SAVING THE MONUMENTS OF EGYPT

KENT WEEKS on THE TOMB OF THE SONS OF RAMESSES II

NEW GALLERIES AT THE FITZWILLIAM MUSEUM

EDWARD WILLIAM LANE: AN UNRECOGNISED EGYPTOLOGIST

TOMB OF YUYA AND TUYA REINSTALLED IN THE CAIRO MUSEUM

THE SUMMER ANTIQUITIES SALES

The Sphinx on the Giza plateau in the process of conservation, as described by Zahi Hawass in 'Saving the Monuments of Egypt'.

ISSN 0957-7718
Focuses on the Egyptian antiquities in the Liverpool Museum's collections.

An amazingly fresh and vivid picture of the living world of the ancient Egyptians, and an ideal basic guide to the arts and crafts of ancient Egypt.

Illustrated in full colour throughout, Easy-to-read text, Comprehensive glossary.

**NATIONAL MUSEUMS AND GALLERIES ON MERSEYSEIDE**

July 1995 246x189mm 144 pages

**ISBN 0 11 2905382**

**Paperback £11.95**

---

**C Y B E L E**

Jean Pierre MONTESINO invites you to his exhibition "L'Egypte des scribes"

Continues until January 31st, 1996

**Gallery**

Egypt - Greece - Rome

Open Monday to Saturday
10:30 a.m. - 19:00 p.m.

65 bis, rue Galande
F-75005 Paris - France
Tel. (33-1) 43 54 16 26
Fax. (33-1) 46 33 96 84

Magical papyri - Egypt - Late Period
3 The Tomb of the Sons of Ramesses II
An update and complete list of finds to date
Kent Weeks

6 Saving the Monuments of Egypt
Latest news on conservation and restoration in Egypt
Zahi Hawass

12 Edward William Lane
Profile of a forgotten Egyptologist
Jason Thompson

18 The Treasures of Yuya and Tuya
A reinstalation at the Cairo Museum shows them at their best
Robert S. Bianchi

24 Summer 1995 Antiquities Sales
A report of the London and New York auctions
Jerome M. Eisenberg

35 Travellers in Egypt
Conference review
Peter A. Clayton

40 The Future of Collecting Antiquities
Ethical and legal considerations
Jerome M. Eisenberg

47 A New Presentation of the Past
New galleries of ancient art at the Fitzwilliam Museum
Eleni Vassilika

2 News
42 Numismatic News
36 Book Reviews
54 Calendar

IN FORTHCOMING ISSUES OF MINERVA
• The Tomb of the Sons of Ramesses II – a special report by Kent Weeks
• The American Discovery of Egypt
• New Viking Age Gallery in Dublin
• Pandora: Women in Greek Art
ITALY’S ART POLICE CHIEF ARRESTED

Colonel Roberto Conforti, chief of Italy’s highly regarded ‘Art Police’, was arrested in Rome on 20 June. He has been charged with endorsing a false report concerning the recovery of a reliquary of Saint Anthony in December of 1991. According to the Carabinieri, the saint’s jawbone and its golden sheath were found near Rome’s Fiumicino airport just before being smuggled to an unknown destination in South America.

The truth was revealed recently during a series of depositions by the Mafia boss Felice ‘Angel Face’ Maniero. Maniero’s gang was in the habit of stealing prominent art objects in the Veneto region to gain leverage in dealings with magistrates and police. Maniero confessed that the stolen art objects ‘...used to establish negotiations with the authorities in order to obtain better prison conditions, reductions of penalties or any other possible benefit in exchange for the recovery of the objects.’ The sensational theft of the Saint Anthony relic from the cathedral of Padua was organised to obtain favours for Maniero himself.

The object was buried in a field near Padua and negotiations with both the Carabinieri and Army secret services were opened by a member of Maniero’s gang. Complications arose when Venice’s top anti-Mafia magistrate refused to give the police permission to deal with the criminals. In spite of the district attorney’s refusal, the Carabinieri were able to effect the recovery with the help of informers.

The falsified police report was necessary in order to protect individuals who have always constituted the Carabinieri’s most precious means of protecting Italy’s cultural patrimony. The Carabinieri’s art squad, formed 23 years ago, has recovered over 122,000 stolen works of art and 228,000 archaeological artefacts. (Rumours of intact Greek vases being broken up to increase the number of artefacts recovered have never been corroborated.) The squad now possesses computerised records of more than half a million missing objects and is usually able to track down stolen art within weeks of the theft. The Carabinieri’s primary objective is to retrieve the object without risking its damage or destruction by thieves who wish to eliminate evidence of wrong-doing. Actual arrest of the perpetrators is secondary. Colonel Conforti who holds degrees in Political Science and Law, has been quoted as saying that the protection of inside informers is an essential aspect of successful operations.

With regard to the ‘Jawbone Job’, Conforti has admitted that the reality of the relic’s recovery and the official version differ. However investigators suspect that the episode of the Saint Anthony relic is only one of a series of questionable recoveries that include an armed robbery of important paintings from the Modena museum and the clandestinely excavated Capitoline Triad (see Minerva May/June 1994, 2).

Christopher Redmond.

DANISH EXCAVATIONS UNCOVER VIKING KING’S CHURCH

As Denmark celebrated the 900th anniversary in August of the accession to the throne of one of its most illustrious Viking kings, Erik the Evergood, ongoing archaeological excavations have been uncovering the foundations of the church the crusader king built in his birthplace, the town of Slangerup, north-west of Copenhagen. The excavations, conducted by the Danish National Museum, started in the mid-1930s, continuing in 1945, 1973 and into the 1990s. The digs have so far unearthed the extensive foundations and other remains beneath the streets of modern Slangerup of a huge (for the period) 50-metre long cathedral-style building complete with imposing pillars, columns, arcades and tower, built in yellow porous travertine stone. The ruins belong to the long-lost Church of St Nicholas, which King Erik built on the site of his birthplace at the very end of the eleventh century. Today the newer St Michael’s Church, built in red medieval limestone in 1588, stands on the same site.

A much loved monarch, Erik – 24th great-great-grandfather of today’s Queen Margrethe – owes his nickname to the fact that his reign saw good times after a long period of famine and that he brought control of the church into the Danes’ own hands after years of German dominance.

Born in Slangerup in 1056, Erik succeeded his brother Olof Hunger in 1095. In 1103, Erik and his wife Queen Bodil set off on a pilgrimage to the Holy Lane, reaching Cyprus via Russia, the Black Sea and Constantinople. According to the Danish chronicler Saxo Grammaticus, it was from Constantinople that the king sent home holy relics including a splinter from the Cross and a bone of St Nicholas to his church at Slangerup. In July 1103, Erik died of fever in Paphos, west Cyprus, becoming the only Danish monarch to be buried outside Denmark. Erik’s burial place is unknown but thought to be either in lower Paphos or at or near the Church of Ayia Kyriaki (Khrisopolitissa), or, according to a recent theory, at the Monastery of Stavrovouni (Mountain of the True Cross), near Larnaca. Queen Bodil continued her journey to the Holy Land, reaching Jerusalem where she died and was buried on the Mount of Olives.

A three-century gap took place at the end of August, with a memorial service at St Michael’s followed by the unveiling by Princess Benedikte of a new statue of the king.

Christopher Follett.
THE TOMB OF THE SONS OF RAMESSES II – AN UPDATE

Dr Kent Weeks, who rediscovered tomb KV5 in the Valley of the Kings, presents here for the first time a complete list of the finds to date in this exciting new discovery.

The announcement last May of the rediscovery of KV5, burial place of several sons of RamesSES II, captured people's imagination like few other archaeological finds in recent memory have done. Not only have thousands of articles and television features been devoted to KV5 but, as we discovered this summer, many of the hundreds of tourists who have visited the Valley of the Kings each day since then came especially in the hope of catching a glimpse of the tomb. Virtually all of them, of whatever nationality, knew something about KV5 and its unique character. President Mubarak made a special visit in June, and scores of ministers of state and reporters came and peered into its still largely unexcavated chambers.

After talking about KV5 to audiences across the United States, it was a pleasure to return to the Valley of the Kings early in July for a month of field work. From 6am until noon each day, there were hundreds of tourists milling about outside KV5, taking photographs and listening to guides describe the tomb. It was interesting to hear these descriptions. Some were fine, but others were unrecognizable: a 5,000-year-old, 200-room, gold-plated tomb for fifty kings, one guide called it. Some of our expedition staff sat mending and drawing potsherds outside the tomb entrance, being ogled like creatures in a zoo and subjected to a constant barrage of questions in scores of languages. But inside the tomb, all was calm, and we were able to make considerable progress in the preservation and study of this most remarkable dynastic mausoleum.

Our brief summer season did not involve excavation. That will resume in September. Instead, the month was devoted to cleaning and conserving the well-decorated walls that have been uncovered to date, photographing them, and rechecking the drawings of the inscriptions they contain.

Prior to July, we had the names of four sons of RamesSES II who were (or probably were) buried in KV5: his eldest son, Amonherkhepeshef; his second son, Ramesses; son number nine, Sethy; and son number 16, Mery-Atum. The first two names were inscribed on the walls of chamber 1; the third was found on a canopic jar fragment on the floor of chamber 2; the last comes from an ostracon, published by Elizabeth Thomas, that may refer to KV5. This summer, while rechecking some of the walls in chambers 1, 2, and 7, we found traces of what may be the names of two, possibly three, additional sons.

On the ceiling of chamber 3, we found an incompletely preserved hieratic graffito which begins, 'Year 10, First Month...'. If this is a regnal year of RamesSES II, then we have a clue to the date when this chamber was carved, utilised or visited.

It now seems likely that all the walls and pillars in KV5 were decorated, either with relief carved in the limestone bedrock or in a layer of plaster laid over it. Our conservator, Lamia el-Hadidi, has now cleaned and stabilised all the cleared walls in the tomb (as well as the stela of Osiris in chamber 7), and our photographer,
News

Francis Dzikowski, has recorded them on film. Susan Weeks has prepared drawings of all accessible walls, and these will be re-collated in the coming season. A tally of the scenes that we have so far uncovered is as follows:

• Chamber 1, East wall, south half: Ramesses II presents his son, Amonherhepshef, to Sokar and Hathor.
• Chamber 1, East wall, north half: Ramesses II presents a son (?) to (so far) unidentified deities.
• Chamber 1, South wall: Ramesses, son of Ramesses II, stands before Nefertem. To the west stand Ramesses II and his ka (?)
• Chamber 1: West wall, south half: fragmentary remains of two seated deities.
• Chamber 1: North wall, east half: Ramesses II and his ka (?) before Pta. H
• Chamber 2: East wall, south half: offering scene.
• Chamber 2: South wall, east half: Hathor, represented as a cow on a barque (sacred boat), and Ramesses II.
• Chamber 2: South wall, west half: Ramesses II and an unidentified son (?)
• Chamber 7, North wall, between doorways into chambers 9 and 7p: Ramesses II and another, before Isis and Osiris.
• Chamber 7, North wall, between doorways into chambers 7p and 7q: Ramesses II and another, before Hathor.
• Chamber 7, South wall, between doorways into chamber 8 and 7a: Cartouches of Ramesses II before a figure of Thoth.
• Chamber 9, east door jamb: figure of Anubis.

Assisted by three Egyptology students from the American University in Cairo, Susan Weeks has made substantial progress in sorting and analysing the thousands of potsherds recovered in past seasons. We’ve also photographed and catalogued all of the many objects that have been recovered. Our engineer, Don Richards, helped us to install screw-jacks in chamber 1 and by early next season, we should have them in other rooms as well. Fortunately, the further into the tomb we go, the better its general condition seems to be, and only minimal ceiling support should be required in the rear chambers.

A television reporter who visited KV5 in July misunderstood our reference to chamber 3, which we have called a ‘pillared hall’. She thought we’d said ‘billiard hall’, and used that term throughout her 15-minute programme. We shall excise a part of ‘The Billiard Hall’, for this is what we now call it, when we return to the Valley of the Kings in September, and will examine several other chambers on the upper level.

Of course, everyone, ourselves

STOLEN 10TH-CENTURY AFRICAN POT RECOVERED IN TIME FOR MAJOR EXHIBITION

Tom Phillips, RA, curator of a major new exhibition of African art at the Royal Academy in London from 5 October to 28 January, gives a personal view of the trials and tribulations involved in organising the exhibition, and announces the fortuitous rediscovery of a unique tenth-century pot, which had been stolen from the museum where it was housed.

‘Africa, the Art of a Continent’, a title almost foolhardy in its ambition, is the first exhibition ever to attempt to cover the whole range of artefacts from that huge and varied land mass, and tries to show above all the depth of time involved: the earliest object is over a million years old, a hand-axe from Olduvai, and the most recent a pair of Zulu earplugs made of bakelite in the fifties.

Most exhibitions of, and books about, the art of Africa concentrate on the wooden sculpture of the western equatorial region, mostly from the nineteenth and twentieth centuries.

The 10th-century pot which was stolen from a museum in Africa and has been found just in time to be included in the Royal Academy’s African art exhibition. Photo: Heini Schneebeli.

We are pleased to announce that from the next issue, November/December 1995, Minerva will be increased in size to 64 pages, with no increase in price. This will enable us to include more exhibitions, meetings and lectures in the calendar, and widen our coverage of the latest news, discoveries and exhibitions in the world of ancient art and archaeology.

MINERVA 4
However, for this exhibition I have sought in each area the earliest surviving works, from the 27,000-year-old rock paintings of Namibia to the stone carvings of the Western Sahara, the birds of Great Zimbabwe and the tenth-century Lyndenburg heads of South Africa, to the cultures of predynastic Egypt and Nubia, and the Nigerian Nok civilization of the Christian era and Djenne in the fourteenth century.

This quest has led to many surprises as well as disappointments in the form of untraceable or suspiciously unviewable objects or empty cases in looted museums or even, in one extreme instance, the sound, in one museum storeroom in west Africa, of wooden sculpture actually being eaten by insects.

Some work proved especially elusive as it was my intention (carried out in 90 percent of the cases) to see, and, if possible, handle everything that was to go into the show. I never, for example, managed to see the famous gold pendant (allegedly fourteenth century) from Rão despite a special trip. So Ilegal after an exchange of letters and various assurances. I begin to suspect that it no longer exists. Also, despite the general helpfulness of South African museums and President Mandela’s patronage of the exhibition, I met all kinds of bureaucratic obstacles in my attempt to view the Mapungubwe Treasure which is housed in the University of Pretoria. It is possible that a botched restoration job is involved.

One major piece that had been on my list of African exhibits began to prove impossible to track down. When the ‘Treasures of Ancient Nigeria’ exhibition took place at the Royal Academy in 1976, the bronzes of Igbo Ukwu were a surprise to a public unaware of the virtuosity of African bronze-casters in the equivalent of our Late Middle Ages. Many of these objects are making a return visit. I was, however, always struck by an illustration, in Thurstan Shaw’s massive account of his excavations, of a large and complete pot whose grandeur of general form was enlivened by an almost baroque extravagance of convoluted iconography. I determined to have this never-exhibited masterpiece in the exhibition.

Since its excavation in 1959, the pot has always been described as being housed in the archaeological museum of the University of Ibadan together with the many fragments associated with it in the style of Igbo Ukwu ware. As the only complete pot of such a size (40.6 cm high) it should have been easy to locate, yet on neither of my trips to Nigeria did I manage to see it despite prior arrangements, cars laid on, etc. Various diversions and the exigencies of travel in Nigeria during petrol strikes and university unrest (my way was once barred by a road block of burning wood and tyres) meant that I only once arrived at the appointed door at the appointed time: it was very closed. I had to abandon my search while still registering (though with little optimism) my request. It was only a fortnight after my second visit that I received a telephone call from the London dealer Peter Adler to say that a dealer in Brussels, Pierre Loos, had just acquired a pot whose description could fit that of the Igbo-Ukwu masterpiece. I caught virtually the next train to Brussels, and was stunned to see this historic vessel looking not only even more magnificent than in Thurstan Shaw’s book, whose black and white illustrations served to identify it, but in the same condition as it appeared in those photographs of over thirty years before.

Loos had sensed its importance where saw it in the shop of a general antique dealer who in all innocence had bought it some days before, from a man who said that he would return for the money.

That same evening four of us, Peter Adler, Pierre Loos, Marc Felix, and myself, agreed to club together to acquire the object as joint guardians and that I should take it to England into the safekeeping of the Royal Academy, with a view to restoring it to the Department of Anthropology at Ibadan on the occasion of the exhibition, in a quiet ceremony attended by Thurstan Shaw. The hope also would be that the Royal Academy should be able to include it in the exhibition.

Loos explained to the dealer that this was an object stolen from a museum. The dealer had not yet paid the runner (who never reappeared) and was happy to see it safely out of his hands. The vast majority of dealers in African art are steadfast in not colluding with thefts from vulnerable museums and draw a fierce distinction between such traffic and the handling of ‘unofficial’ archaeological material.

Both the pot’s condition (a miracle after a no doubt hairy trip from Nigeria), its restitution, and its place in the show give great pleasure to myself and to the Royal Academy, whose policy is, of course, to avoid any association with goods stolen from museums as well as consulting the relevant governments as to the exhibition of archaeological material in general. In this case the thieves’ trail had gone cold, but the outcome was happy.

HOW THE FIRST COLONISTS CAME TO BRITAIN

Britain’s first colonists walked across from Europe, around or before 500,000 years ago, when Britain was still attached to the Continental landmass, according to Professor Jim Rose of Royal Holloway College, University of London. He has identified a major colonising route along the valley of the Bytham River (named after a site at Castle Bytham, Lincolnshire, where the river was first identified), a feature which vanished during the Anglian Ice Age, approximately 478,000-423,000 years ago.

Many human habitation sites, dated before the Anglian Ice Age, have been found in the sediments of this river, notably at Wavedey Wood near Coventry and at High Lodge, West Dereham, Feltwell, Brandon, Hengrave, Lakenheath and Warren Hill in East Anglia. The river rose near Birmingham, and flowed eastwards from the West Midlands and southern Pennines via Leicester and King’s Lynn. It then turned south towards Bury St Edmunds, and then east again towards Lowestoft and what is now the North Sea. It was the largest river system in Britain at that time. The Anglian ice-sheets obliterated some parts of the valley, but others were covered and preserved under glacial deposits.

Professor Rose considers that it would have been a relatively easy journey along the sandy, gravely banks of the river, with no major obstacles to cross until the Midlands were reached. The colonists had their water-supply to hand, and would have found good vegetation in the valley, together with plenty of animals coming down to drink at the river.

The second largest British river of the period was the Thames, which appears to show no pre-Anglian occupation sites in its valley, suggesting that it was not a colonising route. Why this is so remains to be determined.

Kenneth E. Jermy

* The search for more remains of 500,000-year-old ‘Boxgrove Man’, the oldest European human ever found, has been resumed by English Heritage-funded archaeologists in a quarry at Boxgrove near Maltake in West Sussex. English Heritage has agreed to spend another £236,000 (making more than £1 million so far) on searching the site.

