical writers from the first century BC onwards.

The Ancient Sources

The four classical sources for the area are each important in different ways to this study, although all contain more information relating to present-day Yemen than to Oman. The first two are the important ancient writers Strabo and the Elder Pliny, the latter deriving considerable information from the former who in turn drew upon late Hellenistic sources for the Red Sea/Ethiopian area. Writing in Greek in 10 BC the historian/geographer Strabo gives a description of the tribes along the coast westwards from Aden. His account relates more to modern Yemen but includes mention of the tribe of the Cattabanae, probably to be equated with the Beit...
Ktein, although, of course, the latter may have moved their homeland from west to east. Like Strabo, the Elder Pliny, writing in the third quarter of the first century AD, was principally concerned with sites that are known to lie within modern Yemen, notably Shabwa (Sabota) which, in antiquity, apparently boasted sixty temples.

The two other sources are more directly relevant to Dhofar. The Greek geographer Claudius Ptolemy was head of the Library at Alexandria in Egypt in the mid-second century BC and is the only ancient geographer who left a map in the form of co-ordinates, i.e. latitudes and longitudes, based on readings of the angles of the sun. Medieval and modern reconstructions of his map (the original was on a wall and does not survive) offer a detailed reconstruction of his information, first analysed by O. Sprenger in the 1870s. Ptolemy correctly placed the principal frankincense growing area in the Dhofar (Libanotaphoros i.e. luban- or incense-producing) behind the Salalit region, i.e. the Salalah Plain. This identification must be regarded as certain because the central wadi entering the Plain has the old name of Sallah/Sahelouth. On the north side of the mountain range Ptolemy clearly indicates the tribe of the Oubaritae, from the Greek Ubarites, which must relate at least to a tribal area. It is not stated that the tribal area contained a site called Ubar but this is a reasonable assumption. It must be mentioned at the same time that there are other sites listed in the general tribal area namely Lula, Marimatha (‘place of the Mahra’, one of the present tribal com-
ponents) and further south Thabana. If Ubar is assumed, there are therefore four actual place names available in the second century at the height of the frankincense trade with the Arabian Gulf and especially the Mediterranean, and a fifth name is also attested, emporium Omanum (the Omani market).

The second source is a remarkable one, known as the Periplus of the Erythraean (Red) Sea, written by a Greek-speaking sea captain, probably at some time in the first century AD, although this is disputed in detail. It is principally concerned with coast-wise trading but crucially identifies the site of Khor Kori (Samuramun, Greek Moscha) with the centre set up by King Had Talut (Eleacius) to control coastal trade in Sachalite frankincense, i.e. produce of what he terms the ‘Bay of Oman’ (Chapter 32). The term ‘Oman’ in the form of Omanitas appears slightly to the north-east in Ptolemy’s list as shown by the presence of a fifth site name in Greek, namely Omanum Emporium (‘the Omani market place’), adding to the four already mentioned. Five sites known by place-names to classical sources thus await recognition and, if possible, formal identification through inscriptions or other means.

The Islamic Sources

The Islamic sources require specialist linguistic and religious knowledge, and are both complicated and short of detail. The present debate has occurred because the area known in Arabic as Wabar may be cognate in nomenclature with the name ‘Ubarites/Ubar’ in Ptolemy. If this were the case
Wabar may be the area containing the ‘ruined cities’, mentioned in the Koran as attracting the wrath of Allah following the failure of the prophet Hud to convert them to monotheism. Although there is no linguistic evidence to link them, Ubar has been equated with the site of T’rem, mentioned together with Aad and Thamood as tribes and cities destroyed on account of their sins. Destruction was, it is stated, brought about by many days of storm. The text reads ‘over a few ill-omened days we let loose on them a howling gale... and when morning came there was nothing to be seen beside their ruined buildings’. Elsewhere, T’rem is described as T’rem adorned with pillars the like of which had not been built within these lands’ (Koran, Sura 89, 6-7). Any link with Ubar remains hypothetical, being based first on the fate of the people of Aad whose leaders, Iram and Shadad, were described as first founding and then beautifying the city respectively, and second, on the disappearance of the actual site from human knowledge. Subsequent Arab geographers, notably Al Handhali, Ibn Isbak and Yakut, Ibn Al Dahr, discussed the issue and were later criticised by Ibn Khaldun for their interpretation. In a further complication in 1933 the Oman diplomat and explorer Bertram Thomas unconvincingly argued, as a product of his exploration of the Empty Quarter from 1930 onwards, that Ubar might be equated with the Ophir of the Bible.

Early Twentieth-Century Exploration
Bertram Thomas’s exploration of the Empty Quarter brought him in contact with folk memory of the site of Ubar when his guides pointed to to a bearing of 325 degrees from a point to the south near the present road to Muscat. The site of Shishir lay along this line but Thomas dismissed the robbed remains of the stone fort there as not more than a few centuries old, although he allowed that the ground appeared to have ‘known the plough’ in earlier times. He did, however, locate some tracks of camel caravans apparently to the north and north-west into the Rub’ al Khali. This was precisely the later objective of Wendell Phillips when he was able to locate, but not apparently leave, detailed locations of the caravan trails.

Recent Developments in Exploration and Archaeology
With the advent of satellite images a new dimension was added to the large-scale survey along the edges of the Rub’al Khali. It is greatly to the credit of Nicholas Clapp and his associates that they applied this new and improving technique to the problem of the caravan routes with significant success. Amongst other information there is clear evidence for such a line, or lines, north of Shishir where actual excavation of the site by Dr Juris Zarins of Southwest Missouri State University rapidly demonstrated the antiquity of the remains themselves (see below).

Caravan activity was, of course, based on the export of frankincense and other aromatics by land through the Arabian peninsula. The product is known as early as the second millennium in Mesopotamia and the trade expanded most rapidly with the growth of consumption in the Mediterranean world in the first century BC to the fourth century AD. The scale of trading was so great that classical authors state that there was a gold drain on the Roman economy towards the east. Strabo mentions caravans of two thousand camels but the trade is mainly described in relation to the Yemen where there was a failed Roman military campaign in 26 BC to take control at least of the profitable trade routes. Classical writers did not possess sufficient geographical knowledge to realise that a major part of the frankincense trade derived from the Dhofar where the best variety is produced in the gebl in an arc around the Salalah Plain. The known collection point at Hanoon, for instance, on the north side of the gebl reflects a trade pattern for frankincense being marketed northwards, whence camel caravans could transport it eastwards to join the Marib-Mecca-Aqaba-Petra route via the northern edge of the Hadramaut. The routes north and north-east from Shishir relate to caravans of the Arabian Gulf not known in the classical sources but now established by the archaeological evidence.

The evidence from Shishir is, therefore, of the
Excavation Report

greatest importance and is the first archaeological
data to emerge by modern techniques in the northern
Dhofar.

Excavations at Shishr
Dr Zarins’ excavations since December 1991 have
located a pentagonal stone-built enclosure on the
rock outcrop directly over the present well. The cen-
tre of the site has collapsed, subsequently destroying
the main part of the fortress structure and two sec-
tions of the perimeter wall, which is lined with
small rooms along its internal side. The perimeter
wall was strengthened by a series of square and
semi-circular bastions or small towers. In his prelim-
inary analysis Dr Zarins identifies a fortress tower as
the primary feature on the site, with the perimeter
wall a later addition. Further excavation can confirm
or modify this.

The date range involved awaits testing by the
C14 method (radiocarbon dating) but it is already
clear from the collection of unstratified and
stratified pottery that a very long date range is involved. The earliest material typologically resembles pottery known from the
Bronze Age sites in Syria c. 2000 BC, together
with a large collection of lithic (flint) material
from the area within a few kilometres of the
site. These flints date to at least 4000 BC while
pottery, recovered primarily from the exca-
vated area, belongs to the later Iron Age, Hel-
enistic, Egyptian and east Mediterranean
Roman period. Thus the excavated finds may be
compared in general terms with discoveries from
Quaryat-al-Fau in south-west Saudi Arabia. It is
to this period that one or both of the stone structures presumably belongs, a matter
that will be settled once radiocarbon dates are
established in the next few months. Islamic
occupation is also certain at the end of the
classical occupation, but its limits await clarifi-
cation, as do the various rebuilds to which the
tower was no doubt subjected.

The site can, therefore, be seen as a major archae-
ological centre with a fortified central structure
and a large surrounding area where caravans might
collect. Hence the extensive collection of flints and
pottery from several kilometres radius. The impor-
tance and archaeological integrity of the site should
not be allowed to be affected by possible disputes
regarding its name. It is the first such site to be
investigated by modern archaeology in northern
Dhofar and shows that there is reason to expect fur-
ther discoveries which should be investigated sci-
entifically.

There remain two other points for discussion at
this stage. The first relates to the nature of the stone
built fortress tower and perimeter wall. There are
other examples of the same kind awaiting investiga-
tion. A similar fortress lies on the promontory hill
overlooking the harbour of Raysut on the coast. The
best parallel, however, is from the interior edge of
the Salalah Plain at the site of Ain Humran. The size
of the double perimeter wall extends across c. 120
metres but the inner fortress and inner perimeter
wall compare closely with the c. 50 metres across
size of the building at Shishr. Ain Humran is the
finest example of this type in the Dhofar and,
because of its obvious development beside a water
source at the foot of the mountain ridge, is perhaps
to be identified at this stage as the major early pre-
historic site of the plain implied by Ptolemy’s
nomenclature Sopphar Metropolis (‘Sopphar’ the
mother city), the co-ordinates of which place it
slightly inland from the coast in all probability.

A fuller investigation at Humran may take place
next year which will establish the dating. The other
major question concerns the collapsed centre of the
site at Shishr, which has attracted much discussion.
As stated, the centre of the site has collapsed into
the water source obviously at a time later than the
period of the life of the fortress. The good quality
aquifer in the limestone is now pumped from a
point below the tower and modern pipes carry
water to the nearby fields. The open hole is to
be explained in geological terms as a karst col-
lapse, or doline, where limestone is eaten away
principally by water action leaving a hollow
space in the bedrock which may then fall in the
course of time as the rock splits further, or
may perhaps, more remotely, be triggered by
an earth tremor. This is a natural process into
which no special significance should be read;
small collapses have continued during the
period of the excavations. Any link with the
destruction of the em is, in any case, ruled out by
the consistent references to a sandstorm as the
destructive agent in the Koranic sources.

The worldwide attention that the discoveries at
Shishira attracted is a two-edged sword. The
inherent danger is that excessive claims will
prompt the response of Bertram Thomas to St
John Philby ‘Allahu al’alim’ (‘it is a mirage’).
Precisely the reverse must be recognised in
strictly new factual terms. The purely archaeo-
logical discoveries that are emerging from Shishr’s
are of the greatest importance for South Arabian archae-
ology in their own right without argument about the
particular place name involved.

What is important now is to build on the great
interest aroused, spread a greater understanding of
the richness of archaeological potential in Dhofar
generally, and of the Indian Ocean which to date
has only been explored archaeologically in limited
areas, particularly where sites survive much better
along the coast.

Professor Barri
Jones of the
University of
Manchester
visited Dhofar
in April at the
invitation of the
Omani Minister
of Information
under the
auspices of
UNESCO.

Dr Juris Zarins will join other speakers at a day confer-
ence to discuss his results in Manchester on Saturday,
3 October. Information from the Department of Middle
Eastern Studies, University of Manchester, Oxford Rd,
Manchester, M13 9PL. Tel: (061) 275 3073.
On Monday, 5 October Sir Ranulph Fiennes will
deliver a lecture to the Royal Geographical Society
in London on exploration in the area.
**Archaeometry '92**

How was it made, when, and where does it come from? Two hundred and fifty archaeologists and scientists from all over the world convened at UCLA recently for a five-day conference designed to find answers to these questions. Scientists, archaeologists, and art conservators discussed the newest advances in the technical studies of art objects and archaeological materials, the field commonly known as 'archaeometry'.

**Emily Dunn**

The conference began with presentations devoted to the study and dating of organic materials. Many techniques of analytical chemistry and microbiology, such as gas chromatography, mass spectroscopy, and DNA analysis have been exploited by researchers to answer archaeological questions such as: what food did this ceramic vessel originally contain? what sort of blood remains on these stone tools?

Questions of ancient technology and provenance of metals, ceramic and stone artefacts occupied speakers for the next three days of the conference, one day of which was dedicated to issues of Pre-Columbian archaeometry, such as the early production of metals in Peru. The final day of the conference was dedicated to new technologies for prospection and geoarchaeology.

