Egyptian polychrome wood stele of Neskhonsu, son of Pankhelkhonsu, overseer in the Temple of Amun. He, right, faces Isis, Osiris and Honsu. Text is invocation for Osiris to provide offerings.

Ptolemaic Period, 4th-2nd century B.C. H: 33.6cm W: 24.6 cm
Ex collection of Albert F. Pagnon (1847 - 1909), Luxor.

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ITALIAN AMNESTY FOR ILLEGAL ANTIQUITIES?

Italy’s current legislation regarding the protection of its cultural patrimony was promulgated in 1939. The law updated previous ones and its basic objective was to single out particularly significant works of art and architecture, enrol them in public registries and consequently control the movement of these items. Any piece of private property whose high artistic merit was recognised by the authorities could be registered (notificato) and the State was awarded the right of first refusal in any subsequent transfer of that item. A radical concept, designed to combat clandestine excavation at archaeological sites, started for the first time that found objects of art belong to the State of Italy. The appropriation of such objects was considered theft and the purchase of these objects constituted the crime of receipt of stolen goods. Provisions were made for rewarding those who accidentally found objects and turned them over to the authorities. The premium was set at one quarter of the value of the find which could be liquidated in cash or with objects from the find itself. In fact, the finder of the Blue bronzes received, after an exasperating wait, the equivalent of a mere £10,000.

The 1939 legislation was progressively interpreted in a prohibitionist manner especially with regard to archaeological artefacts. Objects already in the possession of private citizens before 1939 could, if deemed significant, be registered but title was not questioned. On the contrary, individuals in possession of unprovenanced objects could be and were prosecuted as receivers of stolen goods if not as thieves. Inevitably, given the enormity of Italy’s archaeological deposits, this prohibitionist atmosphere created a vast black market. Over the past fifty years periodic seizures of archaeological material by the authorities indicate that the scale of the phenomenon of ‘abusive’ collections is massive; hundreds of thousands of unprovenanced objects have found their way into the homes of the citizens of Italy. An unexpected bonus for the traffickers lies in the fact that they cannot be denounced for passing off forgeries inasmuch as the purchaser of unprovenanced objects is himself involved in an illegal transaction. Not surprisingly, fakes in ‘black’ collections can outnumber authentic pieces in proportions of ten to one or higher.

Elections in March 1994 brought communications magnate Silvio Berlusconi’s Freedom Coalition to power. His successful platform proposed the liberalistic reform of Italy’s gargantuan bureaucracy and the reduction of the country’s national debt without increasing direct taxation. The Minister of Cultural Affairs, Domenico Fisichella, wasted no time in applying this philosophy to his own department and, after just a few months in office, he announced his intention of granting an amnesty (la Sanatoria) to all those who possessed unprovenanced archaeological material. The recourse to one kind of amnesty or another is a regular feature of Italian politics and is often used to recoup lost revenues. Unenforceable irrefutable building codes or tax codes give rise to situations of mass illegality which are periodically rectified by means of an official pardon granted upon payment of a fine proportional to the value of the object. The idea that an archaeological amnesty could produce a noticeable improvement in the State’s balance sheet only underlines the extent of clandestine activity in this field.

The Berlusconi government did not last long enough for Mr Fisichella to carry his project beyond the talking stage but most experts agree that a law to the same effect will sooner or later be adopted. The procedure for an archaeological amnesty will no doubt imitate the tried and tested method of past Sanatorii. Individuals in possession of archaeological materials will be asked to come forward and declare their position to the authorities (probably the various regional Archaeological Superintendencies) within a given period. The authorities will photograph, catalogue and assess the value of the objects and they will most likely register whatever they consider outstanding works of art. The owner of the objects will pay a percentage of the assessed value and will be given some form of official document that proves he has normalised his position. The amnesty will have a cut-off date after which items not normalised will be automatically considered unlawfully possessed and penalties in this regard will surely be strengthened.

As often occurs in Italy, this relatively straightforward procedure will, at every turn, increase in complexity and is bound to produce undesirable side effects. Well-informed insiders will be appraised of the imminent implementation of the amnesty in time to assemble as many objects as possible. If undisturbed sites do exist in Italy, they are sure to be sacked and irreparably damaged in the months preceding the amnesty. Individuals with numerous important objects are likely to find their collections registered as such, a move that effectively prohibits the dismemberment of private collections which henceforth can only be transferred as a whole. Although the amnesty will permit one to dispose of rehabilitated objects as one sees fit, it is unlikely that these objects will be allowed to circulate outside Italy. Italy has maintained its very stringent laws regarding the export of cultural goods, regardless of value, and apparently has no intention of extending EEC free-trade status to art objects of any kind.

In the Fellini-esque world of Italian politics, any amnesty is capable of creating an embarrassing paradox. A law voted by parliament can be found unconstitutional by the supreme court several months after its enactment. Individuals who have already come forward to reap the benefits of the amnesty find themselves once again in a position of illegality but no longer enjoy the dubious benefit of anonymity having, in effect, turned themselves in to the authorities.

As a final note, past experience indicates that once a precedent for amnesty is established, clever Italians will begin normalising their original position. These collections will quietly grow as their owners look forward to the next amnesty.

Stephen C. Rossi.

RARE COIN HOARD FOUND IN WARWICKSHIRE

A hoard of Celtic gold coins or states has been found near Bedworth, Warwickshire, England, by a metal detectorist. The find was made by David Morris in August 1994 while searching a ploughed field. Eleven coins were recovered, all issued by the Corieltauvi, a tribe which lived in what is now Leicestershire and Lincolnshire.

The reason why the hoard was buried will probably never be known. One theory is that it represents the savings of a wealthy individual who buried the coins during a period of unrest and never returned to collect them. It is interesting that the hoard was found close to the meeting place of three tribal territories and perhaps in this frontier area life was not always peaceful.

The designs found on the coins in
The Bedworth Hoard can be traced back to a distant source – the gold stater of Philip II of Macedon, struck around 350 BC. This coin has the head of the god Apollo, wearing a laurel wreath, on one side and a chariot drawn by two horses on the other. By various means this design was transmitted across Western Europe undergoing various changes during this process. Around 100-75 BC coins began to be produced in Britain. The coins in the Bedworth Hoard were struck between 50 BC and AD 20, shortly before the Roman invasion. By now only the laurel wreath was left of the head of Apollo and a single galloping horse from the chariot design.

Four coin types are represented in the hoard. The ‘Kite’ and the ‘Domino’ are named after a motif accompanying the horse design. The ‘South Ferryby’ is so called after the site in Lincolnshire where the type was first discovered. None of these types have inscriptions. By contrast the fourth type is identified by the name of the tribal ruler VEP CORF which appears on the coin. This mixture of coin types has aroused considerable interest among archaeologists.

Corieltauvian coin hoards are very rare finds in Britain with only five previously known. The Bedworth find is important because it is the only stater hoard to contain both early coins, without the name of a tribal leader, and later issues bearing the name of the ‘king’. It shows, therefore, that both types of coinage were in use at the same time during the early first century AD.

The hoard has been purchased by the Warwickshire Museum with grant aid from the MGC/V&A Purchase Grant Fund and will go on display at the Market Hall Museum in Warwick shortly.

Philip J. Wise, Warwickshire Museum.

NEW THREAT TO NUBIAN TEMPLES

The UNESCO campaign of the 1960s to salvage the monuments of Nubia has passed into history. At the time there was enormous interest, but in recent years most of the monuments removed have been somewhat forgotten. Abu Simbel, of course, has become a ‘must’ on the tourist route, but what of Wadi es-Sebua, Amada, Dakka and the others? Some were given to foreign governments and are to be found in the Museums of New York, Leiden and Turin. The rest were rebuilt on the shores of Lake Nasser (or Lake Nubia as it is often called now). But there they stood, accessible only to those very few who sailed on the lake or who were able to acquire the appropriate desert vehicles and compasses - no roads were built to them.

Now the situation has changed. During 1994 the temples were made easily accessible by boat, with the introduction of cruises between Aswan and Abu Simbel. This has been encouraged by the Egyptian government for a number of reasons. Not least are the recent attempts to steal parts of the ancient buildings. The association of the sites has inevitably attracted the attention of thieves, and resulted in damaged to some of the sphinxes in the temple of Sebua (see illustration below). The tomb of Pen- nut, virtually intact at the beginning of this century, has suffered massive destruction (some of it before its relocation).

Increasing access to the monuments is seen as a way of preventing this destruction. However, it will inevitably cause problems of its own, particularly at fragile archaeological sites such as Qasr Ibrim.

The opening of the temples allows visitors to see some splendid ancient monuments. The reliefs in the temple of Thutmoses III and Amenhotep II at Amada are superb, typical of the style and quality of the period, and with well-preserved colour. Although smaller than Abu Simbel, the temple of Wadi es-Sebua is a far more elaborate architectural conception, with its sphinxes, terraces and rock-cut halls. These monuments have been undeservedly neglected; they are rich in fascinating artistic and theological information. The new accessibility should ensure that these monuments achieve their rightful place in the literature. With the opening in recent years of a number of museum galleries devoted to its archaeology, we have seen an increasing awareness of the importance of ancient Nubia. The possibility of visiting more of the rebuilt temples is the next stage. When the new Nubian Museum in Aswan is completed and open, the massive undertaking and commitment of world scholarship over thirty years ago will have achieved its aim.

Robert Morkot

Wadi es-Sebua, temple of Ramesses II, part of the avenue of sphinxes. Damage has been caused by antiquities thieves in removing parts of the sphinxes piecemeal: the crown of the first sphinx has been partially removed, as has the crown and part of the head of the middle sphinx.
THE SHIP BENEATH THE CHURCH OF THE HOLY SEPULCHRE – A CASE OF MISTAKEN IDENTITY

New research recently published has challenged the accepted interpretation of one of the most famous artefacts discovered at the Church of the Holy Sepulchre in Jerusalem.

Located in the centre of Jerusalem and at the heartland of Christendom, the domed roof of the present Medieval Church of the Holy Sepulchre, built on the walls of a Byzantine basilica in the twelfth century, occupies one of the most celebrated stretches of ‘terra sancta’ in the world – not only the site of Christ’s crucifixion, but also the tomb which witnessed the resurrection.

In *Beneath the Church of the Holy Sepulchre, Jerusalem*, Shimon Gibson and Joan Taylor made a fresh attempt to separate fact and fiction by drawing together and critically examining all the threads of evidence in one volume. From the Iron Age quarries in the ninth-eighth centuries BC, through to the earthquakes and fires which afflicted the site in the first half of the twentieth century (prompting restoration and limited excavation), both the architectural and mythological evolution are described and assessed.

Even though scholars fully accept that the present ecclesiastical complex surmounts a basilica raised by order of Constantine between AD 326 and 335, the motives governing the development are contested by a number of sources. According to Cyril of Jerusalem (c. AD 348) the discovery of the Holy Cross amongst two others prompted construction; Eusebius, on the other hand, writing c. AD 337, regarded the exposure of Christ’s tomb as the catalyst. Despite the dispute, Constantine’s basilica was evidently a pilgrim centre housing what were accepted to be the remains of Christ’s wooden cross, and other relics including the reed, sponge and lance.

According to Gibson and Taylor, despite the fact that a Church of Golgotha was established on the site of the present Holy Sepulchre as early as c. AD 629, Golgotha cannot be seen as the location of the Crucifixion. Originating from Aramaic, Golgotha translates as ‘place of the skull’, denoting that the Church may indeed cover a general Roman execution point, but according to them almost certainly not the one in the New Testament.

However, it is a well-dressed block of local stone uncovered in the course of the Armenian Patriarchate’s soundings beneath the church in November 1971 which is the most controversial matter addressed in the book. A dipinto of a merchant ship carefully drawn on the stone in black and red lines has, until now, been unanimously ascribed to a Christian pilgrim fulfilling religious duty around AD 330: a Latin inscription beneath the ship is usually read as ‘Domine Ivimus’ (Lord We Have Come), a reference to Psalm 121.1. Although this interpretation has been widely accepted, and the Armenian tile painters of Jerusalem cash in on the story by producing ship representations for the modern pilgrim, Gibson and Taylor put forward a vastly different scenario.

By closely superimposing numerous photos and plans of the ship by various scholars and independent agencies, the authors arrive at the alarming conclusion that ‘the present drawing is but a poor reflection of the unique ship representation that existed in 1971’. Clearly, the dipinto was dramatically transformed between 1971 and the modern day by persons unknown. Further background research revealed that Bishop Kapikan requested a Franciscan, Fr. Emmanuele Testa, to organise cleaning of the stone in September 1975, drawing upon the basic conservation skills introduced to him by Italian specialists cleaning the Martyrium of Conon in Nazareth.

Whatever the care and good intentions, the end result reduced a sophisticated, detailed image into a relatively schematised drawing. Gone are the ship’s boat tied to the bows, and the crests of waves lashing the hull. Traces of a gangway and quay beneath the steering-oars, and the vast majority of the sail, have been similarly obliterated.

According to workmen, Testa had the stone treated with fat or oil, applied onto pig’s leather, which smeared many of the original lines.
News

Others were redrawn more pronouncedly for emphasis, but in shades which failed to match the original. Unclear sections of the drawing and lines whose complexities could not be appreciated were simply eradicated. For these reasons, the present frequently reproduced representation is partially false. When the original configuration is restored (illustrated on p. 4), the composition may be interpreted as a large merchant vessel moored in a harbour, and not an abstract image of a ship isolated on a metaphysical sea guarded by angels, as Testa surmised.

The rigorous scrutiny of Gibson and Taylor also calls into doubt the Byzantine date of the Jerusalem ship held by scholars who see it as one of the earliest archaeologically attested examples of Christian pilgrimage to the Holy Land. As a proclamation, the inscription was intended for public observation. So the widely-held notion that a pilgrim descended to the bottom of a foundation trench to polish an ashar and paint an intricate image, immediately to be covered with soil, makes little sense.

Approaching the problem from the viewpoint that the stone was no longer in its original location when found, the answer is sought in the stratigraphy. A swift overview concludes Wall 1, into which the decorated block was inserted, actually predates the backfill of the Constantinian foundation trench by several hundred years. Gibson’s study of the ship’s stylistic details increases the probability that the ship was painted in the first or second centuries AD; the closest parallels are merchant vessels portrayed in reliefs and mosaics from Pompeii, Ostia, Sidon and Sidi Khrebish, all Hadradian in date. In particular, the ‘ferro’ ornamentation capping the prow to the left of the diplinto was redundant beyond the second century AD.

After more than two decades of discussion, the historical context of the Jerusalem Ship is firmly embedded within the archaeological folklore of the Holy Land, and one suspects that conservative scholars may hesitate in whole-heartedly greeting the radical new finds. Nevertheless, this clear case of mistaken identity, newly expanded, looks set to resurrect a modern relic from the ancient world to the forefront of debate.

Sean Kingsley

Beneath the Church of the Holy Sepulchre, Jerusalem: the Archaeology and Early History of Traditional Golgotha (1994) by Shimon Gibson and Joan Taylor is available direct from the Palestine Exploration Fund, 2 Hinxde Mews, Marylebone Lane, London W1M 5R, price £15.50 to members of PEF £19.50 to non-members.

VIENNA COLLOQUIUM ON ‘LICIT TRADE IN WORKS OF ART’ FOCUSES ON ANTIQUITIES

The biennial Colloquium on International Art Trade and Law, held in Vienna on the 28-30 September 1994, was highlighted by the presentation by Professor John Merriman of Stanford University of “Draft Principles for a Licit Trade in Cultural Property.” He suggested that an open market in antiquities is the only way to control the illicit trade and that the overly protective legislation of the countries of origin only serves to encourage the black market. The sale of redundant or surplus objects by the ‘source nation’ governments and a fair compensation by them for unethically excavated antiquities would greatly help to eliminate the illegal trade. He would restrict the projection of export of cultural properties only to those religious or cult objects still in use by existing cultures.

This fifth symposium of the series, initiated by Professor Pierre Lalave of Geneva, was organised by the Institut du Droit et des Pratiques des Affaires of the International Chamber of Commerce at Paris. The programme, which attracted nearly two hundred lawyers, government and UNESCO officials, dealers, auction house representatives, archaeologists, and art historians, was organised by Professor Merriman, who is also the founder of the International Cultural Property Society, and by Professor Ignaz Seidl-Hohenleim of the Ludwig Boltzmann Institut of Vienna.

METAL DETECTORS ‘DAMAGE ARCHAEOLOGICAL SITES’

Amateur metal detectorists are improving archaeological knowledge with thousands of ‘finds’ every year – but they are also causing irreparable damage to scheduled monuments and excavations, according to a new survey funded by English Heritage and carried out by the Council for British Archaeology.

‘Metal Detecting and Archaeology in England’, the first ever systematic survey into the impact of metal detecting on England’s scheduled monuments and archaeological sites published today, suggests that metal detecting enthusiasts make ‘tens of thousands, and probably hundreds of thousands, of finds of archaeological interest each year.

The conflict between the metal detecting fraternity and archaeologists developed as a result of the growth in the popularity of the hobby in the late 1970s. It has become less popular over the last decade but detectorists have been accused of ‘robbing’ the country of its heritage by not declaring their finds and of destroying clues which could help in the discovery or interpretation of other archaeological material.

