PANDORA'S BOX: WOMEN IN CLASSICAL GREECE

THE CLEARING OF KV5: INVESTIGATING THE TOMB OF THE SONS OF RAMSESSE II

THE AMERICAN DISCOVERY OF EGYPT

PLUNDER AND PILLAGE IN AFRICA

STATUS AND RANK IN CHINESE ORNAMENT

THE RESTORATION OF THE NATIONAL MUSEUM OF PHNOM PENH

THE MIDDLEHAM 17TH-CENTURY COIN HOARD

Attic oinochoe in the form of a woman's head, signed by Charinos, c. 500-490 BC, from 'Pandora's Box: Women in Classical Greece' at Walters Art Gallery, Baltimore.
ART ASIA
HONG KONG

International Fine Art and Antiques Fair

November 17 - 20, 1995
Hong Kong Convention & Exhibition Centre

Preview Gala November 16
To Benefit
“Save The Children”

Exhibition Hours
Friday, November 17 12pm - 9pm
Saturday, November 18 12pm - 9pm
Sunday, November 19 12pm - 7pm
Monday, November 20 12pm - 6pm

Gala Ticket Information
Telephone: 852.2511.0505 • Facsimile: 852.2519.3869

Fair Information
18/F Peregrine Tower, Lippo Centre, 89 Queensway, Central, Hong Kong
Telephone: 852.2848.9191 • Facsimile: 852.2848.2585
USA Telephone: 407.220.2690 • Facsimile: 407.220.3180

General Admission HK$65 • Students/Senior Citizens Admission HK$50
NOVEMBER/DECEMBER 1995

6  The American Discovery of Egypt
    Major exhibition of ancient Egyptian art
    Robert S. Bianchi

12  Plunder and Pillage in Africa
    The problems of provenance in African art
    Martin Bailey

15  The Middleham Hoard
    A Civil War coin discovery
    Craig Barclay

20  Clearing KV5
    Investigating the tomb of the sons of Ramesses II
    Kent R. Weeks

28  Pandora's Box
    Women in Classical Greece
    Jerome M. Eisenberg

45  Restoring the National Museum of Cambodia
    A renovation programme after years of devastation
    Denise Heywood

50  The UNIDROIT Convention
    The arguments for and against
    Jerome M. Eisenberg

58  Status and Rank in Chinese Ornament
    Ancient Chinese jewellery on show in London
    Filippo Salvati

2  News 57  Numismatic News
42  Book Reviews 61  Calendar

IN FORTHCOMING ISSUES OF MINERVA
  - Splendours of Ancient Egypt in Florida
  - Ancient Egyptian Mining and Metallurgy
  - Trojan Treasure at the Pushkin
  - The Nearchos Greek Vases
  - Precolumbian Gold in London
A PREVIEW OF MINERVA IN 1996

We are so gratified by the response from our readers in the past year that we have decided to give them a bonus for the coming year — a Minerva increased in size and scope without any change in subscription or cover price. Last year we increased the size from 48 pages to 56 pages — from this holiday issue we are increasing it to 64 pages in order to include special articles such as Pandora's Box (pp. 28-41), and will occasionally expand to 72 pages as the need arises. From the next issue Minerva will also have a ‘perfect binding’, a flat spine, which will make it easier to locate individual issues and will keep loose copies from collapsing when on the bookshelf. We do, of course, recommend our binders for those who wish to keep their issues easily accessible and in good condition (see p. 44).

With the extra pages even more attention will be paid to current archaeological discoveries, especially in Egypt, the entire Mediterranean area, and the Far East. To this end we here place a call for volunteer ‘Correspondents’ in each country or area to forward us news accounts from the local press, translated into English when necessary. The role of these Correspondents will be duly noted in Minerva. The areas of ancient technology and conservation will be expanded, as will be numismatics. To achieve all the above goals we will announce the first members of an Advisory Editorial Board in our January/February issue.

Calendar listings for Continental Europe will be increased and we are adding a new section devoted to the more important lectures offered, especially in Britain and the United States. We hope that many of the museums in Continental Europe will be more co-operative in releasing advance notices of exhibitions than they have been in the past. Now that the Channel is in operation perhaps we will see the justification in notifying their English brethren not only about the major ‘blockbusters’ but also about some of the wonderful smaller exhibitions held at the university museums on a regular basis. We will now have the room to carry notices of them in every issue as we do for the British and American shows. Sometimes an exhibition of just a dozen or so objects is worth a detour when one is travelling. But we must have sufficient notice (preferably three months in advance) to list them and to request further information if an article is warranted. The annual exhibition schedules, usually available to the local press, are vitally needed. Many of our requests for such information remain unanswered.

Next year we plan to publish one or more special issues of Minerva as well as some of the many ideas that were given to us in person by readers at our Minerva displays at the Maastricht, Zurich, and Basel art fairs. Of course we continue to welcome our readers’ suggestions as to how we may better serve them.

Our commitment to the dissemination of information for the ancient arts and archaeology and its proper popularisation is not limited to the writer’s founding and long-term underwriting of this publication. We are pleased to sponsor the entire series of eight lectures organised by the American Research Center in Egypt and the Los Angeles County Museum of Art on the occasion of the opening of the landmark exhibition ‘The American Discovery of Ancient Egypt’ (see p. 11). A further commitment has been made to the Museum of Fine Arts, Boston, in conjunction with the International Bronze Congress to be held at Harvard University in May 1996, which will soon be announced in Minerva. Finally, an announcement should be made in our next issue concerning some important new joint projects with both the American University in Cairo and the Antiquarium of the University of Leipzig. All in all, it should prove to be an exciting year.

Jerome M. Blumenfeld, Ph.D., Editor-in-Chief

LETTERS TO THE EDITOR

I have been receiving Minerva since 1992 and have always been impressed with the content and presentation of the features and articles. I would encourage the editors of the magazine to continue with the present format, and perhaps introduce a section for readers’ letters and comments.

Philip McGonnell, Gateshead, Tyne and Wear

Until now, space for letters and comments from readers has been limited, but now, with Minerva’s increase in pages, we are pleased to introduce from this issue a regular section for letters to the editor, and welcome any comments and suggestions on points raised in articles, or on the magazine in general.

I have just been reading the September/October issue of Minerva with my usual pleasure and admiration.

There is, however, one matter to which I would invite your attention. It is my understanding that Amenophis and Amenhotep are different translations of the same name. It must therefore be confusing to readers not versed in Egyptology to see Amenophis III in relation to Fig 9 on page 16 and Amenhotep III in relation to his wife Tiye on page 18. Would it not be helpful to be consistent? It may be that the two authors of the articles may favour one nomenclature but as an editorial matter it should be possible to adhere to one or other. It would seem that the more usual name now in use is Amenophis which, for instance, is used by Cyril Aldred in his Akhenaten.

Colin McFadyean, St John’s Wood, London NW8.

As there are so many alternative spellings of Egyptian names, is it our policy to let the author decide which form to use, but we do make sure that usage is consistent within a particular article.

I am a very enthusiastic reader of Minerva, and look forward to its arrival. I enjoyed the last issue, but wonder whether there was a reason for the emphasis on Egypt? Is this a new direction for the magazine, or was it just a ‘one off’? One thing I particularly appreciate in Minerva is the variety to be found in each issue.

Charles Ross, Edinburgh, Scotland.

The September/October issue of Minerva had a greater emphasis than usual on one subject area, Egyptology, because it was timed to coincide with the important Congress of Egyptologists, held only every four years, which this year took place in Cambridge. Minerva was the only magazine to be distributed to all the nearly 700 participants outside the main lecture theatre. The response was very gratifying, especially from those who were unaware that a publication of this nature even existed. We will continue to have at least one major article about Egypt in each issue, and ‘Archaeological News from Egypt’ will be a regular feature.

In Robert S. Bianchi’s article about ‘The Treasures of Yuya and Tuya’ at Cairo Museum (Minerva, September/October 1995) I am probably referred to as the ‘one popularist’ who has strongly identified Yuya with the Old Kingdom figure of Bint Anat. These views have led to Yuya and his wife enjoying a greater prominence in the Cairo Museum than was the case in the past. It is always pleasant to be described as ‘popular’, but in the academic world the adjective tends to suggest that one is simply writing off the top of one’s head in the hope of making a few shekels. In fairness I’d like the chance to say that my book ‘Stranger in the Valley of the Kings’ – the first, I think, to identify a major Egyptian figure (Yuya) as a major bibilical figure (Joseph the Patriarch) – was written as a work of scholarship rather than a potboiler.

Its starting point, for example, was the title ‘a father to Pharaoh’. Joseph is the only person we know in the Bible to earn this honour, which he voiced at the time of the second visit to Egypt of his half-brothers, who had sold him into slavery, in quest of food. Joseph told them forgivingly: ‘...it was not you that sent me hither, but God; and he hath made me a father to Pharaoh, and the lord of all his house...’ (Genesis 45:8). Yuya is the only person we know of in Egyptian history to claim the same title, ‘An nb tawi, the holy father’ of the Lord of the Two Lands (Pharaoh’s formal title). It occurs on one of Yuya’s ushabti ‘royal funeral statuette no. S1028 in the Cairo Museum catalogue) and more than 20 times on his funerary papyrus.

At the time of Joseph’s appointment as chief minister we are told that Pharaoh ‘made him to ride in the second chariot which he had; and they cried before him, Bow the knee...’ (Genesis 41:43).

As a result of this reference to chariots in Egypt during the time of
Joseph, it was thought that the Patriarch's arrival in Egypt took place during the period of the Hyksos rulers. Now, however, when the Hyksos settlements have been excavated by Professor Manfred Bieta at Tell el Dal'a, with neither remains or reference to chariots, Joseph's arrival could only have taken place during the 18th dynasty.

Not only did Yuya's tomb contain a chariot, which was not his because of its size, indicating that chariots had special importance in his life, but he was the first man in Egypt to be appointed as 'Deputy of His Majesty in the Chariotry', as well as 'Master of the Horses'.

It seems reasonable to suggest that this approach to the available evidence indicates a serious attempt to establish the truth rather than simply to write a 'popular' book that might prove a commercial success.


Please send letters to: The Editor, Minerva, 4 Fitzhardinge St, London W1H OA9. Fax: (0171) 487 4296.

**LOT'S CAVE MONASTERY IN JORDAN: LATEST DISCOVERIES**

Since last reported in Minerva (July/August 1993, p. 5), two major seasons of excavations and restorations have been conducted at Lot's Cave Monastery on the shores of the Dead Sea in Jordan. The work, which was jointly sponsored by the British Museum and the Ministry of Tourism and Antiquities of Jordan, not only revealed more of the early Byzantine monastic complex but also the last period of occupation at the site during the early Abbasid Caliphate. More Early and Middle Bronze Age burials were also exhumed which may allude to a pre-Christian veneration of Lot.

During the first half of 1994 and 1995 excavations at the monastery dedicated to the Biblical character of Lot unearthed the pilgrim's hostel and other living areas inside the complex. The communal burial chamber was also opened and over fifty skeletons were removed, mostly of monks, although at least one female and several children were also identified. The northern walls limiting the monastery were exposed and the rubbish dump was carefully excavated from which a wealth of material and environmental finds were extracted which will enable a more accurate reconstruction of life in the sixth century AD to be made. The cave, which continues to be the focal point of the entire site, was excavated to a depth of over three metres. Consecutive layers of Byzantine, Roman, Middle Bronze Age, Early Bronze Age and Neolithic periods of occupation were removed. Freshwater molluscs discovered at the deepest point of the cave prove that a spring source once existed there. Finally, excavations were made below the basilica church floors in order to rebuild and consolidate the structure and mosaics. This work revealed the underlying arch supports, walls and water channels, some of which belonged to the earlier phase of the building.

Over thirty Middle Bronze Age carin tomb burials were identified just north of the monastery site, several more of which were excavated. One produced an Egyptian steatite scarab seal which confirmed the dating of these tombs to c. 1750-1700 BC.

Extensive restoration work was conducted during and after excavations which focussed on repairing mosaic floors, consolidating all ancient walls and improving accessibility via a new stone stairway.

Konstantinos D. Politis, Department of Medieval and Later Antiquities, The British Museum.

**OLDEST ENGLISH HUMAN TOOTH FOUND AT BOXGROVE**

The oldest human tooth in England – estimated to be more than half a million years old – has been discovered by archaeologists at Boxgrove in West Sussex. The tooth, a lower incisor of the fossil hominid Homo Heidelbergensis, was found 90cm below the level at which a 500,000-year-old human shin bone (Boxgrove Man) was discovered in December 1993.

The excavations, directed by Mark Roberts and Simon Parfitt of the Institute of Archaeology, University College London, began again in May this year. Mark Roberts said: 'The implications of the latest discovery are twofold: first, the tooth belonged to another individual; secondly the depth of sediment separating the two individuals means that they probably lived hundreds of years apart and thus it is the owner of the tooth who may now be described as the oldest Englishman or woman.'

