Roman bronze balsamarium: bust of a bearded Negro. Handle with duck heads. Gaul, 2nd century A.D. Height 4 7/8" (12.4 cm.)

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MINERVA 1
Greece and Iraq Request Return of Ancient Treasures Acquired in the Nineteenth Century – Where Will It Stop?

Not content with their ongoing efforts to return the Elgin marbles, removed from the Parthenon in 1803, spearheaded by the late Melina Mercouri, the Greek government will now ask the Louvre to return the Venus de Milo, according to the Athens newspaper To Vima. The world-famous sculpture was brought from Melos by the Marquis de Rivière in 1820 and was purchased by the French government over 170 years ago. The modern Greek state was not founded until 1830 and its first laws concerning the export of antiquities were not passed until 1932.

Not to be outdone, the Iraqi government is now attempting to recover the Assyrian relief recently sold in London (see pp. 33-34). Unable to block the sale, the Iraqi Cultural and Information Ministry said that they would apply all legal means to return it. Again, the relief was brought to England in the 1840s from what was then the Ottoman Empire; Iraq was not established until 1921. According to the International Herald Tribune, a spokesman for the ministry stated: ‘This auction reflects the despicable and degrading standards in dealing with human culture and civilization in Britain and particularly the West.’

Although actions such as these may be passed off to the desire of some government officials to curry favour with their superiors and to create favourable publicity and propaganda, one must consider the possibilities of the precedent of a favourable action in any of these demands upheld by an international court. It could strip the museums worldwide of tens of millions of works of art—not just antiquities, but paintings, sculptures, ethnographic and other objects. As for larger monuments, what of the Egyptian obelisks in Rome, Paris, London, and New York? Such ex post facto claims must, of course, be disallowed.

It should be noted that in its current draft form a statement of non-retroactivity of the UNIDROIT convention and its application has not been included, even though this provision has been agreed to in principle (see Minerva, March/April 1994, pp. 41-42). However, it would only apply to thefts or illegal exports occurring after the convention came into force for the contracting countries.

Also, the current draft, unlike the UNESCO convention, would allow a country to seek the return of an illegally exported object, though not stolen, in the courts of another country, and the definition of ‘illegally exported’ can be interpreted quite loosely. A United States court, for example, will not presently enforce the export laws of a foreign country, but will allow recovery of a stolen object.

The current concern of some countries for their lost ‘national patrimony’ is also somewhat ironic. For example, the Turkish government has been waging a long battle for part of a marble statue of Herakles now on loan to an American museum. Yet a recent issue of The Economist details the destruction and dumping of archaeological finds in Istanbul, including, for example, a Corinthian capital. At least eight prehistoric mounds have been demolished by the building of a highway from Thrace to Istanbul; paleolithic remains in caves along the Thracean coast were destroyed by expanding coal mines. All of this is taking place to avoid the delays engendered by proper excavation. So most archaeological finds are not even reported.

Instead of funding excavations, preserving ancient sites, and updating museum facilities, we are treated to the spectacle of governments spending tens of millions of dollars on the Disney-like reconstructions of the Hanging Gardens of Babylon in Iraq, the city walls of Istanbul, and, soon, the Library of Alexandria in Egypt. Hopefully such follies will come to an end and a rational conduct will prevail in some of those countries which are the keepers of the world’s ancient heritage and its monuments.

Jerome M. Eisenberg, Ph.D.

Letter to the Editor

I was very interested to read the article by Jim Richerson in the last issue of Minerva (July/August 1994, pp. 49-53) about the new display of mosaics in the National Museum of Carthage, which I hope to see in October when I shall be in Tunis for the international mosaic colloquium. However, I would like to query the identification of the figures on the Dionysiac mosaic (Figs 4 and 5), and especially the caption to Fig. 5. Surely this is a satyr and not Dionysus himself? I am not aware of any mosaics on which Dionysus is shown with the pointed ears of a satyr and the satyr’s lagobolon. On the other hand, the lower right figure in Fig 4 could well be Dionysus as he holds a thyrsus and wears a robe as Dionysus sometimes does on the North African mosaics.

I agree that the lower left figure is Silenus, but I am intrigued by the figure in the top right corner. His pelt does not cover the entire shoulder, and he is bearded. Could he possibly be Hercules wearing the lion skin? If so, the mosaic is particularly interesting as Hercules and Dionysus are usually shown together in their drinking contest, which is clearly not the context here. Incidentally, the feline is spotted and therefore a leopard rather than a tiger. My own research on the figured mosaics from Roman Britain shows that Bacchus is often recognised, and I feel a special responsibility for him!

Pat Witts, Ilkley, Yorkshire.

Jim Richerson responds:

I thank Ms Witts for her astute observations and on both counts she is correct. In my haste to send the transparencies to England I should have labelled Fig 4 ‘detail of a Dionysiac subject’ instead of ‘detail of Dionysus’. I checked the feline protome (animal foreparts) that is labelled tiger but her identification as a leopard is again ‘spot on’! My thanks to Ms Witts for sharing her observations.

Stolen objects...

The following items were stolen from the Tribunal Museum at Glastonbury, Somerset, on 16 June this year:
- a Late Bronze Age bronze sword, L: 44 cms;
- a Late Bronze Age socketed bronze dagger, L: 28 cms;
- a Late Bronze Age socketed and barbed bronze spearhead, L: 29 cms;
- a Late Bronze Age axe, L: 11 cms;
- three Middle Bronze Age palstaves, L: 14 cms, 14 cms, 16 cms.

Anyone with information please contact WDC Helen Kenneally, Antiques Section, Avon and Somerset Police, tel: (0275) 816730.
Viking Burial ‘Most Exciting Ever’

Two and a half years of examination have confirmed the Viking boat-burial at Scar in the Orkneys as one of the most exciting Scottish discoveries ever made. Unusually the grave, believed to date from the ninth century AD, contained three sets of remains. The male, female and juvenile skeletons were probably of one family of first or second-generation Viking immigrants, from Norway. Though the use of burial boats was normal among Viking fishermen, the valuable grave goods indicate that the family was that of a wealthy merchant.

The female died at about seventy years of age, the male at about thirty, and the child at about ten. They were in one of very few truly rich British Viking graves, its grave-goods described as spectacular.

The vessel was a fishing, a wooden plank-built rowing boat. Only fragments of wood remained, but the outline was identified by rows of iron rivets which had joined the planks, and by the shape of the stone-lined pit in which it lay. Computerised reconstruction by Anne Allen at Durham University reveals that it was 7.15 metres long, exceptionally large for the type. A transverse stone wall formed a chamber in which the bodies lay.

The storm-waves which uncovered the grave washed away one side of the boat though most of the contents are thought to have been recovered in an excavation mounted by Historic Scotland in collaboration with Orkney Islands Council. It was led by Norwegian archaeologist Magnar Dalland. His team’s most spectacular find was an excellently preserved plaque carved from a whale’s jawbone and decorated with two stylised animal heads (below left), only the second found complete in Scotland. Project manager Owain Owen, Historic Scotland’s Viking expert, considers it the best example found anywhere in the Viking world.

Among other objects retrieved were a sword, its hilt inlaid with silver and brass, and a gilded bronze brooch decorated with animal masks and interlaced patterns (below). There were twenty-two gaming pieces for playing the Viking board game hnefatafl, two one-ore (26.65 gm) weights for weighing silver, and several household items including a needle tidy with two iron needles.

Claimed by the Crown as Treasure Trove, the artefacts will return to the Orkneys for display until the autumn in a special exhibit at Kirkwall’s Tankerness House Museum. Afterwards they will feature permanently in the museum’s Viking gallery. A book on the project is to be published later this year.

Geoffrey Borwick
Another Roman Wreck with Bronze Statues Discovered at Santa Maria di Leuca

After the find of the Brindisi Bronzes (see Minerva Nov/Dec 1992, pp. 12-14) at Punta del Serrone, near Brindisi on the Adriatic coast in the summer of 1992, Apulia’s Archaeological Superintendency have made yet another fantastic discovery. It seems that the waters of Apulia, southern Italy, are a treasure house of archaeological finds and works of art.

In June 1993, on the sea bed in the area of the harbour of Santa Maria de Leuca, some fragments of bronze statues were recovered. They are similar to the Brindisi ones found two years previously, but their preservation is not so good. Underwater archaeologists retrieved an arm some 60 cms in length, complete to the shoulder and with parts of the costume drapery covering it. Another, incomplete, arm had two sections about 40 to 80 cms long of the classic Roman styled dress known as the panneggio, and a foot over 50 cms in length wearing the Roman open shoes (calzare).

The finds were taken to the Provincial Archaeological Museum at Brindisi, the same place as the previous bronzes were taken two years earlier. Here they had to be treated to remove the salt deposits, heavy oxidation and sea animal encrustations that had deeply etched themselves into the surface of the bronzes. The degree of incrustation makes it difficult for the present to decide on their dating and also whether the fragments come from a single, larger than lifesize statue or, like the Brindisi statues, are parts of several broken up statues. Initially they appear to be of Roman date, but this can only be confirmed when further cleaning has been carried out and stylistic criteria become apparent.

The underwater archaeological site at Santa Maria di Leuca covers an area of at least 300 metres square and it is highly probable that it holds further archaeological surprises. The site was discovered by a sport diver, Francesco Boaria, who reported it to the Archaeological Superintendency. A survey made by the underwater technicians of STAS (Technical Services for Underwater Archaeology of the Italian Ministry of Culture) confirmed the site and the discovery. The initial stages of the underwater dig were carried out in June when the large bronze fragments were brought to the surface. The excavation is under the direction of Apulia’s Archaeological Superintendency with the technical assistance of STAS specialists and the help of the Carabinieri Divers Team of Naples and Italian coast guard vessels.

Giovanni Lattanzi

A STAS diver with an underwater light revealing one of the bronze fragments on the sea bed at Santa Maria di Leuca

Symposium on the Antiquities Trade Held in New York

A symposium on ‘Public Policy and the Movement of Antiquities’, sponsored by the recently organised International Association of Dealers in Ancient Art, was held at the Explorers Club, New York, on 7 June 1994. The audience of over one hundred included a diverse group of dealers, lawyers, government representatives, and journalists.

Following an introduction by the Chairman of IADAA, James Ede, Dr Jerome M. Eisenberg presented ‘A Brief Resume of Existing National Legislation on the Movement of Antiquities’ and then read a paper by Dr Patrick J. O’Keefe on a report that he had prepared for UNESCO on the feasibility of an international code of ethics for dealers in cultural property. It was noted that Dr O’Keefe had recommended as part of the proposed code two articles taken from the code of ethics and practice established by IADAA.


‘Recent Developments in New York Art Recovery Law’ was the principal subject of a paper given by Constance Lowenthal of the International Foundation for Art Recovery (IFAR). Gilbert S. Edelson of Rosenman and Colin and administrative Vice President of the Art Dealers Association of America then gave a lively talk on ‘Ancient Art: Towards a More Sensible Public Policy’.

The open discussion following the papers included brisk exchanges between Professor Merryman, Mr Edelson, and Lawrence Kaye of Herrick, Feinstein, who has represented the government of Turkey in recent cultural property cases.

The proceedings will be available at a later date from IADAA, 20 Brook Street, London W1Y 1AD. Details will be announced in a future issue of Minerva.
New archaeological discoveries have brought forward the death of Gorm the Old, first ruler of Denmark over one thousand years ago, revising the early history of one of the world's oldest kingdoms.

Gorm the Old was the first authenticated king of the Danes, reigning in the early tenth century and there is a direct line of 52 Danish monarchs between him and the current Queen Margrethe.

Archaeologists working in Jelling Church, near Bejle, Jutland, site of Denmark's oldest royal monumental tombs, have now established without doubt that Gorm died in AD 958 and not 935 as previously learnt by every Danish schoolchild. 'The date of the burial of King Gorm can now be determined without any doubt to have been AD 958, 23 years later than previously assumed,' said Knud Krogh, curator at the Danish National Museum.

Krogh, author of a new book on Denmark's distant royal beginnings, said that the redating of the death of Gorm had been arrived at using dendro-chronological tests on the wood used in the king's tomb.

Danish archaeologists began the search for the remains of Gorm and his English queen Thyra in 1920, when excavations of burial mounds near Jelling Church were first carried out. Scholars believe that three wooden churches, the first one dating back to 960, preceded the present eleventh-century stone church at the Jelling site, and that Gorm's original tomb was re-sited by his son, Harald Bluetooth.

One theory is that Bluetooth, who took part in Viking raids on Ireland and colonised Norway before uniting Denmark, erected the original Jelling church over the burial chamber of his parents as a monument to the arrival of Christianity in Denmark.

Standing beside Jelling church are two giant rune stones, one erected by Gorm for Queen Thyra and another larger one put up around 980 for Gorm and Thyra by Bluetooth. The name 'Denmark' appears for the first time, carved into Thyra's stone in runic script, while the bigger stone known as 'Denmark's birth certificate' records that Harald Bluetooth 'conquered the whole of Denmark and Norway' and 'made the Danes Christian'.

The figure of Christ carved into this stone is the first known to have been made by a Scandinavian. In the late 1970s, archaeologists unearthed fragments of the skeleton of a 50-year-old man beneath the church which they believe are the remains of Gorm. The remains of Queen Thyra were never traced but gold jewellery and other Viking artefacts including an exquisite silver chalice have been found in the Jelling burial chamber.

'It is possible that some unknown local monarchs ruled over parts of the country before Gorm the Old's reign,' according to Krogh. 'But Gorm is the first king we know of who unified the Danes and ruled Denmark or large parts of it, starting an unbroken line of monarchs stretching all the way through to today's Queen Margrethe. This makes the Jelling complex unique in the world'.

Christopher Follett

The runic stones at Jelling church, Denmark
NEOLITHIC JADES FROM CHINA

An exhibition at the new Museum of East Asian Art in Bath features 354 Chinese jades from Neolithic times up to the early nineteenth century, covering a period of around 7000 years, and is the most comprehensive exhibition of Chinese jade in Great Britain for twenty years. Filippo Salviati looks at the amazing artistry of the jade carvers of the Neolithic period which continued through the ages.

Fig 1 (far left). Perching eagle pendant, Hongshan type (c. 3500-2200 BC). H. 5.3 cm. Three dimensional sculpture of a perching eagle in semi-translucent yellow-green nephrite with some light brown suffusions on the head and belly. Three dimensional sculptures are rare in North China Neolithic jade birds.

Fig 2 (left). Yellowish jade pig-dragon pendant, Hongshan type (c. 3500-2200 BC). H. 5.2 cm. The shape, which is particularly associated with this culture type, has been christened by commentators a pig-dragon though a dragon embryo designation has also been suggested.

Fig 3 (below left). Pig-dragon, Hongshan type (c. 3500-2200 BC). H. 4.5 cm. A pig-dragon with a coiled and segmented larval or silkworm body in translucent yellow nephrite with some chestnut suffusions. No other example of a segmented pig-dragon has been excavated or published to date.

Fig 4 (below). Jade tube, Hongshan type (c. 3500-2200 BC). H. 13.9 cm. Jade tube of oval section with a long tail comparable to a nurse's changeable cuff. With the pig-dragon, this shape is considered the most characteristic shape of jades of Hongshan type. It possibly represents a hair sheath for burial.

All connoisseurs of ancient Chinese jades will agree that, to appreciate to the utmost the tactile qualities of this precious material, one should handle the jades, gently caressing the polished, smooth surfaces with one's fingers. But jades are also a feast for the eyes, with which to appreciate, often helped by a magnifying glass, the minute motifs and details carved on their surfaces, visible signs of the virtuosity of the Chinese craftsmen.

The 'exploration' of the physical and artistic qualities of Chinese jades is also helped by the fact that these ancient works of art, fashioned since the fourth millennium BC, are often very small and can consequently be handled with ease. As a consequence of this smallness of size, if a few hundred pieces belonging to all periods of Chinese prehistory and history are assembled, and arranged in chronological order, the whole story of Chinese jade carving can be concentrated in a few square metres.
It is possible to enjoy just this in the Museum of Far Eastern Art, Bath, where a special exhibition devoted to ancient Chinese jades has been arranged and will remain until 31 March 1995. The exhibition, 'Jades from China', is the result of the combined efforts of two collectors who have assembled their jades and presented them to the general public. The two patrons of this event are Brian MacElney, founder and Honorary Curator of the Museum of Far Eastern Art, and Angus Forsyth, a collector and a writer whose articles and essays on ancient Chinese jades are known to connoisseurs and scholars: he has written some of the best introductory essays in the lavishly illustrated catalogue accompanying the exhibition.