Geoff Wainwright, Chief Archaeologist at English Heritage, said: ‘With the results of this survey we can begin to understand the real impact of metal detecting on archaeology. There’s no denying that it has brought considerable benefits to archaeology but it has also brought irreplaceable damage to some scheduled sites and excavations.’

Current estimates suggest that there are around 30,000 amateur metal detectorists operating in England. About two thirds of them are thought to be ‘serious’ hobbyists with the rest being ‘occasional’ users. Each year about 3,000 new machines are sold to enthusiasts in Britain.

In the British Museum, according to the survey, about half of all coins, nine out of ten hoards and two-thirds of all Anglo-Saxon, Medieval and post Medieval artefacts seen since 1988 were found by detectorists.

More Iron Age hoards have been found by detectorists in the last ten years than were found by conventional archaeological over the previous 300 years. The survey says that detecting clubs have probably found nearly ten times more Roman brooches per club since 1988 than archaeological units have found, per unit, without using detecting machines.

This is exactly where the controversy arises. According to the survey, only a small proportion of metal-detected finds are declared and their provenance recorded. In 1992, 6,601 Iron Age hoard-derived coins found in East Anglia since 1970, for example, only 331 (5%) were declared for the purposes of Treasure Trove. Few metal-detecting clubs have arrangements for finds recording by archaeologists.

Richard Morris, Director of the Council for British Archaeology, said: ‘The report challenges a widespread view that finds in plough soil are ‘out of context’ and, therefore, that their precise location is unimportant. In fact, as the report explains, provenance is the only truly important way to persuade large detectorists to appreciate this.’

The report says that archaeologists are beginning to realise the potential value of metal detecting. At some sites detectorists have added to understanding of the layout of the area. Detectorists also have value as predictive tools, locating objects otherwise missed by the naked eye.

According to Geoff Wainwright: ‘Metal detectorists are very useful tools and archaeologists should use them more often in fieldwork. We also need to work together with hobby detectorists and persuade them to operate on less sensitive land and help stamp out illegal and damaging raids on scheduled monuments.

We must persuade these enthusiasts to record systematically and prevent the loss, every year, of thousands of artefacts which disappear into private collections.’

MINERVA 5
RESTORING
the
ACROPOLIS

Richard Economakis

For almost two and a half thousand years the Acropolis in Athens has stood as the embodiment of the highest achievements in Western architecture and art. Still today, after its long passage through time, the ancient sanctuary looks out in undiminished splendour over the broad plain of Attica, echoing a distant, heroic age that seems almost to have merged into the realm of myth. Here the works of the sculptor Phidias and the architects Iktinos, Callicrates and Mnesikles continue to capture the imagination of thousands of visitors who daily ascend the legendary Rock, reminding them of the flowering of Athens under the guidance of its statesman, Pericles, and the coming of age of a culture which permanently marked, indeed forms, the basis of our civilization.

Yet, for all its apparent agelessness, a darker reality hangs over the Acropolis. Over the centuries the complex of exquisite marble temples and sacred structures has witnessed countless acts of vandalism, including wars, conversions, natural disaster, and more recently the ravages of mass tourism and atmospheric pollution.

The last two factors have combined with the delayed but devastating effects of a series of flawed restorations that were effected between the end of the last century and the Second World War to threaten the very basis of the buildings' material and structural well-being.

Following an alarming exposé of the deteriorating state of the monuments that was prepared by scientists working for UNESCO in 1971, the Greek Ministry of Culture directed the Acropolis Ephorate to take urgent protective measures for the buildings. The magnitude of the problems eventually required the formation of a specialist task force, the Committee for the Conservation of the Acropolis Monuments (CCAM), which was invested with the necessary authority to carry out interventions by the Ministry in 1975. Since its creation the CCAM has exhaustively studied the ancient monuments and the problems that afflict them, charting the state of every architectural member, fallen fragment, and crack, and proceeding with restorative programmes in what is nothing less than a race against time to save the structures.

Any visitor to the Acropolis can see the disastrous effects of acid rain and the increasing amounts of pollutant fuel emissions on the once-perfect surfaces of the marble buildings: delicate mouldings unrecognisable under coats of black soot, layers of marble flaking off or bursting, smooth surfaces crumbling like sugar at the touch of a hand. At the same time the oxidation of the exposed iron cramps that were unwisely incorporated by older restorers have resulted in numerous new fractures, grotesquely discoloured stone surfaces and ruptured members. Before the CCAM was

Fig 1 (right). View of the Acropolis from Philopappos Hill.

Fig 2 (below). Detail of the south corner of the Parthenon's east pediment, showing new marble additions.

Fig 3. The south elevation of the Erechtheion with the casts of the Caryatids, and the new marble that fills in the gaps in the south wall resulting from the removal of blocks that were wrongly positioned in older restorations.
called in it was downright dangerous to move about the Acropolis.

The work of the CCAM proceeds under the watchful eye of Committee President Charalambos Bouras, an architect, who has been a key figure in the coordination of the diverse professions and sciences that have joined forces over the course of the interventions. One of Bouras' greatest tasks has been to orchestrate the recurring international conferences and conventions that normally precede restorative actions. His past work in the field of archaeological restoration (notably his interventions at the shrine of Artemis in Brauron) have earned him the international recognition and respect necessary to field proposals for the Acropolis in the face of an international audience of specialists already divided on issues of historical and architectural propriety.

The task is no small one for the CCAM. Even after receiving the go-ahead for specific interventions, like the repositioning of marble fragments on a building in the absence of surviving adjacent material, questions remain: how large or precious does a fragment have to be before it is deemed significant enough to warrant the incorporation of new, accurately sculptured, material? And just how does one measure the 'significance' of any one fragment – is it, in fact, a matter of size, structural importance, or degree of sculptural and architectural refinement? Add to this the complications arising from fragments that bear witness to later phases of construction, but which may not have anything to do with the Periclean period, epigraphic material (including the historical graffiti); evidence of natural disaster, and so on; and one has a veritable minefield of archaeological, historical, architectural, and scientific dilemmas.

Certain areas are of course less controversial, and it is in these that much of the work has progressed on the Acropolis. As CCAM engineer Costas Zambas has pointed out, visitors to the site are often under the impression that the overriding concern of the restorations is the reversal of the painfully evident effects of atmospheric pollution; instead, the most urgent interventions regard the making good of damage caused by older
flawed restorations. As Committee historian Fani Mallouchou-Tufano has made clear, the greatest amount of damage to the ancient monuments in recent times was caused by the older mending of classical members through the use of exposed iron ties and cramps, especially under the supervision of engineer Nikolaos Balanos between the years 1898 and 1939. Balanos, though well-meaning, was active at a time in which iron and concrete were considered to be both age and weather-proof. What happened in the decades that followed his retirement was disastrous to the Acropolis, as it was, ironically, in the field of architecture as a whole. Like so many other cities around the world that saw periods of sudden growth after the end of the nineteenth century, modern Athens stands as a sad testament to an age that placed its faith blindly in techniques that had been developed for the quickest and most economical method of erecting buildings. Balanos, says Mallouchou-Tufano, ought to have followed the ancient methods of joining and reinforcing heavy marble blocks, which always protected and sealed iron cramps and beams under air-tight layers of lead (Fig 6).

Since commencing its activities, the CCAM has amassed and concentrated an unprecedented amount of new information regarding the four standing monuments, including the precise identification of thousands of scattered marble fragments from around the Acropolis plateau. What distinguishes the current activity in particular, however, is the enthusiasm with which the researchers have proceeded in their proposals to restore as much of that material as possible to its original locations on the buildings. This is where the professional, academic and scientific worlds have had to swallow hard – for it is in proposing the reincorporation of previously unidentified pieces and members that so many ideologies and attitudes have collided. There are ‘purists’ who argue for the preservation of the buildings as romantic ruins – for them only conservation can be justified. There are ‘pragmatists’ who argue for the limited repositioning only of that newly-identified material that can be supported directly on the existing members of each monument. There are ‘progressive pragmatists’ who will accept the reincorporation of all accurately identified fragments, even if this involves the inclusion of new marble to support the ancient fragments. There are ‘historical purists’ who argue for the restitution of all material belonging to the Periclean buildings that are currently housed in foreign museums; and there are ‘classical formalists’ who envisage a full rebuilding of the monuments, as was done at the Stoa of Attalos in the Athenian Agora during the 1950s.

With the exception of the latter, these attitudes have their origin in Post-Enlightenment romanticism and twentieth-century ‘zeitgeist’ theory, and their co-existence is only a reminder of the disunity and confusion that prevails in contemporary architectural theory. But this has not hindered the CCAM – if anything, it would appear to have been positively...
stimulated by the debate. This is most evident in the work of one man, Manolis Korres, who in his capacity as architect in charge of the interventions on the Parthenon has continued to dazzle the scholarly and professional world with his brilliant restorative drawings and bold restorative proposals. His method has been one of presenting the full spectrum of ideological positions. Characteristically, in proposing to restitute the Pronaos, or inner porch of the eastern side of the Parthenon, Korres put forward not one, but four elevational possibilities, and the merits of each were debated at length in the context of the Third International Meeting for the Conservation for the Acropolis Monuments that was held in Athens in 1989. Though his own preference for a more complete restoration was eventually rejected, the debate that was generated by the comparative analysis was unprecedented in scope and intensity. Furthermore, the appreciation of the concept of architectural (that is, formal) as opposed to historical integrity was significantly enhanced. As the well-known London-based architect and critic Demetri Porphyrios has argued, the work of Korres and the CCAM has permitted us once again to contemplate a building’s intended form and historical value. ‘Historical value’, according to Porphyrios, ‘arises when a particular monument, complex of buildings or townscape transcends over time its use and age values by becoming a symbol that represents the development of human activity in a certain field’. The importance of historical value, he reasons, ‘lies in conferring legitimacy and honour to the symbolic forms we make and which make us’.

The CCAM commenced its restorative operations in 1979 with the Erechtheion, and work was completed eight years later under the supervision of architect Alexander Papanikolaou. This building thus provides us with a kind of synoptic view of the nature and scope of interventions, which to many visitors might at first appear curiously to have stopped short of total restoration. This impression is conveyed mostly by the conspicuous mottled effect of fresh white marble against the honey-coloured ancient material, particularly on the long walls, which, though meticulously ‘patched’ down to the smallest fragments in places, does not in fact cover every hole and blemish on the once-perfect surfaces (Fig 3). The unfamiliar visitor might be forgiven for assuming that work is intended to continue at some later date, so carefully and beautifully inserted are the fresh marble pieces. But Papanikolaou and his team were necessarily operating within a limited framework that permitted only the removal and replacement with new marble of wrongly positioned stones from previous restorations, the replacement of rusting metal elements, the removal of sculptural features – the caryatids most notably – and their replacement with cast copies, and the masking of structurally unsound parts of the building (which included the incorporation of an accurate copy of the north column of the east portico (Fig 9), the original of which is in the British Museum). But the paradox resulting from the imposed restorative restrictions is plain for all to see – for how can the ‘correction’ of a previous, admittedly haphazard, ‘patching-up’ of damaged surfaces be sanctioned, if not on the grounds of the formal restitution of the building? And if formal restitution is permissible where a previous restorer is known to have acted in an inconsistent manner, then how can we uphold the ‘untouchability’ of other damaged members on the ancient temple? The newly-restored Erechtheion is clearly both a testament to the technical competence of the restoration team, and the confusion of values that set the framework for interventions.

At the Parthenon, the first of
Conservation

Fig 11. The east elevation of the temple of Athena Nike seen against the Athenian nephos, the notorious pollutant haze.

The continuing civic function of monumental classical architecture.

A very important area of activity in which the CCAM has pinned much faith are the special educational programmes designed to acquaint students with the monuments and their needs. The programmes have been admirably conceived and organised by Cornelia Hadziaslani of the Centre for the Acropolis Studies, which operates under the aegis of the Greek Ministry of Culture. The Centre, according to Hadziaslani, seeks ‘to activate what is surely a huge educational potential’. The students’ kits, casts, and models that have been made available to young visitors are intended to instruct them in the three Greek architectural orders, the chiselling and carving techniques of the Periclean builders, and the symbolic and artistic subject matter contained in the Acropolis monuments. A new generation has been prepared, Hadziaslani says, to appreciate the Acropolis monuments in fresh new ways.

The work that has been produced by the Committee and the manner by which it is decided has been praised by the international community. Like any interventions, the ongoing restorations are bound to have critics; yet the CCAM has not attempted to impose any one viewpoint over another. Almost every aspect of the work is decided after lengthy deliberation and democratic procedure. All work is being carried out in accordance with the principal of reversibility first stipulated by the CCAM. Especially as regards the care and discipline with which restorations are proceeding, there is everything to commend the new efforts. What remains to be done lies in the hands of those who wield the political power necessary to reverse, once and for all, the effects of atmospheric pollution and the ravages of mass tourism. For, as Manolis Korres likes to remind visitors to the Acropolis, the restoration of the ancient monuments is only half the battle to preserve them for posterity.

Richard Economakis edited Acropolis Restorations: The CCAM interventions, published last October by Academy Editions, London: 224 pp., over 350 illustrations mainly in colour; hardback £39.50. All photos in this article are from the book and are by Mario Bettella, courtesy of Academy Editions.
The island of Alderney, situated just eight miles from the coast of France, is one of the smaller and lesser known of the Channel Group. It was here, in the early 1980s, that a local fisherman, Bertie Cosheril, found a concreted musket tangled up in the lines of one of his crab pots (Fig 1).

Bertie took visual transits for the spot and soon after returned with members of the Alderney Dive Club. Although they saw two cannon, an anchor and a number of iron concretions, the significance of the site was not at first appreciated – for, after all, a musket and an iron cannon fully shrouded in concretion might date to any period from the sixteenth to the nineteenth centuries. For almost ten years no further dives were made on the site.

The Club, under its Diving Officer Fred Shaw, resumed exploration of the site in 1991. During this phase several hundred items were raised. Pottery from the site was shown to Guernsey archaeologist Bob Burns, and, thanks to his evaluation and some research carried out by Trevor Davenport and Brian Bonnard, the importance of the wreck was recognised. A press conference was held and the discovery was taken up by the newspapers.

Work proper began on the site in July 1993 under Michael Bowyer and the present author. The aims were to carry out an archaeological survey of the site, and to start the task of cataloguing, studying and conserving all the material that had been raised by the Club and which, by that time, was within a large 15-cubic-metre freshwater holding tank on loan from Guernsey Museum.
THE SITE

The ship went down about half a mile out to sea from the lighthouse on Alderney's north coast. It fetched up in 27-30 metres of water on a sandy patch between rocky outcrops. This was fortunate as the soft bottom in this area acted to preserve much of the vessel and its contents which would otherwise certainly have been destroyed.

All dives to and from the wreck are made along a shot-line, a heavy buoyed rope that leads directly to one side of the site. Visibility in the zone is adequate but furious currents mean that it is only possible to work during periods of slack water, a 'window' of 35-40 minutes twice a day. Even then all underwater operations must be conducted with the greatest care as sudden 'surges' can occur and the fierce currents can re-establish themselves with little warning.

The bottom currents mean that the sand-bank is constantly shifting. The entire aspect of the site can change within a few days. When we returned for our second season in July 1994 we found a cannon that we had not seen before, also an area of concreted muskets, and, most surprising of all, sitting bolt-upright in the sand in the middle of a zone that we had traversed many times the previous year, an intact peascod breast-plate with the remains of two bladed-weapons attached to its lower side.

It is difficult to predict how much still survives beneath the sand. We have seen a number of isolated ships' timbers and at least one small, coherent assemblage, but it seems unlikely that there is a major section of the hull still surviving under the sand - this is certainly not a 'Mary Rose'-type operation.

THE FINDS

The profile that emerges from what has been raised and what has been seen on the sea-bed, is that of a military vessel, or a transport ship, or a merchantman in the Queen's service, carrying munitions.

The size of her timbers, together with the number and bore of her cannon, indicate that this was not a capital ship, but rather a vessel of moderate burthen, of perhaps about 50 to 70 tons.

Most startling of all are the number of muskets (and here I ignore the controversy regarding nomenclature) that were on board (Fig 4). So far, pieces from over 35 weapons have been recovered and numerous others have been seen beneath the muttering sands. Like so many of the finds, they
Comparisons with the Mary Rose, which sunk some 50 years earlier, are illuminating. The most prominent weapon on the Mary Rose was, of course, the long bow; only several muskets were found. On the Alderney ship no longbow remains have been seen. Between the Mary Rose and the Alderney ship, the longbow, the quintessential British weapon that decided the great battles of Sluys, Crecy and Agincourt, was no more: it had been replaced by firearms.

The right amount of powder was a key factor in the successful discharge of an early gunlock shoulder weapon. In a fire-fight situation, when rapid reloading was crucial, valuable time could not be spent measuring out exact quantities of gunpowder. Instead they preferred little conical containers, which they hung from handoliers about their chests; usually there were twelve of them, hence the name 'apostles' (Fig 3). So far over twenty apostles have been recovered from the site. All were made from copper alloy; some still smelt of gunpowder. Two of them are completely sealed within concretion; we only know of them because of their appearance during radiographic examination.

