Apulian red-figure large lidded circular pyxis associated with the
Baltimore Painter. Eros and female, holding fan, seated on folding stool; swan behind Eros.
Ca. 340-320 B.C.

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MINERVA
Lost African Kingdom Discovered–in South America

A long forgotten African kingdom is being rediscovered – in a remote corner of South America.

In north-east Brazil, Brazilian, American and British archaeologists are excavating the remains of an extraordinary black state established in around 1590 by runaway African slaves. Known to its inhabitants as Angola Janga (Little Angola) and to the Portuguese and Dutch as the Kingdom of Palmares, it had a population of around 20,000 and covered 3,000 square miles of territory in the Brazilian interior thirty to seventy miles west of the coast between Recife and Macae.

Now archaeologists, led by Dr Pedro Funari of the University of Campinas (near Sao Paulo) and Dr Charles Arser of Illinois University, hope that their excavations will shed new light on the history, economy and religion of this long-forgotten black kingdom.

Excavations are now being carried out at the deserted site of Angola Janga’s capital Quilombo dos Palmares and the dig is rapidly becoming an important focus for the cultural and political aspirations of Brazil’s 75 million black and mixed race citizens.

So far the site has yielded substantial amounts of locally made and imported pottery and early this year the excavations located the remains of a section of the ditch and palisade which once ran for a full three miles around the capital. Defensive structures were essential because at frequent intervals from 1640 to 1694 the Dutch and then the Portuguese launched attacks on the tiny black state. The dig should reveal much about daily life in the beleaguered kingdom. History itself only records the names of two of Palmares’ monarchs – King Ganga Zamba and King Zambi (right) – and only the briefest details of the Dutch and Portuguese attacks on it.

Angola Janga was founded by Angolan slaves who had escaped from sugar plantations in what is now the Brazilian state of Pernambuco. They were first brought from Angola to Brazil in the 1550s, when they were used alongside local Amerindian slaves. The importation of Angolans then increased substantially in the 1570s so that in the last decades of the sixteenth century some 4900 Africans were being imported per year. In around 1590 it seems that there was some sort of slave revolt in Pernambuco and substantial numbers succeeded in escaping and forming their own kingdom.

Ten major settlements – including two towns – were established by the escapees. However, after around a hundred years of freedom, the little state was finally subdued by the Portuguese in 1695, and its leaders – and last king – were executed.

Today Quilombo dos Palmares (literally, in an Angolan Bantu language, the ‘Warrior town’ of Palmares) is fast becoming a politically potent symbol of black consciousness within Brazil, which has the world’s second largest black population after Nigeria.

Around half of Brazil’s 150 million people are black or mixed race, and yet they account for only twelve of the country’s 503 Members of Parliament and only two of its 26 state governors.

So important is Quilombo becom-
of Union dos Palmares) is a black history lecturer at the University of Alagoas, Dr Zezito de Araujo, who has been using the long-vanished kingdom as a way of developing black identity and exploring the myth of Brazilian racial equality.

The Quillombo dos Palmares dig is being carried out by Brazilian, American, and British archaeologists, from University College London.

Plans are also being made to track down the descendants of the Palmarians. For out of the kingdom’s 20,000 inhabitants, only a thousand were killed or captured. Somewhere in north-east Brazil the heirs to South America’s lost African kingdom await discovery.

David Keys

**Danish Children Unearth Bronze Age Sword Cache**

Eight almost perfectly preserved swords dating from around 1,600 BC have been unearthed by two Danish children harvesting potatoes in a field in western Denmark. Line and Torben Hougaard spotted the hilt and blade of a bronze sword in potato harvesting machinery as their parents worked the fields of their farm near Grenaa, East Jutland. After the initial find, the local museum authorities were called in and a further seven almost identical 45-cm-long swords with ornamented hilts were unearthed using a metal detector. The children can expect a substantial reward from Denmark’s National Museum in Copenhagen.

This is probably the most sensational Bronze Age archaeological discovery in Denmark. The daggers are unique in northern Europe, according to Niels Axel Boas, Curator of the Djursland Museum in Grenaa, where the finds are now on display. The short swords were most probably imported from central Europe some 3,600 years ago during the transitional period between Denmark’s Stone and Bronze Ages.

The hoard was found wrapped up in a leather binding and had obviously been buried deliberately deep, giving rise to theories that it may have been buried by a rich local chief-tain. Burnt stones recovered near the sword cache could also point to the possible existence of some sort of ancient building on the site, which local archaeologists intend to investigate with further excavations.

Christopher Folett

**Stone Age Figure Rewrites Prehistory**

What may be the earliest piece of sculpture ever found has gone on display in the Israel Museum, Jerusalem. Discovered in the Golan Heights, at the Acheulean site of Bekhat Ram, the statue predates the earliest known Palaeolithic sculptures by hundreds of thousands of years. Made of scoria, a volcanic rock of the region, the statue was found with stone implements located between two basalt layers, one 800,000 years old, the other 230,000 years old. The figure must therefore have been made sometime between these two dates, but the tools found with the figure indicate activity closer to the later date, i.e. the period of the Upper Acheulean culture, some 300,000 years ago.

The statue is only 31/2 cm high and was found at a dig under the lip of a scoria talus - a dig yielding a wealth of finds from the Acheulean culture of the Palaeolithic period. It was unearthed by Na’ama Goren, Professor of Archaeology at the Hebrew University in Jerusalem.

The head is deeply incised into the upper third of the figure while the arms are lightly defined by vertical grooves, some of them visible only with the aid of a magnifying glass. In profile, a breast is clearly discernible and is apparently formed by the natural contours of the stone. Fabio Frachtenberg, Curator of Prehistoric Periods at the Israel Museum says: ‘It is probably the natural human shape that attracted the Stone Age people. Once collected, they took the piece and improved upon it by carving the head and arms with sharp flint tools.’

The nature of the carving and of retouching demonstrate that the stone was modified with an impressive technological skill and a knowledge of the values of symmetry and shape.

Spiritual life was previously believed to have begun with the modern Homo Sapiens, who buried their dead, sometimes with offerings, 100,000 years ago.

The figure is on display at the Israel Museum courtesy of the Israel Antiquities Authority.

- The Israel Museum has also put on display a bronze incense burner and two bronze sceptres used by a Canaanite cult and found recently in an unrobbed grave at Tel Nami, an ancient coastal settlement eight kilometres south of Haifa. The 31cm-high sceptres showed traces of silvering and were found with the skeleton of a man thought to be a priest. Both the incense burner and the sceptres are decorated with pomegranates and poppy-seed pods.
Decisions Reached on Two Major Roman Treasure Hoards – Seuso and Hoxne

The long-running saga of the fantastic hoard of silver plate known as the Seuso Treasure (see Minerva, April and December 1990) has apparently reached the end of the road with a recent New York judgement. The hoard, originally offered by Sotheby’s on behalf of the Marquess of Northampton, was held in New York whilst a prolonged international legal wrangle endeavoured to ascertain the origins and rightful ownership of the treasure. After a six-week trial, Judge Beatrice Shainswit dismissed the rival claims of Hungary and Croatia to be the owners of the treasure in favour of Lord Northampton, who bought the pieces during the 1980s. The value of the hoard has been variously estimated, but the general figure seems to be in the region of £50 million. Now that Lord Northampton has received the court’s decision, he has to decide what steps he will take to dispose of it. Such is the importance of the group that it would be criminal if it were to be split up. That raises the question as to which institution could raise such a figure – thoughts immediately turn to the Getty Museum in California as the museum most likely to be interested in acquiring it and the one which could raise the necessary funds.

With a final legal decision having been reached, it does mean that further academic work, study and publication can be carried out on the group which is of the highest importance as the largest surviving group of late Roman silver plate.

A different hoard, where all the details of its provenance are known is the major find at Hoxne, Suffolk, which has also been the subject of a recent decision (see Minerva Jan/Feb, May/June, Nov/Dec 1993). It was found by Mr Eric Lawes in November 1992 and declared to be Treasure Trove at a Coroner’s Inquest in September 1993. Subsequently, within two months of the Treasure Trove decision, the Treasure Trove Reviewing Committee, a body of independent experts, has announced through the Department of National Heritage (which now has responsibility for such matters) the value of the hoard. The greater portion of the treasure consisted of gold and silver coins which can be assessed by reference to auction catalogues and results. The more difficult area was that of the fine jewellery contained in the hoard, much of it where no close comparable items are known to have appeared in the market place. The Committee’s final valuation for the whole hoard has been put at £1.75 million. This sum will be paid to the finder if the whole of the treasure is retained in a museum. Naturally, The British Museum is eager to acquire the hoard and is keen that it should all be kept together for study purposes and scientific publication. The Museum’s overall purchase grant, however, is £1.4 million, so now steps must be taken to find the means of raising the rest of the money. No doubt, as happened recently with the Middleham Jewel which eventually went to the Yorkshire Museum, national public appeals will be made for funds as well as applications to bodies such as the National Heritage Memorial Fund, the National Art Collections Fund, etc, for financial support.

Peter Claydon

The Seuso Roman silver treasure, recently judged in a New York court to be the property of Lord Northampton.
The Roman Ships from Fiumicino Reassessed

Recent newspaper coverage in Italy has drawn attention to the condition of the five Roman ships found in the late 1950s during work at Fiumicino near Rome’s International airport. Concern has been expressed regarding their conservation and condition, which has been described as ‘alarming’. The five ships, four *oneraria* of varying sizes and a small fishing boat, were found in the marshes which were being drained during the course of extending the airport. The ships were lifted and then preserved in the Naval Museum, but thirty years ago conservation techniques were nowhere near as advanced as they are today. At the time of their discovery, the ships were treated according to the conservation practices of the day and injected with a solution of ethylene glycol.

Thirty years later, time is beginning to tell on the conservation methods of the fifties. The ships’ timbers have now lost their original appearance and have a glossy brightness and unnatural colour. Even more serious than the change in external appearance is the fact that the original treatment was only a surface one and did not penetrate through the timbers. Thus a hard outer shell was formed over an essentially soft interior core. The exterior hard shell has been affected by temperature and humidity changes, which has led to small fragments falling off, whilst the soft interior has been attacked by mould and bacteria.

It was this grave state of affairs that led Dr Roberto Petriaggi, the Director of the Naval Museum, to inaugurate a fresh survey and assessment of the five ships and to begin a new conservation programme for them. The Central Institute for Restoration was invited to carry out an in depth survey on the ships’ condition and to report on the best methods for saving them. Initially, the Institute concentrated on one of the smaller *oneraria*, making a complete photogrammetric study and carrying out a general cleaning and examination of a series of micro samples to determine the best approach to be followed for all five ships. In the main exhibition gallery of the Naval Museum a series of sensors has been installed to keep a continuous check on temperature and humidity. These sensors are connected to a computer which continually monitors these factors and notes any undue changes.

At the completion of this initial survey and tests, the data obtained will be used to guide the principles and techniques of conservation required for the remaining ships, using the most modern methods and materials available. The aim is to restore the appearance of the timbers as well as consolidating and stabilising them for the future.

Giovanni Lattanzio

American Dealers Association Announces Judgement in Lawsuit against Former President

The American Association of Dealers in Ancient, Oriental and Primitive Art, Inc announced in October that it has obtained a judgement in New York State Supreme Court against its former president, Douglas C. Ewing, stemming from Ewing’s unauthorised withdrawal of over $300,000 in cheques from the Association’s bank account.

The Association filed suit against Ewing last April, charging him with writing in excess of 75 cheques against the Association’s bank account without proper authorisation. In late August, Ewing confessed judgement to the Association in the amount of $334,650. The Association is currently seeking to enforce its judgement against Ewing.

The Association, founded in 1974, was involved in the drafting of the United States Cultural Properties Law of 1982 and continues to represent dealers’ interests in ongoing developments in the international trade in antiquities and tribal art.

Minerva to Expand...

Because of increasing pressure for space, and in order to bring our readers more news and museum events, future issues of Minerva will be increased in size. More space will be devoted to stolen objects, especially from sites and museums, and there will be more information about international exhibitions and events.

Stolen Object...

On 11 October last year a Hellenistic terracotta statuette of Apollo (above), height: 66 cm, was stolen from Mahboubian Gallery of Ancient Art in London. Anyone with any information please contact the Mahboubian Gallery, 65 Grosvenor Street, London W1X 9DB, telephone: (071) 493 9112 or (071) 491 7372, or the London police on (081) 763 2200.

A pair of gold earrings, Etruscan, 6th century BC, height: 2cm, from The Art of the Italic Peoples at the Musee Rath in Geneva, the first major exhibition of Italic art of the first millennium BC. It will be featured in the next issue of Minerva.

MINERVA 5
CHILDREN OF HUMANITY
The George Ortiz Collection

George Ortiz conveys in his own words what some of his favourite sculptures mean to him, especially a few very special Greek bronzes, as the exhibition of his collection is about to open at the Royal Academy in London.

In our January/February 1993 issue, we published ‘The George Ortiz Collection: A Search for Absolute Beauty in Ancient Art’ by our Editor-in-Chief, Jerome M. Eisenberg, for the opening at the Hermitage Museum of the first major exhibition of perhaps the finest private collection of masterpieces of ancient art ever formed.

As it now opens at the Royal Academy in London on 20 January, Dr Eisenberg has successfully prevailed upon Mr Ortiz, a friend of some thirty years standing, to select a group of his favourite objects and to convey in his own words what they mean to him. This will be his only article on the collection to be published for the exhibition, a small but valuable supplement to the magnificent exhibition catalogue personally prepared by Mr Ortiz.

Ancient sculpture, when it is votive, is imbued with a spirit. It is the unconscious perception of the essence of this content that so moves me, albeit aided by the sculptural qualities: plastic, aesthetic, and whatever other aspects such as surface texture or colour may enhance the vision.

For example, the Cycladic marble ‘egg’ (Fig 1, cat. no. 47) is a work of art; it is both everything and nothing; it is perfect shape, eminently satisfying. The marble is enhanced by the golden warmth of incrustation that particularly in Greek lands transforms the usual white coldness of marble. The present object may be a fertility symbol, perhaps only a knob or a finial, but it allows one’s imagination to dream and is in its form pure and satisfying.

A Minoan bronze votary (Fig 2, cat. no 54) in the profile silhouette, the curve of the small of the back, typical of Minoan art at its acme, and the position of the arms with the slight bend of the neck, is a shattering expression of intensity, of concentration in front of the deity, an impressionistic rendering of worship.