Different types of microscopic analysis have helped clarify several questions about ancient technology, such as how each craftsman exploited his local raw materials. Scanning Electron Microscopy (SEM) and its associated Energy-Dispersive Spectrometer (EDX) analysis have helped refine our understanding of the production of the lustrous black glaze of Attic pottery, for example, which has fascinated scholars and scientists since the nineteenth century. Dr Yannis Maniatis and his colleagues at the Laboratory of Archaeometry in Athens have used the SEM/EDX to provide an explanation for the manufacture of a very fine outer layer on this black glaze (Fig 2). The author was able to reconstruct a procedure whereby the potter burnished the slip after applying it. The burnishing aligned the clay particles so that on sintering together in the kiln they form an almost completely glassy layer, providing the sheen and depth that we associate with this beautiful surface. Further examination of this layer with a transmission electron microscope (capable of even higher magnification) reveals the exact form of the iron oxide particles present. Based on this observation, he could deduce the specifics of the firing cycle, such as time and temperature, and the duration of the oxidation/reduction phases.

Metallographic examination has increased our knowledge of ancient South American metalworking techniques. Dr David Scott of the Getty Conservation Institute has examined gold and platinum ornaments made by the coastal Indians of the Ecuador-Columbia border in an effort to find out how they worked the metal platinum, when neither their furnaces nor those of the Conquistadors were able to reach the high temperatures necessary to melt the dull grey metal. His microscopic analysis of cross-sections of gold-platinum alloy objects shows that the Indians discovered the world's first powder metallurgy technique. The metals were repeatedly heated together and hammering carefully until a certain amount of molecular interdiffusion between the metals occurred, producing a workable and cohesive alloy despite the fact that the platinum did not ever melt (Fig 3). His research demonstrates that in their search for specific colour effects, the metal craftsmen also invented a way to plate gold with platinum, by heating a gold object coated with platinum grains so that the same process of interdiffusion occurs to bind the gold and platinum together (Fig 1).

Professor Heather Lechtman, of the Center for Materials Research for Archaeology and Ethnology at MIT,
delivered an impassioned plea to use scientific methods of analysis not as ends in themselves, but as an essential component of multi-disciplinary studies with the aim of understanding people in their technological, social and cultural environments. Her research has centred on the Pre-Columbian metallurgy of the Andes, and on the social significance surrounding objects made of metal. In one example she discussed, Andean metallurgists developed an alloy of copper and gold called tumbaga, unknown in the Old World. They invented a way to enrich the surface of a tumbaga object by using naturally occurring corrosive chemicals to corrode away the copper preferentially, leaving a surface primarily composed of gold. Professor Lechtman’s metallurgical investigations have shown that this technique seems to have enjoyed broad cultural use over several centuries. By combining knowledge about the archaeological context of these largely symbolic objects, together with evidence from ethnological studies of contemporary local Indians, she suggests that their symbolic content resides to a great extent in the combination of the yellow and red colours of the metals, and in the fact that the internal structure of the object contains the precious metal which is highlighted at the surface.

Many papers centred around techniques used for determining the provenance of ceramic and stone objects. One of the most important techniques used to differentiate between inorganic materials from various sources is Neutron Activation Analysis (NAA), which can chemically identify a trace element ‘fingerprint’ used to match raw materials to artefacts. In one presentation, Drs R. Taylor and V. Robinson of the University of Manchester used NAA to characterize the compositions of ceramic shards associated with several North African kiln sites. Subsequent NAA investigation of a cargo of ceramic amphorae found in a Severan period shipwreck (late second/early third century AD) off the coast of Sicily showed a clear connection between these amphorae and the North African shards, despite the influences of a hostile marine environment on the chemical composition of the ceramics. Further, ‘fingerprints’ of a few of the amphorae on board the ship showed that they fell outside the major group, lending support to the hypothesis that the ship had been engaged in ‘tramping’, or stopping to trade at several ports along its route. Although NAA has allowed researchers to investigate many questions with astounding precision, Dr Peter Day, of the University of Cambridge, sounded a cautionary note against abandoning tried-and-trusted methods, such as thin-section petrographic analysis. The differences in ‘fingerprints’ between several closely-associated local sources of raw materials are not always significant, and other methods of characterising source material must be used. Dr Day presented the results of an extensive project in which hundreds of ancient pottery samples were collected from the Sita Peninsula on Crete, together with many samples of local clay beds. He stressed that standard petrographic analysis, a technique long in use by archaeologists, was more revealing than trace element analysis in this small area, and graphically demonstrated the usefulness of the technique by establishing clear trade links between several of the settlements on the peninsula.

Several other presentations also stressed the need to make an informed choice of scientific analysis methods, so that the most complete and useful information can be gathered from the objects studied. In a clear and concise example of this type of approach, Dr Luc Moens and his multi-disciplinary team of researchers, based in Belgium, advocated a combined use of several analytical techniques in the provenance of white marble. His team has sampled numerous quarries in the Mediterranean and characterized them using petrographic analysis, NAA, and stable isotope analysis among other techniques. These data were used to compile a substantial database of information against which samples of unknown provenance may be compared.

Petrographic analysis of a large number of samples from a single quarry can quantify characteristics of texture or grain size, and identify the nature of any accessory minerals that are present, thus providing an accurate portrait of the marble from that site. An isotopic ‘signature’ for the marble from each quarry can be obtained by measuring the ratios of the isotopes $^{13}$C to $^{12}$C and $^{18}$O to $^{16}$O. Based on the library of petrographic characteristics, chemical ‘fingerprints’ and these isotopic ‘signatures’, conclusions about provenance of marble objects of uncertain origin can be drawn. The researchers were able to clearly distinguish between a fine-grained marble from Carrara and a coarser-grained stone from the ancient quarries on Naxos or Paros, and between two fine-grained types of marble, such as those from Carrara and Pentelikon (Fig 4). Where the sample is large enough for each of the scientific methods of examination to be carried out, the team feels that the provenance assignments can be specific and quite reliable. But even where only one technique can be employed on a small sample, the existing database can be used to eliminate possible provenances.

Although discussion of the technical particulars of new scientific techniques was very lively, the overall emphasis seemed to be placed more on how best to apply them towards the larger picture. The technical characteristics of the materials of the artefact are not of primary importance. What is important is to answer questions such as: To what extent was the craftsman limited by the inherent properties of his local raw materials? What part did his creativity play in the end product? What were the consequences of developments in ancient technology?

The next Archaeometry meeting will be in Ankara, Turkey, in 1994.
Roman Imperial Marbles

Roman marble sarcophagus with three amorini supporting massive acanthus garland; tritons embracing nereids. Ca. 175-200 A.D. Length 62" (208 cm) Ex Museum of Fine Arts, Boston; William Randolph Hearst.

Roman marble relief of Zeus, disguised as an eagle, embracing the nude Ganymede. 1st Century A.D. Height 14 5/8" (37.1 cm)

Roman marble relief of a Mithras Taurokozos. Mithras slays a bull, accompanied by Cautop holding a torch. 2nd-3rd Century A.D. Width 18 1/2" (47 cm), Height 13 3/8" (33.8 cm)
EGYPT'S DAZZLING SUN

Amenhotep III and His World

Arielle P. Kozloff and Betsy M. Bryan

The reign of Amenhotep III marked a period of peace which allowed the arts to flourish, encouraging new art styles and aesthetic innovation. A major exhibition of the period opens this month at the Cleveland Museum of Art, arranged in collaboration with the Reunion des Musées Nationaux, Paris. The organisers, Arielle P. Kozloff, Betsy M. Bryan and Lawrence M. Berman, have brought together 140 works of art from around 30 major public and private collections in the US, Europe and Egypt to illustrate one of the most important and influential periods of Egyptian art.

When Neb-maat-ra Amenhotep III (1391-1353 BC), the ninth member of the eighteenth recorded dynasty to rule Egypt since its foundation as a unified kingdom, decided to make a visible statement of his empire that would stand for centuries to come, the majesty and scale of such legendary monuments as those at and around Memphis must have provided the bench-mark for his constructions at Thebes, or modern Luxor. His wish, eventually written on a stela at Thebes as accomplished, was to construct monuments ‘the like of which never existed before since the primeval time of the two lands’. More than any king before him, Amenhotep III brought this traditional pharaonic claim to reality.

During his 38-year reign, he developed vast and elaborate building projects over the full length of his empire, from the Delta to the Sudan, to promote his gods’ and himself; more portraits of him exist than of any predecessor. The colossal head from the British Museum (Fig 1) comes from a 25-foot-tall statue which once stood in an open court of his mortuary temple on the west bank of the Nile at Thebes. Almond-shaped eyes, short broad nose, and sensuous lips (the upper usually thicker than the lower) are the features presented in all portraits of Amenhotep III – and in the images of the gods as well, for they were formed in his likeness. Brown quartzite was Amenhotep III’s favourite stone – it was thought to have a special relationship to the sun. Height: 131 cm. The British Museum.

Fig 1. Colossal brown quartzite head of Amenhotep III. Nowhere is the pharaoh’s portrait presented more impressively than on this head from a colossal statue. Almond-shaped eyes, short, broad nose, and sensuous lips are the features presented in all his portraits and also in the images of the gods – they were formed in his likeness. Brown quartzite was Amenhotep III’s favourite stone – it was thought to have a special relationship to the sun. Height: 131 cm. The British Museum.

Fig 2.Granodiorite head of the king wearing the Khepresh Crown. One of the ways in which this granite portrait differs from brown quartzite images is the deeper set of the eyes and the higher cheekbones, two of the many stylistic details that identify the sculptors of the brown quartzite portraits as having been a different group from the granite sculptors. Height: 39.1 cm. The Cleveland Museum of Art.

Fig 4. Another head in the same material and style, the head of Queen Tiy from a group statue (Fig 4), is one of the few surviving fragments of a life-sized sculpture of Queen Tiy (or, for that matter, of any
Fig 3 (left). Head of the aged Queen Tiy, of pew wood with silver, gold, and glass. Until the Greeks, 1000 years later, no portraiture depicted old age with such haggard realism as this. Height: 9.5 cm. Ägyptisches Museum SMPK, Berlin.

Fig 4 (right). Granodiorite head of Queen Tiy from a group statue. This portrait of a younger Queen Tiy than that of Fig 3 is representative of the highly expressionistic statuary produced in the second style of granitic sculpture, and by its size and type it is clearly part of a royal group statue. Height: 46 cm. English Private Collection.

Fig 5 (below). Faience statuette of Amenhotep III as a sphinx. On the surface this looks like Egyptian faience, usually a solid moulded substance with a glazed surface. However, it is a rare example of a glazed hollow ceramic, more common in the Tigris-Euphrates valley. Height: 13.7 cm; length: 25 cm. The Metropolitan Museum of Art.

Egyptian Art

royal woman of this period). Representative of the highly expressionistic statuary, it also includes interesting iconographic details. The queen wears a double uraeus pendant from a modius crown, on top of which are the bases of two tall feathers with a sun disk in the centre. Tiy is the first queen to wear this particular combination; the addition of the sun disk to the standard queen’s modius and plumes implies an increased solarization of the consort’s role. If this sculpture formed part of a dyad (with a head of Amenhotep III in the exhibition), then Amenhotep III’s headdress also pointed to a solar significance.

Produced after the death of Amenhotep III, the head of the aged Queen Tiy, from the Ägyptisches Museum SMPK Berlin (Fig 3), depicts a much changed woman. The haggard realism of this famous image chronicles not only the queen’s aging but also the baroque and exaggerated realism of the styles promoted at el-Amarna by Akhenaten, the royal couple’s son and Amenhotep III’s successor.

Glass and faience makers were commissioned to produce the deepest blues, elusive rich yellows and reds, and dazzling whites, sometimes all on the same object. There are no finer Egyptian faience vessels than those inscribed for Amenhotep III and Tiy; they are the finest glazed ceramics produced anywhere in the world until nearly 2500 years later in Yuan dynasty China.

Two small pieces of exceptional quality, both in the Metropolitan Museum, are Amenhotep III as a sphinx (Fig 5) and the Royal Lion conquering Nubia (Fig 6). The sphinx, a rare Egyptian example of a glazed hollow faience, was probably a temple gift, perhaps to the King’s own mortuary temple; this one resembles its huge stone ancestor at Giza, except that it has human arms instead of lion’s paws and its upturned hands hold offering pots. The Royal Lion, which will be exhibited only in Cleveland, probably once decorated the stern of a model votive boat, perhaps the sacred boat of a temple. The shape of the lion’s head with its deep face, long head, and relatively small ears, is similar to the British Museum’s massive Seleb lions, one of which guards the entrance to the exhibition.