Discovery of a leg bone, announced last year, was acclaimed as one of the most important archaeological finds in Britain. If true, it would be proof of the earliest humans in Britain, previously known only from stone artefacts.

MINERVA 5
SAVING THE MONUMENTS OF EGYPT

Now and forever

Conservation is one of the most pressing problems in archaeology today. On the occasion of the Seventh International Congress of Egyptologists, Dr Zahi Hawass, Director of the Pyramids, Giza, looks at the problems in Egypt in the light of the pleas that have been put forward at previous congresses.

Man fears Time, yet Time fears the Pyramids', runs an old Arab proverb, but, for the pyramids in the modern world, both Man and Time are now taking their toll. The extraordinary level of preservation of the monuments of ancient Egypt owes much, naturally, to the extremely dry climate, but is also due to the fact that many of them have been exposed only in recent years.

Previously, many were preserved by the enveloping sand — the Great Sphinx at Giza is an excellent example. In about 450 BC when Herodotus of Halicarnassus visited Egypt and wrote his detailed description of the country and what he saw, one thing he did not mention, although he went to the pyramids at Giza, was the great Sphinx. It was there right enough, but it was hidden in sand. One has only to look at engravings and paintings of the last two centuries to realise how easily the sand encroaches on the crouching figure of the lion with a man's head — it is generally only the head that can be seen, protruding at various heights from the enveloping sand. Now that the sand has been cleared away, just as it was in about 1419 BC by the young prince who was to become Thutmose IV, problems have become apparent.
Conservation

Even when it was built the powerful wind factor was recognised and two protective walls were constructed on the north side of the monument by Tuthmosis.

Giza
At the pyramids of Giza many problems interact with each other. There is the obvious one of the basic elements of wind and sand erosion. Coupled with these are the local conditions: people who have their homes in the area, and tourists. At the foot of the pyramids lies the ever expanding village of Nazlet-el-Samman which, like so many villages in Egypt, is located on top of an ancient site. Recent work in the village to improve the sewage system has revealed the remains of the valley temple of Khufu (Cheops), the builder of the Great Pyramid. The environmental information recovered from these excavations by way of animal bones, pollen remains and vast quantities of pottery shreds has yet to be analysed in detail and published, but already it is giving new insights into the period of the Old Kingdom (the Fourth Dynasty) when the pyramid area was a hive of human activity. Coupled with this, there has been the recent discovery to the south-west of the pyramid field of a large, hitherto unknown cemetery of the overseers, craftsmen and workers involved in these fantastic projects (Figs 1-3) (Minerva, March/April 1992). All this adds to the growing repository of knowledge about ancient Egypt.

There is obviously a destructive threat inherent in domestic arrangements on any site, but at Giza more than at almost any other site in Egypt there is a greater problem that could be termed ‘tourist pollution’. Naturally people want to come to see the pyramids, after all the Great Pyramid was one of the Seven Wonders of the Ancient World and is the only one now substantially remaining. Tourists are a major feature of the Egyptian national income, but a vast influx takes its toll on the monuments and must be monitored accordingly.

New plans for the Giza pyramid field include denying cars and buses access to the plateau and constructing a ring road to control traffic routing. Integral with this will be a new educational and cultural centre explaining the monuments in their context. There will still be, however, a place for the horse and camel drivers that are so much a feature around the pyramids.

Outside on the plateau other human-originated dangers to the monuments have been addressed; the iron smelting factories at nearby Helwan and the pollution emanating from them have affected the monuments at Saqqara and Giza, and are being restricted, as are the dynamiting activities in the limestone quarries where vibration was affecting the body of the Sphinx (Fig 5).

Sewage levels have also affected...
the Sphinx. Previously the general level was as high as two metres below
the monument, but recent measurements (1994) now show it at seven
metres, indicating that the new sewage system installed in the nearby
village is having a very beneficial effect.

Inadequate evaluation and precautions taken at the time of the installa-
tion of the highly popular Son et Lumière shows at the Pyramids, and
at many other sites throughout Egypt such as at the temples at Karnak and
on the island of Philae, have had to be rethought in the light of new tech-
nology now available. The digging of conduits for the cables and the instal-
lation of the large light fittings in many instances took little notice of
the monument. A corollary of these shows is, of course, the mechanical
shock, excessive vibration and air pollution that is generated by the tourist
buses.

There is also the question of the interiors of the monuments. The
Great Pyramid is a good example. Humidity has risen to 95 percent
inside the pyramid and accumulations of salt on some of the interior
walls, such as in the so-called Queen’s Chamber, had built up to a centime-
tre in depth. Stone had deteriorated or become detached, soot had built
up in places and had to be removed using a solution of alcohol and water
in equal parts. The salt had to be removed by mechanical means. A

Fig 6 (above). Some attempts at consolidating salt-
damaged reliefs in many temples were
made by injecting acetate into the sandstone, as seen
here at Kom Ombo (October 1990).

Fig 7 (top right). ‘Restorers’ at work
at the temple of
Esna in February
1983 attempting to
consolidate the
carved reliefs by
drawing out the
salt from the sand-
stone.

Fig 8 (right). Current conservation
work in progress at
Medinet Habu, the
mortuary temple
of Rameses III, on
the north wall of
the First Cour.
Conservation

Fig. 9. At the Luxor Temple initial examination of the courtyard of Amenophis III in 1989 revealed the ‘Luxor cache’ of fine statues (Minerva, May/June 1992). The badly leaning row of papyrus-bud columns on the eastern side of the court has now been dismantled for reconstruction on more secure foundations.

Fig. 10. Restoration and consolidation work in progress on the second pylon of the Ramessum, the mortuary temple of Ramesses II, in November 1991, and now completed.

Joint Egyptian Antiquities Organisation and German Archaeological Institute in Cairo project cleared the ‘air-shafts’ in the Great Pyramid and two electrical ventilation extractors were fitted, resulting in a truly remarkable improvement in the air conditions inside the pyramid. This has resulted in the air being changed completely every hour and a half and the interior temperature and humidity are thus slanted against the exterior conditions.

The Grand Gallery, a miracle of ancient building with its sloping walls rising 28 feet to form a corbelled roof, has had 229 blocks in its west wall alone grouted and reattached. Five television cameras now monitor interior visitor conditions in the Grand Gallery and the second and third burial chambers.

Water seepage at many of the temples throughout Egypt has resulted in salt encrustation which has damaged reliefs and paintings, often causing the former to detach themselves. Capillary action draws the water up through the sandstone walls. Trenches have been dug around the bases of the walls of many temples and around the limestone sphinx at Memphis to try to combat this.

Thebes

The painted tombs of ancient Egypt, notably at Gourna (Fig 4), are at particular risk from tourism as the numbers increase. The average tourist, unwittingly, on entering a pyramid or tomb each brings about 20gm of water into the monument. Simply consider the effect in the Valley of the Kings alone where some 3000 people can pass through the large tombs of Ramesses VI and Seti I daily (both presently closed for restoration) and then translate that into the most famous tomb in the Valley, Tutankhamun’s, where only 20 to 25 people can be accommodated at a time and the destruction potential is enormous. The time is fast approaching when a management plan has to be worked out and adhered to. Many tombs, such as Tutankhamun’s and Queen Nefertari’s in the Valley of the Queens (scheduled to be opened in September but allowing in no more than 200 visitors a day), as well as certain tombs of the Nobles, need to be, or already have been, protected by a barrier of fibre glass, although this may eventually present problems by forming a micro-climate behind the glass. All flash photography and touching of the monuments should be stopped. Major sites such as the Great Pyramid, Tutankhamun and Nefertari’s tombs may only be open to visitors with a prior reservation. Facsimiles of some royal tombs could be made in the western Valley of the Kings, following the examples of the French in the prehistoric caves of Lascaux and the Bulgarians with the Greek painted tombs.

Restoration problems

As a result of many of Egypt’s monuments being cleared of their protecting sand, restoration has been a prime concern. But over the years some restoration has had a negative effect which is now being recognised. To take the Sphinx again as an example: Caviglia cleared beneath the head in the early nineteenth century and found parts of the beard (a portion of which is now in the British Museum). About a hundred years later, in 1926, only the head and shoulders could be seen above the sand and the whole monument was cleared and the head restored by Baraize. During the Second World War, the Sphinx had its head supported on a stone-built ‘pylon’. More recent work has seen the removal of earlier poor stone restorations and repairs using compatible stone specially selected from ancient quarries, secured using a mortar of lime and sand.

Larger sites such as the temples at Kom Ombo (Fig 6), Edfu, Esna (Fig 7),
Conservation

Fig 11. Cleaning and consolidating the fallen colossal seated statue of Ramesses II, Shelly's 'Osmyndias', in November 1993.

Fig 12. Securing the Osiried statues of Ramesses II in the Ramessum in November 1993.
Luxor, Karnak and Medinet Habu (Fig 8) have suffered from improper and poorly designed restoration. At Luxor the dangerously leaning columns of the eastern side of Amenophis III’s court have now been taken down and are in the course of re-erection on secure foundations (Fig 9).

Restoration work at the Ramesseum and consolidation of the columns and ‘Ozymandias’ have recently been completed (Figs 10-12), and work is now proceeding on the colour painting, of which substantial areas remain (Fig 13).

The restoration of the temple of Queen Hatshepsut at Deir-el Bahari has been a long ongoing project, but it is based more on imagination than on knowledge; indeed some have compared its present restored facade with that of an Italian railway station (Fig 14). Efforts are now being made to rectify matters, but it is an enormous task.

The future
The old practice of immediate, stop-gap remedies has to be stopped. Long-term solutions are the key to saving the monuments of Egypt. The management and conservation plan now in operation in the pyramid field at Giza is the result of long and hard thought-out plans and measures. Now it is in operation its effectiveness can be clearly seen and it should serve as a model for application to other sites throughout Egypt.

The monuments of Egypt need an urgent plan to save them for future generations. More damage has been done to them in the time between the Napoleonic Expedition of 1798 and the present day than in all the thousands of years of their existence before that date. Egypt realises that her monuments belong to the world, and the world recognised that in the international cooperation of the 1960s and early 1970s when every effort was made to save the monuments in the flooding of Nubia. It is now time for the world to turn its eyes once more to Egypt and the conservation of its monuments. They may not all be big names like the temples of Ramses II at Abu Simbel, or the delightful island and temples of Philae, but they are still important as a heritage from the past that must be passed on in the best possible condition to future generations.

Fig 13 (below left). Current work in progress to restore the colours and consolidate the reliefs in the Hypostyle Hall of the Ramesseum.

Fig 14 (below right). An Osiried statue of Queen Hatshepsut restored on the upper terrace of her temple at Deir el Bahari.

Dr Zahi Hawass is Director of the Pyramids, Giza. He wishes to thank Peter Clayton for his help in the preparation of this article for publication in Minerva, and for supplying all the photographs used.
EDWARD WILLIAM LANE

as

EGYPTOLOGIST

Edward William Lane is known as one of the great nineteenth-century scholars of contemporary Arab society. However, as Jason Thompson demonstrates, he was equally interested in the ancient Egyptians and their monuments, and should have been remembered as one of the first great Egyptologists.

Edward William Lane (1801-76) is remembered today as a great scholar of the modern Arab world (Fig 1). His An Account of the Manners and Customs of the Modern Egyptians (1836), described as 'the most perfect picture of a people's life that has ever been written', has never gone out of print worldwide and is still considered a basic text for Middle Eastern studies. Likewise still in print, his Arabic-English Lexicon (beginning in 1863), continues to be a highly-esteemeed reference work. Also notable are the Selections from the Quran (1843) and especially the Thousand and One Nights (1839-41). Through these works Lane attained an eminence that no other scholar of the modern Middle East has ever quite equalled. Much less well known is the fact that Lane was once one of the leading Egyptologists in the world.

Lane first became fascinated with ancient Egypt during some of Egyptology's most exciting days: the early nineteenth century, before the word 'Egyptology' was even coined. Napoleon's Egyptian expedition of 1798 to 1801 set off several waves of Egyptomania that swept Europe during the following years. Meanwhile, scholars watched the first faltering steps toward decipherment of the hieroglyphs, which Champollion announced in 1822. A year earlier, Giovanni Battista Belzoni had opened his sensational exhibition of Egyptian antiquities in the Egyptian Hall in London's Piccadilly, opposite the bottom of Old Bond Street.

Belzoni's exhibition, which was located only a short distance from where Lane was apprenticed as an engraver, may well have been the precipitating event for Lane's lifelong fascination with Egypt. Always original, however, Lane made the language...
and society not of ancient, but modern Egypt his principal focus. Soon he was studying Arabic and planning a trip to Egypt to perfect his studies on the ground. Yet he avidly continued to read the passages about antiquities in works such as Belzoni’s best-selling book about his adventures in Egypt, A Narrative of Operations... (1820), and the French Description de l’Egypte.

Lane’s motives in travelling to Egypt were therefore ambiguous, with his interests in antiquity pressing close behind his primary objectives in modern Egyptian studies. Years later, in an unpublished passage where he attempted to express his motivation, he explained: ‘A zealous attachment to the study of oriental literature, and a particular desire to render myself familiar with the language of the Arabs, and with their manners and customs, induced me to visit Egypt. But these were not my only motives. I had long entertained a wish to examine the antiquities of that most interesting country; and as I felt, even before I commenced by travels, that there was a probability of my publishing the observations that I might make, I purposed to execute a series of sketches of all the most remarkable objects that I might see; well convinced that a drawing, in many cases, is worth many pages of description: & to ensure the utmost accuracy in these, I determined to make use of the Camera Lucida.’

In another draft of that passage, he added that besides intending to study the modern language and society, he had ‘rejoiced that an opportunity would also be offered me to examine the antiquities of one of the most interesting countries of the world’.

Lane landed in Egypt in the autumn of 1825. Comparing his feelings to those of ‘an Eastern bridegroom, about to lift up the veil of his bride’, he began three intense years of discovery and personal development. When he reached Cairo he forsook European clothing and lifestyle, choosing instead to live among the Egyptians and learn their manners and customs from the viewpoint of a participant. That experience bore rich fruit in his work on Egyptian society and the Arabic language.

Yet, even as he sank delightedly into Eastern life, his thoughts turned ever to ancient Egypt. Within a week of arriving in Cairo he was making his way to the Pyramids of Giza for the first of several lengthy visits. There he settled into a tomb just above the Sphinx. He described his new home: ‘Its appearance, when I first arrived, was rather gloomy; but when the floor was swept, & a mat, rug, & mattress spread in the inner apartment, a candle lighted, as well as my pipe, & my arms hung about upon wooden pegs driven into crevices in the walls, I looked around me with complacency, & felt perfectly satisfied. However, as my abode was in the desert, I thought it prudent to hire two Arabs from the nearest village, to sleep at the door of the grotto; for many Bed’awees daily passed near the place, & could not fail of observing inhabitants there. Before the door of my dwelling was an agreeable terrace, where, in the shade of the rock, I sat every evening (at Christmas), with my pipe & coffee, enjoying the mild air, & the delightful view over the plain, towards the capital. The thermometer, at that season, generally rose to 75 degrees, in the shade, in the middle of the day. In this tomb I took up my abode for a fortnight; and never did I spend a more happy time; though provided with fewer articles of luxury that I might easily & reasonably have procured; but I had fancied, though perhaps unjustly, that the more comforts I had, the less intent should I be upon my work.’

(Bl. Add MS 34080, f. 263v)

As at many other sites in Egypt, Lane worked quickly and productively at Giza (Figs 2, 3). He explored and mea-
sured the pyramids, inside and out (Figs 4, 5), acutely conjecturing about their history and function. He also investigated many of the tombs in the surrounding necropolis. His plan of Giza is surprisingly detailed. Eventually his explorations around Giza carried him to the neighboring sites of Abusir, Memphis, and Saqqara.

Lane soon became part of the informal group of British Egyptologists and orientalists that assembled in Egypt during the 1820s. It included the consul-general, Henry Salt, whose large collections of antiquities so enriched the museums of Europe. Another member, who became a close friend of Lane’s, was Robert Hay, a wealthy Scot. Hay used his money to hire a team of artists to make a breathtaking survey of Egypt. Though scarcely any of it was ever published, Hay’s work is a valuable source for scholars. John Gardner Wilkinson was also in Egypt at that moment, developing the poignant vision of the Egyptian past that would result in his Manners and Customs of the Ancient Egyptians (1837). Others were Joseph Bonomi, Major Orlando Felix, James Burton, Lord Pradhohe, and the mysterious, talented Frederick Catherwood, who later made his name in Mayan as well as Egyptian archaeology. Working sometimes together, often separately, this group frequently traded information, shared houses, and travelled together as they participated in laying the foundations of modern Egyptology.

Early in 1826 Lane began an extended trip of more than seven months up the Nile. He repeated that journey in 1827, this time with Robert Hay, taking slightly longer to make an excursion into the Fayum. Along the way he collected much data about modern Egypt, but his manuscripts show beyond doubt that his primary motive for travelling was to study the remains of ancient Egypt.

To ascend the Nile Lane hired a dahabiyeh, a medium-sized river boat that was an ideal floating platform for a travelling scholar in Egypt. Maned by a small crew, it had a comfortable cabin that served as both office and living quarters. From that convenient perspective, Lane drifted past the magnificent remains of ancient Egypt.

At Beni Hasan he marvelled at the murals in the Middle Kingdom tombs, writing: ‘These paintings are indeed wonderful for their antiquity; but still more so for the history they relate, the talent they display, & their almost perfect state of preservation.’ Would that the last were still true, for Lane, following so closely after the European discoverers of the monuments, was often just a step or two ahead of their destroyers. When he returned to

Egypt in 1833-5, he saw many monuments that had been damaged or destroyed in the few years since he had last seen them. Once he even watched while stone was taken from the Sphinx for building material. That is why the notebooks of Lane and his colleagues are such important Egyptological sources.

Working so closely in the development of Egyptology, Lane often did not understand the significance of what he saw. Tell el-Amarna especially mystified him. Amarna, the capital of the heretic king Akhenaton (1350-1334 BC), was the site of some remarkable artistic and religious innovations that later rulers attempted to obliterate, but none of that was known during Lane’s time. Of the representations of the royal family at nearby Tell el-Djebel, he wrote:

'I am at a loss to account for the peculiarities in the style of these sculptures. The heads of the males as well as females - have a fulness [sic] in the lower part of the body, & in the hips and thighs, which is far too great to be natural even to the female. The four pairs of figures to the left of the tablet show this excess of form more strikingly. I was told that the heads of the larger figures were sawn off lately by a Frank physician. The hieroglyphics are very much defaced: particularly the ovals containing the names.' (Bl. Add Ms 34081, f. 93.)

When he entered the northern tombs at Amarna, discovered by his friend Wilkinson only two years earlier, he was even more astounded: 'The figures have the same peculiar form; & the same nobility of the sun with rays, each ray terminating with a human hand, is common in these tombs, & is the only divinity that is found represented in them.' (Ibid., f. 103.)

