THE ROYAL TOMBS OF SIPAN IN PERU

SCROLLS FROM THE DEAD SEA

THE GETTY KOUROS COLLOQUIUM IN ATHENS

DISCOVERING BRONZE AGE SPAIN

AMARNA AND POST-AMARNA ART

COINS OF THE TWELVE CAESARS

THE SUMMER 1993 ANTIQUITIES SALES

UNIDROIT, THE EC AND THE ANTIQUITIES TRADE

Moche gilded copper figure of a warrior holding a warclub across his chest, from a royal tomb at Sipán. On display in 'Royal Tombs of Sipán' at UCLA’s Fowler Museum.
Roman marble relief of a Mithras Tauroctonos.
Mithras slays a bull, accompanied by Cautes holding a torch. 2nd-3rd Century A.D.
Height 13 3/8" (33.8cm.), width 18 1/2" (47cm.)

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Alexander the Great’s Adopted Mother – the Reconstructed Portrait of a Carian Princess Goes on Show

In April 1989, on the outskirts of Bodrum, ancient Halicarnassus and the birthplace of the famous Greek historian Herodotus, Turkish archaeologists were called to the site of a new development. A tomb chamber had been found and, when opened by staff from the Bodrum Museum located in the great crusader castle of St Peter, they found an intact sarcophagus.

Inside the sarcophagus was the well preserved skeleton of a woman, accompanied by a wreath made of fine gold myrtle leaves, flowers and berries, a gold crown and two necklaces, one of which had bud-shaped pendants. Two gold bracelets had antelope-headed terminals and there were three rings, all with gold hoops, one with a gold bezel decorated with a palm leaf motif, the other two set with an agate intaglio with the head of Apollo and a fine chalcedony intaglio with the standing figure of a Persian warrior holding an upright spear in his left hand.

The burial dates from about 360 to 325 BC and the evidence of the woman’s bones revealed that she had been about forty years old at death, had borne at least two children and had been accustomed to a rich diet of milk products. The last visitor to her tomb had been a small mouse, whose skeleton was found alongside hers in the sarcophagus – it must have crept in during the funeral service before the sarcophagus was closed.

Who was this woman buried with such sumptuous possessions? By the finer details of the burial, assisted by the closely datable Greek pottery drinking vessels associated with the body, she was obviously of royal blood and must have been a princess of the ruling Hetacatmid Dynasty. One known lady of the period who fits this description and dates was Ada I, the sister of the local satrap Mausolos (whose famous monument at Halicarnassus, built between 353 and 351 BC, was one of the Seven Wonders of the Ancient World and gave us our modern word ‘mausoleum’). Ada was the wife of Idres and also the adopted mother of Alexander the Great, who had a great respect for her.

Once the find had been properly excavated and recorded, the Turkish archaeologists set about on the conservation of the objects and, also, on restoring Ada to a living representation. Advice and co-operation was sought from Dr Richard Neave and his team from Manchester University Medical School in England, and also from Dr John Prag of the Manchester University Museum. This team has been highly successful in restoring the faces of a number of ancient skeletons using modern pathological techniques more frequently used by the police to recreate the flesh areas that were once upon the bones. Amongst Dr Prag’s most recent successes has been the reconstruction of the face of Philip II, father of Alexander the Great, from the poorly cremated remains found in the royal tomb at Vergina by the late Professor Manolis Andronikos.

By careful work on a cast of the skull, the team was able, by inserting pegs of different lengths at specific points and using recorded data from modern skulls, to assess the thickness of soft tissue at particular points and slowly build up the features step by step until a realistic impression of the princess was arrived at. The reconstructed face bears a close resemblance to a bust of Ada in the British Museum, but there the ancient artist obviously had to be careful to portray her subject in a flattering manner.

All this careful work has recently gone on exhibition in the Underwater Museum in the Castle of St Peter at Bodrum. Only eight people at a time are admitted to this special gallery. They enter a small ante-room that reflects the andron (banqueting house) that Mausolos built at the nearby sacred city of Labrunda. Wall charts in several languages tell the story and background history of the Carian dynasty and a short video shows the initial work of the excavation and how the features of the princess were restored. Then the visitor moves through a pair of tall doors into a long room with, on the right, the huge stone sarcophagus, its lid suspended above it and with the skeleton of the princess laid out on the floor as she was found. Displayed in the wall cabinets round about are the pottery drinking vessels found in the tomb and the gold jewellery mentioned above. The startling centrepiece of the exhibition is the Princess Ada herself (see illustration above), standing at the end of the room in an alcove, clad in a long peplos and with a gold wreath on her head, ready to receive her visitors. The whole exhibition, small though it is, is a stunning piece of display and reconstruction for which the Turkish archaeologists, conservators and designers deserve the highest praise.

Peter A. Clayton

Stolen Objects

Some of the objects stolen in a burglary at the British Museum in July are still missing, although the majority have been recovered. Roman jewellery and coins from the Museum were discovered at a house in Camden after one of the thieves was arrested breaking in for a repeat raid the following week. However still to be found are the gold bethrothial ring (above) engraved with portrait busts of a man and woman, 3rd-4th century AD, and 16 coins. If you have any information please contact: Susan Walker, Dept of Greek and Roman Antiquities, The British Museum, London WC1B 3DG. (071) 323 8692 or (071) 323 8328,

An Egyptian polychrome wood mummy mask of a woman wearing a vulture headdress over a tripartite wig was stolen from a New York gallery on 12 July. It was mounted on a wood frontlet with a column of hieroglyphic text invoking Osiris to give her food and clothing forever. Total height: 186 cm. Anyone with information should contact: Detective Rafael A. Cresciero of the 17th Precinct, New York Police Department (212) 826-3206.
A Rare Vintage

A fledgling wine-producing industry flourished in south-east England during the early Roman period, according to new findings from a study of initially unpromising groups of pottery sherds unearthed at West Smithfield in London.

There has long been a common assumption that vines were grown in Roman Britain, but it was generally considered to have been a small-scale, domestic-based activity. New research by the Museum of London Archaeology Service, however, offers what is described as compelling evidence for wine production on a substantial scale in the province from about AD 70.

The discoveries arise from an excavational activity at West Smithfield in 1989. They had remained in a museum storage box until last year when their significance was recognised by Cesar Carraresi Monfort, a Spanish student at Southampton University, and Robin Symonds, the Service's Roman pottery specialist.

Reconstructed, the pieces were found to make up a complete two-handled 25-litre capacity wine amphora of a typically flat-bottomed French form. It bears the stamp 'Seneconis' - an amphora maker or vineyard owner with a Roman or Gaulish name. Cross-study research has since demonstrated that it was not, as might have been expected, an imported vessel for conveying wine from Roman Gaul or Spain. Close examination of the clay used in its manufacture proved beyond doubt that it was made in Britain - at Brockley Hill, Middlesex.

The major pottery production centre lay north-west of Roman London, on Watling Street, between the capital and Verulamium (present-day St Albans). The manufacturing technique displayed by the vessel types, materials and kiln debris uncovered in a pit - dating from the decade AD 50-60 - on the southern edge of the Brockley Hill complex in the 1970s has been held as evidence pointing to the presence of immigrant potters. According to one earlier study, these craftsmen were attracted to the centre by the military consumers along Watling Street.' If so, then the success of an immediately available wine trade was most certainly assured.

The discoveries there were first unearthed in 1947 and photographs

Complete 25-litre capacity wine amphora found at Smithfield, London. Made at the major pottery production centre at Brockley Hill, Middlesex. It bears the stamp 'Seneconis'.

The new findings raised by these latest studies will be discussed at an English Heritage-sponsored international conference 'Roman Amphora: Problems of Identification and Methodology' at the Museum of London on 23-24 January next year (see calendar p. 48).

of flagons and amphorae, as located in situ during the excavation work, appeared in the national press at the time. But the connection with an indigenous Roman-British wine trade has now been established.

Investigations of pottery evidence from earlier London excavations recently produced a second - near-complete - amphora of a very similar type to the one recovered at Smithfield in 1989. This was found among deposits dating from around AD 50-60 at Sugar Loaf Court, Garlick Hill, near the Mansion House tube station in the City of London. Many burnt 'wasters' (flawed vessels) composed of the same clay were also unearthed, all evidently manufactured at nearby kilns.

The two principal samples in the newly-revealed London study were taken for examination to a meeting on amphorae and trade at Orsay, near Paris, last year. Both examples are based on known Gaulish wine vessel types, but manufactured, it is believed, by immigrant potters from France. They are at present on display in an exhibition at the Tower Hill Pageant, Tower Hill Terrace, London, until 1 October.

Amphorae such as these were associated exclusively with the wine business. Sometimes they may have been used for decanting wine from large barrels, though evidence from southern France has shown that this distinctive form of vessel was commonly used for the 'bottling' of locally-produced vintages.

Another amphora in the Tower Hill Pageant exhibition carries the stamp 'G. Albvec', a name recorded in northern Italy and one considered to be especially associated with the Celtic regions of the Roman empire. It was found in excavations at Ironmenger Lane, Cheapside, London, in 1980. A second example, bearing strong similarities to vessels from Gueugnon in the Loire Valley, displays the stamp 'Advicis F'. This vessel, also found in Ironmenger Lane, in 1921, is to be submitted to scientific analysis later this year.

The newly-emerging information strongly indicates the development of a fledgling industry in which locally-produced wine was marketed in vessels made in the province. Fragments, ranging from sherds to the remains of yet another complete container of this form, are now said to have been recognised from sites in London. They are considered to be pieces from up to 300 vessels.

It was evidently a short-lived industrial-scale activity, since almost all of the vessels considered to be Romano-British amphorae fall within a restricted date period, from AD 70 to around AD 100. Wine production on a commercial scale thus seems to have come to a premature halt - a demise that fits in neatly chronologically with a recorded edict issued by the Emperor Domitian to curb wine-making in the provinces. The order may well have been designed to protect the interests of the Italian wine market, especially from the stern competition presented by producers in Southern Gaul. It worked in the long-term and was of sufficient impact to warrant a counter edict from Probus, around AD 277, cancelling previous restrictions on viticulture in the provinces.

Keith Nurse

International Association of Dealers in Ancient Art Organised in London

Following a preliminary meeting in Zurich on 21 April, a group of 39 leading dealers in ancient art from France, Germany, Great Britain, Holland, Israel, Italy, Switzerland and USA met in London on 4 July to found the first worldwide association in their field.

Among the aims of the IADAA are the furthering of interest in and study of Classical, Egyptian and Near Eastern antiquities throughout the world; the fostering of contacts and exchange of information between the profession, museums, archaeologists and collectors; and the encouragement of the protection and preservation of ancient sites by promoting a more liberal and rational approach to the regulation of the import and export of works of art. To these ends, IADAA is preparing a constitution which will include a code of ethics and practice. The organisation is based in Switzerland and the Chairman is James Edie of 20 Brook Street, London, W1Y 1AD.

MINERVA 3
Letter to the Editor

On a visit to the French School at Athens this morning I stumbled across a recent issue of Minerva with your piece "Archaeological News from New Orleans". As a member of the AIA (Archaeological Institute of America) Program Committee, I felt moved to respond to your opening remark that Joan Connelly's paper on the Parthenon frieze was the only one of interest or significance at this year's Meetings.

First of all, because of the large number of good submissions in recent years, the AIA now has to schedule five concurrent sessions in each of the six time slots over three days. So I would very much like to know your secret in managing to be in five places at once, to hear all the papers. Certainly the 250-word abstracts, as I know from my work on the Committee, usually give little inkling of the actual contents of the paper. I myself am very frustrated with the paper that I have to attend, and if I knew your secret, it would be a great help at future Meetings.

Secondly, the notion that there were no papers of significance naturally raises the question 'to whom?'. Presumably to no others of Minerva. But then I wonder, why the great prominence given to Connelly's paper, which was, I agree, quite interesting, though to me, no more so than about thirty others! It seems an odd choice for you and your readers, since it deals with an object that is not likely to come on the market any time soon.

It is no secret that the relationship between the AIA and the dealers has been problematical. I know there are many AIA members who would be quite happy if dealers did not attend our meetings at all. I have never subscribed to that narrow-minded view, but your consummately silly and uninformed remarks are rapidly causing me to change my mind.

H.A. Shapiro,
Whitney Visiting Professor, American School of Classical Studies, Athens.

Dr Eisenberg replies:

I have attended various meetings of the Archaeological Institute of America over the past thirty years. Every year there are many dozens of papers presented that are of great interest to specialists in the many fields of ancient art and archaeology, but few that are important enough to interest (here defined as: 'to excite the attention of') the great majority of our readers. When I stated that there was 'little of significance in archaeological excavation reports or other discoveries', I use the word 'significant' carefully, as it is usually defined: 'important, or momentous'. When I stated 'little of significance', I did not mean 'nothing of significance'. I did not write, as Dr Shapiro states, that the paper on the Parthenon frieze was 'the only one of interest or significance', and I included three other papers. However, except for the Parthenon frieze reinterpretation, none of these would probably warrant enough attention to be published in a general interest periodical...

One of the responsibilities of an editor is to select those articles or news items that he believes would be of the most interest to his readers; in the case of Minerva this covers the entire world of ancient art and archaeology.

As Editor of the Earth Science Digest from 1948 to 1951, I abstracted the most important articles being published in the earth sciences at that time, a helpful and early training for my current work. I am therefore quite surprised that you state that I 'should be much more careful not to take such a brisk approach to the actual contents of the abstracts'. It would be very difficult to hide a 'significant' discovery with an allowance of 250 words for the summary. I glanced over all of the abstracts twice. Since there were 194 abstracts, this obviously required a great many hours of work for, unlike the usual scholar or specialist, I could not restrict my perusal only to areas of personal interest. As for my 'secret' in choosing which sessions to attend, rarely are two concurrent papers of equal interest. I would be interested in seeing Dr Shapiro's list of thirty other sessions that he considers as significant as the Parthenon reinterpretation.

His comment that a paper dealing 'with an object that is not likely to come on the market any time soon' is an odd choice for an article for our readers does not deserve a reply. We are very proud of our hundreds of subscribing scholars, museums and universities in over fifty countries throughout the world. If a person collects ancient art, does this so confine his curiosity about the ancient world that it restricts his reading only to objects that he can purchase? I believe that the opposite is true.

Perhaps Dr Shapiro has been affected by some of the directives of such extremists as Dr Elia, of the Office of Field Archaeology of Boston University, who recently made a vicious attack in Archaeology, a publication of the Archaeological Institute of America, on Lord Renfrew, Diseny Professor of Archaeology in the University of Cambridge, a universally respected scholar in ancient Mediterranean studies, because he has published Cycladic objects that were privately collected.

No doubt Dr Shapiro and Dr Elia would be quite surprised to learn of the multidimensional efforts in both time and funds expended by collectors, dealers and publishers for-profit in the support of their institutions and many others. For example, I have had the benefit of my services to the American School of Classical Studies in Athens (from whose he writes) in appraising the over 200 antiquities appearing in 'The Birth of Democracy' exhibition at the National Archives in Washington; have also just donated an important letter written by Heinrich Schliemann to the Genadius Library of the American School in Athens to add to their extensive Schliemann archives (northern with any tax benefits to myself; two purely altruistic acts).

It is one thing to discourage and prevent the destruction of ancient sites, or to publicise the objects that are stolen from excavations, public institutions, or private parties; or to prevent dealing in illicit architectural elements - hopefully these will be some of the aims of the new International Association of Dealers in Ancient Art - but it is entirely another thing to brand all dealers and collectors as plunderers, as some archaeologists have done. They would treat every object still beneath the soil as a 'sacred' object (see my reply to such an individual in Minerva, September/October 1991, p.37) and refuse to publish any antiquity in a museum or a private collection without an iron-clad provenance (see 'Who Owns the Past? Legal Issues in the Ownership of Antiquities' in Minerva, 1991, p.33). This can lead to such extremes as the 'Berlin Declaration' of 1988 by the German Archaeological Institute which recommends that 'all archaeologists should avoid aiding illicit trade by providing authentications or other actions to dealers or private collectors'. This categorically implies that all objects in private hands are illicit.

As I have stated before in Minerva, a carefully controlled sale and export by antiquity-rich countries of the countless duplicates and other objects both in museums and in private ownership that are unimportant to a national patrimony would not only provide ample funds for the upkeep of museums, continuing excavations and the publication of the objects found, but would serve as a major-deterrent to the illicit trade in antiquities in these countries. Once catalogued, most of these huge numbers of common antiquities are of little value to their institutions and add heavily to the operating costs. Perhaps it would even help to create a friendlier atmosphere and lessen the polemics of certain 'dirt archaeologists' and academics who cannot tolerate the personal possession of such timeless treasures.