The jades of the Museum of Far Eastern Art and Mr Forsyth's 'Peony' collections, cover a time span ranging from the Neolithic period (c. fourth millennium BC) to the Qing dynasty (1644-1911). They thus illustrate perfectly the many shapes into which this material has been fashioned throughout the centuries; the practical, symbolic or purely aesthetic functions of jade objects of different periods; and, most importantly, the values traditionally attributed to jade in ancient China. Since remote antiquities...

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Fig 5 (top). Trapezoidal pendant, Liangzhu culture (c. 3400-2250 BC). H. 3.1 cm. The central incised design represents: one way up, an animal face with large round eyes and elongated open mouth showing downward-curving fangs; the other way up, a similar animal face with small open mouth, pronounced nostrils and large cheek pouches. This central image with probably associated with the origins of the famous taotie form of ferocious animal face.

Fig 6 (top right). Two layer cong, Liangzhu culture (c. 3400-2250 BC). H. 6.1 cm. Simplified human and animal masks form the four corner panels. The cong is entirely an invention of the Liangzhu culture, developing from simple embellishment of a bracelet form. This cong dates from the high point of the Liangzhu jade production of c. 2500 BC.

Fig 7 (above). Jade bead with tufted masks, Liangzhu culture (c. 3400-2250 BC). L. 3 cm.

Fig 8 (middle right). Condor plaque, Henan Longshan culture (c. 2300-1700 BC). H. 9.4 cm. A hunched figure of a vulture or condor, with round turquoise inlaid eye, and talons rounded as if gripping a perch. The Chinese neolithic peoples had a preoccupation with birds. This plaque represents a type of bird which has not survived in north China. Its nearest relations would be the California and Andean condors.

Fig 9 (right). Human head plaque, Shandong Longshan culture (c. 2300-1700 BC). L. 5.4 cm. Saddleshaped convex plaque with a lightly incised human head wearing a flat-topped hat. There are a number of known variations upon the theme of a human monster mask topped with this type of hat and long earrings. They are normally seen on silhouette, cut-out, fullface plaque form. For the full representation to be incised with only raised-line work on a full plaque form such as this is exceptional.
utility jade has been regarded not only as a beautiful stone highly valued from an aesthetic point of view, but as a 'special stone', mirroring and embodying, in Confucian terms, human virtues, or imbued with super-natural properties, such as the capacity to preserve from decomposition a corpse, as evidenced by the jade burial suits of high-rank individuals during the Han dynasty (206 BC - AD 220).

One of the most glorious periods in the history of Chinese jade was the Neolithic era (from the fourth millennium BC to c. 2000 BC), during which a number of Chinese cultures chose jade as a suitable material to convey religious ideas and as a status symbol for eminent individuals. The richness, both in variety and quantity, of the jade industry during the dawn of Chinese civilisation, has been recently revealed by the archaeological excavations carried out in the past ten years by Chinese archaeologists, who have unearthed an amazing amount of prehistoric jades.

Some of the most typical jades associated with these Neolithic cultures can be seen in the exhibition. Representative of the Hongshan culture (which flourished c. 4000 - 2500 BC in an area covering part of modern Western Liaoning and south-eastern Inner Mongolia) is, for example, the xihuang or 'pig-dragon'. Usually fashioned in the form of pendants which have been found placed on the chest of the deceased, this fantastic creature - with a curling body and a head resembling that of a pig - is regarded by Chinese archaeologists as one of the prototypes from which the later Chinese dragon derived. Other shapes typical of the Hongshan culture include long, obliquely cut jade tubes thought to have been used as head ornaments, and small pendants often carved in the shape of a bird, identified as an eagle.

Another important Neolithic culture famous for its jades is Liangzhu (c. 3300 - 2200 BC), whose principal sites are distributed in Eastern China, in the proximity of the Lake Tai area. The Liangzhu jades have attracted much scholarly attention because of the fine, minute motifs carved on their surfaces and resembling, from a stylistic point of view, the later taotie commonly seen on the Shang dynasty bronzes (sixteenth - eleventh centuries BC). The Liangzhu 'animal' or 'human-mask' motif, which undoubtedly played a prominent role in the religious ideas of the Liangzhu people, can be seen represented on jades of this culture displayed in the exhibition, such as the cylindrical beads or the trapezoidal, flat objects probably worn on the head as part of elaborate headdresses.

Masks with human and animal features are also part of the decorative motifs commonly seen on jades of the Longshan culture (c. 3000 - 2000 BC, present-day Shandong province), which completes the trilogy of the most renowned jade-making cultures of ancient China. Some Longshan jades decorated with such motifs are part of the Bath exhibition, and one of the best and most unusual Longshan jades, on display (chosen as the front cover of the catalogue) is a pendant shaped like a bird in profile, with the eye emphasised by a fragment of turquoise.

The increasing interest in ancient Chinese jades, which in the past few years has strongly characterised the field of Chinese art, will surely be enriched by the Bath exhibition, a vivid testimony to the efforts of private collectors to inspire a more general audience to participate in their love for this appealing material.

Filippo Salvati is a Ph.D. student in Chinese art at the School of Oriental and African Studies, University of London.

Fig. 10. Demon mask, Shandong Longshan culture (c. 2500-1700 BC). H. 2.5 cm.
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THE BIBLE SEAS
A Threatened Heritage

Coastal development along the coast of Israel is revealing a wealth of ancient remains underwater, only to expose them to the threat of treasure hunters.

Sean A. Kingsley

Maritime culture evolved along the shores of Israel through a determined exertion of mind over matter. As an integral part of the Levantine Cradle of Civilization where formal gift exchange and subsequently entrepreneurial trade was conceived, the absence of any major protective offshore island, deep estuary, or fully sheltered gulf meant that these backwaters of the Mediterranean were inadequately endowed with natural features to accommodate sustained shipping. In 1966 the eminent geographer G.A. Smith acknowledged in The Historical Geography of the Holy Land that the greater part of the Israel coast is little more than a shelf for the casting of wreckage and the roosting of sea-birds, ‘a stiff, stormy line, down the length of which as there was nothing to tempt men in, so there was nothing to tempt them out’.

Advances in scientific technology, specifically the public availability of the aqualung in 1943, both graphically confirmed the perils of navigation and conversely exposed the successful methods adopted by engineers and mariners in antiquity to partially subdue nature. After almost three decades of underwater exploration, marine archaeologists agree that even if ancient vessels tend to be relatively poorly preserved underwater as a conse-

Fig 1. Diver excavating a 1st-century AD 40-metre-long Roman merchantman in Area Y at Caesarea. The ship is considered the heaviest built ancient vessel known to date in the Mediterranean. (Photograph by M. Little, courtesy of Avner Raban, CAHEP 1986).

Fig 2. A Byzantine mortar and weighing mechanism of the 7th-century AD from Dor harbour display how the accumulation of sand can perfectly preserve wreckage off the Israel coast.

Fig 3. Artefacts recovered by the Dor Maritime Archaeology Project from exposures in sediment coverage in Dor harbour.
Underwater Archaeology

Excavating an 18th-century AD wreck at the entrance to Akko harbour, related to Napoleon Bonaparte's siege of the city in 1799.

Fig 4, left: the operations barge moored near the site and in front of the city's Crusader fortifications.

(Photo: Alex Flinder.)

Fig 5, right: Diver recording planking on the ship.

Almost every particle of sand has been coaxed over 700 kilometres from the Nile Delta by a mixture of wave motion and northerly currents, the rate of deposition decreasing with distance from the source. Any sand reaching Haifa spirals downward in the country's only large embayment and settles at the bottom of a deep sink. Levels of sediment moving on to Akko are negligible.

The problem of diminishing sediment coverage which is now affecting much of the shore and submerged near-shore zone may be traced to a massive pre-1964 quarrying programme which removed between ten and twenty times more sediment along the centre of the coast than was annually replenished by nature. Thirty coastal structures subsequently built to improve bathing facilities and accommodate yachts and boats deeply aggravated the situation.

Thus, the curving arm of Ashdod's harbour in the south of the country now blocks around 80 percent of the annual northerly sand movement. Thirteen kilometres to the north, the beaches of Yavneh Yam have withdrawn by about fifty metres in the last fifty years. Adjacent to a detached breakwater at Haifa, designed to create a body of calm bathing water, the beaches have disappeared in the last twelve years and show no sign of returning.

Sufficient sand remains to satisfy the hordes of summer sun-worshippers, but beneath the waves, the changes have simultaneously exposed and endangered 4000 years of nautical heritage.

There is a direct link between coastal construction and the appearance of ancient wreckage and
harbours. The case of the Reading 4 power station at Hadera is an example: soon after completion, around three kilometres to the north a shallow sand-filled hollow between the southern sector of Kibbutz Sdot Yam at Caesarea and an abraded sandstone ridge 200 metres offshore thinned out. Where thick sand had once choked the seabed, between 1987 and 1989 marine archaeologists discovered prehistoric flints, rare lead ingots of the late Bronze Age, 1500 late Roman coins of the emperor Constantius II, and 750 kilograms of lead sheeting torn from a late Roman structure for recycling.

Probably during the heyday of the Roman port's prosperity, two lines of stones were carefully positioned between the offshore rock platform and firm land. Each block of masonry was pierced with a hole which once supported wooden poles from a jetty to which small boats could moor. Such creativity epitomizes the determination of the ancient mariner to transform even a poorly sheltered part of the coast into a calm haven.

South of Sdot Yam the repercussions of the approaching completion of a new marina at Herzlia, just north of Tel Aviv, are already disrupting the equilibrium. The project has reclaimed 147,000 square metres of the sea bed. By carefully laying 2000 metres of stone and concrete breakwaters at a depth of three to six metres, a body of calm water has been created.

Just as the city of Caesarea was preceded by the Hellenistic town of Stratton's Tower, the foundations of an older settlement are scattered around the Herzlia marina complex (Figs 9, 10). Above the cranes and tractors stands the summit of Tel Michal. The 1630-square-metre platform which dominates the landscape is just one part of a settlement spread over five hillocks above the swampy low ground. Originally occupied as either a harbour fort or a trading centre around 1750 BC, the large lower city evolved in response to the swelling population of the Persian/Greek period.

When examined by an international team directed by Tel Aviv University, the excavators surmised that, via the mouth of the Nahal Geililot estuary to the north of Tel Michal, small vessels may have slipped through a 30-40 metre wide channel to the side of the settlement to anchor in shelter. At that time, a reef close to the shore and now highly eroded may have served as a crude breakwater.

However, Eva Grossman, a specialist in the local maritime history, noticed no traces of an anchorage while diving opposite Tel Michal. Instead, with
backing from Tel Aviv University and the local
council of Herzlia, she turned her attention to the
waters a few kilometres to the north at Apollonia
(Figs 11, 12).

From the 35-metre-high cliff top above the Apollonia shore, one can easily distinguish irregular shadows under the shallow Mediterranean Sea. The natural reef extending outward in a southerly arc from the foot of a Crusader castle is possibly less beneficial for resisting storm waves than the one at Sdot Yam. The looming cliffs, in addition, are a near-vertical obstacle, blocking any movement of seaward goods between the shore and the hinterland beyond.

What, therefore, is the 100 x 35 metre partially submerged trapezoidal structure whose pincer-like sides merge into the water at the very foot of the Crusader castle of Arsur which succeeded the ancient settlement? In 1875 Victor Guerin, a traveller in Palestine, proposed that this unusual feature whose seaward corners were capped with towers must be a military harbour defended by the castle. Fortress and shore were linked by a secret subterranean access tunnel. A subsequent inshore survey conducted more than a century later by the Haifa Center for Maritime Studies concluded that the basin was little more than a complementary lower castle.

While stressing that the lower castle theory is plausible, Grossman believes that the two metres of Crusader masonry above the water level retain the shape of a submerged Byzantine anchoring pool. When navigation was eased in Late Antiquity by a sea-level one metre higher than today, small boats may have entered the shelter of the basin through a ten metre gap in one corner. Inside, landing was secured by tethering to one of eight rock-cut mooring stones below a Byzantine basilica. This theory was reinforced by analysing concrete chipped away from the basin's foundations. Samples removed between 30-60 centimetres below the sea matched the composition of concrete from Byzantine walls on dry land, but proved entirely dissimilar to the Crusader structures visible above the water line.

The rich archaeological deposits uncovered on the cliff at Apollonia, Biblical Rishpon, certainly impress that the site was an important maritime and commercial centre. After a few centuries of modest existence during the Persian and Hellenistic periods, abrupt expansion in the first century AD coincided with Tel Michal's abandonment. Aware of the superior harbour capabilities and more suitable intercrossing land routes, the local authorities seem to have intentionally transferred Tel Michal's entire military, economic and administrative centre to the nearby base at Apollonia, named after the Greek sun-god Apollo.

During the late Roman and Byzantine periods the city's status as a regional headquarters peaked. Nearby Antipatris and Tell Qasile declined as the city developed at the heart of the district, controlling 60 acres of prime land in the biblical region of southern Sharon. By the third century AD, geographical records no longer referred to the thick forests surrounding the shore. Acres of oak trees, perfect for fuelling the furnaces of the booming glass industry, were chopped down for the workshops nearby. After the drainage of the low-lying swamps during the Byzantine period, the heavy red clay soils proved excellent for viticulture. At least seven wine presses were established at Apollonia and agriculture and industry flourished throughout the region like never before.

Assuming at least a part of the mass of wine, oil, glass, purple dye and pottery produced in the southern Sharon during the late Roman and Byzantine

Fig 13. Figurine of Minerva (H. 13.5 cm) from the sea at Apollonia. (Photo courtesy of Eva Grossmann.)
tine era was either exported to other lands or shipped locally, the question of where Apollonia's harbour has disappeared to remains an enigma.

The sandstone ridge submerged a few metres below sea-level is widely assumed to have once refracted storm waves and functioned as a backbone for a haven. But other than the blocks of masonry, ships' ballast, and stone anchors which fishermen have dragged from the sea, little evidence of a harbour capable of serving the city's population and commercial bustle was recorded by divers in recent years. Once again, underwater exploration was seriously hampered by metres of deep sand engulfing the sea bed.

Professor Israel Roll from the Department of Classics at Tel Aviv University, who has been excavating at Apollonia since 1977, revealed new findings in 1992 which substantiated the city's claim to be a maritime centre. In addition to two Byzantine cisterns and plastered basins, Roll cleared a number of long, narrow rooms very closely resembling Roman *horrea* or storerooms, built to standard specifications at port locations throughout the Roman Empire. Constructed in the first century AD and blocked up in the mid-third century AD, the storerooms point in the exact direction of the site of Apollonia's harbour.

A major breakthrough in the puzzle of the missing harbour was prompted by the first phase of the Herzlia Marine Project. As the northern migration of sand was dammed by the construction's artificial breakwaters, the shores to the north were starved of sediment, and the entombed seabed began to breath again for the first time since antiquity.

The timing of Eva Grossman's nautical investigation at Apollonia was fortuitous. During routine dives in the winter of 1990 and early 1991, shell and sand were replaced by an impressive collection of maritime artefacts as the sediments eroded. Thirty-two stone anchors showed where ships rested at the foot of Apollonia in antiquity and relics of cargo and rigging also marked the disaster spots where vessels were destroyed and the livelihood of sea-captains annihilated in troubled waters by the sudden outbreak of a storm. The plethora of finds included a wooden keel buried in the seabed, pristine Graeco-Roman copper nails from a carpenter's chest, and a squat copper flask of the Late Byzantine or Early Arabic period (mid-seventh to mid-eighth century AD). Other elements of harbour debris retrieved by Grossman and her team included a statuette of Minerva (Fig 13), bronze table legs, a marble jug, grinding mortars, and parts of Byzantine anchors.

The stark fact that the fate of so many ships was settled at the foot of the cliffs proves Apollonia was reliable in only the calmest summer conditions. But, as at Sdot Yam, ancient mariners managed to supplement the advantages of nature with an artificial structure. Blocks of ashlar masonry dotted around the reef 130 metres out at sea extend for 150 metres along the submerged sandstone ridge. Rather than remnants of yet another accident where a vessel turned turtle, Grossman argues that the masonry formed part of a 15-metre-wide breakwater. After this barrier was established, probably in the Late Roman or Byzantine period, the inshore waters were sufficiently calmed for a line of storerooms to develop along the shore. Cracked marble and limestone columns, building blocks surrounding part of a mosaic, and thousands of fragments of amphorae and pithoi denote the original location of these new submerged Apollonian structures.