Amenhotep III’s officials are almost as well known to us as the King and his family, for the most important among them were considered worthy of having their own statues. Amenhotep, son of Hapu, the most favoured of all these officials, managed the transport from their quarry in northern Egypt and installation in front of the King’s mortuary temple at Thebes of the two huge sixty-foot statues of Amenhotep III now known as the colossi of Memnon. Most famously represented in the sculpture from the Egyptian Museum in Cairo (Fig 7), the official is shown...
here as a young scribe bending over the papyrus roll in his lap; the statue comes from a group of portraits of him given a place of privilege in the temple of Amen at Karnak on the east bank of the Nile at Thebes. The scribe Nebmererutef and the god Thoth, from the Louvre (Fig 9), shows a chief lector priest of sufficient importance to have been represented with the King in scenes depicting his first jubilee carved on the walls of the temple at Soleb in the Sudan.

The priest holding an offering table, from the British Museum (Fig 8), depicts an unidentified priest. His panther skin and jewellery are still colourful after more than 3,000 years. Such well-preserved paint suggests that the work came from a tomb, but whether

the figure represents the tomb owner or the priest who served the tomb owner's cult we do not know. Nonetheless, it is clear that the man was within the close court circle, for his statue has much in common with known limestone statues of Amenhetep III— for example, the wide and swollen mouth with deeply drilled corners is like those made in the last years of Amenhetep III's life, for the exaggeratedly large eyes and round face are characteristics seen late in his rule. A fine example is the baby-faced portrait head of Amenhetep III wearing the round wig, in Cleveland (Fig 10), which was probably made for one of the three rejuvenation festivals that Amenhetep III celebrated during the last eight years of his reign.
The King’s commoner mother-in-law, Lady Tuya, in the Louvre, is presented with the generous lower body proportions and heavy, richly braided wig, hallmarks of the female fashion of the day. A fragment of Queen Tiye from the Tomb of Usethat, in the Musées Royaux d’Art et d’Histoire, Brussels (Fig 12), shows the subtlest indications of the queen’s age – such as the slight pouching at the front of her cheeks. When Howard Carter, as Chief Inspector in the Antiquities Service, saw the wall in the tomb of Usethat from which this fragment comes, he reported, ‘The reliefs are of wonderful workmanship and in the case of the Queen Tiye I do not remember seeing a better portrait’.

Less-than-royal women figure largely, too, in works from Amenhoptep III’s reign. A statuette of the young girl Nebetja, from a private collection (Fig 11), is one of four companion pieces found in a single tomb in the Fayum Oasis where Queen Tiye was in residence after Amenhoptep III’s death. In the smooth contours of her body and the richly carved wig details, this delightful image conveys the very best of the wood sculptor’s art. A Nubian girl with footed dish and monkey, from the Petrie Museum in University College London (Fig 13), carved from ebony, may depict a very young girl, perhaps no more than four or five years old. Her head is shaved except for four round patches; her ears are pierced. With her monkey and basin, the little girl evokes the New Kingdom love poem: ‘I wish I were her Nubian maid/who follows at her feet; then the skin of all her limbs/would be revealed to me.’

One of the ‘discoveries’ of the exhibition is the rare gilded and inlaid coffin of the Singer of Amen, Henut-wedjebu, Washington University Gallery of Art, St Louis (Fig 14). Separated from its history during the nearly hundred years it has belonged to the University, it was identified by the authors and a colleague, Lawrence M. Berman, and then restored by Cleveland Museum conservators. This rich coffin was undoubtedly made in a royal workshop and is probably similar to the coffins of the King’s commoner parents-in-law, Yuya and Tuya, whom he buried in the Valley of the Kings almost like royalty. The usual funerary gods and spells are rendered in gold on a pitch background on the coffin’s sides, and the sky-goddess Nut spreads her protective wings across the mummy’s chest, but the rendering of the singer’s breasts in high relief is unique in Dynasty 18.

Spoons, usually believed to be mere cosmetic containers, are here presented as ritual implements. Two exceptional examples are the spoon with Sky Goddess holding a lotus from the Pushkin State Museum of Fine Arts, Moscow, and the openwork spoon with girl and solar symbols, from the Rijksmuseum van Ouderen, Leiden (back cover). The latter is the most elaborate of the spoons exhibited, its lacinness and delicacy and fanned papyri are hallmarks of the best spoon carvers of the day. It contains a dozen or more symbols or hieroglyphic signs. The Pushkin spoon may be
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IMAGES OF TUDOR KINGSHIP
SYDNEY ANGLO

THIS FRESH AND VIVID WORK OF ORIGINAL SCHOLARSHIP AT LAST ASSESSES NOT ONLY THE CONTENTS OF TUDOR ROYAL IMAGERY BUT ITS EFFECT AS PROPAGANDA, SO RECKLESSLY DIGGED UP OF LATE BY THE HISTORIANS OF CULT AND CULTURE, TREATED WITH GOOD SENSE AND KATHER DELICIOUS IRONY. PROFESSOR ANGLO ALLOWS THE WIND OF REALITY TO BLOW AWAY THE CRAWLS OF FANTASY, MAINLY BY ASKING THE BASIC QUESTION: WHAT EVIDENCE IS THERE FOR THOSE SUPPOSED IMAGES OF IMAGES AND DISPLAY? TUDOR MONARCHY RETURNS TO ITS REAL STRENGTH WHICH SPRANG FROM THE SUCCESSION OF POLICY AND PERSONALITY, AND IN THE PROCESS IT SHEDS THE GLAMOUR OF HIGHFALUTIN CONSTRUCTS INVENTED FOR IT. THERE WILL BE SOME WAILING AMONG THE BUILDERS, BUT HISTORIANS WILL ASSUREDLY LISTEN.

SIR JOHN HALE

IT IS A REAL RELIEF TO SEE THE PROBLEMS OF SYMBOLISM AND PROPAGANDA, SO RECKLESSLY DIGGED UP OF LATE BY THE HISTORIANS OF CULT AND CULTURE, TREATED WITH GOOD SENSE AND KATHER DELICIOUS IRONY. PROFESSOR ANGLO ALLOWS THE WIND OF REALITY TO BLOW AWAY THE CRAWLS OF FANTASY, MAINLY BY ASKING THE BASIC QUESTION: WHAT EVIDENCE IS THERE FOR THOSE SUPPOSED IMAGES OF IMAGES AND DISPLAY? TUDOR MONARCHY RETURNS TO ITS REAL STRENGTH WHICH SPRANG FROM THE SUCCESSION OF POLICY AND PERSONALITY, AND IN THE PROCESS IT SHEDS THE GLAMOUR OF HIGHFALUTIN CONSTRUCTS INVENTED FOR IT. THERE WILL BE SOME WAILING AMONG THE BUILDERS, BUT HISTORIANS WILL ASSUREDLY LISTEN.

SIR GEOFFREY ELTON

HISTORIANS VIEWING RENAISSANCE ENGLAND THROUGH LENSES WITH A MODERN COATING, HAVE PAINTED THE TUDORS AS A SOPHISTICATED BUNCH OF PROPAGANDISTS, MARKETING THEIR DYNASTY THROUGH CEREMONIES AND SYMBOLS (ROSES, GREYHOUNDS ETC, A BIT LIKE THE LABOUR PARTY). COME OFF IT SAYS PROFESSOR ANGLO. HE SAYS IT IS A MORE SCHOLARLY LANGUAGE, BUT NOT SO SCHOLARLY THAT HIS INTRIGUING BOOK CAN’T BE ENJOYED BY READERS NOT TOO BOTHERED ABOUT THE ACADEMIC DEBATE.

THE GUARDIAN

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Fig 14 (left). Painted, gilded and inlaid wood coffin of the Singer of Amen, Hetpat-wedjew. This rare gilded and inlaid coffin, found in 1896 in an undecorated Theban tomb with three other coffins, belonged to a priestess of the god Amen. Length: 182.5 cm. Washington University Gallery of Art.

Fig 15 (right). Painted limestone relief of Nome Gods bearing offerings. Height: 66 cm; length: 131.5 cm. The Cleveland Museum of Art.

Fig 16 (below). Blue faience bowl with lute player and monkey. This bowl with its famous drawing inside was probably placed in a tomb holding dates, figs or some other food for the deceased to eat in the afterlife. Diameter: 14 cm. Rijksmuseum van Oudheden, Leiden.

his funerary temple and his tomb in the Valley of the Kings. At Malqata, more than 1,300 years before glass-blowing was invented, glass vessels were made by wrapping and fashioning molten glass around a core; after it cooled and hardened, the core was removed, leaving a hollow bottle. Glass-making was among the many crafts which Amenhotep III supported at his palace in order to supply luxury goods to his court and for trade abroad.

The purity of the colours and precision of decoration achieved in faience during Amenhotep III's reign is remarkable. An ointment flask inscribed for Amenhotep III and Tiy, in the Louvre (Fig 18), is bright yellow with precise red, white, and blue trim – the only known surviving piece with four colours. Its technical brilliance, balanced design, and rich colour make it probably the finest faience vessel ever made in Egyptian art. It is inscribed with the King's throne name, Neb-maat-ra, in the middle, his given name, Amenhotep, to the left, and his queen's name, Tiy, to the right. A blue faience bowl with lute player and monkey, Rijksmuseum van Oudheden, Leiden (Fig 16), bears a famous drawing in its centre: a young girl, called a nefet (meaning 'beautiful one'), was a special servant of Hathor, the goddess of love and music. The lute was also called a nefet. On her thigh, the girl wears a tattoo of Bes, a god associated with Hathor. A naughty little monkey, a favourite Egyptian pet, is trying to untie the girl's beaded girdle. A bright turquoise blue faience playful monkey, in the Brooklyn Museum (front cover), was either a temple gift or a fancy weight. The ancient Egyptians loved animals and imported exotic species from deep in Africa to keep as domestic pets. Monkeys, which were especially popular in Amenhotep III's reign and appear in all forms of art, are always connected with dancing, music, or banquet – favourite activities of the goddess Hathor.

The naturalism with which animals are depicted is nowhere more brilliantly achieved than in the painted limestone relief, of Nome Gods bearing offerings, in the Cleveland Museum (Fig 15). Among the god's offerings is an ostrich, whose plumage and shape identify it specifically as a four-month-old juvenile of the species. This exquisitely decorated portion of wall relief has now been identified as coming from a temple that Amenhotep III built in Middle Egypt in the district identified with the antelope. The animal appears on the head of the first heavy bodied figure in the procession. The King built temples throughout
Egyptian Art

Fig 17 (right). Core-formed glass perfume bottle in the shape of a Nile fish. Length: 14.5 cm. The British Museum.

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Betsy M. Bryan is Alexander Badawy Assistant Professor of Egyptian Art and Archaeology at The Johns Hopkins University.

Egypt, and turned his nation’s economy from military endeavours – his predecessors had carried out such successful military campaigns that he could preside over an uninterrupted reign of peace – to an enormous building programme. In this way he sustained and enlarged the prosperity of his realm and became one of the greatest monument builders of all the pharaohs.

Egypt's Dazzling Sun: Amenhotep III and His World is at the Cleveland Museum from 1 July to 27 September; Kimbell Art Museum, Fort Worth, Texas, 24 October 1992 to 31 January 1993; Grand Palais, Paris, 2 March to 31 May 1993. A catalogue, 500 pages, 68 colour plates, 478 b&w illustrations, accompanies the exhibition: softbound, $39.95; hardbound, $75.00.

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Archaeology and Ambition

Robert Adam and Diocletian’s Palace at Split

Iain Gordon Brown

It was the ambition of Robert Adam, the bicentenary of whose death is being commemorated this year in a series of exhibitions, conferences and other events, to be the greatest architect of his age. The measure of his success may be gauged from the way in which his name was early applied to a style of decoration and interior design, one of great elegance and sophistication, instantly recognisable and greatly imitated, which captured the world from Russia to the American Colonies. In the practice of his art, Adam claimed to ‘seize the beautiful spirit of antiquity, and to transuse it, with novelty and variety, through all our numerous works’. To have brought about ‘a kind of revolution’ was his proudest boast.

Adam’s route to the achievement of his architectural ambition lay via the discovery of classical antiquity through archaeological investigation, and the application of the knowledge of ancient architectural and decorative forms so gained to the creation of a personal style, in which the great inspiration of classical antiquity – abstracted, revised, reconstructed and rendered back – was blended with elements of many other periods.

Robert Adam was a major figure of the international neo-classical movement; but it was a measure of his prodigious energy, far-reaching influence, brilliance of vision, and sheer genius that, of all the protagonists of neo-classicism, it is Adam’s name alone which has become a household word. The greatest accolade any architect can earn is surely that of an eponymous style, and the honour is highly uncommon. In Adam’s case it is amusing to note how his influence has percolated into the most unlikely areas of the house-furnishing and decorating trades which recognise no boundaries of time or common sense, so that urns and swags somehow are believed to make an ‘Adam’ electric fire, as if the great architect had sat at his drawing-board designing for the local electricity company!