The Geometric bronze doe on an openwork base (Fig 3, cat. no. 78) is, as I said in the introduction to the catalogue: ‘... as though on the edge of a forest in the mist of early dawn, as she quivers with an almost human hesitancy in an awareness of potential danger.’ The very dark green surface is of such plastic fluidity, so delicately vibrant, that it does not allow itself to be photographed; to attempt to seize it on film is doomed to failure. It is precisely this limitation in the art of photography that this doe brings out, for photography is a static perception, an infinitesimal single moment. This is also to a far lesser extent the limitation of sculpture, for it can convey a feeling, an ideal, an absolute, but it cannot translate beyond what its material manifestation has encompassed.

Is it a shortcoming of art or is it only the shortcoming of man’s perception of art that the instant infinite permutations and combinations possible between two human beings is limited in art to one human being with respect to an unchanging expression whatever the richness and depth of the artistic creation? What moves me in certain works of art is possibly the inexplicable, the infinite expression of the creative mind contained in the feelings or mood that the artist tried to input in his creation, which we have the intuitive faculty unconsciously to perceive.

The work of art that moves me is
surely the one where the artist, though limited by the materiality of his medium, has still been able to convey to those lucky few able to perceive it, the possibility of a two-way relationship with, in certain aspects, a totally fulfilling communion.

The archaic bronze youth in helmet and boots (Fig 4, cat. no. 112) is glorious as he exudes optimism and confidence. Whether a victorious athlete or a warrior matters little. It is a superb plastic achievement for its period (520 BC). Note in particular the rendering of the abdominal muscles and the manner in which the artist has enhanced the solid lost wax cast with the most refined incising.

The two little archaic Greek running satys (Fig 5, cat. nos. 113-114) in bronze fascinate me with their humour and spiritedness. They are from the Alpheios Valley, from an Elean workshop somewhere near Olympia. The artist has filled them with life. They delight me – one never gets tired of looking at them and imagining what they are about.

The kriophoros in bronze (Fig 6, cat. no. 140) I have described in the introduction to the catalogue as follows: '[... it] stands at this exceptional moment of transition from aristocracy to democracy, from archaic art to classical art, from stylization to naturalism, in the period called Early Classical or the Severe Style. The ram and his bearer are realized with considerable naturalness, but above all the bend of the animal's neck with its slight bulging on the underside expresses with infinite tenderness the apprehension of the ram because of his unnatural and somewhat uncomfortable position. Has the artist portrayed the animal's premonition of the fate that may await him?'

What is it in Greek bronzes that is so marvellous? Is it the humanism they exude? Is it the evolution
in bronze represent a similar spirit in an attitude of their self-importance but in their respectful devotion towards their gods.

I am touched and fascinated by the extraordinary little bust of the squatting Sumerian female (Fig 10, cat. no. 3) of about 3000 BC. The tremendous personality of this priestess or great lady is similar, I would like to say the same, as in the marble head (Fig 11, cat. no. 239) of a priestess or a great Roman lady who ran the household of a senator or consul of the second half of the third century AD. I am moved and admire their character; over three millennia separate them but like other ancient sculptures they express the permanence of certain archetypes.

On the cover is the kneeling copper-alloy figure of Amenemhat III (cover photo, cat. no. 37). His gaze is extraordinary as he looks out in the distance towards the outer world of the gods to whom he must be making an offering. Unlike his copper-alloy bust, also in the exhibition, in which he is the manifest projection of absolute power, here, as a high priest he officiates to a power greater than himself. The finish and fluid sensibility of the body, typical of the closed forms and attention to surface of Egyptian sculpture, is a sheer glory, a sublime expression of Middle Kingdom art.

I have difficulty in speaking of some objects and not of others for they are all the children of humanity and my children at the same time and depending on one’s mood one is attuned to different sculptures at different moments.

*In Pursuit of the Absolute: Art of the Ancient World from the Collection of George Ortiz* is at the Royal Academy, London, from 20 January to 6 April. A catalogue, fully illustrated in colour, accompanies the exhibition, with an introduction by Professor Sir John Boardman.
With Holes in their Heads
Ancient Peruvian Skull Surgery

Rose A. Tyson

The ancient Peruvians practised trepanation, a form of skull surgery involving the removal of a piece of bone from the skull without damaging the underlying soft tissues, over a thousand years ago. They were amazingly competent—sixty to seventy percent of the patients survived the operation. The instrument used was a trepan or a trephine, stemming from the Greek trepanon, a borer. The San Diego Museum of Man is featuring its collection of trepanned skulls, the only one of its kind on the West Coast, in a new exhibition: ‘With Holes in Their Heads: Ancient Peruvian Skull Surgery’; not since the 1935 California-Pacific International Exposition have all seventy trepanned skulls been displayed together. Other important collections in the United States are housed at the American Museum of Natural History, the Smithsonian Institution, and the Peabody Museum at Harvard University.

History

Over one hundred years ago, while on a diplomatic mission to Peru, American statesman and scholar E. G. Squier acquired an extraordinary human skull from the highland city of Cuzco. The partial skull (only the face and frontal bone were recovered) had a perplexing feature—a rectangular opening in the forehead. Squier questioned whether the opening had been made while the individual was alive, so the skull was shown to Dr Paul Broca, a respected French scientist, for his determination. Broca was convinced that the patient had survived the operation for several weeks, and thus began a number of European investigations which produced unequivocal examples of prehistoric cranial surgery. Today there are several hundred prehistoric sites in Europe, Africa, and Asia from which trepanned skulls have been unearthed.

Certain areas of Europe, especially France, seem to have been centres of the practice; however, the pre-eminent locality for cranial surgery was prehistoric Peru. Nearly one thousand skulls displaying one or more openings have been found in the central highlands and southern part of the country and in neighbouring Bolivia around Lake Titicaca.

Dating

The earliest trepanations have been found in Europe and date from Neolithic times. A skull from Czechoslovakia with a large scraped opening, in the collections of the San Diego Museum of Man, is believed to be approximately 6,000 years old. Peruvian cranial surgery may date from about 500 BC to AD 500, according to T. Dale Stewart, Anthropologist Emeritus, Smithsonian Institution. Trepanation continues to be practised today, without modern medical techniques, in certain areas of the world. For example, the Kisii and Tende peoples of East Africa practice trepanation with metal cutting instruments, and many examples from the Pacific Islands have been documented over the last century.

Motives

Reasons for the surgery have been debated since the first discovery. In Peru, many operations may have been performed for therapeutic reasons, such as removing bone fragments from a depressed fracture. Many Peruvian skulls show evidence of warfare indicated by crushing injuries and depressed fractures from sling stones, clubs, and star maces. A specimen from the Smithsonian Institution exhibits a depressed fracture with an incomplete trepanation on its margins.

Magico-therapeutic reasons are sometimes given as an alternative explanation. This would involve treatment of individuals with headaches, delirium, epilepsy, and various mental disorders. Other motives such as ritualistic purposes and practising surgical techniques on cadavers have their proponents.

Techniques

There were four basic techniques used by the prehistoric surgeons: scraping, cutting, drilling and grooving. Combinations of these methods were also common. The scraping


method consisted of gradually scraping the bone with a sharp or abrasive stone until the three skull layers (outer table, diploe, and inner table) were worn through to expose the dura mater, the tough outer membrane of the meninges covering the brain. This left a bevelled edge with the outer surface larger than the inner opening.

The cutting method involved making four straight cuts at right angles, to remove a rectangular piece of bone. Variations included openings with five or more sides. The incisions were deeper in the centre than on either end. This meant that the surface area involved was much larger than the actual opening.

The drilling technique consisted of boring a series of holes in a circle and then cutting through the bridges of bone between the holes. This required great skill as the holes had to be drilled at just the right depth so that the dura mater covering the brain was not punctured.

The grooving technique employed a sharp instrument to carve a circular piece from the skull. This technique was not used in Peru, but in Europe it may have been a way to obtain skull amulets, called rondells, which were believed to have special powers and were worn around the neck on a cord.

Archaeological sites in Peru have yielded a number of possible surgical instruments: obsidian knives, chisels, tweezers, and the bronze tuni — a multi-purpose knife with a curved blade. Reliable information is lacking on the drilling instrument: whether this operation was performed by rotating a drill between the hands or by using a bow drill has not been determined.

Little is known about the ancient Peruvian use of anaesthetics. Coca could have been used topically on the scalp. They also had a strong beer made from corn and a large pharmacopoeia of medicinal and hallucinogenic plants.

Who was Trepanned?
The Museum of Man collection consists of the trepanned skulls of adult males (55%) and females (45%). Four of the females are adolescents between the ages of fourteen and sixteen. The Smithsonian collection contains even younger individuals.

Healing
The ancient Peruvians not only survived trepanation in large numbers, they also sometimes had repeated operations. A skull in the collection of the Museum of Man shows three healed openings; these were carried out at separate times, as all three exhibit different degrees of healing. The record is held by a skull from Cuzco in the collections of the Natural History Museum, London, which has seven healed openings.

The collection shows a wide range of healing. Those with no healing reveal a sharply cut edge or a bevelled abraded edge with no signs of change in the bone from such causes as inflammation or infection. Partial healing may show in bony changes such as new or fibre bone. Scratch marks, probably from incising the scalp, may still be apparent, as well as fracture lines near the opening. In a well-healed trepanation, the bone has consolidated and the diplo (the porous layer between inner and outer tables) is no longer apparent, as resorption has taken place. Bone will not bridge the gap of large openings, so, once the scalp has healed over the hole, the individual will have a 'soft spot' for the rest of his or her life.

San Diego Museum of Man Collection
In 1910 and 1913, Dr Ales Hrdlicka of the Smithsonian Institution, with the permission of the Peruvian government, collected thousands of skulls and bones from vandallized prehistoric cemeteries in Peru and brought the material to the United States. Most of the osteological material was taken to the Smithsonian Institution, but nearly 1,800 specimens were brought to San Diego for the 1915 Panama-California Exposition as part of the most comprehensive physical anthropology exhibition ever shown. This assemblage included examples of rare bone pathologies, injuries, and a series of 70 trepanned skulls. The collection became the core of the physical anthropology holdings at

Suggested Reading
the San Diego Museum of Man, and was featured for a second time in the 1935 California-Pacific International Exposition.

**Exhibition**

The Museum of Man exhibition presents the history, motives, and distribution of trepanation in general and explores the surgical techniques and evidence of healing of the skulls on display.

A highlight of the display is a trepanation scene by Peruvian doll maker Maximiliana Palomino, lent by Dr James Kus of California State University, Fresno, comprised of five figures, one-third life-size, dressed in authentic Peruvian costumes. The patient is lying on the ground with a figure holding his ankles, one holding a wrist and arm, and another performing the operation. A fifth figure, who may be a nobleman, is watching the procedure. The scene includes models of obsidian knives and other surgical tools.

The Smithsonian Institution has lent a trepanation mural which formerly hung in its Hall of Physical Anthropology. This mural, painted by Alton Tobey in 1964 for a trepanation display, depicts an Inca trepanation scene at Machu Picchu. The artist was sent to Peru for background sketches of Machu Picchu and to major Peruvian museums for information on costumes, textiles, and artefacts. Another famous painting, 'Trepanning in Ancient Peru' by Robert Thom, will be lent for the month of April by Warner-Lambert Pharmaceuticals of Morris Plains, New Jersey. It was commissioned for the series Great Moments in Medicine by Parke-Davis in the 1950s. This will be the first time these two well-known trepanation murals have been displayed together.

Rose A. Tyson is Curator of Physical Anthropology, San Diego Museum of Man

*With Holes in Their Heads: Ancient Peruvian Skull Surgery* is at the San Diego Museum of Man until the end of 1994.

Detail from group of Tumis on previous page: drawing of bronze tumi with effigy handle and worn blade. Chimu culture, Moche Valley, north coast of Peru. San Diego Museum of Man. Drawing by Bradley Holderman.
will there be a new museum of Egyptian art near the Giza plateau in which masterpieces from the collections of the present Egyptian Museum in Cairo will be exhibited to advantage? The answer to that question depends on who you ask. While it is recognised that such a museum will cost at least 500 million US dollars to complete, the office of the Minister of Culture, Farouk Hosni, is optimistic about the prospects, despite the fact that only the site has been selected and no actual construction has begun on the building. Curators within the present Egyptian Museum are pessimistic because they realise that tourist revenues are down, due to the terrorist attacks concentrated on visitors to Middle Egypt; these same individuals are sanguine about the prospects for grants for art from Europe, the Americas, and Japan because of the economic slump now hitting those nations.

In the interim, Dr Mohammed Saleh, Director General of the Egyptian Museum, is to be commended for the progress he continues to make. Early last year workers were on scaffolds preparing walls and ceilings in Galleries 49-50, as well as in the adjoining stairway, for the application of a fresh coat of paint. He continues his efforts to highlight major works of art. To that end he has had installed a series of stands in several cases in Gallery 47 so that selected examples of Old Kingdom statuettes can be viewed to greater advantage. He has already moved one of the Mycerinus triads to the south wall of the same gallery, in an effort to persuade tourists and their groups to view these pieces from one another rather than side by side. Privately, all curators in the Museum lament the fact that there is no budget for such necessary improvements; if there was money available, the improvements in the Egyptian Museum would be accelerated and there would be no need for the planned ‘masterpieces museum.’

The Egyptian Museum now has a new cafeteria which is open to the public and situated to the right of the main entrance, just above the bank and the museum shop which sells plaster casts of objects in the collection*. In future, Dr Saleh hopes to set up tables and chairs in the garden in front of the cafeteria so that tourists can enjoy refreshments in the open air surrounded by works of art.

For the first time in the history of the Egyptian Museum, Dr Saleh points out, two government agencies have cooperated to the benefit of tourists, by providing an ambulance and staff within the grounds of the Egyptian Museum. Most museums do maintain a medical facility on the premises, but this was not the case in Cairo. Dr Saleh states that the ambulance is there to attend to those visitors who suffer from exhaustion, the effects of dehydration, heat stroke, and the like.

Dr Saleh’s staff has been hard at work attempting to computerise the Museum’s holdings. As of late February last year, more than 70,000 objects had been entered into the new computerised inventory, most of them coming from five curatorial departments — the Old Kingdom, the Middle Kingdom, the Jewellery Room, parts of the Tutankhamun collection, and the Late Period.

Finally, the Museum will gain Galleries 44 and 45 for the additional exhibition of objects. The pieces now on view in those spaces are Nubian, all of which are earmarked to be moved to Aswan for installation in the new Museum of Nubian Art.

The structure has already been erected on the road to the Unfinished Obelisk and the airport, and plans for the installation of the collection are underway. Six people have been selected to serve as curators in this new museum, and many of them are now abroad studying museology as they prepare for their future roles in the new building. The present curators in the museum on Elephantine Island are slightly resentful, because none of them has been selected to serve in the new facility, in spite of the fact that the objects housed in their present museum will all eventually be transferred to the new museum. At the time of writing, there is no fixed date for the official opening of the Nubian Museum in Aswan.