Lane carefully recorded his observations in detailed textual notes and freehand sketches. He also used his camera lucida to make more careful studies. The camera lucida, which had been invented only a short time earlier by a friend of Lane’s, was a set of mirrors and lenses so mounted as to project an image onto a drafting table where it could be precisely traced. Partly because of this instrument, Lane attained a high degree of accuracy in his sketches of monuments, but he also applied substantial artistic talent. His great-uncle was the artist Gainsborough, and his brother, Richard J. Lane, was one of the leading artists of Victorian England. Lane’s best pieces of artwork have a detailed delicacy that does not come through in the published illustrations in his Modern Egyptians.
Onward Lane sailed up the Nile, pausing to study all of the known sites along the way – Abydos, Dendera, and of course Thebes, where he spent more than four months altogether during his first trip to Egypt. How different it was then to now. Luxor Temple was part of a village, with many houses within it as well as without, but it still had both of its obelisks in place (Fig 6). At Karnak Temple, Lane lived for three weeks in a rude apartment that travellers had improvised in the propylaem (Fig 7). When he was working in the Valley of the Kings, he and Robert Hay established their quarters in the tomb of Ramses X, next to Seti I's. As Lane worked in the tombs he saw them in a state of freshness, visiting the tomb of Seti I just ten years after Belzoni's discovery of it in 1817. The colours of the murals, none of which had yet been torn from the walls, still shone brightly. On the other hand, he had to make his way back into the tombs, not as we do today along lighted walkways with bridges to cross pits and steps to climb to high places, but through corridors often so rubble-filled that he had to crawl, awkwardly holding his candle in front of him (Fig 8). Yet, seeing the tombs that way conveyed a powerful sense of discovery, enhanced by an element of danger. Once Lane walked into the tomb of Ramses XI, alone and without a candle, as far as he could see by the failing light from the entrance. He later wrote:

'On my visiting it a second time, with a candle, I found that I had, on the former occasion, approached almost close to the brink of the great pit; had I taken another step or two I should certainly have been killed. No one was with me at the time. A traveller should never venture into any Egyptian catacomb in the dark; & should always carry a flint and steel, with some tinder and matches, in order to relight his candle, should it be put out by a flight of bats, or by another accident.' (Ibid, f. 346.)

He had also violated another cardinal rule for exploring the tombs: never enter one alone.

So it went at all of the sites: the Ramesseum, the Valley of the Queens, Medinet Habu, and the temple of Seti I. At the Colossi of Memnon he studied the possibilities for the sounds that the Vocal (northern) Statue had reputedly made in antiquity (Fig 9). He also visited the hill of Sheikh Abd al-Gurna, where the tombs of the nobles were inhabited and ransacked by the villagers who made their living from them. Evidence of their industry lay all around:

'Their cows, goats, & sheep are often seen, for lack of proper pasture, stripping oil with their teeth, & eating, the bandages of cast-out mummys. Mummy-cases are used for fire-wood. During my stay at El-Ckoor-nch I could obtain no other wood for cooking; & sometimes my servant brought, for this purpose, cases so beautifully ornamented that I was reluctant to allow the cook to make use of them.' (Ibid, f. 244.)

He noted and copied as many of the monuments as he could, besides making a plan of the entire area of Thebes, even more highly developed than his plan of the Pyramids.

Beyond Thebes he sailed, past Aswan and into Nubia as far as Wadi Halfa, carefully noting sites such as Keradsi, Kalabshah, Wadi es-Seboua, Qasr Ibrim, Abu Simbel, and many others, all of them now under water or relocated, except lofty Qasr Ibrim. At the Second Cataract he reflected, 'I
had attained the limit of my voyage. Few travellers have proceeded higher.

When Lane returned to London in the summer of 1828, he immediately began to write a book based on his research. As usual, he accomplished an astonishingly large amount of work in a short period of time, producing a manuscript which he entitled 'Description of Egypt', no doubt in both admiration and defiance of the great French work. 'Description of Egypt' is an enormous manuscript of more than 300,000 words and 150 highly polished illustrations. Its widely varied contents include accounts of Lane's travels throughout Egypt and Nubia, outlines of Egyptian geography and history, and descriptions of Cairo and Alexandria. But the heart of the work is Egyptology. The chapters about the archaeological sites around Cairo are lengthy and detailed, and the account of his travels upriver are predominantly anti-

quarian in focus. The description of Thebes alone runs to more than 50,000 words and 47 pictures, and none of this is counting all of his preliminary notes and sketches, many of which are preserved. It concludes with an appendix entitled, 'On the Ancient Egyptians', a thoughtful essay of some 200 manuscript pages that represents the state of knowledge about ancient Egypt at that moment. Nothing quite like 'Description of Egypt' existed in English. The third and final draft is held in The British Library, Add MSS 34080-34088.

Lane concluded an agreement for the book with a prestigious London publisher in 1831, but a series of aggravating delays, beginning with the disruption in trade caused by the Reform Bill in 1832, set in and prevented it from going to press. As the delays mounted, so did Lane's frustration and depression. Longing for Egypt, he wrote to Robert Hay: 'Think what I wish to write and the time which I shall employ in the attempt. The opportunity to return came unexpectedly in 1833 in the form of a commission from the Society for the Diffusion of Useful Knowledge to write a book about the manners and customs of the modern Egyptians. He was in Cairo again before the end of 1833. Just as he was about to return to England a year later, an outbreak of plague forced him to flee into Upper Egypt where he took refuge on the hill of Gurna at Thebes in a house...
later the Duke of Northumberland, offered to support him in the compilation of a definitive Arabic-English lexicon. Lane eagerly accepted; in 1842 he and his family were on their way to Cairo to begin gathering material for that work. In Cairo, and later in England, he applied himself to his lexicographical labours with total dedication, working at them from early morning until late night for the rest of his life.

Yet even then he occasionally felt the allure of ancient Egypt. The marginal notes to the 'Description' manuscript, which accompanied the family to Egypt, show that he attended a lecture by Richard Lepsius at the Egyptian Society in Cairo and carefully noted Lepsius’s observations about the construction of the Pyramids. For the most part, however, he forced himself to turn away from ancient Egypt, telling the writer Harriet Martineau in 1848: ‘During the last eight years, or thereabout, I have carefully avoided the reading of almost all books on ancient Egypt; having found that their subject fascinated me so as to draw me off from my own proper field to others better occupied by labourers.’

Yet, only a couple of years later, learning that Robert Hay was abandoning his work in Egyptian antiquity without realising its enormous potential, Lane wrote to chide his old friend, ‘I really am half angry with you for forgetting the Egyptian Monuments, while I, with my overwhelming work, am almost more interested in them than ever. I can’t understand your going abroad again & not going to Egypt.’ Lane also took enormous pride in the Egyptological accomplishments of his nephew, Reginald Stuart Poole. Even so, he held fast to his language studies, working incessantly at the Arabic-English Lexicon until his death on 10 August 1876.

Because of Lane’s failure to publish ‘Description of Egypt’, his Egyptological work is mostly known only to the few specialists who consult his field notebooks, sketchbooks, and the several drafts of ‘Description of Egypt’ in the various British archives where they are preserved. Though denied the Egyptological recognition that should have been his, Lane made an important contribution to Egyptian archaeology through those papers. A substantial portion of our knowledge of most of the major archaeological sites in Egypt rests on the accumulated testimony of travelling scholars like him. Edward William Lane participated in a fascinating chapter in the origins of modern Egyptology, and his Egyptological work illuminates a vital element in the development of a renowned, yet enigmatic scholar.

Further Reading
Lane, E.W. (1836) An Account of the Manners and Customs of the Modern Egyptians, London
(1863-93) An Arabic-English Lexicon, London
(1843) Selections from the Koran, London
(1839-41) The Thousand and One Nights, London
Poole, S.L. (1877) Life of Edward William Lane, London
Thompson, J. (1992) Sir Gardner Wilkinson and His Circle, Austin

Send for a free copy of our catalogue no.72
Antique Egyptian & Classical Prints & Photographs
which includes prints by Belzoni, Denon, Roberts, and Rosellini, and from Description de l'Egypte, from $50 to $300; and photographs by Bechard, and Frith, and others, mostly priced from $150 to $300; matted, ready for framing, ideal for gifts.

royal athena galleries
new york · beverly hills · london
153 East 57th Street
New York, NY 10022
tel: 212-355-2034 · fax: 212-688-0412

CHRISTIE’S
EDUCATION
Early European Art:
(Antiquity, Middle Ages, Renaissance)
Christie’s Education offers a number of options for studying these important periods of European art.
A unique one-year Diploma course covering all aspects of Early European art from Ancient Egypt, Greece and Rome to the Renaissance in Italy. The aim of this course is to provide a thorough understanding of Early European art whilst gaining professional skills in writing, cataloguing, and talking about art, preparing reports, reviews and describing works of art.
This course is also available for students who wish to follow a lecture series supported by visits to galleries and museums, and field trips in England and abroad.
A prospectus containing details of these and other courses offered by Christie’s Education can be obtained from:
Christie’s Education
63 Old Brompton Road
London SW7 3JS
Tel: 0171 581 3933 Fax: 0171 589 0383
THE TREASURES OF YUYA AND TUYA

The Egyptian Museum in Cairo has reinstalled the important treasures from the Tomb of Yuya and Tuya, the parents of Queen Tiye, wife of Amenhotep III, which were discovered at the beginning of this century but which, up to now, have never been displayed to their true advantage.

Robert S. Bianchi

Under the dynamic leadership of Dr Mohamed Saleh and with the help, cooperation, and support of many of his curators, the Egyptian Museum in Cairo has been transformed, quietly and slowly, over the last few years, particularly on the ground floor. Gallery 43, the one directly ahead of the visitor upon entering the museum, has been the location of many changing exhibitions. The rearrangement of the sculpture, primarily the Mycerinus Triads and the statue of Djoser, in Old Kingdom Galleries 47 and 48, immediately to the left of the entrance, has effectively eased the movement of large groups of tourists so that those beginning a chronological visit of the collections are no longer confronted by an awesome wall of humanity milling about in just a few square metres of exhibition space. The glass of the more than 600 wall cases in the Museum is regularly cleaned, and the lighting in most of them, while admittedly not perfect, is nevertheless sufficient for a careful examination of each piece and for taking decent photographs with hand-held cameras at faster film speeds.

Within this continuing effort to display the objects in the collection to better advantage, the heroic efforts to install the sculpture and architectural monuments in the grounds of the museum in its garden have gone virtually unnoticed. That is a pity because a walk around the grounds will more than repay the effort. Here one can see wonderful works of art and architecture, most on a colossal scale, basking in the warm Egyptian light.

In February of this year, the staff of the Egyptian Museum under the direction of Dr Saleh were busy at work reinstalling the treasures from the Tomb of Yuya and Tuya in Gallery 43 of the upper floor of the Museum. The relocation of these objects is part of a larger programme, the immediate benefit of which will enable Dr Saleh to spread out some of the larger objects from the Tomb of Tutankhamun into the space formerly occupied by the Yuya and Tuya objects. In so doing, the Tutankhamun pieces will be presented to better advantage. Moreover, all the sarcophagi and coffins once occupying the floor space of Gallery 41 on the Upper Floor, in the south-west corner, have been moved to other locations, freeing this space for projected temporary exhibitions from the Museum's rich collections.

The relocation of the pieces from the Tomb of Yuya and Tuya to this new setting incorporates the natural sunlight which pours in from the windows of the eastern dome and strikes the objects in the morning in a way that makes the gilding gleam. Never have funerary objects been so enchantingly presented before. The tomb, its owners, its contents, and its discovery deserve to be better known. It is hoped, therefore, that the following brief summary will inspire visitors to spend some time viewing this reinstallation.

Work in the Valley of the Kings, sponsored by Theodore Davis, had begun in December 1904, and by the evening of 12 February, 1905, its members had chanced upon an opening into which the reis, or foreman of the workers, gently lowered

Fig 1. The chariot presumed to be associated with Yuya which shows little evidence of use, although dust and sand particles have been found in the lubricant on the axle.
his son. The boy was hauled out bearing the yoke of a chariot (Fig 1) and several other pieces. The following day, the tomb was 'officially' opened in the presence of Gaston Maspero, Theodore Davis, the Duke and Duchess of Connaught, and others. J. E. Quibell, absent on other business, arrived later that afternoon in order to direct the clearance and enlisted the aid of such notables as Arthur Weigall, Edward Ayrton, J. Lindon Smith, E. Naville, Howard Carter and Count Malvezzi del Medici.

From the inscriptive evidence, Maspero and Quibell, who published their own accounts of the tomb in two separate publications which appeared in 1907 and 1908 respectively, determined that the tomb was that of Yuya, Commander of the Royal Chariots and Master of the Horse, and his wife, Tuya, with titles relating to the harem. They were the parents of Queen Tiye, the wife of Amenhotep III, and of her brother, Ay, who served as Second Prophet of Amun. This family can be associated with the city of Akhmim, in Middle Egypt, because of Yuya's service in the priesthood of that city's god Amun. From the moment of the tomb's discovery, there was wild speculation about the origins and ethnic backgrounds of the deceased, prompted in no small part by their names, great variations existing in the writing of 'Yuya'. It was suggested, therefore, that this name was both foreign and unfamiliar to Egyptian scribes. At least one popularist has strongly identified Yuya with the Old Testament's Joseph. Whether Yuya and/or Tuya were foreigners remains moot, although there was nothing in their tomb, as Quibell remarked, which was foreign.

Moreover, in re-examining Tuya's mummy during the course of this reinstallation, one could still see the very curly locks of her naturally blonde hair. This is not unusual because the mummies of Egypt exhibit a range of hair colour: Ramesses II, for example, has red hair.

The tomb, according to the accounts of the excavators, was apparently robbed in antiquity very shortly after it was sealed, perhaps even before the plaster sealings had set. The plunderers set about their task, did nothing to hide their presence, and probably resealed the tomb upon their departure. The fact that the silver objects were not tarnished upon their discovery in 1905 suggests that the plunderers worked very fast and did not leave the tomb unsealed for any considerable length of time. The yellow sand which had been sprinkled on the floor as part of the funerary ritual was still visible.

The chariot, which was only the second example known in 1905, is the subject of some discussion. Although not inscribed, it is presumed to have belonged to Yuya, whose titles associate him with the king's chariotry. Its tyres, made of strips of leather, painted red, which
RUPERT WACE ANCIENT ART

107 Jermyn Street, London SW1Y 6EE
Tel: 0171 495 1623 Fax: 0171 930 7310

Subscribe to APOLLO
THE INTERNATIONAL ART AND ANTIQUES MAGAZINE

SAVE 25% off the cover price

Annual subscription (12 issues)
UK £70.00. Overseas £75.00. USA (air speeded) $125.00
Single copies, including p & p. £10.00
(All major credit cards accepted)

APOLLO MAGAZINE
29 CHESHAM PLACE • LONDON SW1X 8HB
TEL: 071-235 1998 • FAX: 071-235 1689

This special issue is still available on request @ £10 (inc. p & p)
have been stitched together over leather padding, do not appear to have been scratched from use. This observation is furthered by the suggestion that the car is slung too low to the ground, making it ill-suited for use over rough terrain which would have damaged the delicately gilded ornamentation. On the other hand, an analysis of the lubricant, now known to be animal fat, on the axle contains sand and dust particles, suggesting use.

The head of the inner sarcophagus of Yuya (Fig 2) is of gilded wood with the eyes inlaid with white 'marble', obsidian, and opaque violet-coloured glass. The stripes of the forehead are interrupted by inscriptions, and the hieroglyph for the goddess Nephthys appears on the brow in the location usually reserved for the uraeus. This object has been so well positioned in the reinstallation that it benefits from the sun's illuminating rays, as do the shabtis, or funerary statuettes.

Eighteen such figures were discovered in the tomb, fourteen inscribed for Yuya. Two of the four (Fig 3) which are inscribed for Tuya are made of wood, one plated with gold. The second, plated with silver, relies on the use of gold for the face, hands, and collar. The arrangement of these two funerary figures in the present reinstallation is wry, recalling Howard Carter's coloured drawing of the same two pieces in Maspero's original publication. It is interesting to note that Carter's keen eye focused on the formal qualities of both of these shabtis, but his sketch passes over their inscriptions in silence.

One of the funerary figurines of Yuya (Figs 4, 5) is an extraordinary tour de force. Although the original wooden core was sculpted in such a way that the hair is integral to the piece, the face and body have been

---

**Fig 4.** A shabti of Yuya sheathed in copper, painted, and adorned with gilded plaster.

**Fig 5.** A detail of same.

**Fig 6.** One of the two sets of dummy jars with lids decorated with rosettes.

**Fig 7.** One of the two sets of dummy jars all with different handles and lids with representations of animals.
Antiquities

Left: An Attic Black-Figure stemmed Kylix, late 5th Century BC, 9 3/4 ins diameter, estimate £600-800; Right: An Attic Black-figure Hydria, circa 5th Century BC, 8 1/8 ins high, estimate £600-800

Auction: Tuesday 24 October at 11am
Viewing: Thursday 19 October - Monday 23 October
Enquiries: Joanna van der Lande or Georgina Whiteman - 0171 393 3945
Catalogues: £8.00 (plus postage)
Bonhams, Montpelier Street, London SW7 1HH.
Tel: 0171 393 3900 Fax: 0171 393 3905

BONHAMS

If you would like to know more about the world of numismatics, with informative articles, news, views, market movements, auction reports and much more—then you should be reading . . .

COIN NEWS

Available from your local newsagent or subscribe today
If you are unfamiliar with COIN NEWS simply send for a FREE sample copy

TOKEN PUBLISHING LTD
P.O. BOX 20, AXMINSTER, DEVON EX13 7YT
TEL: 01404 831785 FAX: 01404 831895

MINERVA BINDERS

We are offering dark blue rexine-covered binders with the Minerva logo and the volume number blocked in gold on the spine. Volumes one, two, three, four, five and six are available. Please state your choice when ordering.

OFFER PRICE

UK (inc. vat.) £5.50
USA & rest of the world US $12.50

All prices inclusive of postage & mailing carton.
(Please allow 28 days for delivery)

Send your order to Minerva Magazine, 14 Old Bond Street, London W1X 3DB.
Tel: 0171 495 2590 · Fax: 0171 491 1595

TAUNUSSTRASSE 36 D - 65183 WIESBADEN
PHONE 0611/52 33 67 FAX 0611/95 90 95 1

MINERVA 22
of four dummy jars set into wooden stands. The first set (Fig 6) has lids decorated with rosettes in high relief. The second (Fig 7) is exceptional in that all the jars possess distinctive handles, one of which is in the form of an ibex. Their lids are decorated with depictions of animal heads in bold relief, in the form of a bull’s head, a recumbent ibex, and a frog.

The bed, in wood with the footboard decorated with panels in gilded stucco, was damaged by the ancient plunderers. Nevertheless the three decorated panels contained images of the Bes-like deity, once confronting Taweris, the composite hippopotamus-crocodile goddess (Fig 8).