In addition to apostles, musketeers also carried larger, wooden powder flasks, and indeed, one of these, made from maple and oak, has also been recovered (Fig 2).

Other weapons from the site include swords, rapiers and daggers. A number of ceramic incendiary grenades have also been found, and at least one concretion contained a void from the head of a hafted weapon.

Body armour also appears to have been a significant part of the vessel's contents. Breast plates of so-called peascod type have been recovered, along with a number of morion and burgonet helmets. A pair of stirrups (Fig 5) and a single spur are also likely to have had a military role.

The vessel also carried armament that we can be certain belonged to the ship itself. One of the matchlocks were all covered in iron concretion when raised. In salt water iron reacts with its environment to create about itself a matrix, or crust of corrosion products, that will absorb anything within its near vicinity – sand, stones, shells, and even other artefacts.

Within the concretions the barrels have all suffered severe deterioration, while the firing mechanisms, which contain less iron, have nearly all entirely disintegrated. The wooden stocks, however, fared better, and on their right sides, level with the breech, are the cut-aways which took their firing mechanisms. The shape of these has allowed us to identify all the shoulder weapons as matchlocks, except for one, which is likely to have been a wheellock.
making it almost certainly a minion. This accorded perfectly with all the round shot, bar-shot (Fig 7) and star-shot (Fig 6) that had been recovered from the site by members of the Alderney Dive Club. The importance of this cannon was not so much the gun itself, but rather its carriage, part of which was still attached to the barrel. As far as we are aware there is no other Elizabethan gun carriage in existence.

Other finds that belonged to the ship included scupper pipes, pump components, lead sheeting, a sounding lead, a dead-eye, pieces of cordage, a lead ingot and tools. Personal possessions consisted of leather shoes, spoons, tobacco pipes, a razor, a comb (Fig 8) and manicure items. The two pieces of pewterware that have been recovered are also likely to have been personal belongings; they were a trefoil-eared porringer bowl (Fig 9) roughly inscribed with the name of A De Bourse (or De Pource), and an elegant flask with a gallowping centaur as the device on its touchmark (Figs 10,11).

The pottery (Fig 12), which is being studied by Bob Burns of Guernsey Museum, is of north-west European origin and consists of albarelli, Dutch lead-glazed earthenwares, Cologne-French salt-glazed stonewares, Bauhausware saucer-dishes, a green-glazed north-western French chafing-dish, a Normandy stoneware storage jar and a Breton jug.

DATE AND IDENTITY OF THE WRECK

The pottery all fits within the second half of the sixteenth century or early years of the seventeenth. The pipes, it seems, can be dated towards the end of the sixteenth century. Fortunately, however, we have a secure terminus post quem in two disc weights that bear the crowned cypher of Elizabeth I. Verification marks of this kind were first used in 1587/8. Much has been made of these to prove that the ship was of British origin, but it must be said that any vessel active in cross-channel trade at this time would have had to carry a set of British standard weights.

Nonetheless, at present the greater likelihood is that the vessel was British (or at least in British employ). Indeed, there is a letter to Lord Wythin from Sir John Norris, who was commanding a British force in Brittany at the time, which refers to 'a shyppe that was cast away about Alderney'. Frequent incantious assertions have appeared in the press and elsewhere that this is the Macksheft, a vessel that sailed with Drake and put out against the Armada. As nice as this might be, it must be said that there is not a scrap of archaeological evidence for this identification.
For the fourth year, a rather prosaic meeting was held at this annual gathering of classical scholars and archaeologists. Brief abstracts of several papers considered by the author to be of most interest to Minerva's readers follow.

Colloquia were held on the following subjects: Greek Presence or Greek Presents? The Meaning of Pre-Hellenistic Imports in the Levant; Body Image and Gender Symbolism: Women, Dress, and Undress. Joint colloquia were held with the American Philological Association on Studyng and Teaching Ancient Greek Sport; Archaisms in Greek Art, History, and Literature; the Roman Empire; New Perspectives on Neronian Art, Literature, and History; and The Mapping of Ancient Iberia. Joint workshops were also held with the American Philological Association on Production from Manuscript to Bound Book; and the Classical Atlas Project.

The various sessions included: Aegean Prehistory and Minoan Archaeology; Field Reports; Archaeology of the Balkans and the Black Sea Region; Greek Archaeology and Architecture; Greek Iconography; Archaic and Classical Greek Sculpture; Italy and Sardinia: Late Bronze and Iron Age; Later Iron Age and Roman Italy; Roman Architecture and Topography; Roman Art and Iconography; Roman Sculpture and Portraiture; Roman Greece: The Roman East; Cyprus; North Africa and Egypt; Anatolia; Coins and Jewellery; and Technology and Trade.

Mycenaean sword found in Anatolia suggests links with Greek mercenaries

In 1991 an inscribed bronze sword was found near Hattusas, the Hittite capital. It was dedicated at Hattusas by Tudhaliya II after he put down the Assuwa rebellion in north-western Anatolia, c. 1430 BC. Classified by Hansen and Macdonald as a Type B sword of Mycenaean manufacture, it adds to the indications of interconnections among the three in the late fifteenth century BC. Eric C. Cline of Xavier University proposed several explanations as to why the sword was at Assuwa and took as booty and dedicated on the return of the Hittite army to Hattusas. He discounted the possibility of arms-trading due to the scant number of Mycenaean weapons found at other sites in Anatolia and its neighbours. It is quite possible, however, that Mycenaean soldiers from the Greek mainland were assisting the Assuwans in their rebellion. It could have been this military aid that was noted in Hittite records and may have been passed down in Greek literature in the Iliad and the Epic Cycle as the exploits of Achilles and the other famed Achaeans warriors, perhaps even as the Trojan War.

Archaic terracottas from Cyprus associated with Astarte

Archaic terracotta female figurines (Figs1,2) found in tombs at Amathus, Crete, carry large round objects that had originally been identified by
Chester University proposed that the lotus buds, which are prominently featured, are a pun on the Greek word for 'flower', or a figure of speech for 'the choicest' or 'the best', a reference to her aristocracy, her beauty, and her sad demise, thus creating an 'iconographical likeness'.

‘Maenads on Attic vases are actually nymphs

On Attic red-figure vases of the first half of the fifth century BC, the women accompanying Dionysus are his nurses, or the semi-divine nymphs, as identified in early Greek literature. In the second half of the fifth century they are actually accompanied on some vase depictions by symbolic names such as ‘Madness’ and ‘Drunkenness’, substituting for the earlier representation of Dionysus or a kylix displaying the torn halves of a goat or fawn. Thomas C. Carpenter of the Virginia Polytechnic Institute and State University discouraged the conventional use of the term ‘maenad’ as it often leads to a misunderstanding of their appearance in some vase scenes and results in erroneous conclusions.

Greek and Roman excavations at Troy reveal statue of Hadrian

The 1993 and 1994 seasons, which were concentrated on the sanctuary located on the south-west side of the mound, revealed several new buildings, including two of archaic date and possibly a third, a temple, beneath the porch of the North Building. C. Brian Rose of the University of Cincinnati reported that it has now been established that the North Building was demolished in the attack of 85 BC by the Cimbrians, but was seemingly left in ruins during the Augustan rebuilding of the sanctuary as a symbol of the wars. The foundations for a major building of the mid-second century BC was uncovered in front of the north building. A cuirassed statue of the emperor Hadrian was found behind the skene of Theatre C, which was probably constructed under Augustus, renovated under Hadrian, and repaired in the early fourth century. A building dedication to Claudius, probably by Mithradates VIII of Bosporus, was one of the more significant discoveries. Two houses of the late Roman period were partially excavated, revealing wall paintings and mosaics.

Artistic forgeries in the early Roman empire

Ellen Perry of the University of Michigan related the story found in several ancient literary sources of a scandal involving Early Roman Imperial silver cups that bore the name of a famous silversmith of the fifth century BC, Mys. This and other references indicate a growing demand for antiques at the time. Sculptors and painters often signed their works with the name of famous artists to increase their value. It is also now well established that copies were usually signed by the copyist and not by the author of the original work. Further, the name of a Greek artist on a Roman work does not guarantee that it is a copy of a famous original. 'Scholars of copy criticism must, therefore, beware of the potential danger of taking artists' signatures at face value.' [Ed.: This also should be applied to the large body of signed Greek and Roman gems that have entered the literature.]

A spurious Etruscan tomb group resurrected

The writer found the nature of the report of a so-called Etruscan tomb group from Chiusi, restored from display at the University Museum in Philadelphia about twenty years ago due to its questionable nature, both amusing and disturbing. F. Gregory Warden of the Southern Methodist University reported that it was found that 'parts are clearly modern, and that some of them have been assembled from a number of pieces. While not outright fakes, some of the objects are pastiches, but others may be original. The group, however, was probably a nineteenth-century creation of a dealer who assembled the pieces and sold them along with genuine materials.' Certainly no ethical dealer or scholar would countenance such an action; the standards set by both a dealer and indeed several excavators in the nineteenth century left little to applaud. However, Mr Warden joins the very limited group of rabble-rousers who have been stirring up the archaeological fraternity lately by stating: 'That the objects were published as part of a genuine excavation context is a sobering reminder of the duplicity and ingenuity of the antiquities trade, even a century ago.' His negative generalisations about a trade which furnished the core of most of the American and European museum collections in both the nineteenth and twentieth centuries do his colleagues a grave disservice.
GREEK AND ROMAN PORTRAITS AND NEAR-PORTRAITS IN THE MUSEUM OF FINE ARTS, BOSTON

Cornelius C. Vermeule

Few portraits in marble are signed by their sculptors, and such a signature normally signals excellence and importance. This man is represented in the harshly realistic style associated both with the last Macedonian kings and with Rome. The subject was a Greek or Roman administrator of one of the Hellenistic kingdoms terminated by Pompey the Great around 64 BC. The portrait, perhaps the finest of any of the small group of truly Hellenistic portraits of high officials, appears to have suffered, as mentioned, a deliberate damnatio, or defacing, of one eye and the sculptor’s own name. Perhaps this damage occurred when Tigranes, king of Armenia and Syria, was defeated by Lucullus (69 BC), or when Mark Antony was defeated by Octavian and Agrippa (31 BC), or later, perhaps during the Jewish wars under Vespasian and Titus (AD 69-73).

The best artistic parallels for this sculpture are portraits found on the islands of Delos and Rhodes. To undertake this commission, the sculptor travelled East from Delos to a city such as Syrian Antioch, Laodicea ad Mare, or Berytus in Phoenicia. He may have worked in one of the cities of the Decapolis in the Near East. Time will surely reveal the name of the person, the sculptor in stone, who bore the rare Delion patronymic, Tharsiton.

Fig 2. Portrait of an old man, Late Republic, c. 50 to 35 BC. Marble. H. 35.5 cm. 1991.534

This old man has close-cropped hair and a cap-like ridge on the forehead. His face is thin, drawn, and bony, with thin, slanted brows and close-set eyes, and his strong chin has a dimple, with sagging jowls. Much of the

Fig 1. Portrait of a man in the late prime of life. Inscribed ‘...son of Tharsiton made it’, Late Hellenistic, 70 to 60 BC. Marble. H. 40.6 cm. 1992.196

It looks as if this portrait has been damaged deliberately, above the right eye and at the beginning of the inscription.

Fig 1.
left ear and the tip of the nose have disappeared. The neck and start of the shoulders were carved to fit into a horn, like certain busts in bronze and marble from around the Bay of Naples.

The carving of the hair has led some critics to see this sculpture as a Julio-Claudian copy of a Late Republican portrait of a famous Roman. The copies, however, are uniformly dry and academic, which this portrait is not. It is, therefore, easy to see that this anonymous man and his portrait were contemporary, created in the age of Cicero and Julius Caesar, or perhaps several decades earlier. Coins suggest that the subject could be L. Postumius Albinus, Consul in 99 BC, a ‘principled but arrogant commander killed in a mutiny during Sulla’s siege of Pompeii in 89 BC’.

Whether or not this identification stands the test of time, Republican denarii of the last sixty years of the Republic offer many iconographic parallels for this man, numerous illustrations of similar prominent men as the Roman world went from republicanism to civil wars. Whatever the date and whoever the subject here, this portrait is a classic study in Roman realism in the art of the Roman Republic.

Fig 3. Portrait of a woman with a crested hairstyle. Roman Imperial, Flavian period, c. AD 100–110. Marble. H. 35 cm. 1992.575

This woman wears her hair in a highly artificial style, with small curls twisted into a crest around her face from cheek to cheek. At the back, her hair is gathered into slender plaits and then twisted into a ring-like bun. Part of a heavy cloak can be seen around her head and on the left shoulder. The curvature and finishing of the underside of the ensemble shows that this portrait was originally a complete bust and never made for insertion into a statue. The only other damage is the rubbing suffered by the bridge of the nose.

Despite the artificial qualities of the coiffeur, which takes on the appearance of a theatre-mask and certainly is partly a wig, the woman’s sweet face and slightly soulful expression lift the portrait beyond an essay in high, post-Flavian style and into the realm of personal portraiture. It is lucky that this portrait was not carved on top of a body of the Medici Venus or a similar figure, as occasionally happened at this time in the Roman world.

Fig 4. Small statue of a standing Dacian or eastern barbarian. Roman Imperial, Flavian to Trajanic periods, AD 70–100. Phrygian marble. H. 52 cm.

This statue’s head and neck, hands, and the ankles and feet, were made separately and dowelled on. The separate parts were probably made in white marble or black stone. The surviving sculpture is fashioned from a richly-veined block of Dokimian (‘Pavonazzetto’) marble, with pink, blue, and grey veins running vertically through the sculpture. The carving of the vertical creases in the long belted tunic and the tight wrinkles running diagonally on the trousers has been done with a mastery which takes full advantage of the changing colours of the marble.

The most famous statues of this type were the Dacians, from the Forum of Trajan in Rome which are of a less ‘flashy’ grade of Phrygian marble. The connection with the Dokimian quarries in western, central Phrygia was made some sixty years ago when Sir Christopher Cox found one of these large statues, nearly finished, in one of the Phrygian quarries. Small statues like this example were usually fashioned as parts of pieces of furniture, barbarians kneeling to support a water-basin or standing as the front of a table-leg. The number of small freestanding examples are very few, two being in an old British collection and clearly from Italy. The extremities of these two statues have been restored in white marble, in the taste of the seventeenth or eighteenth century. This statue is certainly much better off for not having suffered the disfigurements of another era.

Fig 5. Bust of a child, seemingly a girl. Roman Imperial, early Severan period, c. AD 195–200. Fine-grained, whitish marble. H. 39 cm. 1994.84

The wavy, shoulder-length hair of this charming child is quite unusual. The subject, dressed in tunic and mantle, may have been a barbarian. The term ‘barbarian’ is here used in its narrow sense, as someone who came from a non-Latin or Greek speaking part of the ancient world. A child from Roman Britain or from the Rhinehead regions might be a possibility. The sculptor, probably working in Rome, displayed much skill in his handling of the drill-work in the strands of hair, with bridges left between the locks both as reinforcements and for decorative effect.

In addition to the ethnic origin of the siter in the multi-cultural world of North African Septimius Severus and Syrian Julia Domna, there is the
and softness, in contrast with the tip of the nose and the eighteenth century foot of the bust. This foot is not present in the photographs seen here.

The Romans were masters at making marble representations of charming children, and, whether girl or (less likely) boy, this bust of the era of the Severan children Caracalla and Geta is a shining example of such portraiture.


The woman sits in an armchair, her elbows on her knees, clutching a wine jug with a long neck and a handle (lagynos) between her legs. The name of the workshop (officina) of one Q. Sem... is inscribed on the bottom.

The subject of an aged female, impoverished, inebriated, and perhaps homeless on the fringe of an agora or forum, fascinated Greek and Roman artists from Myron’s ‘Drunken Hag’ in the fifth century BC to the flourishing of African red-ware’s genre designs and relief-scenes in the third century AD. Whatever her fortunes, the old woman always managed to maintain her grip on her great big lagynos, itself a favourite form of pottery in the repertory of North African potters of red slip ware. The most famous drunken old woman is the marble fig-

problem of gender. Those viewing the child are equally divided between identification as a girl or a boy. Costume might favour the former, but this is not certain, given the tender age of the subject. The statue resided from the eighteenth century to 1941 at Margam Park near Cardiff in Wales. Cleaning, restoration of the tip of the nose, and mounting were probably carried out in the studio of Bartolomeo Cavaceppi in Rome in the second half of the eighteenth century. In 1923 Frederik Poulsen published the bust as a probable forgery in the tradition of Cavaceppi, but no contemporary scholar of Roman portraiture would agree with that opinion. The carving is entirely ancient, and the ancient patination has survived the rigorous eighteenth-century cleaning. The yellowish hue to the marble surface still radiates a warmth.
Gladiators and other professional athletes with the physique of this figure appear on coins of the Greek Imperial world in the second and third centuries AD. Indeed, this strutting attitude seemed most popular in the inner highlands of Pisidia, at such cities as Sagalassos and Selge, but similar gladiators are also found on monumental marble bases, altars, or funerary stelai at Ephesus, Smyrna, and Miletus in Ionia, at Philadelphia, Thyateira, and Tralles in Lydia, and on reliefs in Italy, not to mention mosaics in North Africa. There is nothing ideal about this figure. It is hard not to see a portrait in this heroic presentation.