Dr Gamel Mokhtar, the affable and loquacious former Chairman of the Egyptian Antiquities Organisation, has been working on a project with Phillips of the Netherlands to test the feasibility of producing a Sound and Light performance at Abu Simbel which would be effected with lasers.

The idea is attractive, according to Dr Mokhtar, but the trick is to produce an interesting show from the outside, because the lack of space within the temples does not allow such a programme with spectators inside the temples.

It has been a little over fifty years since the Tomb of Tutankhamun was discovered in the Valley of the Kings, an event commemorated by the exhibition in the British Museum (see Minerva, January, 1983, pp. 30-33). It was, therefore, with mixed reactions that the academic and tourist worlds greeted the Joint announcement by the Egyptian Antiquities Organisation (EAO) and the Getty Conservation Center (GCC) that work would begin on the conservation of the Tomb of Tutankhamun. On the one hand, most seemed pleased by the prospect of preserving a tomb which Dr Mohamed Ibrahim Bakr, until recently Chairman of the EAO, described as ‘a symbol of the rich and extraordinary heritage of Egypt.’ On the other hand, tour operators were worried because the planned work would necessitate the closing of the tomb for a period of up to five years.

Those fears have now been allayed, because the conservation work has been postponed. Those close to the discussions, who remain anonymous, confide that there are major stumbling blocks in the wording and context of some of the clauses in the protocol which both parties are obliged to sign. These range from the ridiculous to the sublime. Among the items of contention are ownership of the photographs. If the CGI takes the pictures, the EAO wants to own the copyright, although the EAO is free to take its own set of documentary photographs as the work proceeds. Some hard-liners in the EAO want guarantees and assurances that the CGI will be liable for any damages which occur during the conservation of what they deem to be a national icon. Other Egyptians maintain that the specific section of the wall paintings in the tomb cannot be removed at all, so why bother clos-

Notes and News from Egypt

Robert S. Bianchi

...accidents are not always disastrous but may be quite opportune... the fragment fell and fractured in such a way that a second painting was revealed...
ing the tomb to tourists for five years? The necessary work, they contend, can be accomplished in eighteen months.

While the negotiations are in progress, Dr Haisan Ragab, anticipating that the tomb would be closed for an indefinite period of time, has created an exact replica over a 1,000-square-metre area in his Pharaonic Village, a theme part of sorts in which costumed actors recreate activities preserved in the vignettes of some of the tombs, and replicas of ancient monuments have been created. So popular does Dr Ragab believe this replica will be that he convinced Mrs Suzanne Muharaku, the nation's first lady, to open the attraction to the public.

Asked whether the EAO might not consider erecting a replica of its own in the vicinity of the Valley of the Kings, taking as an example the decision by the French Government to build a replica of Lascaux and thereby limit the number of visitors to the actual site, one EAO official haughtily asserted that 'only the French visit Lascaux, whereas all of the people of the world come to Egypt to visit the tomb of Tutankhamun. It is unthinkable to have tourists visit a replica!'

After several postponements, selected mummies are scheduled to be back on view in the Egyptian Museum in Cairo. A more complete report will be filed when, and if, the room is actually re-opened to the public.

And finally, accidents are not always disastrous, but may be quite opportune. Such was the case with an anonymous individual who was handling the wall paintings recently unearthed by the Austrian mission at Tell el Daba in the Eastern Delta. One recalls that these wall paintings were created in Egypt by Minoan artists — not only are their style and subject matter typically Aegean, but the materials used appear to have been imported from abroad as well; they do not conform to materials known to have been used by the Egyptians. For the moment, these wall paintings — some of which depict bull jumpers in more detail than does the famous fresco from Knossos now in the museum in Heraklion, Crete — are dated to the Hyksos Period of the second quarter of the second millennium BC.

The accidents were serendipitous. It seems, or so the reports go, that an individual handling one of these fragments dropped it. The fragment fell and fractured in such a way that a second painting was revealed. The appearance of this second painting suggests that the Aegean artists decorated the walls of a building and returned at a later date to cover that painting with plaster before executing new designs on top of it. It now remains the task of the Austrians to determine how to separate the plaster fragments into the two sets of wall paintings — the earlier, which was discovered by this accident, and the later, which were initially recovered in the excavations.

* Editorial note: In September 1993, Dr Jerome M. Eisenberg, Editor-in-Chief of Minerva, held a series of meetings in Cairo with Dr Mohamed Ibrahim Bakr, at that time Chairman of the Egyptian Antiquities Organisation, concerning possible future changes in the department. In October he presented him with a comprehensive (24 pages, 126 photos and illustrations!) report on the current state of the Egyptian Museum, with a number of suggestions for improvements, including a museum shop for the sale of reproductions and a cafeteria. He is pleased to note that these ideas and others, such as the raising of featured objects for better viewing, have already been adopted. Hopefully the new Chairman, Dr Abdel Halim Nurel Din, will continue the rehabilitation of the Museum — which has fallen into such a sad state of disrepair — despite the limited funds presently at their disposal.

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AMORIUM
Unearthing a Byzantine City

Excavations at the unique site of Amorium in Central Anatolia, Turkey, are slowly revealing the nature of a Byzantine city during the Dark Ages. Chris Lightfoot, Director of the Amorium Excavation Project, reports.

Amorium is probably not the name that first springs to mind when one thinks of major archaeological sites in Turkey. Yet the city was in its heyday just as important as Çatal Hüyük, Hattusa, Gordion or Sardis were in theirs. The reason for its prominence between the seventh and eleventh centuries AD lies principally in its geographical position astride the main southern route across Anatolia between Constantinople (Istanbul) and the Cilician Gates. As soon as the Arabs commenced their almost annual raids into Anatolia, Amorium became both a major centre for Byzantine resistance and a primary target for Arab attacks. So, in 644, only twelve years after the death of the Prophet Mohammed, came the first in a long series of assaults on the city.

In addition to its convenient location, Amorium had other qualities to recommend it to friend and foe alike. It was ideally suited for withstanding a siege, since it had been endowed, probably in Late Antiquity, with a splendid circuit of fortification walls. It also had an ample supply of ground water; the site is still dotted with wells, both old and new, which provide water not only for the modern village but also for the irrigation of the neighbouring sugar beet fields.

Although Amorium had a strategic importance, the site is not a prominent feature in the rolling landscape of the Anatolian plateau and easily loses itself in its immediate surroundings. In other words, the city is well camouflaged against attackers or modern-day visitors who are not quite sure where they are going.

Another advantage enjoyed by Amorium was that one of its sons rose to the imperial palace and became the emperor Michael II (AD 820-829), thereby founding the Amorian House, which ruled in Constantinople until AD 869. Its enhanced status, however, was also the cause of a major catastrophe – one that the present excavations can trace in the archaeological record. This is the well-documented siege of AD 838. In reprisal for the Byzantine capture and sack of an Arab fortress during the previous year the Caliph Mu'tasim (AD 833-842), the youngest son of Harun al-Rashid, set out from his capital of Samarra (in modern Iraq) at the head of a large army determined to teach the young emperor Theophilos, who had succeeded his father Michael on the throne in AD 829, a bitter lesson. The Caliph's troops carried banners proclaiming Amorium as their principal target. According to the Arab historian al-Tabari, Mu'tasim 'planned the descent upon Anqira [Ankara] carefully so that if God conquered it for him he would go on to 'Amurliyya [Amorium], as there was nothing in the land of the Byzantines greater than these two cities, nor anything more worthy to be his goal.' Having duly taken Ankara, the Caliph's forces arrived before Amorium on 1 August, AD 838. The siege, although it lasted only twelve days, is famous and has received considerable attention from both medieval and modern historians.

When excavations at Amorium started in 1988, a major aim was to find evidence for this siege. Attention was, therefore, directed towards the defences that encircled the city. A trench was opened on the southern side of the lower town, revealing a gateway, an impressive stretch of curtain wall and a large projecting triangular tower. The lower part of the walls comprises massive, finely-cut ashlar blocks, while above there are neat rows of smaller, roughly-dressed blockwork. These fortifications were clearly erected during peace-time when time, care and new materials could be utilised in the work. Their construction should be regarded as a major imperial enterprise. According to the eleventh-century Byzantine chronicler George Cedrenus, the city defences were rebuilt under the emperor Zeno towards the end of the fifth century. The walls surrounding the Lower City may well represent Zeno's work, although no archaeological evidence has yet come to light to prove this assertion.

It is apparent, however, that these fortifications were abandoned in the mid-Byzantine period and that the city's population thereafter took refuge behind the walls of the much smaller Upper City. Excavations within the triangular tower during the past two years (1992-3) have provided good evidence for exactly when and why this contraction of the settlement took place. Within the tower a...
massive destruction layer has been excavated. It comprises a large amount of rubble collapse, which shows obvious signs of a violent end to the tower’s existence. Within this collapse have been found broken and scattered pottery vessels, iron arrowheads, and a number of coins, including one that dates from Theophilus’ reign. Traces indicating that the collapse was accompanied by a massive conflagration are to be seen everywhere. The interior faces of the surviving walls are blackened in places; some of the pottery fragments and much of the stone and brick rubble are scorched; and within the debris some well-preserved pieces of carbonised string and textile were found. But, most importantly, a large number of burnt timbers were uncovered within the tower. These had fallen in such a confused way that it is now difficult to reconstruct their original positions, but it is likely that they constituted the beams supporting an upper floor or storey rather than a roof.

Initial examination of the carbonised wood suggests that three different species were used in the construction – oak, pine and poplar. One beam was found to have burnt still intact, and this should provide a precise date for the felling of the timber and, hopefully, for the construction of the tower. This material is of great significance not only for the dating of events at Amorium but also for the gap that it should fill in the absolute chronology. The samples are presently being studied at the Malcolm and Carolyn Wiener Laboratory for Aegean and Middle Eastern Dendrochronology, Cornell University, and the results are eagerly awaited.

After the destruction of the tower the Lower City walls appear to have lain neglected for a considerable time. This was no attempt to rebuild them, and all future efforts to fortify and protect the city were concentrated on the Upper City. Excavations there in the past two seasons have revealed the latest phases of the Byzantine settlement and associated with them is a final rebuilding of the fortifications that encircle the top of the large, man-made mound. The trench that has been opened on the north side of the Upper City has also produced some unexpected results. It had previously thought that the site had been completely abandoned from the end of the Byzantine era at Amorium until a community of Balkan refugees was settled there in 1892. The excavations have revealed evidence not only of a gradual transition in the character of the Upper City’s occupation between the Byzantine and Seljuk periods but also for sporadic, temporary habitation thereafter right through to late Ottoman times. The latter probably reflects the presence of wandering bands of Turkoman tribesmen in this part of Central Anatolia for many centuries.

In 1993 it was decided to open a new trench in the area of the Upper City. The intention was to try to gain a clearer idea of the chronology and stratigraphy of the mound and höyük on which the Upper City stands. For this reason a spot was selected on the north side of the Upper City where the mound reaches its highest point and where the slope is at its steepest. Another reason for choosing this area was that it provided an opportunity to investigate the Upper City fortifications where they stood as the main line of defence for Amorium and to compare this section of wall with that revealed on the southern side, where the walls face into the Lower City. Time allowed only for three steps to be dug this year, taking the trench down a total of 7.5 metres into the side of the mound. Although the step trench produced a wealth of material, including some very fine pieces of Hellenistic black-glazed ware and Roman Eastern Sigillata A, the contexts clearly contained mixed assemblages, presumably deposits laid down in the Byzantine period. It has, therefore, so far failed to provide good stratigraphic evidence for the pre-Byzantine occupation of the mound. Nevertheless, it does underline the comprehensiveness and nature of the medieval occupation of the site. The Byzantines so thoroughly rebuilt and reorganised the city that little is recognisable as belonging to Roman or earlier times. The massive changes in the physical appearance of the city, involving the demolition of its Roman public buildings and their replacement (often re-using the same material) with defensive walls, churches, administrative buildings and, presumably, palaces, bear ample witness to the investment in resources and effort that was put into this strategic site. The excavations are slowly revealing this transformation, providing us with a unique opportunity to study a Byzantine city in its entirety.

Unlike most cities in Asia Minor, which rapidly declined and shrank as a result of the Persian and Arab invasions in the seventh century AD, Amorium grew and prospered, becoming during the Dark Ages a major military, administrative and ecclesiastical centre and reaching its apex under its imperial sons, Michael II and Theophilus. Further work, particularly in the domestic areas of the city, holds out the exciting prospect of shedding new light on a poorly-
known and little-researched period. Amorium may seem remote in both time and place, but its brave inhabitants represent some of the most important defenders of Christendom against the Arab onslaught. Their spirit, despite such calamities as the siege and sack of the city in AD 838, was not broken until the arrival of the Seljuk Turks in the second half of the eleventh century AD, by which time the states of Western Europe were able and ready to take up the challenge against their Islamic rivals.

Work in progress (Upper City, Trench 1), showing buildings constructed during the last phases of the Byzantine city (10th-11th century) and which continued in use after Amorium was occupied by the Seljuk Turks.

Dr Chris Lightfoot of Bilkent University, Ankara, is Director of the Amorium Excavations.

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AMORIUM 1987-1993

Plan of the site, indicating the main features and trenches.
THE SACKLER GALLERY OF EARLY EGYPT AT THE BRITISH MUSEUM

Over the last few years the British Museum has been the envy of many institutions by reason of the interest shown in its ancient Near Eastern collections by Dr Raymond and Mrs Beverly Sackler. To the galleries devoted to Nubia and Early Mesopotamia that already bear their name, another, on Early Egypt, was added last October.

Peter Clayton

The British Museum’s important collection of material relating to the prehistory and earliest years of Egyptian civilization has always been a Cinderella in terms of display in relation to the riches of the later historic dynastic period. Old heavy dark brown wooden cases in the Sixth Egyptian Room were hardly conducive to sparking off adult let alone schoolboy interest. The only focus of such interest was the curled up desiccated body of the irreverently dubbed ‘Ginger’, a predynastic body in a reconstructed grave in the Second Egyptian Room. Now, thanks to the Sacklers, that has all changed.

The new Early Egypt gallery, arranged and curated by Dr Jeffrey Spencer, an Assistant Keeper in the Department of Egyptian Antiquities, can take its place with ease in the forefront of the exhibition of early Egyptian material. A feature of the gallery, initially perhaps a little disturbing to those who knew it previously, is its simplicity. Gone are the Bonomi casts of the Beit el Wall temple reliefs from the walls above the display cases. The centre of attraction, although to one side, is still ‘Ginger’ (Fig 1), but now, in his newly conserved state and lying in his recently reconstructed grave, there is ample room for the large school parties that are almost a permanent feature around him throughout the Museum’s opening hours. He exhibits a perennial fascination for young and old alike, and now he can be seen in his proper context.