The Osiris reliquary (Fig 9) is sculpted from a single oblong block of limestone, the crenellation decoration of which employs the white ground of the stone itself which was then painted red, blue, and green within a black border. The human-headed bird, identified by the excavators as Isis, has human hands instead of claws. It is painted yellow as are the figure’s Broad Collar and hand-held attributes. The eyes and lids are rendered in black, recalling the same effect seen in the faces of some of the figures in the tombs of both Khnumef and Ramose.

The chest (Fig 10) is one of the documents recording the names of pharaoh Amenhotep III and Queen Tiye, his consort. Its four legs support the box proper, the decoration of which is divided into two registers. Below, a decorative frieze in gilded stucco with an *arkh-was-neb* motif, over which is the name and titles of Amenhotep III. The principal decorative frame consists of alternating panels of ivory, both plain and stained red, and blue glazed tiles.

With renewed interest in the reigns of Amenhotep III and Akhenaten, the reinstallation of the objects from the Tomb of Yuya and Tuya is a most welcome event and one which is certain to invite closer study of the parents of Queen Tiye.

Dr Robert S. Bianchi is the exhibition curator of ‘The Splendors of Ancient Egypt’ to be held in St Petersburg, Florida, in January 1996.

Fig 8. The foot board of one of the beds from the tomb, with emphasis placed on the Bes-like protective genii.

Fig 9. The painted limestone effigy of Osiris with Isis as a human-headed bird on his abdomen.

Fig 10. The chest with the name and titles of Amenhotep III.

covered with two plates of beaten copper which have been attached by tiny pins. The details of the face have been added in paint, and the broad collar, heart amulet, and attribute in each hand are of gilt stucco. These attributes consist of a khep-re sceptre and a bolt of cloth, the hieroglyph for ‘s’. It is interesting to note that the traditional implements of shabtis – hoe, picks, and baskets – are not represented on the figure itself, but were supplied as a set of model implements, also found in the tomb. These implements included an exceptional model brick mould, recalling a Theban funerary text dated to Dynasty XVII which specifies that its shabti was to perform duties which included the manufacture of bricks. The funerary complex of this tomb deserves further study inasmuch as the illustrated funerary papyrus, published separately by E. Naville, contained some 40 spells, one of which is entitled ‘The Coming Forth by Day’. It was a spell not known from other examples at the time of its discovery. Interpolated between Spells 110 and 144, this chapter deals with nine serpents, only seven of which are named.

The tomb also contained two sets
THE SUMMER 1995
ANTiquITIES SALES

A striking Roman mosaic glass bowl and several Egyptian antiquities from the Perls collection stand out in a series of sales which were rather lack-lustre due to the scarcity of choice objects in the market.

Jerome M. Eisenberg, Ph.D.

BERLIN PAINTER AMPHORA
RESOLD AT SOTHEBY'S,
NEW YORK

The Attic red-figure amphora with twisted handles, attributed to the Berlin Painter, c. 490-480 BC, sold at Sotheby's, London, on 9 December 1993 in their sale of the Hirschmann Greek vases, depicting a young warrior on one side and an old warrior on the other side (see Minerva, March/April 1994, pp. 29-30, Fig. 9), was offered again at Sotheby's New York antiquities sale of 1 June 1995. The writer noted at the time that in spite of its poor state of preservation and a very low estimate of £50,000-£80,000, it realised £101,700 ($152,550). Now estimated at $150,000-$200,000, it brought $173,000 (£108,940) from a private collector bidding by telephone. Neither of the other two better Attic vessels sold, perhaps due to the ambitious estimates: a red-figure kylix attributed to the Ancona Painter, c.

Fig 1. Roman marble head of Hermes, c. 1st century AD. H: 27.9 cm.

Fig 2. Roman marble figure of a young satyr, c. 1st-2nd century AD. H: 94.6 cm.

Fig 3. Cypriot limestone head of a priest or votary, c. mid-5th century BC. H: 33.7 cm.

Fig 4. Granite figure of a man, 13th Dynasty, 1759-1640 BC. H: 55.2 cm.
Auction Reports

Fig 5. Green faience sistrum, 26th Dynasty, 664-525 BC. H: 20 cm.

Fig 9. Wood figure of a lady, early 12th Dynasty, c. 1938-1850 BC. H: 32.7 cm.

Fig 6. Granite block statue of the scribe Amenhotep, 18th Dynasty, period of Amenhotep II/Thutmose IV, c. 1426-1390 BC. H: 21 cm.

Fig 7. Bronze figure of the god Ptah with worshippers, Third Intermediate period, 1675-715 BC.

Fig 8. Wood mummy mask, 26th Dynasty, 664-525 BC. H: 33.7 cm.

470-460 BC, and a red-figure bell krater by the Christie Painter, c. 440 BC, misattributed in the catalogue to the Kleophon Painter.

An enigmatic lifesize marble head of Hermes wearing a petasos (Fig 1), 27.9 cm, catalogued as c. first century AD and estimated at $80,000-$120,000, sold for $112,500 to a New York collector. An elegant Roman marble statue of a young satyr (Fig 2), 94.6 cm, lacking head and right arm, with the fragmentary left arm cradling part of a tazabolan, is depicted with his foot resting on his Pan pipes. Dating to the first-second century and probably based on a Hellenistic prototype, it was acquired by a European collector by telephone for $68,500 against an estimate of $60,000 - $80,000. A lively life-size Cypriot limestone head of a priest (Fig 3), 33.7 cm, from the Josey collection, long ago at Spink’s, London, with an estimate of $30,000-$50,000, brought $49,450 from another telephone bidder.

One of a number of pieces offered from the collection of the prominent art dealer Klaus G. Perls, a rare Egyptian black granite statuette of a seated boulder figure (Fig 4) of the 13th Dynasty, 55.2 cm, inscribed for Yuyankh, son of the Mistress of the House, Senet, was originally in the Moise Levy de Benzon collection. It was sold at an auction at the Villa Benzion at Zamalek, Egypt, on 20 March 1947 (no. 159 in the cata-
Fig 10. Sandstone relief fragment, 26th Dynasty, reign of Psamitk II, 595-589 BC. 90.8 x 39.4 cm. 
$25,000-35,000, it was also acquired by Abou-Ta'am for $101,500. Another fine piece from the Perls collection, an 18th Dynasty mottled dark grey and salmon granite block statue of the scribe Amenhotep (Fig 6), 21 cm, of the period of Amenhotep II/Tuthmosis IV, estimated at $50,000-$80,000, was acquired by a New York dealer for a Texas collector of Egyptian antiquities for $82,250.

Still another fine Egyptian antiquity from the Perls collection, a bronze figurine of Ptah (Fig 7), the chief god of Memphis, wearing a gold cap, with the collar, beard and staff inlaid in gold, standing on a stepped pedestal upon which two worshippers kneel before him, dates to the 21st-25th Dynasty. From the Tigrane Pachia d’Abro collection, it was published in the catalogue of the collection in 1911. It was eventually acquired by Leon Pomarance and exhibited in Brooklyn in 1966 and at the Metropolitan Museum of Art from 1985 to 1987. Estimated at $75,000-$125,000, and sold for $65,750, it joined the other pieces purchased by Abou Ta’am. An exquisitely modelled wood sarcophagus mask of the 26th Dynasty (Fig 8), acquired by Klaus Perls from the Helena Rubinstein collection when it was sold by Parke-Bernet Galleries in April 1966. The writer, present at the sale, remembers the comments about the high price that was paid for it at the time – $2500. Now estimated at $50,000-$80,000, it was purchased by a private collector for $57,700.

Though having a rather stiff appearance due to the straight, separately carved arms, the early 12th Dynasty wood figure of a lady wearing a tripartite wig (Fig 9), 32.7 cm, was delicately carved. Also, it bore an inscription ‘bread, beer, veneration unto the Osiris Seneb, Mistress of Veneration.’ It bore little comparison to the exceptional Schimmel example, sold at Sotheby’s, New York, 16 December 1992 (Minerva, March/April 1993, pp. 19-20, fig. 2), which brought $473,000. Estimated at $40,000-$60,000, it was bought by a European museum for $57,500. A 26th Dynasty sandstone relief (Fig 10), 90.8 by 39.4 cm, depicts the pharaoh Psamitk II standing in veneration before the ram-headed god Khnum and offering him a statuette of Thoth as a baboon. Deaccessioned by the Phoenix Art Museum, which acquired it in 1970, it was purchased by the same museum which obtained the wood figure for $60,250. The sale totalled a respectable $3,143,175, with 76.6% of the lots
sold by number and 83.89% by value. A good deal of credit for the success of the sale must be given to the publication of a hardbound publication distributed to the better clients a month before the sale highlighting some of the ancient, tribal, and South-east Asian objects in the Perls collection. The best piece illustrated, however, a large Assyrian gypseum relief, may be offered at a later date, but this has not yet been established. Unfortunately the late arrival of the catalogue itself about a week before the sale may have prevented a number of overseas buyers from attending the sale. Curiously, all of the Sotheby's and Christie's London catalogues arrived quite late, most overseas subscribers receiving them no more than a week to ten days before the sale. Hopefully this situation will be corrected for the forthcoming sales.

CHRISTIE'S NEW YORK SELLS RARE BUST OF METRODOROS

A finely sculpted Roman life-size bust of the Greek philosopher Metrodorus (Fig 11) (300 BC - 277 BC), 47.6 cm, a disciple of Epikourus, was offered by Christie's, New York, in their sale of 2 June 1995. Based on a Greek prototype of the first half of the third century BC, it dates to the second century AD. Estimated at $125,000-$175,000, a European museum purchased it for $134,500. Part of a life-size Greek grave monument, c. 360-340 BC, a sensitive marble head of a woman (Fig 12), 29.2 cm, from the Mary Woodard Lasker collection, inexplicably estimated at $10,000-$15,000, was purchased by a European dealer for $74,000 after a lively round of bidding, including the participation of at least one American museum.

A late Hellenistic marble head of Eros, 21 cm, again with a low estimate of $10,000-$15,000, brought $43,700 from an American collector. A late Roman marble sarcophagus fragment (Fig 13), c. third century AD, length 107 cm, depicting two putti driving bigas of panthers and goats, was accompanied by a joining fragment of a putto in a panther biga. Once with J. J. Kleinman, it was being sold to benefit the Nature Conservancy. Estimated at an extremely low $7,000-9,000, it was sold to an Italian dealer for $46,000.

An unusually large East Greek 'plastic' vase in the form of a dead hare with its head and ears thrown back (Fig 14), late seventh century BC, was acquired by Dr Robert T. Waelander from Munzen und
brought $43,700 from an American dealer.

Though only fragmentary, an aesthetically pleasing limestone portrait of an Egyptian pharaoh of the 18th Dynasty (Fig 16), perhaps Amenhotep I, 18.7 cm, estimated at a remarkably low $7,000-$9,000, went to a European dealer for $51,750. A small, realistic 19th Dynasty Egyptian fragmentary painted limestone sculpture of a bald, bound male prisoner with his hands bound behind him to a pole, 11 cm, is one of a rare group of figures which depict Egyptians, rather than foreigners, as felons. It was published by Beaux in Éménis étrangers et malfaiteurs égyptiens. La signification du châtiment au pilori. From the Sheldon Brol: bart collection, it was on loan to the Metropolitan Museum of Art from 1991 to 1995. With an estimate of $25,000-$35,000, it was sold to a New York collector for $43,700.

A rare and amusing South Arabian depiction of a lion in alabaster (Fig 17), catalogued as c. second-first century BC, with an estimate of $30,000-$50,000, was purchased by an American collector for $34,500. The sale totalled $1,206,759, with just 47% sold by number and 63% sold by value. There was relatively little interest in a large number of Near Eastern seals, greatly affecting the number of unsold lots. The withdrawal of a garage torso with a high estimate affected the percentage sold by value.

After being berated for their unusually high estimates in their first two sales, Christie's is now swinging the pendulum in the other direction, as did Sotheby's, London, in 1992–93. The extremely low estimates on particular groups of lots leads one to assume that the valuations were completely at the discretion of Christie's. Unfortunately, as I have noted before, this tactic, while attracting some bargain hunters and ignored by sophisticated collectors and dealers, only succeeds in eliminating a number of potential buyers who base their bidding on what are supposedly expert and reasoned estimates. Pity the museum whose bid is often fixed in advance by the curator or director based on the estimate. It also presents a false picture of the market to those referring to auction catalogues at a later date without the aid of the 'prices realised' lists. On the other hand, it is a boon for the press office which can send out a release after the sale stating that 'numerous lots soared above their high estimate.'

BONHAMS SETS RECORD FOR ROMAN MOSAIC GLASS BOWL

The highlight of a group of three fine Roman and Islamic mosaic glass vessels offered by Bonhams, London, on 4 July, 1995, was a superb and impor-
MARE NOSTRUM
AN ARCHAEOLOGICAL ODYSSEY IN ANCIENT MEDITERRANEAN

28.09.95 - 21.10.95
MONDAY - SATURDAY - 12 TO 18 P.M.

BERNARD BLONDEEL
Schuttershofstraat, 5 (1st floor) - B-2000 Antwerpen - Belgium
Tel. 32.3.233.25.54 - Fax 32.3.232.43.60
Auction Reports

Tent Roman blue and white mosaic glass, footed, deep, ‘pillar-moulded’ bowl (Fig 18, 19; also Minerva, May/June 1995, inside front cover), height 11.3 cm, rim diameter 7.4 cm, dating from the late first century BC to the early first century AD. It was made by joining sections of single cobalt blue cane with opaque white glass rods and cast with nineteen ribs on the exterior. Fire-polished on the exterior, it was no doubt rotary-polished on the interior.

Probably made in Rome, it was said by the owners to have been found in a Roman grave at a British mining property, Minas de Tharsis, Huelva Province, Spain, sometime between 1866 and 1876. Huelva was the principal supplier of gold and silver to the Roman Empire. Pliny, who had actually been the procurator in Spain, wrote in his Natural History (XXXII, 96) that ‘silver is found in nearly all our provinces, but the finest is that of Spain, where it occurs, like gold, in barren soil and even in the mountains.’ It is possible that the original possessor of the bowl was a wealthy Roman — an official from Rome or perhaps even the lessee of one of the mines. It was during the reign of Augustus, at the beginning of the first century AD, that a number of new silver and copper mines were opened in this remote mountainous area.

Originally found by a grave robber it was taken away from him and given to the present owner’s great-grandfather. Placed in the small company museum along with other Roman objects found at Huelva, it was given to the present owner when the company was nationalised in 1972 and brought back to his home in Scotland. Not realising its great rarity and value the family stored it in the attic where it remained for many years. In November 1994 it was brought to Bonhams wrapped in newspaper, in a wicker basket.

It is closely related to a rare group of similar bowls, which have, however, out-turned flaring rims, not the interturned rim of this bowl, though the applied spreading base-ring is the same. This group of nine examples has been classified by David Grose as ‘Roman cast monochrome and mosaic vessels: Family 1’ in his work on the famous glass collection of the Toledo Museum (see Minerva Jan/Feb 1990, pp. 32-33): Early Ancient Glass, Core-formed, Rod-formed, and Cast Vessels and Objects from the Late Bronze Age to the Early Roman Empire, 1600 BC to AD 50 (1989), pp. 247-249. One of these bowls was also found in Spain, at Badalona in Catalonia.

Since it was one of the most important glass vessels offered in the antiquities market for many years, bidding was obviously quite brisk. Estimated at £100,000-£200,000, it was finally won by Mansour Gallery of London after a spirited duel with a telephone bidder for £243,500 (US$389,600), including the premium.

We note with interest the shift of antiquities consigned to the various auction houses in London. Bonhams antiquities department, which split off from the tribal arts a few years ago, has developed the ability, under the direction of Joanna van der Lande, to produce a considerably improved catalogue, no doubt resulting in their acquiring the plum of the season, the Roman mosaic glass bowl, and leaving the fourth-ranking auction house Phillips even further behind in this area. By being able to properly catalogue objects that have a value of as little as £200, economically impractical for Christie’s or Sotheby’s, they fill a very useful gap and in the process are securing more and more better objects.

SOTHEBY’S LONDON ANTIQUITIES SALE SHOWS IMPROVED FORMAT

The cover piece of the 6 July Sotheby’s London antiquities sale, an Attic red-figure cup attributed to the Anconan Painter (Fig 20), c. 460 BC, diameter 31 cm, depicted a running satyr. Estimated at £20,000-£25,000, it was

Fig 21. Roman marble female portrait head, c. 2nd-3rd century AD. H: 26.6 cm.

Fig 22. Iranian bronze dish, late 3rd millennium BC. D: 41 cm.

Fig 23. Upper part of a small Elamite sheet gold statuette from south-west Iran-Khuzistan, c. 1400-1200 BC. H: 2.9 cm.
it sold to a private collector for £36,700. An Attic black-figure neck amphora from the Leagros group, c. 520 BC, 42.5 cm, illustrated the Delian Triad: Apollo, playing a lyre, flanked by Leto and Artemis, with two fawns at their feet. It sold for £28,750 against an estimate of £25,000-£35,000.

A fragmentary Early Cycladic marble female figure of the Spedos variety, from the Keros hoard, c. 2600-2400 BC, 22.7 cm, was from the Erlenmeyer collection and was published in P. Getz-Preziosi's *The Sculpture of the Cyclades* (1987), no. 3. Bearing an estimate of £20,000-£25,000, it sold to a private collector for £35,600. Perhaps a representation of Flora, a large Roman marble female figure draped in a chiton, c. first-second century AD, 97.8 cm, lacking the head, arms, and lower part of the legs, estimated at £18,000-£25,000, brought £33,350 from another private collector. Possibly a portrait of Julia Domna, the wife of Septimius Severus, a life-size Roman marble female head (Fig 21), c. late secondearly third century AD, 26.6 cm, estimated at a very low £8,000-£12,000, was sold to a European dealer for £21,850. Another Roman marble head, an oversize portrait of the Antonine Period, mid-second century AD, 31.8 cm, with a low estimate of £10,000-£15,000, also sold to the European dealer for £28,750.

A delightful group of three large recumbent bronze stags, executed in repoussé, in the centre of a bronze bowl (Fig 22), dating to the late third millennium BC, diameter 41 cm, originates from Iran. It relates to an example in the Louvre with a single stag from the David-Weill collection. Even though a good part of it was restored, including perhaps all of the flaring sides of the bowl, it is a rarity, and sold for £34,500 against an estimate of £30,000-£35,000.

A charming, very small but very rare upper part of an Elamite sheet gold female figure (Fig 23) from south-west Iran-Khuzistan, dates to c. 1400-1200 BC. Only 2.9 cm, it still bore its bitumen core. Estimated at £10,000-£12,000, it sold for £20,700. Finally, a small but rare 'animal style' sheet gold over bronze fitting decorated in relief with two stylised rams, dates to the second half of the first millennium BC. Just 4.2 cm, it still bears traces of ivory in the interior. It was estimated at an unusually low £6,000-£8,000, but still reached £29,900.