In many ways the prospects deriving from offshore construction are a godsend to marine archaeologists. The maritime data base is swelling at an alarming rate as nature 'excavates' parts of the coast in the course of a single storm. Comparable sediment displacement by manual labour would take several lifetimes' work.

However, the sinister side of this good fortune is that treasure hunters have become aware of the condition of the beaches. When the country's population of divers numbered a mere twenty in 1960, the supervision of maritime exploration was unnecessary – divers were all identifiable. Today, with 30,000 certified amateurs capable of scouring the seabed, Israel has one of the highest densities of divers. Unlike Greece and Turkey, where this sport is forbidden in some areas and in others very tightly supervised, Israelis are free to explore much of the 230-kilometre coast. The Israel Antiquities Authority (IAA) acknowledges that fewer than half of objects discovered underwater ever reach the nation's museums. Professional treasure hunting has reached a critical level in parts of the Mediterranean. In Italy,
robbers employ hand-held suction machines, mini versions of the air-lifting use by professional marine archaeologists, to rapidly dig a vast hole into a wreck. For many, the chance of a valuable discovery outweighs the risk of being caught breaking the law. A single very rare glass bottle found on an Islamic wreck of AD 1025 off Sere Liman in Turkey was recently valued at $65,000 and exemplifies the quality of the 'bounty' scattered in the Mediterranean. Incidentally, not one fragment of the four tons of glass now lifted from this site has been sold by the excavation team from Texas A&M University. Science, and the museum in Bodrum, ancient Halikarnassos, are the only beneficiaries.

In France, the management of underwater archaeology is strict. Anyone making a discovery within twelve nautical miles of the territorial waters is obliged not to disturb any object and to report the find to the authorities within 48 hours. Although all finds are the property of the State, the finder is often entitled to a financial reward. Failure to report and falsifying statements can result in a penalty of $75-$750. Deliberately disturbing a site can lead to imprisonment for up to two years and a further fine, possibly in excess of $4,500.

Charged with eliminating treasure hunting off the coast of Israel, Ehud Galili and Jacob Sharvit, inspectors from the marine branch of the IAA, admit that although not yet entirely extinguished, steps initiated in recent years have helped to a certain extent. Before 1970, large quantities of amphora were accidentally hooked from the seabed in trawlers' nets ploughing the sea at depths of 20-45 metres, 5-8 kilometres from the shore (Figs 14, 15). Some of these innocent finds subsequently ended up at the National Museum in Haifa and smaller regional museums. Others decorated kibbutz gardens and fishermen's living rooms. Extensive trawling has fortunately now stopped.

The modern treasure hunter has adapted to the conditions of the shallow Israeli coast where, due to the depletion of sand, heavy equipment is not a requirement – unlike Italy, only a single case of illegal excavation using mechanical equipment is recorded in Israel. The majority of damage is inflicted by a small nucleus of part-time fishermen and amateur sport divers who hunt intensively, at times with metal detectors. Precious finds are sometimes shipped abroad or appear in auctions and dealers stores in Jaffa. Metallic items, especially lead, copper and bronze, are frequently melted down and sold at scrap value.

Few realise when visiting the National Maritime Museum at Haifa that the 465-kilogram bronze ram from a Hellenistic warship (Fig 16) discovered by archaeologists from Haifa University in the shallow waters of Atlit Bay in 1980 was not lying in the location where the vessel had been wrecked. The prow had been torn from the tip of the warship and towed into Atlit in order to melt it down for scrap. As the only remnant of such a ballistic missile from the ancient world, the Atlit ram is now a major source for studying warships throughout the classical period in the Mediterranean.

The fate of one of the most important hoards of metal discovered in Israel, found in a probably Canaanite shipwreck along the Carmel coast, was less fortunate. In the late 1960s archaeologists attempted to find the site after rare ingots of copper and tin were brought to their attention on land. The wreck was never found, and, apart from four tin ingots inscribed in rare Cypro-Minoan script of the fourteenth-thirteenth centuries BC purchased by scholars, nothing was retrieved. By the time they discovered the source to whom looted material was sold, one and a half tons of precious copper ingots had been melted down. Rather than giving archaeologists an insight into patterns of trade 3000 years ago, the metal was used to mend car radiators in Haifa.

Before 1978, any object found underwater remained the property of the finder, but had to be declared to what was then the Department of Antiquities, which had the right to purchase important pieces. Since 1978, the law has inverted: all finds of before AD 1700 are the property of the State. Other than in cases of licensed survey or excavations projects, searching for cultural deposits in the sea is illegal, allowing the Israel Antiquities Authority to prosecute people caught pillaging.

Safeguarding the maritime heritage depends on sustaining a high profile along the beaches from dawn to dusk and scouring freshly uncovered sections of seabed immediately after the sand lifts. However, the patterns in sediment movement which accompany offshore construction and large-scale winter storms are highly random and nearly impossible to predict, so stopping treasure hunting is like fighting a forest fire – whenever one blaze is

extinguished, another is kindled elsewhere.

In addition to patrolling the coast, educating divers is a high priority of the marine branch of the IAA, and is seen as the only long-term solution to the problem. A new colour poster displayed in diving clubs and maritime museums explains the law and portrays the types of artefact found underwater, and tells divers where to report any discoveries. Awareness is further raised through lectures and the media.

But how does the IAA cope with the added pressures of marine development and harbour dredging, with its claw-like machinery? Ehud Galili from the IAA admits the exposure of artefacts by construction work is a problem, but a threat that can be dealt with. Since modern construction often entails destroying ancient structures, developers are obliged to fund underwater surveys and rescue excavations as on land.

Within the next two decades government and municipal planners intend allying Israel with the international sailing network, already linking Greece, Turkey, Cyprus and Egypt, through a series of ten new marinas. As the continental shelf is reclaimed, obstructed sediments will disperse in unforeseeable patterns. Yaacov Nir and Avi Eilimelech, specialists on coastal development from the Geological Survey of Israel and the Ministry of the Interior respectively, have advised that all medium-sized marinas extending 350-450 metres into the sea will provoke severe coastal erosion, and the simultaneous construction of a series would be fatal to the beaches of Israel.

Some 200 archaeological sites examined underwater in less than forty years, 60-200 metres offshore and in depths of less than six metres, reflects a determined attempt to make the most of the exposure caused by the changes. As ‘marina mania’ intensifies in the forthcoming decades, the divulgence of 4000 years of maritime culture should allow a unique reconstruction of Mediterranean trade and seafaring.

Strictly monitoring the pace of development is the key to collecting knowledge for the future. Without such control, a history of maritime exploration written one hundred years from now may be forced to conclude that the coast of Israel is ‘a stiff, stormy line, beneath which as there is nothing to tempt men and women in, so there is nothing to tempt them out’.

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MONS PORPHYRITES
The Source of Imperial Porphyry

Imperial red porphyry was one of the most highly prized and difficult to work stones of antiquity. Found only in the Eastern Egyptian Desert, its use was virtually an Imperial prerogative for impressive portraits, columns and, to be seen in the Vatican, the huge fourth-century sarcophagi, superbly and intricately carved, of St Helena, mother of Constantine the Great, and his daughter Constantia. Catherine Johns and Donald Bailey, members of the British Museum staff, describe the first season of investigation at the quarries that were the source of this marvellous stone.

Impressing architecture mattered a great deal to the Romans, and good quality stone for the construction and embellishment of buildings was a valued resource. The quarrying, transport and working of limestones, marbles and granites was therefore a complex and highly organised industry in the Roman Empire, and the effort expended in obtaining some varieties seems astonishing to the modern mind.

Mons Porphyrites was the sole source of a hard, fine-grained stone known as Imperial porphyry on account of its distinctive purple colour. The location of the quarries was not rediscovered until the early nineteenth century, and they have received scant scholarly attention since; until recently archaeological work in Egypt, understandably dominated as it is by the wonderful pharaonic remains in the Nile Valley, has taken little account of Roman sites in the desert.

An international team of archaeologists and papyrologists recently completed a seven-year research project at another Romano-Egyptian quarry site, Mons Claudianus, in the Eastern Desert between the Nile valley and the Red Sea. Mons Claudianus supplied a grey granite which was almost exclusively used in the city of Rome itself. The project which began at Mons Porphyrites in March 1994 is a natural extension of this research, and most of the members of the small team, headed by Professor David Peacock of Southampton University and Dr Valerie Maxfield of Exeter University, have already worked at Mons Claudianus. Financial support for the expedition came from The Society of Antiquaries of London, the British Academy, the British Museum, the Society for the Promotion of Roman Studies, and Southampton and Exeter Universities, while other help was received from the Egyptian authorities, the Egypt Exploration Society and from various commercial firms who helped to equip the expedition.

The Roman quarries and their associated settlements are located in a mountainous region of Egypt’s Eastern Desert in a range named the Gebel Dokhan (‘Smoky Mountain’). The nearest modern town is the growing holiday resort of Hurghada, about 25 miles away on the Red Sea coast. To reach the site today, it is a 1½ hour drive across sandy desert to the beginning of the rougher, rocky terrain of deep boulder-strewn wadis and mountains; the distance from there to the main site in the Wadi Abu Ma’amel is only about ten miles, but it takes a good hour to drive to it by Jeep or Land Rover, and it is an extremely uncomfortable journey. In antiquity, a paved road surface made it far easier of access.

The whole area is a huge ancient industrial landscape full of potential information. The Roman fort, temples, wells and cisterns, and the ramps and slipways designed for moving the stone, are all exceptionally well preserved in spite of their dry-stone construction. From the central area in the wadi floor, the quarries themselves and their associated villages, set at or near the summits of the surrounding mountains, can be reached only on

Fig 1. The expedition’s base-camp; the Roman loading-ramp can be seen to the right of the picture. (Photo: D.M. Bailey)
foot, climbing for about two hours in temperatures which even in March are around 100°F (35°C) at midday. The arid conditions ensure that any future excavation is certain to reveal organic remains in good condition and also written documents, probably mainly in the form of ostraka, texts written in ink on fragments of pottery or stone.

One major aim of the expedition is to produce a full, accurate and detailed plan of the area. A German team provided an excellent basis for this in a rapid survey in 1964, but many features remained unnoticed. Information which will help to interpret the history of the whole area, and to provide pointers for future excavation strategies, can be gleaned from fieldwalking and sherdng - systematically collecting potsherds lying on the surface and classifying them.

As we discovered on our first night in the desert, there were some hitches in the organisation, principally the fact that the Southampton University Land Rover and trailer, tightly packed with essential supplies ranging from surveying equipment to chairs and bottled-gas refrigerators, was held up by Egyptian Customs at Alexandria. But we had tents, camp-beds and sleeping-bags, and two rented vehicles, and Khairy, our Egyptian cook, proved capable of producing splendid meals under even the most difficult conditions.

The base camp was set up at the point where the sandy desert gives way to the rocky hills and wadis, the beginning of the four-wheel-drive terrain. This is also the position of the final Roman landing ramp where the partly worked porphyry blocks were placed on large animal-drawn wheeled vehicles for their 100-mile journey across the desert to the Nile valley, and thence out into the other provinces of the Empire.

After a few days, the arrival of the Land Rover became a wished-for event of almost mythic status, and the phrase 'when the Land Rover comes' a mantra inserted into most conversations. But while one member of the team, Nick Bradford, had the frustrating task of waiting for Customs clearance in Alexandria, the rest got to know Mons Porphyrites better than anyone other than the Bedouin since antiquity. In addition to confirming or amending the information on the German survey, days spent climbing to the various quarry sites and walking the wadis brought to light numerous hitherto unrecorded features, such as the precise location of the quarry producing a black variety of porphyry, a section of Roman road surface and eleven small carefully built stone cairns which are thought to have been way-markers. The large quantities of sherds gathered on the daily sorties were patiently catalogued and analysed by Dr Roberta Tomber. They have provided broad dating evidence for different areas within the complex, showing that the quarries were exploited between the first and fifth centuries AD; future excavation should amplify these initial conclusions. Professor Wilfried Van Benne, the expeditions epigrapher, was able to locate and check most of the previously recorded inscriptions and identify some new ones; in future seasons he will doubtless have many excavated ostraka to translate and interpret.

The eventual triumphal arrival of the Land Rover heralded the second phase of the season. Serious survey work became possible, and several structures were carefully planned and measured. The presence of tables and chairs enabled pottery-drawing to commence, and some 350 significant sherds were drawn for the report on the ceramics from the initial field-walking campaign.
The opportunity to spend day after day in the desert was an unforgettable privilege. The land is austere and harsh, but also extraordinarily beautiful, the subtle pinks and mauves of the land and the intense blue of the sky impossible to capture wholly on film. Though the region is very dry, rainfall is not unknown (several drops fell one day during our stay, and flash floods occur a few times a century), and there is an unexpectedly rich variety of plants and animals which would scarcely be noticed in a one-day foray into the area. The plants were at their most luxuriant because it was spring, and many were in flower, while the most noticeable animals were the birds, ranging from ravens and hawks to rotund sand-partridges and elegant little wagtails which confidently approached our tents looking for tidbits. Ilex also live in the heights, though we saw only the evidence of a discarded horn, and the snakes, scorpions and rodents also kept out of sight, but two of the Roman cairns we identified and mapped each seemed to be owned by a magnificent large lizard with a shimmering blue-green body and orange head. Camels, sheep and goats belonging to the Bedouin are able to live off the desert in spite of its apparent harshness.

The results of the 1994 season are impressive in terms of new information gained; already we have a fuller and more accurate understanding of the extent, layout and chronology of this fascinating complex of sites. No digging is planned for 1995, but it is hoped that in 1996 some carefully targeted excavation can take place. This should cast new light on the lives of those who laboured in such extreme conditions to provide the highly prized purple stone for the glorification of the Emperor.

Fig 5. The late fourth-century group of four standing Tetrarchs carved in red porphyry built into a corner of St Mark's, Venice. Originally the group was brought from Constantinople (Istanbul). (Photo: Peter Clayton)
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MINERVA 21
THE NEW ANTIQUITIES MUSEUM OF THE UNIVERSITY OF LEIPZIG

On 21 October the new antiquities museum at Leipzig, Germany, will be inaugurated, bringing to light an untold number of treasures that have been hidden for many decades. Dr Eberhard Paul, Director of the museum, gives a brief history of the old museum and a preview of some of the objects now to be displayed.

For the first time in many years, the antiquities collection of the University of Leipzig has a permanent home. For some time the Old Nikolai School in the heart of the city had been considered ideal. Finally, the Leipziger Kulturstiftung made this house available to the university replacing the building destroyed in 1944. Since 1968, with the closing of the university and the Archaeological Institute, now since reopened, the fate of the collection has been in limbo. Begun in the mid-eighteenth century as a private curiosity it grew to more than 11,000 pieces, but since 1944 it had been warehoused in precarious circumstances and largely unseen by the public. Faced with political pressure to sell parts of the collection, the university courageously resisted, preferring instead to lend many objects to other German and foreign institutions, for example the Leipzig stannos which was lent to the Euphrongios exhibition at the Louvre. Temporary and permanent loans for exhibitions were made to various museums such as Rostock, Stendal, Dessau, Schneppenthal, but access to the collections, held in storerooms, for scholarly and curatorial work was kept under strict bureaucratic control.

The association between the university and the antiquities museum has always been a close one. An extensive teaching collection, including many plaster casts of Greek and Roman sculpture, had been a tradi-
tion in Leipzig since the museum was built in the late 1830s. Additionally, fifty Greek vases were acquired at that time through the Berlin archaeologist Eduard Gerhard and added to the museum’s large vase collection which was then housed in its first home, the former Konviktssaal of the Paulinum.

The most important of these early acquisitions is an Apulian red-figure bell krater by the Tarpoley Painter, c. 400-380 BC, with a depiction of Perseus looking at the terrifying head of Medusa held up by Athena, reflected in the water of a well (Fig 1).

The growing collection soon became cramped and was moved in 1843 to the Fredericianum. It was at this time that the museum was opened to the public thus becoming a part of the

Fig 4 (above). Fragmentary Attic red-figure kylix by the Brygos Painter, c. 480-470 BC. Two young male revellers and an old man.

Fig 5 (right). Bronze hand mirror from Olbia.