The earliest evidence of Man in the Nile Valley is the flint implements found on the high desert plateau. Discarded or lost around 200,000 years ago the flint handaxes are things of primitive beauty in themselves, carefully formed to fit into the hand and with a glorious desert patina acquired over the millennia. Stonework obviously survives in any environment, but it was the dry climate of Egypt which miraculously preserved organic material such as the baskets from the Fayyum culture of the fifth millennium BC. These are exhibited alongside evidence of the remarkable flint industry in the form of carefully finished barbed and tanged arrowheads of the hunter-gatherer economy.

Around 5000 BC farming communities became established in the Nile Valley and sedentary, neolithic occupation began. In the early days of Egyptology (and in terms of prehistoric studies that is only 100 years ago) excavators identified many of the newly-discovered pottery types and cultures by

Fig 1. Body of a man in a crouched position, naturally preserved by the hot dry sand in which he was buried. Late Predynastic, c. 3200 BC.
to the small hippopotamus carved from elephant ivory or to the speckled red breccia frog-shaped pot with its tiny features and lug handles. In the Late Predynastic and Early Dynastic periods the ancient Egyptians demonstrated a complete mastery in the working of hard and soft stone, breccia, granite, diorite and the like, that was not to be surpassed in later ages. The ripple flaked knives are works of art; some, like the Pitt-Rivers knife (Fig 3), with the ivory handle carved with rows of animals.

The Egyptian view of women, represented by clay and ivory figurines (Fig 4), is strange to our eye, even amusing. One of them has large lapis lazuli eyes like sunglasses framed by long tresses and has a modern Côte d'Azur look.

Egypt fell into three divisions: the hostile desert environment, the narrow cultivated strip alongside the Nile (often giving way to desert sands that swept down to the water's edge) and the broad and fertile Delta at its northern, Mediterranean end. Gradually, during the fourth millennium BC, the major division between Upper and Lower Egypt (roughly at Memphis, just south of modern Cairo) was overcome by forces led by powerful leaders from the south who brought about the unification of the two parts under one king, variously called Narmer or Menes, around 3100 BC. Thus began the rise of Dynastic Egypt. The mighty ceremonial 'Palette of Narmer' from Hierakonpolis in the Cairo Museum may allude to this event.

Despite its long antecedents, Dynastic Egypt, with its high level of technology and the introduction of early writing, seems to spring almost ready-formed into history. Of particular historical note and importance are the early jar seal impressions exhibited, rolled out on the clay stoppers and giving the names of early kings and those of many of their high courtiers. Humble though these may be, they are of inestimable value for the information they can give. Similarly, ink-written inscriptions on pottery or scratched on stone, often only a royal name written in its rectangular serekh (the predecessor of the cartouche in holding the royal name), can add to our knowledge. Archaeology is a jigsaw puzzle and in the context of early Egypt this was illustrated recently when the curator of the Pyramids, Barbara Adams, recognised, on the bottom half of a large sherd in the collection, the lower portion of a king's name. This was found to join the rim and shoulder fragment of a pot in the British Museum, thereby producing a fine potmark of the King Semerkhet. The pieces are now reunited in the British Museum's Egyptian collections, together

the names of their sites (i.e. eponymous) which became very confusing, especially where more recent research has shown that often they were merely phases of each other. In the new gallery at the British Museum this is made clear by exemplary displays of the material. Bearing in mind that the finest pottery was intended more for the tomb and provision for the next life than everyday life, grave groups are a major feature of the earlier parts of the displays, best exemplified by 'Ginger' mentioned above. Of particular value are the wall panel displays showing the derivation, evolution and identification of the various pottery types. Pottery, after all, as Petrie pointed out many years ago, is virtually indestructible and the best diagnostic criteria in any culture. Many of the pots carry most attractive designs that would not be out of place today.

Gradually, individual centres came under the control of chiefs, some of whom can be recognised on the early mudstone (previously termed green slate) figurative palettes of which the British Museum has some particularly good examples (Fig 2). A degree of humour, at least to the modern eye, can be seen in the sympathetic rendition of birds, animals and fish in the shapes of a number of these palettes, originally intended merely as a simple aid to grinding up cosmetic powders such as green kohl.

There are other splendid and attractive exhibits from the fifth millennium BC - who cannot warm
Early Egypt: The Rise of Civilization in the Nile Valley


Although this book was published to accompany the opening of the new Early Egypt gallery in the British Museum, it is not a guide to the gallery - it is far more than that. Dr Jeffrey Spencer's interest in and study of the earlier periods of ancient Egyptian history and material remains have already been seen in print in his Early Dynastic Objects (1980), Vol. IV of the Catalogue of Egyptian Antiquities in the British Museum, where he is an Assistant Keeper in the Egyptian Department.

The opening of the new gallery devoted solely to early Egypt from prehistoric times to the stability of the Old Kingdom has given him the opportunity of adding a most welcome volume to the corpus of Egyptological literature. The late Professor Michael Hoffman's extremely valuable Egypt Before the Pharaohs (1980) was a synthesis of work on early Egypt presented through the accounts of the great archaeological discoveries (see also Minerva, Sept/Oct 1993, page 31 for a review of the festschrift to his memory). Here Dr Spencer shows how our knowledge of the Predynastic and Early Dynastic periods has developed from the magisterial excavations of Flinders Petrie almost a century ago. Crucial sites for Early Dynastic history are Abydos (excavated by Petrie) and Saqqara (excavated largely by Walter B. Emery). The evidence from each site was conflicting as to which was the actual burial place of the pharaoh, each having a good claim, either sacred or secular respectively. Improved techniques and greater understanding built up over the years, coupled with new excavations and assessment, now point to Abydos as the royal burial ground. Particular features in this new book are the illustrations and discussion of the new work at the Early Dynastic cemetery at Abydos by Professor G. Dreyer of the German Archaeological Institute in Cairo. Careful excavation has revealed even more information from Petrie's old digs, where he in turn was examining the appalling mess left by the previous excavator Amelineau. It is a wonder that anything at all has survived from this remote period of Egyptian history of 5000 years ago, considering the ravages of antiquity, let alone the vicissitudes of modern times.

Dr Spencer has an easy style of writing that breathes life into an extremely difficult subject area where the evidence from such remote periods, especially the prehistoric stretching back some 200,000 years, is sparse indeed. That from the more recent rise of Early Dynastic Egyptian civilization, a mere 5000 years ago, is still not overweighted by comparison with the vast amount of material and written evidence that survives from the later periods of Egyptian history. This book is essential reading for anyone who wants to understand the origins, background and raison d'être of 'Eternal Egypt'.

Peter A. Clayton

Fig 4 (above left). Female figurine from Badari carved in hippopotamus ivory. Early Dynastic, fifth millennium BC. Height: 14 cm.

Fig 5 (above right). Ivory figurine from Abydos of a king dressed in the regalia of the jubilee (heb-sed) festival and wearing the White Crown. 1st Dynasty, c. 3100-2800 BC. Height: 8.8 cm. Again as Petrie, their excavator at Abydos, had intended.

From the Early Dynastic royal tombs at Abydos and the strangely larger tombs of the nobles at Saqqara come supreme examples of craftsmanship in the forms of beautifully observed animal figures, especially lions, that served as gaming pieces. Not to be missed is the small (8.8 cm high) ivory figure from Abydos of a king wrapped in his heb-sed or jubilee cloak and wearing the tall White Crown of Upper Egypt - it is a miniature masterpiece from the calmingly expressive face to the ornately patterned cloak that envelopes him (Fig 5). One of the most Potent images of the kings of Egypt appears on a tiny, 4.5 cm high, ivory label where the king, Den, right arm upraised, is poised to strike an Asiatic captive (Fig 6). It became the classic representation of royal might that went right down through Egyptian art into Roman times, when even the Roman
Fig. 6. Ivory label for a pair of sandals from the tomb of King Den at Abydos decorated on the front with a scene of the king about to smite an Asiatic captive with his mace. 1st Dynasty, c. 3000 BC. Height: 4.5 cm.

emperor Domitian in the late first century AD, 3000 years later, was depicted in the same posture on the walls of the temple at Esna. Also from Abydos, from the site of the early Osiris temple, a series of composition squatting baboon figures are not only appealing in their naivety but important in their religious context as being associated with the early god Hedjwer.

There are also many elegant small vessels of the period such as the two small vases of dolomite limestone with thin sheet gold covers from the burial of King Khasekhemwy at Abydos. From the same tomb come a basin and spouted ewer that are the earliest examples of true bronze from Egypt.

Large limestone and granite stele or gravemarkers from Abydos and Saqqara proclaim the names of the deceased, that of a king in a serekh. The spread of Egyptian interests, if not dominion, beyond the Nile Valley in the Third Dynasty, c. 2680 BC, is seen in a sandstone inscription of King Sanakht from the Wadi Maghara in Sinai. Even at this early date the rich stone and mineral resources of the area, especially its copper, were recognised and coveted.

The gallery culminates with material from the Third and Fourth Dynasties, with finds from another important site, Meidum, and the fragment of a wallpainting from the mastaba tomb of Itet with its beautifully observed and elegant rendition of a man feeding an antelope. Representing the very apogee of ancient Egyptian achievement is a red granite slab bearing the Horus name of Khufu (Cheops to the Greeks), builder of the Great Pyramid, one of the Seven Wonders of the Ancient World. Found at Bubastis in the Delta, the slab probably originally came from the mortuary temple of Khufu on the east side of his pyramid at Giza, of which no more remains now than the black basalt pavement over which traffic passes.

The presentation and contents of the Raymond and Beverly Sackler Gallery of Ancient Egypt will be an eye opener to many people who have hitherto been overwhelmed, if not blinded, by the later pharaohs. Here, in its quiet and restrained simplicity, can be seen the child of the man.

Peter Clayton is a member of the Committee of the Egypt Exploration Society, the author of several books on Egypt and a frequent guest lecturer in Egypt.

Pictures courtesy of the British Museum
A skilfully woven journal that makes the rare accessible, the intriguing understandable and the beautiful attainable.
BOOTY FROM A ROMAN VILLA FOUND IN THE RHINE

Gravel-digging in the Rhine at Neupotz, near Karlsruhe, between 1967 and 1983, brought to light what may be regarded as a single spectacular hoard of more than a thousand objects, the metal contents of a Roman villa-estate in Gaul, looted in the late-third century AD by Germanic raiders. Kenneth Painter reports on the importance of the find and its recent publication.

At the end of the third century AD a band of Germans, from the tribe of the Alamanni, was poling two improvised ferries eastwards across across the Rhine at Neupotz, between the modern German cities of Speyer and Karlsruhe. They were trying to get more than half a ton of booty, in three or four carts, out of the Roman Empire and back into their own territory, when they were surprised by a fast Roman patrol-boat, a lusoria, which rammed and sank them (Fig 2).

The contents of the carts, mostly iron and bronze and numbering more than 1000 objects and weighing over 700 kg, have been shown in a recent publication to be the almost complete metal contents of a rich villa. They include the contents of a shrine, a table service, kitchen implements, agricultural implements and tools. The recent exemplary publication by a team from the Römisch-Germanisches Zentralmuseum in Mainz shows that the find from Neupotz provides an unparalleled opportunity for interpreting and understanding a great villa-estate in late-Roman Gaul.

THE TABLEWARE

The tableware is a source for the table manners of the upper class in the third century, whose rank is demonstrated by the fact that, while a wide range of alternatives in fine pottery were available, the vessels on their table were made of metal, some of silver, most of silvered or tinned bronze (Figs 3,4).

A Roman meal began with the guests washing their hands at table. In the Neupotz hoard two bronze shell-shaped bowls were provided for this, with water poured from a bronze jug. The main part of the surviving tableware, however, divides into plates for eating and serving. Both sizes of plates included sets of two, and one of three, reflecting the fact that the company at a Roman dinner did not eat at a single, large table, but at small, round tables for two or three. Both plates and dishes vary in size, and this shows that the meal was served and eaten in several courses.

The content of the tableware at Neupotz matches that from other finds of the period in Gaul, such as those from Chaourse, Thil, and Rethel. It differs, however, in that most of the vessels are of silvered or tinned bronze, while the others are mostly of silver. Nevertheless, to the eye the plated vessels would...
have gleamed like silver. It is likely that the *dominus* of the estate escaped with his most valuable plate before the Germans arrived.

Of the drinking vessels, cups and jugs are missing, and must have been of glass, too fragile to be carried by the plunderers. There are, however, 14 small handled pans and 16 strainers for the serving of wine. These can be presumed to be for spiced wine, which was heated on the hearth in the kitchen, with the strainers inside the pans (there are representations of wine being heated on some late Gallo-Roman sarcophagi). Then, after the spices had been removed with the strainers, the wine was served at table by pouring from the pans into the cups.

**THE KITCHEN IMPLEMENTS**

The large size of the table service implies a well equipped kitchen. The material recovered at Neupotz outstrips all previously known such equipment found in Roman Gaul. It appears at first sight to include 51 cauldrons, 25 bowls and basins, 12 half-covered bowls with built-in strainers, and 20 large iron ladles (Figs 5, 6).

At other sites no more than three half-covered bowls with strainers have been found. Whatever their use, it is remarkable that at Neupotz only two of these vessels were decorated (implying their use in the dining-room as well as in the kitchen). It may be, therefore, that the remainder of these bowls were used elsewhere. The 40 ‘Westland’ cauldrons are similarly out of proportion, and so they too cannot all have been used in the kitchen.

The quantity of cauldron chains has the same implications. Food would have been cooked partly in closed ovens, and partly over open fires on grills or in cauldrons, suspended by chains. Three complete cauldron chains are preserved in the Neupotz find. Two (147 and 144 cm long) seem to have been for quite a low room. The other (185 cm long) seems to be for a different location. The remaining fragments of chain make up at least ten more chains and so imply ten more ovens. This is an unbelievable number, and so they must have been used away from the kitchen, like the surplus cauldrons and the enormous iron ladles.

The interpretation of other implements and vessels is less difficult. The ten shallow iron pans with long handles would have been used with high temperatures and been suitable for browning joints before further cooking. Tripods were useful for similarly cooking meats in their sauces, and there are fragments of a grill, while a twisted rod is probably part of a spit.

**THE AGRICULTURAL IMPLEMENTS**

The agricultural implements divide into two groups, one of which indicates the cultivation of vines. The key is the light-weight pruning-hooks; but the vines could not have been planted and grown without spades and mattocks.