Jerome M. Eisenberg, Ph.D.
Editor-in-Chief, Minerva
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SCROLLS FROM THE DEAD SEA

The Ancient Library of Qumran and Modern Scholarship

A major exhibition has opened in Washington D.C. of scrolls and archaeological artefacts from the Qumran valley, an ancient site in the Judean Desert, featuring the oldest known copies of the Old Testament scriptures. Jerome M. Eisenberg reviews some of the facts and theories yielded by this amazing discovery, as well as some of the controversy on the religious nature of the inhabitants and on the issue of freedom of access to the scrolls by scholars.

Discovered in 1947, the Dead Sea Scrolls are considered to be one of the major manuscript finds of the last hundred years. The scrolls consist of hundreds of compositions contained in thousands of parchment and leather fragments, many of which illuminate the little known period in which formative Judaism and Christianity came into being. Their ongoing publication has already provided a greater knowledge of the early stages of these two religions.

This new exhibition, first on view at the Library of Congress in Washington, D.C., will now go to the New York Public Library and then on to the M.H. de Young Memorial Museum in San Francisco, where the scrolls will be the basis of two further exhibitions. On display are twelve fragmentary scrolls and eighty-eight archaeological artefacts found at Qumran, in the Judean Desert, close to the Dead Sea, less than fifteen miles east of Jerusalem. It is the first time that eleven of the twelve fragmentary scrolls and any of the objects have been shown in the United States. The exhibition includes two of the most controversial fragments – the 'War Rule' (or 'Pierced Messiah' text), ha-Milhamah, copied in the early first century CE, and the 'Some Torah Precepts', Miqsat Ma’ase ha-Torah, (usually referred to as its abbreviation, 'MMT'), copied in the late first century BCE (=BC)-early first century CE (=AD), which was cited in the controversy over scholars' access to the scrolls.

The exhibition retells the story of the discovery: a young Bedouin shepherd, looking for a stray goat, discovered some jars filled with seven ancient scrolls in a long-abandoned cave. Three of the scrolls were secretly purchased from a Christian Arab merchant in Bethlehem by Professor E. L. Sukenik of the Hebrew University. The other four were offered for
sale in the United States by the Metropolitan of the Syrian Jacobite Monastery of St Mark in Jerusalem. Unable to find a buyer after five years, he placed an advertisement in the Wall Street Journal in 1954. The scrolls were eventually purchased through intermediaries for the Israel Museum and were reunited with the other three scrolls in the museum’s Shrine of the Book. These seven original scrolls are Isaiah A, Isaiah B, the Habakkuk Commentary, the Thanksgiving Scroll, the Community Rule, the War Rule, and the Genesis Apocryphon (in Aramaic), all the large scrolls now having been published.

After the cave site was identified by the Jordanians (the area was part of Jordan from 1949 to 1967) in 1949, eight years of excavations yielded many tens of thousands of scroll fragments from eleven caves (Fig 1). There are almost one thousand different compositions in Hebrew, Aramaic and Greek. In Cave 4 alone over fifteen thousand fragments from at least six hundred texts were uncovered. Two well-

Fig 2. Aerial view of the Qumran ruin. Photos: Duby Tal, Albatross Studio, Tel Aviv.

oxidized copper rolls, the Copper Scroll, gave a long list of hidden treasures, perhaps a real treasure hoard to be discovered in the future! Cave 11 housed the Psalms Scroll and the twenty-nine-foot-long Temple Scroll, the latter now displayed with the original seven scrolls in the Shrine of the Book. All the other manuscript texts and fragments are in the Rockefeller Museum in Jerusalem, now under the Israel Antiquities Authority.
A complex of structures on a terrace between the cliff caves and the Dead Sea was excavated (Fig 2). Carbon-14 tests confirmed the historical, palaeographic and linguistic evidence dating the Qumran settlement and the scrolls to a period between the third century BCE and 68 CE. The settlement itself was not established until the second part of the second century BCE, during the reign of the Maccabees (or Hasmonaeans), a priestly Jewish family, who recaptured Judea in 168 BCE from the Seleucids, the Syrian followers of Alexander the Great. In 164 BCE, the Maccabees recaptured Jerusalem and consecrated the Temple, ruling Judea until the reign of Herod (37-4 BCE).

In 1955 three intact pottery vessels excavated at Qumran were found to contain 561 silver coins, the earliest being Seleucid tetradrachms dating from 136/135 BCE to 127/126 BCE and minted in Tyre. Most of the coins were the famous shekels of Tyre, as well as half-shekels, dating from 126/125 BCE to 10/9 BCE, and six Roman Republican and Imperial coins (Fig 3). Pére Roland de Vaux, the excavator of Qumran, has suggested that these were the deposits of worldly goods laid down by one or more new adherents to the magastic Essene sect as proscribed in the Community Rule. There was an interruption in the occupation of the settlement due to a major earthquake, and Qumran was finally abandoned about 68 CE, having fallen to the Roman legions.

The scrolls predate any other surviving biblical manuscripts by nearly a thousand years. Professor Sukenik was the first to date them to the Second Temple Period (520 BCE-70 CE) and suggested that they were part of an Essene library. A number of scholars first attacked the authenticity of the texts and considered them to be forgeries, placing them with the notorious forged Deuteronomy text of M. Shapira in 1883.

‘Scrolls from the Dead Sea’ opens with an introduction to biblical archaeology and the methods used in the understanding of ancient cultures. It also treats the historical context of the scrolls, presenting the political and spiritual turmoil which culminated in modern Judaism and Christianity. A scroll fragment in this section, ‘Prayer for King Jonathan’, Tefillah li-Shlomo shel Yosanan ha-Melekh (Fig 4) refers to Alexander Jannaeus, ruler of Judea from 103 BCE to 76 BCE. This small leather manuscript contains fragments of a prayer of praise to God and then a prayer for the welfare of ‘king Jonathan and all the congregation of your people Israel’. A slotted leather tab still remains on the right edge, where it was used to tie up the scroll by means of a leather thong, fragments of which are still threaded through the tab.

The next section is focused on the Qumran community and its identity. Most scholars agree that the scrolls were written by an Essene group living in the caves, tents and the neighbouring buildings. The Essenes were a separatist sect, one of three orders of Jews during the Second Temple Period, some forming an ascetic monastic community who retreated to the desert wilderness following apocalyptic visions. Sharing their few possessions, they had communal meals and held ritual immersions. This interpretation of Qumran as an Essene site was first proposed by Pére de Vaux.

A calendar based on a solar system of 364 days was an important feature of the Essene community, unlike the regular Jewish calendar of 354 days. This kept them apart from the rest of the Jewish community, as their festivals and fast days were often the regular work days of the other Jews. A Calendrical Document, Mishmarot, copied c. 50-25 BCE, one of
many fragments found at Qumran, is included in the exhibition. This gave them a timetable to prevent them engaging in important actions prior to the dark phases of the moon.

Other scholars suggest that the scrolls belonged to a Sadducean sect, another of the three orders of Jews during the Second Temple Period, a group of priestly and aristocratic families who rigidly followed only those precepts found in the Torah. They did not believe in immortality, the resurrection of the body, or the existence of angels. The common people did not support their views. With the destruction of the Temple in Jerusalem in 70 BCE, only the third order of Jews, the Pharisees, survived. Unlike the Sadducees they taught the immortality of the soul, the resurrection of the body, and prophesied a Messiah.

Others suggest that Qumran was not a Jewish monastery, but perhaps a Roman fortress or a winter villa belonging to a wealthy Jerusalem family and that the site itself has no actual connection with the cave scrolls. Perhaps the scrolls were from the Second Temple library in Jerusalem and were hidden in the caves during the advance of the Roman legions. A few scholars regard some of the scroll texts as the writings of precursors or perhaps even followers of Jesus who still followed Jewish canons.

Some of the artefacts excavated at Qumran – measuring cups, cooking pots, bowls, plates, goblets, a jar, a vase, a lamp, combs, sandals, leather thongs, straw mats, and cordage – are shown in this section to illustrate the daily life of the community. A store-room excavated at the site yielded over one thousand pieces of pottery arranged for their particular use: cooking, serving, pouring, drinking and dining. Hundreds of wheel-made plates, bowls and delicate goblets (Fig 5) were found in stacks. The room may have been a crockery storage space near the assembly room, which was probably used for communal meals. The vessels date to the first century BCE-first century CE and were no doubt produced at Qumran, probably at a single workshop. A pottery lamp still bearing its palm-fibre wick (Fig 6) was once thought to be limited to the reign of Herod; however recent excavations in the Jewish Quarter of Jerusalem have uncovered lamps of a similar type, dating them to the destruction of the Second Temple in 70 CE. The pottery, with the coins and manuscripts, helps to provide an absolute chronology for the settlement.

Many stone vessels of fine workmanship were excavated at the site. Jewish ritual law (Halakhah) states that stone vessels keep their ritual purity after use, whereas pottery must be broken and discarded, as mentioned in the Mishnah, a compilation of rabbinic traditions, c. 200 CE, hence the abundance of soft, easily produced limestone vessels. The Mishnah was later incorporated into the Talmud, the authoritative system of Jewish law and tradition formulated in the fourth and fifth centuries CE. It was the
intense disagreement on some of these ritual laws, or Halakhot, that forced sects such as the Essenes to separate from their Jewish brethren.

The exhibition features a large (28 1/4") lathe-turned limestone goblet-shaped vessel (Fig 7) of the first century BCE, probably brought from Jerusalem. Perhaps this is the shape of the Talmudic kallot, which held the purification ashes of the red heifer. Two crudely finished cylindrical measuring cups (Fig 8), pared with a sharp tool, are typical of those found on Second Temple period sites. Their capacities may correspond to the dry and liquid measures referred to in the Mishnah.

The highly arid conditions of the Judean Desert have helped to preserve organic objects, such as the many well-preserved wooden artefacts, rarely found in the Near East, unearthed at Qumran, including bowls, boxes, mirror frames, and combs. A deep lathe-turned bowl of acacia wood, diameter 10 1/4", features incised concentric circles and a rounded rim. *Acacia tortilis* is the predominant tree in the southern valleys and most of the wooden objects are made from it. Two boxwood combs (Fig 9) are also exhibited, typically with two sides, one side for combing the hair, the other side, with finer teeth, no doubt used for delousing.

Leather objects were also found in good number, including garments, purses, pouches, large bags, and waterskins, as well as sandals of the soleae type (Fig 10), used in this area over several centuries and similar to those found to the south at Masada and the Cave of Letters, also bordering the Dead Sea. Most of the leather artefacts were made of sheepskin, generally tanned with tannic acid extracted from gall, nuts, and pomegranates.

Five phylactery (tefillin) cases (Fig 11) are exhibited, four of these small leather cases containing four minute scriptural passages in Hebrew, each roll in a separate compartment. They are worn on the head by Jewish men during their morning prayers, and usually there are two selections from Exodus and two from Deuteronomy. A passage in Deuteronomy (Deut. 6:8) states: ‘And thou shalt bind them for a sign upon thy hand, and they shall be for frontlets between thine eyes’. The fifth phylactery on display contained a single minute roll and was worn on the left arm. The phylactery tefillin exhibited were copieic in the first century-early second century CE. The leather thongs displayed were probably used for the phylacteries, as well as for binding scrolls.

The basketry fragments and mats of plaited weave on display are made from date palm leaves. The coiled braid of the plaited baskets, spiralling from base to rim, was not sewn, but was joined around cords in successive courses; identical woven patterns are still in use in this area.

Early editions of Flavius Josephus (c. 37-100 CE) and Pliny the Elder (c. 23-79 CE) which relate to the identity of the community are exhibited from the Rare Book and Special Collections Division of the Library of Congress. Josephus, a renowned Jewish historian, wrote about the three Jewish orders of the time, while Pliny, a famous Roman historian, described the Essene cult and placed their location at the Dead Sea.

The next section, ‘The Qumran Library’, presents the three categories of writings found: texts from the Hebrew Bible, all being represented except Esther; apocryphal or pseudo-epigraphical writings of the
Second Temple Period omitted in the canon of the Hebrew scriptures; and sectarian works relating to the rules and beliefs of a Second Temple sectarian community, including liturgical writings, biblical commentaries, and apocalyptic visions.

A fragment of the Book of Enoch, Hanokh (Fig 12), copied c. 200-150 BCE, is exhibited as an example of an important apocryphal text (not in the Jewish or Protestant canons of the Old Testament) closely related to biblical compositions, referred to in the New Testament. It is also the earliest pseudo-epigraphic work, that is, of fictitious or anonymous authorship, of Jewish religious writings of c. 200 BCE-200 CE, especially referring to biblical characters. Except for the Damascus Document, the sectarian writings were almost non-existent until the finds at Qumran. On display is a biblical commentary (pesher), the Hosea Commentary, Pesher Hoshe'a, copied in the late first century BCE, which uses an analogy of God and Israel to a husband and an unfaithful wife.

There are scholars who also propose a fourth category of writings which they believe should be designated as contemporary Jewish writing, such as the exhibited Songs of the Sabbath Sacrifice (or the Angelic Liturgy), Shirat 'Olat ha-Shabbat (Fig 13), which calls forth angelic praise and speaks of the angelic priesthood and the heavenly temple. Copied in the mid-first century BCE, it is a work composed of thirteen sections for the first thirteen Sabbaths of the year, and nine manuscripts of this liturgical work were found at Qumran.

Another liturgical scroll in the exhibition, Psalms, Tehillim (Fig 14), almost three feet in length, is a collection of psalms and hymns, including some previously unknown apocryphal psalms, copied c. 30-50 CE. This section includes some transcribed and translated scrolls and examines the relationships of the writings to the identity and theology of the different sects of the inter-testamental period of the second and first centuries BCE. The large fragment of the paleo-Hebrew 'Leviticus' text, Va-Yikra, copied in the late second century-early first century BCE, is displayed alongside a huge eighteenth-century Torah parchment scroll exhibiting the same scriptural passages. The paleo-Hebrew script is an offshoot of Phoenician script, used exclusively during the First Temple Period (c. 850-586 BCE), nearly abandoned for the cursive Aramaic, a Semitic script used as the official language of the Persian Empire, then revived as a symbol of nationalism in the Second Temple Period. The Samaritans still use a version of this script.

Also exhibited is the Community Rule (or Manual of Discipline) scroll, Sekh ha-Yahad, copied in the late first century BCE-early first century CE, which lists the rules of daily life for the sect members. The importance of this text is confirmed by the twelve manuscripts found. It deals with the nature of admission into the sect, the relationships among the members, and covers their way of life and beliefs.

The same section features artefacts associated with the scrolls, such as a scroll jar, linen wrappings, leather fasteners, and inkwells. The cylindrical pottery jar (Fig 15), typical of those in which some of the scrolls were originally found, is of a type not known elsewhere. Since these jars were also uncovered at the settlement it is considered proof that the settlement and the caves were related. Two inkwells, one of pottery (in the exhibition) and one of bronze, were found close to a large table, perhaps indicating a scriptorium. The cylindrical pottery inkwell, with a small circular, rimmed opening at the top, and a large handle, is of a type also excavated in Jerusalem. Scholars suggest that many of the manuscripts were composed or copied at Qumran, though others may be of earlier date and originate elsewhere.

The linen cloths found at Qumran are probably all connected with the scrolls: some were scroll wrappers; some found folded were packing for the scrolls inside the jars; others were used as protective covers over the jar tops, with twisted corners or fastened with linen cord. No woolen textiles or mixtures of wool and linen were found at Qumran. It can be inferred from a passage in the Mishnah that scroll wrappings were usually made of just linen, and there is also a biblical injunction against sha’atnez, the mixing of linen and wool. Most of the linen cloths were scroll wrappers, which when worn out were normally placed in a genizah, a storeroom for worn, damaged or defective Hebrew writings and ritual objects. When the genizah was filled up, it was emptied out and the discarded contents were buried in a cemetery. It has been suggested that the scrolls hidden at Qumran were in effect a burial from a genizah.