Adam was one of the great eclectics. His style was a uniquely rich blend of decorative elements culled from a variety of sources and periods ranging from Greek to Gothic, from ancient Roman to Renaissance, from the medieval past of his native Scotland to the excesses of the Baroque of Venice or Papal Rome. The stucco decorations of Hadrian’s Villa at Tivoli; the grotesques of the Villa Madama and the Vatican loggias; the Ionic order of the Erechtheion on the Acropolis of Athens; the soffit of the ceiling of the Temple of the Sun at Palmyra; the wall-paintings of Herculanum and Pompeii; the majestic coffered dome of the Pantheon; the time-worn marble Trophies of Marius on the Campidoglio in Rome; the lonely tombs of the Roman Campagna; the vast halls of the Baths of Titus and Caracalla; the Arch of Constantine; baronial Scottish keeps and peel-towers; the fortifications and military architecture of the outposts of the Roman Empire, and the huge Palace of Diocletian at Split – all were quarries for themes and motifs which Adam blended together and made uniquely his own.

In 1757, as an extension to his
Grand Tour and his architectural training in Rome, Adam made an expedition to Dalmatia to survey the ruins of the Palace which the Emperor had built as a retirement villa in his native land. When in Rome, Adam had appreciated the advantages to be gained by emerging as the author of a grand book on some ancient site, or monument, or class of buildings; and he began to plan the publication of a handsome folio which might, as he said, 'introduce me into England with an uncommon splendour', and which might provide 'a great puff, conducive to raising all at once one's name and character'. The more an architect was seen to understand the buildings of the classical past, the more he was presumed to be capable of achieving in his own practice, so that he himself might design for the present, and thus for the future.

Adam's initial project had been to revise the then-standard treatise by Antoine Desgodetz, *Les édifices antiques de Rome* (1682). This proving too massive an undertaking, he had decided to concentrate on the bath complexes of Rome, with the intention of improving upon the record made by the great Palladio himself some two centuries before. In this work he was assisted by a number of Italian draughtsmen whom he had recruited to his service, and also by his French teacher of architectural drawing, the highly influential Charles-Louis Clerisseau. Impressive as he found the Roman *thermae*, and influenced though he was by the planning of their interconnecting suites of halls and rooms in a variety of shapes – later to be reflected, indeed, in his own varied planning and axial arrangements – he came to consider that the study of some example of the domestic building of antiquity, albeit on a grand scale, might be more valuable. He sensed the paradox that contemporary classical domestic architecture was based on the translation of the antique temple idea to private houses: the Romans had not lived in temples. Adam hoped to become the favourite architect of the British aristocracy; and so he would see how a Roman emperor had lived, and would improve upon that for his potential clients! Dioctetan's Palace at Spalato (or Spalatro, as Adam called it, the modern Split in present-day Croatia) presented itself as a suitable subject for Adam's attention. It was relatively easily accessible from Venice – it was then in the Venetian territories of the eastern Adriatic coast – a fact of great importance to Adam, who wanted to make any chosen expedition quickly in order not to delay further his return to England and his setting up in London in a highly competitive world where he would find many able rivals.

Adam was, moreover, abroad in an age of great archaeological projects: Robert Wood had been to Syria (Ruins of Palmyra and Balbec had taken Europe by storm); James Stuart and Nicholas Revett had painstakingly surveyed the buildings of classical, Hellenistic and Roman Greece (*The Antiquities of Athens* was eagerly awaited); and J.-D. Le Roy had set himself up in direct competition with the two British architects, and his own study of the architecture of Greece was shortly to appear. The Palace at Spalato had been the subject of no serious archaeological study or architectural survey, and it seemed to Adam to offer the challenge and excitement of presenting the learned and fashionable world with something new.

Though Adam spent but five weeks at Split, his book was some seven years in the making. The irony was that when *Ruins of the Palace of the Emperor Dioctetan at Spalatro in Dalmatia* appeared in 1764, Adam was already established at the very head of his profession as the most sought-after architect of the day, universally admired as a man of exquisitely taste and formidable antiquarian learning. Yet *Spalatro* was an unsatisfactory work. Its appearance belied its imperfections. The process of its compilation and production had been so convoluted, and the delays so extensive, that Adam's interest in it had cooled, even as he saw diminish the need for it as an image-making tool or an elaborate public-relations exercise. The only benefit of the protracted gestation of *Spalatro* was that, when it finally appeared, the lure of the opportunity caused by the publication of the first volume of *The Antiquities of Athens* had died down somewhat, and Adam's book stood forth as a further fresh source of inspiration in the archaeological discovery of the ancient world which lay behind the neo-classical spirit in art and architecture.

The appearance, and recent purchase by the National Library of Scotland, of a set of proof plates of *Spalatro*, annotated by Robert and James Adam and their draughtsmen in marginalia which also record the opinions of Charles-Louis Clerisseau, has made much clearer the complex story of the putting together of the great book. These proofs had evidently been retained by the Adam brothers – and it must be remembered that it was Robert's younger brother James who played a most important part in assembling the materials for the volume, and in supervising the engraving of the drawings – as an 'office record' of how the book had been put together. It is these proof plates which form the core of the major exhibition mounted by the National Library as its contribution to the Adam bicentenary, and which is on view in Edinburgh during the summer of 1992 and (in an edited and condensed version), at Kenwood, London, for the winter of 1992-93.

'Monumental Reputation: Robert Adam and the Emperor's Palace' examines the legacy of the Spalatro project, and traces the history of the conception and making of the book itself in the context of
Adam’s European education, and in the light of his driving ambition to succeed as antiquary and thus as architect. The exhibition begins in the Rome of 1754, when Adam had gone in pursuit of antiquity – the Antique, the Noble and the Stupendous. It ends in the London of 1764, with Adam overwhelmed with commissions and as Architect of the King’s Works. The decade between his departure for Rome and the publication of Spalatro had seen Adam’s career transformed; and so the exhibition is also an interpretation of this critical period in his life.

Adam’s friendship with Piranesi and with Clériseau, both relationships of such far-reaching importance for his approach to the architecture of antiquity and for the development of his own style, is illustrated by a display of Piranesi’s tributes to the young Scot in the dedications of some of the Venetian’s most elaborate works. It was Clériseau who drew the perspective views of the Palace which were engraved in Adam’s book. These picturesque compositions form the most attractive feature of the Ruins of Spalatro, and they have much to teach both Piranesi and Adam. Adam’s approach to antiquity. Many of the views are products of the capriccio technique, with the scene-shifting of buildings and architectural detail – imaginative manipulation of the facts – which that implies. These plates aim to convey an atmosphere, an evocation of a once-great monument, rather than to offer a scrupulously accurate archaeological and topographical record. Herein lay the problem with Adam’s book.

In this section of the exhibition on the theme of ‘Truth and Fancy’ – entitled ‘Fancy: Or, the Picturesque Vision’, and ‘Truth; Or, Reconstructing the Palace’ – Adam’s approach to archaeology is investigated by means of examination of the way the plates in his book were drawn and engraved. The subsequent sections on the theme of ‘ Taste and Accuracy’ examine the way that he attempted to solve – or frequently failed to do so – the problems in which his methods resulted. Comparison of Clériseau’s original perspective drawings (lent by the State Hermitage Museum, St Petersburg, and never before seen outside Russia), and the engravings made after them by Bartolozzi and others in Venice and Rome, with Adam’s measured geometrical elevations of the surviving structures, and his conjectural reconstructions, shows that the two approaches to the ‘record’ of an ancient site could not adequately be reconciled. This fascinating dilemma is explored in a series of comparisons between original drawings, proof impressions of the engraved plates, and the published engravings. Windows, gates and towers appear and disappear between states of the engravings; statues which were wholly the product of Clériseau’s imagination vanish once Adam has seen the proofs; and the evidence for errors being sealed into the work because there was no time or opportunity to have a mistake rectified is made clear. Even in the plan and perspective of the Mausoleum of Diocletian itself, called by Adam the Temple of Jupiter, Adam and Clériseau recorded different columns as extant. There was no correspondence between, on the one hand, the plan and section of the Temple of Aesculapius and, on the other, Clériseau’s highly imaginative perspective views. Adam’s difficulties were not far to seek. He was back in London, supervising the engraving of some of the measured drawings, and Clériseau was in Venice, seeing to the engraving of others, together with the picturesque views he had drawn. The situation was made more fraught by the fact that Adam intended not only to deny Clériseau any of the credit for his major contribution to the book, but also planned to claim these drawings as his own. A certain amount of deliberate falsification of evidence, of putting in and taking out to ‘improve’ the record, also took place. Moreover, between them, Robert’s brother James, and his cousin William Robertson, the celebrated historian, appear to have written most of the text of a book to which Robert alone put his name.

It may seem strange to mount a commemorative exhibition that is not tantamount to hagiography, and indeed to show that Robert Adam almost shamelessly made use of the past, or his version of it, to make a name for himself in the present. ‘Monumental Reputation’ demonstrates how archaeological evidence could be the servant of a man on the make, how it became the material of image-making, but also how a project could become too big and too complicated for a successful outcome to be achieved in the face of the difficulty of eighteenth-century communications and book-production methods. One of Robert Adam’s sisters should have the last word on Spalatro: ‘Bob’, she wrote, ‘is heartily sick of all publications’.

The case of the disappearing statues on the Porta Aurea: Adam had the product of Clériseau’s imagination visible in the proof state (top) removed in the second state of this plate (above).


Dr Iain Gordon Brown, Curator of the exhibition, is Assistant Keeper of Manuscripts in the National Library of Scotland and a Fellow of the Society of Antiquaries of London.
When Kingship Descended from Heaven

Masterpieces of Mesopotamian Art from the Louvre

The Ruler and Society
During the Early Dynastic period, Sumer was divided into small political units, often centred around a single city. The rulers of these states, or city-states, referred to themselves and each other by different titles, such as 'ruler', 'prince' or 'king'. Sometimes the ruler was subordinate to a king; in other cases, the ruler was clearly independent. All rulers claimed the sanction of the gods. In Sumerian tradition, kingship was an institution given by the gods to human society. While the ruler himself was not divine, he had significant obligations to his subjects and to the gods. His chief duties were to preserve justice and to maintain the temple of the city's patron god or goddess. Later, the ruler's military role expanded.

A plaque depicting Ur-Nanshe, king of Lagash, Iraq, c. 2475 BC. Musée du Louvre.

The theme of victory in warfare, introduced in the art of the Early Dynastic period, was a significant one in Akkadian official art. The Akkadian kings continued the practice of erecting carved stone monuments, or steles, that recorded military triumphs. The fragment of an Akkadian royal stela in the exhibition, part of a much larger stone relief, depicts a battle scene and an Akkadian soldier leading a row of naked, bound prisoners.

The Ruler and the Gods
The Akkadian empire was brought to an end around 2200 BC by an invasion of foreign tribes from western Iran that dominated the region for about 50 years. After expelling the invaders, the dynasties centred in Sumer regained political authority.

Gudea, the ruler of Lagash, is represented by a large collection of statues and the longest texts that have been found in the Sumerian language. Five statues of Gudea in the exhibition. In their forms, imagery, and inscriptions, Gudea's statues depict and describe the ideal ruler, emphasising his piety, his attention to building the temples of the gods, and his efforts to preserve justice.

One statue of Gudea depicts the ruler holding a vase from which flows streams of water, swimming with fish. The flowing vase symbolises the abundance of water; maintaining the irrigation canals was a duty of the ruler and essential to settled life in southern Mesopotamia. The statue would have been installed in a temple. Statues were thought to have an independent 'life', and were empowered by the king to speak to the cult statue of the god or goddess to whom they were dedicated. The beautiful hard black stone used in many of these sculptures was imported over land or sea to Mesopotamia from considerable distances.
New Horizons: 21st-century publishing or the triumph of style over content?


Originating from the French publishers Gallimard, Thames and Hudson’s much-publicized New Horizons series (published ‘simultaneously in 14 countries and 12 languages’) is intended eventually to cover a large number of subject-areas, such as science, sport, music and exploration, but among the first clutch of publications are five archaeological books.

Each of the books begins with a dramatic description of an event central to the theme. There is something almost cinematic in these short, melodramatic prologues. Yves Coubert’s The Vikings predictably starts with a set of illuminations from an eleventh-century English manuscript providing a pictorial evocation of a Viking raid from the point of view of the victors. The first few lines of the main text also read like the script of a documentary: ‘They came from the cold and hostile North. They pillaged the monasteries, putting villages to fire and the sword, and profaned the churches.’ Certainly no cliché is spared, but fortunately the attractive and vigorous pastiche style of these books goes some way to offset the occasional predictability of the prose. Most of the books use a large number of photographs of ancient works of art and nineteenth-century watercolours and engravings for the illustrations, but The Vikings is perhaps too dominated by Time-Life-style artists’ reconstructions for some tastes, leaving it veering dangerously close in appearance to the level of an adult’s picture book.