According to Dr Geoffrey Wainwright, English Heritage's Chief Archaeologist: 'The recent discoveries represent a major advance in the worldwide investigation of early humans as colonising species and the site is of fundamental importance to our understanding of early man.'

**NEW MONEY GALLERY FOR THE BRITISH MUSEUM**

HSBC Holdings plc, one of the world's largest banking and financial organisations, has donated more than £1 million to the British Museum to create a permanent gallery on the history of money. This will enable the Museum to show for the first time its unrivalled collection of coins and paper money. Numbering nearly one million objects, it is the largest and most comprehensive of its kind in the world. The gallery will be completed in January 1997 as part of the British Museum's 250th Anniversary Programme of Development.

The Money Gallery will be the first of its kind in any of the world's great museums. It will present the history of money, from the earliest records of payments found in the cuneiform tablets of ancient Mesopotamia and the origins of coinage in Turkey and China during the seventh century BC, down to contemporary methods of electronic transfer.
THE ASSOCIATION FOR ROMAN ARCHAEOLOGY
FOUNDED

In 1978 one of the most extensive excavations of a Roman villa ever undertaken in Britain was commenced by Bryn Walters at Littlecote Park in Wiltshire. From this project he formed The Roman Research Trust to see the project through to publication and to provide a basis for continued archaeological research into the western part of Roman Britain. Bryn Walters also set up a support group of Friends of the Trust, which was launched in 1990, offering privileged entry to Roman sites and museums across Britain, backed up with tours, lectures and other events.

The founding Friend, Audrey Barrie Brown, died in September 1991, bequeathing her substantial country estate to the Trust to provide it with a permanent headquarters and a means of generating additional funds to pursue the objects of the charity. However, claiming that the Director’s proposed enterprise for the estate was not feasible, the Trustees almost immediately disposed of the property for over a million pounds. The Trust thus became Britain’s wealthiest archaeological charity but proceeded to sack its founding Director, Bryn Walters, and changed the initial object from practical archaeological work, which it had been undertaking, to simply a bi-annual grant-giving body using the million pound bequest as its source of income.

The scene was therefore set for the Friends Annual Meeting in the St Cross Lecture Theatre at Oxford University on 9 September 1995, when the Friends of The Roman Research Trust unanimously voted to sever their relationship with the charity they were formed to support in 1990. This possibly unprecedented action of a charitable support group was the culmination of three years of increasing dissatisfaction with the policies of the Trustees following the dismissal of the founder-director.

The general feeling of the meeting was that the Trustees’ decision to change the policy of the Trust was untimely and premature, coming so soon after they had accepted the largest bequest ever given to a British archaeological charity. It was also clear that there were no grounds for disposing of the Director and that the Trustees should have honoured their legal obligation to complete the research and publication of the founding project of the Trust, the Littlecote Roman Villa. It was becoming increasingly obvious to the Friends that the Trustees were turning their back on the project for which they had been originally appointed to administer by the former Director.

On the recommendation of the Friends Committee, the packed assembly voted unanimously to form a new independent charity, The Association for Roman Archaeology, to be formally launched in the spring of 1996. Further details will be published in Minerva as they become available.

MINERVA 4

RICH GRAVE-GOODS
IN A ROMAN TOMB IN
THE REPUBLIC OF GEORGIA

A tomb (no. 905), rich in grave-goods, on the slope of the Samtavro necropolis at Mtskheti in Georgia, was excavated by A. Apakidze and V. Nikolashvili in 1985, and the results were recently revealed to the Society of Antiquaries of London. This Roman tomb, of the second or third centuries AD, is one of the richest found in the cemetery, and contained numerous silver and gold items.

Mtskheti, at the confluence of the Cyrrs and Aragvi rivers, was on the periphery of the Roman Empire, and in a region of wide political, cultural and trading relations.

The tomb was a stone-built chest, 3.14 x 1.65 m in plan, with a gabled roof of two slabs held together by iron cramps set in lead. The four walls were monolithic. The tomb, orientated east-west, was 1.6m deep, in yellowish clay soil. There were two skeletons, facing each other, with heads to the east and bent legs: one was of an individual aged 45-50, and the other (buried later) a female aged 25-30.

The numerous grave-goods included a decorated oinochoe with a child-like face on the handle, of Graeco-Roman origin; a bronze patena with a wolf’s head handle, probably imorted from the Roman west; a silver box with multi-leaf decoration overall and a Gorgon’s head on the lid and putti supporting swags on the front — so far the box is unique in Georgia; a silver mirror, with a scene of Dionysus falling in love with Ariadne, and with a handle in the form of fingers resting on bovine legs and hooves; and a circular silver dish, with a Parthian inscription.

The tomb contained several coins, including a silver denarius of Augustus, dating to c. 2 BC-AD 11, as well as twelve other coins of Augustus, a silver drachma of Gotarzes, the Parthian ruler, AD 40/41-51, and gold aurei of Nero and Hadrian. There were also some glass bottles, and sardonyx flasks and dishes.

The grave-goods resemble those from other noble graves in Georgia. The tomb, grave-goods and burial customs, very rich and associated with women, are typical of the area, and the indications are that one or more royal personages was buried here. The social status is attested by the Parthian inscription, and the wide range of grave-goods show the varied geographical contacts of the elite.

Kenneth E. Jermy.

NEW DIRECTOR FOR THE BRITISH SCHOOL AT ROME

Professor Andrew Wallace-Hadrill has taken up the Directorship of The British School at Rome from the beginning of October. Professor Wallace-Hadrill is a Roman historian, with a particular interest in Roman archaeology and art history. After reading Classics at Oxford, gaining a double first, he wrote a doctorate on Suetonius’ Lives of the Caesars, and became Fellow at Magdalene College, Cambridge. He moved to Leicester University from 1983 to 1987, since when he has been Professor of Classics at the University of Reading. Working closely with the Archaeology Department, he founded the Reading Centre of Roman Studies. For the last twelve years he has worked regularly in Italy, particularly in Rome and Campania. He is now directing an Anglo-Italian project on the urban development of Pompeii.

Egyptian officials have closed the the pyramid of Chephren at Giza to save it from the effects of tourism. The problem is caused by the humidity of human breath which causes salt to form on the limestone. The government is spending about £300,000 on installing a ventilation system which is expected to take at least until the end of December.
A remarkable discovery has been made off Qaitbey Castle outside the entrance to the eastern harbour of Alexandria. Further monuments are being salvaged from the waters of the Mediterranean at the same place where a colossal statue of Isis was uncovered in the 1960s, the site of the famous Lighthouse of Pharos, one of the so-called Seven Wonders of the Ancient World. On 4 October Farouk Hosni, the Minister of Culture, attended the operation, conducted by a joint French-Egyptian team under the direction of Jean-Yves Empereur, Director of the Centre for Alexandria Studies, to bring up a colossal partial red Aswan granite statue of a woman. It was a dangerous operation because huge cement blocks had been placed underwater in the two-hectare area as a breakwater for the Qaitbey Castle which was built by the Mameluk Sultan Qaitbey in AD 1480 on the site of the ancient lighthouse.

According to Dr M. A. Nur el-Din, Secretary General of the Supreme Council of Antiquities, the divers have already found the missing base of the Isis statue, a huge red granite statue, probably Ptolemy I and possibly made by Sosstratos of Knidos, the architect of the lighthouse, thirteen stone sphinxes, at least one of which is dated to the reign of Psammetichus II of the early 26th Dynasty, a partial red granite statue thirteen metres high and weighing about 20 tonnes, said to be Ramesses II, four 19th Dynasty red granite obelisks, with inscriptions attributing them to the reigns of Seti I and Ramesses II, a huge red granite headless female bust, and many marble capitals. The obelisks were originally erected at Heliopolis, near Cairo, and were probably brought to Alexandria during the Ptolemaic period.

An offshore floating quay was set up to receive the objects as they were lifted off the seabed by a giant crane. The weight of the larger pieces ranges from 1.5 to 75 tons! Towing cranes then brought the objects to shore where they were put on special trucks and brought to the Roman Theatre at Kom el-Dikka, which has been selected for their temporary staging and restoration. Mr Ahmed Abdul Fatah, the Director of the West Delta Antiquities department of the Supreme Council of Antiquities, is coordinating this operation, which is a joint effort of some twenty French archaeologists and divers, archaeologists from the Supreme Council of Antiquities, members of the Egyptian Marine Forces, and the Alexandrian Port Authority.

All of this assorted sculpture found at the site of the lighthouse seems to indicate that it might have formed a crude breakwater. The lighthouse, built during the reign of Ptolemy II (c. 305-283 BC) and completed in 279 BC, was finally destroyed in AD 1307 by an earthquake. For a full account of the lighthouse we refer our readers to The Seven Wonders of the Ancient World (1988), edited by Peter Clayton and Martin Price.

This important discovery will be covered fully in an article by Dr Empereur in the January/February 1996 issue of Minerva, and there will also be an article on the ancient coins depicting the lighthouse and Isis Pharia. The Lighthouse of Pharos and Isis Pharia should be familiar to numismatists – it appears not uncommonly on the Alexandrian billon tetradrachms and bronze drachms issued under Domitian (ruled AD 81-96) and Hadrian (AD 117-138), who actually visited Alexandria in AD 130, and the succeeding emperors through the reign of Commodus (AD 177-192).

Jerome M. Eisenberg, in Cairo and Alexandria. A member of the joint French-Egyptian team examining a sphinx on the seabed. Photo: S. Conpoint/Sygma.
THE AMERICAN DISCOVERY OF EGYPT

One of the most important North American exhibitions of ancient Egyptian art in recent years is 'The American Discovery of Egypt', co-organised by the Los Angeles County Museum and The American Research Center in Egypt (ARCE), whose home offices are in New York. The exhibition draws on collections in the United States and enlists the academic co-operation of a host of scholars who have collaborated on this ambitious project.

Robert S. Bianchi


Fig 2. Bronze mirror of the Nubian Pharaoh Shabako, with a gilded silver handle. 25th Dynasty, from his pyramid at El-Kurru, Nubia. H: 14.3cm. Museum of Fine Arts, Boston.

The American Discovery of Egypt is emphatically not a vehicle for the self-aggrandisement of ARCE. Quite the contrary, the exhibition and its accompanying catalogue, which will be issued in two volumes, can be regarded from several important viewpoints. The first is, of course, the place of ancient Egypt within the culture of the United States of America. Whereas other exhibitions – for example, the highly successful 'Egyptomania' which closed in January 1995 – have dealt with the issue from a fundamentally Francophile perspective, no exhibition has dealt with the impact of ancient Egypt on American culture. An essay by Bruce Trigger places that issue into context and demonstrates that the impact appears very early on in America's cultural history. Take, for example, the design of the Great Seal of the United States of America, reproduced on the back of the US $1 bill. Approved by the Continental Con-
the nineteenth century, are more faithful to their pharaonic sources of inspiration because there had not been a long-established, pre-existing, neo-Classical architectural idiom to compete with the Egyptian influence.

The exhibition is not uncontroversial. The peculiarly American fixation with ethnicity, which does not seem to affect discussions of ancient Egypt in Europe, is addressed. So, too, are the allegations of racism levelled against more traditional Egyptologists by radical Afro-American spokespersons.

On another level, the exhibition is about people — the movers and shakers whose contributions to American Egyptology have made them household names. These include such luminaries as George Andrew Reisner, whose excavations enriched the collections at the Phoebe Apperson Hearst Museum of Anthropology at the University of California, Berkeley, and the Museum of Fine Arts, Boston. Few realise, however, that Reisner was the first archaeologist to use photographic documentation successfully as a standard component of fieldwork.

A film could be made about the life of Charles Edwin Wilbour, a successful New Englander whose fortune helped endow departments at both the Brooklyn Museum and Brown University, which are named in his honour. It was Wilbour who studied the Seheil Relief on the island of the same name south of Aswan, and demonstrated to the world that the pharaoh named there as Djoser was one and the same as the pharaoh then known only as Netherkhet for whom the Step Pyramid at Saqqara was erected.

From the writer’s viewpoint, however, this exhibition is about objects. There are approximately 200 pieces on view from a dozen or so American institutions. Although several have been rescued from the basements of these institutions, many of them are now destined to become icons of ancient Egyptian art. ‘The American Discovery of Egypt’ is a voyage of discovery to rare and rarely-viewed objects. The visitor should furthermore be reminded that all these objects came from legally sanctioned excavations and were officially ceded to the American institutions by the Egyptian Antiquities Service.

The objects are arranged in chronological order from the Predynastic to the Roman Imperial periods. The organisers and their design team are to be commended for the intriguing way in which artefacts from the Nubian cultures have been chronologically integrated into the Egyptian historical periods, so that one can compare the artistic achieve-
from a temple at Coptos, discovered in 1935 and officially given to the Museum of Fine Arts in Boston. The blocks were found in a fill together with several column drums (Fig 1). Whatever the relationship between the columns and the gateway, these drums are remarkable in their own right. Sculpted in sunk relief in sandstone, and inscribed for the Roman Emperor Augustus, the scene shows the Emperor libating before Osiris and Isis. The state of the preserved polychromy is remarkable, and finds its closest parallels in the painted columns on the western side of the First Hypostyle hall at Kom Ombo. More extraordinary still is the amount of preserved gilding on these drums. Despite the negative assessment of the art of Ptolemaic and Roman Period, this drum provides a tantalising glimpse into just how colourful and opulently adorned pharaonic temples must originally have been.