The final section, 'The Scrolls and Modern Scholarship', retells the discovery of the scrolls, their publication, and the myriad problems which scholars confront. It includes a fragment of the Damascus Document, Brit Damesek (Fig 16), copied in the late first century BCE, alongside two medieval versions discovered in the nineteenth century, and an early edition of Eusebius's reference to Origen's second- to third-century CE use of ancient Hebrew manuscripts from jars found in caves near Jericho. This important text was first discovered in 1896 by Solomon Schechter in the Cairo Genizah, the depository of the ninth-century Ben Ezra Synagogue. This discovery in Cairo and the ensuing publications can be considered the foundation of Biblical scroll studies.
The Damascas Document implores the people to remain faithful to the covenant of the Jews who fled Judea to the 'Land of Damascus' and then deals with vows and oaths, legal proceedings, laws of the Sabbath, and especially the purification of water and ritual cleanliness.

A full presentation is made of the recent controversies concerning the lack of access to the unpublished Dead Sea Scroll materials and the snail-like pace of publication. A group of just eight scholars was put in charge of the entire project in the 1950s and they zealously guarded their treasures. In the late 1980s a movement was started to publish all of the photographs of the scrolls, translated or not, and to accelerate their formal publication, which consists of identification; decipherment; transcription; reconstruction; annotation on matters of paleography, text, and meaning; dating; and for non-biblical texts, translation. This movement, spearheaded by H. Shanks of the Biblical Archaeologist and the Biblical Archaeology Review, resulted in the expansion in 1988 of the number of scroll assignments from the original eight to more than fifty scholars from nine countries by 1992. The Biblical Archaeology Society published a computer-generated version and a two-volume printed edition of all of the scroll photographs in 1991. A few months later the Huntington Library of San Marino, California, announced the availability of the photographic copies of the scrolls that were in its custody. Finally, the Israel Antiquities Authority itself announced a forthcoming authorised microfiche edition of the Dead Sea Scrolls to be published by E.J. Brill, Leiden, the Netherlands.

A final section of the exhibition reviews the first presentation in the United States in 1949, also initiated at the Library of Congress, of three of the scrolls, including the twenty-four foot Book of Isaiah, and newsprint footage. The Smithsonian Institution sponsored a travelling exhibition in 1965, 'Scrolls from the Wilderness of the Dead Sea', which was also seen in Canada and England.

Further General Reading: Recent Publications


The Dead Sea Scrolls Preservation Project

When the scroll fragments were originally assembled in the 1950s at the Rockefeller Building in Jerusalem, they were mounted on about 1300 plates, pressed between glass sheets often held together with press-sensitive selotape that has since deteriorated, resulting in sticky residues. Permanent damage and losses have taken place due to the faulty treatment and handling. The Israel Antiquities Authority established an on-site conservation laboratory in 1991 and the fragments are now being rehoused with the use of archival-quality boards and hinges by expert conservators under the supervision of Esther Boyd-Alkalay, the restoration consultant for the I.A.A. The removal of the sticky residues and stains is a painstaking process involving a considerable amount of time. The new housing will then allow for easier rearrangements and reconstruction. Studies are now in progress on the exact nature of the parchment and on the inks used, which vary from black to black-brown and even red on occasion, normally appearing only on one side of the parchment. For the 'Scrolls From the Dead Sea' exhibition, the fragments are digitally-monitored for temperature and relative humidity, as in Jerusalem. The scrolls, displayed at an 18 degree angle, are illuminated at a low light level and only when the viewer trips an infrared sensor.
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Discovering Bronze Age Spain

Excavations near Borja, Aragon, are revealing economic and social complexities 4000 years ago.

Richard J. Harrison and Gloria Moreno López

The city of Borja lies in the foothills of the Iberian Massif, below the Moncayo mountain, tucked into the valley of the Río Huecha. At your feet the Ebro river stretches from Tudela to Zaragoza, and on clear days you can see the outer ranges of the Pyrenees 130 kilometres away on the northern horizon. Irrigated fields, geometric plantations of olives and vines and the open landscape of wheat fields and pastures contrast vividly. It is a quintessential Mediterranean scene of farming and pastoralism, familiar from Roman times, looking deceptively unchanging in its harmony. How different it must have been in the Bronze Age.

We were drawn here in 1978 while searching for prehistoric settlements in the Ebro valley. We were looking for domestic sites where we could study Bronze Age food production and its links with the material culture of the period. On the limestone hill behind Borja are low crags where springs rise at Moncín and Majaladares, and there we found two prehistoric settlements. Both sites were invisible at first, covered by cropped turf and only detectable from pottery sherds and flint tools in the soil at the mouth of rabbit warrens. A decade of excavation at Moncín and several more seasons at its neighbour Majaladares have recovered some of the best evidence for prehistoric food production and pastoralism found in Spain.

The patterns at Moncín revealed by Tony Legge's work on the animal bones, and Wilma Wetterstrom's study of the seeds and charcoals, showed that there was a uniform economy from the time the area was colonized around 2500 BC until it was abandoned about 1200 BC. This economy was based on more than just cereals and common livestock, because it had specialized in dairying, and hunting red deer from the wilderness in the Moncayo foothills lying to the south. These could be reached in a morning's horse ride. Tony Legge noted that the deer were mainly newborn fawns, or youngsters less than a year old; the chief reason for hunting them must have been their fine pelts, since they carry little edible meat or fat at these ages. Fur bears like lynx and badger were also commonly taken, and rabbit and pheasants must have provided many a tasty meal, judging by their abundant remains.

Other wild products were not neglected either, and the list of over thirty forest and field plants includes sweet acorns, berries, wild grapes, potherbs, medicines, flavourings and plants that in the recent past were used for coagulating cheese (Fig 1) or dying cloth. The one thing missing from Moncín's plant collection is animal fodder. It seems likely that animals were stabled outside the settlement, and the plants brought into the living areas were intended for human consumption.

Such an emphatic interest in secondary products and wild foods caught us by surprise, since no other site in Spain had yielded an economy like this, nor had the work of ethnographers prepared us for such systematic gathering of forest foods in the Bronze Age. Continued occupation for over fourteen centuries made it clear that a subtle balance had been reached between arable farming, dairying and livestock raising, hunting and collecting wild plants. Lacking in this system was any sign of irrigated foodsuffs, or traces of olives, two key elements that dominate the modern landscapes around Borja and typify Mediterranean agriculture.

The picture we reconstructed was of a subsistence economy much like that practised in France, Germany or even Britain. This Bronze Age society had more in common with western Europe than the classical Mediterranean, with its triad of olive, vine and wheat, and its drought-resistant agriculture. Suspecting that this pattern was not unique, we sought another site to confirm it, and with the help of a colleague, located a twin at Majaladares, just four kilometres away. This is where the current excavations are taking place, and they fully confirm Moncín's data.
However, the artefacts are no less intriguing than the economy. Most objects are shattered and incomplete since the settlements were occupied continually for centuries, and their deposits reworked frequently. But as the technical studies became available to us, another curious pattern of behaviour stood out clearly; the recycling of artefacts in the Bronze Age for secondary use. Thus, we found that the commonest temper added to domestic pottery was ground up ceramics (greg), often making up to 30% of the volume of the vessel. Microphotographs show quite clearly that grogged pottery was re-used because particles of pottery are found inside larger fragments of grog, which were then added to fresh clay to make a new pot. This uncovers a major cause of removal of pottery from the archaeological record; it is not just erosion that accounts for losses, but deliberate recycling of artefacts.

The same pattern was true for some copper smelting crucibles, which had ground up fragments of other crucibles added to their fabrics as tempering; but crucibles were never added to common pottery, nor grogged into clay destined for crucibles. The two production cycles were kept separate.

Bone and antler tools were common too, but made crudely on any available fragment that came to hand (Figs 2 and 3). They are the sort of tools which would have been made by anyone at the moment they were needed. A similar practice is apparent in the flintwork, limited to serrated implements given a handle to form sickles (Fig 4) for cereal reaping (some 30% of them have the characteristic silica patina on the teeth), and clumsy tools held directly in the hand for rough scraping and rasping (Fig 5).

Experiments with Earthwatch volunteers in the summer of 1991 showed that almost anyone could learn within an afternoon to make the flakes and retouch them into sickles or denticulates. Much harder to replicate were the arrowheads (Fig 6) which could be imported pieces, pressure flaked with a superior craftsmanship and attention to detail.

Economy with materials can be seen in copper and bronze working. Metal must have been traded into the settlements since none is known closer than 30 kilometres. Although numerous droplets from casting splashes, and little objects like awls and wire were found (Fig 7), only a few larger objects like a knife and spearhead were lost. These latter were found inside a house which had organic material littering the floor, where objects could be overlooked easily (Fig 8). Other house interiors had plastered floors, smooth to sweep, and with almost no finds. Nevertheless, many antlers and bones carried cut marks of metal saws and axes, showing that metal tools must have been in daily use, even though these tools usually were not discarded.

The exception is the hoard of two flat copper axes from a house interior at Majalades. Together they weigh 1.35 kilograms. These were broken and rendered useless before being buried (Fig 9). One had been twisted until it split across its waist; the other had the cutting edge damaged as if it had been smashed into a rock. A hoard with the same two axe types deliberately broken associated with two knives, is known from Codeseda (Pontevedra), over 450 kilometres to the west. This makes it unlikely that it is a casual loss of some scrap metalwork. Hoards of bronze are extremely rare in the Iberian valleys, in contrast to their abundance on coastal sites and in Asturias. It may be that ritual motives and deliberate deposition can account for the Majalades hoard.

One aspect of the metal finds repeatedly caught our attention: the lack of tools suitable for any agricultural tasks. The copper and bronze artefacts include two axes, many arrowheads, awls and small knives, a few small personal ornaments or weapons, but no sickles, reaping knives, nor any of the varied tools that are so common on farming sites of the Iron Age in the same area. It looks to us as though most tools used directly for farming and reaping were either made of wood, or flint, and that metal was deliberately excluded. These observations are true over much of northern and eastern Spain in the second millennium BC, but to us as most tools used directly for farming and reaping were either made of wood, or flint, and that metal was deliberately excluded. These observations are true over much of northern and eastern Spain in the second millennium BC, but to us as most tools used directly for farming and reaping were either made of wood, or flint, and that metal was deliberately excluded.

There are also clues that feasting styles changed between the late Copper Age and the Bronze Age (Fig 10). The earlier decorated pottery comprises many Bell Beakers and shallow bowls, well suited for liquids or sloppy foods like porridge and frument. These went out of fashion by 2000 BC, to be replaced by plain pottery. Decoration returns three or four centuries later, applied lavishly to large open plates and dishes, often bearing decoration just on the rim and on the underside; the only places where it would be seen when laden with food. Such a service (Cogotas I pottery) is well suited to serve solid food such as roast or boiled meat in large pieces and big helpings; obviously it is unsuitable for porridges and small portions. This suggests to us that a change in feasting customs had occurred, perhaps a shift from drinking to eating, with beer or mead replaced by joints of meat as the
sumptuary foods. Of course, there has to be some guesswork here, but the geographic scale of the shift is impressive since it occurs throughout northern Spain at about the same time.

Finally, there are a few artefacts of late fifth century AD date in the topsoil, among them a rare gold tremissis (Fig 11). It is identified provisionally as an issue of the pseudo-Imperial Visigothic coinage, consisting of emissions of imperial character (in this case with the head of the Roman emperor Libius Severus, also known as Severus III, d. 465), made by the Visigoths in Gaul, perhaps from their capital at Toulouse. This coin may have been minted in the reign of Theoderic II (453-466) or Euric (466-484).

Rewarding as this long term fieldwork is, it is only made possible by continuing support from the British Academy, the Diputación General de Aragón, and Earthwatch. Much of the detailed excavation is done by volunteers from Earthwatch, who have accompanied us annually for the last ten years, involving the public directly at the interface of research and discovery, where their support can be decisive.

Dr Richard J. Harrison is a member of the Department of Classics and Archaeology at the University of Bristol.

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The Coinage of the Twelve Caesars

John Kent

For the better part of fifteen years the Barber Institute of Fine Arts at the University of Birmingham has been steadily raising its ‘numismatic profile’. Readers interested in the Roman and Byzantine world will already know that the Institute possesses the important collections formed by G.C. Haines and P.D. Whitting, and that in accordance with their intentions the material is systematically used for numismatic teaching within the University of Birmingham. Central to the exploitation of the collection is its enthusiastic keeper, Nubor Hamartumian, who has embarked on an ambitious programme to create a series of computerised and illustrated catalogues. He has already used the pleasant room off a main gallery set aside for numismatic display for several exhibitions illustrative of the collection’s wealth and aptness for teaching purposes.

His latest semi-permanent exhibition, in collaboration with Eric Taylor, comprises ninety coins of the ‘Twelve Caesars’, the twelve rulers of the Roman empire from Julius Caesar to Domitian, whose biographies were written by the second-century AD author Suetonius, and which may be read in the Penguin Classics translation. It is accompanied by a fully illustrated fifty-page catalogue compiled by Hamartumian and Taylor. This may be obtained from the Institute, price £5.95, plus postage. It is designed for the undergraduate or member of the interested public rather than the specialist, and offers a numismatic illustration and exemplification of the literary sources of the period; it does not set out to be a history of the early imperial coinage.

The exhibition begins, in effect, with Julius Caesar ‘crossing the Rubicon’, the legal boundary of his Gallic province in 49 BC, and opening his bid for supreme power. It shows how the coins emphasise his remarkable and apparently important claim to descent from the goddess Venus, a fiction which perhaps facilitated the acceptance of his deification after the assassination of 44 BC.

The confused years that followed are represented by the famous issue of March denarius of the ‘Tyrannicide’ Brutus (Fig 4), and one of Mark Antony and Cleopatra, ‘Queen of Kings’.

As is to be expected, Augustus, sole ruler for more than forty years and shaper of the early Principate, looms large (Fig 3). What so skillful a manipulator of events and opinions considered of most relevance for his public relations is of prime importance to the understanding of how the Roman empire worked. Themes include: the constant assertion of his adoption by a man who had become a god (Figs 2, 7); his military successes, especially the morale-raising recovery from the Parthians of legionary standards lost by earlier generals; and, towards the end of his life, his determination to secure a peaceful succession.

Typologically, the coinage lost its way in the reign of Tiberius (AD 14-37), but under Caligula (37-41) and Claudius (41-54) it became once more an explicit mouthpiece for imperial ideology and policy. Not that it is always or perhaps ever to be taken at face value. Its picture of Caligula as a benevolent ruler and devoted family man can hardly be sustained by even the most severe critic of the literary record.

We are in a period when the artistic achievement of the die-engravers was steadily improving from the rough, utilitarian products of the reign of Augustus. The pretensions of Nero (54-68) seem to have been a further spur, and many dies show a confident and successful combining of design and lettering (Fig 1). If Nero had any good qualities, they were not those which contemporaries considered to be appropriate to a Roman emperor; his advertisement of a quinquennial arts festival in Rome, and of his own musical talents can, in the context of the time, only have been additional nails in his coffin. His bloated features – he was only thirty-two when he met his end – make one wonder in any case how much longer his self-indulgent life could have continued.

AD 68-69 was the famous year of the four emperors, when, in Tacitus’s graphic phrase, it was discovered that emperors could be made anywhere than at Rome. Some indeed contemplated the restoration of the Republic, Galba (68-69), in revolt against Nero, at first proclaimed himself ‘Legate of the Senate and People of Rome’, and only assumed imperial titles when it became clear that the armies would accept nothing less. The exhibition includes an example of the quasi-Republican coinage produced by an anonymous authority in this troubled period. Vitellius, nominee of the powerful Rhine armies, styled himself Emperor and Augustus, but devoid Caesar; there were in fact only eleven Caesars!
Stability was to return with Vespasian (69-79) and his sons Titus (79-81) and Domitian (81-96), whose types and inscriptions constantly glorify their military prowess. No cultural nonsense about these men - Vespasian had once gone to sleep during one of Nero's personal performances - and much space is devoted to the successful termination of the difficult war in Judaea, culminating in the capture of Jerusalem. Domitian (Fig 6), last of the twelve (or eleven), was, not without reason, paranoid over the risk of assassination. Contrary to the somewhat formal religiosity of his predecessors, he had a personal, and well-illustrated, devotion to the goddess Minerva, particularly in her warrior-like capacity. The exhibition also exemplifies another manifestation of Domitian's ceremonious character - his holding of Secular Games 'which no one had seen, and no one would see again', in the year 88 (Fig 5).

The catalogue's twelve illustrations in colour are excellent. It must be said, however, that the black and white reproductions are somewhat disappointing; they appear to have been made from negatives rather than from individually prepared glossy prints. In both catalogue and exhibition.