The influence of television on the New Horizons books is probably also to be found in their tendency to present a long string of tiny gobbets of information rather than a traditionally structured narrative. This naturally makes them excellent books for someone who enjoys dipping in and out of a topic, but anyone who wants a continuous and sustained read will probably be slightly irritated by the remorselessly undulating design and staccato magazine-style changes in focus. The Documents sections at the back of each book are useful and often fascinating, but in most cases the term ‘documents’ hardly describes the contents accurately and they might have been better described as ‘sources’ or ‘archive material’.

Vercoutter’s The Search for Ancient Egypt begins with a brief and graphic account of the discovery and decipherment of the Rosetta Stone, then the main body of the text is introduced by a summary of the two events that effectively spelt the end of pharaonic civilisation: the destruction of the library at Alexandria in 47 BC and the removal of many of the obelisks to Rome and Constantinople. Vercoutter describes the reactions of visitors to Egypt, from early tribute bearers and captives to the Greek historian Herodotus and finally the medieval Arab and European travellers. The prolific illustrations and extracts from books, letters and diaries conjure up the universal amazement of foreigners when first confronted by the pyramids, mummies and other distinctive paraphernalia of the Nile Valley.

Pompeii: The Day a City Died is perhaps the most satisfying of the five books; it is certainly the one that seems best suited to the jackdaw-style format of the New Horizons series. Pompeii is not only a vast resource of information on urban life in the Roman world, it is clearly one of the most visually stunning of the world’s archaeological sites, from the preserved bodies of its ill-fated inhabitants to the painted walls and artefacts found in their houses. The book graphically picks through the remnants of the city, examining objects and peering through ancient doorways with an almost voyeuristic zeal.

Thames and Hudson have already published a number of books on Mesoamerica and the Maya civilisation, but Baudez and Picasso’s Lost Cities of the Maya is unusual in that it deals mainly with the colourful history of the rediscovery of Maya sites. Like Egypt, Mexico seems to have been an irresistible magnet for a whole range of fascinating personalities throughout the eighteenth and nineteenth centuries. Baudez and Picasso describe the highlights of the careers of many of these early Mesoamerican explorers, such as the eccentric 67-year-old Austrian adventurer Jean-Frederic Maximilien, Comte de Waldeck, who took up residence among the decaying temples of Palenque while he was planning and drawing the remains. Waldeck’s unorthodox approach to his material led to some unusual interpretations in his many paintings of Maya monuments and artefacts: the reproduction of his version of the so-called Hieroglyphic Relief at Palenque shows that he bizarrely introduced a maribama and a set of cuneiform signs into the then-undeciphered Maya glyphs. Nevertheless, it was the tireless work of Waldeck, and later such intrepid archaeologists as Alfred P. Maussel and John Stephens, that helped to lay the foundations for modern Maya scholarship, and this book presents a colourful account of their endeavours.

Billed as ‘an epic spanning six thousand years’, Georges Jean’s Writing: The Story of Alphabets and Scripts is a valiant attempt to trace the history of writing throughout the world. As a linguist and semiotologist, Jean has a strong grasp of the subject and his prose-style is refreshingly straightforward and jargon-free. Unfortunately, the characteristic disjointed style of this series to some extent obscures the general trends of this account of the development of
writing, sometimes losing the thread of the narrative in a welter of examples. Despite the large Chinese character on the front cover of the book, there is a distinct bias towards the origins and development of the Western alphabets, with less than twenty of the two hundred pages devoted to the Chinese script, the only unchanged writing system still in common use and virtually unchanged after four thousand years.

These first five archaeological books in the New Horizons series are undoubtedly visually strong, and their texts are well-researched and rich in detail. On the down-side, some readers may find that the design of the books interweaves images and text excessively, sometimes producing a labyrinthine mesh of information. It is also clear that certain aspects of the French originals do not translate well—for instance, the division of the text into newspaper-style headlined sections seems less effective than it must have been in the original. The ‘headlines’ often sound slightly laborious and wordy in English, particularly when they spread over several lines (e.g. ‘In contrast to the neighbouring Sumerians, the Egyptians create a writing system that is more immediately capable of expressing everything they want to record’, which is more of an article than a headline).

These books may not be as ‘dramatically original’ as their publicity claims, but they are undoubtedly attractive, well-produced and reasonably priced. They will probably be guaranteed good sales on the basis of the subject-matter alone: there can be few more popular archaeological topics than Pompeii, Egypt, the Vikings and the Maya.

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Nine Aspects of Ancient Egypt


Music is one of the most difficult aspects of any culture to express, either in words or, more so, in actuality. Even when a notation exists, as with the uniquely inscribed hymn to Apollo at Delphi with its indications above the line for the pitch of voice, we cannot be certain of the exact interpretation. More musical instruments have survived from ancient Egypt than from any other ancient civilisation, by virtue of the climatic conditions, but, as the great musicologist Professor Hans Hickmann pointed out long ago, the only instrument of which we have any inkling as to its tone or note is the trumpet. In her new book, Music and Musicians in Ancient Egypt, Dr Lise Manniche, a most prolific and readable Egyptologist, approaches the subject with the great advantage of Egyptological expertise combined with good musicological knowledge. It is easy enough simply to describe the surviving instruments and representations of them on tomb wall paintings, but it is another thing to be able to write succinctly about their uses in different periods and contexts, as well as describing in great detail the possible musical renditions based on the evidence of stringing, etc.

The ten chapters, all well illustrated with line drawings and backed by 20 black and white plates, look at various aspects of music: music and work; music and sexuality, etc., and also the person of the musician in examining the blind harpist and his songs, and the musician in society. One chapter is devoted to music at the court of Akhenaten and Nefertiti, where we realise that music as well as art in the short lived Amarna Period saw radical changes. A final chapter looks at the ancient traditions surviving today. This is a most useful addition to Egyptological literature where hitherto there has been little available outside the detailed catalogues of Hans Hickmann and Robert Anderson. Egyptologists without any musical knowledge will have a little difficulty where musical aspects are discussed in detail, but that only serves to broaden and sharpen the mind. Dr Manniche has done Egyptology a great service in presenting the first general survey of a subject that was obviously of great importance in ancient Egypt.

Hymns form an important part of any ritual, especially a 'god-ridden' society such as Egypt. Several examples appear in Richard Parkinson's Voices from Ancient Egypt: An Anthology of Middle Kingdom Writings, but there they are seen in the context of the mass of literature extant. Dr Parkinson sets the historical background and discusses the nature of the writings in his introduction, setting out his two aims: to provide a representative sample of every type of written text of the period, and to use the writings to illustrate life in the Middle Kingdom.

The 60 pieces chosen fall into six main categories: the intellectual setting of cosmos and State; the king; the life of the land; religious life; the other life, and an epilogue that, perhaps appropriately, concludes with a eulogy to dead authors. The Middle Kingdom literature and hieroglyphic writing of the Middle Kingdom was the high point of ancient Egyptian literature, indeed it is via Middle Kingdom Egyptian that one learns hieroglyphs today. With so much written material available, it seems inconceivable that it is only 170 years ago, in 1822, that Champollion announced his dramatic breakthrough and translation of hieroglyphs. We have come a long way since then in Egyptological studies, but there are still problems in the understanding and, in places, translation of the texts.

Richard Parkinson's very able translations do indeed let the ancient Egyptians speak to us over the centuries. We see all worlds: the esoteric obscurity of religious spells; the king in his several forms – as mediating with the gods, sage and victorious general; different views of everyday
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Life from bureaucratic dictates, military dispatches, letters of appeal and reminders to accounts, wills, and even simple listings of favourite dogs' names. Religious life is represented by hymns, rituals, curses and spells. From these the logical progression is to a selection relating to the next world, the provision of a goodly burial, a guide to Paradise and letters to the dead, including one to a beloved wife and another to an unhappy husband.

There are numerous gatherings and anthologies of ancient Egyptian literature in print, but they are essentially simply no more than a compendium that has its uses in the proper context. Here is something different, an interesting, carefully and deliberately chosen selection from a specific period which has been weighed up to give an overall and balanced view of Middle Kingdom life and literature.

A thematic study of a specific subject is The Cobra Goddess of Ancient Egypt: Predynastic, Early Dynastic and Old Kingdom Periods, by Sally B. Johnson. The author acknowledges her indebtedness to that doyen of American Egyptologists, Bernard V. Bothmer, who suggested 'that a study and catalogue of stylistic development of the uraeus would be useful'. This book is essentially just that, a catalogue of the periods mentioned in the sub-title, but it lacks the study and discussion. Chapter 1, 'Meaning and Importance of the Uraeus', pp. 5-11, hardly constitutes a study and the development, even in the periods listed, is only evident by the numerical catalogue sequence without any attempt being made to discuss developmental aspects under individual heads. Chapter 10, pp. 190-206, gives us 'Conclusions and Summary of Types', but this is only a catalogue rehearsal again. The publisher claims, on the front jacket flap, that 'no attempt has yet been made to define either the religious or the political significance or art history of the uraeus serpent symbol' — it still has not; the 'extensive charts and drawings which act as a visual summary of chronology and types' are so summary, pp. 209-50, as to be of little diagnostic use if confronted with a fragmentary uraeus that might fall into the periods covered.

This book is essentially a missed opportunity; the topic could be interesting, the material is here in this volume but not assessed. Can one expect more detailed coverage in a later volume? Presumably there must be one, if not two, sequels planned if the uraeus is to be adequately and chronologically covered. In which event, who will the purchasers be in view of the very high price of the present volume? It will certainly not be the average Egyptologist or interested layman, and may be only those specialist libraries willingly forced into the expenditure.

The Old Kingdom is treated in George Hart's Pharaohs and Pyramids: A Guide Through Old Kingdom Egypt. From the dawn of the predynastic Badarian period of c. 5000 BC, Egypt rose like the sun god Re-Harakhty in his horizon each morning to a zenith in the Old Kingdom with the Great Pyramid of Khufu (Cheops), and then sank into the sunset at the end of the Sixth Dynasty around 2181 BC. Never again were such monuments erected, such composed statuary created, king and man so confident of their being and their future. This is all brought out in a book which is at one and the same time a guide, a history and also a very personal book. George Hart's enthusiasm for his subject and evident everywhere in the direct descriptions of the monuments and the comments on their owners, rulers or nobles. By using the device of a guide, but in far greater depth and understanding than is the norm, the reader is enveloped in the subject, at times quite lyrically: 'as long as your feet are on the sands of Abusir it is impossible to avoid the pervading atmosphere of solitary pride and regret, mingled with a dignity that has endured the continual ravages of Man and Time'. Here 'there are no distractions to concentration in refurbishing the ruins with their pillar'd walls and columns', or the myriad of tourists and tours. This book serves well as a guide 'on the ground' because it is much more in depth in its descriptions. Its illustrations and line drawings add a further dimension which will make it welcome and accessible to a wide and interested reading public.

In a very small compass Egyptian Rock-cut Tombs by Aidan Dodson in the Shire Egyptology series gives a succinct, well-illustrated overview of the commonest form of Egyptian sepulchre. He surveys the royal tombs of the New Kingdom at Thebes and Avarna as well as those of the courtiers and nobles that formed the upper levels of the Egyptian hierarchy. The book does not attempt to cover their decoration in any detail, it is more concerned with the structure and design of the tombs and also includes examples of the later standing structures such as that of Petosori, at Tuna el-Gebel and the adjacent Graeco-Roman necropolis. Concluding chapters look at the workmen of Deir el-Medina and also sound a warning note for the future of these monuments which, like so many of the sites of ancient Egypt, are becoming increasingly at risk with the climatic changes of recent years.

Egyptian Warfare and Weapons by Ian Shaw, another of the Shire Egyptology series, documents an essential element of Egyptian culture that belies the generally accepted stereotype of a priestly/scribal dominated nation. It was only by the maintenance of a strong military presence with the pharaoh at its head and with able generals in support that the essential stability, ma'at, of the State could be maintained within the protected walls of the Nile Valley. As Dr Shaw rightly observes, the evidence is at times patchy, but at others, especially with the campaigns of the warrior pharaohs of the Middle Kingdom and those of the 18th Dynasty, we find both monumental and literary records. The physical remains of forts, especially the south in Nubia, and of actual weapons as well as numerous representations in tombs and wall reliefs, amplifies the warlike nature of the Egyptian in protecting his own and, by extension in campaigns, restoring the legitimate natural order of things which meant that Egypt ruled the East.

Chapters are devoted to Egypt's enemies, fortresses and frontiers, the Egyptian army, weapons and military technology, strategies and diplomacy, and to naval battles (the latter not generally associated with Egyptians since they hated the sea). Extracts from original sources, dispatches, royal propaganda and 'old soldiers' autobiographies bring the martialistic might of ancient Egypt to life.