A mirror (Fig 2) found near the north-east corner of Chamber B of Shabako’s pyramid at El-Kurru is noteworthy for its handle decoration, which consists of four female figures. Although not inscribed, the figures...
known Nubian contexts with such elaborate handles. From a technological viewpoint the crafting of the handle is consummately wrought, as are a host of other objects in base and precious metals from the Nubian sphere of the Third Intermediate Period. Since that is the case, one should begin to explore possible connections between the Kushites and the Tanites of the 21st-22nd Dynasties. Both cultural horizons appear to be possessed of extremely competent metalworkers who share what appears to be common technologies and visual vocabulary at a time when, from an historian’s perspective, Egypt is divided into rival polities. Art and technology appear, therefore, to transcend political borders and ideological separateness.

The Kushites are represented by two other objects. One is a little known shabti (Fig 5), a funerary figurine, of Amanirdis the Elder, daughter of the Kushite pharaoh Kashta, discovered at Medinet Habu in Western Thebes. The physiognomy is that which one comes to associate with the Kushites. The Kushites appear to have re-introduced the practice of manufacturing shabtis from stone, as opposed to faience. This example still retains traces of its original paint.

Some of the finest relief decoration ever carved in ancient Egypt dates from the late 25th Dynasty to the early 26th Dynasty, the period to which the depiction of Mentuemhet belongs (Fig 6). Sculpted in sunk relief into a fairly uniform hard limestone, the strong, dominant linear quality of the design commands one’s attention. The care lavished on such details as the lips, eyes, and nostrils reveals the hand of a craftsman adhering to the design concerns of the outline-scribe. The curious amulet worn over the broad collar remains enigmatic; its component elements have yet to be satisfactorily identified.

The exhibition includes a number of funerary objects, such as the massive anthropoid sarcophagus of Psamtek, Chief of the Physicians, from Saqara, now in the Phoebe A. Hearst Museum of Anthropology at the University of California at Berkeley (Fig 7). The care with which the details are incised into the basalt gave rise to the term Saite Renaissance, applied by earlier scholars to such technically accomplished works of art from this dynasty. The detail of the broad collar and of the winged goddess are remarkable. Moreover, the goddess’s full figure anticipates the ideal of feminine beauty which was to dominate representations of women from the Ptolemaic Period.

The wooden canopic box (Fig 8), gessoed and painted, from the Ptolemaic Period, was excavated at Naga el-Deir. It reveals just how conservative pharaonic funerary practices remained during the Ptolemaic Period. Decorated with images of the Four Sons of Horus, and protected by a falcon on its lid, the box might magically open for its owner by virtue of the false door with two leaves, painted on its principal facade. Its leaves are inscribed with routine funerary texts.

The cartonnage mummy mask (Fig 3) was discovered at the site of Tebtunis in the Faiyum. Dated to the late Ptolemaic Period, the piece is instructive because, as an excavated piece which is so well preserved, it serves as a yardstick against which to measure any number of similar pieces which crop up on the art market and command considerable prices. Many of them are either heavily repaired or outright forgeries. It is refreshing, therefore, to find a genuine example which one can study at leisure.

One of the most extraordinary reliefs in the exhibition is a depiction of a battle scene (Fig 4). Discovered in the Asasif, in the foundations of the unfinished mortuary temple of Rameses IV, it shows Syrians in disarray beneath the charging steeds of pharaoh’s chariot. Traces of the underside of the horses frame the relief at the upper left and top. The wonderful state of the paint’s preservation enables one to study iconographic and stylistic details which suggest that this relief came from a monument datable to the first half of the 18th Dynasty, for reasons which are argued at length in the catalogue and need not be of concern here. The relief’s importance, therefore, resides in the observation that, should this

Fig 7. Basalt sarcophagus lid of Psamtek, Chief of the Physicians. 26th Dynasty. From his tomb at Saqqara. L: 248.9 cm. Phoebe A. Hearst Museum of Anthropology, University of California at Berkeley.

Two plaques from the Mortuary Temple of Ay at Medinet Habu deserve comment (Fig 9). Identified as being made of faience in the catalogue, the exact nature of that material is still a matter of debate. The planned exhibition on ‘faience’, organised by the Rhodes Island School of Design, should do much to clarify the issue. Until then, one can only admire the technical skill of the craftsmen who managed to create an ‘inlay’ effect in one of the tablets by using two different blues. Recent investigations suggest that faience was a luxury material, because of the expense of the fuel, either charcoal or wood, necessary to raise temperatures of the kilns to the levels required for successful firing. Furthermore, faience, like other materials, was valued for its symbolic properties. Its use for objects in foundation deposits confirms that suggestion because it would ensure that the mineral properties of the earth were metaphorically infused into the very fabric of the building. Its associations with the sun, rebirth and regeneration are of equal importance because these additional symbolic values of faience reinforce this particular temple’s mortuary functions.

No exhibition of Egyptian art from American excavations would be complete without one of the earliest examples of sculpture from the African continent (Fig 10). This, of course, is the Brooklyn Museum’s famous terracotta female figure from El-Mamariya, which is dated to the first half of the fourth millennium BC. Although its beak-shaped head and the upward thrust of its arms have been variously interpreted, one should beware of applying interpreta-
Fig 11. Painted limestone pair statue from the tomb of Khenteb. MId to late 5th
Dynasty (c. 2426-2323 BC). From Giza.
H: 74.3 cm. Phoebe A. Hearst Museum of
Anthropology, University of California,
Berkeley.

Robert Steven Bianchi is the exhibition
curator of 'Splendours of Ancient Egypt'.
Florida International Museum,
St Petersburg, Florida, which will open
in January 1996.

Dr and Mrs Jerome M. Eisenberg and Minerva are pleased to sponsor the following series of seven
free lectures and a special lecture by Dr Kent Weeks, the rediscoverer of KV5, at the Los Angeles County
Museum of Art, organised by the American Research Center in Egypt and the Los Angeles County Museum of
Art on the occasion of the opening of the exhibition 'The American Discovery of Ancient Egypt'.

November 12 REDISCOVERY OF ANCIENT NUBIA.
Peter Lacovara, Assistant Curator, Department
of Ancient Egyptian, Nubian, and Near Eastern
Art; Museum of Fine Arts, Boston. (Brown
Auditorium.)

November 19 JOHN LOWELL: AN AMERICAN'S
DISCOVERY OF THE EGYPTIAN FRONTIER.
John McDonald, Associate Director; Yale
University Art Gallery.

December 3 CHANGING PERSPECTIVES ON THE
PREDYNASTIC: FROM REISNER TO THE
PRESENT. Cathleen Keller, Associate Professor
of Egyptology, Department of Near Eastern
Studies; University of California, Berkeley.

December 5. Special Lecture. 8pm. EXCAVATING IN THE
VALLEY OF THE KINGS: THE 1995 SEASON AT
TOMB KV5. Archaeologist Kent Weeks speaks
about his dramatic discoveries in the tomb of
the sons of Ramesses II. Tickets for this lecture
only are $5 for museum members; $8 for non-
members. For information call (213) 857-6010.

December 10 JAMES HENRY BREASTED AND THE
BIRTH OF AMERICAN EGYPTOLOGY. Emily
Teeter, Assistant Curator, Oriental Institute
Museum; University of Chicago.

January 7 HERBERT WINLOCK'S EXCAVATION
AT DEIR EL-BAHRI FOR THE METROPOLITAN
MUSEUM OF ART. Catharine Roehrig,
associate curator of Egyptian art, The
Metropolitan Museum of Art.

January 14 EXCAVATING IN THE SHADOWS OF
THE PYRAMIDS. Rita E. Freed, Curator, Dept.
of Ancient Egyptian, Nubian, and Near Eastern
Art, Museum of Fine Arts, Boston.

January 21 THE FORMATION OF THE EGYPTIAN
COLLECTION AT THE BROOKLYN MUSEUM.
Donald Spence, Associate Curator, Dept. of
Egyptian, Classical, and Ancient Middle
Eastern Art, Brooklyn Museum.

All lectures will begin at 1pm in the Bing Auditorium at the Los
Angeles County Museum of Art unless otherwise stated.
THE ART OF DARKNESS

Plunder and Pillage in Africa

Looting of works of art is endemic in Africa and, in trying to exhibit the very best work from the continent, the Royal Academy in London has had to confront the difficult issue of provenance. Martin Bailey investigates.

No other exhibition mounted by the Royal Academy has posed as many problems over provenance as 'Africa: The Art of a Continent'. The works in the exhibition cover almost the entire time-scan of human history (from 1.6 million years ago to the turn of the century). Of the 830 exhibits, less than a quarter are borrowed from African museums, an indication of how many of the finest works have left the continent. The great majority of the exhibits come from Europe and the United States, divided fairly equally between museums and private collections.

At the heart of the problem is the issue of provenance – a problem which the RA has faced before but, as the first institution to mount such a comprehensive exhibition of African art, not previously on such a scale. The recently discovered terracottas from the ancient city of Djenné, for example, are among Africa's finest sculptures but they are from an area of Mali which has been devastated by looting and smuggling. The RA faced an agonising dilemma over the ethics of exhibiting such treasures.

In other circumstances the Academy would refuse to show looted artworks, but a decision was made earlier this summer to ask the Malian authorities if the Djenné treasures might be considered as an exception because of their outstanding quality and because their display should help to publicise the problem. However, the Malians felt that they could not comment on the selection of works for the exhibition, leaving the RA to apply the UNESCO guidelines as they saw fit. 'One is left with the uneasy feeling that this result may not be in the best interests of the people of Mali, or, for that matter, our own public,' explained the RA Secretary, Piers Rodgers. Visitors to the show will have to satisfy themselves with photographs of the works in the catalogue.

Looting is endemic in Africa and the selectors, as well as being aware of the damage being inflicted on Africa's artistic legacy, also appreciated the pragmatic reasons for confronting the problem. Some major public collections would only lend if they received assurances that looted items would be avoided. The British Museum, which is the largest lender (with 80 works), has an established policy to this effect.

The Academy therefore had to draw a line and determine what should, and should not, be shown. After lengthy discussions, many with museum curators from Africa, it was decided to consider separately works which had left the country of origin during its colonial period from that which had left after independence.

From the time the first Europeans arrived in Africa they exchanged their goods for local 'curios'. Usually such
African Art

works to be returned in compensation for ‘the crime of slavery.’ But European museums have resisted pressure for restitution, arguing that artefacts were legally acquired, and returning individual items would lead to a spate of unmanageable claims.

The RA decided that it could not concern itself with the origin of works which left Africa during this period provided they had been legally taken. However, it has to be said that laws made by colonial powers served their own interests (the preservation of African culture was a low priority). It would also be difficult to argue that the devastation of Benin was an acceptable operation, even as a response to the massacre of British officials. The Academy’s position is that whatever one’s own views on colonialism it has now become a part of history. As Piers Rodger says: ‘We are powerless to right the wrongs of history during the colonial period. That is a matter which must be left to Governments.’

In the post-independence era, demand for African artefacts has steadily increased in Europe and North America, partly because they are increasingly seen as works of art, not simply as ethnographical objects. As a consequence prices have soared, which in turn has encouraged looting on a massive scale. ‘We are being

trade was voluntary, with the Africans equally pleased to acquire something exotic from Europe. Imperial rule was gradually extended from the coastal areas into the interior and by the late nineteenth century virtually the entire continent had been colonised. At this time there were few, if any, legal restrictions on exporting antiquities from Africa and preserving archaeological sites was usually a low priority for the colonial power.

Occasionally antiquities were acquired through brute force – Benin is among the most notorious examples. In 1897 the Nigerian city was ransacked by a British punitive expedition, following the massacre of a group of colonial officials. Huge quantities of bronzes and ivories were seized, many of which were subsequently presented to the British Museum. A group of these bronzes is being lent to the RA exhibition by the British Museum, as well as by museums in Berlin and Vienna.

The fate of Egypt’s antiquities was rather different from that of the rest of the continent, mainly because its ancient civilisation was so highly regarded in Europe. Napoleon’s invasion of 1798 led to widespread looting as well as sparking off intense interest in Egyptology. Egypt remained under Ottoman rule until 1882, when it fell under British occupation (independence was granted in 1922 under a pro-British monarchy). Throughout this period archaeologists carried out intensive excavations, exporting many of the greatest finds, but also contributing to the knowledge of ancient Egyptian history.