Fig 6 (below). Small Alexandrian marble head of Alexander the Great, 2nd century BC.

Fig 7 (below right). Roman marble head of the Greek poet Menander.
town life along with the university.

The collection as a public institution owes the greatest debt to Franz Studniczka, the successor to Johannes Overbeck, whose tenure began in 1894. At that time the antiquities museum was moved to a new extension of the university. He added to the existing masterpieces an almost complete survey of representative examples of all important art forms.
from the Neolithic to the Iron Age in the Mediterranean, ranging from the beginnings of Greek culture through the flowering of archaic and classical art to Hellenistic and Roman art down to Late Antiquity. Studniczka's reputation and popularity prompted many scholars, collectors as well as amateurs, to donate objects to the museum. Brockhaus, Credner, and Glesecke, for example, donated an early Hellenistic terracotta figure of a girl, from Boeotia, swathed in her himation and holding a fan (Fig 2). An old photograph of one of the exhibition rooms (Fig 3) gives some idea of the extent of the museum at that time, which covered about 1400 square metres. Unfortunately the bombing raids near the end of World War II destroyed all but the Hellenistic room.

The important acquisition of Greek ceramics assembled by Friedrich Hauser in Rome added a wealth of vases to the collection, most of which have found a permanent place in the canon of known workshops. One of these, a fragmentary red-figure kylix decorated by the Brygos Painter, c. 480-470 BC, has a poignant depiction of two young male revellers partially draped and accompanied by an old man, bent and leaning upon his staff (Fig 4).

A speciality of the collection in Leipzig are the finds from southern Russia, which are rare in European museums. These pieces came to Leipzig in 1913-17 thanks to Studniczka's friendship with his St
Petersburg colleague Oscar Waldhauer and Ernst von Stern in Odessa. One of the most beautiful objects is a bronze hand mirror from Oliba (Fig 5). During this period the duplicates from Heinrich Schliemann’s excavations at Troy were deposited in the museum. The lion’s share of accessions, however, is due to two American art lovers, E.P. Warren and John Marshall, who, in 1901-08 and 1910, presented the museum with such a wealth of beautiful vases, terracottas and marble sculptures that it would be difficult to overstate the importance of their contribution to the collection. Among the marble heads of Greek poets and Roman emperors is a small head of Alexander the Great from the second century BC, probably from the famous Alexandria finds by Ernst von Sieglin (Fig 6). Also worthy of note is the elegant Roman marble head of the Greek poet Menander (Fig 7), based on a bronze original of the fourth century BC. The beautiful Greek tomb reliefs of the classical period should not be left unmentioned. The fragmentary stele from the early fourth century BC, showing a draped female, though not very deeply carved, gives a convincing illusion of space (Fig 8). An unusual sculpture is the so-called

Leipzig Schiffsschnabel (Fig 9). It is the fragment of a Roman marble rostrum depicting the glorification of Agrippa’s naval victory over Pompey in 36 BC. He is seen at left wearing full armour and being crowned by a winged Nike. Among the many donated objects one especially outstanding work of early Greek pottery deserves a mention. This is a large Geometric period neck amphora from an Attic workshop of the second half of the ninth century BC which impresses the viewer with its tension of form and sophisticated simplicity of decoration (Fig 10).

All of these objects, plus thousands more, have survived the vagaries of politics and war, admiration and oblivion, and now are ready to be installed in the Old Nikolai School, itself a survivor. The rooms of this venerable building have kept their inner structure despite having been remodelled several times. At the top of the stairs is a Roman marble lifesize torso of Artemis the huntress, the so-called Artemis of Versailles, the many folds of her chiton sensuously describing her lithe body (Fig 11). It was created as a pendant to the famous Apollo Belvedere, after a lost Greek bronze original of the fourth century BC.

From here one progresses through displays of objects from Aegean prehistory, the cultures of Cyprus and the first flowering of Greek art in the Geometric and Orientalizing styles up to the Archaic. A highlight in this first room is an extraordinary limestone kouroi from the Greek outpost of Nauckatris in the Nile delta, c. 590-570 BC (Fig 12). In a case incorporating the half-timbered walls of the Old School are displayed the finds from southern Russia including a fourth-century BC Attic red-figure kalix krater depicting Herakles receiving the golden apples of the Hesperides (Fig 13). This vase was probably made for export to the Greek colonial city of Pantikapion on the Black Sea.

The elongated centre room is completely devoted to Attic black-figure and red-figure vases of the sixth and fifth centuries BC. Noteworthy is the red-figure trefoil oinochoe c. 460 BC with a depiction of a warrior’s departure (Fig 14). This vase is by an unknown artist who has been given the name Painter of Leipzig T64.
Proceeding into the great hall where the marble sculpture is displayed one can appreciate Roman portraits in contrast to Greek stele and architectural fragments. In the showcases are objects from Magna Graecia, Etruria and Alexandria. It is interesting to compare with the already mentioned oinochoe, an Etruscan black-figure vessel of the same shape but from the later sixth century BC, with its charmingly naive depiction of robed dancers holding oversized ivy leaves (Fig 15).

The display cabinets in the small corridor are hosts to smaller works in terracotta and bronze. Outstanding among the latter is a miniature bronze figure of a youth who once held a sacrificial animal in his hands, now lost. This 10 cm high votive figure was created in a workshop of the Peloponnese at the beginning of the sixth century BC (Fig 16).

A silver relief (Fig 17) is an appropriate piece with which to end this exhibit. Dating from the second half of the fourth century AD, it is one of the latest objects in the collection, yet the imagery clearly refers to the early classical tradition. It depicts a youthful nude athlete standing by a column and supporting his shield which rests upon the ground. Moreover, this finely worked relief was probably one of the first objects to enter the collection, coming from the collection of Johann Friedrich Christ, who had been the first professor at a German university to give lectures on the literature and art of the ancient world. He quite probably used this winsome youth to illustrate his lectures on ancient life and times. Yet beyond the beauty of this object must be glimpsed the effort to bring to light not simply objects from a world long gone but this collection nearly lost in modern times.

Adapted by F. Williamson Price and Jerome M. Eisenberg from an article written for Minerva by Dr Paul and translated by George Vialon.

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The Summer 1994 Antiquities Sales

An Assyrian relief excavated by Layard, realising a world auction record, creates front page news for the antiquities market.

Jerome M. Eisenberg, Ph.D.

Head of King Apries sold at Sotheby's, New York

The star and cover piece of the 8 June 1994 Sotheby's sale in New York was a very fragmentary but rare over-life-size head of the 26th Dynasty Egyptian king Apries, 589-570 BC (Fig 1), 30.3 cm. For a long time in the collection of the former director of the Cincinnati Art Museum, Philip R. Adams, it was exhibited at the Fogg Art Museum in the 1954-55 exhibition 'Ancient Art in American Private Collections' and at the Brooklyn Museum in the 1956-61 exhibition 'Egyptian Sculpture of the Late Period'. A parallel is the inscribed head of Apries in the Museo Civico, Bologna. Estimated at $150,000-$220,000, it was acquired for $200,500 by Robert Haber, a New York dealer (all prices realised include buyer's premium, and at the time of the sale, £ = U.S.$1.55).

A large Egyptian bronze and gilt wood ibis of the Late Period, 716-30 BC, length 49.5 cm, purchased by Mozes S. Schupf from J. J. Klejman in 1961, estimate $40,000-$60,000, sold to a private collector for $82,250. A small sensitive black granite male bust from an early 18th Dynasty seated figure, c. 1540-1400 BC (Fig 2), 15.0 cm, from the same collection, also acquired from Klejman in 1961, was estimated at $10,000-$15,000, but, after a spirited contest between several dealers, it sold on the telephone to a European dealer for $48,875.

The toledo of a fine Attic red-figure

Fig 2 (above). Granite bust of a man, early 18th Dynasty, c. 1540-1400 BC.

Fig 4 (below). Hellenistic marble head of a maenad, 2nd/1st century BC.
kylix, attributed to the Antiphon Painter (Fig 3), c. 490-480 BC, diameter 23.2 cm, depicts a reclining youth holding a kylix in each hand, ready to play kottabos, in which wine dregs are thrown into a bronze bowl. The sides depict athletes throwing a discus and holding jumping weights, with other athletes and a trainer. Estimated at an extremely conservative £25,000-$35,000, it brought $74,000 from an American dealer.

A Hellenistic marble head of a maenad (Fig 4), second/first century BC, 19.1 cm, was excavated in Tunisia and presented in 1908 by the French archaeologist Abbé de Smeth to Germain Dufour of Roubaix. Originally sold at Sotheby's in November 1985 for $16,500, yet now estimated at only $20,000-$30,000, it went for $46,000 to a European dealer. A large marble portrait bust of the Roman emperor Hadrian (Fig 5), 63.5 cm, featuring a winged gorgonion aegis and satyrs on the damaged cuirass, estimate $70,000-$100,000, was won by a telephone bid from an Italian collector for $68,500. A late Roman marble portrait head of a bearded male, no doubt of the period of Gallienus, AD 253-268, with the same estimate, was also acquired by a European collector for $63,000. A sensitive Roman marble head of a youth (Fig 6), c. first century AD, 19.7 cm, after a prototype of the fifth century BC, close in style to the Dresden youth by Polykleitos and a head of Hermes in the Museum of Fine Arts, Boston, estimated at $40,000-$60,000, brought a telephone bid of $46,000 from a European dealer. A large (length 2.18 m.) stippled Roman marble sarcophagus panel with a central panel of a man and woman bidding farewell, third century AD, previously in Sotheby’s London sales of July 1985 (£22,000) and December 1993 (sold after sale), estimated at £40,000-$60,000, sold on the telephone to an American collector for $48,875.

Two rare Mesopotamian lustre-painted bowls, c. tenth century AD, depicting a hare and a camel, misattributed in the catalogue as Fatamid, from the collection of Nasli Heeramanick, and estimated at only $1,200-$1,800 and $700-$900, were recognised by at least two eager bidders, realising $12,650 and $7,475 respectively. The sale totalled $2,369,650, with only 74.6% of the lots sold by value (compared to 81.4% in July 1993 and 90.2% in December 1993) and just 68.3% sold by number. The reluctance of dealers to acquire further stock during the present lull in the market, perhaps also due in part to the unsettling international currency fluctuations, was evident; there were many bargains to be had. Buying has continued to be selective and was strongest for choice Egyptian and Near Eastern antiquities.

Fig 8 (left, centre). Apulian red-figure calyx krater by the Hippolyte Painter, c. 485-475 BC.

Fig 9 (left). Attic red-figure kylix by the Akestodorides Painter, c. 470 BC.
Christie's, New York, sells Hellenistic gilt bronze goddess

Formerly in the William Herbert Hunt collection and sold at Sotheby's, New York, in June 1990 for $200,000, a fine Hellenistic gilt bronze goddess (Fig 7) holding an apple or pomegranate, c. first century BC, 25.1 cm, estimated at $200,000-$300,000, brought a successful telephone bid of $222,500 from a European collector. A superb Apulian red-figure calyx krater by the Hippolyte Painter (Fig 8), c.345-335 BC, 45.7 cm, depicts a scene from the play Iphigenia in Tauris by Euripides. Pyllades faces Iphigenia, with Nike flying above, in the centre, a column surmounted by a statue of Artaios; to its right, Orestes sits on a column drum, above him a Samnite: belt; to his right Artemis fondles a fawn. This work by a outstanding forerunner of the Darius Painter, with an estimate of only $40,000-$60,000, was acquired by another European collector for $129,000.

An attractive Attic black-figure hydria from the Group of Vatican 424 (Fig 10), c. 510-500 BC, 51 cm, with Herakles fighting Athena over the sacred Delphi tripod, was acquired by the Musson-Williams-Proctor Institute Museum of Art in 1966 and was published by J.D. Beazley in Paralipomena in 1971. Due to extensive restoration it was estimated at only $15,000-$25,000, but it still brought $34,500 from a European private collector. Among other pieces deaccessioned by the museum was an Attic red-figure kylix by the Akesterides Painter (Fig 9), c. 470 BC, diameter 23.7 cm, with a tondo of Hylades riding the swan chariot of Apollo. Also estimated at $15,000-$20,000 due to the missing area on the centre of the tondo, it nevertheless realised $36,800 from an American museum curator.

A powerful Roman marble torso of a triton, c. first century AD, 52.1 cm, estimate $30,000-$50,000, previously sold by Royal-Athena Galleries to a California collector, brought $32,200. The cover piece, a granodiorite head of Sekhmet from a monumental statue, failed to sell due both to its fragmented condition, missing the entire mane and both ears, and to an overly optimistic valuation of $300,000-$500,000. A complete, though cracked, head of Sekhmet sold for £231,000 at Christie's, London, in December 1990 (see Minerva, March/April 1991, p.43). The sale realised $1,068,514, with 63% of the lots sold by number and only 62% sold by value with the buy-in of the Sekhmet head.

Greek Vases from the Momirovic Collection sold at Sotheby's, London

Dr Dragisa Momirovic, a Yugoslavian collector residing in Germany since 1965, acquired his vase collection through Dr Herbert Cahn of Basel, Switzerland, from 1977 to 1984. Although a separate catalogue of this
group of 17 vases was published by Sotheby's, London, as part of the antiquities sales of 7-8 July, 1994, in an attempt to emulate on a small scale the stunning success of the Hirschmann sale last December at Sotheby's and the Embiricos sale in April 1993 at Christie's, there was not enough strength in fine vases to achieve the level of excitement necessary to engender a bidding duel between either collectors or dealers. Although 15 of the 17 vases were sold, only six reached a hammer price of £20,000 or more.

An interesting Attic black-figure neck amphora by the Leagros group (Fig 11), c. 520-510 BC, 41 cm, depicts the Trojan warrior Aeneas fleeing, carrying his father, Anchises, with his son, Ascanius, running before them, flanked by a nurse and Kreusa, the wife of Aeneas. Sold previously at Sotheby's in July 1982 for only £8,800, and now estimated at £18,000-£22,000, it realised £43,300 from a European collector.

A lively Attic red-figure hydria attributed to the Brycote Painter (Fig 12), c. 510 BC, 54.5 cm, is the only vase known by this painter in the red-figure technique. A bearded charioteer mounts a quadriga, a prominent palm tree filling the void above the horses. On the shoulder two figures train horses. It was purchased at the 1980 Münzen und Medaillen sale in Basle for SwFr 92,000. Now estimated at £65,000-£80,000, it sold for £67,500 to an Italian dealer. A fine Attic red-figure hydria attributed to the Methysse Painter (Fig 13), c. 450 BC, 42 cm, with a domestic scene of a woman holding an open jewellery casket from which she takes a necklace, accompanied by two attendants, one holding a child, also shows a finely patterned cushion on a stool, a pyxis, and a hanging alabastron. Carrying an estimate of £40,000-£60,000, it was acquired by a European collector for £76,300. The vases from the Momolovic collection sold on 7 July totalled £403,875.

In the regular sale an Attic black-figure hydria attributed to the Painter of Vatican 365 (Fig 14), c. 540-530 BC, 40.4 cm, had a standard scene of the departure of a warrior with a charioteer in a quadriga, attended by seven figures; a Gigantomachy depicted on the shoulder and a frieze of panthers and deer on the predella below the main scene. Estimated at £30,000-£50,000, it brought £47,700 from a London dealer. An Attic black-figure neck amphora from the Threelime group illustrates the classic scene of Ajax and Achilles playing draughts with Athena standing between them in the foreground, their armour behind them on either side. With an estimate of £30,000-£40,000, it was purchased by Dr Cahn for £34,500.

An elegant Attic red-figure amphora by the Painter of the Louvre Centauromachy (Fig 15), second half of the fifth century BC, 37.4 cm, with a young warrior pursuing a female, bore the provenance of Sir William Hamilton, and was part of the Lord Francis Hope collection, acquired by Thomas Hope in 1801. It was first published by W. Tischbein in 1791, 95, and ultimately in J.D. Beazley's Attic Red-Figure Vase-Painters in 1963. Sold by Sotheby's in July 1986 for £15,500, yet now estimated at a low £15,000-£25,000, it sold for £40,000 to a European buyer. A charming Attic red-figure chous attributed by J.D. Beazley to the Painter of Munich 8742 (Fig 16), c. 420 BC, 13.7 cm, depicts the game of ephedrismos, in which a child seeks a target while blindedfold and carrying another child piggy-back. From the collection of the late John Theodoreopoulos, it was originally published in 1961 in Ancient Art from New York Private Collections, an exhibition held at the Metropolitan Museum of Art in 1959-1960, later in Beazley's Attic Red-Figure Vase-Painters. It sold to an Italian dealer for £40,000, again with a very conservative estimate of £15,000-£20,000.