A second group of implements includes six scythes, two field-arvils, two whet-irons, five foliage hooks, ten bells, five double and single fetters, and ten shears. Scythes were used for mowing grass, while corn was harvested with sickles, which are not present. The scythes, anvils and whet-irons thus imply that there were animals stabled over the winter and fed on grass, while the foliage hooks on long poles cut green branches to be used as fodder for animals still in stables in the summer. However, the shears are evidence for sheep kept in the meadows, and the bells show that some of the cows and horses were kept there, too. The fetters might be evidence for slaves (Fig 10); but they look too small for men and may be better explained as hobbles for the animals out in the open. Thus, the agriculture practised on the estate was animal-husbandry and vine-growing. Conversely, the absence of plough-shares, coulters, sickles or threshing-sled fittings, demonstrates that there was no arable farming.

**THE TOOLS**

The bulk of the tools gives evidence for work connected with the agricultural activities on the estate. One group of knives, choppers and flesh-hooks, for example, is connected with butchery. While the cattle in the fields provided meat, those in the cowsheds were probably used for milk-production, and the half-covered bowls (which incorporated strainers), the large number of cauldrons and their chains,
and the big iron ladles make sense as implements used in the production of cheese.

In the north of Gaul wine was put in barrels, and this is one of the ways in which the large number of carpentry tools can be interpreted. The axes, bill-hooks, chisels, saws, rasps, pincers and compasses would all have been used in this connection. The large number of axes – more than 50 – represents the number of foresters needed to supply the operation, who, like carters and the rest of the estate, could not have functioned without the blacksmiths with their anvils and tools.

THE SHRINE
Several groups of objects can be interpreted as coming from a shrine. The principal evidence is a standard for the Celtic god Mathurus (Fig 8), two silver votive leaves, the silver cladding for a small altar, a plate with the graffito inscription VOT ('dedicated'), a bowl with a graffito inscription GRANI for the god (Apollo) Grannus, and two votive mirrors, one with a relief of Minerva (Fig 7), as well as some fragments of silver foil. To these should perhaps be added the statuette of Mercury, whose presence is implied by the survival of his caduceus or staff. It may be, however, that the statuette was in a shrine in the house, rather than in the temple. These finds show particularly that the gods Mathurus and Apollo-Grannus, of Celtic and Roman origin, were worshipped side by side, a phenomenon confirmed by excavations of shrines belonging to other villas in Gaul.

There is another group of objects – a silver dish, a silver jug, a silver plate, a decorated tripod, a washing bowl and an oval dish – which look out of place as household objects because they are older (first century or early second century), and they could have been used in ceremonies at the altar.

The most remarkable group belonging to the shrine are five objects which were antiquities even in the Roman period. Four are Celtic: a sword, spearhead and situla of the fifth century BC, and a second sword of about 200 BC (Fig 11); there is also a Greek jug of about 300 BC. These objects are particularly important evidence for the attitudes of the owners of the shrine in the third century. From late-fourth- and fifth-century literature we know that some of the Roman aristocracy in Gaul traced their families back not to Roman ancestors in Italy but to native Celtic forebears. The early Celtic antiquities from Neupotz show that this new self-awareness on the part of the Gallic upper classes had a longer tradition than was previously suspected. They throw a new light on the ancestor worship already demonstrated by the location of family temples and elaborate grave-monuments near large country houses, as at Bierbach, in the Saarland (Fig 12).

THE WEAPONS
The weapons included, besides a number of spears, two sorts of swords, heavy ones for infantry and slimmer rapier-like swords used by cavalry. The very presence of such objects is surprising, because carrying weapons was a privilege of the army. Nevertheless, we know from the written records that in late antiquity landowners hired private units of armed men to help defend their property, and the Neupotz find demonstrates that in the disturbed last decades of the third century bands of armed men were already in private service to give the security which could no longer be provided by the army when the protection of the frontier broke down. Nevertheless, the fight at the villa, for which the Neupotz find provides evidence, shows that the privately recruited guards could not always stand up to plundering Germans.

THE COINS
The 39 coins from Neupotz fall mostly into two groups, one of sestertii and dupondii of the first and second centuries, and the other of antoniniani rang-
ing from Caracalla to Probus. There was also a Roman Republican denarius. The latest coin is a very fresh antoninianus of Probus (276-282) from the mint of Lyon, struck in 277. Issues of the usurper Gallic Empire (260-274) are completely missing.

Susanna and Ernst Künzl point out that, although there are very many coin hoards in Gaul which relate to the German invasions of 275-277/8, the destruction of Gallic villas can rarely be dated by archaeology exactly to these years. They therefore turn to historical sources to find a date for Neupotz, choosing as the most likely Probus' campaign against the Franks and Alamanni of 277-278.

Konrad Weidemann, however, draws attention to the Neupotz Republican and early imperial issues and sees the coins as one of the private hoards accumulated increasingly from the beginning of the third century, many of which were buried in Gaul from 260. For the closing date of the Neupotz coins he notes that not a single coin of the Gallic Empire is present, and he suggests that such coins will no longer have been valid after the accession of the emperor Diocletian in 284. In support he points out that coin-hoards from west of the Rhine of the time of Probus normally have more than fifty percent coins of the usurper Gallic Empire, while hoards of 282-294 have few of these and even fewer of the official emperors, Diocletian and Maximian. Weidemann concludes that the coins from Neupotz fit better as a hoard of the first decade of the reign of Diocletian, 284-294, and possibly towards the end of this period.

RECONSTRUCTION OF THE VILLA

The finds from Neupotz yield a picture of a great agricultural holding, based on animal-husbandry (in the fields or in the stables) and on vine-growing. There must have been a great estate where animals produced cheese, meat and wool, while forestry and carpentry were necessary to support the wine-production, and a smithy served every aspect of the work. The big house had fine tableware, and a large kitchen produced the food.

Such big estates are not found in the area near the Rhine, where the land-holdings are cut up into small farms. In many areas of France, however, large villas have been found; but it would be difficult to determine its location closely were it not for the fact that three of the antiquities from the site, the older Iron-Age sword, the spearhead and situla, must have come from an area between the middle Marne and the upper Aisne, an area of which Rheims was the centre. This location is confirmed by the geographical distribution on stone inscriptions of a Celtic letter, a barred D, B, found on the standard, as well as by the distribution of certain of the metal vessels. Further, this wine-growing part of Champagne was famous in antiquity for its horses and for cloth manufacture – implying production of wool. There can be no certainty; but this is probably the right area.

THE PLUNDERING OF THE VILLA

The plunderers clearly took those things from the villa which they could not produce themselves and which they could only obtain as costly imports from the Roman Empire (with the help of the stolen coins). The good condition of the objects shows that they were not taken as scrap but because they could be used. From the carts, for example, the Germans took all the functional parts, like the wheels and axle-boxes (Fig 9); but there is no sign of any of the decorations. Similarly, of the fittings for a house, the Germans took a lampstand and its lamp, but no fittings such as window fasteners or furniture decoration.

There are only three classes of stolen object for which practicality was not the criterion. One is the...
silver, valuable in its own right. The second is what must have struck the German as curiosities, the antique weapons and vessels from the temple, as well as the statuette of Mercury, none of which could have had any practical value. The last group is simply a demonstration of barbarian heartlessness, the buckles, brooches and arm-rings which must have been snatched from victims whom they found on the spot — and perhaps left for dead. What is noticeable, however, is that the Germans did not get the possessions of the master and the mistress. There is no valuable jewellery, nor are there vessels from the lady’s dressing-table. These two had got away before the raid, and it is more than likely that they took their fine silver plate with them.

THE JOURNEY HOME AND THE END IN THE RHINE

The route which the plunderers took on their way home from the interior of Gaul to the upper Rhine makes it probable that they were Alamanni, whose settlements lay on the other side of the river (Fig
13). The Roman roads were in serviceable condition, for the Germans took half a ton of booty in carts with them; but, if they got so far, security had clearly broken down. The main crossing points over the Rhine, such as Rheinzabern, must have been guarded, for the Germans picked a difficult point to cross; but at the same time the security of the frontier was not secure. That would have made it all the more necessary to build fleets of *lusoriae* to patrol the river, and it must have been a ramming by such a warship at Neupotz that brought the Alamannic enterprise to a watery end.

Kenneth Painter was formerly Deputy Keeper of Greek and Roman Antiquities in The British Museum.

Thanks to the finders, Messrs L. and W. Kuhn, the discoveries were exhibited and restored at Rheinzabern and Speyer, and in 1993 the hoard was published, for the Römisch-Germanisches Zentralmuseum and the Amt Speyer der Abteilung Archäologische Denkmalpflege of the Landesamt für Denkmalpflege Rheinland-Pfalz, by Dr Ernst Künzl and a team including Professor Konrad Weidemann, Generaldirektor of the RGZM. Their ideas are the source of this article. Dr Künzl is thanked for generously providing all the illustrations and allowing them to be reproduced.


Fig 13. Map showing the area in which the plundered villa lay (hatched); the return routes of bands of marauding Germans (arrows); the site of Neupotz (diamond '2' on the Rhine); Roman fortresses which the Germans were avoiding (V = Vetera/Xanten; B = Bonna/Bonn; M = Mogontiacum/Mainz; A = Argentorate/Strasbourg; R = Regina Castra/Regensburg); and the homelands of the Alamanni and Franks on the east side of the Rhine.
The Making of Ancient Greek Pottery

Pamela J. Russell

Over the past decade, the Tampa Museum of Art has developed an outstanding collection of Greek and Roman antiquities, one of the most comprehensive in a small museum in the United States. Works of art ranging in date from the Greek Bronze Age to the Late Roman Empire provide the only overview of classical art on display in Florida. This notable collection includes the magnificent group of antiquities acquired by the museum from Joseph Veach Noble in 1986.

Joseph Veach Noble actively collected classical antiquities during the 1950s and 1960s with a special concentration on Greek, particularly Athenian, pottery. His own research interests lay in examining the techniques employed by the ancient Greek potters and vase-painters, and this interest is vividly reflected in the vases he acquired. He collected a broad range of vase shapes to illustrate the versatility of the Greek potter, as well as a wide variety of vase-painting styles and techniques to document the art of the illustrator. Noble also had a special interest in less-than-perfect pots, since these often reveal details of manufacture not always apparent in pristine examples.

In order to highlight these aspects of the Tampa Museum’s rich vase collection, an exhibition was organized to explore the production of Greek pottery and the economics of the ceramics industry. ‘Ceramics & Society: Making and Marketing Greek Pottery’ is composed of 46 objects from six institutions and designed to complement the current scholarly interest in aspects of Greek pottery other than stylistic development and iconography. In recent years scholars such as Ingeborg Scheibler and Brian Sparkes have sought to pull together what is and is not known about the manufacture and trade of Greek pottery (see Further Reading below). While such themes are discussed in several books and papers, this is the first time an exhibition has endeavoured to document these topics in a museum setting.

‘Ceramics & Society: Making and Marketing Greek Pottery’ is divided into seven sections, the first of which is ‘Shaping.’ The stage for the exhibition is set by an intriguing black-figure skyphos from the Arthur M. Sackler Museum of Harvard University that shows potters gathering clay and forming vessels. The graceful forms and profiles of Greek vases are among the most immediately captivating aspects of ancient Greek art (Fig 3). Potters in Athens were absolute masters of their craft, as many unsuccessful modern attempts to duplicate the shapes have shown.

The artists worked with a limited range of elegant shapes, whose forms were remarkably standardized. The amphora, the hydria (represented by a fine example from the Davis Museum of Wellesley College), the krater, and the kylix are easily recognized by their distinctive forms which were ideally suited for their appointed functions. In contrast to these conventional shapes, there are also vessels, usually mould-made rather than wheel-made, which are extremely idiosyncratic, e.g. the plastic kantharoi, or drinking cups modelled in the shape of human or animal heads. A janiform kantharos with satyr and maenad heads and an askos in the shape of a lobster claw are included in the exhibition to illustrate the inventiveness of the Athenian potter.

An overview of the range of techniques used by painters of vases is offered in the second section of the exhibition, ‘Decorating.’ First, the black-figure technique is explained. While figures are essentially rendered in silhouette, a pleasing array of details can be picked out through the use of incision and additional colours. A black-figure amphora of the so-called ‘Tyrrenian’ class (so named because the ancient Greek name for Etruscans was ‘Tyrhenoi’) and most of the existing examples of this class were found in Etruria) demonstrates how lively and pictorial the black-figure technique can be (Fig 2). Black-figure on a white background, red-figure, and white-ground are other Attic techniques included in this section.
Greek Vases

Phiale decorated with octopuses and ships in the Six technique ably illustrates this rare and short-lived method (recently termed white-figure by Brian Sparkes) whereby the figures are painted in white or other colours directly over the black glaze-like slip (Fig 5).

The section on 'Mistakes and Anomalies' includes vases which document kiln mishaps, repairs made in antiquity, and ancient recycling. A red-figure pelike by the Westreenen Painter, which recalls the grandeur of the Parthenon frieze with its depiction of a noble horseman, is slightly marred by a bright red streak caused by a cool spot or draft in the kiln which prevented the slip from turning completely black in the reducing stage of firing (Fig 4). Another red-figure pelike, by the Walters Painter, has a handle that was reattached in ancient times with two bronze rivets. Evidence that the Greeks might recycle broken pottery is provided by a fragment of a kylix by the Splanchnopt Painter which was trimmed along a compass-drawn line to form a pedestal stand.

The relation of pottery to other media is explored in 'Ceramics and Other Industries.' While much attention has recently been paid to the connection between metal vessels and ceramic ones, other materials need to be considered as well. A pottery alabrotron is displayed beside ones of alabaster and glass to show the close connection among these three different media in terms of shape and function. A ceramic aryballos can be compared with a contemporary example in blue faience. Although it is almost certain that glass, faience, and metal vessels fetched higher prices in antiquity than pottery ones, painted ceramic vessels were nonetheless greatly valued as prestige items.

To discover something about the individuals responsible for the production of Attic pottery, the section on 'Artists in the Workshop' examines issues raised by signatures on vases and the attribution of ancient hands by modern scholars. While it must be stressed that the vast majority of Greek vases were created anonymously, the few signatures that survive are tantalizing evidence for the emergence of self-aware artistic personalities. Vases on loan from the Toledo Museum of Art and the University Museum of the University of Mississippi provide examples of both potter and painter signatures, while two unsigned vases in the Tampa Museum’s collection raise interesting questions about identifying artists through stylistic analysis. On one, a red-figure kylix, the interior and exterior are thought to have been painted by different artists. What does this suggest about collaboration in the workshop? On the second vase, a red-figure pelike, identical scenes are painted on both sides, giving gallery visitors an opportunity to compare renditions of ears, eyes, and noses on each side and to decide for themselves if they constitute a consistent style of a single artist.