Africa lost many of its finest artworks during the colonial period, and in recent years there have been calls for their restitution. Independent Nigeria has demanded the return of Benin art seized in the punitive expedition. Egypt also made claims for antiquities taken by European archaeologists. Similar demands have been raised in Britain by Labour MP Bernie Grant, who is calling for African art-

Bronze head mask with a carved elephant ivory tusk on it, from a shrine, Benin, 16th century AD. British Museum.
stripped of all that constitutes our identity and our pride,” says Malian President Alpha Oumar Konaré, former archaeologist and director of the National Museum.

The devastating effect of looting was revealed at a conference last year organised by the International Council of Museums in Mali’s capital, Bamako. Mali released the results of a survey revealing that 85 percent of its archaeological sites had been pillaged in recent years. In some places trenches had been dug up to 100 feet long and there are fears that mechanical diggers might be brought in to wreak still greater damage. But even when artefacts have been legally excavated in Africa and deposited in a museum they are still not necessarily safe. During the past two years major thefts have occurred from museums in Algeria, Botswana, the Central African Republic and Nigeria.

Museum curators at the Bamako meeting did not shy away from addressing the problems of looting and there is a strong will to tackle the crisis. Many states have introduced legislation to ban unauthorised digging on archaeological sites and restrict the export of antiquities. Nineteen African states so far have also signed the 1970 UNESCO Convention on Cultural Property (although 27 other African nations have not yet accepted it).

In laying down a policy on showing artworks which had left Africa during the post-independence era, the RA followed the advice of the International Council of Museums. Its code of ethics requires curators to ensure that work has not been unlawfully exported from its country of origin. Curators are also under the same obligation in accepting a loan and the Academy would not borrow works exported without permission after the introduction of national legislation or after the acceptance of the UNESCO convention, whichever occurred earlier.

Implementing this policy proved difficult, partly because it was hard to determine exactly when the work had left Africa. If an object had been exported before the introduction of legislation, then there would often be no documentation. These were awkward problems which the Academy has had to work hard to resolve in preparing for the exhibition.

The question which the RA is now asking is whether the strict conditions of the International Council of Museums for acquiring works should also be applied when borrowing them. The tragedy is that most of the Djenné masterpieces have disappeared into private collections, so they are hidden away and an important part of world culture has been lost. ‘Perhaps one should question the extension to exhibitions of a principle which originally applied only to acquisitions,’ admitted Piers Rodgers.

Some may argue that the RA has not been tough enough and that some looted works will slip through the net and be ‘legitimized’ through being exhibited at the Academy, but the aim throughout has been to mount a comprehensive exhibition of art and to show the finest works possible from the continent.

But there remains the danger that any exhibition extolling the splendours of African art could end up enriching the looters. It is hoped, however, that the treasures assembled at the Royal Academy this winter will instead do more to alert its audience to the dangers of looting in Africa —

Giovanni Bettoni removing the ‘Younger Memnon’ (Rameses II) head from the Ramesseum, Thebes, in August 1816. Now in the British Museum.

...and encourage the rest of the world to offer more resources to help save the unique artistic heritage from the continent that is the birthplace of mankind.

Martin Bailey is a former UN official and a writer on African affairs. Photos by Peter Clayton.


This article was first published in The Royal Academy Magazine, no. 48, Autumn 1993, and it reprinted with permission.

Kneeling statue of Pu-her, Governor of Nubia in the reign of Rameses II (1279-1212 BC), offering the ram’s head of Amon. Found in the Great Temple of Rameses II at Abu Simbel by Giovanni Bettoni on 1 August 1817. British Museum.
THE MIDDLEHAM HOARD

A river of silver

On 4 July 1995, over 220 lots of silver coins were auctioned in London by Spink and Son. These coins, which formed the bulk of the seventeenth-century Treasure Trove commonly known as the Middleham Hoard, have now been scattered around the world but, thanks to the care of the finder and the efforts of the staffs of the Yorkshire and British Museums, not before they gave up many of their secrets. Craig Barclay reports.

Composition
Upon examination, the hoard proved to be remarkable in a number of ways, not least because of its sheer size. Perhaps its most striking feature, however, was the large number of Continental pieces which it contained, with coins of the Spanish Netherlands accounting for about 20 percent of the face value of the hoard. Of the 245 coins, all but a handful were huge silver ducatons of Philip IV (1621-65), struck at the mints of Antwerp, Brussels and Bruges. The earliest of the English coins dated back to the reign of Edward VI (1547-53), but the vast bulk were sixpences, shillings and halfcrowns of Elizabeth I (1558-1603), James I (1603-25) and Charles I (1625-49). The remainder of the hoard was made up of Scottish and Irish issues, and a substantial number of counterfeit coins.

The three jars in which the coins had been concealed were all handled jars of the type which would have been used for both wet and dry storage in any seventeenth-century kitchen (Fig 7). The first vessel to be discovered (Pot A) was the smallest, and was found to contain 1263 coins with a face value of almost £75. The jar found alongside it (Pot B) was far larger, containing 2220 coins worth over £146, whilst the 1616 coins held in the last container (Pot C) would have been worth more than £91 in the 1640s. In each case the person who concealed the pots took care to seal them with flat slabs of local sandstone, a precaution which goes some way towards explaining the remarkable state of preservation of the coins when found.

Date and circumstances of deposit
Whilst most English coins of the seventeenth century are not dated as such, they do bear small privy marks which allow their date of issue to be determined with a high degree of accuracy. The latest issues represented

For Bill Caygill, a keen metal detectorist, 22 June 1993 began much as many other days, with a trip to a site near Middleham in North Yorkshire where he had been working for a number of years. But the illusion of normality was to disappear when, searching in an area which he had visited on a number of occasions previously, his machine picked up a strong signal. Digging down to what he assumed would prove to be a piece of lead, his spade struck the stone slab sealing a pot which burst open, releasing 'a jingling river of silver'.

Closer examination of the site revealed a second, far larger pot buried alongside the first, and, upon returning to the site two days later he retrieved yet another jar of coins. Bill Caygill had discovered the largest ever hoard of coins of Civil War date: 5099 silver coins, weighing some 77lb and with a face value of over £312, a sum roughly equivalent to £18-£20,000 in today's currency.

After washing the surface dirt from the coins and carefully boxing the contents of each pot separately, Mr Caygill passed his find into the care of the local Coroner, Jeremy Cave, who brought it to the Yorkshire Museum in York for examination. There began the time-consuming and painstaking task of cataloguing the find and preparing a preliminary report on its contents.

The hoard was duly declared to be Treasure Trove at an Inquest held in Leyburn on 14 December 1993.

Fig 1. Middleham Castle.
in Pots A and B were freshly-struck coins bearing the privy mark ‘sun’, produced during the period 1645-46 in the Tower of London. Although struck at the Parliamentarian Tower Mint, they nevertheless bear the portrait of Charles I, whose image continued to grace the coinage right up to his execution in 1649.

Pot C, which was found a few feet away from the others, also contained a number of halfcrowns and shillings of Charles I bearing the ‘sun’ privy mark. On the basis of subtle changes in Royal portraiture, however, some of these can be shown to be of a more recent date of production than any of the coins in Pot A or Pot B, a difference reinforced by the presence of a single shilling with the ‘crescent’ privy mark of 1646-49. It is accordingly probable that the hoard in fact represents two distinct deposits, the first, comprising Pots A and B having been concealed during the period 1645-46, whilst the second, Pot C, was placed in the ground at a slightly later date. Given the similarities in the jars, their contents, and the stones which were used to seal them, it is however quite probable that all of the coins were nevertheless concealed by the same person or persons.

Yorkshire witnessed a great deal of military activity during the Civil War period, and it is probable that many of the numerous finds of the period made in the area can be linked to specific events such as the Battle of Marston Moor in 1644. No such convenient explanation can however be found for the concealment of the Middleham Hoard. The hoard was found within the confines of a Royal hunting park, close to Middleham Castle, at that time the property of Viscount Loftus (Fig 1). Unlike many of its counterparts elsewhere in the county, Middleham Castle passed the Civil War peacefully, its military role being confined to the housing of prisoners of war. Anyway, by 1645-46, when the first of the pots were concealed, the area was once again at peace, the closing exchanges of the war taking place far to the south.

But even in a climate of relative peace, there could be powerful incentives for individuals to conceal their wealth, and it is not unlikely that the coins were buried to protect them from the Scottish army which had been stationed in Yorkshire after Marston Moor and which had gained an enviable reputation for rapacity. Alternatively, the burial of the first two pots might be associated with the partial demolition of Middleham Castle ordered by the Parliamentary Committee in York in 1646. The third vessel, buried at a somewhat later date, may be associated with local uncertainty in the face of the short-lived Royalist risings of 1648. We will never know the full story of why this great fortune was buried, or why its owner or owners were unable to recover it from its place of concealment.

Counterfeiting and clipping

During the seventeenth century, the silver coins in circulation were in theory struck from a quantity of precious metal which very nearly matched their nominal value. Thus, for example, a new shilling ought to have contained twelve pence worth of silver. Once in circulation, however, the freshly struck coins often succumbed to the attentions of coin clippers, who trimmed small quantities of silver from the edges of full-weight coins before returning them to the currency pool. Thanks to the clippers, light-weight coins were commonplace and indeed frequently the norm in circulation. Hoarders would have sought out the heaviest – and hence most intrinsically valuable – coins for their caches, but that notwithstanding, clipped coins still accounted for a very high percentage of the coins in the Middleham Hoard (Fig 3), a feature reflected in many other finds from the region.

The hoard also included a number of counterfeit coins (Fig 4), some of which were base silver cast copies of genuine coins, whilst others had been struck from counterfeit dies. Single examples of worthless silver-plated counterfeits, which were perhaps originally deliberately discarded, are commonly recovered by metal detectorists. The specimen in the hoard on the other hand all possessed a substantial silver content and hence an intrinsic value sufficient to justify their owner laying them aside.

Continental coins

Among the counterfeits recovered were five cast copies of Mexican eight reales pieces, coins perhaps more familiar as the ‘pieces of eight’ of pirate lore (Fig 5). Tarrified at 4s 6d by a Royal Proclamation of March 1644, these were but one of a variety of foreign silver coins to be found in circulation in Royalist areas. The Middleham Hoard contained almost 250 foreign coins, with a face value in excess of £65. Of these, the vast bulk were ducatons of the Spanish Netherlands, heavy silver coins which circulated at the value of £5 6d (Fig 6). Many of these had doubtless been brought into England via the Royalist-controlled ports of the north-east, Queen Henrietta Maria for example being recorded as sending a ‘little barrel of ducatons, which amounted to.
about £500 sterling from Holland in late 1642. Many of these foreign coins were immediately restruck by Royalist mints, such as that operating in York, but others, as we learn both from written and hoard evidence, entered the normal currency pool and were to remain in circulation in Yorkshire until at least the late 1640s.

The discovery of the Middleham Hoard has allowed us precious insights into the nature and condition of the coinage in circulation in Yorkshire during the latter years of the 1640s. Had it not been for the commendable behaviour of Mr Caygill in rapidly reporting his find, that information would surely have been lost, and what has proved such a splendid example of co-operation between the museum community and detecting fraternity would never have come to pass. Fifty-four coins were acquired by the Yorkshire Museum with the aid of generous grants from the R. M. Burton Charitable Trust and V&A/MGC Purchase Grant Fund. A further 42 coins were acquired by the British Museum.

Craig Barclay is a Curator at the Yorkshire Museum, York.

Fine Antiquities

**Auction:**
Tuesday 12 December at 11.00am

**Viewing:**
Thursday 7 December 12.00 noon-4.30pm
Friday 8 December 9.00am-4.30pm
Sunday 10 December 11.00am-4.00pm
Monday 11 December 9.00am-6.00pm

**Enquiries:** Joanna van der Lande or Georgina Whiteman - 0171 393 3945

**Catalogue:** £10.00 plus postage

**Catalogue Enquiries:**
Ruth Sutherland - 0171 393 3933

We hold four auctions each year in April & October with fine sales in July and December. We are always happy to travel if you have a collection or single item that you are interested in having valued for sale.

Bonhams, Montpelier Street, Knightsbridge, London SW7 1HH.
Tel: 0171 393 3900 Fax: 0171 393 3905 Internet Address: http://www.Bonhams.com/

BONHAMS
ANTiquITIES AND ISLamic WORKS OF ART

SOTHEBY'S

Auction in New York on 8th December at 10:15AM and 2:00PM
On view from 2nd December. Enquiries: Richard Keresey or Seth Bright in New York Tel (212) 606 7328
Fax (212) 606 7591. Sotheby's, 1334 York Avenue, New York, NY 10021. Illustrated catalogues are available
from our offices and galleries worldwide. To order a catalogue by credit card in the UK, please telephone
(0171) 314 4444 or fax on (0171) 408 5909; for catalogue orders in the US, please call (800) 444 3709.
‘Gold of Asia: Ancient to Tribal’
Frank Sternberg AG, Auction 30

AUCTION at:
HOTEL EDEN AU LAC, ZURICH, SWITZERLAND
Utoquai 45, Telephone (41-1) 261 94 04 Telefax (41-1) 261 94 09
from 5 pm, 9 November 1995

for viewing 7 days before at
FRANK STERNBERG AG
Schanzengasse 10, 8001 Zurich
Telephone (41-1) 252 30 88 Telefax (41-1) 252 40 67

Full colour catalogue
An extensive selection of wearable rings, necklaces and bracelets as well as figures and amulets from the Ancient and Tribal Worlds of Asia (including Pre-Columbian, Java, China, Cambodia, Thailand, India, Island Indonesia).