Fig 4. Silver denarius, struck in the east in 42 BC. One of the most famous and evocative of Roman coins, recording the infamous murder of Caesar in 44 BC. The reverse of the coin notes the day (IDL MARC - the Ides of March = 15th March) of the murder, the reason (The Cap of Liberty), and the means of assassination (daggers). The obverse portrays Brutus, one of the murderers.

Fig 5. Copper as, struck at Rome by Domitian in AD 88, depicting the ceremonial sacrifice to the Moirae (Fates) conducted by Domitian on the first day of the Secular games which took place in Rome in AD 88.

Fig 6. Brass sestertius, struck at Rome by Domitian, AD 85. After the German campaign in AD 83, Domitian celebrated a triumph and received the title of Germanicus in AD 84. Numerous issues of this period refer to this campaign. This coin depicts Domitian in front of his soldiers.

Fig 7. Silver denarius, struck in Spain under Augustus in 17 BC. On the first day of games given by Augustus in honour of his (Caesar's) deification a comet appeared...this was held to be Caesar's soul elevated to heaven (Suetonius, Caesar, 88). This coin refers explicitly to the event mentioned by the ancient writer.

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The Coinage of the Twelve Caesars opened at the Barber Institute, University of Birmingham, Edgbaston, Birmingham, B15 2TS, UK (tel. 021 472 0962), on 26 May and will continue for at least two years.

MINERVA 18
UNIDROIT, the EC, and the International Trade in Antiquities

Jerome M. Eisenberg discusses some of the current and proposed legislation involving the sale, export and import of ancient objects.

UNIDROIT

The 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property has proved to be inef
cient, with only three major 'art importing' countries - the United States, Canada and Australia - as signatories. This is because most Western European art importing countries and Japan, in one view, do not believe that it properly balances the rights and concerns of museums and other possessors in good faith with those seeking the return of cultural property. UNIDROIT (the International Institute for the Unification of Private Law) has laboured since 1986 to produce an improved Convention on the International Return of Stolen or Illegally Exported Cultural Objects (See 'A New International Law for Antiquities', Minerva, March/April 1992, p.32).

The UNIDROIT Convention would require the requesting state to pay 'fair and reasonable compensation' for the return of an object even though it might have been illegally exported, if the purchaser acquired it in good faith. Further, the state would have to prove that the object is of some significance, and that the definitions proposed are 'outstanding' or 'of importance'. They would have to demonstrate that the removal of the object from its territory impairs one or more of the following: its physical preservation, the integrity of a complex object, the preservation of information, the use of the object by a living culture, or the 'outstanding cultural importance' of the object for the requesting state.

The time period for any claim for restitution has been proposed as either three or five years from the time when the claimant discovered the location of the object or the identity of the possessor of the object; and within a period from the time of loss proposed to be anywhere from six to fifty years.

It is proposed by the majority of the delegates that the possessor of a stolen object would be given a 'fair and reasonable' compensation for its return, even though it may have been illegally exported, if it can be shown that the possessor acquired it in good faith and exercised 'due diligence'. Some states wish to include a provision that the bad faith of the possessor is conclusively presumed in the absence of an export certificate if required by a state. The UNIDROIT Convention would allow foreign states to enforce directly their export regulations in another state without the intervention of that state's agencies. It would not be retroactive, but would concern only objects stolen or illegally exported from a country after the Convention goes into effect.

In a session in Rome in February this year representatives from forty member states of UNIDROIT and eighteen non-member states discussed in great detail the Directive subsequently adopted on 15 March 1993 by the Council of the European Communities (EC) on the return of cultural objects unlawfully removed from member states. Due to the redrafting of the original UNIDROIT articles, including a number of alternatives, it was agreed that a further session would be held in Rome in the autumn of 1993. With the EC Directive already in effect, it is now thought that a diplomatic conference to adopt the Convention could be held during the second half of 1994, rather than the most recent target date of 1996. The current United States delegates are Harold S. Burman and Eli Maurer of the State Department, Linda E. Pinkerton of the J. Paul Getty Trust, and Valetta Canouts of the National Park Service. The UK delegates are Carolyn Morrison of the Department of National Heritage and Charles Bird of the Treasury Solicitor's Department.

New EC & UK Regulations

Even with the removal of customs regulations within the European Economic Community (EEC), the EC Regulation on the export of cultural goods, which went into effect on 1 January 1993, rules that each member state may require licences for the export of such cultural goods to other member states. For example, the French government requires a separate export document and photograph for each antiquity regardless of value. A licence is required for the export of all cultural goods outside the EC, but the definition of cultural goods and 'national treasure' is set by each country. An export licence is necessary for 'archaeological objects more than 100 years old which are the products of:

- excavations and finds on land or under water
- archaeological sites
- archaeological collections'.

The EC Regulation also allows each member state to exclude objects from the requirements of an export licence if they are of limited archaeological or scientific interest, and provided they are not the direct product of excavations, finds and archaeological sites within a Member State, and that their presence on the market is lawful. (See the piece below on 'New EC Rules on Cultural Objects' for additional information).

Thanks in part to the efforts of London dealer James Ede, representing the Antiquities Dealers Association, the United Kingdom Department of National Heritage has excluded the following as being of
The Antiquities Trade

limited archaeological or scientific interest: (a) numismatic Items of a
type which are published in a reference work on numismatics;
(b) objects, other than numismatic items, which possess no special or
rare features of form, size, material,
decoration, inscription or iconography
and which are not in an especi-
ally fine condition for the type of
object; provided that (a) they do
not form part of a recognised ar-
aeological collection of special his-
torical significance; (b) they are not the
direct product of excavations, finds
and archaeological sites within a
Member State, i.e. they have not
come straight onto the market after
being recently discovered; (c) they
are lawfully on the market. Objects
which are stolen would not qualify;
or (d) they do not fall into any other
category of the Annex. Category A2
in particular may be relevant. That
category, which was introduced by
Mr. Fellers in the British Isles, is an
integral part of a dismembered mon-
ument more than 100 years old. If a
licence were to be necessary for
every 'banal' item, as Ede refers to
them, the Department of National
Heritage would have been buried
under the paperwork. Mr. Fellers
and Mr. Deacon from Sotheby's antiques
department, commented after Sotheby's
July antiquities auction that, 'it
doesn't seem to have affected us
at all, and I don't foresee a problem'.

The EC rules to protect cultural
objects do not impose any addi-
tional checks at frontiers where
goods enter, so in effect they will
move the responsibility of regulating
movement of cultural goods to the
exporting countries, which must
police their treasures, while at the
same time establishing procedures
for the return of materials exported
correctly. Art-exporting coun-
tries resisted many of the provisions
of these rules in the negotiations,
and perhaps as a result of conceding
some points, have begun to tighten
their markets and more within their
borders. In Greece and Italy, for
example, there have been unseemly
reports in the past year of coin
dealers having their stocks confiscated
by authorities.

To export certain categories of
cultural objects from EC countries,
an export licence, valid throughout
the Community, shall be required. If
the object to be exported is classified
as belonging to the 'hard core' of
cultural objects, the export licence
must be obtained from the customs
authorities of the exporting state.
Penalties for not following the
procedure are established by the export-
ing state. The export licence will
be recognised in all EC member states.
The 'hard core' of archaeological
objects for which an export licence
must be obtained, includes:
1. Any products of archaeological
excavations and archaeological
finds, more than 100 years old;
2. Elements of artistic, historical
or religious monuments or archaeo-
logical sites which have been dis-
membered, including furniture,
more than 100 years old;
3. Collections and specimens of
historical, archaeological, palaeon-
tological, ethnographic or numismatic
interest.

For objects of archaeological
interest in the first category, it was
agreed that 'only goods with limited
archaeological or scientific value, as
long as they are obtained neither
from excavations nor by other illegal
means, can be exported'. It is also
important to note that there is no
threshold on the value of coins in
the third category. This list of the
'hard core' of cultural objects is sub-
ject to review and revision with the
agreement of all parties concerned.
The first scheduled review is to take
place in November 1995.

The procedure of returning an
object that is claimed by a member
state requires that the state in which
the object came demonstrate
that the object is a national trea-
sure; that it belongs to the hard core
above; and that it was removed after
31 December 1992. The court of the
member state where the object is
found is the court with authority to
order the return of the object. The
source country must claim return
within one year from the time it
became aware or 'ought reasonably
to have become aware of the loca-
tion of the cultural object or the
identity of its possessor'. Although
Greece lobbied hard against a statute
of limitations on objects to which it
has laid claim in the past, it grudg-
ingly acceded to limits of 75 years
from the time objects in public and
church collections were removed from
the source country and even more
years since objects in private collec-
tions were removed.

Where the court deems that
objects must be returned, the court
determines the level of fair compen-
sation given to the person in posses-
sion of the object, but only when
that person can prove that (s)he
acquired it in good faith. Payment is
made by the country recovering the
object.

The rules dealing with the return
procedures take the form of an EC
Directive, and the rules concerning
exporting cultural goods take the
form of an EC Regulation. Directives
and regulations are binding, and
must be obeyed, and both types of
EC rules must be passed in the EC
nations' national parliaments. A Regu-
lation is stricter than a Directive
because the enabling legislation must
have the exact language of the Regu-
lation. Both rules were passed in
March, after an unusually fast course
through the EC legislative process.

New EC Rules on Cultural Objects

Jerry Theodorou

The open market of the Euro-
pean Community (EC),
allowing unimpeded move-
ment of goods, people and
capital across borders of EC member
nations, which 'opened' officially on
January 1, this year has been modi-
fied for movements of archaeological
material. Before the opening of the
market the art-rich nations of Italy,
Greece and Spain expressed their
strong concern that unregulated
transfers of their cultural goods
within Europe would result in an
open season for clandestine excav-
ators who would ship their booty
freely. These nations, which have
extremely restrictive national legisla-

MINERVA 20
Exhibition Choice
A selection of antiquities exhibitions around the world
(see the calendar on pp. 46-48 for details)

From Pasture to Polis: Art in the Age of Homer uses over 100 works of art to illustrate the vibrant history of Greece from c. 1000 to 700 BC, a time of dramatic upheaval and change, when the Greek-speaking peoples gradually emerged from a prolonged Dark Age to establish the basic forms of their classical culture. The exhibition can be seen at the Museum of Art and Archaeology, University of Missouri-Columbia, 9 October-5 December. It will then travel to the University Art Museum at University of California, Berkeley (19 January-20 March), and the Arthur M. Sackler Museum, Harvard University (23 April-19 June).

Geometric bronze Herakles fighting a Symphalian goose.
Samos, late 8th century. Height: 4.9 cm. Sol Rabin collection.

Rome Against the Barbarian tells the story of more than 1000 years of the Roman Empire and its relationship with the barbarian peoples it conquered, using more than 600 objects drawn from 45 European museums. It is at the Abbaye de Daoulas, Daoulas, France, until 26 September.

Roman black barbotine vase with an inscription of the prefect of the XXXIst Legion.

Lost Art of the Silk Road: Buddhist Art from Khara Khoto brings to the West a largely unknown unique collection of Buddhist art from the Hermitage Museum. 87 important and well-preserved tenth- to thirteenth-century masterpieces from the town of Khara Khoto, an important town on the silk route, which surfaced in 1908 after being buried for nearly 700 years under the sands of the Gobi Desert. The exhibition can be seen at the Villa Favorita, Lugano, Switzerland, until 31 October.

Silk scroll with Chinese ink and mineral pigments depicting planet deities, 11th century. Height: 67 cm. The State Hermitage Museum.
ROYAL TOMBS OF SIPÁN

Gold, silver and turquoise objects from the richest Pre-Columbian tombs ever found are on display in UCLA’s Fowler Museum of Cultural History, Los Angeles.

Christopher B. Donnan

In February 1987 on the north coast of Peru, grave robbers plundered one of the richest Pre-Columbian tombs ever found in the Americas. Extraordinary gold and silver objects from the tomb soon began to appear on the art market. The local police, aided by Peruvian archaeologist Walter Alva, traced the source of the objects to a looted Moche burial chamber in a mudbrick pyramid near the small village of Sipán (Fig 1). Archaeological excavation at the pyramid began almost immediately, and during the next three years, three additional royal tombs were unearthed, producing some of the most significant archaeological finds of the century. Now the most extraordinary objects from these tombs have been made available for public viewing.

The Moche civilization flourished on the north coast of Peru between the first and the eighth centuries AD. Human occupation in this arid environment is limited to the fertile river valleys that cut across the coastal plain as they drain rainfall from the Andean mountains to the Pacific coast. The Moche channelled these rivers into a complex network of irrigation canals that supported abundant agriculture, and thus sustained a dense, highly stratified population which was able to devote large numbers of workers to the construction and maintenance of their irrigation canal systems, as well as the construction of pyramids, palaces and temples.

Although the Moche had no writing, they left a vivid artistic record of their environment, culture, and supernatural realm in beautifully modelled and painted ceramic vessels, elaborately crafted metal objects, sumptuous textiles, and colourful murals. This rich artistic record, combined with the unusual preservation of archaeological materials in the arid climate of northern Peru, is allowing scholars to reconstruct Moche culture in detail.

The three royal tombs excavated by Walter Alva at Sipán have provided extraordinary new insights into the nature of Moche social organisation, religion, and technology. The richest and most elaborate of the three tombs was a room-size burial chamber with niches built into three of its sides (Fig 3). At the centre of the floor was a wooden coffin...
surrounded by cane coffins containing the bodies of secondary individuals. The wood coffin contained an adult male, about forty years of age, buried in multiple layers of sumptuous jewellery and ceremonial paraphernalia. Included were three pairs of exquisitely crafted ear ornaments (Fig 5). One pair depicting warriors (Fig 4), another depicting ducks (Fig 6), and the third depicting deer (Fig 7). Over his chest and legs were several beaded pectorals - large bib-like ornaments that would have completely covered the chest and shoulders of the wearer (Fig 8).

Both above and below the individual's body were banners made of rectangular panels of cloth that were completely covered on one side with human figures and square platelets of gilded copper (Fig 10). Along the lower edges of the banners was a fringe of gilded copper cones. The function of the banners is not clear, but they are sometimes depicted in Moche art being held by high status males (Fig 2). Perhaps they served some heraldic purpose.

A large headless figure of gilded copper was placed above the body (Fig 9). It may have been part of an elaborate headdress. Around his wrists were beaded bracelets of turquoise shell and gold (Fig 11), and in his right hand was an impressive gold and silver sceptre – the primary insignia of his rank (Fig 13). It consisted of a trapezoidal box-like chamber of sheet gold, and a cast silver spatula-bladed handle.

Also included in his coffin was a large gold crescent-shaped headdress ornament, a pair of gold crescent-shaped nose ornaments, and a back flap – a piece of armour characteristically suspended from the back of a warrior's belt. In this case, the back flap was enormous – measuring 45 centimetres in height and weighing nearly two pounds (Fig 14).

Multiple necklaces of gold and silver beads were included in the man's coffin, the most spectacular of which consisted of ten gold and ten silver peanuts (Fig 12). It appears to have been worn by the individual at the time of his burial, with the gold peanuts over his right shoulder and the silver peanuts over his left shoulder. This pattern of gold on the right and silver on the left is repeated so frequently in the Sipán tomb contents that it must have had a symbolic meaning to the Moche. When the Spanish entered Peru in the early sixteenth century, the native people believed in the duality and complimentarity of right and left halves. They associated gold with masculinity and the right side, and silver with femininity and the left side. While we can only speculate about whether or not gold and silver had gender associations for the Moche, their consistent placement of gold on the right and silver on the left strongly suggests that these associations were in effect.

Certainly one of the most remarkable aspects of this tomb is that we can identify precisely who the individual was, and the role he played in Moche society. The key to this research was a major photographic archive of Moche art, located on the campus of the University of California in Los Angeles. This archive, containing more than 125,000 photographs of Moche objects in museums and private collections throughout the world, serves as an important resource for the study of Moche culture. More than ten years before the Sipán excavations began, we had identified an individual depicted repeatedly in Moche art – a Warrior Priest. He was the principal figure at a ceremony where prisoners of war were sacrificed, and their blood consumed in tall goblets (Fig 15).

When the Warrior Priest was first identified in Moche art, we had no way of knowing whether he was a real or a mythical figure, and we certainly never imagined that we would find his tomb! Yet as Alva and his assistants excavated the royal tomb at
Moche society soared much higher than we had imagined. No Moche burials previously excavated were as large and complex as these tombs, whose room-sized burial chambers containing multiple individuals in separate coffins surrounded by hundreds of ceramic vessels. Nor had any Moche tombs contained anywhere near the quantity and quality of jewellery and ornaments that were found in the royal tombs at Sipán.