Upon the completion of a Greek vase, it entered the marketplace. The sixth section of the exhibition, 'Selling and Shipping,' documents this aspect of the Athenian pottery industry by including vases from a variety of sites in the Mediterranean and vases with graffiti or dipinti as 'trademarks.' The section opens with a kylix by Phintias from the Johns Hopkins Archaeological Collection which depicts a man apparently about to make a purchase in a well-stocked pottery shop. A black-figure oinochoe from Vulci (originally discovered on the property of Lucien Bonaparte, the Prince of Canino, in 1828) bears the dipinto 'SO' on its base, which may be a reference to the wealthy Etruscan merchantman Sostratos, who seems to have made his fortune through trade with the Etruscans. A black-figure amphora with a graffito is more difficult to interpret, as are the majority of all Greek potmarks (Fig 7). A very elaborate graffito on a black-figure hydria from the Toledo Museum of Art is probably a shorthand record of the inventory of a particular shipment. While many Attic vases went west to Etruria, some went east, for example, a pleasing pair of ales Painter was found at Marion, Cyprus in 1886 by M. Ohnfeldsch-Richter (Fig 6).

Many of the vases that are known today have had a second round in a more modern marketplace, and most have had multiple owners. The exhibition concludes with a section on the history of collecting Greek vases. The Tleson Painter cup from Marion later belonged to the important late nineteenth-century collection of A. van Branteghem which was dispersed at auction in Paris in 1892. A red-figure cup by the Triptolemos Painter has quite a distinguished provenance.

Fig 3. Attic black-figure amphora, late sixth century BC, Tampa Museum of Art, Joseph Yelich Noble Collection, 86.28.

Figure 4. Attic red-figure pelike, detail, by the Westreenen Painter, c. 430 BC, Tampa Museum of Art, Joseph Yelich Noble Collection, 86.64.

Figure 5. Attic Six technique phiale, c. 500 BC, Tampa Museum of Art, Joseph Yelich Noble Collection, 86.62.

MINERVA 29
Greek Vases

Pedigree, having been part of the collections of Bram Hertz (whose collection was sold in 1851 and 1859), William Henry Forman (1899, 1900), Alfred Moritz Mond (First Lord Melchett, died 1930), and Lord Nathan of Churt, before entering the Noble collection in 1959. A black-figure hydria purchased by Noble in 1956 once belonged to the American sculptor, Paul Manship.

Today, knowing the provenance of antiquities is of great importance to responsible collectors, as governments, museums, and individuals around the world do their best to prevent the trade in objects that are improperly exported from their countries of origin.

Figure 6. Attic black-figure kylix, by the Theseus Painter, c. 530 BC, Tampa Museum of Art, Joseph Veach Noble Collection, 86.50.

Figure 7. Attic black-figure amphora, graffito on the underside of the base, late sixth century BC, Tampa Museum of Art, Joseph Veach Noble Collection, 86.26.

All photos by Maria Daniels.

Further Reading


Ceramics & Society: Making and Marketing Ancient Greek Pottery is at the Tampa Museum of Art, Florida, until 17 April, 1994. An illustrated catalogue is available.

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MINERVA 30
BETWEEN CAESAR AND MOHAMMED

Uncovering Christian Carthage

A new permanent display at the National Museum of Carthage, Tunisia, shows how the development of Christianity in Carthage is reflected in the rich material culture of the city.

Susan T. Stevens and Jim Richerson

Archaeological finds from the Late Roman, Vandal, and Byzantine city of Carthage under the influence of Christianity (fourth-seventh century AD) were put in a new permanent display last summer at the National Museum of Carthage, Tunisia. The museum is housed in a spacious turn-of-the-century building, once a monastery, on the top of the historic Byrsa hill in the centre of the modern town. This permanent exhibition was a co-operative effort between archaeologists and museum professionals, and it was designed to fulfill three goals.

The first goal was to introduce visitors to the city of late antiquity. In harmony with the recent international archaeological campaign that has greatly increased knowledge of the ancient city, label copy was written in Arabic, French and English to reach a broad spectrum of visitors. Displays emphasise the provenance and context of the objects. At the entrance to the hall is a two-metre-square map of Carthage, designed to give museum-goers an archaeological background to the objects and to encourage visits to the best-preserved monuments of the period. Major features of the fourth- to seventh-century city were superimposed on a large-scale topographic map of the area.

Since the topography and road system of modern Carthage is derived to a large extent from the shape of the ancient city, the map helps to convey a sense of the long urban history of Carthage. The Late Roman, Vandal and Byzantine features on the earlier city plan are the last cultural layers accumulated in the city's 1600-year ancient history from the ninth century BC to the seventh century AD. The most prominent ancient feature on the map during the Christian period is the course of the Theodosian city wall, built c. AD 425. On a podium located in front of this map is a fifth-century artist's rendition of the city nestled inside its walls, a painting from a manuscript of Virgil's Aeneid (Fig 1). Another example of how contemporaries viewed this African metropolis is the famous description of Carthage by Salvan, a priest from Marseilles (fl. AD 440).

"The queen and, as it were, mother of cities in Africa, that eternal rival of the citadels of Rome, at first because of its courage and force of arms, then because of its splendour and dignity. I speak of Carthage, the greatest adversary of Rome, as it were, another Rome in Africa... The barbarian peoples were surrounding their arms around the walls... and the Christian population of Carthage still went mad in the circuses and revelled in the theatres... A portion of the people was captive of the enemy without the walls and a portion was captive of vice within."

(On the Governance of God VII. 67 and VI. 69)

The second goal of the Christian hall was to highlight the museum's fine collection of early Christian artefacts. These objects suggest how developing Christianity, although its character owed much to Roman and African traditions, also acted as an agent for change. Christian iconography on the tomb mosaic of the wealthy Byzantine woman Marina is a lesson in the subtlety of the change (Fig 2). The chi-rho on the left of the mosaic, over the head of the deceased, was a specific reference to Christ. The vessel to the right, over her feet, probably represented the soul of the deceased. Peacocks, doves, a palm frond and grape vines, were traditional Graeco-Roman symbols of immortality, purity, victory and eternal life. When combined with Christian symbols in a funerary context they bore a new Christian meaning: peacocks suggested the resurrection, doves, the Christian soul, a palm frond, the victory over death, and the grape vines, the church or Christ himself.

The development of Christianity also altered the language of monumental architecture. Christian churches at Carthage were basilicas, rectangular halls divided by two or more colonnades into main nave and side aisles with an apse at one short end opposite the main entrance. This standard plan, probably derived from the civil assembly rooms of Roman cities, was adapted to the specific needs of Christianity with the addition of a screened altar in the nave. A typical basilica is shown in a reconstruction of a contemporary artist's depiction in mosaic (Fig 4).

Samples of various church furnishings are on display in the hall including several shapes of marble altar tables, a fragment of a marble doorway carved with peacocks and a pair of grey-green marble columns which once supported the chancel screen separating the congregation from the
sanctuary. These columns were recovered from a basilica known as Damous el Karita which was among the largest Christian basilicas ever built in North Africa.

Like other public and secular buildings, Carthage’s basilicas had mosaic floors, painted or revetted walls, and sloping timber and tile roofs. Directly under the roof was the clerestory, supported on columns and often with glazed windows. Fragments of blue-green glass fragments from such clerestory windows in the basilica of Bir el Knissia have been included in the display. One column capital on display was produced in the city of local kadel stone, in a simple and elegant style characteristic of the Roman province of Africa Proconsularis, of which Carthage was the capital. By contrast, a late fifth or early sixth-century zoomorphic capital from the subterranean rotunda at Damous el Karita, was elaborately carved in Proconnesian marble and imported from Constantinople (Fig 3). The mould-made decorated ceiling and wall tiles found in some basilicas appear to have been a Christian innovation. While most of these decorative tiles had geometric, vegetal or animal motifs, one bears the reversed inscription ‘Isaac and Abraham’ over a scene of the sacrifice.

The main church was often elaborated outside with extra rooms, monumental entrances, baptisteries and other annexes such as those that can be seen in the gallery in the drawings of two recently-excavated basilicas – the city church at Carthage which lies east of the Byrsa hill and the cemetery church of Bir el Knissia which was built outside the southern gate of the city. By the Byzantine period (533-698) basilica complexes like these were the most impressive buildings of Carthage, replacing monuments of public entertainment such as the baths, theatres, amphitheatres and the circus.

Most Christian basilicas were associated with particular saints or martyrs, whether because they were built near holy tombs or sanctified by the presence of holy relics (objects associated with the saints) under the altar. In fact, the cult of the saints and martyrs, while characteristic of early Christianity, was particularly prominent in Africa. Literary sources mention twenty-three churches at Carthage. Ten have been excavated but only one can be given its ancient name. The cemetery church at Meidea in the northern outskirts of Carthage can be identified with the Basilica Maiorum, the burial place of the saints Perpetua and Felicitas, who were martyred at Carthage in AD 203. A fragmentary inscription found at the site once marked their tomb.

An underground funerary chapel now located in the archaeological park around the Antonine baths in Carthage was originally built just inside the walls of the city in the late sixth or early seventh century (Fig 5). This miniature church, complete with mosaic floor and an apse containing a relic box under the altar, once housed the tomb of a privileged Christian. It is a testament to the power of saintly relics and the basilica form with which they were associated. The function and location of the chapel is also evidence of a major change Christianity wrought on the city. To Carthaginians of earlier generations the idea of burying the dead in a house of God, within the city of the living, would have been abhorrent.

The third goal of the Christian hall, in accord with the archaeological exhibits elsewhere in the museum, was to display a wide variety of material. Emphasis was given to small and common objects which reflect private and daily life of the city in the Christian period. Small items specific to Christian cult are rare by comparison with items of personal adornment bearing Christian symbols: bronze crosses worn as pendants, medals, rings, even a gaming piece. The plaster stopper of a storage or shipping vessel bearing the Latin inscription ‘faith in God’ entrusted the amphora and its contents to God’s care. Crosses, chi-rhos and other Christian insignia on Roman, Vandal and Byzantine coins of the fourth to seventh centuries, and on the weights used to calibrate them, are evidence of the subtle but pervasive impact of Christian iconography on daily life.

An entire case is devoted to fifth- and sixth-century ceramic lamps selected to show the variety of decoration typical of the period, including a chi-rho (Fig 8), fish, sheep and doves. A few lamps are decorated with scenes from the Old and New Testaments: Nebuchadnezzar forcing three Hebrews to worship his image, the
in the hall may once have carpeted the floor of a private oratory (Fig 7). Four men, perhaps the Evangelists, support the Cross in the centre, flanked by two doves and two lambs.

Corresponding to the important but comparatively rare martyrlogical inscriptions on display are the grave markers of ordinary Carthaginians, a reminder that the history of the city was written in individual lives. One mosaic panel bearing a chi-rho and the words ‘Martyria and Mutilo in peace’ marked the grave of two young children, probably twins, who were interred together. Another small mosaic commemorated a Vandal named Vilmut (Fig 6). A marble slab, bearing a Greek inscription and drawings of a tradesman’s tools once marked the tomb of an artisan of the Byzantine period.

The Christian hall concludes, as it began, on an archaeological note, with a section devoted to three recently-excavated sites in Carthage. The interpretation of objects and data from these sites shows archaeology in progress, and suggests how small discoveries lead to the larger issues discussed in the exhibits. Most of the objects on display here are fragmentary and poorly preserved but they are characteristic and representative of their sites. These finds are a reminder that the coins and ceramics on display in the hall, while representative in type, are unusual because they are better preserved than objects routinely found in the course of excavation.

In three seasons of work at the Bir el Knissia basilica, for example, close to 4000 small denomination bronze coins were recovered, no silver or gold, and only two virtually complete ceramic vessels as compared with 2000 kg of fragments. These humble but abundant fragments of well-known types, while not aesthetically pleasing, are the building blocks of archaeology. In secure contexts they provide the means to date the buildings and, site by site, help to write the history of the city. This final section of the hall reminds visitors that the Carthage of late antiquity still has secrets to yield.

Susan T. Stevens, assistant professor of Classics at Randolph-Macon Women’s College, Lynchburg, Virginia, has excavated at Carthage since 1977. Most recently she directed the excavation of the cemetery church of Bir el Knissia from 1990-92. Jim Richerson, a Fulbright lecturer at the National Museum of Carthage, has been designing exhibits in Carthage since 1984.
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128 pp., over 100 colour and b&w illus.
Paperback, £14.99.

The Tower of London must feature in more books and articles than any other English historic site (even I wrote a book on it). Indeed, the Tower is central to much of the history of England and Geoffrey Parnell's book, which concentrates on the construction and buildings, is particularly timely as so much new evidence has surfaced over the past thirty years. Details are provided of costs, materials, and building methods which give a fascinating insight into the expertise involved in such massive projects. 'Geoff the Dig', as he was known when I was Deputy Governor at the Tower, brings a personal touch to the text and adds to its credibility by his own involvement in excavations.

The book relies heavily on archaeological evidence for its earlier period but turns more and more to documents from the sixteenth century onwards. It is surprising how flimsy is the evidence even about important changes. Geoffrey Parnell puts a spotlight on this and, at the same time, links buildings, people and events to produce a tapestry based on fact rather than unsubstantiated opinion.

The author points out that there is little known about the Tower site prior to the Normans apart from the substantial Roman City Wall (c. AD 200) and the later River Wall (post 388). It is likely that some Norman fortification was established after 1066 but it was not until 1178 that there is detailed knowledge. Bishop Gundulf built the White Tower over a period of some twenty years and, in his spare time, he also built Rochester Castle. The White Tower was not so named until 1240 when it was white-washed on the orders of Henry III. From a central Keep, the Tower developed into a concentric castle throughout the reigns of John, Henry III (the Great Builder) and Edward I, the latter being the first occupant of my old home, St Thomas's Tower. After 1285, the author concentrates on the buildings within the Tower (by now consisting of twenty towers) and modification to the existing structure. It is extraordinary how much was built, demolished and rebuilt over the Tower's long history.

As this book offers few opinions which are not backed by verifiable evidence the apocryphal stories of the Yeoman Warders play no part. In some ways this is a pity as the occasional comment might have enlivened certain sections and it is well known how often historians have been surprised at the factual basis behind the many sensational tales that abound in the Tower. However, I believe the author to be right in his approach although an opinion from him on the authenticity of Anne Boleyn being in Queen's House prior to her execution would have been interesting.