GOLD
A SAFE HAVEN AND STORE OF VALUE FOR OVER 3000 YEARS

Silver figure of BUDDHA, crowned as king
Angkor Wat, Cambodia
Height 70 mm, Weight 37.6 gr.
12th century
Est. US$4,000

Gold standing BUDDHA
Cambodia
Height 61 mm, Weight 31.27 gr.
7th century
Est. US$2,100

Gold MAITREYA, Shrivijaya-style, found N. Cambodia
Height 56 mm, Weight 21.13 gr.
8th century
Est. US$2,100

Gold BODHISATTVA
Shrivijaya, found N. Cambodia
Height 38 mm, Weight 23.27 gr.
8th century
Est. US$2,100

Gold figure of standing BUDDHA
Si-Theb, Thailand
Height 37 mm, Weight 5.63 gr.
7-8th century
Est. US$10,000

A Shrivijaya standing gold figure of
PRACHIYA PARAMITA
Height 23.5 cm incl. Tang Weight 640 gr.
7-8th century Peninsula Thailand
Est. US$220,000

From a large group of lots including wearable rings, ear-ornaments, necklace and repoussé objects
Central Java, Indonesia
8 - 10th century
Estimates per object from US$25 to US$125

A group of important rings, ear-ornaments and a chain from
Central Java, Indonesia
8 -10th century
Estimates from US$2,000 to US$8,000
CLEARING KV5
Investigating the tomb of the sons of Ramesses II

The rediscovery of the tomb of the sons of Ramesses II in the Valley of the Kings was one of the most important finds in Egyptology this century. In the last issue of Minerva Kent R. Weeks, Director of the project, gave a brief update on the discoveries. Here, he gives a detailed account of the background and the importance of the 1995 season.

BACKGROUND
The location of KV5 (Fig 2) has been known for over two hundred years (its entrance is noted on maps drawn early in the nineteenth century), but the tomb apparently has been entered only three times in modern history. It was visited first in 1825 by the English explorer, James Burton, who dug a narrow tunnel through the first few debris-filled chambers and drew a sketch plan of their ceiling (which was all that he could see). Burton’s visit was a brief and very cursory one, however – he spent less than a day in the tomb – and he could not see that the tomb’s walls were extensively decorated with texts and scenes, that it contained thousands of fragmentary artefacts, or that there were dozens more rooms only a few metres beyond the short tunnel he had cut.

Several years before the discovery of the tomb of Tutankhamun, Howard Carter had also probed the entry of KV5. Apparently unaware of Burton’s earlier visit, Carter’s workmen dug only a metre into the tomb and decided that it was small, undecorated, and unimportant. Carter ordered a halt to the work, and subsequently used the hillside above the tomb entrance as a dumping ground for debris from his excavations elsewhere in the Valley.

WORK PRIOR TO 1995
It was not until 1987 that KV5 was explored again. The Theban Mapping Project, concerned about Egyptian Government plans to widen the road-
Excavation

way at the entrance to the Valley of the Kings, decided to re-examine the tomb's entrance in order to prevent the damage that this road work would almost certainly cause. Since the tomb's entrance was shown with some precision on earlier Valley maps, relocating it was a relatively easy matter. Geophysical devices confirmed the presence of anomalies in the hillside, and excavation along the base of the hill located the entrance after only a few days of work. During the next two months, the doorway was cleared, and we were able to crawl through Burton's channel into the tomb.

The first two chambers of KV5 were filled to within a few centimetres of the ceiling with flood-born debris. Burton's tunnel, only about 50 centimetres deep and 50 centimetres wide, cut through the top of this debris and revealed nothing of the tomb's walls or floor. To examine these rooms, we had to remove this fill - about 40 cubic metres of dirt, sand, and limestone chips - from each of the first two chambers. It was a slow and meticulous process: indeed, it took us six years to excavate only about half of each room. The debris was dense and highly stratified, and it was important to see what could be learned from its composition about the history of flooding and exploration in KV5.

The debris in the chambers indicated that perhaps ten major storms had flooded the tomb during the past three millennia. The flood debris was archaeologically sterile, and showed no traces of human activity since ancient times, except for the brief visits of Burton and Carter. Artefacts were found only on the floor, rarely in the debris itself, and, except for sherds of Roman and Christian date (perhaps washed into the chamber by flash floods), the pottery was of New Kingdom date. (Interestingly, unlike many tombs in the Valley of the Kings, there are no graffiti of Graeco-Roman or Christian date on the walls of KV5, suggesting that visits during those periods were infrequent and brief.) The objects we have found include thousands of potsherds, a dozen fragments of alabaster canopic jars, pieces of inscribed red granite sarcophagi, the unfinished head of a limestone statue, a piece of a wooden coffin, four inscribed faience ushabtis (Fig 3), numerous clay, faience, and stone beads, amulets, and two hieratic ostraca recording inventories of the grave goods(?) that had been placed with the burials (Fig 4). In one corner, adjacent to a wall whose reliefs had been painted in blue, red, and white, there lay a Canaanite amphora base, filled with blue paint that had spilled onto the floor, probably while the artist was still at work. There were also pieces of human and animal bones, and parts of mummiﬁed human remains, well-wrapped fragments of the knee and the thigh of a young adult male.

Fig 2. The entrance to the Valley of the Kings. View to east. In centre, the former rest house, to its left KV 55 and KV 6. In the lower left corner, the entrance to KV 5.

All of the walls in the first two chambers were decorated. Carved and painted reliefs showed ﬁgures of Ramesses II (Fig 5) presenting one or another of his sons to various deities. On one wall, the King and a son greet Sokar and Hathor; on another, the King stands before Nefertem; on a third, the King and a son make offerings to Ptah. So far, seven wall sections of the twelve that are in chambers 1 and 2 have been cleared.

Unfortunately, the upper parts of most walls near the tomb entrance have been damaged by water that leaked into the tomb from a sewer line laid near the entrance when a rest house was built in the Valley early in the 1950s. Many of the texts that accompany these scenes are lost. But on two walls, the names and titles of the eldest son of Ramesses II, Amon-her-khepeshef (Fig 7), and of his second son, Ramesses (junior), are intact. Fragmentary hieroglyphs on other walls in the two chambers may eventually reveal other names as well.

It is clear from these inscriptions that KV5 was used by Ramesses II as the burial-place for several of his sons. Not only are there several names on the walls, but a third name, that of the ninth son, Sethy, was found inscribed on a canopic jar fragment that lay on the ﬂoor of chamber 2 (Fig 6). The name of his sixteenth son, Mery-Atum, has been found on an ostraca, apparently from near the entrance to KV5. It seems likely that Mery-Atum, too, was buried here.

So far, then, we have four names. But how many other sons were buried in KV5? Ramesses II had 52 sons. We know their names from numerous lists that he had carved on temple walls at Luxor, Karnak, and at least ﬁve other sites. It is possible, indeed likely, that many more of these sons also were interred here; there could be as many as ﬁfty. Only Merneptah, who succeeded Ramesses II as pharaoh and who has his own tomb in the Valley (KV8), and Khanevase, a son believed to be buried at Saqqara, are accounted for elsewhere. We have recently found many chambers in the back of KV5 that could have served as offering-chapels for the rest.

THE 1995 FIELD SEASON

Early in 1995, the TMP returned to KV5 after a six-month break. During that winter season, we wanted to

MINERVA 21
complete a detailed plan of the six chambers we then knew to exist and we decided to explore a doorway in the back wall of chamber 3, only the lintel of which lay exposed above the debris.

Chamber 3 is a particularly impressive room. The largest in KV5, it measures about 15 metres square, and its ceiling is supported by sixteen pillars cut from the native stone. In later seasons, starting in 1996, we will explore chamber 3 itself. But there are at least five doorways cut through its four walls, and it is possible to peer through some of them, through the narrow space between the debris and ceiling into the rooms beyond. Early in February, we began clearing one doorway in the room’s rear wall. We chose this doorway because it lay close to what seemed the principal axis of the tomb, and because it was heavily blocked with stone that had fallen from the ceiling, an indication, perhaps, that what lay beyond might be in better condition than the first three chambers. We assumed that the door would lead to a small debris-filled room. Digging a further 50 centimetres into the room, however, the level of fill dropped dramatically – from the 3-4 metres that filled the first several rooms to only 1.5-2.5 metres deep. The blocking in the doorway had apparently prevented flood debris from flowing beyond it. Once this blocking was removed, we could easily crawl through the door and into the next chamber.

On February 2nd, torches in hand, we crawled into the space beyond. It was not the small room we had expected. Instead, we found ourselves in a long corridor – later measurements showed it to be over 30 metres in length – off which were cut twenty doorways, ten in each wall, each leading in turn into other chambers or complexes of chambers. At the end of the corridor a 1.65-metre tall statue of Osiris stood in a narrow niche cut into the bedrock (Figs 8, 10). Its face was missing (we think it may lie in the debris at its feet), but it was beautifully modelled and painted. Through doorways in the walls to the left and right of Osiris, two further corridors, each about 25 metres long, were lined with sixteen doorways and still more chambers.

The next day, February 3rd, we returned with better lighting for a closer examination. The ceiling of the first long corridor, which we now call corridor 7, was horizontal, like those in chamber 1, 2 and 3. But the ceilings of the two transverse corridors (to the left and right of Osiris) sloped downward. About halfway along each, there was a dramatic change in ceiling level, a vertical drop of nearly one metre (Fig 11). Such changes in ceiling height of corridors in other KV tombs mean that a staircase lies below, and that in turn suggests that there are additional rooms in KV5 below the upper level. There are other reasons, too, to believe that there is

**Fig 5. The face of Ramesses II, north wall of chamber 1.**

**Fig 6. Fragment of an alabaster canopic jar. The incised and painted text includes the name of the ninth son of Ramesses II, Sethy. The writing of the name is unusual. From the floor of chamber 2.**

**Fig 7. Reliefs on the south-west wall of chamber 1, giving the titles and name of the eldest son of Ramesses II, Amon-hetepeshef.**
another level of rooms. Indeed, we have already found four chambers lying beneath chamber 3, the 16-pilastered hall. The doorways of the 55 small chambers at the back of the tomb are very narrow, less than 70 centimetres wide, and could not have accommodated a sarcophagus. Yet, we know from the fragmentary objects found on the floors that there were sarcophagi in KVS, as well as a vast array of other funerary furniture. Fifty-five corridors and chambers lay beyond the 16-pilastered hall, making a total of 62 in the tomb. And it is likely that more will be found. Our current theory is that these numerous chambers in the upper level of KVS served as offering chapels for each of the sons buried here, and that the actual burial chambers lie below, in a lower level of rooms.

The walls of the rooms beyond chamber 3 were all decorated, some in relief, some in carved and painted plaster, and they appear to have had presentation scenes on them similar to those in chambers 1 and 2. Unfortunately, many are badly damaged. Either the plaster has fallen off the wall (large plaster fragments lie in the debris and can hopefully be saved and recorded, the scenes reconstructed on paper), or the walls themselves have shattered (perhaps the result of the floors sagging into the chambers that we believe lie at a lower level). In the first two metres of corridor 7, where we have reached floor level, we have found hundreds of New Kingdom potsherds, beads, a faience bracelet covered with gold leaf, faience inlays, a few ostraca, and more sarcophagus fragments. In one of the side chambers (the only one we've examined so far), there were numerous bones of birds and mammals, especially cattle. Again, a few sherds of Roman date lie on the floor, but there is nothing of later date, and there are no artefacts in the debris itself.

**FUTURE WORK IN KVS**

Of necessity, work in KVS moves slowly. The stratigraphy of the debris that fills the first six chambers and half-fills those beyond provides information about the history of flooding in the tomb. It contains numerous fragments of decoration that have fallen from the walls. It must be meticulously dug and sifted. The walls have traces of scenes and texts that will require careful cleaning, conservation, and recording (Figs 12, 13). The objects we have found, from simple sherds to elaborate ostraca, all require study. And, of course, the size of KVS and the likelihood that it will continue to grow, mean many years of work here.

There is a substantial amount of engineering and conservation work to be done in the tomb, too. We have already cleaned and conserved the exposed walls of chambers 1 and 2, and will continue that work next season in chamber 7. We have erected screwjacks to support the ceilings of the first two chambers, and another hundred will be installed next season in the rear chambers. The badly fractured walls of corridors 10 and 11.

Fig 10. Statue of Osiris, 1.65 metres tall, in the end wall of corridor 7.
Excavation

Fig 11. Corridor 11, to the north of the statue of Osiris. Note the abrupt change in ceiling height, indicative of a stairway at this point.