Accompanying a recently mounted and recently exhibited entitled 'Egypt and Africa' at the British Museum (Minerva, Nov/Dec 1991), Dr John Taylor's Egypt and Nubia puts the indigenous cultures of Nubia (essentially the modern Sudan) into perspective in relation to her northern neighbour. Chapters look at the Egyptian domination of Nubia under the Old, Middle and New Kingdoms, and the period when the tables are turned and for a short time in the 25th Dynasty, c. 747-656 BC, Egypt was under Nubian or Kushite rule. Accompanying the new BM display, the book illustrates both unfamiliar sites and many objects displayed for the first time. It has a broad coverage running from the Khatoum Mesolithic through to Christian Nubia, including the fourteenth century AD finds from the tomb of Bishop Timotheos in the cathedral at Kasr Ibrim. There is an incredible amount of information in this small book, well presented and with good illustrations for a remarkably low price.
The ‘big brother’ to Dr Taylor’s succinct guide is Egypt and Africa, edited by W.V. Davies. This volume is published in celebration of the new gallery [Egypt and Nubia, opened in the British Museum in July 1951] and as a tribute to the generosity of its donors, Raymond and Beverly Sackler. It consists of 30 essays on a variety of topics relating to ancient Nubia and Egypt by an international galaxy of authors (although three of the papers are in French and one in German, the number of eminent scholars contributing represent twelve different countries). A glance across the spectrum covered quickly reveals how enormously rich the Sudan is in archaeological sites and the potential there is for study and interpretation.

The scene is set in the first two essays, one by Jean Vercoutter that briefly surveys past, present and future work and publication in the area, followed by a short contribution by Gamal Mokhtar on the new National Museum of Nubia, that is presently being built just outside Aswan near the ancient granite quarries and unfinished obelisk. Displays of Nubian material in Aswan are currently in limbo since much has been removed from display in the little museum on Elephantine Island and the new building has yet to be opened. From Dr Mokhtar’s description, and the reviewer’s own recent view of the work going on at the site, the new museum promises to be a jewel in the crown of Nubian studies in Egypt, appropriately located at the old gateway to Nubia itself, the First Cataract.

The other papers are arranged in a roughly chronological order from the prehistoric hunters; trade routes and developments in the area over the last three millennia BC; Middle and New Kingdom relations with Egypt, followed by several papers with an emphasis on the indigenous Kushite and Meroitic civilisations, Christian and medieval Nubia. Much information came about through the great concentration of archaeological work in the huge tracts of the Sudan that were scheduled to be flooded in the 1960s with the creation of Lake Nasser behind the Great High Dam built at Aswan. Prior to that the view of the Sudan and its archaeology, with a few honourable exceptions such as the work of Reisner and Emery, had always been from an Egyptian standpoint, and the bias so obviously expressed in the original ancient Egyptian sources. That picture has changed drastically in the last 30 years, as the papers gathered in the present volume most adequately demonstrate.

Egypt and Africa is obviously not an easy book to read—it represents the outcome of much considered thought and research. It is a book that will stand the test of time for anyone who wishes to see how great, archaeological and in materialistic culture, Nubia was, despite the long shadow of its northern neighbour, Egypt, that hung over it for so long, except at those few odd times when a Nubian dynasty ruled in Egypt. Dr and Mrs Sackler’s generosity to the British Museum in presenting the new Egypt and Nubia gallery (and it is a generosity that has been amply appreciated in many other museums and archaeological spheres) has been most ably saluted in this volume by a group of leading authorities who have combined to cover such a wide range of topics within the general theme of the new gallery. They have opened new doors onto an area that has for too long been a ‘Cinderella’ of archaeology.

Richard Wilkinson’s book, Reading Egyptian Art, is a most unusual and useful contribution to Egyptological literature. Dr Wilkinson has taken Sir Alan Gardiner’s magisterial Egyptian Grammar with its 26 thematic groupings of hieroglyphic signs as his base. From Gardiner’s 750 or so signs he has chosen the 100 most important and commonly used ones and presented them in series of double spreads, facing pages, to explain their use and meaning. The original hieroglyph is shown, in sequences using Gardiner’s numbers, with its ancient Egyptian name, and the text discusses its symbolism and background. Its use is illustrated by actual objects or reliefs. The details of its symbolic use are very clearly and cleverly brought out by an extensive series of fine line drawings where the eye is drawn to the hieroglyph under consideration by use of a second colour in the line reproduction. In many instances all becomes clear where, were it not for this discreet aid, the underlying Egyptian concept of the hieroglyph’s use in a particular setting would be lost.

The book is, in fact, an introduction to the symbolic language of hieroglyphs—a language within a language, as it were which, once pointed out, becomes quite obvious in many instances. It can be used to examine, for example, whilst being appreciated at the one level as a splendid sculpture, has a deeper symbolic meaning at another level, readily apparent to the initiate. This is well exemplified in what is at first glance a charming representation of Ramesses II as a young child, finger to his mouth, wearing a sun disk on his head and crouching beneath the protection of a large Horus falcon. Its deeper meaning shows us that the statue not only represents the king but spells out his name: the sun’s disk gives us Ra; the word for a child is mes, and the plant he holds in his right hand is the sedge plant, su—so visually we have Rameses, i.e. Ramesses.

Dr Wilkinson’s book is a most welcome, indeed refreshing, addition to Egyptological literature. It should find a place on the shelves of everyone who has even the slightest interest in ancient Egypt, symbolism, and its wonderful world of the ‘ gods’ words’—hieroglyphs.

Peter Clayton

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Dictionary of Celtic Myth and Legend,


'The whole of the Celtic people', wrote Gallus Julius Caesar in the century before Christ 'is passionately devoted to matters of religion' and the truth of this statement can hardly be denied. Ritual and religion among the Celts were clearly all-pervasive and dominated every aspect of daily life. There were numerous deities, both major and minor and doubtless a multiplicity of local cults in all areas of Celtic Europe. Many and varied were the ritual practices associated with these cults, the majority of which were based on nature. The complicated belief system of the Celts gave rise to a rich mythology some of which has percolated down to us today.

The broad picture is fairly well known to us but under scrutiny it is evident that the subject of Celtic religion and myth is a difficult and complex one, fraught with much uncertainty and it must be admitted that our ignorance on many, if not most, details is extensive. The problem derives from the fact that our knowledge of Celtic religion comes, not from the Celts themselves who wrote nothing down, but through the writings of Classical commentators, through the vernacular literature and through archaeology. All of these sources are in varying degrees unreliable and in every instance there are acute problems of interpretation. The Classical writers can hardly be described as objective and unbiased witnesses, while the vernacular literature, committed to writing in the early medieval period, has suffered from the sanitising activities of Christian monks. Archaeology, from which we hope for objective evidence of Celtic ritual, can only rarely demonstrate this with certainty.

The subject of Celtic religion is thus a minefield for the unwary, but nobody has steered a more secure path through this minefield than has Miranda Green over the last decade or so. In a series of important publications she has skilfully and comprehensively presented the main aspects of Celtic religion and myth and armed with a thorough knowledge of all the available sources, which she uses with due caution. In her latest book, she has produced a distillation of her earlier work providing us with a very useful, easily readable guide, not just to myth and legend, as the title of the book implies, but to Celtic religion and general. Arranged alphabetically, in concise and abbreviated form, there are summary accounts of all the known Celtic gods and mythological beings, sacred animals, sites and sacred places, objects and symbols, concepts and ideas and religious personages. A useful subject index at the beginning of the book lists these for ease of reference. The book is extensively illustrated, mainly with half-tones which are generally well chosen. However, the Ardagh chalice, used to illustrate the 'chalice of wine... offered by the goddess of sovereignty to mortal kings in Irish rites associated with sacred kingship' (page 183) seems somewhat incongruous.

The book is evidently intended for the general reader and as such succeeds well in its primary aim of presenting the lay person with an easily accessible, undiluted body of information concerning Celtic religion, myth and legend. The specialist will occasionally have cause to cavil. It could be asked, for example, why the significant ritual sites of Mirebeau and Ribemont in France are not given individual entries in the dictionary, especially as they are referred to in the entry under Gournay. The important ritual deposit from Tiefenau in Switzerland, recently comprehensively published by Müller, surely also merits inclusion in the dictionary. Similarly, if the Vix burial is included why not the Hochdorf as well? Irish readers will be disappointed that the Kildare ritual site of Dún Ailinne was omitted and that no mention is made of the archaeology of Cruachan, so thoroughly studied by Herity and Waddell, as opposed to its mythological setting. And not only Irish readers will raise their eyebrows at the gaffe which describes the Tara brooch as coming from 'the great sacred site in Co. Meath' (page 205). The reference to the 'Dünberg oppidum' is also a bit puzzling as is the repeated emphasis on a fourth/third century BC date for the Gundestrup cauldron: most commentators today would incline to a dating in the first pre-Christian century, a date in keeping with the late La Tène-type bosses on the shields depicted above reference on one of the panels. In the context of dating, it is perhaps also worth pointing out that the wooden figure from Ballachulish in Argyll which 'probably dates from the 1st c. BC' (page 38) has recently been dated by Bryony Coles, using radiocarbon age determinations, at least half a millennium earlier than this. It might also be observed that the bronze bucket from the Waldringfield burial in Germany is not an object 'displaying typical La Tène art' (page 131) for it is, in fact, an import from southern Italy.

These few lapses do not, however, detract appreciably from the overall value of the book which should be on the shelf of all those, professional and amateur alike, who are interested in the ancient Celts.

Dr Barry Raftery, University College, Dublin

The complicated belief system of the Celts gave rise to a rich mythology, some of which has percolated down to us today...

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MINERVA can be bought at the British Museum, the Louvre, the Metropolitan Museum of Art and many other fine museum shops and bookstores. If your local shop or newsagent does not stock it, please ask them to order it.

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The Roman Cavalry from the First to the Third Century, by Karen R. Dixon and Pat Southern. Batsford, London, 1992. 256 pp., 35 plates, 84 line drawings. Hardback, £30. A far ranging survey that is not seduced by the 'glory' of the mounted arm of the Roman army but makes a practical examination of this important part of it from the point of view of the men and the horses involved, their welfare and training, the organisation, the equipment, and even down to the baggage animals. Obviously a well researched and useful book.


Shrines and Sacrifice, by Ann Woodward. Batsford/English Heritage, London, 1992. 143 pp., 10 col. plates, 95 illus. Hardback, £25; paperback, £14.99. A survey of Iron Age, Roman and post-Roman religious sites in Britain which discusses the layout of buildings, the deities worshipped, rituals and offerings. There is an intriguing thread of continuity of use under different religions at a number of the sites.

The Ming Tombs, by Ann Paildon. Oxford University Press, Hong Kong, 1992. 69 pp., 16 col. plates, 28 illus. Hardback, £7.95. The 13 Ming tombs (AD 1368-1644) located 40 kilometres north-west of Beijing (old Peking) in an idyllic valley are a leading tourist attraction and this small book is an excellent, concise and up-to-date guide to them. It presents an introduction to this unique collection of Ming architecture and stone sculpture (the earliest surviving surface architecture on tombs in China), followed by an explanation of the tomb plan and architecture, then the approach road flanked by the well known, huge and superb sculptures. Two tombs are described in detail: Changling, the tomb of the great Yongle, and the Kingling, the tomb of Wanli, his wife Xiaoduan and his concubine Xiaojing. The latter is the only tomb in the Ming valley that has been excavated (in 1957) and was found intact with the treasure and the coffins of the three occupants.

The remaining tombs are briefly described and a final chapter discusses administration and ritual sacrifices. This is a compact and useful guide for those visiting the Valley of the Ming Tombs, and it will be of interest to anyone concerned with medieval China.


Science and the Past, edited by Sheridan Bowman. British Museum Press, London, 1991. 192 pp., 12 col. plates, 98 b&w illus. Hardback, £16.95. A series of ten papers on various aspects of scientific techniques and their application to studying and interpreting the past. They range over materials such as glass, ceramics and metalwork; chronology, facts and many other interesting topics and applications. Computers even come into the subject with their use in sorting and recording collections. In all, an intriguing pot-pouri.


Casts, by Tom McNeill, Batsford/English Heritage, London, 1992. 142 pp., 79 col. and b&w illus. Hardback, £14.99. An interesting overview of all aspects of casts in Britain (it mentions 197 of them), their occupants, household, buildings, defence and also visiting and describing them. A book both to be read at home and to be carried on visits.


Medieval Finds from Excavations in London, 4: Textiles and Clothing c. 1150-c. 1450, by Elizabeth Crowfoot, Frances Pritchard and Kay Staniland. HMSO, London, 1992. 223 pp., 16 col. plates, 183 figs. Paperback £29.95. A detailed survey of the large quantities of medieval textiles found by Museum of London archaeologists in the City of London in recent years. The remarkable level of conservation, especially of items from waterlogged deposits, has allowed all aspects of clothing, cutting, sewing, finishing, buttons, etc., to be re-assessed. Contemporary illustrations from sources such as brasses, monuments, tomb effigies and the like supplement those of the actual finds.