Having lived in St Thomas's Tower (c. 1280) for some nine years, I was particularly interested in the architectural detail that has been revealed since it was stripped out in 1990, reconstructed as the bedchamber of Edward I and subsequently opened to the public in 1993. There is still a slight mystery about the positioning of the mechanism for the operation of the great portcullis under St Thomas's Tower (now known as Traitors' Gate). The book states that it must have been on the roof whereas the present reconstruction is that it was on the first floor. This is another example of the incompleteness of our knowledge of the period. To discover that Edward I's 'loot' (gildedobe) was in the west wall of our main reception room came as something of a surprise. The author casts some doubts as to the function of the Oratory but nobody can be sure. My incurable romanticism prefers the option which includes our resident ghost (a monk) replenishing the Oratory with Holy Water.

Geoffrey Parnell has written a book which should be regarded as required reading for any researcher of the Tower and the houses within its walls. It fits well with his selective bibliography and English Heritage should be pleased with Batsford's latest publication on their behalf.

Brigadier Kenneth J. Mears, 
sometime Deputy Governor (Security) 
HM Tower of London.

The Pediments of the Parthenon
74 pp., 120 illus. on 92 b&w plates.
Clothbound.

Although the Parthenon received scant attention from ancient authors like Pausanias, the number of books and articles written about it in modern times is immense. This is not surprising, given the prominence of the ruins of the Parthenon in the modern capital of Greece and the survival of so much of its sculptural decoration. What is surprising is that there was no book in Greek about the sculptures of the Parthenon as a whole until 1983. The Sculptural Decoration of the Parthenon is essentially a textbook for Greek students and, being now a decade old, is ripe for a second edition. Meanwhile, the same author has produced a detailed and scholarly account of the sculptures of the pediments, addressed to a more mature international audience.

The international nature of Parthenon studies is evident from the bibliography, which brings up to date the listing in the proceedings of the Basle Congress, published in 1984. International collaboration is personified in the author, a Greek scholar with an Oxford DPhil, Associate Professor of Classical Archaeology at the University of Athens, who was able to spend some time working on the sculptures of the Parthenon in the British Museum with the support of a Centenary Bursary from the British School at Athens.

As she points out in her preface, she did not set out to replace the massive two-volume catalogue and study of the Parthenon pediments published by Frank Brommer in 1963. This is more of a descriptive handbook, taking each statue in turn with perceptive comments on iconography, style and technique. The views of previous scholars, especially those published in the last forty years, are presented and discussed. The author has strong views of her own, but she presents other opinions fairly. This is a work of scholarship, and anyone seeking polemic must look elsewhere.

Her introduction surveys both the history of the Parthenon and its sculptures and the history of Parthenon scholarship. An account of the removal of most of the pedimental sculpture by Elgin's agent, Lusieri, elicits the comment: 'There was ample excuse for the removal.'

The disparate state of the two pediments prompts different approaches. The huge gap in the middle of the east pediment, the sad legacy of the conversion of the building from pagan temple to Christian church, both requires a discussion of the main fragments attributed to the missing statues and allows imaginative attempts to recreate, at least on paper, the original composition. Palagia both reports the suggestions of other scholars and explores the problem herself, deciding for a standing Zeus in the centre, flanked by Athena and Hera. The arguments involve the identification of surviving fragments and the significance of cuttings in the pediment floor to allow additional support for the heavy statues, too complex to be rehearsed here. Those interested in this difficult but fasci-
The Book Reviews

A Regional History of England – Wessex to AD 1000


The 'Regional History of England' series, which is edited by Barry Cunliffe and DavidHey, is an ambitious proposal to survey the archaeology and history of Britain region by region in twenty one volumes. This volume covers Wessex, here interpreted as the present day counties of Avon, Somerset, Wiltshire, Dorset, Berkshire and Hampshire from the earliest appearance of man in the Pleistocene period through to the end of the Saxon period. The author is a recognised authority on the Iron Age and Roman periods in this region and is well known from his work at Danebury and for his excavations at Hengistbury Head. For other periods he has also had the assistance of specialists including Derek Roe for the Pleistocene, Alistair Whittle for the Neolithic and James Graham-Campbell for the Roman period. These maintain the high standards of the academic text. Wessex to AD 1000 is a succinct and reasonably comprehensive survey of an area which at several different periods, such as the Neolithic, Early Bronze Age and later Saxon times, was of paramount importance in Britain. Consequently it reads effectively, almost as if a basic text book for British archaeology, a concept which is reinforced by a good bibliography (22 pages) as well as by the inclusion of a listing of radio-carbon dates for the region covering the Upper Palaeolithic to the late Bronze Age periods. As such it serves too as an updated and perhaps more readable alternative to J.V.S. Megaw and D.D.A. Simpson’s Introduction to British Prehistory, which was first published in 1979 (but concludes at the end of the Iron Age).

The book is, however, not a comprehensive and completely authoritative survey of the region in the state of our present knowledge, but is a summary of it, based upon what has been published up to 1990. It does not include unpublished work or accounts of research projects currently in progress, such as the Royal Commission on Historic Monuments in surveying earthworks. What it is in fact an excellent introduction to the archaeology and early history of the region with a very valuable up-to-date description of the principle archaeological sites there.

The main weakness is that the text is very heavily biased towards the archaeological sites and monuments, with relatively little description of the material culture of the different periods (in contrast, incidentally, to Megaw and Simpson’s book). For example, there are fifteen illustrations or photographs of Neolithic long barrows, but none of any Neolithic flint, bone or stone implements. There are no illustrations of Bronze Age bronze tools or weapons, although, for example, the ‘Ornament Horizon’ was conjured up from bronze work found in Somerset. No Iron Age objects are shown except pottery and one plate depicting three coins. This creates an imbalance in the text and makes the book a heavier read. In addition, exceptional objects are sometimes described in the text without an accompanying illustration or reference (such as the Saxon gold pin suite from Roundway Down) which can be mystifying and disappointing to the reader.

Nevertheless, these minor criticisms not withstanding, Wessex to AD1000 is an extremely useful and authoritative manual guide to what is certainly the most important region of Britain in the further past. It surely could not have been better written within the parameters set.

Paul Robinson, Curator, Devizes Museum, Wiltshire.
The prophets of doom had predicted that Sotheby's October sale in Zurich of coins from the Merrill Lynch investment funds (the Athena Funds) would be a give-away. Merrill Lynch and Numismatic Fine Arts had decided, even in this down market, to liquidate the remaining coins in the investment funds at a series of completely unreserved sales. Analysts from outside the trade predicted that this would be a fire sale, with coins selling for just pence on the pound. The actual result could hardly have been more different.

Virtually every major dealer in ancient coins - and a good number of serious collectors as well - gathered at Zurich's Baur au Lac Hotel for the gruelling three-day sale of 1890 lots. Sotheby's had prepared well. The advertising and promotion had been extensive. The two hefty catalogues were superbly produced (although issued somewhat late). Sotheby's had made sure that any potential buyer was aware of the sale. As could only be expected, with full attendance and competition, the sale was a booming success.

The best coins were offered in the premier evening session. The room was so packed it was difficult to see who was bidding. Not since Sotheby's initial sale in the Hunt collection in 1990 had the atmosphere in an ancient coin sale been so electric. Almost every price was strong, and dealers who had hoped to buy coins for stock - rather than for particular customers on commission - were disappointed. The most important coin of the sale - and arguably the most important of all coins - was the gold aureus issued by Brutus in 43-42 BC to mark the assassination of Julius Caesar (Fig 1). The obverse bears the portrait of Brutus, and the reverse depicts a 'liberty cap' flanked by two daggers with the legend EID MAR (Ides of March). It is only the second known of its type, and the other is holed. With an estimate of SF400,000-600,000 (£185,000-£277,500; $277,500-$416,250), it sold for SF480,000 to a German dealer bidding on behalf of the Deutsche Bundesbank. Another rare Roman gold aureus, of Quintus Labienus, 40-39 BC, sold for SF160,000 against an estimate of SF100,000-150,000 (Fig 2). A splendid large gold medallion of 4 1/2 solidi issued by Constantius II, AD 337-361, also fetched SF160,000 against an estimate of SF100,000-150,000.

Greek coins in the sale were equally strong. A silver dodecaladrachm of Ptolemy III of Egypt, 246-221 BC, sold for SF92,000 against an estimate of SF70,000-100,000. This was a surprisingly high price for a coin which, although once of the greatest rarity, is just one of a number currently on the market from a recent hoard. A set of five Jewish silver shekels, one from each of the First Revolt Against Rome, AD 66-70, brought SF90,000 against an estimate of SF70,000-100,000. A silver tetradrachm of Syracuse, c. 405 BC, signed by the master engraver Cimon and depicting a facing head of Arethusa, fetched SF80,000 against an estimate of SF60,000-80,000 (Fig 3).

Subsequent sessions of the auction were not as exciting, nor as well attended, although prices remained higher than most dealers had expected. The Roman Republican section was especially strong, with many prices reaching double or triple anticipated levels in intense competition. The only weak portion of the sale was the Judean series. Several of the most serious buyers in this field have recently withdrawn from the market, and prices have been much lower as the market awaits new buyers to take their place.

In total, the sale realized SF7,050,555, against low/high estimates of SF5,727,500/8,045,200. This result is actually stronger than it appears, as most observers thought the pre-sale estimates were optimistic. How the Merrill Lynch investors will ultimately fare remains to be seen. Many of the coins in this sale had been purchased by the Athena Funds out of recent auctions, and one had the general impression that on balance such coins sold slightly less than their previous purchase price. However, the costs of most of the coins are not publicly known, and one can only speculate at this point on the final return that the funds will generate. Much will depend on the sale of the remaining coins, which consist largely of bulk groups, the last of which are to be auctioned in June 1994 in conjunction with the New York International Convention.
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The Reinstallation of the Brooklyn Museum’s Egyptian Collection

Richard A. Fazzini

In 1933 The Brooklyn Museum in New York mounted its first truly significant ancient Egyptian installation. It filled one gallery and was arranged chronologically. Since then, the Museum has developed a very important collection of ancient Egyptian art and has increased the number of its Egyptian galleries accordingly. Throughout the years, the curatorial staff have remained convinced that a coherent sequence of chronological galleries would help visitors understand the evolution of Egyptian art. Until now, however, attempts to develop and maintain such a sequence have met with only temporary and partial success. The architectural layout of the Museum’s third floor has been one limiting factor, as has another curatorial goal: to help visitors understand the meaning and contexts of Egyptian art through small, thematic installations. Given the spaces available, these small exhibits inevitably disrupted the flow of chronological galleries.

On 3 December, 1993, The Brooklyn Museum opened the Martha A. and Robert S. Rubin Galleries, five newly renovated and reinstalled galleries of Egyptian art located in the Museum’s West Wing. They are the first phase of a planned reinstallation of all the Egyptian galleries that will, when completed, provide an uninterrupted sequence of Egyptian art from the Predynastic Period to about AD 100. The first and second West Wing galleries, by far the largest portion of the third floor’s West Wing space, are devoted to the art of the Amarna Period (c. 1352-1336 BC) through to the early Roman Period. At the end of the chronological sequence, three galleries have been devoted to a thematic installation entitled ‘Temples, Tombs, and the Egyptian Universe’. Since art does not exist in a vacuum, the purpose of this innovative installation is to introduce visitors to the basic contexts of ancient Egyptian art and to the religious beliefs and practices represented by the art, including aspects of its forms, styles and subject matter.

The gallery renovations were designed by the architectural team of Arata Isozaki & Associates of Tokyo and James Stewart Polshek and Partners of New York. The installation was designed in-house. Our goals included making as many objects as possible visible from as many sides as possible, and displaying some objects seldom, if ever, on public view. In fact, some pieces exhibited in the new galleries were ‘rediscovered’ during recent curatorial ‘excavations’ in storage.

One such object is a limestone block excavated by

Fig 1. Statuette of King Pepy I with Horus as falcon, Dynasty VI.

Fig 2. Sculptor’s model for images of Queen Nefertiti and an Amarna Period king.
the Egypt Exploration Society at El Amarna. Its decoration includes not only a commonplace disk of the Aten but also a column capital in the form of a Hathor-sistrum, an unusual depiction for its time (Fig 9). In the new Amarna Period gallery it forms part of a grouping entitled ‘traditional themes’. The new Amarna Period installation also includes many of the much better known objects, such as a master sculptor’s model for images of Nefertiti and an Amarna king (Fig 2) and reliefs from Karnak and El Amarna arranged in thematic groupings.

A number of splendid statues and reliefs represent the later XVIIIth Dynasty (c. 1336-1295 BC). Its more famous so-called minor arts are represented by several groupings of objects that occasionally use earlier and later works to illustrate artistic continuity. One particularly striking group includes a painted ivory ‘cosmetic spoon’, infrequently displayed because of its extreme fragility: it is broken into 27 pieces (Fig 3).

The major and minor arts of each era are well represented throughout the chronological galleries, the emphasis varying with the period. The major arts are more numerous, for example, in the section covering the Ramesside Period (Dynasties XIX-XX, c. 1295-1070 BC). Thanks to a recent loan from a New York private collection, among the objects on view is a lifesize head, most probably of Ramesses II, carved in a more lifelike manner than most images of that famous pharaoh (Fig 5).

The first half of the Third Intermediate Period (Dynasties XXI-XXV, c. 1070-654 BC) witnessed a flourishing of the funerary arts and the decoration of coffins and mummy cartonnages, often with a myriad of religious scenes and symbols. Several such
objects are on display, among them the cartonnage of a priest whose face is related in style and equal in quality to the finest statuary of its time. A recent acquisition from this period, shown for the first time, is a sunk relief of a king once in the collection of the Reverend Theodore Pitcairn (Fig 4).

The installation of the art of the second part of the Third Intermediate Period includes a number of royal reliefs as well as several sculptured heads of the Kushite kings of Dynasty XXV. Displayed together with sculptures of somewhat earlier and later date, these heads illustrate continuity and change in royal imagery from Dynasty XXI to Dynasty XXVI. The transition from the Third Intermediate Period to the Late Period in late Dynasty XXV-early Dynasty XXVI (c. 670-650 BC) is most dramatically represented by a display case containing private tomb reliefs whose central image, an elegant relief of a nobleman, has recently come to us as a promised gift of Mrs Carl L. Selden (Fig 6). All these reliefs display their era's strong archaizing tendencies in subject matter and/or style. To help visitors appreciate the archaizing more easily, we have included here a relief of the time of Queen Hatshepsut (c. 1479-1458 BC) as an example of the original artistic style many of these later reliefs reflect.