Fig 8. Tondo with busts of a man and a woman. Roman Imperial period, c. AD 270. Proconnesian marble. D: 46.4 cm. 1990.242

A man and woman are shown as half-figures in a roundel with elegant mouldings. The man in his toga of Late Roman form, the toga contubalata, with a broad band of cloth across his chest, holds a document (a rotulus or scroll) in his left hand and touches it with his right fingers. The woman, in a billowing cloak and a tunic slipped down on her breast, places her left arm and hand around the shoulders of her companion, while delicately touching his toga-band with her right hand. These two ought to be man and wife, but lack of an inscription makes it very possible they are brother and sister, or even mother and son. Their eyes, especially hers, reflect concern for each other, and also the seeds of anxiety and doubt which we can read into Roman portraits of an age when the Huns had recently sacked Athens and Ephesus, and massive walls were being built around Rome itself.

Fig 9. Lead roundel with a portrait of a young man. Roman Imperial, late third/early fourth century AD. Diam. 24.5 cm. 1993.703

This tondo must have been mounted within a portico or in a chamber, for there are no signs of weathering, only some encrustation, on the fresh surfaces. If the structure were a tomb, then this couple may have been the matriarch and father figure of a family, for at this period in Roman art such a 'shield-image' portrait would be on the front of a sarcophagus in the tomb. Here the free-standing tondo suggests the couple were mounted on a wall in a chamber filled with coffins.

Such portraits were also put up on the walls of public buildings, city-halls, halls of justice, and libraries. The scroll in the man’s hands could be a sign of high office in Rome or a provincial capital (Roman consuls carried such documents, known as map-
This relief bust of a youth, really hardly more than a child and wearing a toga of Late Antique type, is placed frontally in the roundel. The roundel appears to be concave because the edge is slightly raised and inward-curving. There are damaged areas in the neck and the right shoulder.

This rare, large tondo in lead was probably set in the walls of an underground tomb chamber. The lead was probably gilded, for a colourful effect, but no traces are visible. The catacombs of Rome have yielded a large number of Roman medallions, in gilded brass but also in lead, which were set in the walls above the sarcophagi and the urns.

The fact that the child's hair is arranged around the forehead in a series of combed strands points to the classicism of the Constantinian period, suggesting a date of around AD 315. That this is a portrait on the threshold of the Late Antique rather than a work of, say, the Severan period can be seen by comparing this child with the bust of a child in marble, of around AD 195 to 200 (Fig 5, above). The stiffness and intensity of this boy's pose and gaze remind us that Constantinian classicism could never recapture the classical ideals of the ages of Augustus or even Hadrian.

The lady's hair is like that of Roman empresses from Fausta and Helena in Constantine the Great's time to the ages of Valentinianus and Theodosius, the second to the fourth quarters of the fourth century AD. The man is like the elegant princes of the later House of Constantine. The style and organisation are very like the obverses of imperial gold and silver medallions of the period. Together, the couple recall those Romans featured on the splendid painted and gilded glass medallions which have been found in the catacombs of Rome and which are treasures of the Vatican Museums. The couple may be 'growing old together', but, when they sit for this double portrait, they had retained much of their youthfulness. In this respect, they are a contrast with the couple in the marble tondo of around AD 270 (Fig 6, above).

CONCLUSION

Collections of Greek and Roman portraits often stop with lifesized marble or bronze sculptures and with related coins. The diversity of shapes and media here, including roundels in marble, lead and terracotta, demonstrate that there is more to Roman imperial portraiture than what we see in the corridors of great museums and country houses, and in the Numismatic Cabinets of the former. The three portrait roundels have been associated with the Roman tomb-complexes commonly known as catacombs. In the later Roman Empire, when the highways leading to the cities were already crowded with surface tombs, underground cities of the dead grew in size and complexity. The walls of family rooms off the streets of these underground necropoleis were embellished with relief-portraits of the deceased, and three unusual examples are included here.

Also in terracotta, the vessel in the form of an old woman with her jug is as fierce a representation of an unhappy urban human as antiquity could produce. The trouboured Eastern (?) barbarian in striped Phrygian marble shows a special dimension in free-standing statuary, a reminder of how much the Roman Empire at its height was preoccupied with coloured stones in sculpture as well as in architecture. This barbarian is almost an animated stereotype of lifesize and larger figures which adorned public buildings in Rome, Ephesus, Corinth and elsewhere. Thus, these ten portraits or near-portraits have been selected to give new breadth to the meaning of Roman statues, busts, and reliefs, in an institution long possessed of a wealth of such works of art.

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ORPHEUS RISING
The quest for the lost mosaics of Newton St Loe

Painstaking work on tiny fragments of tesserae has reconstructed one of the most impressive of Romano-British mosaics, previously thought to have been lost forever.

Anthony J. Beeson

The construction of the Great Western Railway in 1837 discovered and ultimately destroyed the remains of a terraced villa overlooking the River Avon at Newton St Loe, four kilometres west of Bath. One of the buildings contained baths and at least eight rooms with mosaics, the most important of which depicted Orpheus, whilst an engaged Corinthian column capital found in the vicinity in recent years hints at other lost splendid ones. The remains were investigated and noted by a 29-year-old trainee civil engineer for the Great Western Railway (G.W.R.), Thomas Marsh, who not only recorded the floors and other features of the site in his notebooks, but also produced an astonishingly accurate coloured tracing of the main Orpheus mosaic (Fig 1). Marsh also supervised the careful lifting of this floor (A2) and an elaborate geometric floor (A6) of interlaced circles surrounding a guilloche-framed square holding a swastika-pelta, for their removal to the new station at Keynsham for display. The Orphic floor was relaid whilst the other seems to have been shown in panels.

In 1851 the fateful decision was made to move the floors to the Bristol Institution, the forerunner of the Bristol City Museum, for display and safekeeping. Neither of the latter occurred and official disinterest and neglect meant that the floors disappeared so completely that Marsh (who had had no hand in the removal) was himself unable to discover their whereabouts even before the end of the century. Haverfield, writing in 1906, stated that the mosaics had perished.

In the 1930s, however, G.R. Stanton, the estimable Curator of Archaeology at Bristol City Museum, rediscovered the remains of the stored but now badly fragmented pavements and laid out the Orphic mosaic on a sand bed. Stanton was also responsible for securing Marsh's notebooks and great tracing (which the latter had preserved to aid in restoration if the mosaic ever turned up) from Marsh's daughter. He also took monochrome photographs of the whole reassembled mosaic which he intended to have restored and produced a colour postcard of Orpheus from the tracing.

Tragically the 1939 War saw Stanton leave Bristol, and the mosaic, deprived of its champion, was again confined to oblivion. By the 1970s the very existence of the mosaics was again in doubt and rumour said that they had been thrown away or existed as fragments in the bottom of a tea chest. In reality at some time after Stanton's departure, they had been sent to a corporation depot at Dovercourt Road in Bristol and left to their fate. A hut housing some of the pieces is said to have been burnt down and the fragments were left to cope with exposure to the elements for forty years. Photographs taken during the rescue of the pieces in the mid-1980s show large collapsed panels protruding from a pile of rubble to which less fortunate pieces had been reduced by frost.

Asprom (the Association for the Study and Preservation of Roman Mosaics), that singular British institution whose members throughout the world include professional archaeologists, art historians, conservators and any member of the public with a love of Roman art and archaeology, has, since its foundation in 1978, revolutionised our understanding of Roman mosaics as a result of its members' researches, which are published in the Journal Mosaic and at the regular symposia held twice a year. The Association had long wanted to examine whatever remained of the unique Orpheus mosaic, but for many years was neither able to discover its exact fate nor how much of it had survived. As late as 1981 James Russell in a thorough survey of the site 'The Roman Villa at Newton St Loe' (Bristol and Avon Archaeology, 9, 1-23) only
knew by hearsay that the mosaics were ‘too fragmentary... to repay study’. In 1992 Asprom managed to arrange a visit to view the fragments now in the Bristol Industrial Museum Store. We were astonished to find up to ten great pallets filled with hundreds of fragments. Some pieces were up to 60 cm across, but the majority were considerably smaller. All were grey and filthy with over forty years of grime or black with smoke so that the colours of the tesserae were hidden. However, it soon became evident that not only did much of the figured work from the Orpheus mosaic survive, but also the surrounding geometric panels and borders which were not known to have been lifted from Newton St Loe. It also became clear that mixed in with the Orpheus floor were pieces of three other mosaics from the site including the interlaced circle mosaic. The other two (A1 and A7), a labyrinth design and a cratered interlaced circle floor, were not known to have survived 1837.

Asprom established a working party, led by the author, with the purpose of cleaning, sorting and evaluating the fragments to see if enough remained of the floors to suggest that they should be restored for the benefit of the public, and, through the kind cooperation of Andy King of the Industrial Museum, weekend viewing sessions were arranged between October 1993 and January 1994.

The pallets were systematically emptied and sorted with any obvious figured work being gently cleaned. By the end of the first session all identified pieces had been laid out on the floor in approximately their original position, photographed, labelled with descriptions, location and reference numbers (Fig 3). Because the store housing the mosaic at present is in constant use during the week, anything laid out on the gangways has to be repacked by the end of each session. As a result, and to disturb the fragments as little as possible, only one complete laying out session was attempted at the first weekend. Therefore the photographs taken at that time are only a guide to what actually remains, as are those taken of three beasts in January, and do not feature later discoveries. The current state of figured work discovered can be seen by comparing all photographs with the shaded drawing. The second weekend visit was made with the intention of again sorting through the pallets for figured work and relocating all related pieces of particular mosaics or figures together in their respective groups. An index was made of the ten pallets and their sorted contents and
Romano-British Mosaics

The outside clearly marked. Many new pieces were identified. The greatest failure so far has been the lion, but it is possible that his blind torso and that of the bull have been missed and wrongly confined to the pallet containing the uncleaned fragments of plain tessellated infill between the animals. The most exciting find, however, was the discovery of the greater part of the head of Orpheus himself, which is handled with an impressionistic technique reminiscent of painting, using a variety of flesh-coloured tesserae, some less than 1cm in length and chosen to suggest: light and shade. When viewed from eye level the effect was most striking, and it now gives a personality to the figure that would have been lacking without it.

Much work on the figured fragments has had to be done ‘off site’. All located but unidentified figured pieces were photographed and kept apart. We are very fortunate that Stanton took good monochrome photographs of the mosaic, for the author has been able to locate many small fragments purely by ‘tesserae chasing’, or scanning the photographs with a jeweller’s eyeglass to match the actual shapes of the tesserae with those fragments in the new pictures. It is a very time-consuming and time task but one that yields exciting results. As Marsh’s tracing is now too fragile to use, the colour postcard of Orpheus has been enlarged and has, with Stanton’s photograph, proved invaluable for placing pieces of his highly coloured figure. Post-site work has also corrected the placing of several fragments which looked quite believable in situ, but proved to belong elsewhere when checked against the photographs at leisure.

Mosaics showing Orpheus surrounded by circular zones of animals are a peculiarly British phenomenon and occur virtually nowhere else in the Roman Empire. Newton St Loe is exceptional amongst these in its elaborately coloured figure of Orpheus, and in the design of the animals themselves. For the quality of their draughtsmanship, their vigorous vitality and charm they are unparalleled amongst Romano-British mosaics. These are not the plodding subdued beasts of the Cirencester group of Orphic pavements, nor the patently seated audience of the Bridg (Isle of Wight) Orpheus, but rather the untamed beasts of the hunt and amphitheatre, and it is from this imagery that they have been drawn. They confront each other or flee towards unseen destruction. The mosaicist has shown them moments before the music charms them to docility. Only a mosaic from Nunney

in Somerset repeats this idea of confronted beasts, but there the animals (if influenced by Newton St Loe) occur in a square border and appear to have been very crudely designed. It is not even certain that they surrounded an Orpheus figure. At Withington agitated animals gallop around their zone but in procession and not confrontation.

The Newton Orpheus is the most elaborately coloured and designed of all British Orpheus figures. He sits convincingly on an unconvincing bench (which has been drawn too high) and plays on the kithara. The frequent appearance of the fox as his companion on British mosaics probably has more to do with the fact that all the carnivores portrayed on the pavements, only the widespread fox with its generally baneful sagacity was any threat to the livelihood of the Romano-British farmer, rather than having any connection with the forces of evil that he was to represent in later Christian times. It must have been some comfort to see the decimator of the farmyard and bringer of sudden fatal loss firmly under the spell of the music and its master within the power of the central roundel. Here he leaps enthusiastically up as if to devour the music. The stylised trees of the beasts’ wooded landscape appear to attempt to show deciduous and conifer species. The lush chestnut-like tree behind the bear is particularly striking with its rich autumnal tints, whilst the conifers have a singular lineal impressionistic style and appear rather like teapot spout brushes.

The high quality of Orpheus and the vivacity of the animals, coupled with the fact that from the uneven design that the design was compressed from one intended to fill a larger room, leads the writer to declare that the figured work was almost certainly brought to the site in panels and joined by jobbing mosaicists. Certainly the geometric work is particularly crude in some areas and contrasts oddly with the figurative. The guilloche surrounding Orpheus is almost angular in places and has been pushed up to avoid his cap as the figure was too large for the space available. Nothing about the draughtsmanship of the animals nor their treatment by the mosaicist suggests that they are by the same hand as the Withington beasts (in the British Museum but still regrettably not on display), nor, in fact, can the figured work be compared with any other surviving mosaic in the region. I now believe that the geometric work of several mosaics in this area may be the work of the same artisans but not the figurals. The error in laying out the floor resulted in the bull (Fig 4) being reversed away from its traditional foe in the arena, the bear (Fig 5), to confront the strange feline (Fig 7) below Orpheus, which would otherwise have been left without a partner in the most important visual area. This animal was at one time believed to be one of the terrifying hunting dogs of antiquity, but now it is generally thought to be a panther or maneless lion. The animal should have confronted, plus three trees, also to be omitted from the design by the mosaicist.

Of the geometric mosaics it can now be said that perhaps one third of the delightful concentric circles floor (A6) survived the storage at Dovercourt Road. The central panel is now a coffee table in the museum but is in good condition. As all elements of this colourful floor remain it would be possible to restore at least a section of it in future. Only ten areas of the other geometric floors (A1 and A7) have been identified but it is likely that more survives in the pallet. Surprisingly nothing at all was found of the long panel containing a scroll and a central roundel, holding a female bust (Fig 9), that decorated the threshold between the Orpheus room and the outer chamber. The subject as painted by Marsh appears to wear a stephane crowned by a stylised lotus flower or bird wing, suggesting that she may be Isis-Aphrodite or a Muse. It is inconceivable that this was not lifted when lesser floors were, so one can only conclude that it went to decorate either a private mansion or one of the buildings of the G.W.R. and it may perhaps still survive unrecognized somewhere.

The aim that Asprom set itself was to establish how much of the Orpheus survived and whether or not it would be worthwhile suggesting its restoration and display. Some small

Fig 4. The Bull as assembled in October 1993. Part of the neck, and tree have been discovered.
Fig 5. The Bear. The tail and part of the tree behind his head have since been located. This is perhaps the most powerful of all the animal images.

Fig 6. The Hind. The neck illustrated and the lower front hoof are now known to be parts of the lion and stag. New discoveries have located all but the lower neck and the remainder of the head.

Fig 7. The Feline in January 1994. Now most of the tail, the genitalia and front paw have been located. The paw seen mid-centre is now known to join the leopard's hind leg, and the small piece at the groin also belongs elsewhere.

Fig 8. The Stag. Almost all of this has been located since the photograph was taken in 1993. The front 'hoof' is now known to be the lower front paw of the feline.

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pieces of figural work still have to be placed but it is possible to say that perhaps eighty percent of the figured work is extant, which is similar to what survived in Stanton's day and far more than could have been hoped for (Fig 2). Much of the plain infill between the beasts, the greater part of the surrounding steps, guilloche and geometric work survives but only token areas have been marked on the plan as time and space in the store did not permit more than their identification and sorting. Had this been possible then the shaded areas on the drawing would have been considerable. The unexpected bonus of the geometric surround on A2 surviving is matched by the survival of parts of other floors of the villa that were thought lost.

Certainly the Orpheus mosaic is capable of being restored as an impressive museum exhibit given sufficient interest and funds, as is that of room A6. It is clearly one of the premier examples of Romano-British figured work to survive from the floors of Britannia, and one can only hope that it may one day be finally on display to the public after so many years of shameful neglect.

Anthony J. Beeson is Honorary Archivist, Association for the Study and Preservation of Roman Mosaics (Aspron).

Fig. 9. The lost bust from the Threshold Mosaic as recorded by Marsh and in the Bristol City Museum.
Excavation

SRI LANKA REWRITTEN

Recent discoveries on the island of Sri Lanka have redefined the origins and development of writing on the Indian subcontinent.