In the early 1960s, grave robbers looted hundreds of Moche metal objects from the site of Loma Negra, located in the Piura Valley on the northern margin of the Moche kingdom. Made of gold, silver, and copper the Loma Negra material included many objects that were remarkably similar in size, form, and even iconography to some of those from Sipán. However, since no Moche tombs had previously been excavated with such vast quantities of metal, it seemed unlikely that they came from tombs. Instead, it was thought that they may have come from a large cache of ritual objects, perhaps from a temple or shrine that had been used by the Moche on ceremonial occasions.

Now, with what we have learned from Sipán, it is almost certain that the Loma Negra treasures were from tombs and that Loma Negra was a second location where at least one high status individual was buried with all of his ornaments and ritual paraphernalia. The radiocarbon dates for the Loma Negra treasures are approximately AD 300 – essentially contemporary with the tombs at Sipán.

Sipán, the contents of the coffin – crescent shaped headdress and ear ornaments, large circular ear ornaments, beaded bracelets and warrior’s back flap – were the very objects consistently worn by the Warrior Priest. Moreover, the sceptre that he held in his right hand is the exclusive property of the Warrior Priest in Moche art.

It will be years before the entire contents of the three royal tombs at Sipán are cleaned, reconstructed, and fully analysed. Nevertheless, the tombs have already provided a wealth of information which has fundamentally altered our perception of Moche civilization.

Certainly one of the most important insights gained from the Sipán tombs is that the pinnacle of
In 1988, another royal tomb was looted by grave robbers at La Mina, a site in the lower part of the Jequetepeque Valley, approximately seventy kilometres south of Sipán. As the material looted from this tomb began to appear on the art market, it became clear that it was every bit as rich as the royal tombs at Sipán and Loma Negra, and had contained many objects of nearly identical size, form, and iconography. We suspect that it may also date to approximately AD 300, a time that must have been something of a golden era on the north coast of Peru.

The royal tombs at Sipán, Loma Negra, and La Mina confirm that in Moche society tremendous wealth was concentrated in the hands of a few individuals who lived in opulence and were surrounded by lesser nobility. Every valley may have had one or more royal courts, each having little direct contact with the common people, yet connected to one another like the royalty of Europe. Just as European royalty shared a concept of what constituted the trappings of wealth and power, such as crowns, sceptres, thrones, and royal carriages, Moche royalty shared insignia of power and status—gold and silver headdresses, nose ornaments, ear ornaments, bracelets, pectorals, necklaces, bells, and sceptres. But unlike European royalty, who passed on their jewellery, ornaments, and ritual paraphernalia to successive generations of kings and queens, the Moche took their treasures to the grave. Thus, the immense wealth of ornaments and opulent clothing that adorned these rulers was removed from society.
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and had to be replaced by artisans creating new royal attire for the next lord.

The continuing demand for luxury goods must have ensured the employment of large crews of skilled craftsmen who were commissioned by the elite to produce the quantities of luxury objects required to dress successive generations of Moche nobility. This would have nurtured the blossoming of arts and technology that characterises the Moche - one of the most remarkable civilizations of the ancient world.

'Royal Tombs of Spán' is at UCLA's Fowler Museum of Cultural History in Los Angeles from 12 September 1993 to 2 January 1994. It will then travel to The Museum of Fine Arts, Houston (13 February-17 April 1994), American Museum of Natural History, New York (1 July 1994-1 January 1995), The Detroit Institute of Arts (February-April 1995) and the Smithsonian Institution, Washington, D.C. (July-September 1995), before returning to its permanent home in Peru. The catalogue by Walter Alva and Christopher B. Donnan is published by Fowler Museum of Cultural History, University of California, Los Angeles, CA 90024. It is available in English or Spanish and has 332 pages, 253 illustrations (161 in colour). Price: soft cover $25, hard cover $40, plus shipping.

Fig 15. Moche depiction of the Sacrifice Ceremony. Bound prisoners are being sacrificed in the lower register, while priests exchange goblets of human blood in the upper register. The Warrior Priest is the large figure in the upper left with rays radiating from his headdress. Drawing by Donnan McClelland.
Amarna and Post-Amarna Art

Stavros Aspropoulos reports on a symposium on new discoveries and research on Egypt in the second half of the fourteenth century BC, on the occasion of the new installation of reliefs from Amarna and Abydos at the Metropolitan Museum of Art in New York City.

On Sunday 6 June, Dr. Dorothy Arnold, Lila Acheson Wallace Curator in Charge of the Department of Egyptian Art at The Metropolitan Museum of Art in New York City, greeted her audience and invited speakers by explaining that this special symposium was organized to celebrate the recent installations of a group of 108 Amarna reliefs from Heliopolis and the reliefs from a chapel at Abydos dedicated by Sety I to his father, Ramses II.

The first speaker was Ray Johnson, of the Epigraphic Survey of the Oriental Institute of the University of Chicago, who discussed 'Amenhotep III at Amarna'. With remarkable ease, reflecting his consummate command of the material, Mr. Johnson reiterated his theory that Amenhotep III was in fact defined in year 30 when he celebrated his first jubilee. Of all the preparations for that celebration, he carefully carried out by the king's agents so that his devotion might be offered there. The numerous statues inscribed for Amenhotep III identifying him with hermomorphic deities are discussed at length in the catalogue of the recent exhibition "Egypt's Dazzling Sun: Antiquities, July/August 1992, pp. 242-248", and can now be regarded as theological statements declaring that Amenhotep III defined himself as the living manifestation of all deities. Furthermore, he adopted one of his more significant epithets that of the dazzling light, with which he too was identified.

Building on this theory, Mr. Johnson then provocatively suggested that other family members were accorded the same divine status because the evidence suggests that Tye, the king's wife, was a manifestation of Hathor, whereas their son, Akhenaten, and his wife, Nefertiti, were linked respectively to Shu and Tefnut. Having established this theological link in the royal household, he argued in favour of a co-regency between Amenhotep III and Akhenaten, a joint rule in which each was a major player, reversing earlier suggestions that Amenhotep III devoted himself to frivolous pursuits during this time. He concluded by suggesting that Amenhotep III, while still alive, played a greater role in the actual city of Tell el-Amarna than most historians are willing to admit.

The boldness of Mr. Johnson's suggestions were matched by those of Ms. Louise Schoffield, Curator of Greek Bronze Age and Dark Age Antiquities at The British Museum. Ms. Schoffield presented several fragmentary, reassembled vignettes of what was once a glorious illustrated papyrus in a presentation entitled 'Of Helmets and Heretics: Mycenaean on a Painted Amarna Papyrus.' The existence of this papyrus was already duly noted by Pendlebury, who had discovered its 30 or so fragments within a complete Mycenaean stirrup jar at Tell el-Amarna in a chapel of the king's statue in 1936. Ms. Schoffield explained that her work was a collaborative effort with Dr. Richard Parkinson, who could not be present. She then proceeded to review each detail of at least three vignettes, one of which measured a scant 0.6 x 11 cm. Here she suggested that the depiction at the far right was a battle scene between Libyans and Egyptians in which one of the latter, captured, was about to have his throat slit by the enemy. Those who have studied Egyptian civilization will immediately recognize that this scene, if correctly interpreted, becomes the very first known example on an Egyptian tale with a foreigner.

More controversial still was her provocative argument that other vignettes represented Myceneans, wearing their wavy hair, with beads and braids, confronted with Libyans, the latter corresponding to an area shown to be located in North Africa. Ms. Schoffield's graphics, now fully interpreted, showed that the work published in the Sixth Congress of Broomcole may have been a direct result of the exchanges required by Myceneans severing in commerce in the Egyptian market. The ships of
the stirrup jar and its find spot establishes the date for this remarkable papyrus squarely within the reign of Akhenaten, suggesting, perhaps, that the Mycenaean may very well have been in his employ.

Dr Hans Schneider, Curator in the Department of Egyptian Art of the Rijksmuseum van Oudheden, Leiden, Holland, followed with a brief overview of the Anglo-Dutch mission to Saqqara which has been at work since 1975 excavating tombs of the nobles of the late eighteenth and early nineteenth Dynasty.

He presented for the very first time to an American audience some 'Amarna reminiscences: The Tomb of Iniula in the Memphite New Kingdom Necropolis at Saqqara'. This tomb had only been completely cleared and recorded last season. The tomb is interesting from several vantages, one of which is that the west side of the court was designed as a pyramid chapel some 6-7 metres in height, the pyramidion of which in pink granite is now in the collections of the Louvre, having presumably been removed from the site during the last century. The dado of the painted walls of the side chapel are decorated, remarkably enough, with a single band of a Nilotic scene of fish and aquatic plants. Elsewhere in the tomb iniula is shown several times in relief seated with his family before an offering table. In at least two instances, the monkey beneath his chair is depicted with a frontal face.

The final paper, 'The Statues of Sety I in their Original Setting', was delivered by Dr Hourig Sourouzian of the German Archaeological Institute, Cairo. Her presentation can be regarded as part of her continuing investigations into the relationships between sculpture in the round and two dimensional representations in ancient Egypt. She took as her point of departure a remarkable chapel in Mitrahirin (Memphis) in which there are three statues, the central one representing the god Ptah, seated. To his left and right are statues of two goddesses, one identified as a fortress by virtue of her headdress in the form of a crenellated tower. On the lap of each goddess sits an image of Sety I. There are similar images of each of the statues in this group depicted in the relief decoration on the walls of this same chapel. As a result, Dr Sourouzian was able to demonstrate the close relationship between the two media.

Having established that relationship, she next turned her attention to the chapel of Rameses I dedicated by Sety I, which has been recently reinstalled at the Metropolitan and was discussed briefly by Dr Arnold in her opening remarks. Critically analysing the scenes as preserved, Dr Sourouzian cogently suggested that a statue of Sety I (Fig 1), shown kneeling, which had long been in the collections of the Metropolitan Museum of Art, is likely to have been part of a statue group originally erected in this very Abdyene chapel with a statue of Osiris, now headless, in the Cairo Museum. This extraordinary theory, if it remains unchallenged, would then mean that the Metropolitan Museum of Art in New York might place its statue of Sety I in that chapel, thereby making it one of the very few monuments outside Egypt containing some of its original statuary.

The symposium was truly an event and one should now make every effort to visit the Metropolitan Museum of Art in order to view the recently installed Hermopolis blocks from Amarna and the chapel of Rameses I dedicated by Sety I which was found at Abydos.
Maiden Castle


Maiden Castle is the largest, most complex and sophisticated British hill-fort of the Iron Age. The visitor is left with a permanent mental picture of the vastness of its ramparts and ditches and the complexities of its two entrances, even though excavation has shown that erosion has considerably altered all these features.

Unlike those of most hill-forts, the eminence on which it stands is no more than part of the rolling downlands. Its siting was governed by the geological features of this region near Dorchester, Dorset, which in prehistoric times consisted of a rich, very fertile tilladh adhering to the basic chalk with flints. This landscape attracted settlers from Neolithic times to the Roman period, and this excellent book, not simply a site guide, discusses the monuments from all relevant periods in the context of their contemporary landscapes and surrounding structures in southern Wessex.

The earliest Iron Age fort occupied one third of the hilltop area, to the east; later phases included enlargement to take in the whole area (19 hectares) of the hilltop and then an intensification of the defences. The western rampart of the first fort is still extant, though its ditch has been filled in. The most extensive excavations were made by Sir Mortimer Wheeler, who revealed most of the intricate details of the town situated inside the ramparts, and the sequence of its overthrow by the Romans. This was the capital of the Durotriges tribe, which in Roman times was transferred to the nearby civitas capital of Dumnonia (Dorchester).

The site was first occupied by a Neolithic causewayed enclosure; no surface remains exist, since the defences of the first Iron Age fort completely obliterated this monument. Wheeler's and subsequent excavations have produced much information about this enclosure, though more would have been disclosed had not the later intensive Iron Age occupation disturbed much of the surface layers. As often, the purpose of the Neolithic monument is not entirely clear; at first it seems to have been a religious site, used only occasionally, but later occupation took place, and the enclosure seems to have been a protected place, for rituals probably related to a gathering of central influence and power over the surrounding area. Also attributed to this period is the rare bank barrow, thin but extending for 600 metres along the hilltop.

During the Romano-British period there is early evidence of some continued occupation of the hill-fort, possibly of a military nature. Towards the end of the fourth century a square Romano-Celtic temple, accompanied by a circular shrine and a small house, probably for a priest, was built. Celtic rituals were usually performed in a natural setting, and Durnovaria can be presumed to have been largely Christian by now. Saxon burials indicate some continuity of worship at Maiden Castle. Later, apart from a brief period of sixteenth-century ridge-and-furrow cultivation, the monument seems to have been continuously used as pasture, up to the present.

All periods of occupation are reflected in the surrounding landscapes and monuments, such as the barrows, many clustered near the South Dorset Ridgeway, henges (e.g. Maumbury Rings in Dorchester, later converted to a Roman amphitheatre and even later used as a cock-pit) and hill-forts such as Chalbury and Poundbury. An intending visitor with limited time should study this book, to decide which area or monuments in the vicinity to visit.

The bibliography and glossary are comprehensive and satisfactory. The index is reasonable, though a few more cross-references would have been useful. Again, English Heritage and Batsford are to be congratulated on the wide scope of this book.

Kenneth E. Jenney

All Natural Things: Archaeology and the Green Debate


Arising from a session on The Green Debate at the 1990 Conference of the Institute of Field Archaeologists, this book contains 22 separate papers, ranging in subject matter from the solidly descriptive to the provocatively contentious. The contributions also vary greatly in style - some are quite heavy going and specialist, others are bright and readable - but very few are lightweight. Most of the papers relate specifically to Britain, apart from Prost's valuable account of the World Heritage Convention and Kristiansen's review of the development of historical conservation in Denmark, but many of the concepts (and the problems) under consideration apply worldwide.

The editors state that the aim of the volume is to demonstrate that people and their past are an integral part of our natural heritage, stressing the contribution that archaeology can make to conservation issues by supplying the human and chronological frames. The editors' own chapter on 'Time-depth in the Countryside' is a particularly useful primer in this regard, and almost all of the papers do have some direct relevance to the stated aim, making the volume serve in a sense as a practical handbook for those involved in the conservation industry.

Other chapters, like Currie's on 'The Restoration of Historic Gardens', or Halliday and Ritchie on pre-afforestation survey in Scotland, could easily have appeared in a book with a completely different theme, while the inscrutability of Lambrick's chapter on 'Landscape Integrity Assessment' clearly demonstrates that the sub-species of professional historic landscape manager has evolved.

There are, of course, many contradictions and dilemmas inherent in the holistic approach to the environment which this volume advocates. The chapter by Smith considers the use within the Peak National Park of sanctuary areas, from which the public is 'requested to exclude itself', as a technique for managing fragile landscapes. Clark, in her chapter on the 'Brown Debate', raises the important issue of derelict land and the need for archaeologists to consider the challenges posed by recent and current industrial landscapes. To extend her argument, what should the archaeologist's stance be on the pit closures now decimating the coal-mining industry? Archaeological conservationists must embrace change and destruction, but they must also fight for the recording and preservation of all aspects of our past. An entirely sanitised and taw dry heritage bears no relation to archaeological reality.

This is in many ways a very significant book and it is certainly a timely one in the way it accurately captures a trend within archaeology in the early 1990s, promoting a Green Archaeology in succession to all the other 'archaeologies' we have witnessed since the birth of New Archaeology in 1968.

The cynic might see Green Archaeology as just another attempt to make archaeology more widely relevant or to carve out alternative career niches, by linking archaeology with the better-funded, higher-profile, more polit-
Book Reviews


Michael Hoffman was a native of the New World who brought to life the denizens of the earliest civilization of the Old World, Predynastic Egypt. The love and high esteem in which he was held throughout the Egyptological world are recognised in this memorial volume in which there are 40 papers with no less than 50 contributors. Two appreciations of Michael Hoffman and his work precede the formal papers.

Hoffman is best known from his major Egyptological publication Egypt Before the Pharaohs. Essentially a work of synthesis, it has his own spark and intuitive additions, often based on his own major excavation at the important late Predynastic site of Hierakonpolis (ancient Nekhen), where he joined Walter A. Fairservis Jr in 1969. Hoffman died at the early age of 45, but his list of monograph publications is impressive and many of them seminal works.