Fig 12. Tracing the reliefs on the north wall of corridor 7.

Ramesses II ordered the cutting of KV5 or whether it was, at least in part, an earlier tomb usurped by him for use as a family mausoleum. In an earlier article, I theorised that KV5, or at least its first few chambers, might originally have been cut late in the 18th Dynasty. This still seems a possibility: the dimensions and proportions of chambers, pillars, and doorways all tend to suggest it. If this theory is correct – and much work is still needed to confirm it – then KV5 will present us with yet another set of questions.

Fig 13. Osiris and Hathor, carved on the north wall of corridor 7.

Dr Kent R. Weeks is Professor of Egyptology at the American University in Cairo and Director of the Theban Mapping Project. Photographs by the Theban Mapping Project, Francis Dzikowski, photographer.

Dr Weeks will be reporting in future issues of Minerva on developments in the investigation of KV5.

(lying to the left and right of Osiris) should be restored (for cosmetic purposes, not structural), and this will be a major project.

During the next several years, we plan to clear a significant part of chamber 3, whose walls and pillars we now know to be decorated. We will clear chamber 4, a six-pillared chamber which may have other doorways leading off it. We will clear several of the lettered chambers that line corridors 7, 10, and 11, and, of course, we want to locate the staircases in chamber 10 and 11. KV5 is already a unique tomb, unique in plan, proportions, and purpose, and it is difficult to predict what we may find or where the staircases and doorways might lead. As we noted, it seems likely that the lower level contains the actual burial chambers of Ramesses II’s many sons.

Clearly, KV5 will contribute significantly to the history of the New Kingdom and Ramesses II, and to the story of his family. Ramesses II, after all, was one of Egypt’s most powerful rulers, and his reign was a period of impressive diplomatic, military, economic, and building activities. His sons seem to have played a major role in these affairs, and the texts we are finding on the walls of KV5 and on its artefacts should help us learn more of their duties and their chronology. Never before has Egyptology been given a site whose potential is so great for reconstructing the life of a royal family. There is also the possibility (slim, of course, but there nevertheless) that KV5 may provide a clue to the question of the Exodus and Egypt’s relations with the Israelites and other western Asiatic neighbours.

The unique plan of KV5, and its unique function as a family mausoleum also pose other questions. What were the reasons for such a dramatic shift in tomb design? Do mausoleums of other royal families exist in Egypt? If not, what led Ramesses II to choose such a structure, and what alterations in religious beliefs, what requirements of family duty, made it an acceptable innovation? An equally intriguing problem is whether
The Tomb of the Sons of Ramesses II: Its Origin or its Consequence?
Jerome M. Eisenberg, Ph. D.

The architecture of the tomb of the sons of Ramesses II, KVS, may be unique as a royal tomb, but there is, after all, another parallel, even though it was built not for royalty but for sacred animals! It is intriguing to the writer that not only was this parallel created during the reign of Ramesses II, but that its creation might be either the inspiration for KVS or, more probably, a consequence of the construction of KVS.

One of the many sons of the long-lived Ramesses II, Khemwaset, born of the second wife of Ramesses, Isetnofret, was considered a great scholar. In fact, he has been called the first Egyptologist, for he not only visited and studied the different pyramids at Giza and Saqqara, but he restored their appearance and placed inscriptions on them, as well as the sun-temples, in his name and that of his father.

A short time before Year 16 of his father’s reign (c. 1264/63 BC), while still a young man in his twenties, Khemwaset was installed in Memphis as Sem-priest of Ptah, the patron of artists and craftsmen and the most intelligent of the deities. Subordinate only to Huy, the High Priest of Ptah, he was placed in charge of the burials of the Apis bulls in the famous Serapeum. In Year 16 the first Apis bull, the sacred animal of Ptah, died. Khemwaset buried him in the traditional way, with a ramp leading down to a burial chamber with a small chapel above, laboriously cut out of the solid rock of Saqqara. On one of the walls of the new chamber Khemwaset is depicted with his father worshipping the Apis bull. A new Apis was installed, but when he died, in Year 30, Khemwaset buried him in the same tomb as the previous Apis. It is possible that yet a third Apis is buried in a side chamber in the same double tomb.

Khemwaset then came up with a new idea. He created one large chamber with side rooms for each successive burial. As Dr K.A. Kitchen states, in his important work Pharaoh Triumphant: The Life and Times of Ramesses II, King of Egypt (1982): ‘A special underground gallery from each side of whose walls would open off not one isolated burial-chamber, but a series... requiring the cutting only of a modest side-room each time.’ This new idea was adopted by the succeeding Sem-priests and continued down to the 30th Dynasty, in the fourth century BC, nearly 900 years later. Khemwaset was so inspired by his architectural creation that he even constructed a chamber in the Apis bull gallery for himself. Long after his entombment the ceiling collapsed, burying both Khemwaset and his rich funereal treasures, to be uncovered by Mariette in 1852.

The eldest son, Amon-her-khepeshef, born of Nefertari, the first wife of Ramesses, and heir-apparent to the throne, died suddenly, probably between Year 16 and Year 20. Three other sons, Pre-hir-womnef, Sethy, and Meryne the Elder, also died soon after, all of them still quite young. So far, we know from the reliefs and objects found during the clearing of KVS that Amon-her-khepeshef is depicted in Chamber 1 (see Minerva, September/October 1995, pp. 3-4, for the first list of reliefs found, published by Dr Weeks).

Could Khemwaset have suggested to his father that they save time and expense by burying his brothers in one tomb with individual chambers for each one, as he did with the Apis bulls at Memphis? Did Ramesses adopt the scheme himself following his son’s idea? Did Khemwaset create the idea first for KVS and then adapt it for Memphis? (This seems more logical since the death of Amon-her-khepeshef should have preceded the death of the third or fourth Apis bull by several years.) Or, finally, did he borrow the idea from the tomb of his brothers, possibly the concept of someone else? The writer has proposed the apparent connection between the two tomb burials to both Dr Kitchen and to Dr Weeks, the ‘rediscovers’ of KVS. Both have indicated that the suggestion merits some consideration. Perhaps the answer will be given to us as the secrets of KVS are gradually uncovered.
PRE-HISTORIC
ANCIENT
MEDIEVAL

Works of art of the ancients and items of archaeological interest FOR SALE

Price Guide £50 - £5,000

WORLD-WIDE
Including:
Stone-age, Sumerian, Persian, Holy-land,
Egyptian, Greek, Roman, Celtic,
Pre-Columbian, Chinese

Sample Catalogue and enquiries to:
ANTIQUARIUS
SHOP: 237 Mansfield Rd Nottingham
TEL: 0115-941-7268

Selections from our current catalog...

Roman Marble Head of Caracalla (circa 210 AD)

Etruscan Bucchero Cinochoe with Procession of Animals
Deep black Bucchero Etruscan vase (circa 550 BC) in the form of a single-handled Oinochoe. The body of the vase is decorated with an impressed band of animals, including a flying bird, deer, antelope, sphinx and panther. Intact. A vase of highly desirable form and quality with sharp detail and well preserved surface. 10.8cm. Ex-French private collection. US$4,250 ex-shipping & applicable tax.

FRAGMENTS OF TIME
John Ambrose
P. O. Box 5777
Carmel, CA 93921
USA
Tel: (408) 624-7118
E-mail: johnj5505@aol.com
FREE CATALOG ON REQUEST

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.
Antiquity within your reach

Archea
ANCIENT ART
AND JEWELLERY

We offer a fine selection of ancient artefacts and art: prehistoric, Egyptian, Greek and Roman.

Open on Thursday, Friday and Saturday from 11.00 am until 5.30 pm and by appointment.

Send for our complimentary brochure.

Egyptian & Classical Antiquities

We offer the collector a varied selection of fine quality Ancient World Art!

- Glass
- Bronze
- Sculpture
- Jewelry
- Scarabs
- Amulets
- Weapons
- Pottery

Illustrated Antiquity Brochures M12 Free
Full Year Subscription $5. Overseas $10.

Ancient World Arts, Ltd.
50 West 76th St. • New York 10023

Gallery by Appointment
Phone: (212) 724-9455 • Fax: (212) 595-1107

Tribal Art & Antiquities

Monday 11th December at 2pm

An Egyptian cartonnage mummy mask, 38cm high, Roman period.
Estimate: £2,500-£3,500

For further information or to order a catalogue for this sale please call Siobhan Quin on (0171) 629 6602, ext 341

London

Phillips
International Auctioneers & Valuers

101 New Bond Street, London W1Y 0AS
PANDORA’S BOX

Women in Classical Greece

A ground-breaking exhibition of the artistic portrayal of women in the Classical Greek world – their lives, customs, rituals, and myths – opened in Baltimore in November. 138 of the finest works of art, mostly vases, from the fifth century BC have been selected from 54 major collections in Europe and the United States. Dr Jerome M. Eisenberg, Editor-in-Chief of Minerva, here attempts to encapsulate the exhibition, its basic concepts, and its superb 432-page catalogue. He selects his favourite vases and sculptures in the exhibition, illustrating virtually all the principal myths treated.

This fascinating overview of the role of the female in ancient Greek society brings new insight into the influence that it has played on modern rituals and language. Organised by Dr

Fig 1 (left).

Fig 2 (right).

Ellen D. Reeder, curator of ancient art at the Walters Art Gallery, Baltimore, the show opened at the Walters on 5 November. It then travels to the Dallas Museum of Art in Texas and finally to the Antikenmuseum und Sammlung Ludwig in Basle, Switzerland.

Reeder has restricted the exhibition to objects of the Early Classical Period which is considered by most scholars to have played a key role in the development of Western culture and civilization. A number of the vases have not previously been exhibited outside central Europe and indeed have not been on view since before World War II.

The emphasis in classical studies has traditionally been on the male – as an athlete, politician, soldier, and hero. It is only in the past few decades that attention has turned to the female and her role in family life and Greek social structure. The exhibition explores the links between the myths, rituals, images, and metaphors of prehistoric times and Classical Greece. Reeder writes: “A primeval female goddess was originally worshipped as a spontaneous giver of earth’s bounty and only subsequently was the male role acknowledged.” This concept of an all-powerful goddess evolved into the creation of Athena, Artemis, and Demeter. The extent of the intertwining of the lives of men and women is emphasised in the various myths. They continually demonstrate the Greek belief that sexual tension was a positive influence that infused energy into the balance of forces between the sexes.

The ideal woman of the Classical period was well-born, attractive, intelligent, hard-working, and capable of bearing children. She was expected to manage the household, raise the children, and bear responsibility for the spiritual life of the family. Since she was defiled citizenship, her public duties were confined to religious functions such as rituals. The Athenian girl was typically married at about the age of fourteen to a man of about thirty through an arranged marriage.

The exhibition begins with a study of ‘classical beauty’, analysing the various aspects of femininity as seen in Greek art: the face, hair, body, clothing, jewellery, movement, gesture, and, above all, the female gaze. Our attention is drawn to the marvellous Athenian Kore (Fig 1), a young girl
The next section of the exhibition considers the metaphor of a woman as an untamed animal. The young girl, living ‘in the wild’, developed into womanhood under the supervision of Artemis (Figs 14, 15), the ‘Mistress of Wild Beasts’, and then was integrated into Greek society by marriage and motherhood. The Greek word ‘to marry’ literally translates as ‘to tame’. Domestication, however, was often a difficult challenge as evidenced by the difficulties involved in the transition from existing in a wild, animal-like state to entering into marriage and family life, as shown in the myths of Thetis (Fig 17) and Atalanta (Fig 19). The young girl, or parthenos, was regarded by the Greeks as an uncontrollable element and a possible source of social subversion. The adolescent girl, known as a ‘Little Bear’ (Fig 16) entered into a complex ritual which concluded with her acceptance into proper society and eventually marriage and motherhood.

It follows then that courtship was equated to the hunt, with men as the hunters and women as the hunted. The origin of this metaphor is surely rooted in prehistoric times when the survival of the community was based on hunting. Neither the capture of the animal nor the success or survival of the hunter was assured. The same equilibrium existed between the pursuing male and the fleeing female in the several pursuits related in Greek mythology, such as Peleus and Thetis (Fig 17), Poseidon and Amymone (Fig 18), and Hippomenes and Atalanta (Fig 19).

The last section of the show, written mainly by Carol Benson, addresses the Greek belief in the inability of permanently taming the female. It was thought that even the tamed woman would revert to her wild state and in the process do the same to man, thus demolishing the existing social order. A selection of vases illustrates the various myths of the ‘wild’ woman: Amazons (Fig 20), Maenads (Fig 21), Orpheus and the Thracian Women (Fig 22), Eos and Kephalos (Fig 23), Circe and Odysseus (Fig 24), Medea (Fig 25), and Medusa and the Gorgons (Fig 26). The exhibition closes with the superb early fourth-century BC Attic marble gable relief of Megisto and her son Eratoxenos (Fig 27).