The name of The Brooklyn Museum has long been associated with the art of the Late Period (Dynasty XXVI-early Roman Period, c. 664 BC-AD 100). All of our famous works of this era, most notably sculptures in the round, have now been returned to public view along with pieces far less well known, among them several bold reliefs of offering bearers and a very low relief executed in painstaking detail of a floral bouquet with broad collar necklace and pendant ducks (Fig 7).

A very bold relief of a female feline running above falcon heads is one of several unusual objects in our Late Period installations (Fig 8). Now labelled as a Ptolemaic (? image of the goddess Maatet (?), this relief comes from the New York University-Brooklyn Museum excavations at Mendes in the Delta, but its findspot did not provide evidence for its date or interpretation. We would welcome suggestions concerning both.

It is not possible here to describe in detail the organization or content of 'Temples, Tombs, and the Egyptian Universe'. In brief, it deals with themes

Fig 6. Relief of a nobleman, promised gift of Mrs Carl L. Selden.

Fig 7. Fourth-century BC relief of a floral bouquet with broad collar necklace and pendant fowl.

Fig 8. Relief of the goddess Maatet (?) from Mendes.
such as creation mythology; the Egyptian kingship; temples, tombs and the relation between them; magic; and 'personal religion'. However, it is not an installation on ancient Egyptian religion per se, but on Egyptian art and architecture as the expression of Egyptian religion. For this reason, most of the objects are works of art, including some of great importance. For example, if religious concepts about the kingship are illustrated by an interesting, although not masterfully carved, stela of Ramesses II excavated by the Egypt Exploration Society at Amara West in Nubia, they are also illustrated by Brooklyn's famous and far more important sculpture of King Pepy I (c. 2292-2252 BC) (Fig 1). In the gallery, too, are objects that have seldom, if ever, been displayed. Among them are a Ptolemaic Period gilded and glass-inlaid wooden broad collar, shown in a group relating to cult officiants and cult implements, and a recently reconstructed section of a Dynasty XIX Book of the Dead.

Also on view for the first time is the Dynasty XXVI (c. 654-525 BC) painted wooden coffin and wrapped mummy of a woman named Thothirdes, which serves as a focal point for an exposition of ideas concerning mumification. It is grouped with art objects expressive of various beliefs concerning the afterlife. These include a wonderful set of Dynasty XIX canopic jars, shabtis of various periods representing their evolution from the Middle Kingdom to the Late Period, and reliefs from the early Dynasty XXVI tomb at Thebes of the Vizier Nespeqashuty. In the former chronological installation these large-scale reliefs visually overpowered our smaller reliefs from the tomb of Montuemhat and other Theban tombs close in time to that of Nespeqashuty. Still enjoyable as works of art, their removal to their present location has both solved a design problem and permitted Nespeqashuty's reliefs to be appreciated on more levels than previously.

Fig 9. Sunk relief from El Amarna showing the Aten and a column capital in the form of a Hathor-sistrum.
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THE PEOPLE OF LONDON: 15,000 YEARS OF SETTLEMENT FROM OVERSEAS. An exhibition highlighting the diverse cultural influences which have contributed to the development of London, including people from all parts of the Roman empire, the Angles, Saxons and Jutes, the Vikings and the Normans. THE MUSEUM OF LONDON (071) 500-3699. Until 12 May.

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UNITED STATES

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BEAUTIES FROM THE EARTH: PUEBLO INDIAN POTTERY FROM THE UNIVERSITY MUSEUM: 1000 years of Indian ceramic art from the American Southwest. THE UNIVERSITY MUSEUM, Philadelphia, until 13 March. (See Minerva, Jan/Feb 1993, pp. 42-44.)

COSTA RICA LAPIARY ARTS: FROM NATURAL STONE TO CEREMONIAL CELT. A large display from the museum's Pre-Columbian collections. LOS ANGELES COUNTY MUSEUM OF ART (021) 472-2482. Until 21 August.

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GALLERIES OF ANCIENT AND ISLAMIC ART. Newly installed galleries augmented by an outstanding group of objects including a number of beautiful gold and silver vessels from a royal necropolis discovered on loan from the British Museum. LOS ANGELES COUNTY MUSEUM OF ART (213) 857-6111. Continuing indefinitely.

HALL OF NATIVE AMERICAN CULTURES. A new 10,000 square-foot permanent exhibition showcasing sophisticated objects, with a wide range of cultures from the indigenous peoples of Los Angeles, as well as a representation of a two-storey prehistoric pueblo. THE NATIVE AMERICAN MUSEUM OF LOS ANGELES (213) 744-3466.

ROYAL TOMBS OF SICIAN. Gold, silver and turquoise objects from the tombs of the richest tombs ever found. FOWLER MUSEUM OF CULTURAL HISTORY, UCL A (021) 625-4361. Until 2 January (then to Houston). Catalogue $25, hardbound $40. (See Minerva, Sept/Oct 1993 pp. 22-27.)

MALIBU, California

THE GETTY KOURSES. On view with the kouroi are observations and analyses by scholars, sculptors and artists, as well as casts of the Tenea kouroi in Munich and other examples in the international history of Los Angeles, as well as a representation of a two-storey prehistoric pueblo. THE NATIVE AMERICAN MUSEUM OF LOS ANGELES (213) 744-3466.

NEWARK, New Jersey

STEPPING INTO ANCIENT EGYPT: THE HOUSE OF THE ARTIST PASSED. An exhibition designed to explore the ancient Egyptian belief that the dead could appear to the living in the form of statues. THE JUNIOR GALA L. THE NEWARK MUSEUM (071) 596-6500. Until June.

ANCIENT NUBIA: EGYPT'S RIVAL IN THE ARABIAN DESERT. A selection of stone, bronze, inlaid wood, and faience, with a wide range of jewellery in gold, shell, amethyst, and faience, from the University Museum, Philadelphia. THE NEWARK MUSEUM (071) 596-6500. Until 17 April (then to Santa Ana, California). Catalogue. (See Minerva, Jan/Feb 1993, pp. 26-29.)

NEW YORK, New York

AFRICAN ZION: THE SACRED ART OF ETHIOPIA. Over 100 of the finest examples of 17th- to 18th-century religious art from collections in Ethiopia, Europe, and the United States. THE MUSEUM OF FINE ARTS, BOSTON (212) 491-2200. 1 February-19 March (then to Houston). Catalogue.

ARTFACTS FROM ANCIENT IBERIA. Stone and bronze implements and weapons from the last days of the Roman period, including Iberian bronze ex-votos and Roman medical instruments. THE HISPANIC SOCIETY OF AMERICA (212) 926-2234. Continuing indefinitely.

THE ART OF MEDIEVAL SPAIN: 1500-1000 AD. An exhibition, which was due to have opened on 18 November, was suddenly cancelled when the sponsor withdrew support, opening, until 1995! Although the Museum had worked with us on the feature article in the Winter 1993 issue of Minerva, we were not notified of the change until the issue had gone to press. The (unfilled) gaps have not caused any of our readers any inconvenience.

CULTURE AND CONTINUITY: THE JEWISH ARTS IN THE MODERN ERA. A permanent exhibition in the newly-reopened museum returned to its original location, after a five year absence. THE JEWISH MUSEUM (212) 399-3430.

THE GOLD OF MEROE. An exhibition which puts into context more than 200 pieces of gold and silver jewellery from the Pyramid of Queen Amanishakete at Meroe in Nubia. METROPOLITAN MUSEUM OF ART (212) 535-7700. Until 3 April 1994. (See pp. Minerva, Nov/Dec 1993, pp. 18-20.)

THE JAN MITCHELL TREASURY FOR PRE-COLUMBIAN WORKS OF ART IN GOLD. A new permanent exhibition of 250 works from Peru, Ecuador, Columbia, Panama and Costa Rica, all of the 15th century AD, including more than 70 objects from the late Inca and Chimu, and the Perez de Landa MUSEUM OF ART (212) 879-5500.

SCRUFFS FROM THE DEAD SEA. THE ANCIENT TIMES. A new exhibition on ancient items from the Dead Sea, including modern scholarship. A major exhibition of some of the scruffs on archae- logical artefacts, featuring some of the oldest known copies of the Old Testament scriptures. THE NEW YORK PUB- LIC LIBRARY (212) 932-0500. Until 8 January 1994 (then to San Francisco). Catalogue $19.95, hardbound $29.95. (See Minerva, Sept/Oct 1993, pp. 6-12.)

PHILADELPHIA, Pennsylvania

BEFORE PERSEPOLIS: ANSÅN IN HIGH- LAND IRAN. An exhibition of some 30 photographs and drawings relating to the University Museum's excavation from 1971-1977 at Persepolis and the Seleucid-Ellamele federation and its prehistory, from 3000 BC to 1300 BC, as well as the following Middle Ellamele and Achaemenid periods. THE UNIVERSITY MUSEUM, UNIVERSITY OF PENNSYLVANIA (215) 898-4000. Until August.

THE GIFT OF BIRDS: FEATHERWORK OF NATIVE SOUTH AMERICAN PEOPLES. An exhibition of some of the finest featherwork from South America, including feathered objects, including head-dresses, and ceremonial items from the museum's collections. UNIVERSITY MUSEUM OF ARTS AND ANTHROPOLOGY (215) 898-4000. Until January.

MINERVA 45
NEWLY REINSTALLED MEDIEVAL AND EARLY RENAISSANCE GALLERIES. Twenty-five galleys with 400 works of art from 1100 to 1530 including sculptures, paintings, and decorative arts. PHILADELPHIA MUSEUM OF ART (215) 763-8100. Continuing indefinitely.

PROVO, Utah. THE ETRUSCANS: LEGACY OF A LOST CIVILIZATION FROM THE VATICAN MUSEUM. A major exhibit from the Vatican Museums, pieces appearing in the United States for the first time. MUSEUM OF BRIGHAM YOUNG UNIVERSITY (801) 378-2818. Until May 7. (See Minerva May/June 1995, pp. 6-9.)

SANTA ANA, California. PERU BEFORE THE INCAS: ANCIENT ART- WORKS FROM THE PERU PERU MUSEUM. Complementing the show at the Fowler Museum in Los Angeles, this exhibition, strong in examples from the Moche culture, explores the art, mythology and religion that developed in Peru from 1400 BC to AD 1500. THE BOWERS MUSEUM OF CULTURAL ART (714) 567-3600. Until 1 July.

SANTA BARBARA, California. THE ASIATIC ART OF THE LAND: EARLY TRAVEL PHOTOGRAPHY IN EGYPT. Ninety prints from the 1850s to the late 1880s. On loan from the collection of Michael C. Wilson. SANTA BARBARA MUSEUM OF ART (805) 963-4346. 19 February-24 April 2000. (See Minerva February/March 2000, p. 1.)

SAN DIEGO, California. LIFE AND DEATH ON THE NILE: SUN GODS AND MUMMIES OF ANCIENT EGYPT. Over 450 objects recently donated by Dr and Mrs Geoffrey A. Smith, including a coffin, mummy masks, a falcon statuette and falcon-identified falcons. SAN DIEGO MUSEUM OF MAN (619) 239-2001. An ongoing exhibition.

SAN FRANCISCO, California. ANCIENT ART OF THE ISLE OF THE WINDS. A recent exhibition of 200 objects from private collections in Greece and Cyprus. SAN FRANCISCO MUSEUM OF ART/CONTEMPORARY, CENTER FOR THE ARTS. Until 17 July. (See Minerva May/June 1995, pp. 6-9.)


TAMPA, Florida. CERAMICS AND SOCIETY: MAKING AND MARKETING ANCIENT GREEK POTTERY. This exhibition examines the techniques used in the production of pottery, its discovery in antiquity and the role that a commodified art plays in Greek soci- ety. Includes a section about the history of collective societies. TAMPA MUSEUM OF ART (813) 223-8130. 20 February-17 April. Catalogue. (See pp. 28-30.)

WASHINGTON, DC. THE ARTS OF CHINA. 230 masterworks of Chinese art dating from the 4th millen- nium BC to recent times. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-4880. Continuing indefinitely.

NEW YORK, New York. THE BIRTH OF DEMOCRACY. Nearly 200 antiquities and artefacts explore the insti- tution of democracy in ancient Athens. Many of the objects exhibited were found at the Athenian Agora. The exhibition is to commemorate the 25th anniversary of the Open-Air Museum of Athens, which the Greeks call the "Olympic Games of the Athens Agora.

Buddhist and Jain Sculpture from South Asia. Sixteen stone, bronze, and gilt bronze sculptures from India, Paki- stan and Tibet from the 2nd to the 17th century, from private collections and the permanent collection of the museum. It is complemented by a group of 10th to 13th century Cambodian stone sculp- tures. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-4880. Continuing indefinitely.

Luxury Arts of the Silk Route Empires. 92 examples of metal and ceramic objects from the Silk Route, from China and India, from the 2nd century BC to the 8th century AD. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-4880. Continuing indefinitely.

Metalwork and Ceramics from Ancient Iran. 45 metal and ceramic objects and pottery from private collec- tions and from the permanent collection of the museum from western Iran, c. 1000-1500 AD. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-4880. Continuing indefinitely.


CHINA


FINLAND

Tampere: EUROPEAN ART: A MOMENT OF ETERNITY. The first major exhibition of European art from the 8th to the 17th century. The ROYAL CANADIAN MUSEUM OF ART (358) 31-121-244. Until 1 January.

FRANCE

Paris: SYRIA: REMEMBRANCE AND CIVILIZATION. Major exhibition of over 400 objects from the Paleolithic period to the Ottoman period, including the Ara- diban Monuments de la Syrie (33) 1-4-051-3838. Until 1 January.

GERMANY

Frankfurt Am Main: Archaeological Treasures from the 2nd-17th century. The ROYAL CANADIAN MUSEUM OF ART (358) 31-121-244. Until 1 January.

ROMANIA. Over 2100 objects, including nearly 2000 coins and pieces of jew- elry from the 3rd to the 20th century BC to the 7th century AD, including two of the famous Neolithic figurines from satava and the Iron Age bronze chariot from Bujor, principally from the National History Museum of Romania. LIECHTENHAIN (49) 069-212-38617. Until 1 May.


ISRAEL


Singapore: WAR AND RITUAL: TREASURES OF THE WARRING STATES. In five large halls, the bronze culture of the Warring States Period (475-221 BC) is presented along with many major works of art. EMPIRE PLACE MUSEUM (65) 336-73-33. Until 1 July 1999.

Switzerland

Geneva: THE ART OF THE ITALIC PEOPLES. The first major exhibition devoted to the art of the first millennium BC, consisting of works from private collections and public museums and private collectors. MUSEE RATH (41) 022-570-52-70. Until 13 January. (See Minerva, Paris.)


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