Robin Coningham

The island state of Sri Lanka, known as Ceylon until 1973, covers some 65,000 square kilometres, has a population of 16.2 million and is located some 50 km off the extreme south-east coast of its massive neighbour, India, a country covering almost 3,300,000 square kilometres with a population of 759 million. As is clear from these details modern Sri Lanka can be perceived as being dwarfed by India, a regional nuclear and political superpower. This perception has also been applied to the past of both countries. Over a century of archaeological and linguistic studies has placed the island as the peripheral or passive partner of the massive Indian subcontinent. Many features of Sri Lanka’s rich culture, for example the island’s main religion Buddhism, have been interpreted as having been imported from India. In such studies Sri Lanka appears to have been very much at the receiving end of these exchanges.

However, recent British-Sri Lankan excavations at Anuradhapura, the ancient capital of Sri Lanka, have shed new light on the origins and development of a key element of the subcontinent’s rise to civilization during the first millennium BC (Fig 1). This new evidence is the discovery of the earliest example of South Asia’s first known script, Brahmi. This has allowed us to present a new role to ancient Sri Lanka, that of a pivotal force standing clearly at the centre of South Asia’s sea trade and marine communications.

Although Brahmi is South Asia’s earliest known script, it is not the first in the region. The first, the Harappan or Indus script, developed in the Bronze Age urban civilization of North India and Pakistan as early as 2500 BC (Fig 3). Despite over a century of scholarly efforts, it is still undeciphered and appears to have become completely extinct by 1600 BC. It is hoped that one day a bilingual fragment will be found and the script deciphered, similar to the way that the Rosetta stone was the key to the understanding of Egyptian hieroglyphics. The term Brahmi refers to a script, written left to right, used to express one of the prakrits or Middle Indic-European vernacular spoken languages which were used between the first quarter of the first millennium BC and the first millennium AD in the Indian subcontinent. All the mod-

Fig 1. Map of South Asia showing the location of the Cities of Pataliputra and Anuradhapura.

Fig 2. Asoke rock edict at Shabbez Garhi in North West Frontier Province, Pakistan.
ern Indian vernacular languages, for example Bengali and Sinhalese, are developed from these original prakrits. Most scholars believe that Brahmi derived from a Semitic script, most probably an early Arabic alphabet, largely because the shape of many Brahmi signs show Semitic influence. However, scholars are quick to point out that this was not a wholesale adoption, but more probably the loan of the idea of alphabetic writing and a number of signs, which were then applied to indigenous South Asian languages and their grammars.

Traditionally the earliest known examples of Brahmi writing are held to be the rock and pillar inscriptions of Asoka, the Mauryan emperor. This empire was founded during the power vacuum immediately after Alexander the Great’s invasion of the region in 326 BC by Asoka’s grandfather, Chandragupta. The empire that he carved out for himself from his capital, Patliputra in the Ganges valley, reached the Hindu Kush in the north-west and Bengal in the east. On his father’s death in c. 298 BC Chandragupta’s son, Bindusara, began to consolidate the empire and pushed its southerly boundaries into peninsula India. Asoka, who reigned between c. 268 and c. 232 BC, continued to push out the boundaries of his father’s empire until it had reached Afghanistan in the west, Bangladesh in the east, and had almost reached the river Kaveri in the south. As part of his attempt to further consolidate the vast pluralistic empire that had been created, Asoka adopted a unifying policy of Dhamma, or righteous rule. To this end he had over 40 inscriptions carved on stone pillars or boulders, located near important cities or on trade routes, throughout his empire (Fig 2). These inscriptions give no doubt as to the unifying intention of his policy, as illustrated by this extract from Major Rock Edict 12:

‘The Beloved of the Gods, the king Piyadassi (Asoka), honours all sects and both ascetics and laymen with gifts and various forms of recognition.’

An indication of the pluralistic nature of his empire is given by the variety of scripts in which the inscriptions are written. Some inscriptions written in Greek and Kharosthi (a script written right to left with modified Aramaic letters suited to local Prakrits) are found in the north-western extremes of the empire whilst the majority are written in Brahmi. This evidence led scholars to propose that although the earliest Brahmi inscriptions were dated to the middle of the
third century BC it was most likely that Brahmi had already evolved prior to this date. Although some have argued that this may have occurred centuries earlier, Sir Mortimer Wheeler suggested that such an opportunity occurred only after Alexander the Great’s sack of the Persian empire when many skilled Persian craftsmen were forced to flee to the Mauryan court, perhaps bringing with them the knowledge of an alphabetic script. Whether one accepted the long or short chronology for the emergence of Brahmi, one point was clear, Brahmi had developed in north India and had then spread outwards to the peripheries of the subcontinent as a result of north Indian imperial expansion and contact. With such a proposal in view it was readily accepted that Sri Lanka would have been a late recipient of Brahmi as a direct result of contact with the Mauryan empire and its satellites. Most scholars have been tempted to identify such contact as resulting from the Buddhist mission to the court of king Devanampiya Tissa, ruler of Sri Lanka, led by the Buddhist monk Mahinda, the son of Asoka, in c. 250 BC.

Recent British-Sri Lankan excavations at the city of Anuradhapura, capital of king Devanampiya Tissa’s state, have refuted the above theories and now offer evidence of a very different developmental history of Brahmi script. Furthermore this new theory stresses the pivotal role of Sri Lanka within the development of the subcontinent’s greatest civilization.

Today king Devanampiya Tissa’s city is a jungle-covered ten-metre-high man-made mound covering 100 hectares (Fig 4). As most of the buildings of the final phase of occupation had been constructed of perishable materials, there is little surface evidence of the bustling city that had once occupied the site. However, surrounding the city is an outer ring of monumental Buddhist complexes and reservoirs covering some 30 square kilometres. Amongst the most notable are the four great brick and clay tumuli or stupas, Ruwanvalisaya, Abhayagiriya (Fig 5), Mirisavatthu and Jetavana (Fig 7). That Jetavana stands today at a height of almost 75 metres, whilst lacking much of its spire, gives an idea of the monumentality of these structures. Another important monument is the Bodhi-tree shrine which is said to contain a graft of the bodhi tree under which the Buddha meditated (Fig 6). These constructions have far outlived the ancient city and are today visited by thousands of pilgrims and tourists.

Scientific excavation at the city began in 1969 when Dr Siran Deraniyagala, now Director-General of Archaeology in Sri Lanka, began a programme of research which consisted of the excavation of a series of sondages or trial trenches at various localities throughout the site. These sondages, three metres by three metres and ten metres deep, provided valuable information as to the general cultural sequence but were restricted in terms of chronology and structural

Fig 5. (left) Abhayagiriya stupa, constructed c. 1st century AD.

Fig 6. (right) The Bodhi tree shrine, constructed c. 3rd century AD.

Fig 7. Jetavana stupa, constructed c. 3rd century AD.
sequence. Thus, when in 1988 Dr Deraniyagala found five potsherds bearing parts of Brahmi inscriptions in a level dating to c. 500 BC, many scholars dismissed this evidence as being the result of the mixing of deposits of various ages, a phenomenon common at urban sites of long occupation. As a result of this, a British team was invited to initiate a collaborative excavation at the city site, but one which would concentrate on the horizontal as well as the vertical nature of the archaeological deposits to ensure that if any mixing of the deposits had happened it would be identified as the excavation progressed. This team was financially supported by the Society for South Asian Studies, the British Academy, the Society of Antiquaries, the McDonald Institute for Archaeological Research (Cambridge University), the Ancient India and Iran Trust, and Bradford University, and excavated at the site for three years. The project was led by Dr F.R. Allchin of Cambridge University, and the author.

Our trench was located near the centre of the ancient city and measured 10 x 10 metres (Fig 8). The sequence we excavated there proved that there had been continuous occupation at the site for almost two thousand years. In the top five structural levels we excavated a series of small rectangular houses, measuring an average of 64 square metres, built of wattle and daub, brick and stone (Fig 10). This sequence represents one of the most comprehensive for the Iron Age to Early Historic transition, which is particularly clear in the shift from round houses, typical of the southern Iron Age, and the appearance of square houses which occurred at the same time as the construction of a ditch and fortification wall around the site. The latter feature was only identified last year using a combination of destructive and non-destructive survey techniques (Fig 11). Such a clear structural sequence gave us very clear evidence that the mixing of deposits from different periods had not occurred. What was very notable about the sequence was that we found numerous broken sherds with fragmentary inscriptions from structures dating to 450-350 BC (Figs 13, 14). These inscriptions were subsequently confirmed by Dr Allchin as being Brahmi, and gave support to the results of Deraniyagala's 1988 excavation.

The presence of Brahmi in deposits which date to as early as the middle of the fifth century BC, two centuries earlier than the traditionally accepted spread of this script to Sri Lanka, leads us to the proposal of a new model to fit the new data and to replace the rejected one of a late diffusion of Brahmi from the north. As noted above some of the scholars who had studied the script suggested that it was derived from a Semitic script. Furthermore they suggested that the utilisation and adaptation of such a script had probably first been carried out by traders and merchants and that as it had become more complex it had been corrected by grammarians. It is argued here that such a chain of events is still plausible but that early Sri Lankan examples suggest that this development could have happened anywhere that was situated on major maritime trade routes. Although Sri Lanka may be geographically viewed
as lying off the peripheral tip of the Indian subcontinent, it equally may be identified as being at the centre of all subcontinental maritime trade routes which encompass both coasts. When viewed in such a light Sri Lanka is not the periphery but the centre.

Although Anuradhapura is located inland, there is evidence from the levels that yielded the earliest examples of Brahmi that it was connected with a growing trade network (Fig 16). It appears to have become a centre for redistribution and manufacture. Resources were imported to Anuradhapura 120 kilometres from the coast, for example mother of pearl and conch shells, and 80 kilometres from the gem-bearing hill-country, for example amethyst, garnet and quartz, and were processed into finished luxury commodities (Fig 15). There is also evidence for an increasing incipient demand for a method of recording ownership. We believe that these items were not only intended for local markets but also for international trade. Numerous ceramic vessels from this period bear graffiti or non-scrip
tural symbols or signs (Fig 12). Traditionally these signs have been identified as a way of identifying personal property, for example a drinking cup; however, they may be interpreted as marking the owner of the object or objects held within those ceramic vessels. I would argue that they represent an embryonic system of denoting ownership of traded objects, whether perishable, for example spices or chillies, or unperishables, for example finished or partially finished beads. Even today in Sri Lanka such objects are transported and sold in ceramic vessels.

Such an interpretation is supported by a strong correlation between the growing number of Brahmi inscriptions and a steady decline in the number of ownership marks. With such a new hypothesis it can be no great surprise that these earliest Brahmi inscriptions bear proper names in genitive and dative cases, registering the name of the vessel’s owner, or rather as we have argued the owner of the vessel’s contents. This new hypothesis appears to fit the recent data from Sri Lanka by supporting a development of Brahmi as a recording script necessitated by increasing maritime trade networks. Until further supporting evidence is recovered from new excavations at other sites situated along the coasts of the subcontinent, this will have to remain a tantalising theory.

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(Figs 13, 14, second and third from top) Sherd bearing Brahmi Inscriptions, dating to c. 450 BC.

(Fig 15, far left), Finished quartz beads, c. 450 BC.

(Fig 16, left) Ceramic vessel bearing incised outline of a single-masted oceangoing vessel with twin rudders, dating to c. 400 BC.
THE PILLAGE of BANTEAY CHHMAR

Denise Heywood

Theft at a remote temple in the Cambodian jungle is causing consternation to the Royal Cambodian Government. Banteay Chhmar, the 'Citadel of the Cat', is a twelfth-century Khmer temple equal in size to Angkor Wat. It is close to the Dangrek mountains in Banteay Meanchey province in the north-west of the country, 30 miles north of Siem Reap, and only 12 miles south of the Thai border. The temple formed part of the great Khmer empire which once extended north to Laos and west across Thailand.

Today it is seldom visited because the area is again controlled by the Khmer Rouge. Its isolation and proximity to the unguarded Thai border have made it a target for looters who are steadily stripping it of its sculptures and stone carvings. Artefacts such as heads have been seen in antique shops at Bangkok's River City shopping complex, priced at US$20,000 each. Thai art dealers reportedly have catalogues showing photographs of numerous temples in Cambodia from which clients can choose pieces, then collect them a few weeks later.

In July 1994 a major theft of statues occurred, while in 1993 six Cambodian government soldiers died in an attempted robbery, crushed by loose sandstone blocks. Between 1991 and 1993 a two-metre high Buddha and large pieces such as lintels vanished.

Banteay Chhmar was constructed by King Jayavarman VII as a memorial to his son and four of his generals who died in 1177 in a battle with the Chams. Its walls have intricately-carved bas reliefs depicting the battle. Beyond them is a moat and an outer wall.

In 1914, George Groslier, the artist and archaeologist who founded Phnom Penh's National Museum, studied the temple for ten days from dawn to dusk. 'No other temple is so ruined nor so vast', he wrote, 'but no other produced such profound emo-

(above) A doorway stands among the ruins of Banteay Chhmar.
(left) A stone statue of a lion lies where it has fallen.
(right) Detail of a lintel showing the intricate carving.
Angkor expert Lawrence Palmer Briggs wrote about the temple in 1951 in *Transactions of the American Philosophical Society* For Promoting Useful Knowledge: 'Banteay Chhmar is one of the largest, most interesting and most puzzling monuments of Cambodia because of its bizarre confused style, its double or triple purpose and its location. A funerary monument, it must also have been a frontier stronghold. This immense monument is at the foot of the Dangrek mountains, 100 miles north-west of Angkor. As a city it rivalled in magnitude Preah Khan and Angkor Thom, and the great shrine of Preah Khan or Kompong Sra. As a sanctuary it rivalled Angkor. It had a crest of ornaments in sandstone, a series of brahas. Grosiler thinks it was Vishnuit. Ceeches thinks it was the funerary temple of Crown Prince Sridram-Kumara, son of Jayavarman VII whose ashes rested under the stone.'

In 1994, after concern for the monument was expressed by the First and Second Prime Ministers, Prince Norodom Ranariddh and Hun Sen, the Ministry of Culture was requested to investigate the robberies and draw up reports. The Minister of Culture and Fine Arts, Nouth Narang, visited the forested site by helicopter last October, with four other ministers, including archaeologist Ouk Chea. As a result of their investigation, Narang is forming a protective authority called The Conservation of Banteay Chhmar, similar to The Conservation of Angkor.

'We are planning to reinforce surveillance', he said, 'and trying to establish proper security with the Ministry of Defence.' However, because of limited finances and the recent return of the Khmer Rouge, the monuments are still unguarded. Protection of heritage sites is more active at Angkor, where French-trained police are linked to Interpol. 'We still have to find the budget,' said Narang, who will request aid from the international community.

He said that looting increased dramatically after the elections in 1993. He refused to comment on the identity of looters, although he admitted that it could be the local army and frontier police forces. He said that during the last three months theft had slowed down. 'Although many pieces have been stolen, it is difficult to assess how many because the temple had fallen into a bad state of disrepair,' he confessed.

He has formed a group of five archaeologists, recent graduates from the University of Fine Arts in Phnom Penh, to study the temple, with the help of Dean of the Department of Archaeology, Chuch Phoern, who is also head of the Ministry's Heritage Department.

Chuch Phoern studied Banteay Chhmar before the Pol Pot regime (1975-79), and compared Banteay Chhmar to Angkor's Bayon in importance. Its bas reliefs and inscriptions reveal much about the history of Jayavarman VII. In January this year, an army general brought him seven stolen artefacts which had been retrieved, for identification. 'They were from Banteay Chhmar', he confirmed, 'and included a seventh-century Vishnu, a twelfth-century Buddha, and the most beautiful piece, which was a statue of Avalokitesvara, missing its head and arms. The pieces are now in the National Museum.' Phoern was reluctant to say who the thieves might have been, adding: 'There are all kinds of looters.'

A diplomatic source in Phnom Penh who visited the temple at the end of 1994 believes that the illicit trade is highly organised and involves cooperation between the Royal Army, the Khmer Rouge, and border authorities of both sides, who are paid to turn a blind eye. The military uses army rocket launching trucks and chains to steal the pieces and take them across the border. There is a Khmer Rouge logging site to the west, and the area to the south is controlled by the Royalist army, Armée Nationale Khmer Independant (ANKI), headed by Prince Ranarridh. 'He is indirectly a beneficiary', the source claimed. 'It's Division Seven, which, for the past eight years, has been based ten miles south at Thmar Pouk. They have business relationships with the KR. They can't do it without the complicity of the other side. Everyone is benefiting except Cambodia.'

A recent visitor to Thmar Pouk was shown two stone lions, 170 cm high, which had been stolen but were intercepted near the border by a patrol. He believed theft has accelerated during the last 15 months. 'The disassembly process has gone into top gear. To steal lintels, thieves dismantle the whole structure of the temple, so that it falls inwards like a collapsed souffle. This temple has been dismantled head by head, lion by lion. Most of it is in Thailand or Europe. It's the tyranny of the location. People go with a truck, load up and drive back in one day.'