A very large (126.8 cm.) and elaborately decorated Apulian red-figure volute krater by the Baltimore Painter illustrates the sack of Troy, complete with an Ilippaeris, Memnonia pursuing Helen, Ajax grasping Kassandra; below, a scene of battling Greeks and
Trojans, on the neck, Oinomaois, with his charioteer Mytilos, pursuing Pelops and Hippodamia in another chariot. It was published in Trendall and Cambitoglou in *The Red-Figured Vases of Apulia: First Supplement*, 1983. A low estimate of £30,000-£40,000, due in part to wear and restorations, did not prevent it from selling for £76,300 to a London dealer.

A superb though fragmentary Egyptian wood figure of a high official of the 19th-20th Dynasty (Fig 17), c. 1290-1160 BC, 54 cm, was originally in the collection of a French dealer and collector, Jean Henri Hoffmann (1823-1897). A substantial part of his collection was sold to the Louvre in 1886 and 1895. The balance of his antiquities, including this piece, most recently in the collection of M. Gillet, was sold in 1899. It was published by J. Vanderlin *Manuel D'Archeologie Egyptienne*, vol. III, in 1958. The unusually low estimate of £40,000-£60,000 did not prevent three dealers from engaging in a lively contest for it, before it was won by Ali Abou-Ta'am, a Lebanese dealer living in Geneva, for £122,500.

The cover piece of the catalogue, a lively South Arabian alabaster bearded male head (Fig 18), c. first century BC/AD, 26.7 cm, from Heid bin Aqulla, the graveyard of the ancient Qatabanian town of Timna, was acquired by the late Captain John Aylward in South Arabia in 1958-59. The ancient inlaid eyes had been reset and, perhaps, belong. It was exhibited at the Bows Museum in Durham in 1960 and in the Birmingham City Art Gallery and Museum from 1960 to 1970. The estimate was again set at an extremely low £15,000-£20,000, and it was also purchased by Abou-Ta'am for £73,000.

Including the Momirovic vase collection, but not including the Benizian ancient glass collection, the sales of 7-8 July totalled £1,465,637, with only 65.4% of the lots sold by number, but 82.2% by value, no doubt due to the very conservative estimates of the better objects.

**Sotheby’s sale of the Benizian Collection of ancient glass confirms strength of this market**

The Benizian collection is the finest group of ancient glass vases to appear at public auction since the Koller-Truniger sale in 1985. Mr and Mrs Hans Benizian, Swiss residents of Swedish nationality, collected most of their ancient glass in the 1960s and 1970s. Many of their pieces were published in the exhibition catalogue of 3000 Jahre Glaskunst von der Antike bis zum Jugendstil at the Kunstmuseum in Lucerne in 1981. The cover piece, a striking Achaemenid opaque amber-coloured rod-formed glass kohi tube (Fig 19) from north-west Iran, fifth-fourth century BC, 9.9 cm, bearing an estimate of £60,000-£80,000, brought £102,700. The successful bidder, Gawain McKinley, an English specialist in glass, created a good deal of confusion by waving two paddles almost simultaneously, representing two commission bidders. He also acquired for the same client a Roman colourless glass bowl engraved with four male figures (Fig 21) from Cologne, second half of the fourth century AD, height 6 cm, diameter 10.1 cm, also estimated at £60,000-£80,000, for £91,700. A charming Roman ‘gold-glass’ fragment depicting a nude putto, chasing a hare (Fig 20), bearing the Latin inscription PIE, for ‘drink’, from Italy, c. fourth cen-
tury AD, diameter 6.7 cm, with an estimate of just £20,000-£25,000, was also secured by McKinley with the same paddle number for £62,000. This piece was originally sold at Sotheby’s in December 1979 for £14,300.

An elegant Roman colourless faceted glass beaker (Fig 22), probably from Alexandria or Syria, second half of the first century AD, height 8 cm, was acquired at the Sotheby’s sale in July 1982 for £15,950. Now with an estimate of £25,000-£35,000, it was finally won by Ali Abou-Ta’Am of Geneva for £86,200.

A rare Roman ‘gold-band’ glass bottle (Fig 23), 7.7 cm, formed by placing a layer of gold foil between two colourless layers, in addition to the other colours present, in this case dark blue, emerald, green, white, yellow, and amber, was probably made in Italy in the first half of the first century AD. Estimated at only £30,000-£50,000, it sold for £78,500 to a London dealer. A large (14.6 cm) and heavy late Hellenistic opake white glass bottle once in the Harvey Rothenberg collection, New York, with an estimate of just £30,000-£40,000, was again acquired by Abou-Ta’Am for £77,400.

A rare Roman iridescent pale blue glass mythological beaker with figures of Neptune, Bonus Eventus, Bacchus, and Hymen (Fig 24), 12.5 cm, blown in a five-part mould, was made in Syria in the second half of the first century AD. Purchased at Sotheby’s in July 1978 for £14,300, it has since been published several times. Now estimated at £50,000-£80,000, it brought £51,000 from a London dealer. A large (16 cm) Roman purple glass flask with ‘splashes’ of opaque white, yellow, and blue, from the Eastern Mediterranean or Italy, estimated at £25,000-£30,000, sold for £47,700 to a Swiss dealer.

A Roman colourless glass ‘snake-thread’ flask from the eastern Mediterranean, late second-third century, 17 cm, sold at Sotheby’s in July 1982 for £11,000, now estimated at £20,000-£25,000, was purchased by McKinley for £43,300. A rare Roman iridescent pale greenish-blue glass rhyton, height 19.5 cm, diameter 11.5 cm, from the eastern Mediterranean, first-second century AD, the pointed end in the form of a snail head with large pointed ears, with an estimate of £20,000-£25,000, was acquired by a London dealer, Rabi Raffi, for £45,300. A Greek inscription in gold, ‘rejoice and be merry’, appears on a Roman purple glass flask, 14.4 cm, possibly from Syria. It was sold in the Koller-Truniger sale at Christie’s, London, in March 1985 for £15,120. Also estimated at £20,000-£25,000 it now went to M. Aaron, a London dealer, for £36,700.

The continued enthusiasm by both dealers and collectors for fine ancient glass was evident in this sale, though there were still bargains to be obtained, especially for the less expensive vases and lotted items. There was little interest in the groups of early Roman coloured glass intaglios, all mounted in modern plain metal rings, at the end of the sale; only four of the eighteen lots sold. 80% of the 216 lots were sold by number and a healthy 94.3% by value. The sale realised £1,374,917.
Assyrian relief brings stunning world record price at Christie’s London

Sir Henry Layard excavated a large number of Assyrian reliefs and sculptures from the North-west Palace of the Assyrian king Ashurnasirpal, 883-859 BC, at Kalhu (Nimrud) from 1845 to 1848. They were given to his father-in-law, Sir John Guest, who had financed the expedition, to incorporate into the ‘Nineveh Court’ at his home, Canford Manor. Many of the best pieces, including monumental gateway human-headed bulls, were sold in 1919 to John D. Rockefeller who gave them to the Metropolitan Museum of Art. Canford Manor became an independent school in 1923 and the ‘Nineveh Court’ was converted into a confectionery (‘tuck’) shop. Seven of the remaining reliefs were sold at Sotheby’s in 1959 for large then but by present standards astonishingly small sums – averaging £4,000 to £5,000 pounds each. Three more were thought to be plaster casts, but when the whitewash covering them was removed last year at the suggestion of an American scholar, they were found to be genuine.

One of the reliefs from the North-west Palace, a large gypsum bas-relief wall slab (Fig 25), 183 by 117 cm, contains the upper halves of a royal arms-bearer/eunuch carrying a mace, bow and quiver, and a winged bearded divine figure anointing the eunuch with a cone. Across the lower section of their bodies are a number of lines from an incomplete cuneiform inscription with the king’s titles, claims and achievements. Until now, this relief was thought to have been lost in the Tigris River while on its way to England almost 150 years ago. It was estimated by Christie’s at £750,000 - £1,000,000, but was expected by the trade to reach £2,000,000. No one, except threeidders, had anticipated that it might reach the astronomical price of £7,701,500 ($11,883,414). After a protracted duel with two telephone bidders, a Japanese dealer, N. Horieuchi, won the contest, on behalf of the Shumel Foundation. In December 1979 a full winged deity, 119 by 133 cm, sold at Sotheby’s for what was then a record price of £264,000; a damaged head of a horned figure sold in New York at Sotheby’s in November 1986 for $451,000. This astonishing amount far eclipses the previous world record for an antiquity sold at
Auction Reports

auction, briefly held by a Caeretan hydra which realised £2,201,500 at Sotheby's in December 1993.

A second but very small (16.5 x 12.7 cm) gypsum bas-relief from the South-west Palace of Sennacherib at Nineveh (Fig 26), 705-681 BC, excavated by Layard in 1849-51, also from Canford Manor, depicts a 'head count', three decapitated heads of bearded prisoners. Estimated at £20,000-£30,000, it was acquired for £78,500 by an English dealer. An important Sumerian limestone ceremonial mace head (Fig 27), c.3000-2700 BC, height 16 cm, with four rampant lions in high relief, estimated £50,000-£80,000, though somewhat fractured, brought £56,500.

A fine Amlash pottery rhyton in the form of a bull, from the Caspian area of Iran, tenth-eighth century BC, height 30.5 cm, length 37.5 cm, its authenticity assured by a thermoluminescence analysis report (so many of these rhytons being forgeries produced in the 1960s), was estimated at £7,500-£9,000, but it brought a stunning price of £10,000-£20,000, and was purchased by an Italian dealer for £17,500. A black-figure lip cup potted by Ekeakia and possibly painted by the Tieson Painter (Fig 30), c. 550-540 BC, height 16.5 cm, has a kneeling archer on one side and a graping horse on the other. It was acquired in the Münzen und Medaillen sale of May 1967 for £950. The estimate of £60,000-£90,000 was revised to £40,000-£60,000, probably due to the fact that the foot of the cup is new. It nevertheless was acquired by the same Italian dealer for £56,500.

Thanks to the Assyrian relief, this sale realised a total of £9,071,829, with 61.3% of the lots sold by number, and, due to the relief, 96.4% sold by value. The stunning price brought by the relief, also that of the Caeretan hydra last December, draws attention to the fact that there are fewer and fewer antiquities of great quality appearing for sale and that the traditional evaluations of masterworks must most probably be reassessed, especially those with iron-clad proverances.

Fig 30. Black-figure lip cup, made by Ekeakia, possibly painted by the Tieson Painter, c. 550-540 BC.

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MINERVA 35
Towards a Definition of Style: The Arts of Tibet

Clare Harris reports on a SOAS Conference held at the Victoria and Albert Museum in London, 13 - 17 June 1994

Towards a Definition of Style: The Arts of Tibet was a unique event. As the first international symposium to focus on the culture of the Tibetan-speaking peoples, it was described by some as 'of historic significance'. The current Dalai Lama, Tenzin Gyatso, confirmed the importance of the event in his message to the delegates. 'The vast heritage of Tibetan art and architecture testifies to over a millennium of achievement by the Tibetan people. An essential and living expression of their culture, the visual arts also serve to communicate Tibetan values to the rest of mankind.'

Ironically, the outside world has learnt a great deal more about Tibetan values since the Dalai Lama went into exile in 1959. One hundred thousand of his followers moved outside the Tibetan Autonomous Region when the Chinese took over and now live as refugees. Obviously survival and the preservation of Buddhist values has been the primary aim of this community, but an artistic diaspora has also developed which is equally significant as a repository for the heritage of Tibet.

Some of the most spectacular Tibetan art is now housed in the museums and private collections of the Western world. 'Towards a Definition of Style: The Arts of Tibet' sought to recognise the sophistication and beauty of Tibetan art and to give it due respect as one of the world's most artistically vibrant cultures. Although nearly 90 percent of Tibet's monuments and monasteries were destroyed during the Cultural Revolution (1966-76) it is still possible to analyse the history of Tibetan art through those buildings which survive on the Tibetan plateau and the objects 'in exile'. Perhaps more importantly, artists of Tibetan extraction continue to paint within a traditional idiom and Tibetan scholars and monks are involved in the perpetuation and discussion of their history.

With 300 delegates, the conference enabled a large group of experts to share their knowledge and enthusiasm, whilst recognising the continuing significance of Tibetan art, both for Tibetans and the world community. Organised by the Department of Art and Archaeology at the School of Oriental and African Studies, University of London, and a committee comprising a representative of the Tibetan academic community, the Victoria and Albert Museum, and Oxford University, the event attracted participants from North America, Europe and Asia. Thirty-three of the world's leading specialists on the region gave presentations, which included a lot of previously unknown or unpublished material. The atmosphere was charged with eager anticipation as yet another stunning bronze or early painting was revealed. Though individual scholars have been writing about the arts of Tibet since the first half of this century - the Italian Tibetologist Giuseppe Tucci who visited Tibet in the 1930s is acknowledged to be the founding father of the subject in the West - the conference provided the first opportunity for the current generation of experts to compare notes and to analyse the contributions of their predecessors. With access to the Victoria and Albert Museum holdings, dealers' shows, and temporary exhibitions at the Horniman and Ashmolean Museums, there was also ample opportunity to test the theses of speakers against the objects themselves and the conference inspired a flurry of activity as curators and collectors rushed back to the four corners of the globe to reassess their collections.

The thematic structure for the week was set by the discussion of the issue of style. Although stylistic interpretation
forms the backbone of much art historical analysis of both European and Asian material in the West, the organisers felt that the study of Tibetan art had frequently been dominated by iconographic definitions and discussions which had more to do with the explication of religious and philosophic concepts than with formal aesthetic criteria. Those writers who had attempted to define schools or styles within Tibetan art twenty years ago set up important models, but in recent years, particularly as a result of increasing access to the Tibetan plateau, new information has come to light which urges a reinterpretation of their analyses. A particularly significant resource which has become available as a result of political upheavals is the access we now have to Tibetan scholars living in exile and the libraries which they control. Therefore the conference tried to acknowledge indigenous accounts of Tibetan art which often diverge from the descriptions of outsiders.

Within the broad discussion of style, speakers were encouraged to focus on particular issues, such as the definition of schools or sub-styles and even to try to identify the work of individual artists – a notoriously difficult problem in Tibetan art studies. The question of foreign influence on the early evolution of Tibetan art was considered, with acknowledgement of the role played by China, India, Central Asia and Nepal. Regional styles were discussed within sessions devoted to Western and Central Tibet. Important contributions also emerged from lectures devoted to textual sources in which Tibetan authors had discussed the creation of particular schools of art. All these matters inspired fervent debate amongst the attendees – but the richness and diversity of the art of the Tibetan plateau happily precludes any consensus and means that the scholars have plenty more to do!

Dr Pratapadiya Pal, Curator of the Asian collections at the Los Angeles County Museum, gave the keynote address in which he defined some of the problems posed when attempting to define Tibetan material in terms of style. He recognised that several pioneering accounts, including his own, had used a system of hyphenation (Indo-Tibetan, Sino-Tibetan etc.) which concealed as much as it revealed. As this theme was taken up by other speakers in the course of the week, the majority appeared to acknowledge an indigenous Tibetan aesthetic which, despite the impact of other cultures, could be demonstrated to be distinctive and unique.

It is not possible to itemise here all the contributions to the discussion, but an overview of the conference would identify the importance of the first day’s papers on early material, beginning with the caves of Dunhuang, occupied by Tibetans in AD 787-848, the Taglung school, Sakya patronage in the thirteenth century, Eastern Tibetan rock carvings and the Lóri Siupa in Mustang, Nepal. The importation of textiles to Tibet between AD 750 and 1950 was also considered an invaluable key to the evolution of stylistic innovation on the Tibetan plateau and may begin to explain some of the hybrid aspects apparent in many Tibetan designs.

The second day was devoted to two regions of Tibet, the West and Central-Southern, with discussion of the monastic complexes at Alchi and Tabo (West) and Drathang, Yemar, Shalu and Gyantse (Central-Southern). On the third day, attention focused on architecture, with reports on early material such as the excavation of tombs from the period of the Kings (seventh century AD) followed by lectures on sources from which the Tibetan view of art could be perceived. This was achieved with reference to artists’ manuals from the fourteenth century onwards and examples of the work of contemporary artists.