To review a list of 40 papers is difficult; it is either approached at length, individually (which is unwelcome to any editor), or viewed overall when any notice of individual papers might appear invidious. Suffice it to say that there are papers here that will bring themselves immediately to the reader's notice by their subject, content or length. Some appear more as an act of pieta, whereas others are in-depth studies of their subject. One cannot ignore the paper on a corpus of Thinite potmarks, nor one on the origins of Egyptian writing, nor one discussing the making of Egypt, reviewing the influence of Susa and Sumer—just three amongst many which have important things to say about this earliest period of Egyptian civilization. Not all the papers are concerned with Prehistoric Egypt. One ventures into the 4th Dynasty with an unusual plaster mask from Giza and the last paper is a strange bedfellow amongst the preceding ones, dealing with 'Hot antiquities: UNESCO, Egypt and the U.S.' Even more curious is the (male) contributor's feminist insistence in the caption to the photograph (figure 3) of Nefertari's temple at Abu Simbel that it is the 'Main temple at Abu Simbel'—sic transit gloria Rameses III!

Overall this book is excellent value and a very worthy memorial to Michael Hoffman and his work, so tragically cut short. There is a wealth of information contained in it—it is not a book to read, it is a book to use, to seek answers from and to be placed on every Egyptologist's shelf beside Egypt Before the Pharaohs.

Peter A. Clayton.

A Biographical Dictionary of Ancient Egypt

In 1988 a book called Les Pharaons by Pascal Vernus and Jean Yoyotte was published in Paris. It presented in a style accessible to the general reader a synopsis of the lives of the pharaohs together with useful themes like Conspiracy and Obelisks. It struck me then that there was no comparable compendium in English. Now that gap has been filled by this popular "prosopography" of Ancient Egypt. As well as giving succinct entries on the major pharaohs the authors also provide a wider glimpse of the ancient Aegean and the Middle East by covering topics like Phoenicians, Mitanni and the Kingdom of Ahiyawa. Following each entry there is a brief bibliography which compensates for the inadequate recommended Reading at the end of the book. The authors prefer to retain the tradition of using Greek names of pharaohs so that those of us trying to promote the more logical system of keeping close to the ancient Egyptian consonants as represented in the hieroglyphs are somewhat frustrated by the lack of cross-referencing on this matter—e.g. you look in vain for an entry under Khufu (here Cheops) or Senwosret (here Sesostris). The chronology given in this book retains some indefensibly 'high' dates such as 1304-1237 BC instead of 1279-1213 BC for Rameses the Great.

The authors try to emphasise links or parallels with Biblical writings. In doing this they perpetuate some 'old chestnuts' which had perhaps been better forgotten, such as Freud's view of Akhenaten and Moses. I was particularly depressed to find a mention of the misguided attempt to identify the Biblical Joseph with the historical Yuya, grandfather of Akhenaten, since one of the virtues of a good popular handbook is to reflect current scholarship not give vestiges of respectability for these old ideas.

This is not to advocate dullness and I felt that the book might have gained here and there by a few more lively snippets such as the inclusion under Pepy II of the 'paparazzi-like' scrutiny of the king's nightly assignations with his general.

There are a few ineluctable gaps and errors. For example, in the bibliography following Romans the author of Egypt After the Pharaohs is Bowman not Hoffman and under the Person Index the cross-reference for Kia, queen of Akhenaten, should be to Nefertari not to Nefertari. In the entry on the Hyksos it is surprising not to find Tell ed-Daba mentioned as a possible location for their stronghold Avaris especially in view of the well-publicised work of the Austrian archaeologists on that site; they should be mentioned that now readers have an opportunity to enjoy the fascinating world of the Amarna Letters in the admirable translation of W. L. Moran, Johns Hopkins University Press, 1992, rather than the authors' suggested S.A.B. Mercer 1939 version, which has always been considered unreliable.

While admitting it not to be necessary I feel that a wider readership would have been reached if the wealth of statues, reliefs and mummies surviving from ancient Egypt had been used to give illustrated primary source material. However, for a concise survey of 3,000 years of rulers and personalities, readers will find this a useful vade mecum as they begin to explore the labyrinths of pharaonic history.

George Hart, Education Department, The British Museum.
A colloquium on the authenticity of the Getty kouros, a much-disputed acquisition made by the J. Paul Getty Museum in 1985, was held at the Nicholas P. Goulandris Museum of Cycladic Art in Athens on 25-27 May, 1992, as previously reported in Minerva (July/August 1992, p. 5). A brief but lively publication on the colloquium has now been issued and we thought that a short review and abstract of the papers presented would be of interest to our readers. In trying to present a more orderly and logical summary, we have sorted the papers into groups, according to their acceptance or rejection of the kouros, but each group still in their order of presentation, to avoid any implied bias (the writer was among the first to point out the anomalies of the kouros in 1984 – see Minerva, March/April 1993, p. 11).

Introduction
Dr Marion True, curator of antiquities at the Getty, presented an honest review of the history of the kouros, noting that some of the documents attesting to its ownership by Dr Jean Lauffenburger were forgeries. She also questioned why, if it had really been in this collection for fifty years, the statue had never been assembled. A number of stylistic anomalies were noted as well as its inability to fit comfortably into either a chronological group or a regional style. The dull and 'floury' surface, lacking the typical translucency of a Greek marble, and the use of a flawed stone with several noticeable fissures were also pointed out. When the Thasian dolomitic marble was originally analysed, it was announced that it was covered with a uniform alteration layer resulting from dedolomitization. It has now been proven that this layer is calcium oxalate, produced by oxalic acid, which can be produced by lichens in nature or by artists and forgers in cleaning or altering a surface.

A small fake kouros torso was...
examined in 1990, which Dr Jeffrey Spier had said that others had claimed to be by the same hand, perhaps from the same block of marble. Dr Spier had also reported that the patina was created by a second person, not the sculptor. Though the torso was also dolomitic marble, it was not only from a different block but no doubt from another quarry, the sculpting techniques were dramatically different (the small torso had the marks of power tools), and its surface was produced by an acid bath and then patinated with iron oxide. Dr Spier supplied a recipe given to him by the craftsman who said he had patinated both kouroi, yet the Getty laboratory has been unable to reproduce it; for that matter they have not yet replicated the surface of the Getty kouroi. Dr True theorizes that the only link may be that the forger of the small torso may have seen the Getty statue or photographs of it, for some of the anatomical features are quite similar.

**Positive views**

Dr Ilse Kleeman of the German Archaeological Institute, Athens, felt the need for the objective and thorough analysis of form. A 'canon of form' was used by the Archaic sculptors. She discussed the angle at which the figure is rotated on its base and argued that since the variation of the kouroi 'turning to the right,' with a broken axis of the left foot and an oval or rhomboid plinth, is found not only in the Getty kouroi, but in the majority of known kouroi, the Getty kouroi must be genuine. She dated the kouroi to c. 540 BC, contemporary with the Ptoon 12 kouroi, in Attica, 'in a remote relation to the Sounion Group.'

The measurements and proportions of the Getty kouroi were discussed in detail by Dr Eleanor Guralnick of the University of Chicago. It was noted that its closest proportional relationships, with Ptoon 12, chronologically with Anavyssos, Munich and Kea, and its profile to the Tenea-Melos Group and a few of the Anavyssos-Munich Group, span a good number of years. So it comes as no surprise that its stylistic affinities also cover a broad span of time. 'When the style and proportions are concordant, as they are for the Getty kouroi, we have less reason to suspect the product of a modern sculptor.' The disparity between the slender upper torso and the heavily developed thighs is explained by comparisons with modern athletes. The body is that of a jumping champion. Several other kouroi are unusual in their proportions, such as the Ram-bearer, Demys and Klytios. Thus the Getty kouroi is 'distinctive and individual, as are all other kouroi.'

As a sculptor, Peter Rockwell discussed the archaic carving technique. Though he professed that he was not at all certain that he knew how and with what tools the Archaic Greek marble sculptor worked, he proceeded to point out four techniques that are characteristic of archaic technology and 'alien to both modern and most of medieval and ancient technology': the figure was lying prone; the spaces between the arms and the body were carved without the use of the drill; the details of the figure, ears, hair, and eyes were treated as separate entities before any carvings of their details were undertaken; the direction of the blow of the tool was either vertical to the surface or at a steep angle. He assumed that no modern carver would be able to adapt himself to these changes.

**Somewhat positive views**

Professor Bernard Holtzmann of the University of Paris believed that we should not jump to conclusions about the lack of evidence of Athenian sculptors at work on Thasos. He
one over the centre of the forehead, where it clashed with the carving of a curl which was left flat and rough. She listed several problems in the style: the collarbones are understated; the pectorals are flat and depressed; the knees are stiffly carved and inorganic; the upper arms seem squeezed against the sides; the hair is in a rigid mass and its meeting with the neck and shoulders reminded her of twentieth-century sculpture; the face shows no sharp edges unlike the usual ancient sculpture, which is meant to be painted. Finally the Getty kouroi ‘with his girlish face and apologetic shoulders looks harmless and ingratiating’. She stated that ‘the manner of combining male and female in the Getty kouroi seems to be modern’.

Professor Vaissi Lambrounoudakis of Athens University was also aware that although the different elements of the kouroi show a consistency, it is troubling when viewed as a whole. He was uneasy about the material, the workmanship, the difficulties in definition of the style and of an attribution to a particular ‘artistic current’. That a sculptor deliberately used a defective marble, hiding some imperfections, but accepting others, was not the usual attitude of an Archaic sculptor. Some details exclude the possibility of a synthesis of progressive and conservative elements or a local taste that took place in the Late Archaic period: the strong abdominal area in contrast to the flat chest, more refined proportions and the shallow upper torso; the vertical separation of the body; the movement of the rest of the body; the variance of the stiff hair with the independent outline of its beads, and the arrangement of the trusses. With stronger evidence against its authenticity, he could accept that it was done by a school of a synthesis of Archaic sculpture with various elements from the Anavyssos kouroi, the Kea kouroi, the Ptoon 12 kouroi, the Ptoon 10 kouroi, and the kouroi of the Sounion Group.

Professor Jean Marchand of the University of Paris remarked that of all the kouroi, the Getty kouroi no doubt appeal the most to modern taste, being the most balanced and most elegant. ‘From the front it brings to mind the ideal figure for a beauty competition; the long swelling legs and the rather feminine sweetness of the expression add to its charm.’ He found that the accomplished draughtsmanship of the head and hair show a surprising marked preference for design values over sculptural values. He had the impression ‘that this wonderful kourao can only be described as abnormal] than eclectic in style, is a modern creation.’
Dr Georgios Donat of the Archaeological Society at Athens left no doubt that he considered the kouroi to be a fake. He remarked on a number of defects and incongruities, most of them already listed above. He also noted the forced expression of the mouth, the flat cheeks without any internal tension and disassociated with the smile; the fleshy feet and more naturalistic step of a later period. The buttocks are small and firm and the upper arms are flaccid and smooth. Basically, though elements from earlier styles have been skillfully used, some traits of later periods have also 'slipped in'. The sculpture as a whole lacks a 'deeper sense of organic cohesion'.

Dr Ismini Triantif of the Acropolis Museum discussed the idiosyncrasies in the rendering of details and the problem of assigning the kouroi to an atelier. After a discussion of the lack of stylistic consistency and deciding that it cannot be a provincial work, he noted that there are traits of several ateliers 'coexisting' in the Getty kouroi: Attic, Corinthian, western Cycladic and a school that may be Cycladic as expressed in the Ptoon 12 kouroi. The term 'eclectic' cannot be used for this sculpture, for 'it implies the existence of a workshop base which has been subjected to strong influences.' He believed that a selection of parts of specific Archaic kouroi was made for the creation of this work: the Tenea, Kea, Anavysos and Ptoon 12 kouroi. 'Perhaps the Getty kouroi is, after all, an eclectic work, thought less coherent but modern.'

Professor Angelos Delivorias of Athens University and the Benaki Museum noted that the kouroi lacks certain elements which distinguish Attic, Corinthian, Boeotian, Megarian and Thasian art. Thus its authenticity can be supported only by two assumptions: the unconfirmed export of Thasian marble in Archaic times and the statue's execution in an as yet unknown artistic centre of the period.' This would, of course, overturn all of our knowledge of the art of the Archaic period. He believed that it is a pastiche or a 'patchwork of stylistic allusions to several local ateliers of Archaic sculpture' and felt 'the need to interpret the intuitive repulsion it arouses in me.'

A second sculptor, Stelios Triantif of the National Museum, Athens, discussed the general canons used by the Archaic Greek artists, the irregularities that the sculptures display, and the difference in the use of tools by the Archaic sculptors and the sculptor of the Getty kouroi. He remarked that the tool marks remaining on the surface of the kouroi, some untouched in its deeper parts, are not consistent with its execution when compared with the ways of the Archaic sculptor. Also noted was the appearance of the plinth as if it were a stand on its own, not to be inserted in a base, with walls either vertical or diminishing slightly downwards. He pointed out several unnatural renderings which contravene the canons of the human body at this period. He found it difficult to place the kouroi among the statues of the sixth-century BC.

...and now the scientists

The head of antiquities conservation at the Getty, Jerry Podany, discussed the examination of the kouroi and the over two hundred futile attempts to match the surface of the kouroi. The Getty kouroi for some years has confounded the best efforts of scientists to provide an absolute answer as to its authenticity or lack of it based on 'pure scientific reasoning'.

The scientific examination of the kouroi over a period of eight years was discussed in detail by Dr Frank Preusser of the Getty Conservation Institute. The two main areas are the determination of the nature of the marble and its geographical origin and the determination of the chemical, mineralogical and physical alterations to its surface. Stable isotope data determined that the kouroi was similar in nature to the dolomitic marble from several ancient quarries on Thasos, but did not specifically match any of the ancient or modern quarries sampled. A number of the ancient quarries have been worked out, submerged by changes in sea level, or destroyed by modern quarrying.

The complexities of the calcium oxalate monohydrate (whewellite) crust of the kouroi have not yet been duplicated, though it is now possible to duplicate whewellite layers on dolomitic marble by the use of oxalic acid baths. An attempt to use C14 dating techniques brought inconclusive results, though it is claimed that they are 'consistent with authenticity.' Preusser admitted that scientific studies have not provided any 'proof' of authenticity 'and most likely never will,' but no evidence has indicated that the surface crust is of modern origin and has been produced by an artificial patination. He stated that the alteration layer is more like naturally occurring weathering crusts than any known artificial surfaces.

Professor Norbert Baer of the Institute of Fine Arts, New York University, pointed out that scientific examination has limits. New methods such as stable analysis, instrumental neutron activation analysis and oxalate crust formation should be subjected to 'reliability testing and critical peer review'. Though the rate of weathering in crusts is being investigated, one can not rule out 'accelerated crust formation in some forger's brew'. He was puzzled by the fact that the x-ray diffraction date initially identified the calcium oxalate as calcium carbonate. 'Stone remains the least tractable medium for technical proof of authenticity.' Much more research is needed before one can authenticate or condemn a stone sculpture solely on the grounds of technical evidence. (Ed.: See Minerva, July/August 1993, pp. 4-5, for more on de-delomization and calcium oxalate.)

In a neutral corner

Tony Kozelj of the Ecole Francaise d'Athènes dealt with the quarrying of marble blocks on Thasos during the Archaic period. The quarries used for the extraction of blocks for kouroi do not look like those used for building material.

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The Ancient Coin Market

Dormant Summer Market Awaits Investment Fund Liquidations

Eric J. McFadden

The summer is holiday time in the ancient coin market, but buyers have a special reason at present, besides the time of year, to stay on the sidelines. The two ancient coin investment funds managed by Numismatic Fine Arts for Merrill Lynch & Co., Athens Fund I and Athens Fund II, have been consigned to Sotheby’s for sale at unreserved public auction. The first three sales, including the better individual coins, will be held in Zurich in October, and the bulk lots of hoard material will be sold in two days in New York in December. Buyers will want to have plenty of cash on hand.

The unexpected announcement of the sale reportedly comes as a result of Merrill’s disenchantment with the performance of the funds, which were masterminded by Los Angeles entertainment mogul and coin dealer Bruce McNall, owner of Numismatic Fine Arts. Shares of Athens Fund II, for which investors originally paid $1000 each in 1988, are now said to be selling for about $260 on Merrill’s own secondary market (although distributions have been made which bring the value up to about forty percent of the original selling price).