By the time the government's protective measures are in place it may be too late. 'Banteay Chhmar is finished!', Prince Ranariddh declared last October. Chuch Phoern laments the loss of the country's treasures. 'These robberies concern the world. Everyone should participate to protect the temples and retrieve stolen pieces.'
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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EGYPT. Cartonnage shoulder panel of
TA-SHEPSE and baby-son IMSHTI.
21st Dynasty. Height. 43.5 cm.
The early 1990s will be looked back on as a period of change in ancient numismatics and particularly in the structure of the trade. In the United States, the financial misfortunes of Bruce McNall led to the collapse of the once powerful Numismatic Fine Arts, which in turn led to the reorganisation of Superior Coin and Stamp. These two Beverly Hills firms had at one time controlled a large portion of the auction and retail market for ancient coins in the United States. In the United Kingdom, Spinks, the oldest coin firm in the world, was acquired by the Christie’s Group. It is too early to tell what direction Spinks will pursue in the future, though several key members from the numismatic department left to deal on their own. In Switzerland, Bank Leu detached its coin department, which now operates under the name of Leu Numismatics.

For the last several years, subtle changes have been reshaping the value of quality coins, and as a consequence the pricing structure of ancient coins has and will continue to undergo changes that will benefit the collector. In the 1970s the market was controlled by several large firms which had the purchasing power to acquire the vast majority of the ancient numismatic material that entered the market. The result was that prices were set, not by the economics of supply and demand, but by these firms’ ability to control the supply that filtered out to the small but growing community of collectors.

As time went on, public awareness of ancient coins increased. Important sales, such as the Metropolitan Museum of Art’s auction of their ancient coin collection, led to worldwide exposure. As the field of ancient numismatics garnered worldwide attention, new collectors (and investors), as well as dealers, entered this once quiet field. Through the late 1970s and into the early 1980s prices spiralled upwards, sometimes at startling rates. Numismatic Fine Arts emerged at the forefront of this new upward movement, bringing in new investors to absorb the coins offered. Their most important client was Nelson Bunker Hunt, a Texas billionaire, who in a short period put tens of millions of dollars into the ancient field.

The publicity and continued price rises resulted in vigorous efforts by merchants throughout Europe and the Middle East to bring to market coins that in some cases had been lying neglected for years. Over a period of several years, large new supplies of ancient coins entered the marketplace. As information on the retail prices that these coins were fetching reached the suppliers, wholesale prices for average quality coins rose dramatically.

During these heady years, as prices were constantly rising, many new dealers entered the trade. The publicity generated by the larger firms brought a steady supply of new customers (including investors) for the new and established dealer alike. Initially, dealers new to the field acquired their inventory from the older established firms. However, competition drove newer dealers to pursue the sources more directly and encouraged the suppliers to seek out the retail dealers. Wholesale markets developed in London, Munich and Zurich. These wholesale markets flourished. In addition to a steady supply of dealers buying the coins that came to market, a large investment fund (The Athena Fund) was formed by Numismatic Fine Arts in conjunction with Merrill Lynch. This fund, in addition to buying top quality coins, absorbed a vast amount of average coins as well. An ample supply of money was available to absorb the coins offered by the suppliers.

By the mid- to late-1980s many collectors had become frustrated by the continuing rise in prices that were supported by individual investors and the all-powerful Athena Fund, and they turned to other avenues to spend their money. Ultimately, when a collector-based market, such as ancient numismatics, forsakes the collector a period of re-adjustment will occur.

The last few years have been just this kind of period. The Athena Fund has folded and large firms which once thrived on this investor-supported market have had to change their business outlooks. As investors turned away while quantities of coins remained available, there has been a significant decrease in wholesale prices. Coins are on the market at reasonable prices, which have stimulated and renewed the collector’s interest.

As it is the case with most collector fields, there is a backbone of dedicated and knowledgeable enthusiasts who continue to collect through up and down markets. Likewise, there is a group of dealers who buy to sell to this collector base. It is now these firms, which for decades have steadily and quietly built their collector businesses, that are emerging at the forefront of ancient numismatics. In Germany, Busso Peus reported their best year ever in 1994. In Switzerland, Numismatica Ars Classica presented three large auctions of ancient coins in all price ranges, all of which performed quite well, which resulted in their best year ever. In the United States, Classical Numismatic Group held four extensive sales that appealed to a worldwide collector base, giving them also their best year ever. In the United Kingdom, Spinks arranged a steady stream of auctions that offered numerous pieces with the collector in mind, resulting in a profitable year for their coin business. These firms, in addition to numerous other firms worldwide, are successfully selling coins at current prices for the collector market.

We have been discussing principally the supply and pricing of relatively common coins. These are the coins that have supplied and will continue to supply the market for years to come. Exceptional coins that only occasionally appear are not so predictable and realise prices reflecting not only their importance but also the financial wherewithal of the small number of collectors who can compete in the top level of the market.
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MINERVA 39
AN EGYPTIAN DUET

Chronicle of the Pharaohs: the Reign-by-Reign Record of the Rulers and Dynasties of Ancient Egypt

Peter A. Clayton. Thames and Hudson, London, 1994. 224 pp., 350 illus., 130 in colour. HB £16.95

Faces of Pharaohs: Royal Mummies and Coffins from Ancient Thebes


Peter Clayton's volume is a survey of the history of Egypt dynasty by dynasty, and as such will be valuable for visitors and students of Egyptology. The current trends in Egyptology go against the writing of such straightforward narrative history, but these works are necessary, in order to synthesise, and popularise, the detailed research published in academic volumes. This book is therefore a welcome addition to the genre. It is orthodox in its view, and perhaps such books should be, while it draws attention to (and occasionally dismisses) some controversies (e.g., chronology), others, rather surprisingly, are completely ignored. For example, the views of John Harris and Julia Sanmon on the identification of Nefertiti with Smenkhkare receive no mention. Equally, it cannot claim to be complete. A number of, admittedly obscure, rulers, such as Gemereffkhonsuah, known from Tanis, or the indigenous 'rebel' kings in the Persian and Ptolemaic periods (e.g., Psamtik 'V', Harwennnfer and Ankhehwennefer) are not mentioned. Although little can be said about these people, it might begin to alter our perceptions of Egyptian history if such kings did occasionally enter the arena of popular literature.

The illustrations are good, if rather conventional images. Space is always at a premium, nevertheless there are surprising visual images: none of the Kushite kings Shabako, Shebitqo, or Taharqa, is depicted, yet we have superb 'portraits' of all of them.

While the accuracy of the information generally cannot be disputed, the occasional unfortunate (editorial?) error has crept in. An example is the statement that Shebitku married his aunt, the God's Wife of Amun Amenirdis I and that they were the parents of Shenenwepet II (inscriptionally attested as daughter of Pyi). Apart from being factually wrong, this flatter contradicts the accompanying box about Gods' Wives which tells us (rightly) that they were celibate.

The allocation of space to each phase is generally in accordance with the amount of information available and its importance, although it is always good to see the later periods receiving the attention they merit (here the Libyan dynasties are very well illustrated).

These criticisms reflect the reviewer's own interests and do not seriously detract from what is a very useful and attractive volume. There is, however, one major criticism: the spelling of names. This reflects the indecision of academic Egyptology. There is an increasing tendency, absolutely correct, to abandon the Latinised-Greek forms which have been in use for so long. A form approximating the ancient is to be preferred. In this book we have a mixed usage: for the 18th Dynasty, Amenhotep but Thutmose. Why? And why Amenemhet, when we have Hatshepsut? In the Ptolemaic, preference should be given to Greek forms, yet here we have an inexplicable mix - Neos Dionysos, but Philadelphia, and why the hybrid Caesarion? The introductory page for the 26th Dynasty gives preference to the Egyptian forms Psamtik, Neakau and Ahmose, yet the narrative promptly reverts to the 'better known' Psammetichus (which is not Greek, it is another Latinised form). The boxes which give the royal names, nearly always (except for Thutmose) follow the Egyptian form, and usefully broken down into their elements, with their meaning. This volume could have been a valuable instrument in casting out these, surely outdated, certainly outdated, Latinised-Greek spellings and encouraging the use of forms based on the Egyptian writing (however it was vocalised).

Despite these criticisms, this is a volume which will be essential for all those with an interest in ancient Egypt. It is to be hoped that it will stimulate more history writing aimed at the general reader.

Robert Partridge's book illustrates the royal mummies and coffins of the New Kingdom, mostly reproduced from the publications of Elliot Smith and Daresy. The accompanying text gives brief biographical information, details of the mummy, the coffins, reburials and the more recent examinations. Altogether, this is a really valuable compendium. The process of reidentifying the royal mummies continues, and some of the attributions may have to be corrected (such as the 'uncertain' Thutmose I). There is one minor omission, relating to the mummy of Neben, here attributed to the 18th Dynasty. The presence of this individual, an otherwise unimportant priest, in the royal cache is explained if he is to be identified as the father of Queen Tentamun, a possibility discussed by Kitchen in his revised edition of *The Third Intermediate Period in Egypt*. It is detail, and the author has altogether done a valuable job in making all of the coffins and mummies so easily available. The reproductions are generally very good. This volume will doubtless prove very popular, as it deserves to be.

Robert Mortk

Roman Building Materials and Techniques


This is a truly massive and magnificent book, much revised and enlarged since the first edition in 1989. After a short chapter on early surveying, 81 pages are devoted to materials and 130 are about construction techniques which include a very important section on wall covering and decoration. Sixty-five pages are given to civil engineering, which includes aqueducts and bridges, and the rest is on domestic and commercial architecture with illustrated lists of technical names.

Most of the domestic buildings and their structure and decoration are naturally taken from Pompeii, where there is so much miraculous preservation. Examples of aqueducts come from a wide field, though the use of water as power, such as the remarkable example at Barbegal near Arles in Gaul, is sadly not included.

Doubtless the most important parts of this book are the truly magnificent illustrations, all 746 of them. As a textbook for excavators and researchers in Roman Britain one could not have a better aid.

Dr Graham Webster, OBE.
A Hoard of Medieval Antiquities from Nicosia

by Pavlos Flourentzou. Ministry of Communications and Works, Department of Antiquities, Nicosia 1994. 62pp., 26 plates, many in colour, 62 illus., and figures, plans and drawings.

A find of exceptional interest supplementing our knowledge of urban life in Lusignan Cyprus, something about which we know all too little, was in 1988 made in Nicosia and the results have just been published in this attractive book. Surprise mingles with gratification. Rescue archaeology on confined sites can often be deeply frustrating. It may be essential, but it diverts energies and usually merely confirms what is already known. However, that was not the case with the excavation carried out by the Cyprus Department of Antiquities on the corner of Pindarou Street and Androcles Street, in Nicosia. On the contrary, what was revealed will prove indispensable to both archaeologists and historians: this is indeed an exemplary report, and it is particularly valuable for students of Cypriot Medieval Sgraffito and Coarse ware pottery.

Although Cyprus presents one of the richest archaeological horizons anywhere, relatively few Medieval finds come to light on urban sites. The most obvious reason for this is that Nicosia and Famagusta have been conquered and sacked. Furthermore, where Nicosia is concerned, despite the bewildering expansion of the Greek parts of the city, the older area centred upon the Cathedral has in recent years seen little new building disturbing the ground. At the same time the situation in the rest of the island has not been conducive to Medieval discoveries. In the Republic of Cyprus valuable work has gone on in churches, in particular in uncovering fresco cycles and in their restoration, as in the Church of Ayia Paraskevi at Yeroskipou to the west of Paphos, and in conservation. However, in the Turkish occupied region of the island the position has been much less satisfactory. Apart from the restoration of the Büyük Khan in Nicosia, and of a few other buildings, little has been done to conserve existing buildings, and there has not been much systematic archaeological activity.

All this makes the excavation on the Pindarou Street and Androcles Street site unusually rewarding. The Department of Antiquities was informed that a number of sherds were found during the opening of foundations for the construction of a multi-storey building. The excavations then carried out revealed a well and the remains of a building with a vaulted roof, both of which appear to have belonged to the same complex. Unfortunately, it was not possible to establish with certainty the function of the building.

Several points should however be noted. First it can be established that the finds date from the beginning of the thirteenth century to the middle of the fourteenth century. They are of such extraordinary interest because although much about the context in which they were discovered remains hypothetical, they do substantially supplement our knowledge of the material culture of the Lusignan period.

Also valuable is what they tell us about the nature of Nicosia at this time. Above all it is instructive that the Medieval kilns excavated by A.H. Megaw in 1947 were nearby. Revealing too is the fact that the rescue dig carried out by the Department of Antiquities in 1953 close to Androcles Street also brought to light Medieval walls and sherd's. Furthermore, Medieval sherd's have been collected from Medontos and Kypranos Streets, which are in the same quarter. All this adds to our sadly rudimentary understanding of an archaeologically little-explored part of Nicosia. Indeed, the salient point that emerges is that this area of southern Nicosia must, during Frankish times, have been an urban district of considerable importance.

Based on the conclusions to be drawn merely of interest in the context of Cyprus. Among the many finds made in the well were imports from the Near East. Pavlos Flourentzou is, indeed, surely correct in surmising that this dig provides evidence of how Syrian merchants circumvented those Papal edicts which prohibited trade with the ports of the Eastern Mediterranean occupied by the Saracens. Thus, we gain a further understanding of just how important Cyprus was during Lusignan times for the reshaping of goods destined to be carried to the West by Christian traders.

It would however be wrong to concentrate exclusively upon broad historical implications of the Pindarou Street and Androcles Street excavations. Equally challenging is the fact that they produced the most important group of pottery and other Medieval objects discovered in Nicosia since the Second World War. Above all the pottery is remarkable for its variety; thus the unglazed wares include both typical and rare shapes. Current classification of such wares will indeed have to be supplemented.

Of even greater interest are the Sgraffito wares. Not only do they include common types, such as a fourteenth-century "marriage bowl," and other pieces which can be paralleled in the Pierides Collection, in Larnaca, but there are also some unusual shapes. Notable among such pieces are three large dishes. What is unfortunate is that they were all badly damaged, but enough remains of them, and they have been carefully restored, to enhance our understanding of Cypriot Sgraffito wares. It is, for instance, instructive that one of them is of a shape recalling the Al Minä wares fund in Northern Syria.

Of equal interest were the metal objects found on the site. Particularly intriguing are the iron nails and a handle evidently from a wooden door, which Flourentzou believes to be the first remains of a Medieval door to be excavated in Cyprus. Nor is it an isolated instance of such rarity, for also without parallel in Cyprus is a bronze basin with two engraved rings round the rim. Again there are intriguing comparisons to be made, in this case with basins from Mosul.

Other finds ranged from a denier of Hugh I (1205-18), which is of unusual interest, for it helps to provide a terminus post quem for the finds made in the well, to rare types of ivory combs. Of greater aesthetic merit, in fact one of the highlights of the excavation, was a badly damaged, but recently carefully restored blue glass bottle. Here it is particularly instructive that a similar bottle was excavated at the Saranda Kolochus, in Paphos. Again much is to be learnt, in this case above all from the striking similarity between the figures on the bottle and those appearing on thirteenth-century Cypriot Sgraffito wares. Indeed, it would be valuable for our understanding of Medieval Cypriot pottery if there was a consensus as to where such bottles were produced, but given the present state of knowledge firm conclusions on this point are not possible. What is beyond doubt is that, like many of the finds made on the Pindarou Street and Androcles Street site, this bottle invites further research. Seldom has a rescue dig proved so challenging.

Terence Mullally
ANCIENT ITALY

The Archaeology of Early Rome and Latium

Roman Pompeii: Space and Society

These are two interesting and useful books, which do much to bring to the reader up-to-date on archaeological subjects of immense importance. Holloway's synthesis of the early cities of Latium -- the territory to the south and east of Rome -- is a study based on personal observation over many decades, and extremely wide reading of the sources, ancient and modern. The result is an admirably comprehensive presentation of archaeological discoveries which continue to emerge from the ground in astonishing profusion.

Rome, naturally, is central to the discussion, and there are seven animated chapters on the evolution of the city from its fragile origins in the Bronze Age to becoming mistress of the world in the second century BC. The story is built up by a judicious examination of the evidence for the cemeteries, the sanctuaries and domestic houses, which is carefully distinguished from the traditions recorded in the Roman annalists. There is detailed consideration of the many controversies, especially those concerning the so-called 'second style', and profuse use of illustrations. If Rome emerges as a rather more sophisticated place than some would suppose -- before the attempts to Hellenise it from the second century BC, it surely presented an appearance of a somewhat backward Etrusco-Italic town -- then this is because Holloway is almost carried away by his enjoyable relish and enthusiasm for his theme.

Especially welcome is his treatment of recent work at some of the Latian sites: the cities of Laviniun, Satricum and Picena; the cemeteries of Osteria dell'Osa and Castel di Decima; and a helpful discussion of the Barbarini and Bernardini tombs of Praeneste, modern Palestrina. Much of this material has been brought to light in the last two decades or so, and is not easily accessible in English. Now we can begin to see that, as with Rome itself, 'urbanisation' as defined by public buildings and rectangular houses (some of courtyard plan) was essentially a phenomenon of the later seventh century BC onwards. Greeks, present in southern Italy from c. 780 BC, doubtless had much to do with it, and are attested in Latium from as early as the eighth century, when Rome was but a huddle of huts.