The closing day of the conference consisted of diverse material, from sculpture of the ninth to eleventh centuries, painting from the twelfth century and its relationship with India, twelfth- to fourteenth-century metalwork from the Tibet-Nepal interface, ‘Tibetan style’ art from Turfan and Russia to a detailed discussion of contemporary metalworkers’ perceptions of style. The week was brought to a close with an open session of questions and comments from the audience in which it seemed that the aim of the conference, to move ‘Towards a Definition of Style’ had been partially achieved and that a great deal of fascinating material had been discovered in the process. Those who could not make it to this over-subscribed event will be pleased to know that a richly illustrated two volume publication will appear in due course.

Clare Harris is a lecturer in the Department of World Art at the University of East Anglia.
Rome and the Western Greeks, 350 BC – AD 200; conquest and acculturation in southern Italy

The Greeks began to settle in southern Italy in the eighth century BC, creating a legacy whose impact survives to this day. Naples and Taranto were amongst their foundations, still two of the greatest cities of the Mediterranean, and even now an archaic form of Greek is spoken in the Lecce region of south-eastern Italy. Scholarship and the arts were to flourish in these new Greek colonies, which became beacons for many literate worlds, such as Pythagoras. The wealth and luxury of Sybaris endures as the word sybarite in our own language, and the sites themselves conserve striking remains, like the famous Greek temples of Paestum. It is no wonder that the region came to be known as Magna Graecia, Great Greece.

Rome began to extend its dominion over the Greek cities of southern Italy in the fourth century BC, and by 264 controlled even distant Rhegium, today the sprawling city of Reggio Calabria. The ensuing dialogue between these two rather different cultures is fascinating and historically of enormous importance. Rome, and ultimately western civilisation, was emphatically the beneficiary. Hellenic culture and values became increasingly fashionable among the Roman aristocracy. This is reflected not least in the architecture of Rome itself, as still-standing temples of the second century BC, like that of Portunus (formerly referred to as Fortuna Virilis) remind us. Greek influence was to change the face of Rome, converting it from a somewhat rustic Etrusco-Italic town to the greatest metropolis of the ancient world. Thus was ensured the preservation of so much of the ancient Greek artistic and intellectual achievement, a matter for which we can only be grateful today.

The Greek cities of southern Italy continued to retain much of their character and traditions, an apt illustration of the skill with which the Romans treated their conquered subjects. The Bay of Naples became a holiday playground for the Roman aristocracy, the shores becoming lined with luxurious villas; within them, conversation in fashionable Greek may well have been more common than in Latin around the dinner table. Whilst Magna Graecia seems to have prided few Roman senators, its influence remained all-pervasive well into Imperial times.

All this, and much more, is brought out in Kathryn Lomas's sensitive and elegantly written study. Her historical analysis is acute and she makes stimulating use of the evidence of inscriptions (an area of scholarship too frequently neglected in these days of declining command of the ancient tongues). Some of the archaeology is a little shaky – the important Mycenaean site of Scoglio del Tonno, at Taranto, is for example transposed to the Bay of Naples, and the princely Orientalising tombs are assigned to the sixth, rather than seventh, century – but these are trifles. What matters is that there is now an informed and perceptive study of a region of profound historical significance. It also brings into focus many issues that archaeologists should, and should be, addressing. Not the least of these is the emergence of the villa system (where current work at Gravina-in-Puglia, by Professor Alastair Small, promises major new insights). In short, this is a book to be warmly welcomed and we are in Dr Lomas's debt for writing it.

Dr T.W. Potter, The British Museum.

Viking Scotland

This lavishly illustrated volume jointly published by Historic Scotland and the respected academic publisher R.T. Batsford is aimed at the popular reader. It summarises the archaeology of Scotland's past. Viking Scotland presents a synopsis of the documented situation combined with some of the recent work, in a highly readable text. This book, a summary of eight main chapters with additional sections dealing with museum collections and relevant monuments for the interested visitor, a brief list of further reading and a glossary of terms.

Setting the scene, 'Atlantic Scotland and the Viking Adventure' explains the terminology of the period – Viking, Norse and the Late Norse – and highlights the differences between the raiding and settled phases. It is significant to remember that in Shetland the Norse influence extends up to 1500AD! The proximity of Northern Britain to the Norwegian coast – only 180 nautical miles, ensured they were soon brought into the Scandinavian orbit and in turn into the wider Viking world which was to include Iceland, Greenland and Newfoundland.

In Chapter 2, 'Scotland before the Vikings', Dr Ritchie's own excavations at Buckquoy in Orkney, naturally figure prominently, but are combined with a useful summary of the major aspects of evidence available from other contemporary sites. The anecdotal reference that some of the folktales of the North Isles may have been pre-Viking in origin, and passed on by Pictish nannies in Viking households, certainly gives one food for thought.

In Chapter 3 'Viking Age Scotland AD 780-1100', the field is almost completely given over to the archaeologist. In this part, several superb line drawings by Alan Braby are included and certainly are useful for lay and professional reader alike. This provides an introduction to the following sections.

The following chapters deal with the 'Viking heartland' of the Northern Isles and Caithness and the 'Western Seaway: Arygill and the Isles'. These are chapters which are full of information and easily digestible facts. They summarise the knowledge of specific areas – mainland Orkney, Viking Rousay, Cunninghamburgh Steatite Quarries in Shetland and the Viking cemeteries of Valtos on Lewis, Ballintay on Islay and Kiloran Bay on Colonsay amongst others. This data is complemented in map form; although it has to be said that Map 19 does not show as many cemeteries as are discussed in the text. The exhortation to readers to visit the sites themselves is to be welcomed – 'their taste for beauty spots was impeccable'. As an archaeologist who has been fortunate to work on many of these sites, I can whole-heartedly agree.

The evidence from Southern and Eastern Scotland, the so-called 'Viking fringe', is examined in Chapter 6. Recent work at Whithorn and a detailed illustrated section on houghback carved stones are usefully summarised. The two final chapters deal with Late Norse Scotland and the 'Viking Inheritance' and bring the subject up to the modern day. The massive input of data from recent excavations – with particular reference to environmental studies – is outlined in brief in this section, including to underline the major developments in methodology which have taken place in the archaeology of the Viking and Late Norse settlers in Scotland in recent years. Such detailed work has inevitably led to delays in publication, but many sites will be published within the next two years, enabling an understanding of the quantity and quality of the material available for almost 600 years of Scandinavian presence in Scotland.

This small volume is a welcome addition to the growing written record of the Scandinavians in Scotland.

Dr Colleen Batey, Curator of Archaeology, Glasgow Museums.

MINERVA 38
Techniques of Archaeological Excavation

This is the third edition of what has become the established work on the subject. At the techniques are in a constant state of change with new refinements and instruments, including new thinking and, most of all, improved scientific field equipment, it is difficult to keep such a book up-to-date. While this is fully acknowledged (pp. 34-5), it could perhaps have been emphasised that no excavation on any scale should ever even start on a unknown site without a geophysical survey in advance. This should show the main structures, pits and boundary ditches. With this information it is possible to plan the excavation with the maximum economy. But with a long term complete investigation it may be necessary to trial trench which would give some indication of the depths of archaeological levels. This is a factor which could affect the cost seriously.

It now seems long ago that I did the Wroxeter Training School with Philip Barker as my assistant. The Ministry needed a car park nearer to Ironbridge Road and I was invited to test an area to the east of the baths basilica 'to see if there was anything there'. I asked Phil to do this with a group of students. Having removed the plough soil I found the students scraping away with trowels. As I was expecting massive walls I felt that more robust methods were needed but Phil simply said - 'but we don't know what is here'. There was no argument against this so I left him and the students scraping away. I was summoned over eventually to see a long timber building with internal partitions (page 216). To find such a structure in the centre of a large Roman city was to me totally baffling. This led to his examination of the great basilica itself which eventually produced the most astonishing timber building of the late period ever found in Britain. By his insistence on scraping with trowels from the start, Phil opened up a completely new chapter in Roman-British studies and archaeological techniques. In his new edition, the excavation photographs have been much improved, and there have been a number of additions and improvements to the text. This splendid illustrated book will continue to be essential to all would-be excavators. My only tiny quibble is the reference to Palaeolithic cave paintings as 'works of art' (page 255). This may well be an accepted idea today but to those who did the work they would have been an essential practice of imitative magic to ensure success in hunting on which their tribe was so dependent.

Dr Graham Webster, OBE.

The Archaeology of Africa - Food, Metals and Towns (One World Archaeology, 20),
xxvi + 857 pp., illus. Hardback £75.

This important book provides encouraging evidence for the continuing development of a new, positive attitude to African archaeology. It consists of papers presented at, or commissioned as a result of the First World Archaeological Congress, held at Southampton in 1986; among the authors are Europeans and numerous African scholars, and the range of subjects covered is truly impressive. The book's main thrust is to offer analyses of African culture and society, in place of the straightforward descriptive publications of sites and objects, which (as Peter Ucko forcefully emphasises in his foreword) reflect the long-prevalent assumption outside Africa that the archaeology of the continent is 'peripheral'. In Ucko's foreword and in the detailed introduction by Sinclair, Shaw and Andah, emphasis is placed on the fundamental development of these scholars wish to see taken place in the study of African culture. They reject the application of ambiguous and inappropriate archaeological terms such as 'Neolithic' and 'Iron Age' to the study of Africa's past, in favour of much more specific labels describing the structure and organisation of the very varied early African societies, and their use of iron. Underestimation of the cultural ingenuity of African peoples is condemned, new emphasis is given to the influence of the environment and local traditions on cultural development, and there is a warning of the dangers inherent in the uncritical use of preconceived models, which may be inappropriate to the data to which they are being applied.

As the book's subtitle implies, the articles concentrate chiefly on three subject areas of major importance to the study of Africa's past: significant changes in the acquisition and distribution of food, the change from non-metal-using to metal-using, and the trend towards urbanisation.

The first theme is represented by broadly-conceived papers on the effects on the African environment of climatic change, and the domestication of cereal crops, together with a series of more detailed studies concerning the emergence of farming in the Nile Valley and regions of west Africa, and the spread of domestic animals. A paper by Basset Andah on the prehistory of African ruminants, horses and ponies makes effective use of linguistic evidence, and the potential of language is exploited further in articles on Niloh-Saharan and Saharo-Sudanian food production (Ehret) and the use of tree and tuber food plants in southern Nigeria (Williamson). Eight articles deal specifically with iron technology. Attention is focused on the study of traditional methods of iron-producing as used in Africa (with papers describing the results of experimentation, and analysis of smelting residues) and on the impact of iron-production on societies, rather than on the search for its origins in Africa (a question which has too often been diverted attention by pharaonic Egypt, which has long kept the cultural achievements of the rest of Africa in the shade, is not permitted to exert undue influence here. There are numerous articles on urban development in Upper Egypt, Sudan, eastern Ethiopia, the inland Niger delta, Ghana, the east African coast, Zimbabawe and Kenya.

The articles have in common a freshness of approach which promises to go far towards breaking the mould traditional African archaeology. The book is also notable for the breadth of its coverage; the recent rapid growth of interest in archaeology throughout Africa has not only transformed knowledge about developments in familiar areas, but has begun to throw light on regions in which archaeology had barely begun. Some of these neglected regions are treated in this book; a jointly-authored paper provides a 'perspective' on research in Mozambique, while a substantial article by Eggert draws attention to the need for greater research into the cultures of central Africa, where forestarchaeology is in its infancy and basic data are
still insufficient for the production of analytical studies. As Ucko emphasizes, the work now being undertaken is based on the critical re-evaluation of data which have hitherto been assumed to show a very different picture of Africa's past. It draws on studies of the ancient environment, on ethnography, linguistics and oral traditions, and is rich in analyses and syntheses of evidence, hitherto all too rare in African archaeology. With closer co-operation between African and non-African archaeologists, studies of the kind published here point the way towards the creation of an overall picture of the continent's past - a process in which emancipation from the tyranny of old Eurocentric approaches and inappropriate archaeological terminology can only be an advantage.

Dr John H. Taylor, Department of Egyptian Antiquities, the British Museum.

The Making of Stonehenge


For centuries the common ambition of the historian has been to write a good narrative, a telling story of people and events. The equivalent narrative for prehistory is a harder tale, for the people are nameless and the events elusive. How can one make a vivid tale in the changing profiles of grubby British Neolithic pots, wretched rough things that so resemble the mud from which they were half-baked? Accordingly, most narrative prehistories depend on a recital of material evidence overlain with some attempt at a lively interpretation. This is fine if the interpretation is wise (which often means cautious) and a calamity if it is not; to notice a recent example, a collected theory of late British prehistory recently collapsed because it depended for all insight on the prehistoric reverence for crop-circles, a passing curiosity of the last few years which now appears entirely the work of hoaxers.

Stonehenge, obvious focus for a narrative prehistory in England, presents this difficulty in the extreme: an enigmatic site, with an ill-understood chronology, many strange features, and little in the way of immediate environmental or material history on which to peg a more human story. R. J. C. Atkinson, writing in the 1950s, sensibly focused on the intricacies of the building sequence; Julian Richards, in the 1980s, stood back from the central place and gave an account of settlement in the wider landscape. Both had a body of new research to present. Aubrey Burl, master narrator of the megaliths, stumbled - in my view - when he told the Stonehenge story. My own Stonehenge Complete (1983; new edition 1994) dodges the issue by giving an account of historic Stonehenge to the near exclusion of the prehistoric place.

Rodney Castleden, whose earlier narrative of Neolithic Britain was named The Stonehenge People (1987), now offers a narrative prehistory of the place itself. He identifies in the sequence there, and in the pattern of British prehistory in general, less the change and transformation which so many have seen in the fragments; instead he prefers a tale of quite different form, along a continuous running trace: 'When we look very closely at what appears to be a series of separate monuments built successively on or close to the same site, we will find a surprising large number of common threads and common themes that run through from stage to stage.' For example, he sees not just a consistency of orientation at Stonehenge, the north-east/south-west axis that persists in several stages, but the same orientation in the earlier sites at Robin Hood's Ball to the north and the two cursus monuments close by. He accounts for this by 'a very long-lasting fund of beliefs and customs held by the people of the area, and preserved and passed on by oral tradition'. But, one has to ask, is Robin Hood's Ball, a rough oval with one entrance north-east and the other due west, really oriented that way, or at all? And both cursuses are more nearly due-east than north-east/south-west. I am not persuaded there is a pattern here, nor that any persistence in Stonehenge orientation must have a higher cause than the simple influence of existing structures from earlier stages.

Another example will give the flavour of the Castleden story. What is one to make of the extension of the Stonehenge Avenue down to the river Avon at West Amesbury, c. 1100 BC, as one of the last revisions of the complex? Castleden suggests it may be a 'nostalgic backward glance to the time when the bluestones first arrived at Stonehenge', by water along the Avon as has long been supposed, c. 2150 BC if not long before; or, the Avenue was lengthened to link it to water, focus of later Bronze Age cult and offerings of metalwork; or, the evidence of social confusion and col-lapse visible across the ancient world from Egypt to the Hittite lands supplied early by the great floods coming from the melting glaciers. In that case, 'The hasty extension of the Avenue towards the life-giving, rejuvenating river can be seen as a desperate last ditch attempt to siphon new life into the old religious centre, to give the old, marginalized temple a transfusion of water magic, and new life to the fields around it.'

I am least convinced by the beginning and the end of Castleden's tale.

He starts with the great tree- or post-holes discovered in 1966 north-west of Stonehenge and dated by the pine charcoal in them to about 7000 BC; these he relates to a 'cult centre of some sort' then at the site of Stonehenge - or the 'posts themselves served as the ancestral cult centre'. But a wish for continuity is enough to make a cult view of the holes, which may be the natural stump-holes of large pine-trees; nor would the existence of three posts be enough to identify a pre-Neolithic cult centre.

He ends with a deliberate slighting of Stonehenge by the occupying Roman powers, for its affront as a standing Celtic temple (the Celtic priests of the last centuries before the conquest, accustomed to little temple of wood, had taken the grand old place over with alacrity as a shrine of their own faith). So, after the conquest and probably in the black year of AD 61 when Paulinus massacred Druids on Anglesey, Stonehenge was knocked over. But Stonehenge was not sighted; that so many stones and even lintels stand (helped this century by new concrete plinths in place of their shallow chalk holes) is proof of that. A Roman (or Romano-British) presence at Stonehenge is proved by coins and other small finds, and the quantity of stone chips and fragments may be greater in the accumulations of the period; yet a Stonehenge that largely stands, with so many of the greater stones still on site, is not how Roman military engineers would leave the place they were commanded to crush.