The catalogue includes a number of succinct essays by a group of prominent scholars. Mary Lefkowitz examines the parthenos, or young maiden, especially in her role in Athenian drama. Alan Shapiro examines the tale of the Kekropidal, the three daughters of Kekrops who were given sanctuaries on the slopes of the Acropolis, and explores the relative rarity of heroine cults in Greece. The story of Pandora is treated in depth by Froma Zeitlin who demonstrates that Hesiod constructed the creation of the female in economic terms. Margot Schmidt focuses on the ‘sorceresses’ Medea and Circe. Wedding imagery is examined in depth by John Oakley. Andrew Stewart surveys the pursuit scenes culminating in sexual intercourse and sometimes in marriage as depicted on Attic vases. François Lissareau explores the representations of baskets, boxes, vases, and other containers and their relationship to women, an element often so important that it forms a crucial dramatic axis in a myth. The traditional viewpoint that women lacked power in Athenian society is challenged by Sally Humphreys. Christiane Sourvinou-Inwood also challenges the established opinion that women played no role within the political sphere or the polis. Carol Benson, the assistant curator of ancient art at the Walters Art Gallery, was also a major contributor to the catalogue.

Reader has produced both a landmark exhibition and an outstanding catalogue – the fruits of seven years of dedication. She has written all the catalogue entries and, with Benson, nearly all the introductions to each section. In fact the writer has basically just paraphrased her work in writing this article – a finer overview of Greek womanhood does not exist. The high standards that she has set should be apparent from the objects illustrated here. It is fortunate that the exhibition will be shown in Basel – it certainly deserves an international audience.

The writer has paid particular attention to blossom into womanhood, exhibiting to perfection the spirit and allure of the adolescent female.

Body language was of great importance – the respectable woman demonstrated her modesty with proper garments, subtle gestures, and a downcast gaze, avoiding direct eye contact with men. The prostitute participating in a symposium, on the other hand, willingly displayed her nude body, made openly expressive and even lewd gestures, and boldly confronted the male with an inviting gaze. The exhibition also treats in great detail the rituals associated with the Greek woman, such as her wedding nuptials (Fig 9) and her preoccupation with textiles.

The second part of the exhibition studies the association of women with images of enclosure – the female as a vessel. The metaphor of containment is perhaps best illustrated by the two exceptional head vases found at Vulci in the nineteenth century and reunited in this exhibition for the first time since their discovery (Fig 7 and cover). The female body was considered to be an enclosure – a womb – bearing new life. She was the womb of the earth, the earth goddess Gaia (Fig 11). The identification of women with the basket, chest, underground chamber, and even the interior of the house, is demonstrated. The myths of Danae (Fig 12) and Pandora (Fig 13) are apt examples.
attention to the woman's garment, as shown in the illustrations, for both its importance in the understanding of the role between the social classes and for its beauty. The brilliance of its depiction, its near-transparency and its gracefully flowing movements cannot be over emphasised. The catalogue features an essay by Reeder on ancient textiles, and the part they played in Greek society and mythology is emphasised throughout.

Fig 1. Attic marble kore from the Acropolis, c. 520-510 BC. This superb marble kore (young girl) is one of a group discovered or the Acropolis during its excavation in the late ninth century. With the famous Archaic smile and protruding eyes still in evidence, it presents us with an excellent example of the late sixth-century Greek interpretation of a physically mature girl who is, as Reeder so rightly states, 'on the edge of womanhood.' Actually, the word kore translates as 'doll' and, in addition, also represents the pupil of the eye, which supposedly reflected back the image of the viewer.

While both her gesture and drapery are mirror images of the usual kore depictions, her extended hand would have borne a gift, no doubt intended for the viewer. Inscriptions often refer to the kore as an agalma, or an object of delight. They served the same functions as did their male counterparts, the kouros, both as votive dedications and as grave markers. This beautiful maiden has retained much of the original red and green colour on her diadem (stephane) and her garments (chiton and himation). H: 1.03 m, with plinth 1.05 m. Acropolis Museum, no. 672. Exhibition catalogue no. 1.

Fig 2. Argo-Corinthian bronze mirror with Aphrodite. The dignified representation of an early Classical maiden forming the handle of this elegant bronze mirror probably represents Aphrodite, as indicated by her presence of the flying Erates and the two doves, the sacred bird of the goddess. Reeder emphasises that the careful depiction of the chiton reminds us of the important role that garments played in the life and identity of the Greek female - they were an extension of herself. The Siren is a proper member of this assemblage since she also enticed men, though it was due to her singing rather than her physical charms. The placement of this bird-woman surmounting the disc most probably reflects its similar position on top of Archaic grave monuments.

This mirror was probably created in a workshop in either Argos or Corinth, two city states located near Athens which were noted for their fine bronzes during this period. H. of figure: 15.4 cm; total h. 43 cm. Walters Art Gallery, Baltimore, no. 54.769. Catalogue no. 3.

Fig 3. Attic marble grave relief with mother and child, c. 420-410 BC. In this unusually high relief the sculptor has depicted the deceased woman, seated upon a klismos, reaching out for her squirming little girl who is being held by the maidervant. The mother wears a mantle over a belted chiton, typical of the period in that it closely follows the forms of the body. In contrast, the servant wears a loosefitting peplos with an overfold girl at the waist. The superb modelling reveals the differences in texture and thickness of the various garments.

Since the child is obviously not a
eyes, the crisply depicted eyelids, the flat eyeballs, the full, slightly open lips, strong cleft under the lower lip, and the rounded chin are among the features which are typical of a head of the second part of the fifth century BC. Here, as Reeder so rightfully notes, we have a 'quintessential example'.

That it is the head of a goddess is evident by her diadem. Evelyn Harrison has suggested that it might be the head from a statue of the Artemis of Aricia, since the hairstyle is indicative of that deity and the lack of weathering normally attributed to a pedimental sculpture indicates that it was once part of a free-standing sculpture. H. 28 cm. Agora Museum, Athens, inv. no. S 2094. Catalogue no. 40.

Fig 6. Attic red-figure hydria with a domestic scene by the Niobid Painter, c. 460 BC. A woman, seated on a klimos, fingers the strings of a barbiton. She wears a taenia wrapped around her head, a chiton, and a mantle. A lyre hangs in the field above her head. Before her is a large chest with an open lid. Next to the chest is a female, wearing a hairnet (sakkos) and a peplos belted over the overfold; behind her, a partly opened door. On the right a third woman, wearing a peplos with an unbelted overfold, holds a lyre and a chest. Her long hair is bound with a fillet. It is a scene of friends gathering to make music together. The book roll contains either poetry or perhaps musical notations. As Reeder points

eign origins. The figures turning in space were a challenge to a late sixth-century BC artist. H. 9.2 cm; diam. 22.3 cm. Yale University Art Gallery, New Haven, inv. no. 1913.163. Catalogue no. 40.

Fig 5. Attic red-figure kylix with a symposium scene, in the manner of the Gales Painter, c. 510-500 BC. A young man, probably still an adolescent, reclines on a bed with a young prostitute (hetaira) who is nude except for her mantle. He is about to kiss his companion who caresses the back of his head with one hand and holds a pair of double-flutes with the other... The inscription 'the youth is fair' appears above his head. She gazes directly into his eyes, an act not befitting a proper Athenian maiden. In fact the wide necklace, unlike those in Greece, may betray her possible foreign

newborn infant but rather a young female, and inasmuch as the male child was honoured above the female child, it is unlikely that this was a stock monument. It must have been especially commissioned to commemorate the mother rather than the child. That the mother was depicted with her child rather than with her husband or parents indicates that her affection for her child must have been her most outstanding quality. The full breasts of the mother and her modest garment contrast strongly with the revealing peplos of the maidservant and reflect upon the different standards of propriety. In this powerful monument the sculptor has succinctly captured the deep emotional bond between the mother and her child. H. 67.5 cm. Rijksmuseum van Oudheden, Leiden, inv. no. 1903/2.1. Catalogue no. 6.

Fig 4. Attic marble head of a goddess from the Athenian Agora, c. 440-420 BC. That this exquisite head was admired over the centuries following its execution is evidenced by the measuring marks left by Roman copyists. It is so close in execution to the head of Artemis from the east frieze of the Parthenon that it may have been created by one of the sculptors of the temple. The so-called 'Parthenon pout', with the downturned corners of the mouth, is still obvious, though it has been softened, creating a nearly horizontal groove between the lips. The ridged eyebrows closely set to the

Fig 8 and (below) detail.
in both social status and morality. They were both thought to lack the self control and self mastery of the Athenian male. H. 27.7 cm. The State Hermitage Museum, St. Petersburg, inv. no. b 2103. Catalogue no. 47.

Fig 8. Attic white-ground lekythos with a woman, young boy, and a maid servant, by the Thanatos Painter, c. 450 BC. A baby boy crouches on a stone stele mounted on a four-stepped base. He is placed upon his own tombstone. He looks towards a maidservant approaching him, stooped, bearing an alabastron in her left hand and balancing a basket on her head with her right hand. The snub nose of the servant perhaps indicates that she is African. The woman on the other side of the stele, wearing an all-enveloping mantle over her chiton, is the boy’s mother. It appears that the boy’s greatest affection is for the servant or, perhaps, for the funerary gifts that she bears. H. 25.7 cm. Collection of Claude Hankes-Drielsma, London. Catalogue no. 54.

Fig 9. Attic red-figure lebes gamikos with wedding scene attributed to the Washing Painter, c. 430-420 BC. The lebes gamikos was presented to the bride as a gift, thus most of the scenes allude to the wedding rituals. On the main panel, side A, the bride sits on a dipros playing a harp, her feet on a footstool. She wears a fillet on her head, a chiton, and a mantle. Behind her stands a woman, wearing a peplos with an overfold, holding a large kourotrophos-hydris, the vessel of the wedding bath preceding the ceremony. A woman also wearing a fillet, chiton and mantle stands before her holding a chest. Behind her is a dipros with a patterned cushion. On the sides are two flying females, probably Nikai, protective deities; on the reverse, three women, two of them holding large baskets. The scene depicts the epula, the day following the wedding, on which the bride receives gifts from her friends – chests and wicker baskets. The base has two pairs of women separated by flaring wool baskets (kalathoi). These allude to some of her new responsibilities as a married woman – spinning and weaving. (The writer particularly appreciates this graceful form, having a collection of pottery kalathoi of the fourth century BC from Apulia.) H. 51 cm. Metropolitan Museum of Art, New York, inv. no. 07.266.35. Catalogue no. 55.

Fig 10. Greek bronze figurine of Athena with her owl, c. 450 BC. In this depiction of Athena the sculptor has departed from the strict frontality of the Archaic period and has used a subtle asymmetry which is especially apparent in the tilt of Athena’s head as she gazes upon her owl, her subtly raised left shoulder, and her slightly relaxed left knee. The rather strong downward inclination of her head is probably also due to the aidais, or modesty, that was expected in all women, even goddesses. Her helmet has raised cheek-pieces and a large winged sphinx on the crown. The fact that it is pushed back on her head and that she is without her weapons indicates that we have here not a goddess of war but rather a gentle and unthreatening image on its way to being portrayed as a parthenos in the second half of the fifth century BC. Her long hair tapers down her back and the overfold of her girded peplos is open on her right side. H. 14.4 cm. Walters Art Gallery, Baltimore, inv. no. 54.766. Catalogue no. 63.

Fig 11. Attic red-figure hydria with Gaia, Athena, and Erychthonius by the Oinanthos Painter. The myth of Erychthonius is an ancient one which changed considerably over the centuries. In the Classical Period version Hephaistos, the lame god of the forge, fell in love with Athena. Though she
escaped his pursuit, some of his semen fell upon her thigh. She wiped it away with a piece of wool and threw it upon the earth. Erichthonius was thereupon born of the earth goddess Gaia. She gave Erichthonius to Athena who put the baby in a basket or chest and presented him to the three maiden daughters of Kekrops, the king of Athens. They were told not to open the basket. One or two of the daughters, Aglauros, and perhaps Hebe, could not contain their curiosity and opened the basket. The sight of Erichthonius guarded by one or more serpents drove them to jump off the Acropolis to their deaths. The remaining dutiful daughter, Pandrosos, was given the gift of weaving by Athena, becoming the first mortal to weave garments. The many implications of this myth are thoroughly discussed by Benson.

On the vase Gaia is depicted to her waist, wearing a sash with leaves around her head, her undergarment covered by a mantle. She presents the baby Erichthonius to Athena who receives him in a decorated blanket. She wears a crested helmet and a garment with an overfold to her waist, and a mantle around her back. Her aegis has been placed on her back rather than on her chest. Zeus stands behind Gaia, holding his thunderbolt precariously over the baby. He here gives approval to the adoption of Erichthonius as the future king of Athens by his daughter, Athena. The female behind him is no doubt Oinante, who nursed Dionysos. The inscription above her reads 'Oinante is beautiful'. She is garbed in a sleeveless chitonikos and a kulpis. On the right a winged female advances forward holding a sash in both hands. She wears a diplois, a double cloak, over her undergarment, and a mantle covering her back. She also wears leaves in her headdress, a diadem. H. 37.4 cm. British Museum, London, inv. no. GR 1837.6–9.54 (E 182). Catalogue no. 67.