The sale totalled £1,035,172, with the percentage of lots sold by value 80% and by number 76.6%. The lack of a panoply of choice or outstanding objects at both Sotheby's and Christie's no doubt resulted in the notable absence of several better collectors and dealers who generally attend the London sales. (The December 1994 Sotheby's sale totalled £1,413,018, and the July 1994 Sotheby's sales, including the Benzian ancient glass collection and the

**RARE ATTIC PYXIS SOLD BY CHRISTIE'S LONDON**

A very rare Attic red-figure pyxis (Fig 24), dating to c. 490-480 BC, depicting two reclining nude couples in a...
ART OF ANTIQUITY

CATALOGUE II
SELECTED ART IN MINIATURE
featuring
EGYPTIAN and NEAR EASTERN ANTIQUITIES
ANTIQUA, INC., STEVE RUBINGER
6320 CANOGA AVE. SUITE 1770, WOODLAND HILLS, CA 91367 U.S.A. TEL (818) 592-2100 FAX (818) 592-2101
drinking scene, 7.3 cm high and 11.4 cm in diameter, was attributed in the catalogue to either the Bryn-Mawr Painter or the Chaire Painter 2268. It had, however, been attributed by J.D. Beazley to the Chaire Painter and was published in his Attic Red-figured Vase Painters (1963), vol. I, p. 145. Both women, who are rarely depicted nude in a mixed drinking scene, are apparently holding a kyx in his upraised right hand, and they are all engaged in the game of kottabos, aiming the wine dregs at a target. Although the rewards of this game were once such treats as cakes and sweetmeats, they later evolved into sexual treats from youths or young hetairae. It also shows a young man, holding a skyphos, reaching into a large column krater. The writer was offered this rare vase in Paris three years ago for $20,000 with a rather amazing attribution to Euphronios. It was sold at an unbelievably low $6,000-$8,000, he hoped fervently to be able to add it to his collection of pyxides to make it an even dozen. Unfortunately this thought was shared by several others – it sold for $76,500, purchased by an English dealer for a client.

A large Attic black-figure amphora attributed to the 'S' Painter (Fig 25), c. 510 BC, 5.5 cm, depicts a hunting scene with young Roman emperors and two hounds on one side and two young horsemen on the other side. Unfortunately it was badly misfired on one side and brought just $45,500 against an estimate of $40,000-$60,000. It had been previously sold at Sotheby's in July 1970 for £550 ($2,035). Another Attic black-figure amphora attributed to the Euphletos Painter, c. 510 BC, 41 cm, has a marriage procession on one side and Athena flanked by Hermes and a bearded god on the other. Estimated at £25,000-£35,000, it sold to an Italian dealer for £33,500. Royal-Athena bought a third red-figure amphora of the same date, attributed to the Acheilos Painter, 43.5 cm, with a similar Dionysiac festival motif on both sides: a naked man carries a female on his shoulder, flanked by two bearded men, one on each side carrying rhytons, a third man drinking from a kantharos. It sold for £31,050 against an estimate of £20,000-£30,000.

A special 'mini'-catalogue was produced for just two antiquities from the famous Lansdowne collection of the Earl of Shelburne. Both of these sculptures were excavated in 1769 from the site of Hadrian's villa at Tivoli and were sold to William, second Earl of Shelburne and first Marquess of Lansdowne during 1771-1772 by Gavin Hamilton. The first was a well-known and well-published (at least twelve publications from 1800 to 1991, including A. Michaelis, Ancient Marbles in Great Britain, 1882, pp. 446-447) over-life-size (60 cm) bust of Antinous (Fig 26), the favourite of Hadrian, c. AD 130-138. This fragmentary Roman bust was enhanced in the eighteenth century with an Egyptian-like nemes headdress and restorations to the nose, upper lip and part of the ears. Acquired for £75 by Lord Shelburne, it was sold in Christie's The Lansdown Collection of Ancient Marbles' in 1930. Offered again in 1982, it apparently again went unsold, according to Christie's records. Now estimated at £40,000-£60,000, it finally brought £47,700, 65 years after it was first offered for sale.

Its companion, however, a large (18.1 cm) long by 56 cm high) Roman grey marble (bigio maroro) bas-relief adorned with three registries of nautically oriented mythological scenes – Odysseus and the Sirens, Dionysos and the Thracian pirates, and the Argonauts and the Sirens – did not find a buyer. The estimate of £100,000-£200,000 was certainly not a high one for such a rare sculpture, especially with such a notable provenance, and the catalogue was a tour de force.

Another interesting antiquity, a large late Hellenistic mosaic panel (emblemata), c. 80-70 BC, 239 cm by 208 cm, depicting a number of fish and other sea life, as well as a shipwreck, was discovered at Populonia, Tuscany, in 1842 and entered into the collection of Count G. Desideri. It was first published by F. Inghirami in the Bulletin dell'Istituto (Roma), I, in 1843, pp. 148 ff. Although it has a large amount of antique restoration (perhaps a third of the composition), it is still an important antiquity. One does wonder, however, how the dull grey background of the mosaic was translated into such an attractive black colour in the illustration! To add insult to injury the consignor withdrew it at the last moment.

A very rare and historically important bronze imago bust of the Roman emperor Claudius (Fig 27), folded over a lead-tin alloy base, diameter 24.8 cm, dates to the second half of the first century AD or the first half of the second century AD. Probably from an alta standard, it was found at the Roman settlement of Derventio, near Stamford Bridge, Yorkshire, in 1991. Claudius was highly revered in Roman Britain. The 'tondo' is unique in that it is the only known head of Claudius to be depicted with a radiant crown, identifying the deified emperor, who died in AD 54, with Helios, the sun god. He is flanked by the simpulum and itinus, symbols of the priestly rank of pontifex maximus. Sold for £28,600 by Christie's in July 1992, a dispute evolved over its ownership and it was placed back into auction, selling now for £34,500.

Very few 'Egyptian blue' vessels appear on the market. An alabastron of baggy form (Fig 28), dating to the 22nd Dynasty bears traces of vestigial handles below the rim. Estimated at £50,000-£60,000, it brought a respectable £51,000 from a commission bidder. The sale totalled £939,514, with just 68% sold by value and 51% sold by lot, primarily due to the large number of minor Near Eastern objects, jewellery, and intaglios towards the end of the sale. It was unusual in that Christie's had 453 lots and Sotheby's had only 295, reversing the usual situation and reinforcing the old adage that 'less is more.'
WANTED TO PURCHASE:

FINE ANTIQUITIES OF ALL PERIODS

We are prepared to travel world-wide to acquire select works of legally acquired ancient art for our rapidly expanding clientele.

We will purchase collections of any size, act as your agent to sell your objects on commission, or exchange them for other select pieces from our extensive inventory (see our advertisement inside the back cover).

Send photographs and full details if possible with your letter.

royal athena galleries new york - beverly hills - london

153 East 57th Street, New York, New York 10022
Telephone (212) 355-2034 Fax (212) 688-0412
TRAVELLERS IN EGYPT

Peter A. Clayton

The brain-child of John Ruffle, Keeper of Durham University’s Oriental Museum, ably assisted in its organisation by Mrs Janet Starkey, the conference on ‘Travellers in Egypt’, held on 16 to 19 July, was an obvious success, and the first of its kind. There was a total of 79 delegates and they came from as far afield as Khartoum, America, Canada and from several European countries. Based at the University Museum, where two receptions were held, as well as at the Centre for Middle Eastern and Islamic Studies (for which Durham is particularly noted), the actual lectures and accommodation were in the nearby Collingwood Hall.

The Travellers Conference followed on directly after the British Society for Middle Eastern Studies Annual Conference, thus giving many people the opportunity to attend both. The link between the two was forged on Sunday 16 July by the writer’s extended paper on ‘The Rediscovery of Ancient Egypt’. This ranged from Alexander the Great’s conquest of Egypt in 332 BC to the founding of the Edwards Chair of Egyptology at University College London in 1892. In a full selection of slides, plus a display of many original medallions relating to the theme, a large number of the artists and explorers who were to feature later in the conference in individual papers were introduced and seen in their context.

Professor Peter Holt opened the sessions on Monday morning discussing Pietro della Valle (1586-1652) (see illustration). Thereafter most sessions were held concurrently in paired lectures, so that the 1820s were examined with Wilkinson (by Dr Ian Shaw), Burton (Neil Cooke) and Minutoi (Dr Joachim Karig), whilst the more architecturally minded could discuss Prise d’Averinne with Charles Newton, and J. F. Lewis and Frank Dillon with Briony Llewellyn. French Connections looked at Linant de Bellefonde (Marcel Kurz) and Jean-Jacques Rifaud (Professor Jean Yoyotte) and the Literary Interaction featured Julius Slowack, a Polish poet in Egypt in 1836-7 (Ian Weyho), and Alexandre Dumas’s travels to Egypt (Marianne Tayanova). Gustav Flaubert (Mary Orr), Pierre Loti (Jennifer Scarce) and Theophile Gautier (Dr Peter Whyte) demonstrated the Egyptian Influence on European Literature, Anthropological Travellers being the focus of a concurrent session. Most of these papers were of 30 to 45 minutes in length, all ably supported with illustrations. After Monday’s supper, the traveller, explorer and early Egyptologist, Giovanni Belzoni was presented in detail by the writer.

Tuesday’s lectures looked more closely at the artistic dimensions with William John Bankes and his drawings preserved at Kingston Lacey House (Patricia Usick) and Frederick Catherwood (Dr Angela Thompson). Literary Interaction examined some Egyptian travellers in Europe (Dr Paul Starkey) and the converse, European theatre groups in nineteenth-century Egypt (Dr Philip Sadgrove). Different artistic dimensions were given by Mme Diane Harle on the unknown Nestor l’Hôte and by Sarah Seagirt on the Royal Naval captain Henry Martin, on holiday in 1834-40.

The photographic aspects of travel were presented by Caroline Williams, on Francis Frith the noted photographer, and Dr Agnes Ramsay seeing photography as a field of action in the period.

A plenary session was devoted to E.W. Lane. His work and drawings were discussed in detail by Professor Jason Thompson (see this issue, pp. 12-17), his role by Dr Geoffrey Roper, and a masterclass presentation of Professor Edward Said’s biassed, bigoted and inaccurate account of Lane was presented by Professor John Rodenbeck.

The final paired sessions were on Women in Egypt with Deborah Manley and Peta Ree discussing two brides: the Baroness von Minutoli and Mrs Colonel Elwood, whilst the honeymoon in Egypt in 1836 of Charlotte and Richard Rowley was presented by their descendant, Peter and John Rowley-Connyn. The travels of three early Egyptologists, the American George Gliddon (by Dr John Larson), Lord Prudhoe and Major Orlando Felix (John Ruffle), and some early epigraphers with special reference to ‘lost’ tombs (Isa Manniche), rounded out the proceedings.

On the concluding Wednesday afternoon, delegates had the opportunity to visit Alnwick Castle to be received in the Archive Room where, wearing white cotton gloves, they were accorded the privilege of actually examining and turning the pages of the Orlando Felix albums of drawings—a rare delight indeed.

The participants unanimously agreed that the conference had been a resounding success and initial plans were mooted for a further such gathering in some two to three years’ time when perhaps some more closely focused views might be presented, possibly with more thematic emphasis. E. J. Brill of Leiden, the noted Near Eastern scholarly publishers, have already expressed interest in publishing the papers of the conference and it is hoped that this will appear within the next eighteen months.

Pietro della Valle examining two mummies found at Saqqara (now in the Dresden Museum). From the first illustrated German edition of his work, 1674.
An Egyptian Garland

Peter Clayton reviews a bevy of Egyptological books

Geraldine Pinch’s Votive Offerings to Hathor, is a revised and updated version of her Oxford D. Phil thesis of 1984. The Egyptian goddess Hathor was second only in importance to Isis, the great mother and wife of Osiris, but Hathor is a more complicated deity in having many and various aspects. She was a goddess of women and of love (in the classical world she was assimilated with Aphrodite and Venus), she was represented as a universal cow-goddess, or as a broad-faced woman with cow’s ears, but also as a lioness, a snake and even a sycamore tree. At western Thebes she was hailed as a funerary goddess and guardian of the necropolis as well as being a goddess of foreign pilgrims. Her name, and the hieroglyphic way it is written, means ‘house of Horus’, and she was the symbolic mother of pharaoh. The latter creates a problem since pharaoh was the living Horus on earth, and Isis was the mother of Horus. In later periods Isis and Hathor are often found to be inextricably mixed and mingled.

Dr Pinch has taken the votive offerings made to Hathor as a base from which to examine the contribution they can make to the study of a traditional religion. The book is in three parts, the first of which examines the major sites associated with the goddess, principally in Egypt at Deir el Bahari and at Faras and Mirgissa in Nubia. Hathor also had a particular association with Sinai as ‘Lady of the Turquoise’ and there is a temple to her by the turquoise mines at Serabit el-Khadim, and another, further south-east, at the copper-mining complex at Timna near Elat, where Professor Beno Rothenberg discovered the small temple dedicated to her in 1969.

The second portion of the book examines and discusses in detail the eleven main categories of votive offerings to Hathor and the reasons for their donation. The third and final part surveys the offerings in the light of popular religion and comparative material, together with the nature of royal patronage, the relationship between the common folk and their gods, plus the religious life of women in relation to a female deity.

As befits its origin, this is a valuable and in-depth study, well documented and illustrated with comparative material. However, for such a detailed study the long index should have been far more analytical; the series of page numbers after some entries are of little help to the seeker, e.g. 36 after scarab, 42 after Tinma – the index should be the key to a book, not a stumbling block.

In any ancient Egyptian burial, and especially a royal one, of paramount importance after the mummy itself was the canopic equipment for the protection of the four major internal organs removed during the embalming process. In the past a lot of attention (and literature) has been focused on the royal mummies, their coffins and the invariably wrecked remains of their funerary provision, but little attention has been paid to the canopic equipment. This balance has now been redressed by The Canopic Equipment of the Kings of Egypt by Aidan Dodson (the queens’ provision is also included). The first solid evidence for the process of royal eviceration is the canopic chest with four internal compartments of Queen Hetepheres, the mother of Cheops of the 4th Dynasty, c. 2570 BC. Thereafter the evidence is shown to the last native king, Nectanebo II in 342 BC, varies from fragments of viciously smashed canopic jars and chests to the splendid example belonging to Tutankhamen. He had inlaid and inscribed gold viscerae coffinettes lodged beneath alabaster stoppers with portrait heads of the king, all contained within a large, gold-overlaid wooden canopic shrine guarded by four delightful three-dimensional goddesses with outstretched arms (one of whom is the book cover subject). The main text traces the development of the embalming process and provision from the Old Kingdom to 342 BC but the core of the book is the catalogue of 57 groups of royal canopic equipment (with subdivisions). This is followed by a translation section on the texts involved, together with line drawing transcriptions of the hieroglyphs. The illustrations, although not of particularly high quality overall because of the difficulties in obtaining them, are invaluable in presenting material often little seen or difficult of access. This book is an extremely valuable addition to the literature associated with the royal dead of ancient Egypt.

From Thames and Hudson’s New Horizons series comes Mummies: A Journey Through Eternity by Françoise Dunand and Roger Lichtenberg. Like its series companions, it is heavily illustrated and the text presented in short bursts around the illustrations. The latter are well chosen and there are some particularly interesting and unusual ones for a book on this topic. An overall but concise account is given of the early discovery of mummies, embalming techniques, the Egyptian idea of the Afterlife, and present scientific approaches to the information they can supply, including the xerography of the mummy of Ramesses II in Paris in 1976. A particular case study of the 700-old mummys excavated from Duach on the edge of Kharga Oasis is presented (and extensively illustrated) to show how much more information it is possible to obtain from on-site examination, even by raying, as against that from isolated, often unprovenanced, museum examples. This is a useful small book and excellent value.

From the detailed card index and archive of Howard Carter’s notes held in the Griffith Institute at Oxford more than 70 years after the discovery of Tutankhamun’s tomb (1922) and Carter’s death (1939), scholars continue with the publication of groups of material from the tomb. The latest, by four authors, Stone Vessels, Pottery and Seals from the tomb of Tut’Ankh’hamun, examines the containers from the tomb, the seals on them and those that sealed them itself. Ali el-Khouli deals with the plain stone vessels, Rostislav Holthoer the pottery, and Colin Hope the jar seals. The door seals are catalogued and discussed by Olaf Kaper, as are the object seals which form the most extensive series from the single tomb. The stone vessels are the best preserved set of their period and the pottery, much of it with elegant shapes, has a particular importance in the wine jars. The hieratic inscriptions on the jars were published by Jaroslav Cerny in 1965, giving valuable information about vineyards, vintages and the king’s regnal years, but publication of the seals has now added further important economic and administrative information, mainly relating to wine production and distribution and the doorways in the tomb were sealed and a total of 19 types of seal impressions were noted. Of these, those of the necropolis guards, the ‘jackal over nine bows’, was most frequent. As well as cataloguing them, Kaper presents an interesting study of the history and significance of the type (a rare scarab seal of this type is exhibited in the Ashmolean Museum).

Egypt, by virtue of the preservative qualities of its dry climate, has some of the best evidence for the rise of agriculture, the change over from a hunter-fisher economy to a stable environment, often termed the ‘neolithisation’. The extensive visual record from that civilisation is backed by abundant actual organic remains of plants and of animals, working, domestic or pets. Domestic Plants and Animals: The Ancient Egyptian Origins by Douglas J. Brewer, Donald and Susan Redford, presents an up-to-date survey that embraces the fields of botany, agricul-
Votive Offerings to Hathor
by Geraldine Pinch. Griffith Institute, Oxford, 1993. xiv + 408 pp., 64 pls, 18 figs, 6 plans. HB, £40; PB, £30.

The Canopic Equipment of the Kings of Egypt

Mummies: A Journey through Eternity

Stone Vessels, Pottery and Sealing from the Tomb of Tutankhamun

Domestic Plants and Animals: The Egyptian Origins

Egyptian Woodworking and Furniture

Egyptian Boats and Ships

Discovering Ancient Egypt

Egyptomania: The Egyptian Revival, a Recurring Theme in the History of Taste
Select Egyptian Antiquities

Egyptian New Kingdom limestone head of a goddess wearing tripartite wig with vulture headdress. XIX-XX1th Dynasty (1292-944 B.C.)
H. 5 1/2 in (14 cm.)
Said to have been acquired in Egypt ca. 1880's.
Ex Herman Donniss Collection, Amsterdam. £10,950

Egyptian wood head-rest with fluted tapered column support. XVIII-XX1th Dynasty ca. (1570-1183 B.C.)
H. 8 1/8 in (20.6 cm.)
Ex collection of H. M. Kennard (1833-1911)
Sold at auction, London July 16-19, 1912 £2,350

Egyptian turquoise faience pylon-form plaque. Anubis reclining on a shrine. Re Osiris and Selket facing, urs scepter between. Restored. Ptolemaic Period (305-30) B.C. H. 4 1/8 in (10.5 cm.)
Ex old English collection acquired in the 1940's £4,690

Egyptian predynastic green schist palette in the form of a bull. Nagada II (ca. 3500-3150 B.C.)
H. 2 3/8 in (6 cm.), I. 3 1/2 in (8.9 cm.)
Ex old private collection, Basle, Switzerland £2,800

Send for our complimentary catalogues

Seaby antiquities gallery

14 Old Bond Street London W1X 3DB
Tel: (44) 171 495-2590 Fax: (44) 171 491-1595
Select Egyptian Antiquities

Egyptian bronze wolf-headed goddess.
Ca. 1st century B.C./A.D.  H: 6 1/2 in (16.5 cm.)
Ex Collection of Natasha Rambova Valentinov.