I much enjoyed Mr Castleden's vivid narrative, and I therefore regret that his Making of Stonehenge is yet another vision of Stonehenge which may tell more about ourselves than about the prehistoric realities of the place.

Christopher Chippindale, Cambridge University Museum of Archaeology and Anthropology.

MINERVA 40
As usual, the New York International Fair in June was the last main event of the spring season, prior to the traditional summer lull. Attendance of Americans was good, but surprisingly few Europeans made the trip for this fair although it is certainly one of the best. Most dealers reported steady business, although those with a large and varied stock seemed to do much better than those with only a limited variety to offer. Collectors were prepared to spend money but were selective about purchases and expected good value. Auctions by Stack's and Classical Numismatic Group, held in conjunction with the fair, attracted competitive bidding.

The CNG auction included a good variety of Greek and Roman. Among the best Greek coins was a good run of Bactrian and Indo-Greek. This coinage is particularly important as it is the major historical source for this important region whose literary records have not survived. A silver tetradrachm of Eukratides, c. 170-145 BC, with a splendid helmeted 'heroic' bust of the king brandishing a spear (Fig 1), sold for the estimate of $7500 (at the time of the auction £1 = approximately $1.50). A rare 'dynastic' tetradrachm of the same king, depicting on the reverse his mother and father, fetched $13,000 against an estimate of $12,500 (Fig 2). Also among the Greek coins, a superb silver stater of Sikyon, c. 431-400 BC, depicting the mythical Chimaera on the obverse and a flying dove within a wreath on the reverse, fetched $5500 against an estimate of $5000 (Fig 3). A silver stater of Aspendos in Pamphylia, c. 300-280 BC, depicting two wrestlers on the obverse and a slinger on the reverse, brought a remarkable price of $2600 against an estimate of $1000. Part of the attraction of the piece was its pedigree; the piece having once been in both the Pozzi and Garrett collections.

The Roman series included a number of high-quality silver denarii which brought strong prices despite the large number of these pieces that have been on the market recently. Collectors clearly understood the rarity of top quality and were willing to pay for it. A denarius of Nerva, AD 96-98, with a splendid high-relief portrait, a relatively common coin ordinarily selling in average condition for less than £100 (around $150), brought £2700 against an estimate of £2500 (Fig 4). A denarius of Commodus as Caesar, struck AD 175-176, another relatively common coin, sold for $675 against an estimate of $500. The rarest type generally fetched around their estimate. A silver denarius of Gordian I, AD 238, fetched $2400 against an estimate of $2500, and a similar coin of his son and co-ruler, Gordian II, brought $2600 against an estimate of $2500.

The Stack's sale was highlighted by a collection of Continental Celtic coins assembled by a longtime collector. Although the collection lacked the sort of exceptional Celtic pieces that brought high prices in the spring Leu Numismatics sale, prices were nevertheless solid, generally at or near estimate. A silver tetradrachm from the Dacia-Lower Danube region, derived from the coinage of Philip II of Macedon, sold for $850 against an estimate of $850-1250. A silver tetradrachm from the region of north-west Hungary and southern Czechoslovakia, depicting a head of Apollo on the obverse and a horse with two lyres on the reverse, fetched $1200 against an estimate of $850-1250. These results were typical for this interesting Celtic collection.

The main diversion in the summer lull is always the American Numismatic Association Fair, the world's largest coin fair, which is held in mid-summer at a different location each year. The theory for this unusual mid-summer timing is that collectors can combine the fair with their summer holiday. This year the fair was held in Detroit. Regrettably but predictably, attendance was poor, and many dealers complained that this was one of their worst ANA fairs ever. Detroit is neither a numismatic centre nor a top holiday destination, so few collectors bothered to attend, and dealers are still puzzling over the much-criticised decision by the American Numismatic Association to hold a fair there. A far more logical and efficient method of selecting sites would be to alternate among several major centres in different parts of the country. The ANA could thereby continue to bring fairs to different parts of the country but at the same time ensure an attractive location and an active trading environment for both collectors and dealers.

The key cities: New York, Baltimore/Washington, Chicago, Los Angeles, and Dallas.
The recently formed International Association of Dealers in Ancient Art, a group of leading dealers in classical and pre-classical antiquities, is the first international trade association devoted to this field. The association has a comprehensive code of ethics and practice which it believes will aid both active and potential collectors of ancient art.

The association will encourage the study of and interest in ancient art and contracts between museums, archaeologists, collectors, and the trade. It will promote a more liberal and rational approach to the regulations in various countries on the import and export of works of art with the ultimate aim of the protection of our cultural heritage.

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BIRMINGHAM

LIVERPOOL
THE AMERICAS. New permanent galleries covering the civilizations of North, Central and South America before and after contact with European culture. LIVERPOOL MUSEUM (051) 207 0001.

LONDON
GREEK GOLD: JEWELLERY OF THE CLASSICAL WORLD. An important travelling exhibition of Greek goldwork bringing together objects from the British Museum, the Museum of Oriental Art, and the Hermitage, some of which have never been seen before. THE BRITISH MUSEUM (071) 636 1355, until 23 October (then to New York). Cata-

LONDON
THE RAYMOND AND BEVERLY SACKLER GALLERY OF LATER MESOPOTAMIA. A new permanent gallery displaying one of the world's finest collections of material from Mesopotamia, covering the period from 3500-500 BC, including items from the Royal Tombs of Ur. THE BRITISH MUSEUM (071) 636 1355. Summer 1995. (See Minerva, July/August 1993, pp. 40-43.)

THE RAYMOND AND BEVERLY SACKLER GALLERY OF EARLY EGYPT. A new gallery of the British Museum's important collection of material from the prehistoric and earliest years of ancient Egypt. THE BRITISH MUSEUM (071) 636 1355. (See Minerva, Jan/Feb 1993, pp. 17-20.)

MANCHESTER
MEREXHE MINERVA GALLERY. A new permanent exhibition of the University of Manchester's collection of archaeological material from the Mediterranean world, including a replica of a Greek trading ship of c. 300 BC. MANCHESTER MUSEUM (061) 276 3884. (See Minerva, May/June 1994, pp. 40-43.)

UNITED STATES
ATLANTA, Georgia
RIVER OF GOLD: PRECOLUMBIAN TREASURES FROM SITIO CONTE. Spectacular gold jewellery, ceramics, and objects of stone, ivory and bone, excavated in central Panama by the University of Pennsylvania. The museum of Archaeology and Anthropology in the 1940s, dating from AD 750-1100. Included are photographic and original film footage. MILLER & CARLOS MUSEUM (404) 727 4282. 24 September-18 December. (See Minerva, May/June 1994, pp. 40-43.)

CAMBRIDGE, Massachusetts
IMPRESSIONS OF MESOPOTAMIA: SEALS FROM THE ANCIENT NEAR EAST. An exploration of cylinder seals from the development of cylinder seals over three thousand years. ARTHUR M. SACKLER MUSEUM, Harvard University (617) 495 9400.

IVORIES FROM THE ANCIENT NEAR EAST. Explores the role of ivory carving in the Near East from the Late Neolithic period, c. 5000-1700 BC, to the early 1st century AD. Colour catalogue HB 2100, Ph 695. (See pp. 6-8.)

CHICAGO, Illinois
THE GALLERIES OF ANCIENT ART. The history of ancient Egyptian, Greek, Etruscan, and Roman art, including a selection of objects from both ancient and modern sources. THE ART INSTITUTE OF CHICAGO (312) 443 3600, May/June 1994, pp. 29-36.

CORAL GABLES, Florida
ANCIENT NUBIA: EGYPT'S RIVAL IN THE LAND OF THE SUN. An exhibition of Egyptian, Cretan, Etruscan, and Roman art, including a selection of objects from both ancient and modern sources. THE UNIVERSITY MUSEUM, Philadelphia, LOWE MUSEUM OF THE HISTORY OF MANN (305) 284-3535, 22 September - 27 November (then to Rochester). Cata-

DALLAS, Texas
THE MUSEUM OF THE AMERICAS. A major exhibition of art from the Americas. The Dallas Museum of Art, which has especially strong holdings in all of the Pre-Columbian cultures with particular emphasis on the collection of over 6,000 objects. THE DALLAS MUSEUM OF ART (214) 922-1220.

DENVER, Colorado
A RAMA MAYA UNIVERSE: ROYAL CERAMICS OF THE CLASSIC PERIOD. A major exhibition of over 200 ceramic vessels and related objects from the third to ninth centuries AD Mayan civilization, including a presentation of the advances in the study and understanding of the Mayan language, organized by the Duke University Museum of Art. DENVER ART MUSEUM (303) 640-5627, until 1 February (then to Nashville). Cata-

FORT WORTH, Texas
BUDHIST BUDDHA OF THE FUTURE MUNDAI. An early Buddhist statue from Thailand. A magnificent large bronze statue from Phra Nakorn. Colour catalogue S. (See Minerva, July/August 1994, p. 5.)

KNOXVILLE, Tennessee
ANCIENT EGYPT: THE ETERNAL VOICE. A new permanent exhibition of over 200 objects featuring the KV21 Dynasty mummy of Tutankhamen and his elaborately decorated sarcophagus. Large-scale reproductions of buildings and statues are on loan from the Metropolitan Museum of Art, THE FRANK H. MECELL MUSEUM, UNIVERSITY OF TENNESSEE (615) 974-2144.

LOS ANGELES, California
ANCIENT IVORIES FROM THE ANCIENT NEAR EAST. A major travelling exhibition of ancient ivories from the ancient Near East, mounted by a number of institutions, including the British Museum, the Metropolitan Museum of Art, and the Hermitage, some of which have never been displayed before. THE METROPOLITAN MUSEUM OF ART (212) 877-5950, 2 December 1994 - 24 March 1995. Colour catalogue £28, hardback £45. (See Minerva, May/June 1994, pp. 6-11.)

GREEK ARCHAIC SCULPTURE GALLERY. The museum's noted collection of archaic Greek sculptures and grave monu-

MINERVA 45

The Museum of Classical Archaeology, University of Cambridge, is one of the leading centres for the study and understanding of the ancient world. The museum houses a large collection of objects, including a number of spectacular gold objects from the ancient Near East, as well as a number of other objects from this region. The museum is open to the public and is a popular destination for both students and the general public. The museum is located at the University of Cambridge and is open to the public daily. The museum is also home to a number of exhibitions throughout the year, including a special exhibition showcasing the work of ancient Egyptian artists. The museum is a popular destination for both students and the general public, and is a must-see for anyone interested in the study of ancient history and art. The museum is open to the public daily and is a popular destination for both students and the general public.
been on view. M. H. DE YOUNG MEMORIAL MUSEUM (415) 750-3600.

TOMB TREASURES FROM CHINA: THE BURIED ART OF ANCIENT X'IAN. Seven of the life-size terracotta warriors and a gilt bronze horse 62 cm. in height are only part of this exciting exhibition of 68 ancient works of art from thirteen museums in the area around X'ian. ASIAN ART MUSEUM (415) 668-8921. 3 August - 20 October (then to Fort Worth). Catalogue $15. See also forthcoming Minerva.)

ST LOUIS, Missouri POTTERY FROM THE AMERICAN SOUTHWEST: Examples of Anasazi, Mogollon, Casas Grandes and Pueblo pottery from 300 BC to AD 1500 and a group of 20th century Pueblo pottery, all from the museum's own collection. THE ST. LOUIS ART MUSEUM (314) 721-0072. Until 22 January 1995.

WASHINGTON, DC ANCIENT EGYPTIAN GLASS. A new exhibition of fifteen brilliantly coloured glass vessels of the Eighteenth Dynasty, fourteenth century BC, part of the 1400-piece ancient glass collection of Charles Lang Freer, acquired in Cairo in 1909, now part of the museum's holdings. FREDERICK G. W. CHAPPLE, JR. ART, SMITHSONIAN INSTITUTION (202) 357-4880. An ongoing exhibition.

LUXURY ARTS OF THE SILK ROUTE EMPIRES. 82 examples of metalwork and ceramics from the Freer and Sackler Galleries illustrating the effect of multi-cultural interaction on the arts of the first millennium AD. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-4880. Continuing indefinitely.

WILLIAMSTOWN, Massachusetts THE ART OF MESOAMERICA: BEFORE COLUMBUS. This exhibition of more than seven hundred works from the permanent collection and from extended loans was originally mounted for the quincentennial of the arrival of Columbus in the New World. WILLIAMS COLLEGE MUSEUM OF ART (413) 597-2429. Extended to December 1994.

AUSTRIA SCHLOSS SCHALLABURG, SIRIA: FROM THE APOSTLES TO THE CALIPHS. An extensive exhibition of archaeological objects and documents from the Enthronement at the Caliphs from the first to the thirteenth centuries, drawn from the National Museums of Damascus and other museums in Syria and from the Papyrus Collection of the Austrian National Library in Vienna. SCHLOSS SCHALLABURG, Until 1 October (then to Klagenfurt). Catalogue.

AUSTRIA VIENNA EGYPTOMANIA. This exhibition, mounted by the Louvre, shows the effect of discoveries in Egypt on the fashions of the 18th and 19th centuries. KUNSTHISTORISCHES MUSEUM (43) 1-225, 1010 Vienna. 17 October 1994 - 30 January 1995. Catalogue.

CANADA OTTAWA, Ontario EGYPTIAN ART. This exhibition, mounted by the Louvre, shows the effect of the discoveries in Egypt on the fashions of the 18th and 19th centuries. NATIONAL GALLERY (613) 990-1985. Until 18 September. Catalogue CS 69.95


EGYPT CAIRO THE ROYAL MUMMIES. Important pharonic mummies and their kings, including Ramses II, and his queens and princesses, have now been brought back on permanent exhibition. They were removed for restoration and display in 1980 when Anwar Sadat thought that their appearance robbed them of their dignity. THE EGYPTIAN MUSEUM (20) 73-43-10.


ROANNE, Loire EGYPTIAN ANTIQUITIES. An exhibition of the finest pieces from a collection formed one hundred years ago. MUSEE DE DECHELLE (35) 77-30-90. Until 30 November.

Terra cotta officer, Qin dynasty (221-206 BC), in Tomb Treasures from China at the Asia Art Museum, San Francisco.

GERMANY BONN THE ANCIENT WRECK OF THE MADIA. Nearly 500 bronze and marble objects from the 1st century BC ship which sank off the coast of Tunisia. RHEINISCHES MUSEUM (0228) 7294-1. 8 September - 29 January 1995.

DRESDEN EGYPTIAN ANTIQUITIES. Over 100 objects including many rarities from the Altenburg Collection. ALBERTINUM (03) 511-09-30-56. Until 18 September. Catalogue.

HAMBURG GOLD OF THE CYPRIOTS. TREASURES FROM THE HERMITAGE, ST. PETERSBURG. 156 precious objects from the Hermitage, from the sixth to the third centuries BC. HAMBURGER MUSEUM FUR ARCHAEOLOGIE UND DIE GESCHICHTE HAMBURGS. HAMBURG MUSEUM (49) 40-771-70069. Until 28 November.


GREECE ATHENS EGYPTIAN ANTIQUITIES ROOM. 280 Egyptian works of art, including statues, sarcophagi, Fayum portraits, lapis lazuli, faience, silver and about 4000 objects in storage since the end of World War II, will be placed on permanent display in two rooms. NATIONAL ARCHaeological Museum (30) 821.

ISRAEL JERUSALEM ANCIENT GOLD FROM VARNA. Hundreds of extraordinary pieces of gold jewellery and garment decorations, comprising over six thousands, dating back over 6500 years, have been excavated from the shores of the Black Sea in Bulgaria. THE ISRAEL MUSEUM. (972) 2-708-811. Until 12 September. (See Minerva, May/June 1994, p. 3)

ISRAEL JERUSALEM SNAI: A FAREWELL FOR PEACE. Selected objects from excavations in the Sinai desert. Special gifts recovered from Sinai are displayed. SNAI (972) 2-708-811. Until 29 September. (See Minerva, May/June 1994, p. 3).

MASTERSPIECE FROM THE NOBRET SCHMIDEL BESQUEST, A SELECTION OF ANTIQUITIES, works from the collection of the New York collector. THE ISRAEL MUSEUM OF JERUSALEM (02) 708811. Ongoing.