Late Stone Age Hunters of the British Isles, by Christopher Smith. Routledge, London, 1992. 206 pp., 15 b&w plates, 78 line illus. Hardback, £45; paperback, £12.99. This book places the material evidence, the finds, of the Late Stone Age in a wider, ecological context. By taking a series of cases, a departure from the conventional approach to the topic, the author is able to reassess the archaeological evidence in a more positive way to give a new relevance to the inhabitants and their environment.

Roman Pottery, by Kevin Green. British Museum Press, Interpreting the Past, London, 1992. 64 pp., Frontis, 30 illus. Paperback, £4.95. A readable account and demonstration of how modern scientific and computer-based analyses have overtaken the traditional methods of classification of Roman pottery. This has led to many more answers becoming available to questions such as the date of a deposit, lines of trading activity, provenance description, etc., and that the whole structure of the pottery industry in specific areas coming under scrutiny to produce an incredible amount of information simply from the proper examination and interpretation of sherds.

Ancient Jewellery, by Jack Ogden. British Museum Press, Interpreting the Past, London, 1992. 64 pp., 43 illus. Paperback, £4.95. Not a description of ancient jewellery as such, but an in depth assessment of what can be learnt from the careful study of it; the materials used; the craftsmen; the goldsmiths and their patrons as revealed through the products of craft and patronage. Extremely readable and thought provoking.

Roman Towns in Britain, by Guy de la Bedoyere. Batsford/English Heritage, London, 1992. 143 pp., 16 col. plates, 102 b&w illus. Hardback, £25; paperback, £14.99. A useful survey of the growth of towns in Roman Britain from their first basis (generally as military establishments from which they took over), the questions of where they were sited, why, their inhabitants, organisation, trade, industry and economy. Good use is made of the sites themselves, reconstructions and finds, to give a rounded picture of the towns in their environment.

Space, Time and Man: A Prehistorian's View, by Graham Clark. Cambridge University Press, Cambridge, 1992. 165 pp., 48 illus. Hardcover, £24.95. A wide ranging and delightfully literate survey of how Man has extended his understanding of space and time through technological and organisational advances but, principally, by his capacity for abstract thought. Professor Clark, undoubtably one of the world's foremost prehistorians, demonstrates in this book that, aged 85, the Emeritus Disney Professor of Archaeology in the University of Cambridge, is also one of the world's profoundest thinkers and communicators.


MINERV A 39
In the past two years several major exhibitions in the UK and on the Continent have focused on the non-Classical roots of European civilisation. The nine-month-long Venice exhibition of ‘The Celts: The First Europe’ (Minerva, July/August 1991, pp. 24-30), the Geneva showing of ‘Gold of the Helvetii’ (Minerva, Jan/Feb 1992, pp. 31-3), and numerous displays of Anglo-Saxon and Celtic Art in the United Kingdom (Minerva, May/June, pp. 26-7) reflect keen current interest in the early European civilisations that were distinct from the Greek and Roman tradition. For many years the artistic accomplishments of the Celts and kindred cultures have been largely passed over by museum goers, who in the main have followed the Classical writers in denigrating their achievements as ‘barbaric’. Today, however, the public is becoming captivated by the abstract motifs and whimsical creations of the Celts which appeal to the modern eye, and a profusion of books has appeared to fill the literary void on this under-explored aspect of European origins. In New York two dealers of ancient art mounted exhibitions early in 1992 dealing with the non-Classical material culture of Europe from the Stone Age to the Migration Period, both with accompanying catalogues.

Michael Ward, of Michael Ward Inc., a medievalist who has been dealing in Classical and Middle Ages art since 1979, organised ‘Hidden Heritage: The Art of European Europe from the Stone Age to the Celts’, which ran from 11 March until 30 May. ‘Hidden Heritage’ comprised fifty individual objects, plus a hoard of bronze implements that ranged in age from the sixth millennium BC to the Iron Age of the second century BC. Some of the works in the exhibition were borrowed from private collections, the Metropolitan Museum of Art, New York, and the Art Museum, Princeton University, but the majority were the property of Michael Ward Inc.

Among the earliest objects is the terracotta head of an idol from Eastern Hungary dating to the sixth-fifth millennium BC (Fig 1). This mouthless, three-inch high head that betrays stylistic links to the Alföld-Linearebandkeramik Culture which covered much of Europe, is fashioned so that it gazes upward. The nose is moulded into a wedge; the eyes are subtly indicated, and the abstraction of the incised zigzags eludes interpretation.

At the time this head was produced the Vinça Culture of the Balkan peninsula had achieved great skill in crafting fine burnished black ceramic vessels and idols. The contemporaneous Linearbandkeramik Culture spanned France to Romania and was noted for its vessels decorated with lines, spirals and meanders, but this idol may have been created by the Alföld Culture of Hungary.

The remarkable Late Bronze Age spiral body ornament (Fig 2) is thought to have been worn on the forearm. Dating to c. 900 BC and from Central Europe, this object with 31 coils and two spirals is impressively springy, so much so that visitors to the gallery frequently referred to it as ‘the slinky’. It is from a private collection and is on loan to the Art Museum, Princeton University. Such objects were probably body ornaments, suggested by the fact that they have been found in Bronze Age burial contexts. One Danish woman’s grave had four such helices (one for each limb) as well as an assortment of other ornaments. Michael Ward is intrigued by the recurrence of spiral motifs in Bronze Age objects such as wrist guards. He describes the spiral as ‘hovering between the organic and the abstract’, and ‘flowing, like music’. It is perhaps no coincidence that in later Celtic ornamentation, as in the Book of Kells, there is a profusion of interlocking spiral designs. The ‘spiral has an element of movement and surprise and wit in developed Celtic art’, he added.

The two bird-headed terminals (Fig 3), dating to c. 1400-1300 BC and possibly from Hungary, have been parts of hub ornaments from a cart or projections from bird-shaped vessels of some kind. Representations of birds occur frequently in Bronze Age art. According to Mr Ward, ‘in the Bronze Age art of Hungary practically the only animal you see is the bird. The bird in all cultures has special religious significance’. The significance of the bird, like so much about Bronze Age society, has not been elucidated, but the profusion of bird objects in the Bronze Age collection of the Budapest National Museum has led many scholars to suggest that they did indeed have a sacred character.

Among the most impressive objects in ‘Hidden Heritage’ are the three gold Celtic beads (Fig 4). Dating to the second century BC, and possibly from Hungary, these three ornaments are among the finest examples of the

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**Fig 1 (top).** Terracotta head of an idol, with traces of pigment. Neolithic, 6th-5th millennium BC. Eastern Hungary, possibly Alföld-Linearebandkeramik Culture. Height: 8.5 cm.

**Fig 2 (left).** Bronze helical body ornament, Late Bronze Age or Early Iron Age, c. 900 BC. Central Europe. Length: 38.5 cm.

*Photo: © Schecter Lee.*
ancient goldsmith's work. The sphere, one inch in diameter, consists of two joined sections with delicate repoussé and filigree. Some of the raised sections are recognisable as heads. The sphere, the wheel and tube were made from sheet gold, using techniques that were transmitted to the Celts via the Hellenistic Greeks and the Balkan peoples to the north. The closest parallel to these rare Celtic gold beads is a group in the Budapest National Museum displayed at the 1991 exhibition of Celtic art at the Palazzo Grassi in Venice. A handsome catalogue of the exhibition is available for $20 (9 East 93rd Street, NY, NY 10128).

While Michael Ward's 'Hidden Heritage' concentrated on the products of pre-Celtic Central Europe, the Ariadne Galleries' 'Treasures of the Dark Ages in Europe' focused on the successors of the Celts, the Tribes of the Migration Period. Yorckom Demirjian, who has been operating Ariadne Galleries since 1980, presented 300 Migration Period objects from November 1991 to April 1992. This large collection, which was being offered as a single group, encompassed works from the Celtic, Celto-Iberian, Byzantine, Visigothic, Merovingian, Frankish, Lombardic, Anglo-Saxon and Viking

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peoples. Commenting on the Migration Period, which spanned the fourth to fifth centuries AD, Mr Demirjian asked rhetorically, "what do we know about the European continent in AD 400? Very little importance has been given to this period and its people who ultimately shaped Europe - the focus has always been on the Classical world of the Greeks and Romans. The barbarians who invaded and eventually settled in western Europe in this period consisted of various Germanic tribes who moved westwards in response to the Hunnish invasions of the north shore of the Black Sea in AD 375. The second great wave was catalyzed by the Avars in the mid-sixth century AD. Because the Germanic tribes were under threat from the eastern tribes of the steppes they were always on the move and their art consisted of small, portable objects of personal adornment, rather than monumental art. The Germanic tribes favoured objects with coloured stones and shiny, reflective surfaces.

The large solid gold belt buckle in the shape of the lyre of the sixth-seventh century AD, from Byzantine Constantinople, is an example of late antique goldsmithing that was coveted and copied by the migrating tribes. Although there was some transmission of artistic techniques from the Graeco-Roman civilisations to the tribes, the Germanic tribes, like the Central European Bronze Age peoples, preferred curvilinear designs, bird motifs, and only rarely depicted the human form.

'Treasures of the Dark Ages' contains 100 Visigothic belt buckles. While they were used for wide, heavy belts that were worn by both men and women, these elaborate belt buckles were at the same time symbols of wealth and status. The example shown in Fig 6 is elaborately adorned with inlaid garnets, coloured glass and central pearls. The Visigoths were also skilled in the technique of damascening, which involved welding together metals of different colours, particularly for sword blades. By AD 275 the Visigoths were ruling Trans-Danubian Dacia, while the Ostrogoths were established to the east. When the Huns reached the Danube in AD 376 the Visigoths descended on the Roman Empire, and, after attacking Athens in 396 and Rome in 410, they settled eventually in France and Spain.

The products of the Frankish craftsmen are important because the Franks established the foundations of Carolingian and Medieval Europe. In the silver bracelet with almandines (purplish-red garnets) in Fig 7, we see some links with related Hellenistic prototypes with animal head terminals. The Franks had a predilection for almandines, bird head motifs and the use of gold foil, which they learned from the goldsmiths of South Russia. This bracelet dates to the sixth century AD and shows evidence of having been gilded. The silver gilt Frankish bow fibulae (Fig 8) are superb examples of sixth-century metal-smithing, and were used for attaching garments, much like today's safety pins. Fibulae of this type have been found in the Rhine area and in northern France. One example is decorated with the technique known as 'chip carving', akin to wood carving, and it is ornamented with bands of niello. A lavishly produced catalogue of the exhibition is available for $40 soft-bound, $70 hard-bound (970 Madison Avenue, NY, NY 10021).

The exhibitions of 'Hidden Heritage' and 'Treasures of the Dark Ages'
are timely in their presentation of the antecedents of and the successors to the Celtic tradition. While the classical civilisations of Greece and Rome stressed representational art and depictions of the human form, these exhibitions show that northern Europeans from Neolithic times to the first millennium AD preferred abstraction. These two disparate strains fused in the art of the Middle Ages. In the Renaissance there was a return to the Classical tradition, but in the modern era the trend is towards abstraction again, and this is perhaps why the art of the northern tribes has such appeal to us today.

Fig. 8. Pair of gilt-silver bow fibulæ. Frankish, 6th century AD. Lengths: 6.3 cm, 6.4 cm.

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The Ancient Coin Market
Bridget Roe & Eric J. McFadden

Strong sales results in recent auctions reflect the current mood of collector enthusiasm. Attendance by both dealers and members of the public at the recent Cumberland Coin Fair in London was also good. All these indicators suggest that collectors are buying at all levels of the market and are taking advantage of current lower prices. Although this is true for many areas of numismatics, the market for ancient coins seems especially busy.

Sotheby's highly successful auction in April catered for all tastes, with the dispersal in the ancients section of several old and attractive collections. At the top end of the market an extremely rare solidus of Helena sold for £28,000 to a Swiss dealer, comfortably above the estimate of £20,000. Less exotic lots were also selling well, such as a group of prutah of Pontius Pilate in low grade, which sold for £1,050 against a conservative estimate of £350-450. Sotheby's satisfaction with the sale was further bolstered by the tiny percentage of coins that remained unsold.

Once again there was much interest in the dispersal of a major collection by Leu Numismatik in Zurich. The April 26th sale included the Ed Milas collection of Greek gold and silver octodrachms and decadrachms, the largest Greek denominations issued. The sale was well attended by major dealers and collectors, and bidding for the best pieces was strong. From the Milas collection, one of the finest known specimens of the Syracusan decadrachm signed by Kimon sold to an Italian dealer for SF 185,000 (£61,700). Amongst the many other important pieces in this sale, an extremely rare silver tridrachm of Delphi attracted heavy bidding from several sources, finally selling for SF 176,000 (£58,700) to a Geneva dealer on an estimate of SF 100,000. Leu Numismatik, formerly the numismatic department of Bank Leu, was justifiably pleased by these strong results in the first sale under its new name.