Have ancient coins really been that bad an investment over the past five years? The answer is not simple. Certainly the market has slumped during that period, as it has dropped for almost all forms of art and collectibles, while recession took hold of the Western economies. There is no question that prices are lower now, and we have noted repeatedly in this column that coins are a much better buy now than they have been in the past. However, a considerable amount of the initial investment in the funds seems to have been spent on administrative costs rather than coins. Eighteen percent of each original investment in Athens Fund II went straight to commissions and fees, and Numismatic Fine Arts has been continuing to collect its management fees ever since. While Athens Fund II showed a loss of $2.2 million in 1992, Numismatic Fine Arts charged the fund over $733,000 in fees and expenses, and Bruce McNall paid an additional fee of $125,000. Little wonder that Merrill has decided to liquidate the funds now rather than continue payment of expenses of this magnitude.

More puzzling still is the apparent discrepancy in the valuations of the auction material by Numismatic Fine Arts and by Sotheby’s. Numismatic Fine Arts’ valuation is $122 million, while Sotheby’s has come to only $7 million. (The total of the initial investments in the two funds combined was $32.4 million, although some of the material purchased has been previously sold.) It has been rumoured in the trade that Numismatic Fine Arts was relying for its formal valuation on one of Bruce McNall’s longtime customers, a particularly distinguished collector of coins whose knowledge of numismatics is considerable but who is not in active touch with the market. If so, it will hardly be surprising if Numismatic Fine Arts’ valuation turns out to be optimistic. Time will tell.

In any event, the sales will be a great opportunity for collectors. The first sales in Zurich will include many important coins, led by an extremely rare portrait gold aureus of Labienus, Julius Caesar’s principal subordinate in Gaul who later deserted to Pompey. Among other highlights are a facing head silver tetradrachm of Syracuse signed by the engraver Kimon, c. 405 BC, a Syrian silver shekel issued in Year 5 of the first revolt against Rome, AD 66-70, and two silver dodecadrachms of Berenike II of Egypt, c. 225 BC (Sotheby’s notes that there is only one specimen of this type published in the standard reference by Svoronos, although in fact a small hoard has been gradually dispersed over the last several years and several have recently appeared at auction). Perhaps most impressive will be a group of 16 late Roman gold medallions, similar to pieces that recently sold at Christie’s New York, mostly in the $20,000-$25,000 range. Although one may wonder whether the market can absorb this quantity of expensive coins, it is a mark of how reasonable the pieces of ancient coins are in historical terms that the entire sale will generate only about the same amount as one decent impressionist painting. If Sotheby’s can attract just one convert from the painting market, the sale would be a success.

The December sales will include hoard groups ranging from a small group of gold 60 as pieces from the Roman Republic, c. 210 BC, to about 10,000 late-third-century AD Roman base silver antoniniani of emperors Aurelian and Probus. There will be something for everyone. However, as is usual in a major unreserved sale, attendance is certain to be strong, and real bargains may be difficult to find.

The forthcoming Sotheby’s sale includes 16 late Roman gold medallions, and it will be interesting to see if recent prices can be maintained for such a large number. A smaller group of four was sold in Christie’s June auction, mostly in the range of $20,000-$25,000 each. Here, a gold medallion of 3 solidi issued by Magnentius, AD 350-353, which brought $36,000 in Christie’s New York June sale, with an estimate of $30,000-$50,000.

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MINERVA 39
The Summer 1993 Antiquities Sales

Jerome M. Eisenberg, Ph.D.

Classical Marble Sculptures Featured at Sotheby's New York

Highlighting the first sale of the summer season at Sotheby's New York on 12 June were several fine ancient marbles. A fine life-size marble torso of Aphrodite (Fig 1), first century BC/AD, 46 ½", similar to the Capitoline Aphrodite in Rome, estimated at $125,000-$175,000, was acquired by a Japanese dealer, K. Okuma, for $140,000 (all prices include the 'buyer's premium'). The same dealer purchased a life-size marble torso of a youth (Fig 2), first century BC/AD, 27 ½", after a fifth-century BC Greek prototype called the Narkissos, usually attributed to Polykleitos. Estimated at $70,000-$100,000, it sold for $74,000.

A heroic Roman marble head of a god (Fig 3), probably Dionysos, late first century BC-first century AD, 16 ½", after a lost original of the third quarter of the fifth century BC, with an estimate of $125,000-$175,000, sold to a private collector for $112,000. There are six other copies of this head, the most noted in the Villa Albani, and seventeen or more variants. It has been suggested that the original, an over-lifesize herm, was by Myron.

A striking Roman life-size portrait head of a bearded man (Fig 4), resembling Antoninus Pius but certainly of a later date, perhaps c. AD 190-240, 16 ½", with an estimate of $60,000-$90,000, sold to an American collector for $87,250.

A delightful small Roman marble child's sarcophagus (Fig 5) telling of the illicit love of Phaedra for her stepson Hippolytus, c. second century AD, 12" x 4½" x 16", from the estate of Sarah D.F. Jeffords, was originally sold at auction in Philadelphia in 1967. It was now acquired by a small college museum in Vermont for $42,500, well over the conservative estimate of $15,000-$25,000. It depicts the enthroned Phaedra, while beside her, her old nurse tells Hippolytus of Phae-
column krater, all of the fourth century BC, with the well-known provenance of Nostell Priory, Yorkshire, England, were previously sold at Christie's in London in 1975 with sixty-eight other vases from this collection. They were originally purchased by Charles Winn (1795-1874), the nephew of the sixth Baronet of Nostell, in 1819 from the Abbé Campbell in Naples. All have been published by Professors Beazley and Trendall. Although they were offered for sale individually, a determined private collector from Connecticut, apparently unknown to the dealers present at the sale, proceeded to purchase the entire group for $247,537, even though he was forced to pay four to five times the estimate for several of the vases, often engaged in a bidding war with a young lady representing another private collector.

The surprise of the auction proved to be an attractive and extremely rare Seljuk Lakabi ‘carved’ footed bowl (Fig 8) from Iran or Mesopotamia, of the second half of the twelfth century AD, with a diameter of 12 1/4". The tondo was incised with a colourful bird in cobalt blue, turquoise, and aubergine on a cream ground with scrolling palmettes. Even though it was apparently grossly underestimated at $6,000-$9,000, no one expected it to bring an astounding $123,500, bid by a European dealer. The last Lakabi vase offered by Sotheby's, New York, was a small (5 3/4") albarello sold in November 1975 for $26,000. It had been illustrated in A. Lane's Islamic Pottery (1947), pl. 478.

The auction realized $2,538,232, with 81.4% sold by value and 72.8% sold by number. Sotheby's New York continues to outshine its competitors in New York and London with a constant supply of select classical marbles, a balanced selection of antiquities, and the most attractive general sales catalogues.

Marcopoli Seal
Collection Brightens
Second Sale at Christie's New York

The McClendon collection of cylinder and stamp seals' offered for sale at the 14 June antiquities sale at Christie's New York was actually the collection of the Marcopoli family, the hereditary Italian consuls in Aleppo, Syria. The collection was started a century ago and was especially rich, of course, in Syrian seals. It was acquired by Gordon McClendon about fifteen years ago, catalogued by Beatrice Teissier and published as
Ancient Near Eastern Cylinder Seals from the Marcopoli Collection (Berkeley, 1984). An outstanding Syrian haematite cylinder seal (Fig 9), c. 1800-1720 BC, 2.4 cm, is engraved with four intertwined frontal-faced nude heroes, each with a vase from which water issues, forming a wavy circle around the group; next to them a pair of bull-men and a pair of rampant lions. Published in D. Collon, First Impressions, no. 557, estimated at only $12,000-$18,000, it was purchased by the world's leading collector of cylinder seals, Jonathan Rosen, for $32,200. Mr Rosen acquired 100 out of 167 lots. A telephone bidder acquired an attractive mottled yellow marble Neo-Assyrian cylinder seal, c. 800-700 BC, 1.5 cm, depicting a worshipper and two female deities, with an Aramaic inscription, estimated at a low $3,000-$5,000, for $20,700.

Also included was the Marcopoli collection of stamp seals ranging from prehistoric examples from the sixth millennium BC to the late Sassanian period, seventh century AD, as well as a series of scarabs and scaraboids from Iran to Egypt. A superb large Graeco-Persian chalcedony scaraboid of the late fifth to fourth century BC, 2.4 x 2.9 cm, engraved with a bearded king in combat with a bear, with an estimate of $6,000-$9,000, sold for $16,100 to a private collector.

In the 188 pages of the auction catalogue devoted to the Marcopoli collection, many of the seals illustrated are in colour. It is still available for a special price of $10 (before the auction it was $45!) for those who do not have the catalogue by Telsier or wish to supplement it, since it includes the stamp seals, etc. It should be noted, however, that lot numbers 109-115, 160-164, and 213, are Akkadian, not Early Dynastic, 116 is Post-Akkadian/Neo-Sumerian, one of the two cylinders in lot 165 is Post-Akkadian/Neo-Sumerian, lot 214 is Post-Akkadian/Neo-Sumerian, and three of the cylinders in lot 254 are Akkadian.

An Egyptian granite funerary stele of Kherituankh (Fig 10) from the Ptolemaic period, c. second century BC, 33" x 20 1/4", originally from the collection of Dr Sidney Port, estimated at $70,000-$90,000, sold for $68,500 to a European museum. The translation of the entire twenty-one line inscription by Professor B. Ritter is included in the catalogue. A rare Egyptian New Kingdom glazed blue-green steatite bowl (Fig 11) with a frog in the centre and two handles in the form of monkeys, 1.550-1.079 BC, diameter 3 1/2", was from the MacGregor collection, sold at Sotheby's, London, in 1922. With an unusually low estimate of $6,000-$8,000, it was fought over by two dealers, finally selling for $34,500 to Peter Sharrar, a New York dealer.

A Roman marble male torso, first century BC/AD, after a Polykleitan athlete of the late fifth century BC, 18 1/2", estimate $25,000-$35,000, was purchased for $43,700 by a Mexican private collector.

An attractive Apulian red-figure dinos (Fig 12), depicting a reclining Dionysos with satyrs, maenads, and a Papposilenos on an ass, by the Painter of the Louvre MNB 1148, c. 450-425 BC, has been published by Trendell and Camera in Red-glazed Vases of Apulia, Supplement II (1983), no. 278. Estimated at only $10,000-$15,000 due to restoration on the shoulder, it was sold to a New York dealer for $19,500.

A special brochure was devoted to a major Egyptian relief, probably a lintel from above a false door. The 'Vauzelles Relief', a large (26 x 75 1/4") Old Kingdom relief with two depictions of Nikaure and thirty-three columns of inscriptions, c. 2453 BC, belonged to Count Louis de Vauzelles and was at the Christie's London sale for over 150 years. Estimated at $250,000-$350,000, the reserve was apparently too high to result in a sale. (The auction totalled $830,869, with 54% of the lots sold by value and 64% sold by number, a great improvement over the first sale for this new department held last December.

The auction brought more than double the regular Christie's antiquities sale in London and due to the cylinder seal collection the percentage of lots sold was slightly higher than either of the two regular sales at Sotheby's and Christie's in London. With this second more successful sale under their hat, perhaps the forthcoming December sale will show even more change for the better, hopefully with more conservative estimates for the better objects.

Fig 9 (top), Syrian haematite cylinder seal (and impression on right), engraved with four intertwined nude heroes, c. 1800-1720 BC.
Fig 10 (above), Egyptian granite funerary stele of Kherituankh, Ptolemaic period, c. second century BC.
Fig 11 (below left), Egyptian glazed steatite bowl, New Kingdom, 1550-1070 BC.
Fig 12 (left), Apulian red-figure dinos with a reclining Dionysos, c. 450-425 BC.
Ancient Egyptian Glass Inlays Sold at Christie's, London

An exceptional Swiss private collection of ancient Egyptian mosaic glass inlays from the third century BC to the first century AD was sold at Christie's, London on 7 July. It was the second part of the finest and most extensive group to be offered for sale since the Koefler-Truniger collection sold at Christie's 5-6 March, 1984, in which the writer actively participated. The first group of this current 'Pernex' collection was sold by Christie's in December 1992 (see Minerva, March/April 1993, pp.24-25). This July sale was dominated by a Lebanese dealer living in Geneva, A. Abou-Taam, who purchased seven of the top ten lots as well as a significant portion of the balance of the better pieces, a total of thirty lots by the writer's tally.

The highest price was realized for a mosaic glass Horus falcon (Fig 13) just 2.5 cm square. Estimated at £10,000-£15,000, it brought a stunning £65,500, then £64,000, bid from Abou-Taam as a result of a drawn-out duel with a telephone bidder. A similar, more colourful but smaller Horus falcon, the following lot, also estimated at £10,000-£15,000, was purchased by Abou-Taam for only £9,200, since the client on the telephone was not bidding. A striking head of a Horus falcon, 2.2 x 1.8 cm, the cover illustration, estimated again at £10,000-£15,000, brought £21,850 from a telephone bidder. A superb mosaic glass pair of bound 'Astarte' prisoners tied back to back (Fig 14), 2.1 cm square, estimated inexplicably at just £2,000-£4,000, was won by Abou-Taam for a healthy £29,900. Another telephone bidder acquired a fascinating mosaic glass depiction of a lion devouring a Nubian (Fig 15), 2.2 x 1.6 cm, with an estimate of £7,000-£10,000, for £16,100.

A rare half-face of the goddess Hathor accompanied by a cobra, 2.5 x 2 cm, estimate £6,000-£9,000, sold for £20,700; a second one, 2.7 x 1.3 cm, brought £14,375, both acquired by Abou-Taam. There was an extensive series presented for sale of New Comedy Theatrical half masks of the second century BC-first century AD, thirty-five in all, some fragmentary, and one complete mask. While some have been found attached to wooden caskets and shrines, it has been suggested that they also could have been used as theatre tickets, such as those found in ivory, bone or terracotta.

The finest one, a colourful half mask of a yellow-faced Seleus (Fig 16), c. first century BC, 2.9 x 1.2 cm, estimate £6,000-£9,000, brought £24,150. A relatively large half mask of a hetaira (Fig 17), c. first century BC, 3.8 x 1.5 cm, estimate £4,000-£6,000, fetched £16,100; both the last two were also bought by Abou-Taam.

This very specialized sale obviously attracted a lot of interest. It totalled £592,934, with 92.4% of the lots sold by value and 81.6% sold by number. The excellent full-colour catalogue, still available for £5, will certainly become a standard reference for this most fascinating series.

Assyrian Relief of Tiglath-Pileser III at Christie's, London

The cover piece of the 7 July sale at Christie's, London, was a large (27 1/2" x 19 1/2") but weathered Assyrian limestone relief of the head of king Tiglath-Pileser III (Fig 18), 745-727 BC, from the Central Palace at Nimrud. When Sir Henry Layard excavated the palace in the 1840s he found sculptured relief slabs piled up, awaiting re-use by Esarhaddon in a later palace. This example was in the possession of the owner's grandfather for many years. Estimated at £25,000-£35,000, it brought £25,500 from a London dealer.

An elegant Mesopotamian black stone jar carved with decorative recesses, Jenemet Nasr period, c. 3000 BC, 4" in height, estimate £10,000-£15,000, was purchased for £10,350 by another London dealer.

Surprisingly, these were the only lots to bring over £10,000; in fact, only five lots brought over £5,000 each. Apparently potential consignees in England and the continent are awaiting a better financial climate.

The withdrawal of nine lots of select Nordic neolithic stone axes and other tools from the Lawrence Sunde (From the top)

Fig 13. Egyptian glass mosaic of a Horus falcon, 3rd-1st century BC.
Fig 14. Egyptian glass mosaic of two bound 'Astarte' prisoners, bearded and naked, with hands and feet tied back to back, 3rd-1st century BC.
Fig 15. Egyptian glass mosaic plaque of a lion devouring a Nubian, the lion resting its paw on the shoulder and knee of the Nubian prisoner tied to a post, 3rd-1st century BC.
Fig 16. Egyptian glass mosaic of a Seleus half mask, c. 1st century BC.
Fig 17. Egyptian glass mosaic of a hetaira half mask, 1st century BC/AD.
collection early on did not help the tone of the sale. The entire session totalled just £244,605, about 41% of the December 1992 sale, with 70.1% sold by value and 60.3% sold by number of lots.