Lawrence's book has its roots in a Ph.D. thesis, but the transformation is largely opaque, and its style relatively assured. It takes as its starting point theory in ancient and modern town planning, a fascinating essay which is particularly good on the historiography of the subject. He then applies it to Pompeii, examining the location and relative importance of public buildings; the creation of particular neighbourhoods; the nature of commercial activity; and the distribution of what he terms 'deviant activities'. This includes centres of prostitution, drinking and gambling -- 'behaviour which is condemned by moral codes, but nevertheless is regarded as a necessity in a smoothly functioning society. All of this is approached in a suitably mathematical way, dreary but unavoidable, leavened by frequent recourse to often entertaining allusions in the ancient literary sources. If the conclusions do not, at the end, really surprise, or alter our view of the ancient city, then that is no fault of the author. The real merit of this book is that it makes one think about the nature and role of urban life, both in antiquity and today, and as such it deserves a warm welcome to the abundant literature about Pompeii.

Confronted with this vast bibliography, one might indeed suppose that Pompeian studies, already centuries old, were as good as done. Nothing could be further from the truth. Virtually nothing is known of the evolution of place, artefact studies (not least the contexts) remain almost in their infancy, and, as Andrew Wallace-Hadrill has shown, in a series of influential articles and now in a splendid book, Houses and Society in Pompeii and Herculanum (Princeton 1994), there is a huge amount to be achieved in understanding the nature of the buildings. Lawrence cites Wallace-Hadrill, remarking that 'Pompeii is at once the most studied and the least understood of sites'. How right! Indeed, what both these books do is open our eyes to the academic and archaeological revolution that is going on in central Italy. We must be grateful to both author and publisher for so very successfully placing it before the English-speaking world.

T.W. Potter, The British Museum.


Sir Charles Newton, the first Keeper of Greek and Roman Antiquities at the British Museum, died in 1894. In the same year was born Bernard Ashmole, whose autobiography has recently been published. Ashmole was one of Newton's successors as Keeper, and like him held the post simultaneously with the Yates chair in archaeology at University College London. Both men began their professional careers working on coins. Newton in the British Museum, Ashmole in the Ashmolean (the similarity in the names is not mere coincidence: Bernard was descended from an uncle of the Museum's founder, Elias Ashmole). He also shared Newton's appreciation of the value of casts to the student of ancient sculpture, and a report of his unpublished inaugural lecture on this subject at University College is reprinted from The Times of 24 October 1929.

Ashmole was Director of the British School at Rome from 1925 to 1928, and he left the British Museum in 1956 to become Lincoln Professor of Art and Archaeology at Oxford. The tenure of so many of the senior posts in classical archaeology in Britain (not to mention his refusal of the Secretarieship of the British Academy and the Directorship of the Warburg Institute) makes Ashmole's career unique, but his importance lies not so much in the posts he held as in what he accomplished in them. Much is stated or inferred in his autobiography, but it was originally intended for his grandchildren rather than for publication, and since his innate modesty precluded any self-glorification, the editor has not only contributed an introduction but has persuaded three other scholars to write supplementary essays. Martin Robertson, who worked with him in the British Museum before succeeding him as Yates Professor, contributes a general appreciation. He stresses Ashmole's importance as a practical man, a point reiterated by Ian Jenkins in a survey of Ashmole's work in the British Museum. Among other things Ashmole was an experienced and skilled photographer of sculpture, and he generously gave his personal collection of over 10,000 photographs to King's College London. There it forms the nucleus of the Ashmolean Archive, the work of which is described by its Director, Professor Geoffrey Waywell.
Book Reviews

Ashmole belonged to that generation of scholars who twice had to sacrifice several years of their lives and careers to war service, and his account of his experiences should not be missed by anyone interested in military history.

Ashmole was appointed to the British Museum to set the Greek and Roman department to rights after heads had rolled in the aftermath of the scandal of the over-zealous cleaning of some of the Parthenon sculptures in preparation for their exhibition in the new gallery donated by Lord Duveen. Ashmole's verdict on the Duveen Gallery, 'not positively bad', perhaps constitutes a gentle acquittal of the designer (John Russell Pope) that some others cannot bring themselves to share. The Museum was to benefit greatly from Ashmole's powers of organisation since he was responsible for safeguarding the collection from bomb damage at the beginning of the war and for overseeing new exhibitions at the end.

This fascinating story is a useful contribution to the history of the British Museum and forms an interesting footnote on the side-effects of war.

After retiring from Oxford, Ashmole continued writing as well as giving lectures in Britain and abroad. For a while he also advised the collector J. Paul Getty on his purchases. Ashmole's story of how one of them, a bronze head of the Doryphoros by Polykleitos, was eventually unmasked as a forgery is an object lesson for collectors. Under the influence of field-archaeologists, museum curators now usually consider unethical the acquisition of objects that appear likely to have been smuggled from their countries of origin. Ashmole's approach is that of an earlier, less troubled generation of scholars, and now seems dated. It is, however, still likely to appeal to private collectors who claim to act responsibly in this regard.

There is much more to be found in this book, including details of the life of a well-to-do family at the end of the nineteenth century, of crossing-sweepers and railway travel, vignettes of Oxford before and immediately after the First World War, life in the British Schools at both Rome and Athens between the wars, the filming of 'I, Claudius', and the background to many of Ashmole's publications. Readers of Minerva will surely enjoy it.

B. F. Cook, retired Keeper of Greek and Roman Antiquities, The British Museum.

Myth into Art: Poet and Painter in Classical Greece


This book is an intriguing, well written and well presented study of Greek iconography that examines the Greek myths we know from the literature, from the poet and playwright, and the interpretation that the painter of Greek painted pottery has placed on them. The representations, often of a simple and immediate moment in a play, are 'frozen in time' on the pot, but also sometimes that same scene indicates that the potter had a different text or inspiration available to him. Professor Shapiro has shewn how occasionally the pottery representation even predates our otherwise earliest surviving literary evidence. By taking a comparative approach to narrative, the author explores how the same or a similar story can be told via the different means of poet and potpainter. Focussing on the evidence provided mainly by the black- and red-figure vases of mainland Greece and South Italy (although the occasional Geometric piece is cited), Professor Shapiro has taken some 30 of the best-known Greek myths and examined them under the broad headings of Epic, Lyric and Drama.

Homeric and Hesiod are pre-eminent under Epic; Stesichorus, Pindar's Victoria Odes and Bacchylides' dythymbia are used as the basis for Lyric, and Aeschylus, Sophocles and Euripides for Drama.

Episodes from Homer's Iliad and Odyssey and Euripides' 19 surviving plays are amongst the most popular of the identifiable representations on pottery. Euripides was especially held in high esteem in the western Greek colonies of South Italy and Sicily. It was said that Athenian soldiers captured in the debacle at Syracuse in 413 BC could, in some instances, win their freedom by being able to recite passages from the playwright.

The book is extremely well illustrated throughout with details of the relevant scenes on the pottery, often from unusual or little known examples. These are ably backed in the text by excellent translations of the relevant literary passages and a lucid and enthusiastic linking text. The book works well at different levels, for the scholar pursuing sources and texts (there is a good concise Bibliography arranged under subject headings), for the student of Greek iconography and for anyone with an interest in the Greek myths, their origins and artistic and literary interpretation. The hardback edition is very highly priced, but the paperback is well produced and a better bargain.

Peter A. Clayton

Books Received

Early Celtic Art in Britain and Ireland, by Ruth and Vincent Megaw. Shire Publications, Princes Risborough, Bucks, 1994. 64pp. 60 illus. Paperback, £3.95. A welcome reprint with revisions of a small yet succinct guide to the subject by two acknowledged experts in the field of Celtic art studies. It is an excellent hors d'oeuvres to their larger, classic study of Celtic art published in 1990.

Ancient Greece: Utopia and Reality, by Pierre leveque. Thames and Hudson, London, 1994. 176pp. Illus throughout in col. and b/w. Paperback, £6.95. There can be no better livre de poche introduction to the many aspects of the ancient world (and elsewhere) than this New Horizons series. The bright layout catches the interest of child and adult alike to lead, here, into the world of the Greeks, illustrated from ancient sources and later painting interpretations. The text is concise and interestingly written and can be taken at several levels; many of the caption details provide additional information at a parallel level.

Medicine on Ancient Greek and Roman Coins, by R.G. Penn. Penn, London, 1994. 186pp. 7 pts, 127 coin illus. Paperback, £19.99. An interesting thematic approach to classical coins in which Dr Penn introduces many aspects of ancient health in addition to the relevant gods and goddesses that appear as coin types in addition to the principal god of medicine, Aesculapius. Aspects of disease and medical problems can be detected in the representations of several of the rulers represented on coins. Myths associated with medicine, plants, even the water supply of ancient Rome are amongst the many topics that this wide ranging book covers.

To Weave for the Sun: Ancient Andean Textiles in the Museum of Fine Arts, Boston, by Rebecca Stone-Miller. Thames and Hudson, London, 1994. 271pp. 495 illus, 90 in colour. Paperback, £24. The collection of Andean textiles in the Boston Museum ranks as being of world class importance. In this book the finest examples are described and illustrated in exemplary fashion in a fine series of colour reproductions. Of particular interest is the chronological overview given and the exploration of the intricate patterns that are a feature of all manner of garments, cloaks, tunics, shoes and carpets.

Peter Clayton

MINERVA 43
THE WINTER 1994 ANTiquITIES SALES

An unusually strong sale in New York confirms the continuing selectivity of the market for choice objects

Jerome M. Eisenberg, Ph.D.

MONUMENTAL CRANBROOK SEKHMET SOLD AGAIN AT SOTHEBY'S NEW YORK

In one of the most successful auctions in recent years the half figure in diorite of the Egyptian goddess Sekhmet (Fig 1), 169.2 cm, from the reign of Amenhotep III (1390-1353 BC) was acquired by an American collector for $772,500 against a pre-sale estimate of $800,000-$1,200,000, at the New York Sotheby's sale on 14 December 1994. (All prices realised include buyer's premium, and at the time of the sale £1=US$1.55.) One of over six hundred figures from the temple of Mut in Thebes, it was acquired in the last century by the First Marquess of Dufferin and Ava, Sir Frederick Temple, of Clandeboye, County Down. It was sold at Christie's by the Fourth Marquess in 1937 and subsequently acquired by the Cranbrook Academy of Art Museum which sold it at Sotheby's in November 1987 for $495,000.

An important large (62.2 cm) Attic red-figure amphora of Panathenaic form by the Berlin Painter (Fig 2), c. 490-480 BC, depicting a bearded musician singing and playing a kithara, with a second bearded figure on the reverse, formerly in the Nelson Runker Hunt collection, estimated at $300,000-$500,000, was acquired for $341,500, presumably by the Louvre. In the Hunt sale of June 1990 it brought $385,000 (see Minerva, June 1990, p. 33).

The auction was fortunate in being able to offer a group of four choice marble busts. Two of them were from

Fig 1. Egyptian diorite figure of the goddess Sekhmet, Thebes, 18th Dynasty, reign of Amenhotep III, 1390-1353 BC. H: 169.2 cm.
Fig 2. Attic red-figure amphora of Panathenaic form, attributed to the Berlin Painter, c. 490-480 BC. H: 62.2 cm.
Fig 3. Roman marble portrait bust of the Emperor Septimius Severus, AD 193-211. H: 89.1 cm.
Fig 4. Roman marble bust of the Emperor Marcus Aurelius, AD 161-180. H: 90.2 cm.
The second, a near-companion bust of the emperor Marcus Aurelius (Fig 4), 90.2 cm, sold to a telephone bidder, a private collector, for just $145,500. In the Christie's sale they sold for £220,000 and £99,000 respectively.

A fine pair of Roman marble female portrait busts of the reign of Hadrian, AD 177-138, one of the empress Sabina (Fig 5), 72.1 cm, the other probably her sister, Matidia (Fig 6), 70.8 cm, each brought $321,500 from a telephone bidder, a private East Coast collector, in spite of the dark adhesive layer partially coating both pieces. They were previously offered together in the Sotheby's New York sale of 10-11 June 1983, when they each realised $154,000, and had been on loan from Barbara Plasecki Johnson, an American collector, to the Metropolitan Museum of Art from 1984 to 1989. Two excellent sculptures from this same collection were also offered at this sale. One, a magnificent early second-century AD near-life-size marble statue of Dionysus (Fig 7), 154 cm, leaning on a horn of a bearded god, after a Praxitelean prototype, estimated at $150,000-$250,000, was purchased by an Asian foundation for $244,500. Another, a fragmentary running life-size (162.6 cm) statue of Artemis (Fig 8), headless, with superb drapery, c. first century AD, probably after a Hellenistic prototype, estimate $125,000-$175,000, was won after a contest between two telephone bidders for $189,500. From another consignee, a graceful fragmentary Hellenistic statue of a muse (Fig 9), headless, 114 cm, c. first century BC, was acquired by a New York dealer, Brian Aitken, for $129,000.

A fine Greek marble lion (Fig 10), length 71.8 cm, probably Attic, c. 390-380 BC, was first published in the American Journal of Archaeology by C. Vermeule in 1968 (vol. 72, no. 2, p. 99) and was previously sold in Zurich at the Ernst Brunner Collection sale in October 1979, where it brought SF 40,000. Now, from the same private collection and estimated at $150,000-$250,000, it was sold for $167,500 to another American private collector.

Two other marbles from the same collection are worth noting, the first being the head of a goddess, the so-called 'Sappho' type, but probably Aphrodite (Fig 11), 53 cm, from the Brandygee collection of Jamaica Plain, Massachusetts. Dating to the late first century BC or first century AD, it was first published by Adolf Furthwangler in Masterpieces of Greek Sculpture in 1895 and sold at Sotheby's, New York in May 1977 for only $15,000. In spite of the separately carved chignon which was added at a later date, it brought $76,750 against an estimate of $40,000-$60,000.
pair of ornate Apulian red-figure nesterides (Fig 12), by the Varrone Painter, c. 360-350 BC, 48.3 and 47.3 cm, also published in the Supplement, p. 46, estimated at $75,000-$125,000, were acquired by a telephone bidder for $90,500.

The failure to sell a major Assyrian gypsum relief section, 76.2 by 104.5 cm, may have been due to the large gaping cracks behind the figure of the winged guardian divinity. The cracks were painfully magnified by the wrap-around cover illustration and could easily have been mitigated by a conservator. This relief was from Room H of the north-west palace of Ashurnasirpal II (c. 883-859 BC) at Nimrud and was acquired by the Reverend Henry Lohdell, a missionary at the American Board at Mosul, in 1855. The excavation of the palace was conducted by Sir Austen Henry Layard.
from 1845 to 1848. The optimistic presale estimate was, of course, affected by the record price set for the Assyrian relief sold by Christie’s, London, in July 1994 (see Minerva, Sept/Oct 1994, pp. 33-34).

The sale totalled £5,906,472, a record for a mixed-owner sale in New York, eclipsed only by Sotheby’s sale of the Hunt collection in December 1990. 80.2% of the lots were sold by number and 75.9% of the lots by value. The totals reflect the unusually large number of fine Roman marble portraits and sculptures presented, in contrast to the meagre offerings in this category in the other sales of the winter season.

**CHRISTIE’S NEW YORK SELLS IMPORTANT ROMAN MARBLE TORSO FROM NUREYEV ESTATE**

In a special sale at Christie’s New York on 12-13 January 1995 of the collection of the late famed dancer Rudolph Nureyev for the benefit of his charitable foundations, a striking lifesize torso of the Diadumenos of Polykleitos (Fig 14) of the first century AD, after the prototype of c. 430 BC, 112 cm, brought $310,500. Estimated at $300,000–$500,000, it was one of the finest torsos offered in recent years, though with evident damages and losses on its left shoulder and on the upper part of the back.

In the regular antiquities sale of 15 December a small but attractive basalt head of the Egyptian king Ptolemy III (Fig 15), 246-221 BC, 9.8 cm, formerly in the collections of F. G. Hilton-Price, Lord Carmichael of Sterling, and Dr Grete Bibring, was acquired by the Fitzwilliam Museum, Cambridge. Valued at only £12,000–£18,000 it was purchased for just £18,400. Another basalt sculpture, a Ptolemaic bust of a female (Fig 16), 304-30 BC, 17.5 cm, estimated for £25,000–£35,000, sold for £29,900 to an American collector.