Egyptian bronze human-headed cobra god Atum.
XXVIIIth Dynasty.  H: 7 1/2 in (19 cm.)
Ex M.A. Manning Collection. Published Man & Beast, Los Angeles County Museum, 1985.
Exhibited: Detroit Institute of Art, 1985 - 1989. £5,300

Egyptian bronze staff terminal: aegis of the ram-headed god Khnum.
XXVIIth-XXXIth Dynasty (747-342 B.C.)  H: 3 3/8 in (8.6 cm.)
Ex old English collection, acquired in the 1930's £2,000

Egyptian wood ushabti of Seti I, father of Ramesses II.
His tomb was discovered by Belzoni in 1817 in the Valley of the Kings, tomb no. 17.
Ca. 1278 B.C.  H: 7 5/8 in (19.4 cm.)
Ex old English collection acquired in the 1930's £4,700

Seaby antiquities gallery  art of the ancient world
The Future of Collecting Antiquities: Ethical and Legal Considerations

The Second Annual Symposium of the International Association of Dealers in Ancient Art, held in London in July, chaired by James Ede, dealt with the current problems facing the antiquities trade especially in view of the possible future adoption of the UNIDROIT Convention. Minerva’s Editor-in-Chief, Dr Jerome M. Eisenberg, organiser of the first symposium, ‘Public Policy and the Movement of Antiquities’, reports.

The featured guest speaker at the Second Annual Symposium of IADAA, held at the Society of Antiquaries in London, was Professor Sir John Boardman, former Lincoln Professor at the University of Oxford. Unfortunately Professor Boardman was taken ill and his paper was read by Dr Stephen Colvin of the University of London. He believes that the acquisition of ancient objects is a form of ‘rescue operation’ and that collectors should act as guardians of objects with the thought of eventual disposition to museums. He also feels, however, that the deliberate search for objects for the trade must be stopped and that illicit digs should not be encouraged. He is concerned with the number of objects that have been ‘laundered through auction’. As for archaeological journals refusing publication of objects without provenance, it is a form of intellectual censorship. Scholars, however, should only work with dealers who have proper ethics. The IADAA code of ethics is deservedly welcome. The dealers should force their detractors into open dialogue.

It is his opinion that the narrow concept of national heritage is usually politically bogus. The governments of source countries should be realistic and adopt a broad middle ground. They should liberalise their laws for the disposition of duplicates, even to dealers, if proper records are kept. Their museums should be obliged to rescue objects that are archaeologically important.

He again pointed out that excavators also often destroy sites.” An archaeologist once pointed out to him that ‘it is easier to dig than to think.’ Unfortunately archaeological rules have no sanctions. He also deplored the lack of publication of collections by museums. One prominent English museum has brought out only one publication of their classical collections in the past 35 years.

Anna Somers-Cocks, chairman of Allemandi & Co Publishing and former Editor of The Art Newspaper, agreed with the view of the prominent collector George Ortiz in that collectors are responsible for saving chance finds. It is lunacy for the source countries to try to keep everything. England has a proper policy in that every citizen is encouraged to report chance finds in the knowledge that they will be treated fairly. The finders of the recent Hoxne Roman Treasure Trove hoard were paid the full market value of £1,750,000 (Minerva, Nov/Dec 1993, 22-25).

Source countries should allow partage, or the division of finds in archaeological excavations sponsored by foreign organisations. Long term loans to museums in other countries should be encouraged, as well as the granting of official licences to sell antiquities to dealers with good records.

Antony Mair, of Stephenson & Harwood, the legal adviser to the British Fine Art Trade Liaison Committee, in referring to the UNIDROIT Convention believed that it was not his duty as a citizen of England to enforce the laws of other countries that they are not capable of enforcing themselves. UNIDROIT is ‘a gleam in the eye of every art-rich country.’ It is, however, difficult to draw a line between the problem of the destruction of find spots in countries to the collecting of objects.

Mr Mair then outlined the various laws and regulations relating to the sale and export of antiquities, including the Waverley Criteria of England, which applies a financial and qualitative assessment to the determination of whether art objects may be purchased by the country or exported, in contrast to the European Council directive which allows for no restitution. It also has a low financial threshold. He noted that there is a distinction between an object which is in its context and one which has none. (George Ortiz then pointed out that if we do not know the circumstances of a find the context is lost, but the provenance is also lost.)

Suren Melikian, Art Editor of the International Herald Tribune, first pointed out that he has a triple schizophrenia in that he is not only an art editor, but also a scholar (in Iranian studies, especially metalwork) and a collector. He believes that collecting is of extreme importance and is fundamental to visual culture. One has to live with the ‘hunt’ element of collecting and dealing, which has the edge in some cases over academia. Possessing art is a vital element in art history and collecting already had a great influence on the art of the Renaissance.

The nature of the problem varies tremendously in different parts of the world. He spoke of the devastating plunder in Afghanistan. In Iran, large quantities of objects were found in Luristan and no government excavations were made for 35 years. Similar illicit excavations were made in the Macedonian area in the 1950s, especially at the site of Marlik, then called ‘Amash’ by the dealers. Of the late Sasanian to early Islamic treasures found in Iran not a single one has been found in context. About 50 silver and silver gilt rhyta, probably Parthian, were sold to a number of museums, often entering into their records as being from the ‘Hellenized East’. A huge rock cave somewhere in the area bordering Iran and Iraq not long ago produced about 200 gold and silver vessels. Both these sites were probably deliberately blown up to obscure the illicit digs. We have lost a great deal of ivory, glass and other fragile objects at these sites because the illicit diggers cannot properly control the digs. He estimated that only 5% to 10% of this material survives. In his view all objects acquired by museums either
by purchase or donation should have provenance. Objects from religious shrines should be recovered without compensation.

George Ortiz, a major collector of ancient art (his collection has been exhibited at the Hermitage, the Pushkin Museum, the Royal Academy, and, next year, Berlin — see Minerva, Jan/Feb 1993, pp. 10-13, and Jan/Feb 1994, pp. 6-8), gave an impassioned defence of the collector. He believes that collecting serves a very important social function and has a definite role to fill. He is concerned with the preservation of art for posterity. His exhibition at the Royal Academy was attacked by a few scholars and journalists even though he noted the provenance on objects when available. They were upset because of the honest labelling stating that they were ‘allegedly’ from a particular place or area. In the opinion of Mr Ortiz collectors are victims of disinformation. He said that if UNIDROIT had existed in the Italian Renaissance we would not have the great collections that exist to this day.

An open discussion followed, with exchanges by Professor Brian Shefton, Guy Well Goudchaux, David Cahn, Jean-Luc Chalmain, Philip Saunders of Trace, and the writer, among others. The proceedings of this symposium, as well as the symposium held in 1994 (see Minerva, September/October 1994, p. 4) will be published at a later date. The first volume of IADAA’s Register of Stolen Antiquities comprising illustrations of over 300 antiquities stolen over the past several years, compiled under the editorship of David Cahn, was distributed to the members of IADAA. Copies will be distributed by IADAA to the major museums and will also be available to governmental bodies for a price to be determined. For further information, contact James Ede, IADAA, 20 Brook Street, London W1Y 1AD.

* Professor Boardman has written in The Greeks Overseas that archaeologists are indeed responsible for much destruction of ancient material. ‘More loss of scholarly information is suffered through excavation in the cause of scholarship than through tomb robbing for collectors and museums, yet the non-publishing excavators continue to enjoy credit for their discoveries.’

The UNIDROIT Convention
A brief update

Dr Jerome M. Eisenberg, invited as an official observer to the final preparatory meeting held in Rome, 30 September-8 October 1993, reports briefly on the proposal made by the delegates at the diplomatic conference held in Rome, 7-24 June 1995, for the adoption of the draft UNIDROIT Convention on the International Return of Stolen or Illegally Exported Cultural Objects. A more extensive report will follow in the next Minerva.

The writer has already published an abbreviated and simplified version of the draft convention in Minerva (March/April 1994, pp. 41-42) and will discuss here only two of those issues which had not been resolved at the time of that article and those points which should be of concern to the international art community, including collectors, dealers and museums. Unfortunately the proposed convention in its present and apparently final form will result in negative consequences for both public and private collections and goes far beyond the original intention of combating crime.

Definition of ‘cultural object’

In addressing the delegates in October 1993 the writer stressed the importance of better defining a ‘cultural object’, suggesting that it be restricted to ‘objects of importance to the national patrimony’. Regrettfully it is still loosely stated as those objects which are ‘of importance’ for archaeology, prehistory, etc. This can be broadly interpreted as applying even to minor objects of importance only to a scholar in a specialised field — perhaps stamped storage amphora handles — regardless of their value.

Restitution of stolen objects

In some countries ‘stolen’ can apply to objects found on one’s own property, and the term in the Convention applies to the interpretation consistent with the law of the contracting state. Also, the term ‘public collection’ as applied to the restitution of objects is defined too imprecisely. A claim for restitution may be made within a period of fifty years from the time of the theft. This may even be extended to 75 years if an art-rich state wishes to implement its laws. Most countries limit these claims to a period of from five to ten years. A ‘payment of fair and reasonable compensation’ will be paid to the possessor of a stolen cultural object if he ‘neither knew nor ought reasonably to have known that the object was stolen and can prove that he exercised due diligence when acquiring the object’, however this could be well below the fair market value if determined by local officials. This also conflicts with the laws of a good number of countries which have a constitutional guarantee of property.

Unfortunately the observations received by the writer from Harold Burman of the USA Department of State, and from David Cahn of the International Association of Dealers in Ancient Art arrived too late to include in this issue. A full report and hopefully a balanced analysis will be presented on this very important issue in the November/December issue of Minerva.
THE ANCIENT COIN MARKET

Sotheby’s sale secures strong prices

Eric J. McFadden

The Sotheby’s auction held in London on 5 July demonstrated once again that the sale of a good collection generates heavy competition and strong prices. The sale consisted of 200 Greek and Roman coins, rumoured to be just the first part of a collection of an individual collector who has decided to sell in order to generate funds for his collection of rare books. Sotheby’s received the coins well in advance of the auction and so had time to promote them thoroughly and to prepare an impressive catalogue. In the days prior to the sale, as hopeful buyers assembled in London, it became clear that attendance would be good despite the unusual summer timing of the sale, which was designed to coincide with the London summer antiquities auctions. When more than 100 bidders packed the auction room to compete for just 200 lots, it was clear that some of the participants would leave disappointed.

Overall coins sold for strong but sensible prices, with few bargains but at the same time a few extraordinarily high prices. A silver tetradrachm of Naxos in Sicily, c. 460 BC (Dionysios/Silenus), sold to a telephone bidder for £120,000 with an estimate of £60,000-£80,000 (Fig 1). A silver tetradrachm of the Carthaginians in Sicily, c. 320 BC (Dido/Lion) went to Leu Numismatics of Zurich for £32,000 against an estimate of £30,000-£40,000. A gold stater of Pantikapaion, c. 440 BC (Pan/Griffin), was bought by the Frankfurt dealer Pes for £36,000 with an estimate of £30,000-£40,000. A silver double stater of Dicaea, c. 500-490 BC (Herakles/Incuse), sold to Classical Numismatic Group for £32,000, estimated at £15,000-£20,000 (Fig 2). The cover coin of the auction, a silver stater of Gortyna, c. 280 BC (Europa in a plane-tree/Bull), went to Aetusa of Lugano, in heated bidding against Tradart of Geneva, for £60,000 against an estimate of £20,000-£30,000.

One of the most gratifying moments of the auction occurred when an extremely rare Athens silver didrachm, c. 365 BC (Athena/Owl), came under the hammer. The consignor had purchased the coin in 1991 Bank Leu auction, when it was underbid by a congenial and well-liked Norwegian collector who specialised in the coinage of Athens. This time the Norwegian came to London determined to buy the piece. During the bidding he stood with his paddle continuously raised to emphasise his determination, and there were cheers all around when the coin was knocked down to him at £42,000 against an estimate of £20,000-£30,000 (Fig 3).

Roman coins were likewise strong, particularly the gold. A silver cistophoros of Augustus, 27 BC-AD 14 (Portrait/Sphinx) went to Spink’s of London for £12,000 with an estimate of £6,000-£8,000. A sestertius of Agrippina Senior, struck by her son Caligula (Portrait/Carpentum), was bought by a telephone bidder for £16,500 having been estimated at £15,000-£20,000. A gold aureus of Vitellius, AD 69 (Portrait/the emperor’s father seated), sold to a telephone bidder for £22,000 against an estimate of £15,000-£20,000. A gold aureus of Didius Julianus, AD 193 (Portrait/Concordia), went to a telephone bidder for £26,000, estimated at £15,000-£20,000. The same buyer bought the next lot, a gold aureus of Didius’ daughter Didia Clara (Portrait/Hilaritas) for £29,000 against an estimate of £12,000-£15,000. A dynastic aureus of Septimius Severus and his family, struck in AD 209 and depicting all four family members, was sold to Antiqua of Los Angeles for £32,000 against an estimate of £20,000-£30,000.

The auction paused momentarily on a large billion medallion of Numerian, 283-284 AD (Portrait/The three Monetae), when both bidders both insisted they had bid £10,000 and neither would go to the next increment. The impasse was broken when Numismatic Ars Classica of Zurich raised their bid to £10,100 and bought the lot at that price against an estimate of £10,000-£12,500. The highlight of the late Roman series was a gold aureus of Maxentius, AD 306-312 (Facing portrait/Victory presenting globe to emperor), which sold to Leu Numismatics for £65,000, having been estimated at £70,000-£100,000 (Fig 4).
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.

For a list of members or further information please contact the chairman, James Ede
20 Brook Street, London, W1Y 1AD, England

ARETE
Galerie fuer antike Kunst
Seit 1966

Greek, Roman and Egyptian Antiquities

Galerie ARETE
Augustinergasse 15, CH-8001 Zurich
Tel: (1) 211 6050  Fax: (1) 212 1905

H.A.C.
Herbert A. Cahn
Malzgasse 23, CH-4052 Basel
Tel: 0041 61 271 67 55  Fax: 0041 61 271 57 33

Exhibiting at Basel. Stand 321

DONATI
ARTE CLASSICA
CH 6900 LUGANO, VIA NASSA 3 - TEL. 091/23 38 54
CHARLES EDE LTD

GREEK, ROMAN, EGYPTIAN
and NEAR EASTERN
ANTIQUITIES

Exhibiting at the Basel Fair
16 - 24 September 1995

20 BROOK STREET, LONDON W1 Y 1AD
TEL: 0171 493 4944  FAX: 0171 491 2548

HADJI BABA ANCIENT ART

Fine Arts of Islam,
The Ancient Near East
& Antique Carpets

34A Davies Street, London W1Y 1LG
Tel: 0171 499 9363  Fax: 0171 493 5504

DAPHNE AND EMMANUEL
KOUTOULKAKIS

Black Figure Neck Amphora by the BMN painter
Representing an Olympic Scene
(British Museum Group, around Nikosthenes Painter)
End of the 6th Century B.C.
H.: 27.7 centimeters

9 rue de l'Hôtel de Ville, 1204 GENEVA, SWITZERLAND
TEL: (022) 310.62.52

4 rue de l'Échelle, 75001 PARIS, FRANCE
TEL: (01) 42.60.65.63

GALERIE GUNTER PUHZZE

Ancient Art

Statuette ithyphallic (carnosiris)
Late Period, 7-4th century B.C.  H: 38.1 cm
Terracotta with a cover of textile and pitch

Exhibiting at Basel 15 - 24th Sept.  Stand 323

Send for our current catalogue
Stadtstr. 28, D - 79104 Freiburg, Germany
Tel: 49-761-25476  Fax: 49-761-26459
Fine Antiquities

MICHAEL G. PETROPOULOS • ZÜRICHBERGSTRASSE 26, CH - 8032 ZÜRICH
• TEL: + 41 - 1 - 252 06 20 • FAX: + 41 -1 - 252 06 26

Black basalt head of a king wearing the crown of Upper Egypt, his face characterised by strongly marked cheekbones and widely set almond-shaped eyes with cosmetic lines. Dynasty XXVI. H: 11, 1cm
Ex private collection, Lausanne, since 1957.

Exhibiting TEFAF - Basel, 16th to 24th September 1995
Stand Nr. 329

Please send for your complimentary Fair invitation.
Announcing our new catalogue of
Egyptian Amulets and Scarabs

Green stone heart scarab for Seti, XIth Dynasty
Faience amulet of a cat with kittens

Send for our free illustrated catalogue of 290 amulets and scarabs priced from $250 to $9,500.

Exhibiting at Basel. Stand 336

royal athena galleries

NEW YORK - BEVERLY HILLS - LONDON
153 East 57th Street, New York, NY 10022, USA

GALLERIA SERODINE
CH-6612 AScona
Tel. 093/35.18.61
Fax. 093/35.28.20
Exhibiting at Basel. Stand 341

Kandila. White marble.
Cycladic, 3000 - 2700 B.C.
13.5 cm height.

SASSON
ANCIENT ART

Marble head of an empress or a goddess.
Roman, Julio-Claudian: 14-68 C.E. 40 cm

Gideon Sasson
King David Hotel-Annex, Jerusalem, 94101 ISRAEL
Tel & Fax: 972-2-249483

KUNSTHANDEL M. ZILVERBERG
ANCIENT ART
ANCIENT COINS
Exhibiting at Basel. Stand 331

Bronze rooster and bull
Roman, 1st - 3rd century AD Parthicae

Rokin 30
1012 KT Amsterdam - Holland
Tel: (31-20) 6259518 Fax: (31-20) 62595180008
A NEW PRESENTATION OF THE PAST

New galleries of ancient art at the Fitzwilliam Museum in Cambridge

Eleni Vassilika

Past visitors to the Fitzwilliam Museum often recall the fine works of art displayed in cases built of plywood and lined with painted wood chip wallpaper — 'Icelandic Blue' in the case of the Egyptian, Western Asiatic and Greek galleries or 'Hemlock Green' in the Roman gallery. Now, after forty years of nearly static display, the entire Western Asiatic, Greek, Roman and much of the Egyptian collection has been reinstalled. Spectacularly, two splendid new articulated galleries were created out of a former rabbit warren of storage rooms under the great front hall of the Fitzwilliam Museum. Beautiful Roman works of art, many never before on public view, have been installed here, and one gallery is devoted exclusively to material from Egypt. The tired Western Asiatic 'corridor' gallery was also completely refurbished and additional display space was created here by restating the monumental Assyrian reliefs (Fig 1) in four fibre-optic-lit columned niches on the staircases.