A SHIP IN THE MIDDLE OF THE SEA. Recently discovered objects from underwater excavations of shipwrecks along Israel's coast. THE ISRAEL MUSEUM OF JERUSALEM (02) 708811. Ongoing. (See Minerva, September/October 1992, p. 19)

TOMB OFFERINGS FROM TEL NAMIS. Gold, silver and bronze jewellery, copper spearheads, cups and ewers, from the 13th century BC, discovered in the central region of Israel. NAMIS, south of Haifa. THE ISRAEL MUSEUM (972) 2-708-811.

ITALY COMACCHIO A LEONE FROM SPAI AND FORESTUM. Recent finds from two major sites. PALAZZO BELLINI. Until 30 September.

POMPEII FIGURAL TERRACOTTAS OF POMPEII. Mythological representations and figures that played a daily life from the excavations of this Roman city. SCAVI DI POMPEII (39) 81-801-07-44. Until 7 September.

MEETINGS & SYMPOSIUMS

SEPTEMBER 13-16 September, ARCHAEOLOGICAL MATERIAL CULTURE FROM SHIPWRECKS: Late Middle Ages to the Industrial Revolution, National Museum of Wales. Contact: Dr M. Redknap, Department of Archaeology and Numismatics, National Museum of Wales, Cathays Park, Cardiff CF1 3NP, Wales.

28-30 September, INTERNATIONAL ART TRADE AND LAW. This 5th symposium in Vienna is being organized by the Institute of International Law and Practice of the International Chamber of Commerce is dedicated to "Art Trade in Works of Art." Contact: Institute of International Law and Practice of the International Chamber of Commerce, Albert 1er, 75008 Paris, France. Tel. (33) 1-49-53-29-27; fax (33) 1-49-53-29-28.

OCTOBER October, CITIES ON THE SEA, A symposium in Nicomedia sponsored by the Cyprus American Archaeological Research Institute. Contact: Dr. Stuart Swiny, CAARI, 11 Andreas Demetriou, Nicomedia, Turley. Fax: (357) 2-461-147.

14-16 October, SCIENCE AND ARCHAEOLOGY: A MULTIDISCIPLINARY APPROACH TO STUDYING THE PAST. A conference to be held at Harvard University sponsored by the Department of Anthropology, Harvard University, Cambridge, Massachusetts 02136. Tel. (617) 496-8901; fax: (617) 495-8925.

21-27 October, AUSTRALIAN INSTITUTE FOR MARITIME ARCHAEOLOGY, 13th Annual Conference to be held in Brisbane. Contact: Peter Gesner, Queensland Museum, Post Office Box 1, South Brisbane, Queensland, 4101, Australia. Tel: (07) 840-7673; fax: (07) 846-1918.

DECEMBER 2-4 December, ATHENIAN POTTERY AND PAINTED CERAMIC IN ATHEN, sponsored by the American School of Classical Studies at Athens. Contact: Professor William Coulouris, American School of Classical Studies, 54 South Street, Athens 10676, Greece. Fax: (30) 20-30-71-36.

27-30 December, DECEMBER ARCHAEOLOGICAL INSTITUTE OF AMERICA, 96th Annual Meeting, Atlanta, Georgia. Contact: AIA, 675 Commonwealth Avenue, Boston, Massachusetts 02215. Tel. (617) 353-9361; fax: (617) 353-6550.

AUCTIONS

OCTOBER 19 October, ANTIQUITIES, Christie's, South Kensington, London (071) 389-2111.


20 October, ANTIQUITIES: Sotheby's, Colswood sale, London (071) 408-5111.
A PASSION FOR ANTIQUITIES

The Fleischman Collection

The antiquities collection of Barbara and Lawrence Fleischman consists entirely of Greek, Roman and Etruscan art, and now some two hundred of the over three hundred pieces in the collection have gone on display in an exhibition at the Getty Museum.

Ariel Herrmann

The Fleischmans, originally from Detroit, but now New Yorkers, have always been interested in Classical antiquity, and as early as the 1950s made occasional purchases of ancient objects. However, their main focus in those days was American art. Lawrence Fleischman eventually became a dealer in that field and owner of the Kennedy Galleries. An instinctive collector, he decided that he and his wife should acquire for themselves in an area completely sepa-

rate from his business, and in the 1980s involvement with ancient art became a dominant force in their lives. Though their interest has been stimulated by friendships with such experts as Dietrich von Bothmer, Maxwell Anderson, Marion True, Arielle Kozloff and Michael Padgett, the Fleischmans' choice of objects is very much their own. They live with all of their pieces, and are generous in

Fig 1 (above left). Head of an idol. Cycladic. Early Spedos Type, c. 2600-2500 BC. Marble. H. 22.8cm.

Fig 2 (above). Lion. Laconian, mid-6th century BC. Bronze. H. 9.3cm., L. 13.3cm.

Fig 3 (left). Goat. Northern Greek, c. 500-480 BC. Bronze. H. 14.2cm., L. 19cm.
their hospitality to scholarly visitors. The collection is complemented by a growing archaeological library.

American collectors of this century have most often been attracted to antiquities that seemed to have timeless qualities, and which reminded them of contemporary art. On the one hand they have favoured Cycladic or Geometric, on the other provincial and late Roman. Though the Fleischman collection has superb objects from all periods, its great strength is in the almost unbroken run of mainstream Archaic, Classical, Hellenistic and Roman Imperial pieces.

The collection, like every other, does have a special flavour. Most of the objects have an intimate, rather than a decorative, monumental or official, character. The pieces are always of high quality, and many are truly exquisite, but beyond this most have something lively, colourful or even humourous about them. The quest for ideal beauty or for pure, abstract form does not dominate as it does in many older European collections. Among the Fleischmans' objects the earliest, an almost life-size Cycladic head (Fig 1), is something of an exception. Even here, however, the piece is outstanding not only for its size and its subtlety of line, but for its extraordinary painted detail. Some interesting small vessels and terracottas of the Mycenaean Age, followed

Fig 4 (above). Red figured amphora by the Berlin Painter (detail). Attic, 470s BC. Terracotta. Overall H. 47cm.

Fig 5 (above right). Patera handle in the form of a winged girl. Etruscan, second half of 4th century BC. Bronze. H. 21cm.

Fig 6 (below). Antefix in the form of a Silenos and Maenad (detail). Etruscan, c.520-510 BC. Terracotta. Overall H. 88cm.
strength is probably in its magnificent series of bronze statuettes, exceptional for their size, completeness and quality, and representing all the main phases of ancient art.

An early example is the bulky Laconian lion (Fig 2), perhaps from the decoration of a large ceremonial vessel. To modern eyes he may have an amusingly puppy-like aspect, but the energy he radiates was undoubtedly meant in all seriousness. He is one of the many fine animals in the collection, and the earliest of several lions. Slightly later, from the beginning of the fifth century BC, comes another vessel attachment, the large and elegant northern Greek goat (Fig 3). With his haughty profile, neatly clipped fringe and pointed beard, he is very goat-like yet somehow resembles a well-groomed Late Archaic dandy. Other superb Archaic and Classical Greek bronzes present the human figure. Many of them adorned vessels or pieces of equipment, though one, a jaunty young rider, may come from a small votive equestrian group. A selection of Attic vases completes the view of Greek art in this period.

Though vitality abounds, few of the Fleischman pieces have anything violent or warlike about them. Even the representation of youthful warriors on an early red-figure kylix peted by Pamphaios and painted by the Nikosthenes Painter has a festive, expectant feeling, and is balanced on the other side by a scene of Dionysian revelry. An amphora by the Berlin Painter (Fig 4), one of the earliest works of art inspired by the Persian wars, is remarkable for its detailed depiction of the fleeing barbarian’s exotic garb, thick red beard, and anxious expression. Pursued by a triumphant Greek hoplite, he is evidently a northern auxiliary fighting on the Persian side.

The Etruscan part of the collection includes terracottas such as the brightly coloured and almost complete antefix with amorous Silenos and Maenad (Fig 6), illustrated on the cover of the catalogue. Another remarkable Archaic Etruscan piece is the painted terracotta wall panel with the figure of a draped youth. There are superb bronze statuettes, objects of use, and figural vessel attachments, beginning with Archaic examples and continuing down to the Hellenistic period. A winged girl served as the handle of a patera (Fig 5); her athletic stance and toned body, its nudity set off by jewellery and shoes, are typically Etruscan. A large votive statuette of the young, beardless Herakles (Fig 7) is influenced by the style of artists like Lysippos and Skopas, and can be ascribed to the age of Alexander. Only a certain insentitively elastic, rhythmic quality, along with a peculiarly Etruscan rendering of the lion skin, with jaws spread outwards to bracket the face, sets the figure apart from closely related Greek “Alexander-Herakles” types.

At the opposite pole of sophistication is the charmingly naive figure of a boy running with a tray of food (Fig 8); his other hand may have brandished a skewer of meat. This ‘waiter’, which the Fleischmans bought in 1958, is one of their earliest acquisitions. Similar in attire and action to the cookies in the wall paintings of the Tomba Golini I at Orvieto, and to others on a Praenestine cista, he can be ascribed to a Central Italian workshop of Early Hellenistic times.

Italy before the Roman domination is also represented by an exceptional series of South Italian vases. A Paestan example is the outset squat lekythos painted by Asteas with a paradisiacal Garden of the Hesperides. There are several outstanding Apulian theatrical vases, including the already much-published krater by the Choregos Painter (Fig 9). The richly dressed Agisthos, identified by an inscription, hurries out of his palace door to hear an obviously unwelcome announcement. This is delivered by a phylax standing box-socket-on an upside-down basket; he is flanked by two other phylakes, each labelled ‘choregos’. A coarser vein of humour is evident on the krater by the Rainone Painter (Fig 12). Two shocked-looking phylakes open a ritual basket to uncover not the expected divine child, but a grotesque, ithyphallic ‘beastly baby’.

Barbara Fleischman’s interest in the theatre is illustrated not only by vases but by small works of art in bronze, terracotta and other media. As well as...
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numerous masks, there are delightful statuettes of comic actors, forming a series that spans the Hellenistic and Roman periods. A double-spouted lamp with the figure of a wily slave (Fig 14) can be ascribed to late Ptolemaic Alexandria. The terracotta figure of a mime in Artemis-like garb (Fig 13) shows an unmasked entertainer who uses expression, attire and gesture to comic effect.

Another collection within the collection is the series of weights. They range from a fifth-century Athenian example to a piece with lengthy Greek inscriptions dating it to year 6 of the reign of Gordian III (AD 243/244). A core group consists of relief-decorated weights from the Hellenistic cities of

Fig 9 (above). Red-figure bell krater, name piece of the Choragos Painter (detail). Apulian, c. 380 BC. Terracotta. Overall H. 37cm.

Fig 10 (left). Lebes. Late Hellenistic. Roman, probably second half of the 1st century BC. Bronze with silver. H. 80cm.

Fig 11 (right). Jupiter. Roman, 2nd century AD. Bronze. H. 30.5cm.
Asia Minor; a majestic elephant adorns the mina weight of Seleucia Pieria (Fig 16).

The Hellenistic period is especially well represented. A baroque sculptural style is evident in the large bronze statuette of a draped Aphrodite (Fig 15). With her almost swaggering pose, luscious breasts and well-foxed arms, her trailing draperies and her high-soled platform sandals, she has the power and monumentality of a full-sized Pergamenean statue. The unhealing yet fashionable attire suggests that a real woman, probably a queen, is shown in the guise of the goddess. A Late Hellenistic masterpiece is the bronze appliqué bust of a delicate-featured young boy wearing Herakles' lion skin (Fig 17).

Luxury objects of the Hellenistic and Early Imperial periods include silver statuettes and drinking vessels, as well as a small but choice selection of gold jewellery. Perhaps the most sensational single piece in the collection is the bronze lebes (Fig 10), a great decorative or ceremonial vessel. It

Fig 12 (above). Red-figure krater by the Rainone Painter (detail). Apulian, c. 370 BC. Terracotta. Overall H. 27.3 cm.

Fig 13 (left). Mme. Hellenistic, probably late 2nd/1st century BC. Terracotta. H. 19 cm.

Fig 14 (below). Double-spouted lamp with figure of a comic actor. Hellenistic, c. late 2nd century BC. Terracotta. H. 10.1 cm.
stands in the Hellenistic tradition, but was probably made in the second half of the first century BC. Its brilliantly exuberant decoration includes foliate handles, roller-like spool feet, and, at the front, the separately cast bust of a young Satyr, set against an area of low-relief acanthus-scroll ornament with details picked out in silver.

A Roman grave stele of the early first century AD (Fig 18) has a soberly attractive portrait bust. The piece is an important document because the subject, a freedman, is identified in the inscription as a *faber argentarius* or silversmith. Although he is formally dressed in the toga, he holds tools and an unfinished metal cup with a Neo-Attic-looking relief figure, which he is working over a form.

There are some exceptional pieces from the Roman provinces. A large statuette of Jupiter (Fig 11) was excavated in Beauvais; its defined musculature and electrifyingly crisp detail confer a strangely Early Classical qual-

Fig 15 (above). Aphrodite. Hellenistic, first half of the 2nd century BC. Bronze. H. 38cm.

Fig 16 (above right). Mina weight of Seleucia Pieria. Hellenistic, second half of 3rd century BC. Bronze. H. 11.2cm.

Fig 17 (right). Applique bust of a boy with the attributes of Herakles. Hellenistic, late 2nd century BC. Bronze. H. 17.3cm.
Fig 18 (left). Grave relief of a silversmith. Roman, first quarter of the 1st century AD. Marble. H. 79.9 cm.

Fig 19 (below). Sitala with frieze of athletic contests. Roman, probably late 1st century AD. Bronze. H. 9.5 cm.

Fig 20 (right). Nemesis. Roman, mid-2nd century AD. Marble. H. 46.4 cm.

ity on the familiar fourth-century type. A marble statuette of the winged goddess Nemesis (Fig 20), wearing military boots and treading brutally on the miniature figure of a transgressor, was found in Egypt. It has a portrait head whose features and coiffure resemble those of Faustina the Elder, wife of Antoninus Pius (AD 138-161).

The Roman minor arts, down to the end of antiquity, are a growing interest of the Fleischmans. A glazed terracotta kalathos is exceptional for its delicate undercut foliage, with applied leaves and stems. A cast bronze statuette with high relief scenes of boxers and wrestlers (Fig 19) is by far the finest and most ambitious example of its kind. It has been known since the seventeenth century, when it
was recorded in the collection of the
humanist Carolus Patin. There are two
remarkable enamelled bronze vessels:
an arlybolas decorated in the cham-
plevé technique and a hexagonal-bod-
ied bottle with mosaic glass panels. A
bronze Gallo-Roman offering box has
the form of a small hexagonal build-
ing, and is preserved complete with
the key in its locked door, repaired
after an ancient break-in. Three inter-
esting Roman keys form a related sub-
group. Among the later objects is a
fully preserved bronze folding tripod
(Fig 21) with, on top of its legs, mini-
tature sculptural groups illustrating
three phases in the life cycle of the
horse. A mare nurses her foal, a spir-
ited stallion rears in a dressage-like
posture next to a tree, and a quieter
stallion, perhaps living in pampered
retirement, drinks from an ornate ves-
tel. The mood is in keeping with the
Late Roman passion for horse breed-
ing, horse racing, and the factions of
the circus. Another Late Roman piece
is the large bronze stauro (Fig 22) with
a frieze showing a Dionysiac proces-
sion. The elements of its incised dec-
oration are silhouetted against a silvery
tin-plated background; the drawing
has a cartoon-like élan.

Ariel Herrmann has curated the
Fleischman collection and is a co-author
of the catalogue. Currently she is a Senior
Research Associate in the Greek and
Roman Department of the Metropolitan
Museum of Art.

Fig 21. Folding tri-
pod (detail). Late
Roman, AD 250-300. Bronze. Over-
all H. 106cm.

Fig 22. Stauro. Late
Roman, 3rd cen-
tury AD. Bronze
with tin plating. H. 33.5cm.

The Fleischman collection will be on
view in the J. Paul Getty Museum, Mal-
ibu, California, 13 October, 1994 to 15
January, 1995, and at the Cleveland
Museum of Art, Ohio, 15 February to
9 April 1995. A fully illustrated
catalogue is published to accompany
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