**Fig 14. Roman marble torso of the Diadumenos, 1st century AD, after original by Polykleitos, c. 430 BC. H: 112 cm.**

**Fig 15. Egyptian basalt head of Ptolemy III, 246-221 BC. H: 9.8 cm.**

**Fig 16. Egyptian basalt bust of a woman, 304-30 BC. H: 17.5 cm.**

**Fig 17. Egyptian cartonnage anthropoid sarcophagus, Third Intermediate Period, Dynasty XXI-XXII, 1070-712 BC. H: 180 cm.**

An Egyptian cartonnage anthropoid sarcophagus for ‘the Lady who is latridis’ (Fig 17) of the XXIst-XXIInd Dynasty (1070-712 BC), height 180 cm, estimate £20,000–£30,000, brought £34,500 from a private telephone bidder. The better of a pair of Roman strigillicated sarcophagi, with a dolphin in centre (Fig 18), c. late third century AD, l. 87 cm, h. 29.9 cm, estimated at a low £6,000–£12,000, sold for £27,600; its mate, with a youth bearing a sheep on his shoulders, brought only £13,800. Both, part of a group of marble sculptures consigned by the Hammond Museum, Gloucester, Massachusetts, were acquired by the same private bidder on the telephone. The sale brought only £529,774, with a rather low proportion of lots sold, 54% by number and 51% by value. Since Christie’s was beaten by Sotheby’s in obtaining a choice group of antiquities from Barbara Piasecki Johnson, including the exceptional group of marbles purchased by her in the 1980s, the contrast between the two December sales was especially evident.
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MINERVA 48
ASSYRIAN RELIEF OF A COURTIER STARS AT
SOTHEBY'S LONDON

A relatively small (60.8 by 42 cm) section of an Assyrian gypsum wall relief (Fig 19) from Room B of the Northwest Palace of Ashurnasirpal II (c. 883-859 BC) at Nimrud depicts the upper part of a courtier holding a royal bow and a rosette-headed mace. With a presale estimate of £250,000-£300,000, it sold for £309,500 to Ali Abou-Ta'am at the Sotheby's London sale of 6 December 1994. Previously unknown, this section appeared on the same slab with the king before him, the head of which is in the Fitzwilliam Museum, Cambridge. It was said to have been acquired by a member of the English Ludlow family in the latter part of the nineteenth century for just five shillings (l) and had passed through marriage to the present owners' family in 1907. In another example of a hidden treasure, a large section of a sharply incised Egyptian XIIth Dynasty quartzite lintel (Fig 20), c. 1875 BC, was found in a garden of a house overlooking Southampton Water. It was acquired by the current owner's parents in 1948 and was being used as a garden ornament. The owner, a teacher, invited her seven-year-old pupils to examine the relief and take rubbings as part of a project they were doing on hieroglyphics. This led to the identification of the relief by the British Museum as a fragment of an Egyptian temple of Senusret III, the most prominent of the XIth Dynasty rulers, as it has a partial cartouche with the king's throne name. Estimated at an extremely low £20,000-£30,000, it finally brought £117,100 from a telephone bidder after an extended battle between several bidders.

An extremely rare Roman amber-coloured mould-blown glass beaker of the first half of the first century AD, signed by Ennion (Fig 21), diam. 7.5 cm, is unique due both to its bell shape and to the decoration of animals and birds grouped around palm trees. It was originally purchased at a Sotheby's sale in 1931 for only £3 and was presented by the original purchaser to the present owner, Dr D.T. Hart. It was won by G. Hadad for a resounding £84,000, in spite of the repairs, rim damages, and restoration, and the astonishingly low estimate of £3,000-£4,000.

A colourful Egyptian polychrome and gilded cartonnage mummy mask (Fig 22) of the Ptolemaic Period, c. 320-30 BC, h. 56 cm, estimated at a conservative £20,000-£30,000, was

Fig 18. Roman marble child's sarcophagus, c. late 3rd century AD. H. 29.85 cm.

Fig 19. Fragment of an Assyrian gypsum palace relief, c. 883-859 BC. H. 60.8 cm.

Fig 20. Fragment of an Egyptian quartzite lintel from a temple, Middle Kingdom, 12th Dynasty, c. 1875 BC.
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Fig 21. Roman amber-coloured mould-blown glass beaker signed by Emion, c. first half of the 1st century AD. D: 7.5 cm.

Fig 22. Egyptian cartonnage mummy mask, Ptolemaic period, c. 320-30 BC. H: 56 cm.

Fig 23. Fragment from the head of a monumental Egyptian green schist anthropoid sarcophagus, c. 300 BC. H: 48.9 cm.

won for £52,100. A fine monumental fragment from the head of an Egyptian green schist anthropoid sarcophagus (Fig 23), early Ptolemaic Period, c. 300 BC, 48.9 cm, was acquired by the Belgian dealer Jan Dilven for £40,000, with an estimate of £32,000-£35,000. Estimated at only £12,000-£15,000, an Attic red-figure bell krater attributed to the Pothos Painter (Fig 24), c. 420 BC, h. 35 cm, depicting a bearded figure sacrificing with a libation bowl over an altar, sold for £34,500. An attractive large late-sixth-century BC Italo-Corinthian pottery olpe attributed to the Pescia Romana Painter (Fig 25), with two registers of animals, some of them mythical, originally in the Bolla Collection, was published in the catalogue by H. Bloesch of the exhibition ‘Das Tier In Der Antike’, held in Zurich in 1974. Sold in the Munzen und Medaillen sale in Basel of November 1986 for SF25,000, it now realised £34,500, within the estimate of £30,000-£35,000.

A striking large South Arabian female figure in pale golden alabaster (Fig 26), with lapis lazuli pupils, c. first century BC/first century AD, 41.9 cm, formerly in the collection of Mrs. T.W. Hague, was sold at Sotheby’s, London, in December 1974 for £6,000. It now brought £32,200 from a private bidder on the telephone. The cover piece, an idealised marble head of a Ptolemaic queen or goddess, third century BC, attributed by Professor Hans Jücker as Queen Arsinoe II, with an estimate of £100,000-£150,000 failed to sell. The sale totalled £1,413,018, with only 58.6% of the lots sold by number and 73.7% of the lots by value.
CHRISTIE’S LONDON SELLS PORTRAIT HEAD OF AMENHOTEP III

A sensitively carved basalt portrait head of the young Egyptian pharaoh Amenhotep III, about two-thirds lifesize, 15.9 cm, executed early in his reign, c. 1390-1380 BC, was offered in the Christie’s London sale of 7 December 1994. Nearly all other known portraits show him as an adult. One of the most important pharaohs of the XVIIIth Dynasty, the father of Amenhotep IV (the future Akhenaten), and probably the grandfather of Tutankhamun, he reigned peacefully for 38 years. Reputedly from the collection of the Prince of Hohenzollern, it was acquired in Zurich in 1948 by a Swiss artist, and until now was unknown to scholars and unpublished. Bearing an estimate of £60,000-£90,000, it was purchased by the London dealer Bruce McAlpine for £65,300.

One of the Twelve Labours of Herakles, depicting the hero in combat with the Cretan bull, appears on an Attic red-figure kalyx krater attributed to the Painter of London F64 (Fig 27), h. 43.8 cm. Estimated at £25,000-£35,000, it was sold to a Japanese client for £36,700. An aesthetically pleasing Hellenistic silver-gilt lotus bowl (Fig 28) of the second century BC, Graeco-Parthian in origin, h. 10.8 cm, d. 22.3 cm, estimate £50,000-£80,000, sold for £56,500.

An ornate Roman marble sarcophagus (Fig 29) of the second half of the third century AD, 1.190 cm, h. 60 cm, depicts a Dionysiac vintage festival with a number of erotes picking grapes and trampling them in a long basin. The scene is flanked by two large lion heads with rings in their mouths. It rests on two lions of a much later date, after the antique. Consigned by a European nobleman, the descendant of the original owner, the French ambassador François de Corcelle, who had acquired it in Rome in 1852, it sold to a telephone bidder for £45,500, having been estimated at £40,000-£50,000.

A section of a Roman marble sarcophagus, c. AD 175, depicting Athena and a second female figure in the battle of the gods and giants, 56 x 47 cm, purchased in Luzern in 1957, estimated at £15,000-£25,000, will return to Switzerland with its purchase by the Zurich dealer Hans Humble for £27,600. Large Roman porphyry bowls are rarely offered for sale, but the £20,700 paid by a telephone bidder for a simple massive mortar-like basin, h. 18 cm, d. 44 cm, c. second-fourth century AD, was especially surprising in view of its pre-sale estimate of £2,000-£3,000.

The most important piece in the auction, a monumental half figure in diorite of the Egyptian goddess Sekhmet, 72 cm, acquired in Paris in 1969, reputedly from the Sambon collection, went unsold. It was also from the temple of Mut of Amenhotep III, as was the sculpture of the goddess sold at Sotheby’s New York in the previous week, however the superior condition and catalogue illustration for the New York Sekhmet did not bode well for it, and with an estimate of £300,000-£500,000, it failed to meet its reserve. The sale realised £645,312, with only 57% of the lots sold by number and 58% sold by value.
XXIIND DYNASTY SARCOPHAGUS SOLD AT BONHAMS

A colourful Egyptian polychrome cartonnage sarcophagus of the Lady of the House Djed-mort-ues-ankh, the wife of Pamiu (Fig 30), dating to the second half of the XXIInd Dynasty, height 170 cm, was featured at the 6 December sale at Bonhams, London. Estimated at an unusually conservative £5,000-£7,000, it was sold for £16,000 to a private museum in Barcelona, Spain. An early Lucanian red-figure bell krater by the Pisticci Painter, height 35.5 cm, c. 440-420 BC, depicting Eos, goddess of the dawn, riding her chariot of two winged horses, 35.5 cm, estimated at £6,000-£8,000, sold to a telephone bidder for £9,000.

An unusual Roman ‘pig’ (ingot) of lead, 58.5 x 10.5 cm (Fig 31), with a Latin inscription recording the year that it was made, AD 81, in the reign of Domitian, is one of a pair discovered in c. 1731 in Hayshaw Moor, near Greenho’ Hill, North Yorkshire, an area noted for its ancient lead mines. It also bears the inscription ‘BRIG’, referring to its origin amongst the Brigantes tribe. This specimen has been long documented as being in Ripley Castle, North Yorkshire. The second ingot was bequeathed to the British Museum in 1772 by Sir John Ingilby, an ancestor of the owner of this ‘pig’, Sir Thomas Ingilby. Bearing an estimate of £4,000-£6,000, it sold to a London dealer for £7,475.

Fig 30 (right). Polychrome cartonnage sarcophagus of the Lady of the House Djed-mort-ues-ankh, second half of XXIInd Dynasty. H: 170 cm.

Fig 31 (below). Roman lead ingot, with Latin inscription recording year of production, AD 81. L: 58.5 cm.
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EARLY CULTURES OF THE LEVANT: CHALCOLITHIC ART ON LOAN FROM THE TELL FAIYAZ MUSEUM AND THE JERUSALEM MUSEUM. An exhibition of 70 artifacts from the Chalcolithic period (c. 4500-3300 BC), including ivory and stone figurines from the Be'er Sheva and Ghuweir regions, house-shaped burial containers from Asur, and a group of copper and ivory finds from the Cave of the Treasure near Nahal Mishmar. METROPOLITAN MUSEUM OF ART (212) 879-5300.

THE FLORENCE AND HERBERT IRVING GALLERIES IN SOUTH AND SOUTH-EAST ASIAN ART. 18 new galleries of the arts of India, Afghanistan, Pakistan, Nepal, Tibet, Burma, Thailand, Vietnam, Cambodia, and Indonesia. METROPOLITAN MUSEUM OF ART (212) 879-5300. (See Minerva, Jul/Aug 1999, pp. 4-13.)

GREEK ARCHAI SCULPTURE GALLERY. The museum's noted collection of archaic Greek sculpture and related works of art in the gallery has been cleaned and now show much of their original colour. They are displayed with earlier vases of the same period. METROPOLITAN MUSEUM OF ART (212) 879-5300.


SANTA ANA, California ANCIENT ARTS OF MESOAMERICA, CENTRAL & SOUTH AMERICA. A newly renovated and reinstalled permanent installation of 150 objects, many of which have never been on view before. M. H. DE YOUNG MEMORIAL MUSEUM, Goldman Civic Building, San Francisco, CA 94109. (See Minerva, Jan/Feb 1993, pp. 26-29.)

SAN FRANCISCO, California PLANET PERU: A JOURNEY THROUGH A TIMELESS LAND. 71 aerial photographs by Marilyn Bridges trace the history of pre-Columbian Peru's monumental architecture and engineering, including the so-called monumental centers at Caral, Pachacamac, and Machu Picchu. THE ROYAL ONTARIO MUSEUM (416) 978-3692, 8 April - 23 July (then to Atlanta).


VICTORIA, British Columbia GENGIS KHAN: TREASURES FROM THE MONGOL EMPIRE. An intriguing exhibition featuring over 200 works of art, most of them never before shown on the west coast. From the third millennium BC onward, including gold and silver vessels and other objects from the last two Mongol conquests. ROYAL BRITISH COLUMBIA MUSEUM (604) 387-3701. 25 June-31 December. Catalogue. (See Minerva, May/June 1994, pp. 611-6).

EGYPT CAIRO THE ROYAL MUMMIES. Eleven pharaoh mummmies, 8 kings, including Ramesses II, 3 queens and princesses, have now been placed in the Egyptian Museum on display. They were removed from display in 1992 for renewal and renovation, but their appearance robed them of their dignity. THE EGYPTIAN MUSEUM (20) 75-76.

GREECE ATHENS THE GREEK AND ROMAN ART FROM THE COLLECTIONS OF THE MUSEUM OF ETHNOLOGY, ROM. An extensive collection of Greek and Roman art from the seventh century AD onwards, including architectural elements, jewellry, coins, and objects. MUSEUM VOOR VOLKENKUNDE (30) 621-77-17.

ISRAEL JERUSALEM METROPOLITAN GALLERIES FROM TEL NAMI. Gold, silver and bronze jewellery, scribes, and incense cups, as early as the 13th century BC, discovered in the cemetery of Tel Nami, south of Haifa. THE ISRAEL MUSEUM (972) 02-708-811.

NETHERLANDS ROTTERDAM DREAMING OF PARADISE: ISLAMIC ART FROM THE COLLECTION OF THE MUSEUM OF ETHNOLOGY, ROTTERDAM. An extensive collection of Islamic art from the seventh century AD onwards, including architectural elements, jewellry, coins, and objects. MUSEUM VOOR VOLKENKUNDE (30) 611-10-35. Until December.

SPAIN ANDALUCIA ISLAMIC ART OF GRANADA AND ITS KINGDOM AND THE AROMAS OF AL-ANDALUS. This exhibition from the Andalucia, in Spain project in Andalucia celebrating its Arabic heritage, includes examples of the historic land routes for the visitor. CARLOS V PALACE. Until 15 July.

TOLEDO THE SEPARDIC MUSEUM. The museum, just re-opened, is housed in the Transito Synagogue, built in the reign of Pedro de Castilla and 'rock chamber' with the 15th century gold and silver antiques from the Medievel Toledo, including a magnificent display of prehistoric and Viking jewellery. STATENS HISTORISKA MUSEET (66) 6-783-9400.

MEETINGS & SYMPOSIUMS MARCH 5-10 March. DEFINING CHINESE HISTORY: NEW ARCHAEOLOGICAL DISCOVERIES AND EARLY CHINA. Discussions of some of the most important findings in recent digs dating from the Neolithic to the Tang periods. ASIA SOCIETY, 725 Park Avenue, New York, N.Y. 10021. (Tel. 212) 882-4600.


25 March. THE BODY IN THE ANCIENT WORLD. Fourth Annual University of N.C.-Chapel Hill Colloquium on Classical Antiquity. Contact Jonathan Clark, Dept. of Classics, University of N.C. at Chapel Hill, CB no. 3145, 212 Murphy Hall, Chapel Hill, North Carolina, 27599-3145.

APRIL 4-10 April. THROUGH THE LOOKING GLASS: BRITISH REFLECTIONS OF BYZANTIUM. The 29th Spring Symposium of Byzantine Studies, to be held at King's College London. Contact: Byzantine Symposium (MLA), British Museum, Department WC1B 3DG. Fax: (0171) 323 8496.

28-30 April. AMERICAN RESEARCH CENTER IN EGYPT, 46th Annual Meeting. Contact: American Research Center, 16th Floor, 505 Lexington, 16th Floor, 505 Lexington South, New York, N.Y. 10016. Tel: 212-998-8890; fax: (212) 995-4144.

MAY 31 May-June. ISRAEL SOCIETY FOR THE PROMOTION OF CLASSICAL STUDIES, 24th Annual Conference. University of Haifa. Contact: Dr Rabel Feig-Vishnia, Dept. of History, Tel Aviv University, Ramat Akiva, Israel 69978. Fax: (972) 3-640-9457.

JUNE 14-18 June. THE IMAGE AND REALITY OF WOMEN IN ANCIENT NEAR EASTERN SOCIETIES, A National Endowment for the Humanities Institute. Brown University, Providence, Rhode Island, USA. Contact: Prof. E. S. Frerichs, Box 1826, Brown University, Providence, Rhode Island, USA 02912, (401) 863-3900; fax: (401) 863-9398.

TOURS ROMAN TRIER AND THE MOSELLE. 6-13 May. Contact: William With the University of Warwick, 21 Church Lane, Sawley, LE6 5DP (0116) 271 9924/9822.
Attic red-figure kalpis by the Pig Painter.
Priam grasps Thetis about the waist.
On either side a fleeting nereid, one
holding a dolphin. At right, Nereus
watches the plight of his daughters.
Ca. 470 B.C.
Height 14 1/4" (36.2 cm.)

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