This spring also saw the long awaited publication of the first volume of Roman Provincial Coinage, a collaboration by an Anglo-French triumvirate of scholars, M. Amandry, A. Burnett and P.P. Ripollès. The classification and publication of this diverse and interesting series is an important addition to numismatic scholarship and will certainly raise the profile of these coins amongst collectors of Roman coins.

A rare solidus of Helena sold for £28,000 by Sotheby's (enlarged).

The reverse of this rare tridrachm of Delphi sold by Leu Numismatik is believed to represent the ceiling of the Temple of Apollo there.

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MUSEUM EXHIBITIONS

UNITED KINGDOM

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ROBERT ADAM AND THE EMPEROR’S PALACE. The 18th-century architect Robert Adam’s drawings of the ruins of Delphi and Sipylus at Spila, NATIONAL LIBRARY OF SCOTLAND (031) 226-4531. Until 10 September (then to London). (See p. 20.)

GLASGOW

ROMAN SCOTLAND: OUTPOST OF AN EMPIRE. An exhibition which describes Roman attempts to conquer Scotland in the first and second centuries AD, with an emphasis on the Antonine Wall built from Forth to Clyde in AD 142, HUNTERIAN MUSEUM (041) 339 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 chieftain burial and settle of the War- waxing Slack. HULL MUSEUM AND ART GALLERY (0482) 222737.

LIVERPOOL

FRED EARTH: 1000 YEARS OF TILES IN EUROPE. A major touring exhibition of tiles and architectural ceramics. WALKER ART GALLERY, June-August (then to Hud- dersfield). Catalogue £16.

LONDON


WARWICK

OFFA’S KINGDOM: THE STORY OF ANGLO-SAXON MERICA. A temporary exhibition which presents the results of current research into this major Anglo-Saxon kingdom. Warwick Castle, local finds, some excavated very recently, drawn from the collections of the Warwickshire Museum and on loan from several others, including the Ashmolean and the British Museum. WARWICKSHIRE MUSEUM (0926) 412033. 8 August-19 September.

UNITED STATES

ATLANTA, Georgia

SEEING WITH NEW EYES: PRE-COLUMBIAN ART FROM THE THIBAHADE COLLECTION. Highlighting he creative achievements of the ancient Costa Rican, Andean and Mesoamerican cultures, this is the last part of the tour which closes its doors until May 1993 for a major re-installation of its expanded building. MICHAEL C. WATERS GALLERY, Emory University (404) 727-4282. Until 13 Octo-

Baltimore, Maryland

NEW MUSEUM OF ASIAN ART. A permanent installation of some 1,600 objects from the Walters Art Gallery, including major examples of Early Buddhist sculpture from China, growing holdings of Southeast Asian art, and outstanding collec-

MILWAUKEE, Wisconsin

TEMPLES, TOLLS AND TOMBS: A special in-
house exhibition including reproductions of tombs and tombs objects from the RESEARCH LIBRARY и the remains of ancient cities from Italy, Greece, Egypt and the Near East, especially intended for schools. MILWAUKEE PUBLIC MUSEUM (414) 278-7202. Through 1992.

NEWARK, New Jersey

STEPPING INTO ANCIENT EGYPT: THE HOUSE OF THE ARTIST PASSED. An exh-

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NEW YORK, New York

AL-ANDALUS: THE ART OF ISLAMIC SPAIN. A major exhibition of c. 100 masterpieces in bronze, silver, ivory, jewellery, ceramics, textiles, arms and armour, the first to be shown in America, in a period of 400 years, 17 July-27 September. CATA-

ARGO RED ATICA, Presenting the work of 15 artists from the Ghetta culture to the beginning of 1900, 27 June-26 September. Catalogue £9.50. Until 12 October. KOREAN CERAMICS FROM THE ATAKA COLLECTION, 100 pieces from the Ataka collection in the Museum of Oriental Ceramics, Osaka, regarded as the finest such collection in the world. KEUMI POTOLAN MUSEUM OF ART (212) 879-5300. Until 12 July. Catalogue £50.

PHILADELPHIA, Pennsylvania


RIVER OF GOLD: PRE-COLUMBIAN TREAS-

URES FROM SIETO CONTE. Spectacular gold, jewellery, ceramics and objects of bone, engraved in central Panama by the museum in 1940, dat-

NEW DELHI, India

LIVING AND LIFE IN THE NILE: SUN GODS AND MUMMIES OF ANCIENT EGYPT. Over 450 objects recently donated by Dr and Ms Geoffrey A. Smith, including a coffin, mummys mask, a falcon shrine and mumified falcons. SAN DIEGO MUSEUM OF MAN (619) 234-5001. From 28 June, an ongoing exhibition.

SAN FRANCISCO, California

BEAUTY, WEALTH AND POWER: JEWELS AND ORNAMENTS FROM ASIA. 480 gold, silver, bronze and jade objects from India, Tibet, Vietnam, Southeast Asia, Korea, China and Japan, including a unique group of Orin bronze from Mongolia. ASIAN ART MUSEUM (415) 668-8821. Until March 1993. Catalogue $12.95.

ST PAUL, Minnesota

FIRST ENCOUNTERS: SPANISH EXPLORA-

TIONS IN THE CARIBBEAN AND THE UNITED STATES, 1492-1570. Artefacts, early printed books and thousands of photographs of excavated sites. THE MUSEUM OF WESTERN MINNESOTA, 600 Main St, 291-9418. Until 15 September (then to Miami). Book $16.95; cloth $49.95.

WASHINGTON, DC

ANCIENT JAPAN, 250 objects in stone, bronze, gold, silver, ivory, bronze and ceramic objects which represent the richness of artistic production in ancient Iran from early 6200 BC to the 7th century AD, many unearthed in recent ex-

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FRANCE

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THE VIKINGS. 650 objects from the 8th to
12th centuries from the Nordic countries and their far-flung colonies, featuring church art. GRAND PALAIS, Until 12 July (then to Berlin). Catalogue.

GERMANY

BONN
DAILY LIFE IN A 5,000-YEAR-OLD CANANITE CITY IN THE EAST NEGEV. An exhibition presented by the Israel Museum on the ancient city of Arab. RHEINISCHES LANDESMUSEUM (0228) 72841, July-August (then to Wiesbaden).

HAMBURG
DAILY LIFE IN A 5,000-YEAR-OLD CANANITE CITY IN THE EAST NEGEV. An exhibition presented by the Israel Museum on the ancient city of Arab. MUSEUM FÜR ARCHAÖLOGIE (040) 29188-2752. Until end of July (then to Bonn).

ISRAEL

JERUSALEM

THE JERUSALEM BIBLE LANDS MUSEUM. A new museum, opened 10 May, exhibiting over 3,000 objects illustrating or confirming peoples and events mentioned in the Hebrew Bible, assembled by a former antiquities dealer, Elie Borowski. For information, telephone (toll free in the US) 1-800-257-1706.

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ROMAN TREASURES OF THE MOSELLE VALLEY. The study tour places emphasis on the city of Trier with its wealth of Roman monuments. 26 July-2 August. £395. Moswin Tours Ltd, 21 Church Street, Oadby, Leicester LE2 5DB.

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LONDON, UK

ANCIENT EGYPTIAN ART. RUPERT WACE ANCIENT ART AND DAEADULUS ANCIENT ART, 107 Jermy Street, St James's, SW1Y 6EE. Summer 1992.

MYCENAEAN TERRACOTTA SCULPTURE AND VASES. CHARLES EDE LIMITED, 20 Brook Street, W1Y 1AD. 14-23 July. Catalogue.

BEVERLY HILLS, California


BIRMINGHAM, Michigan

AFRICAN GOLD AND TEXTILES. DONNA JACOBS GALLERY, 574 North Woodward Avenue, 48009. Until 4 July.

NEW YORK, New York


EGYPTIAN AND ROMAN STONE SCULPTURE. MERRIN GALLERY, 724 5th Avenue, 10032. Until August.

PREHISTORIC ESKIMO IVORIES. DAEADULUS GALLERY, 41 East 57th St, 10022. Until 31 July.

TURKEY. A tour including some little visited parts of Turkey. 10-28 July. £448. University of Warwick, Dept of Continuing Education, Coventry, CV4 7AL, UK. (0203) 523 8895. Fax: (0203) 524 4223.

AUGUST

GALLOWAY. A long weekend looking at the early Christian and other sites in the area. 22-26 August. Price TBA. University of Warwick, Dept of Continuing Education, Coventry, CV4 7AL, UK. (0203) 523 8895. Fax: (0203) 524 4223.

SEPTEMBER

ALEXANDER'S EGYPT. Follows the journey of Alexander the Great in Egypt in 332 BC, 10-19 September. £1126. British Museum Tours, 46 Bloomsbury St, London WC1B 3QQ. (071) 323 8895. Fax: (071) 436 7315.

BAY OF NAPLES. Visits to Pompeii, Herculanum, Paestum and most of the other major Greek and Roman sites in the area. 18-25 September. Price TBA. University of Warwick, Dept of Continuing Education, Coventry, CV4 7AL, UK. (0203) 523 8895. Fax: (0203) 524 4223.

EGYPT. ISIS are organizing a 'Floating Conference' from Alwan to Cairo, with the theme of 'Egyptians and Foreigners'. Contact: Mrs N. Calger, 43a Barnehurst Avenue, Barnehurst, Bexleyheath, Kent DA7 6QA.

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MINERVA 47
MEETINGS & SYMPOSIA

JULY
11-15 July. ROMAN AND MEDIEVAL ART AND ARCHITECTURE IN CHESTER. The British Archaeological Association Conference, to be held in Chester. Contact: the Conference Secretary, Miss Ann Milder, 7 The Shrubbery, Uptoncress, Essex RM14 3AH.

18 July. MINDANTS AT AYR: Tell El-Dab’a Update. ISIL lecture. Dr Peter Anslow will report on the latest discoveries at Tell ed-Dab’a, Egypt. 2pm. Lecture Theatre C6, Institute of Archaeology, London, Contact: Stuart Carter, 50, Cherry Hill, Barnet, Herts EN5 1BG. Entrance free.

SEPTEMBER
4-6 September. NORDIC THEORETICAL ARCHAEOLOGY GROUP (TAG), Helsinki, Theme: The Archaeologist and Historian: Reality: Time and Change. Contact: Art Siimainen, TAG, Dept of Archaeology, University of Helsinki, Meritullintukatu 14A, 00170 Helsinki, Finland.


OCTOBER
23-24 October. ATHENS AND BEYOND: THE PANATHENAEIKA FESTIVAL IN ANCIENT ATHENS. A conference to explore the Panathenaea and attempt to assess its impact on the life and culture of classical Athens. To be held at Museum of Art, Contact: Katherine Hart, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire 03755, USA. (603) 646-2808; fax (603) 646-1400.

31 October. EGYPTIAN VISITORS TO EGYPT AND THE LEVANT. ISF Fellowship Lecture by Professor Nicholas Coldstream. 2pm, Lecture Theatre C6, Institute of Archaeology, London. Contact: Stuart Carter, 50 Cherry Hill, Barnet, Herts EN5 1BG. Entrance free.

NOVEMBER
12-14 November. TRADE AND DISCOVERY: THE SCIENTIFIC STUDY OF ARTIFACTS FROM POST-MEDIEVAL EUROPE AND BEYOND. The conference will cover the trade in ceramics, metals and other materials, both within Europe and the Orient and Americas. Contact: Dr Duncan Hook, Dept of Scientific Research, British Museum, Cl Russell St, London WC1B 3DG. (071) 323-8282.

DECEMBER
14-17 December. METHODS OF INVESTIGATION


AUCTIONS

JULY
8 July. ANTIQUITIES. Christie’s, London (071) 389-2111 or 2110.

8 July. ANTIQUITIES. Phillips West Two, London (071) 229-9090, ext. 216.

9-10 July. ANTIQUITIES. Sotheby’s, London (071) 408-5111 or 5110.

A listing in the calendar is free — please send notices of museum and gallery exhibitions, meetings, symposia, tours and auctions, to arrive six weeks before publication date, to: The Calendar Editor, Minerva, 7 Davies Street, London, W1Y 1LL. Fax: (071) 491 1595.

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Stela of Khaemwaset. Painted limestone. Egypt, New Kingdom. Width 37cm, Height 28cm.
Egyptian wooden openwork spoon with eel and seahorse symbols, from "Egypt's Dazzling Sun: Amenhotep III and His World" at the Cleveland Museum of Art.