The task of designing the new galleries fell to the architects' firm Bowyer, Langlands Batchelor, who are experienced in museum design. They also carefully choreographed the numerous firms that dealt with ventilation, cabling, heating, smoke detection etc, none of which had been provided in the nineteenth-century Grade I listed building. Inevitably, problems came to light during the work. For example, it turned out that the existing ventilation ducts had been capped off sometime in the past and what we thought was fresh air actually originated in a cupboard. The floors were excavated to provide under-floor heating and reslabbed with Portland stone and slate trim. The wall to wall cases, built to specifi-

Fig 1. Assyrian alabaster relief from palace of Assurnasirpal II (884-859 BC), from the north-western palace of Kalah (Nimrud). Iraq. c. 879 BC. H: 227.5 cm. Purchased through the Marlay Fund.
cation in Germany were supplied with both fluorescent and halogen lights, each capable of being dimmed so that display could also be adjusted for organic and light-sensitive works of art. The walls were dressed with Marmorina surfacing, a marble dust suspended in resin and textured on the walls before waxing. The result is luminous galleries with beautifully detailed oak doors and carefully coordinated patinated handrails and ironmongery.

The new galleries devoted to Roman art present works of art largely unseen before. Some of them came recently to the Museum on long-term loan from Corpus Christi College, others came from our own store, others from our permanent display where they were often overlooked due to crowding and poor lighting, and finally some objects have been recently acquired. The Corpus Christi collection once belonged to the Victorian antiquary Samuel Savage Lewis who built up a formidable coin collection, and also collected engraved gems and antiquities. Among this material is the exquisite silver gilt winged pantheistic deity of the mid-second century AD found in France (Fig 2), the bronze lamp with griffin-head and cross of the sixth century AD found in Syracuse Sicily (Fig 3), and the re-used slave tag of the fourth century AD found in Rome (Fig 4).

A large number of Roman marble sculptures long hidden in reserve due to a lack of gallery space have also come out on display. The Palmyran funerary reliefs have also all been cleaned and remounted as has the Romano-Syrian basalt military deity wearing cuirass, serpent, mantle, and jewels (Fig 5), once consigned to a dark corridor. Among the more recent acquisitions is the Roman silver penknife composed of a spoon, trident, fork, (corroded) knife, and variety of picks, all of which still fold into a lyre-shaped openwork case (Fig 6).

The new Romano-Egyptian gallery was created in order to correct the popular impression that Egyptian art ends with Cleopatra VII. Pagan Egyptian, Classical, mixed motif, and Christian material provides a glimpse of some seven centuries of art production in Egypt. A highly interesting example of Romano-Egyptian painting of the first century AD is preserved in blazing colour on the cartonnage footcase from a mummy, found by Flinders Petrie at Hawara (Fig 9). On top, the feet are modelled in high relief and gilded. Depicted on the underside are two of the traditional foes of Egypt; possibly a Libyan and a Palestinian. These red-skinned men are shown bound in the usual way at the elbow, but also standing
New Galleries

Fig 6. Silver folding pen-knife with corroded iron knife. Roman, 3rd century AD. L: 13 cm. Purchased through the Greg Fund.

not ignored, and these include stelae with Egyptian or Egyptianising scenes and Greek votive texts, and one example simply adorned with a cross. Fine examples of Meroitic ware along with the sandstone Ba-statues (Fig 12) are also now gathered together on public view to supplement the rich picture of pre-Islamic Egypt.

The newly refurbished and enhanced Western Asiatic gallery is composed of the finest examples of Mesopotamian material, Anatolian, Persian, Syrian, Phoenician, South Arabian and Gandaran works, again, many never before on public view. One such piece, a Ghandharan stucco head, disgorged a well-preserved and thankfully long-dead scorpion after the Keeper stuck her fingers inside a hollow while discussing mounting possibilities! Specially designed smaller cases, equipped with fibre-optic lighting, display the fine sculpted Nimrud ivories, jewellery, including gold from Ur, Tel el Ajul and Tel Farah, fine seals, and cuneiform tablets.

The creation of new galleries and the reinstallation of the old galleries provided the Department with the opportunity to reassess objects, some of which were simply not ‘Fitzwilliam Museum quality’ and others which had lain too long in storage. In addition, many of the old showcases were overcrowded and difficult for the public to comprehend. Although a university museum, the Fitzwilliam caters to some 300,000 visitors annually (more than the Ashmolean, our equivalent in Oxford), due in part to a comprehensive exhibition programme. The requirements of the National Curriculum explain the large number of school visits, which are very ably dealt with by the efforts of the Education Officer. It has been important therefore, to reconcile the various needs as an institution of fine art, where the works must not only be well displayed but must also be understood by the public. Yet the Department must also present a certain degree of serial repetition necessary for study, as this is a university

with one leg bent and bound at the knee. This documented composition is intended to reflect the royal iconography of the king trampling underfoot the forces of evil against the cosmos, i.e. Egypt. Thus, the prisoners are shown under a stylised symbol for the heavens and bound to a column with Nilotic plant, perhaps referring to the lands either side of the Nile. Through this representation, the deceased hoped to conquer evil impediments in his journey to the Afterlife.

Among the stunning portrait images on view is the frit head of Tiberius(?) (Fig 7), and the schist variscite portrait, with eyes once inlaid (Fig 8). The adaptable conditions within the showcases enabled us to display a range of textiles for the first time (Fig 10). We can now also show fine examples of bone, wood and ivory, such as the small wood casket with ivory lid showing Dionysus in a languid contraposto pose with a panther at his side, excavated at Qasr Ibrim (Fig 11). The funerary arts were

Fig 5. Basalt statue of a military deity. Romano-Syrian, c. 3rd century AD from the Haaran region. H: 105 cm. Purchased through the Cumliffe, Greg, Hitchcock and University Purchase Funds with help from the V&A Grant-in-Aid.

MINERVA 49
Askos with Scylla. Probably from Canosa, South Italy. Early third century B.C. Height 31 cm.

We are proud to announce our new address:
16, rue de la Corrateries, 1204 Geneva, Switzerland
Tel: (41) 022-310-5354 Fax: (41) 022-310-5363
collection used for essential teaching. Nevertheless, some twenty percent of material was removed from view, including the much debated ‘Minoan’ goddess or votary. Due to a concerted programme to analyse our base and precious metal objects other works, such as a ‘tin fleece’ which came to the Museum in 1888 but which proved to be zinc and therefore of nineteenth-century manufacture, were removed. Other objects, such as a ‘silver’ mirror, which proved to be a high tin-bronze were relabelled. Losses were balanced by the inclusion of some fine works of art that had previously lain ignored, in too many cases even unacquiesced, in the multitude of cupboards and labyrinthine storage areas of the Department. The Greek gallery took just thirteen weeks to complete, during which the decorators painted the ceiling three times; the actual installation was completed within six and a half weeks. The old Roman gallery, never actually closed to the public, was completed within the same year.

The overhaul of the galleries also coincided with the publication of two aspects of the collections, the Etruscan mirrors by Richard Nicholls, and the engraved gems by Martin Henig. Naturally, a special effort was made to include this material in the permanent installation. The Depart-

Fig 9. Painted cartonnage foot-case from a mummy excavated at Hawara, showing bound asatics metaphorically trampled underfoot. c. 1st century A.D. Given by the British School of Archaeology. H: 25.4 cm.

Fig 10. Coptic red silk cap and two linen and wool tunics once belonging to children from Egypt. Cap, 9.5 cm, given by Friends of the Fitzwilliam Museum; tunic with flower buds and stems, 63 cm, and tunic with embroidered panels of interlaced vines and leaves, 47.5 cm, both given by the Rt. Hon. Leverton Harris.
New Galleries

during and after conservation, and to help with basic cleaning while the complex conservation and mounting tasks were carried out by Ms Dawson and the technicians. The exceptional willingness of the staff to carry out a wide variety of tasks under extreme pressure of time is evident when it is realised that the entire staff of the department, including conservator and technicians, number just five. Particular thanks are due to Dr Penelope Wilson, Assistant Keeper designate, who tirelessly worked to catalogue, label, and choreograph the complex number of behind-the-scenes tasks which preceded the final opening last July. The funds required for the buildings works were raised from various quarters including The Museums and Galleries Improvement Fund, The Fitzwilliam Museum Trust, The Foundation for Sport and the Arts, The Mercii Gallery, and several charitable trusts.

It is hoped that the new and revamped antiquities galleries will play an important role in the Fitzwilliam’s epithet as ‘the finest small museum in Europe.’ From January 1996 partial opening will end and all the galleries will be open all day.

Further Reading

Dr Eleni Vassilikha is Keeper of Antiquities at the Fitzwilliam Museum. All photos by Bridget Taylor, Andrew Morris and Andrew Norman, and courtesy of the Syndics of the Fitzwilliam Museum.


ANCIENT FORUM
Chris Belton

PRE-HISTORIC • PRE-COLUMBIAN
EGYPTIAN • NEAR EASTERN
ROMAN • ANGLO-SAXON
MEDIEVAL AND LATER ANTIQUITIES
ROMAN COINS • BRITISH COINS
ANTIQUITIES REFERENCE BOOKS

Monthly sales lists- 19th year
Sample list free - UK only
PO Box 356, Christchurch, Dorset, BH23 2YD
Tel: 01202 478592

LABORATORY

Ralf Kotalla

since 1979

Thermoluminescence-method for all kinds of fired clay

Please contact me for detailed information brochure

Kätzling 2, D- 72401 Haigerloch, Germany
Tel: 07474-2319 Fax: 07474-2336
Handy: 0171-6228521

FRAGMENTS OF TIME

Specialising in Greek and Roman Antiquities

Complimentary catalog & book list upon request

Internet "Rapid Response": JohnJ5505@aol.com

John Ambrose
P O Box 5777
Carmel, CA 93921 USA
(408) 624-7118

MINERVA

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

ΩΩΩΩΩ

MINERVA 52
Have you missed any issues of MINERVA?

Don’t despair, back issues can be supplied at £3.50 each in UK/Europe, or £4.00/US$7.00 in the rest of the world (subject to availability).

- **MAY 1990**
  - Ancient Ecuador: Antiquities Repatriated
  - Hernan Cortez’s Stolen Treasures
  - Chalcolithic Cyprus
  - Sigismund Freud and Antiquities
  - Stuart Piggott: 20th-century Antiquary

- **JUNE 1990**
  - Chinese Art of the Silk Route
  - Prehistoric Spanish Gold
  - Hermit: Pharaohs' Desert Quarries
  - Roman Medicine from the Sea
  - Sgraffito Pottery from Cyprus
  - Adela Breton in Mexico

- **JAN/FEB 1991**
  - African Gold from a Pirate Shipwreck
  - Egyptian Regional Art
  - Profile of the Alcubins
  - Batista Potter’s Archaeology Paintings
  - Tuscan Villa Excavation
  - Pueblo Indian Pottery

- **MAY/JUNE 1992**
  - A Roman Tomb on the Red Sea Coast
  - Music of the Maya
  - Greek Vases in Etruria
  - Medieval Love Poem Written in Wax
  - The Art Loss Register
  - The AIA Meeting in Chicago

- **MAR/APR 1993**
  - Temple Sculpture from North India
  - The Symmachii Ivory Mosaics from Jordan
  - Chinese Tomb Figures from the Schloss Collection
  - Etruscan's in 20th-Century Europe

- **MAY/JUNE 1993**
  - Mosaic Centre in Jordanian Desert
  - Roman Athens: A Supply Base on the Northern Frontier
  - Teotihuacan: City of the Gods
  - Queen Ashotpe and the Minoans
  - A Royal Burial at Venerealum

- **MAR/APR 1994**
  - The Art of the Ibacu Peoples
  - The UNIDROIT Convention
  - The Pillage of Angkor Wat
  - The Arts of Hinduism
  - Antiquities Sales Reports

- **MAY/JUNE 1994**
  - Greek gold jewellery
  - Treasures from Inner Mongolia
  - New galleries of ancient art in Chicago & Manchester
  - Islamic Textiles from Egypt
  - New Treasure Trove Bill
  - Hero Twins of the Ancient Maya

- **MAR/APR 1995**
  - Greek and Roman portraits
  - Excavating an Elizabethan wreck
  - Rewriting Sri Lankan history
  - Reconstructing the Acropolis
  - The piling of a Cambodian temple
  - Winter 1994 auction reports

- **JUL/AUG 1994**
  - The Arts of South & Southeast Asia
  - Mosaics from Carthage
  - Maya Royal Ceramics
  - Conserving Medieval Wall Paintings in Winchester
  - New Greek Gallery in Philadelphia
  - Arthur Weigall: Profile

- **MAY/JUNE 1995**
  - Animals in ancient Egyptian art
  - New discoveries at Aksum, Ethiopia
  - Prehispanic art of central Panama
  - Saving Turkish mosaics from the sea
  - Redating the Uffington White Horse
  - Treasures from the Black Sea region
  - New Prehistoric & Hellenistic galleries

- **JUL/AUG 1995**
  - Assyrian art in New York
  - Jades from the Hotung collection
  - Precolombian mud houses in Peru
  - Valley of the Kings: new discoveries
  - Sarmatian gold from the Steppes
  - Gods, state and people in Egypt
  - Archaeological survey of Sudan

Please send your order and payment to:
Minerva, Back Issues Department,
14 Old Bond Street, London W1X 3DB.
Tel: 0171 495 2590 • Fax: 0171 491 1595

Attractive dark blue rexine covered MINERVA BINDERS are available to keep your back issues easily accessible and in good condition. Volumes one, two, three, four, five and six are kept in stock. The price, which includes postage and mailing carton, is:
£5.50 within the UK. £6.50 or US$12.50 elsewhere.

Please send your order and payment to the address above. Allow 28 days for delivery.
UNITED KINGDOM

BATH
FABULOUS ANIMALS IN CHINESE ART. Ninety objects illustrating the different domesticated and wild animals. The dragon, phoenix, lion, tiger, deer, fish, toad, tortoise, qin or unicorn, and the footless mask have been selected on the basis of their connection with myth and ritual. FINE ARTS OF EAST ASIAN (0222) 464 4640. Until 28 January 1996. Catalogue.

JAIDES FROM CHINA. Over 350 jades spanning the period from China's Neolithic period (5500-1700 BC) to the early 19th century. THE MUSEUM OF EAST ASIAN ART (0208) 4646440. Extended until 15 October. Colour catalogue HB £10.5, PB £9.5. (See Minerva, Sept/Oct 1995, pp. 6-8.)

BIRMINGHAM


CAMBRIDGE

NEW ANTIQUITIES GALLERIES. New Roman World Gallery, Roman-Egyptian Gallery and West Asia Gallery opened in June. (See pp. 47-52.) THE FITZ WILLIAM MUSEUM.

EDINBURGH

MIDDLE EAST: TEXTILES, DRESS AND ORNAMENT. A new permanent gallery containing material and artefacts spanning more than 1,000 years, from the 9th to the 20th century, illustrating the cultures of Turkey, Iran, Egypt, Afghanistan, Iraq, Pakistan, India and Royal Museum of Scotland (0131) 225 5354.

LIVERPOOL

THE MUSEUMS. New permanent galleries covering the Civilisations of North, Central and South America beforehand and after 1920. THE MUSEUMS (051) 207-0001.

LONDON

AFRICA: THE ART OF A CONTINENT. The first comprehensive celebration of African art ever held in Britain, it considers Africa and its neighbours to the north of the Sahara in the context of Africa as a whole, and places a new emphasis on the often neglected art of the southern region. THE ROYAL ACADEMY OF ARTS (0171) 439 5613. 3 October 1993 - 21 January 1994. Catalogue. (See pp. 4-5.)

CHINESE JADES FROM THE NEOLITHIC TO THE QING. An important exhibition of jades, collected by Sir Joseph Hotung, illustrating the history of its use in China from c. 4000 BC to the Ch'ing dynasty (AD 1644-1911). THE BRITISH MUSEUM (0171) 636 1555. Until 17 September. (See Minerva, July/August 1995, pp. 32-37.)

GREAT BENN. Benin, an empire established by the Edjo which extended over much of western Nigeria, was at its height in the 15th and 16th centuries. This display of ivory, coral and brass artefacts reveals aspects of its rich culture and craftsmanship. THE MUSEUM OF LONDON (0171) 323 8525/8563. Until Spring 1996.

THE HELLENISTIC WORLD: ART AND CULTURE. A new permanent gallery chronicling the cultural legacy of the Greek and Hellenised peoples of the valley of the Euphrates explored by Members of BRITISH MUSEUM (0171) 636 1555. (See Minerva, May/June 1995, pp. 26-31.)


MEXICANギャレリー. 二つの新しいギャレリー、二つの新しいコレクション、二つの新しいキャリッジ。 THE BRITISH MUSEUM (0171) 636 1555. (See Minerva, Jan/Feb 1996, pp. 6-11.)

NEW PREHISTORICギャレリー. 二つの新しいギャレリー、二つの新しいコレクション、二つの新しいキャリッジ。 THE BRITISH MUSEUM (0171) 636 1555. (See Minerva, Jan/Feb 1996, pp. 6-11.)

THE PEACEFUL LIBERATORS: JAIN ART FROM INDIA. The only European showing of the five major art exhibitions Over The Sky Without Clouds: Art from Indian, European and North American collection, presenting the history of Jain art, spanning a period of more than two thousand years. VICTORIA AND ALBERT MUSEUM (0171) 930 3900. 6 to 8500, 22 November 1995 - 18 February 1996. Catalogue. (See Minerva, Nov/Dec 1994, pp. 33-37.)

THE RAYMOND AND BEVERLEY SACKLER GALLERY OF LATER MESOPOTAMIA. A new gallery displaying one of the world's finest collections of art from Mesopotamia, covering the period 1500-500 BC, including the treasures from the Royal Tombs of Ur. THE BRITISH MUSEUM (0171) 636 1555. (See Minerva, July/August 1995, pp. 40-43.)

TEXTILES FROM MASADA. First-century Jewish textile fragments from Masada. THE MUSEUM’S excavations of 1963-65, the most important site in the region. Textile Conservation Centre at Hampstead. THE BRITISH MUSEUM (0171) 636 1555. Until 29 October.

MANCHESTER

MEDITERRANEAN GALLERY. A new permanent gallery covering the Mediterranean world, including a replica of a Greek trading ship of c. 300 BC. MANCHESTER MUSEUM (061) 275 2634. (See Minerva, May/June 1994, pp. 40-43.)

UNITED STATES

ANN ARBOR, Michigan
ANCIENT NUBIA: EGYPT'S RIVAL IN AFRICA. Over 300 objects in stone, metal, glass and faience, including a wide range of jewellery in gold, amethyst, shell, and faience, from the Metropolitan, Philadelphia, KELSEY MUSEUM OF ANCIENT ARCHAEOLOGY (313) 764-9304. 29 September-15 December (then to Baltimore). Catalogue £15. (See Minerva, Oct/Nov 1995, pp. 26-29.)