**Fig 18 (right). Assyrian limestone relief of King Tiglath-Pileser III, wearing tall conical headdress, 8th century BC, 745-727 BC.**

**Fig 19 (below). Fragmentary Roman chalcedony female head, c. 1st century AD.**

**Fig 20 (bottom). Roman marble head of Marcus Aurelius, 2nd century AD.**

Sotheby’s, London Features Important Roman Chalcedony Female Head

A rare fragmentary chalcedony head (Fig 19), perhaps of the Roman Empress Domitia, wife of Domitian (AD 81-96), 3 1/8", can probably be dated c. AD 82 based on coin portraits of this date. Originally in the collection of Alfred Morrison (1821-1897), it was previously auctioned at the Fonthill House sale at Christie’s, London, in 1971. While there are a good number of Imperial portrait heads in chalcedony, especially of Trajan, there are only three known of females, in the Getty Museum, the British Museum, and in Cambridge. Estimated at only £15,000-£18,000, it was purchased for £44,400 by a London dealer.

An unusual triangular marble base perhaps from a candelabrum, attributed in the catalogue to the first century AD but probably of a later period, height 19", depicts a satyr playing a flute, a dancing maenad, and Dionysos. With an estimate of just £8,000-£10,000, it sold to a dealer for £29,900. A superb large (22 3/4") Egyptian Early Dynastic alabaster jar (Fig 21), c. 2965-2705 BC, estimated for a conservative £10,000-£12,000, brought £28,750 from another London dealer.

An over-lifesize (11 1/2") Roman marble head of the Emperor Marcus Aurelius (Fig 20), 161-180 AD, with a £15,000-£18,000 estimate, brought £25,300 from S. Donati, a dealer from Lugano, Switzerland. A large (diameter 15 1/4") but plain Cycladic marble bowl with a rounded rim, Early Bronze Age II, c. 2700-2200 BC, estimated £22,000-£25,000, was sold for £25,300 to still another London dealer. An Etruscan bronze statuette of Herakles of especially fine style, fourth century BC, 5 1/2", published in an exhibition catalogue by the San Antonio Museum of Art in 1990, estimated at £8,000-£10,000 due to the missing lower legs and part of the lionskin, still brought £23,000 from another Swiss dealer.

The sale totalled £613,029, a 53% drop from the December 1992 auction, again, as with Christie’s, signifying the lack of better material available for sale at auction in Europe. 69.2% of the lots were sold by value, 62% by number, remarkably close to the figures achieved at Christie’s.

For the first time in ten years (except for December 1987), Sotheby’s put a plain green ‘wrapper’ on the catalogue of one of their principal antiquities sales in London, which are held in July and December, a very gloomy change from the attractive covers that both Sotheby’s and Christie’s have created for such a long time and which have no doubt resulted in attracting many potential collectors. ‘You can’t tell a book by its cover’ certainly does not hold true in the art world. Further, splitting the text of the catalogue by bunching the colour plates and black and white plates in separate groups, no doubt another economical move, results in a book which is difficult to handle, especially during the course of the auction. Hopefully this will not be a permanent change.

**Fig 21 (right). Large Egyptian alabaster jar, Early Dynastic Period, c. 2965-2705 BC.**
New Record Set for Central Asian Bronze in Paris Sale

A superb, beautifully patinated bronze buckle from the Caucasus (Fig 22), of the first to second century AD, 8.8 x 9.8 cm, estimated at an extremely low $80,000-$120,000, brought a record price for a bronze of the Steppes of $56,670 or $85,000 at the 30 June-1 July sale of Claude Boisgard in Paris. It depicts a stag with head turned back, a bird seated beneath its body, certainly from the same workshop as the three examples in the Nasli Heeramaneck collection at the Los Angeles County Museum (one published in Ancient Bronzes, Ceramics and Seals, 1981, no. 942).

An Egyptian New Kingdom life-size (27.5 cm) brown stone head of a Priest of Ptah (Fig 23) realised 450,000 FF in spite of visible restorations and retouching. An exceptionally large (height: 15.2 cm) Greek geometric bronze horse (Fig 24) from Olympia, c. 8th century BC, although in poor condition, with broken and damaged rear legs and tail, estimated at 120,000-150,000 FF, reached 400,000 FF. According to the expert for the sale, Mme A.-M. Kevoorkian, 150 of the lots, including the three above, were from an old French collection 'X...'. These prices do not include the tax of nine percent and the T.V.A. of 1.674 percent.

Bonham's Sells Roman Garland Sarcophagus

A Roman marble garland sarcophagus of the second century AD, 20 3/4 x 7 3/4 in, was sold at Bonham's, London, 6 July. From the collection of the late Sir Philip and Lady Hendy, it depicts three erotes carrying two thick garlands, with two confronted masks above each swag. Estimated at a surprisingly low £5,000-$10,000, it was purchased for £28,600.

An enigmatic large marble capital (Fig 25), catalogued as Roman, c. 180-220 AD, but possibly of a later date, has four Dionysiac scenes carved in unusually high relief surmounted by two large youthful heads of Dionysos and two of satyrs, interspersed with four smaller panther heads. There is apparently no parallel for a capital of this type; we invite our reader's views. It had long been in a garden in Torbay, Devon, where it was probably ensconced in the late eighteenth or early nineteenth century. It was estimated at £8,000-$12,000 and sold for £41,800.

First Superior Antiquities Sale Held in Beverly Hills

The first of a series of antiquities auctions scheduled by Superior Galleries, renowned for their coin auctions, was held on 8-9 June at their gallery in Beverly Hills under the direction of Dr Sidney C. Port. Over 745 lots were offered, no doubt the largest antiquities auction ever held in the United States outside New York City. The sale totalled $513,360, with the greatest strength in Greek and South Italian vases, Roman glass and Egyptian art. Since most of the bidders were from the West Coast, there were many bargains to be had. An Egyptian life-size green basalt portrait head of Ptolemy III or IV (Fig 26), 246-205 BC, estimated at $45,000-$75,000, realised $36,300. A second sale is planned for February or March 1994 in Beverly Hills.
BROCHE, Madrid.

MUSEUMS.

THE SACRED ART OF ETHIOPIA:


FROM THE FIRE: THE ART OF BRONZE.

200 years of bronze sculpture, exploring materials and techniques used in making bronze through the ages. See copper objects from the museum's collection. THE WALTERS ART GALLERY (410) 547-9000.

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A group of seldom-seen or never-exhibited Korean objects in the museum's permanent collection. Includes a collection from the 3rd century AD, including freely designed vessels and works from the Eastern Han Dynasty. THE WALTERS ART GALLERY (410) 547-9000.

DOORCHERCE, Massachusetts.

IVORIES FROM THE AFRICAN NEAR EAST.


COLUMBIA, Missouri.

PASTURE TO PILLAGE: ART IN THE AGE OF EXPLORATION.

Threats of Disease and Death in the Age of Exploration. Geometric art c. 1000 BCE, Tuscany, and the art of the Fabergé. THE WALTERS ART GALLERY (410) 547-9000. Involving the 3rd century AD, including freely designed vessels and works from the Eastern Han Dynasty.

CORNING, New York.

METROPOLITAN MUSEUMS: 2000 YEARS OF DRINKS AND DRINKING GLASSES.

Over 200 drinking glasses including a selection of Byzantine and Islamic glass. The Corning Museum of Glass. THE WALTERS ART GALLERY (410) 547-9000.

KANSAS CITY, Missouri.

GODS, GUARDIANS, AND LOVERS: TEMPLE SCULPTURES FROM NORTH INDIA AD 700-1200.

74 sandstone sculptures from the 8th to 12th centuries from museums and private collections in India and South Asia. THE WALTERS ART GALLERY (410) 547-9000. Involving the 3rd century AD, including freely designed vessels and works from the Eastern Han Dynasty.

KNOXVILLE, Tennessee.

ANCIENT EGYPT: THE ETERNAL VISION.

Acentmby installed on a field in Suffolk in November 1992. THE WALTERS ART GALLERY (410) 547-9000. Involving the 3rd century AD, including freely designed vessels and works from the Eastern Han Dynasty.

LOS ANGELES, California.

GALLERIES OF ANCIENT AND ISLAMIC ART.

The Museum has recently opened new galleries and withdrawn a new group of outstanding objects of groups, including a number of spectacular gold and silver vessels from the Middle East and North Africa. THE WALTERS ART GALLERY (410) 547-9000. Involving the 3rd century AD, including freely designed vessels and works from the Eastern Han Dynasty.

HALL OF NATIVE AMERICAN CULTURES.

A new 10,000 square-foot permanent exhibit showcasing 600 objects, a special collection of 100 objects, and the first permanent exhibit of Native American art. THE WALTERS ART GALLERY (410) 547-9000. Involving the 3rd century AD, including freely designed vessels and works from the Eastern Han Dynasty.

THE GIFT OF BIRDS: WEATHERWEAR OF NATIVE SOUTH AMERICAN PEOPLES.

More than 300 spectacular South American feathered images, including the birdskin, clothing, ornaments and ceremonial items from the distinguished collection of John and Dorothy Ellsworth. THE WALTERS ART GALLERY (410) 547-9000. Involving the 3rd century AD, including freely designed vessels and works from the Eastern Han Dynasty.

NEWLY REINSTALLED MEDIEVAL AND EARLY MODERN ART.

The museum will have a new look with five galleries with 400 works of art from 1100 to 1330 including sculpture, architecture, furniture, and the METROPOLITAN MUSEUM OF ART (212) 675-2100. 16 October, continuing indefinitely.

PRINCETON, New Jersey.

GODDEN AND POLUS: THE PANATHENIC FESTIVAL IN ANCIENT ATHENS.

An exhibition of a rich collection of bronze and stone sculpture that explores the relationship between the city of Athens and the goddess Athena. THE ART MUSEUM, PRINCETON UNIVERSITY (609) 258-3788. Until 28 November 1993. (See Minerva Jan/Feb 1994, pp. 11-12.)

PROVO, Utah.

THE ETRUSCANS: LEGACY OF A LOST CIVILIZATION.

A major exhibition from the Vatican Museums, most pieces appearing in the United States for the first time. MUSEUM OF FINE ARTS AT BRIGHAM YOUNG UNIVERSITY (801) 378-2818. 18 October 1993-30 April 1994. (See Minerva Jan/Feb 1994, pp. 6-7.)

SAN DIEGO, California.

LIE AND DEATH ON THE NILE: GODS AND GODS TOOLS.

A major exhibition of 450 objects recently donated by Dr. and Mrs. David H. Geffen, including a coffin, mummy masks, a falcon shroub and mummified falcon. SAN DIEGO MUSEUM OF ART (619) 239-2000. An ongoing exhibition.

SAN FRANCISCO, California.

ANCIENT ARTS OF MESAVERDA, CENTRAL & SOUTH AMERICA.

A major exhibition of 105 objects from the Mesoamerican and Pre-Columbian civilizations. THE WALTERS ART GALLERY (410) 547-9000. Involving the 3rd century AD, including freely designed vessels and works from the Eastern Han Dynasty.
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METALWORK AND CERAMICS FROM ANCIENT IRAN. 45 metal and ceramic objects and pottery from private collections and the permanent collection of the museum from western Iran, c. 2300-100 BC. ARThUR M. SACKLER GALLERY, SMIThSONIAN INSTITUTE (202) 357-4880. Continuing indefinitely.

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VIENNA
GOLD FROM KIEV. About 100 golden treasures from the Ukraine, from the Scythians to the Byzantine period. KUNSTSTORISCHE MUSEUM (43) 93-25-66. Until 12 September.

CANADA
ONTARIO, Quebec
MACEDONIA, KINGDOM OF ALEXANDER THE GREAT. An exhibition tracing the evolution of Macedonia from the fourteenth to the second century BC, using 1300 works from 11 Greek museums, including vases, jewellery, mosaics, statues, sculptures, marble doors, to mirror the daily life of the Macedonians, giving visitors a portrait of religious practice, mythology and social customs. PALAIS DE LA CIVILISATION. Until 19 September.

TORONTO, Ontario

FRANCE
DAOLULAS, Finistere. ROMAN AND THE BARBARIAN. More than 400 objects from 45 European museums illustrate relations between Rome and the barbarian world. ABBAYE DE DAOLULAS (33) 98 25 84 39. Until 26 September. Catalogue (French and English). (See p. 21.)

GERMANY
COLOGNE
GOLD JEWELLERY OF THE ROMAN WOMAN. About 150 examples of jewelry worn from the first to the fourth centuries AD, including 170 objects on loan exhibited for the first time. ROMMERKISCHERGESCHICHTESMUSEUM (49) 221-34-38. Until 3 October.

GREECE
ATHENS
MINA, ANCIENT AND GREEK CIVILIZATION: THE COLLECTION OF CONSTANTINE MITOS TARIAS. Over 400 ancient objects from the personal collection of the Prime Minister of Greece. N.P. COULANDRIS FOUNDATION MUSEUM (30) 1-723-4931. Until 30 September (may be extended).

ISRAEL
JERUSALEM

A SHIP IN THE MIDDLE OF THE SEA. Recently discovered objects from underwater excavations of ships known as Israel’s coast. THE ISRAEL MUSEUM OF JERUSALEM (02) 708811. Ongoing. (See Minerva, Sept/Oct 1992, p. 19.)

SWITZERLAND
CHUR

LUGANO
LOST ART OF THE SILK ROAD: BUDDHIST ART FROM KHARA KHOTO. 67 10th-13th century objects from Khara Khot on the silk route. VILLA FAVORITA (41) 091-52-17-41. Until 31 October. Catalogue. (See p. 21.)

SEPTEMBER
8-10 September. CONFERENCE ON ARCHAEOLOGICAL SCIENCES: ‘SCIENCE AND SITE: EVALUATION AND CONSERVATION’. Bournemouth University. Contact: Katherine Baker, Department of Conservation Sciences, Bournemouth University, Poole, Dorset. (0202) 595-273 or (0202) 595-178; fax (0202) 595-255.


23-24 September. 6TH NORDIC CONFERENCE ON THE APPLICATION OF SCIENTIFIC METHODS IN ARCHAEOLOGY. Eskisehir, Den marked. Emphasis on reviewing progress in analytical, and bio-geological and dating methods, and prospection. Contact: Yagci Medali, the Nordic Laboratory for Luminolence Dating, Rico National Laboratory, DK-4000 Roskilde, Denmark.

October
3-8 October. CONSERVATION OF ANCIENT ART ON THE SILK ROAD. Mogao Grottoes at Dunhuang, China. On the carved rock grotto caves of India, China, Korea, Japan and Southeast Asia. Contact: Neville Agnew, Dunhuang Conference, Getty Conservation Institute, 4002 Glencoe Avenue, Marina del Rey, California 90292.

9 October. FROM ROUND HOUSE TO VILLA: CONTINUITY, CHANGE AND PURPOSE. A conference to celebrate the 30th anniversary of the Upper Nere archaeological Society, aiming to explore the continuity of traditional roundhouse buildings, from the later Iron Age and Roman periods, and their overlap and replacement by rectangular buildings. At Northampton School for Boys, the Taylor, ‘Tod Hall’, 86 Main Road, Hackleton, Northampton, NN7 2AZ, UK.

13-17 October. CONSERVARE 93. The first European forum for the preservation, restoration and presentation of Europe’s architectural and historical heritage. Contact: Conservare 93, p/a Troonstreet 66, 8400 Oostende, Belgium. Tel: (32) 59-536611.

22-23 October. FROM PASTURE TO POLIS: ART IN THE AGE OF HORSES. A discussion of aspects of early Greece being held in conjunction with the exhibition of the same name opening on 9 October at Columbia, Missouri. Contact: Susan Langdon, Museum of Art and Archaeology, University of Missouri, Columbia, Missouri 65211.

DECEMBER
1-4 December. ARCHAEOLOGICAL RESEARCH IN ROMAN EGYPT. 17th Conference of the Greek and Roman Antiquities Department, the British Museum, in the British Museum lecture theatre. Cost: £130. Contact: Mary S. Douglas, Keeper of Greek and Roman Antiquities, British Museum, Great Russell Street, London, WC1B 3DG.

2-3 December. CONSERVATION AND THE ANTQUITIES TRADE. Organised by the archaeology section of the United Kingdom Institute for Conservation of Historic and Artistic Works, at The British Academy, London. Contact: Helena Jäckel, Secretary, Conservation Section, 3 Park Gardens, Lynton, Devon, EX3 6DP, UK.

January

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Egyptian cartonnage mummy mask, the face gilded, with glass eyes. Triparite wig, with overall polychrome funerary vignettes (detail).

Ptolemaic Period, ca. 2nd Century B.C.

Ex collection of J. J. de Moor. Height 20 1/2" (52cm)

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