ATLANTA, Georgia
PLANET PÉRÚ: AN AERIAL JOURNEY THROUGH A TIMELESS LAND. 71 aerial photographs illustrating the history of Pre-Columbian Peru’s sophisticated architecture and engineering, including the so-called monumental Nazca lines and figures. MICHAEL C. WOLFE (0404) 727-4282. 2 September-26 November (then to New York).

BOSTON, Massachusetts
FACING ETERNITY: MUMMIES MASKS FROM ANCIENT EGYPT. ARTWORLD. An extended term exhibition of sarcophagus masks, mummified cartonnage, from the Old Kingdom to the Roman Period, from the permanent collection of the Museum and several private collections. THE MUSEUM OF FINE ARTS, BOSTON (617) 267-9300.

BROOKLYN, New York
AMERICAN COLLECTION REINSTALLATION. The museum's impressive collection from the region of the Andes, 1250 Perú, of Pre-Columbian art, including the depiction of gods and heroes on ancient Greek coins in the museum's permanent collection. ARTHUR M. SACKLER MUSEUM, Harvard University (617) 495-9400. An ongoing installation.

CHARLOTTE, North Carolina
IMPRESSIONS OF MESOPOTAMIA: ART AND TRADING CIVILISATIONS. An ongoing exhibition charting the development of cylinder seals over three thousand years. ARTHUR M. SACKLER MUSEUM, Harvard University (617) 495-9400. An ongoing installation.

CHICAGO, Illinois

CORNING, New York
DESIGNS IN MINIATURE: THE STORY OF MOSAIC GLASS. 300 objects from the museum's collections of Corning and other museums in the United States and Canada, and objects from Mesopotamia in the second millennium BC to modern times, covering the entire history of mosaics. THE MUSEUM OF GLASS (607) 958-3371. Until 22 October. Catalogue £16.95.

DALLAS, Texas

THE MUSEUM OF THE AMERICAS. A major new permanent addition to the Dallas Museum of Art will feature especially strong holdings in all of the Pre-Columbian arts, with a collection of Mexican and Peruvian art. THE DALLAS MUSEUM OF ART (214) 922-1200.

SOUTH ASIA. A group of exceptionally fine sculptures from the collections of the museum and a permanent collection of the museum, including medieval Buddhist and Hindu works from Pakistan and North India. KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER, KÁTHERINE A. KEMPER.
NEW ORLEANS, Louisiana
THE PEACEFUL LIBERTARIANS: JAIN ART FROM INDIA: A major exhibition featurin
over 300 sculptures, about 90 jewelry objects, and over 1,000 paintings, wood engravings, and illuminated manuscripts. NEW YORK MUSEUM OF PURE SCULPTURE. A 17 September (then to London). Catalogue: $29.95; hardcover 365. (See MIRNOW, July/Aug 1994, pp. 33-39).

NEW YORK, New York


EARLY CULTURES OF THE LEVANT: CHALCOLITHIC ART ON LOAN FROM THE REHOBOTH-KIRJATH-JEVARSHAM COLLECTION. A long-term loan of fifteen objects, c. 4500-3300 BC, including ivory and stone vessels, bronze, and gold and silver artifacts from the Beqea and Galat regions, house-shaped burial cisterns, and ivory figurines from Jericho. (See Minerva, July/Aug 1994, pp. 36-37).


GREEK ARCHIC SCULPTURE GALLERY: The Ancient Agora. Celebrates the gift of 70 arcich Greek sculptures and grave markers from the estate of Mrs. Marguerite Wright and now show much of their original colour. They are displayed with Attic vases of the Late Classical period. THE METROPOLITAN MUSEUM OF ART (212) 879-5500. (See Minerva, Jan/Feb 1995, pp. 36-39).

PHILADELPHIA, Pennsylvania

BIRDS AND BEASTS OF ANCIENT LATIN AMERICA: A new travelling exhibition that explores the relationship between humans and animals in Mexico and Central America. 140 "spectacular" artefacts from c. 1000 BC to the early sixteenth century, including bird and beast figures in ceramics, and textiles from the University of Pennsylvania Museum, the Florida Museum of Natural History, and the Carnegie Museum of Natural History. THE CLEVELAND MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (216) 896-4000. 7 October 1991 (then to Pittsburgh).


SAN FRANCISCO, California
ANCIENT ARTS OF MESOAMERICA, CENTRAL & SOUTH AMERICA: A newly renovated permanent collection of about 150 objects, many of which have never been on view. M. H. DE YOUNG MEMORIAL MUSEUM (415) 563-3500. Until 15 October (then to Denver). Catalogue: $35.

WASHINGTON, DC

ANCIENT NUBIA: EGYPT'S RIVAL IN AFRICA: Over 300 objects from stone, bronze, ivory and faience, with a wide range of jewellery in gold, silver, amethyst, shell, and faience, from the University Museum, Philadelphia. NATIONAL MUSEUM OF AFRICAN ART (202) 357-4600. Until 4 September. Catalogue: $15. (See Minerva, Jan/Feb 1993, pp. 26-29.)

LUXURY ARTS OF THE SILK ROUTE EMPIRES: 82 examples of gold, silver, and ceramics from the Freer and Sackler Galleries. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-4880. Continuing indefinitely.

TRADE AND TRAVEL: EXHIBITION ON CHINA'S BRIERLY FRONTIER: An exhibition of North China, Central Asia and Mongolia, ceramic and harness fittings, weapons, tool and vessels made of gilded, tinned or inlaid bronze, as well as cast gold and silver from China's northern region. Primarily from the collection of Therese and Erwin Harris, other private collections, and the Sackler Gallery. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-4880. 19 November 1995 - 2 September 1996.

CANADA
TORONTO, Ontario
ANCIENT MARINEERS OF THE ADRIATIC: An ongoing exhibition of Bronze Age Greek, Roman, and Celtic artifacts uncovered during excavations of the Port of Corfu at Mistras and in other sites including Delphi, Perga, and Peloponnesus. THE NATIONAL HISTORICAL MUSEUM OF CANADA (613) 568-3750. Until 15 November (then to Chicago).

THE SAPIR MUSEUM OF CANADA: AN ANCIENT IRAN. THE museum's newest gallery includes a 1.20 m. glazed clay bull, by far the largest Babylonian bull ever excavated by R.O.G. archaeologists in Iraq. THE SAPIR MUSEUM OF CANADA (613) 568-3742. A new permanent gallery.

THE SANCEDAMON MUSEUM: AN ANCIENT IRAN. THE museum's newest gallery includes a 1.20 m. glazed clay bull, by far the largest Babylonian bull ever excavated by R.O.G. archaeologists in Iraq. THE SAPIR MUSEUM OF CANADA (613) 568-3742. A new permanent gallery.

IRLAND
DUBLIN
HEADING SOUTH: ANCIENT IRISH. New permanent galleries tracing the impact of the Viking invasion on Ireland, AD 800-1160. ON loan from the National Museum of Ireland. THE NATIONAL MUSEUM OF IRELAND (01) 661-8811. (Article in forthcoming issue of Minerva.)

ISRAEL
JERUSALEM
TOMB OFFERINGS FROM TEL NAMI: Gold, silver and bronze jewellery, scepters, and incense cups, as early as the 13th century BC! were recently discovered in the cemetery of Tel Nami, south of Halif. THE ISRAEL MUSEUM (972) 50-708-811.

ITALY
ROMA
BIBLIOTHECA ARCHEOLOGICA: PUBLICATIONS CONCERNING THE CIVILIZATIONS OF ANTIQUITY. An exhibition presenting a general overview of works concerning the ancient civilizations of the Mediterranean region, from prehistory to the Middle Ages, with special attention devoted to museum catalogues from various regional museums. THE ROMA MUSEO (06) 6790888.12-22 October.

THE NETHERLANDS

EMMELOORD
STONEHENGE AND AVBEY: Three thousand prehistoric monuments in the England - Stonehenge, Avebury and Barrows, examined through models, videos and photographs, and put in their spatial context. THE NEDERLANDS MUSEUM EMMELOORD (31) 52703. Until 16 December.

LEIDEN
TEMPLES ALONG THE NILE: Watercolour reconstructions of ancient Egyptian buildings along the Nile by French artists and Egyptianist Jean-Claude Golvin. RIKER STEIN VAN QUIDENEN (31) 71 16 31. Until 3 September.

ROTTERDAM

SPAIN
MADRID
MUSEO DE AMERICA: The museum has reopened and is now under the supervision of Madrid's Ministe of Culture. The new installation devotes an area to the Precolombian objects, including the Paracas Mummy and the gold Treasure of the Quimbayas. (34) 1-549-2644; fax (34) 1-544-6742.

TOLEDO
THE SEPHARDIC MUSEUM: THE museum, just re-opened, is housed in the Synagogue on Calle de la Sol, built in the 16th century. Faward, in the rooms of the ancient convent of the order of Cala

TURKEY
ISTANBUL
THE EGYPTIANS: ANTIQUITIES ROOM 280 Egyptian works of art, including statues, sarcophagi, Fayum portraits, jewelry, and textiles. The museum is now open daily until 11pm and on Sunday until 11pm (then to London). Catalogue: $29.95; hardcover 365. (See MIRNOW, July/Aug 1994, pp. 33-39).
about 3000 gold and silver antiquities from the Iron Age to the Medieval period, including a magnificent display of prehistoric and Viking jewellery. STATENS HISTORISKA MUSEUM (46) 8-783-9400.

SWITZERLAND

GENEVA

EMPIRE OF THE SULTANS: OTTOMAN ART FROM THE KHALILI COLLECTION. 250 works of art giving a new perspective on aspects of life in the Ottoman empire, from military achievements to religious devotion. MUSEE RATH (22) 311 43 40. Until 24 September. Catalogue.


(Calendar)

MEETINGS & SYMPOSIUMS

SEPTEMBER


8-14 September. THE XIITH CONGRESS OF THE INTERNATIONAL UNION OF PREHISTORIC AND PROTOHISTORIC SCIENCES. Forli, Italy. Contact: Secretary of the XIIth Congress of the U.I.S.P.P., Casa Saffi, via S. Marchesi, 12, 47100 Forli, Italy.


25-29 September. 1995 LABORATOIRE DE CONSERVATION DE LA PIERRE CONGRESS ON “PRESERVATION AND RESTORATION OF CULTURAL HERITAGE”. Montreux and Lausanne. Contact: LCP 95, att: Renate Pancella or Michelle Chol, MX-G Ecublens, CH-1015 Lausanne, Switzerland. Tel: (41) 21-693-4876 or 693-2835; fax: (41) 21-693-4878.

29-30 September. ROMAN COINS AND ROMAN SOCIETY UNDER THE EMPIRE. The second 1st Togo Salmon conference, to take place at McMaster University, Hamilton, Ontario. Contact: Salmon Conference Department, McMaster University, 1280 Main Street West, Hamilton, Ontario, Canada L8S 4M2. Tel: (905) 525-9140; Fax: (905) 577-6930.

OCTOBER

9-14 October. ASMODIA 1995. FOURTH INTERNATIONAL CONFERENCE FOR THE STUDY OF MARBLE AND OTHER STONES USED IN ANTIQUITY. Bordeaux/Talence, France. Contact: Daniel Borsznucek, Maison de l’Archologie, Universite de Bordeaux, ill. 33403 Talence Cedex, France. Tel: (33) 56-84-51-60; fax: (33) 56-84-51-57.

21-22 October. 14TH ANNUAL NORTHEAST CONFERENCE ON ANDEAN ARCHAEOLOGY. Providence, Rhode Island. Contact: Elisabeth Bornier or Edward Dover, Liberal Arts Division, Rhode Island School of Design, 2 College St, Providence, Rhode Island 02903. Tel: (401) 454-6570; fax: (401) 454-6586.

NOVEMBER


9-11 November. REPRESENTING ARCHAEOLOGY IN MUSEUMS. Organised by the Society of Museum Archaeologists and celebrating the organisation’s 20th anniversary, at the Museum of London. Contact: Nick Merriman, Museum of London, London Wall, London EC2Y 5HN. Tel: (0171) 600 3699; fax: (0171) 600 1058.

Due to a printer’s error in the last issue of Minerva, the wrong text was printed on page 50. It should have read:

‘Some were sent by his successor Marcus Aurelius (who called himself “Sarmaticus”) as far as Hadrian’s Wall, to serve in the Roman army in Britain. On 31 December AD 40 six
eral Ariatic tribes crossed the Rhine. Some settled near Orleans and Valence. Others went on

through Spain and Africa with the Vandals. The names Alan, Allen, etc, probably originate from

those Sarmatic settle in Western Europe, and so their legacy lives on.’

(Gallery Exhibitions)

LONDON

VISIONS OF THE ORIENT: INDIA AND

ISLAMIC WORKS OF ART, AND SOUTH

EAST ASIAN SCULPTURES. SPINK, 56 & 7

King St, St James’s, London SW1Y

6GG. (0171) 930 7855. 17 October-3 November.

ANTWERP, Belgium

MARE NOSTRU. AN ARCHAEOLOGICAL

ODYSSEY IN THE ANCIENT

MEDITERRANEAN. BERNARD BLOEDER,

Schuttershofstraat 5, B-2000 Antwerp. (32) 3 233 25 54, 28 September - 21

October.

(Gallery Exhibitions)

Save with a subscription to MINERVA

6 issues

12 issues

24 issues

30 issues

(1 year)

(2 years)

(4 years)

(5 years)

UK

£18.00

£34.00

£64.00

£77.00

EUROPE

£20.00

£38.00

£72.00

£87.00

USA, CANADA and rest of the world

£20 or $33

£38 or $62

£72 or $118

£87 or $144

Surface

£27 or $44

£50 or $82

£92 or $150

£110 or $180

OUR SUBSCRIPTION WILL BEGIN

WITH THE NEXT ISSUE.

BACK NUMBERS SHOULD BE

ORDERED SEPARATELY; FOR

DETAILS, SEE THE ADVERTISEMENT

ON THE NEXT PAGE.

Payment can be made by cheque or any of the following credit cards: Visa, Mastercard, Access.

Name

Address

I enclose my £/$ cheque value ___________ for subscription circled above.

Please charge my credit card for subscription circled above. Card number ___________

Signature

Expiry date

SEND TO: Minerva Magazine, 14 Old Bond Street, London W1X 3DB. Tel: 0171 495 2590 Fax: 0171 491 1595

MINERVA 56
Section of Vignette for Chapter 125: Judgement of the Dead before Osiris

In a shrine surmounted by a hekher-frieze, representing the Hall of Judgement, the Weighing of the Heart of the deceased priests, Ta-er-pet, takes place. It is being weighed against the ostrich feather of Truth.

The jackal-headed god of the dead Anubis and the falcon-headed sky god Horus help with the weighing while to the left the ibis-headed Thoth, scribe of the gods, waits to record the result, with his roll of papyrus and reed pen. A baboon, the symbol of Thoth, sits on the balance. To the left, the monster Ammit anxiously awaits a negative result to consume the heart.

Above, Ta-er-pet addresses the Forty-two Assessors of the Dead, each squatting figure wearing an ostrich feather headdress and holding the ostrich feather of Maat. She recites the ‘Negative Confession’, declaring her innocence of a specific list of sins.

Following a favorable judgement, Ta-er-pet is brought before the enthroned Osiris, Lord of the Underworld, and the protector of all humans, both dead and alive. She presents a heaped table of offerings before him, pours a libation of the holy waters of the Nile from a vase onto another offering table and holds a censer containing ‘divine incense’.

An extremely valuable illustrated Egyptian papyrus of the Book of the Dead, dating to the late 1st Century B.C., 7.23 meters (23.5 feet) in length, is being offered for public sale for the first time since it was sold at auction in 1922. Once part of the famous English collection of Egyptian antiquities formed by the Reverend William MacGregor (1848-1937), it will be featured at the European Fine Art Fair in Basle, Switzerland, September 16-24 (Stand no. 336). From October 1 to 30 it will be displayed at the Seaby Antiquities Gallery in London (14 Old Bond Street), the English affiliate of Royal-Athena.

The MacGregor Papyrus was obtained by William Randolph Hearst at auction in London in 1922. It was purchased by the noted philosopher, author, and collector Manly P. Hall in 1942 when Hearst was forced to sell some of his many acquisitions. Mr. Hall then donated the Papyrus to the Philosophical Research Society in Los Angeles. Its location was virtually unknown to the academic community for over seventy years.

Continued on back cover

Greek, Etruscan, Roman, Egyptian and Near Eastern Antiquities
Islamic Art, European Sculpture; Old Master Prints and Drawings;
Classical Coins; Egyptian & Classical Prints & Photographs

Member of the International Association of Dealers in Ancient Art

royal-athena galleries

new york
beverly hills · london
Vignette for Chapter 16: Worship of Re when he rises in the horizon until the occurrence of his setting in life.

In the top register a priest kneels in a boat steered by the falcon-headed sky god Horus. The deceased adores Horus, Osiris, and two other bearded gods with ostrich feather and scarab headdresses, the latter being Khepri, the scarab god who represents the young sun. To the right, the young god Harpocrates, son of Osiris, his finger to his mouth, squats on a tall platform.

In the second register the sun disk with streaming rays is adored by two goddesses, flanked by animated ankh figures holding ostrich feather fans. The ankh signified the breath of life and guaranteed long life to the living and eternal life to the deceased. They are guarded by the Four Sons of Horus, three of them, the human-headed Imsety, the baboon-headed Hapy, and the falcon-headed Quebicnuef holding knives on their knees and the fourth, the jackal-headed Duamutef, holding a dried sceptor. These minor deities protected the internal organs of the deceased. The symbols of East and West flank the scene.

In the third register the sun disk, held overhead by a god, is adored by four Ba-birds, representations of the soul of the deceased, and eight baboons.

In the bottom register a priest presents offerings to a seated goddess and to the right a priest pours a libation of the holy waters of the Nile from a vase onto offerings and holds a censer containing ‘divine incense’.

An illustrated brochure on the MacGregor Papyrus is available upon request.

Exhibiting at THE EUROPEAN FINE ART FAIR - BASEL - 16-24 September 1995

We are pleased to announce the 1995 edition of Art of the Ancient World, our 52 page catalogue illustrating 244 objects in full-colour - $5.00

royal-athena galleries

153 East 57th Street
New York, NY 10022
212-355-2034 Fax: 212-688-0412
e-mail: ancientart@r.com
Monday-Saturday. 10 to 6

332 N. Beverly Drive
Beverly Hills, CA 90210
310-550-1199 Fax: 310-550-1395
Tuesday-Saturday. 10 to 6

Sesby.16 Old Bond Street.
London W1X 3DB, England
(44) 0171-495-2590 Fax: (44) 0171-491-1595
Monday-Friday. 10 to 5

new york beverly hills london