Fig 12. Attic red-figure kalyx krater with Danae by the Triptolemos Painter, c. 490-480 BC. When Akri- sios, King of Argos, was told by an oracle that his daughter, Danae, was fated to give birth to a son who would murder him, he locked her up in a bronze-lined underground chamber. When Zeus heard of this he came to her in the form of a shower of golden rain which passed through the earth and penetrated into her cell. Thus a son, Perseus, was born to Danae.

Though she tried to keep his birth a secret from her father, the king found out and locked Danae and her son in a chest which he cast adrift upon the sea. In spite of the arduous
Pandora, men alone lived on earth, without women, sickness, and hardship. Hephaistos was requested by Zeus to mould a beautiful female from just earth and water. This he did, providing her with *aidos*, modesty, and a wonderful golden diadem depicting all of the earth's creatures. Athena wove magnificent garments for her, teaching her to weave. Her necklaces and crowns were supplied by the Graces, the Hours, and Persuasion. Aphrodite endowed her with grace and *pothos*, sensuous desire. However she also received some negative qualities from a male deity, Hermes—cunning words and a deceitful nature.

According to Hesiod: 'And he (Hermes) called this woman Pandora, because all those who dwelled on Olympus gave each a gift.' (Hesiod, *Works and Days*, 80-82).

Zeus gave Pandora as a gift to Epimetheus, the brother of Prometheus to right a wrong that Prometheus had played upon him earlier. Prometheus had tricked Zeus in a game of choice and, in revenge, Zeus hid fire from mankind. Prometheus then took it by stealth and presented it to man. Suspecting revenge by Zeus against his brother, a duffard, he warned him not to take any gifts from the gods. Unable to refuse this beautiful maiden he willingly accepted her when she arrived, accompanied by a *pithos*, a large pottery vessel. She opened the pithos and all man's plagues and diseases were released. Only *elpis*, hope, remained. The personification of *Elpis* was depicted later on Roman coinages. Hesiod states that Pandora was the progenitor of the 'race' of women. In her essay in the catalogue Zeitlin proposes that the *pithos* actually represents the clay body of Pandora and that its opening symbolises the opening of her body through intercourse and childbirth. Reeder suggests that the *pithos* of Pandora may have been a source for the tradition of presenting so many gifts of containers at weddings. Perhaps they are symbols of fertility.

The Ashmolean volute krater shows Hermes, holding his caduceus and a flower, being hidden by Zeus to present Pandora, just having been created, to Epimetheus. The flower repre-

Fig 13. Attic red-figure volute krater with Pandora related to the Group of Polygnotos, c. 450 BC. The poet Hesiod wrote that before the existence of the island of Seriphos, where they were rescued by a fisherman, Dikty, who was the brother of King Polydeukes. The king thereupon forced Danae into marriage. When Perseus grew into manhood Polydeukes sent him on a quest to bring back the head of the principal Gorgon, Medusa. Following this triumphant return, Perseus used the head of Medusa to turn Polydeukes into stone. Danae and Perseus then returned to Argos where by some trick of fate Perseus did indeed kill his grandfather, Akrisios, finally bringing about the prediction of the oracle.

On the Hermitage krater Danae reclines upon a bed. She wears a *himation* over a *chiton* with a long overfall. The stacked pleats of her garments indicate a late Archaic dating. Her gaze is upon the two streams of drops that fall upon her lap. The Greek inscription 'Danae' is before her face. The reverse depicts Danae in the chest with her son. Flanking the half-opened chest are Akrisios on the right and a carpenter on the left who is still busily working on it. The mastery of the Triptolemus Painter in both composition and imagery is evident in this remarkable vase. Hf, 41 cm, diam, 45.7 cm. The State Hermitage Museum, St. Petersburg, inv. no. b 1602. Catalogue no. 74.

Fig 14.
peplos with a long overfold. The deep tubular folds of the drapery place this relief at the very end of the fifth century BC. Artemis was identified by Homer as the Potnia Theron, the Mistress of Wild Beasts. She nurtured and protected the young wild animals. She was also able to turn men and women into animals. It is interesting to note her dual nature – she was both a virgin and the goddess of childbirth. She was also the protectress of small girls but when they reached marriageable age she regarded them as suitable prey. By classical times, tamed, she was involved with community life and the city-state. H. 42 cm, w. 30 cm. Staatliche Museen Kassel, Antikensammlung, Kassel, inv. no. SK 41. Catalogue no. 87.

Fig 15. Attic red-figure amphora with Artemis and Actaeon by the Eucharides Painter, c. 500-480 BC. In one version of the story of the foremost hunter in Greek mythology, Actaeon, he aroused the ire of Zeus by his desire for Semele, a mortal that Zeus coveted for himself. Zeus brought about his destruction through Artemis and then seduced Semele, who bore Dionysos. In typical Greek mythical interplay Semele was the sister of Actaeon's mother. In another version his death was caused by his boasting that he was a better hunter than Artemis, who then slew him. In still another version he was killed because he gazed upon the nude Artemis as she was bathing in the woods. In one version of his death a deerskin was thrown over his head by Artemis. His hounds then tore him to pieces. In a different version she changed him into a stag and the hounds proceeded to tear their master to pieces. In both tales the hounds searched for him in futility. They arrived at the cave of Cheiron, the Centaur, who had taught Actaeon how to hunt. Cheiron created an image of Actaeon for them out of clay. It is noted by Reeder that deer were associated by the Greeks with not only Artemis, but all women. She also writes that while men were taught to hunt by such wild creatures as Cheiron, the women of Greek mythology needed only to respond to their natural instincts.

The Hamburg amphora is one of the greatest of Greek vases with its combination of superb artistry, elegant shape (the unbroken curves of Type A), and formidable size. Artemis, brandishing her bow and arrow, moves vigorously toward Actaeon who is being viciously attacked by his four hounds. She wears a mantle over her sleeved chiton, which has a kolpis (pocket). On his head one can see the head of a stag in profile; the stagskin falls over his back and can be seen on both sides.

On the reverse The Eucharides Painter depicts the myth of the passion of Zeus for Io, a priestess of Artemis. Hera, in jealousy, turned her into a cow. Zeus then sent Hermes to kill her guard, Argos, the god of many eyes. On the vase Hermes is slaying Argos while Io, still in the form of a cow, looks on. Cornelia Ewigleben suggests that the positioning of the scenes around the neck, drawing our eyes upward, presents the same effect as architectural reliefs on the entablature of a temple. H. 64 cm. Museum für Kunst und Gewerbe, Hamburg, inv. no. 1966.34. Catalogue no. 85.

Fig 14. Marble votive relief of Artemis Elaphobolos, c. 410 BC. Artemis moves over a rocky terrain as she grasps the antlers of a stag and is about to plunge her spear into the hapless animal's throat. A second spear, seen behind Artemis, has already entered his neck. There is no question that the stag is dying – the final kill is but a ritualistic one. Here Artemis is in tune with the killing of the wild animals that she was also protecting earlier in their lives. The festival of Elaphobolia, dedicated to Artemis Elaphobolos, the hunter of stags, lent its name to the month of Elaphobolis. Artemis wears a belted sents a gift, especially a love token. To the right Pandora arises from the earth. She wears an elaborate diadem with leaves, covered, as is the chiton, by a veil. The inscription 'Pandora' is over her head; Eros flies above. Reeder points out that the symbolism is probably that of the anaktopyteria, or the unveiling of the bride. Euphemyes, holding his hammer, looks longingly down at her. The reverse depicts a youth pursuing a female, with another fleeing away from him. H. 48.2 cm, diam. 35.2 cm. Ashmolean Museum, Oxford, inv. no. G.275 (V.575). Catalogue no. 81.

Fig 15.

Fig 16.
pursue her and they finally entered into a wrestling match in the course of which she changed herself into a lion, a dolphin, and a serpent. Finally Thetis submitted to him and they married, producing the hero Achilles. Reeder suggests that the transformations of Thetis during the wrestling match compares to the power of the sea to change quickly. Thetis’ negation of Peleus is the reverse of the usual pursuit of the mortal male by a goddess. This myth is a classic example of the themes of courtship as a pursuit likened to that of a hunt, culminating in intercourse, and the transformation of a wild, animalistic female into a tamed, domesticated spouse.

This Melian relief, with its lively openwork composition, brings the story to life, the archaic depiction graphically demonstrating both the distress of Thetis, here shown in a tra-

**Fig. 16. Fragment of a red-figure krater with the Little Bears.** Once every few years a group of young girls were chosen to live at a sanctuary to Artemis at Brauron, a site near Athens. The ritual, the Arktéia, was called ‘playing the bear’. Most of what little we know from the fragments of vases found at the different sanctuaries to Artemis in Attica. The young girls have long, unruly hair. They are either nude or wear a short tunic. When they concluded their service as Little Bears they apparently donned a longer garment called a koskatos, dyed orange with saffron, a colouring obtained from the crocus, traditionally associated with ailments brought about by menstruation. The tale is told of a tame sacred bear which lived at Brauron. A young girl teased him and he attacked her, wounding her slightly. Her young male companions immediately killed the bear, exalting Artemis, who then ordained that young girls should then serve her at Brauron as Little Bears. The catalogue discusses the meaning of this myth and its relation to puberty and the rituals of transition.

Several fragments of kraters depicting the Little Bears are included in the exhibition. This one illustrates the Little Bears preparing to run a ritualistic race under the supervision of older women. The palm tree, the branches held by the woman, and the altar, an edge of which can be seen at the right, as well as baskets, not shown in this fragment, are all connected with the ritual. Reeder quotes an appropriate passage from Aristophanes: ‘Once I was seven, I became an anapherost. Then at ten I became a grain grinder for the goddess. After that, wearing [7] a saffron robe, I was a bear at Brauron. And as a lovely young girl, I once served as a basket bearer, wearing a string of figs.’ (Lysistrata 641-47). 39 x 13.5 cm. Collection of Herbert A. Cahn, Basel, inv. no. HC 501. Catalogue no. 98.

**Fig. 17.**

**Fig. 18.**

**Fig. 17. Melian terracotta relief applique with Peleus and Thetis, c. 475-450 BC.** Zeus decided that Thetis, the daughter of the sea god Nereus, should marry a mortal because her son was prophesied to be greater than his father. Thetis, however, spurned Peleus, considering him beneath her status. He continued to
ditional gesture, and the determination of Peleus as he enters into combat with Thetis in the form of a lion. The depiction of Thetis as a larger figure between the lion in its heraldic pose and Peleus is strikingly reminiscent of the traditional representations of the ‘Mistress of Wild Animals’ which originated many centuries earlier in Mesopotamia. In this and most depictions on vases, Thetis does not look at Peleus, reminding one of early images of Athena with a frontal, Gorgon-like face – a wild, primal creature. H. 17 cm. From Kamiros, Rhodes, grave 172. British Museum, London, inv. no. GR 1864.10–17.133 (Terracotta 615). Catalogue no. 108.

Fig 18. Attic red-figure lekythos with Amynone and Poseidon by the Phiale Painter. In a period of extreme drought, a young maiden, Amynone, was sent by her father, Danaos, the King of Argos, to find water. Carrying her water jug, a hydria, she was accosted by a satyr. Poseidon, the ruler of the rivers and seas, rescued her from the satyr’s advances but then pursued her herself. There are two different versions of the ending of this tale. In one, Poseidon courted her successfully, giving her and the community the spring of Lerna as a gift. He smote a rock with his trident, turning it into the spring. In the other, he turned Amynone herself into the spring. It is a typical Greek myth of the sacrifice of a young maiden for the good of the community.

The scene of Poseidon lunging at Amynone with a trident suggests not only the forthcoming act of creating the spring but also that of the forthcoming sexual penetration. The inviting gestures of Amynone – her gaze and the lifting of the folds of her peplos, a wedding ritual, are obvious. The wreaths worn by both suggest the bridal wreaths worn in the wedding ceremonies. The hydria held by her in her right hand (only the handle is visible in this illustration), the mouth of which may sometimes be depicted turned toward Poseidon, is always featured prominently in vase paintings. As a container, it is a metaphor for a woman’s body, inviting Poseidon not only to fill it with the much-needed water, but also with his semen. c. 450–420 BC. H. 45.1 cm. Metropolitan Museum of Art, New York, inv. no. 17.230.35. Catalogue no. 113.

Fig 19. Attic red-figure kylix with Atalanta and Peleus by the Aberdeen Painter. Unwanted baby girls were often abandoned in the forests by their parents. Such was the fate of Atalanta, who was discovered and adopted by wild bears who taught her the art of hunting. She was quite proud of her abilities and freedom and she decided to remain unmarried. In one version of the tale, from Boreotia, she finally decided to wed and pledged to marry the man who could defeat her in a footrace. Those who lost forfeited their lives. After many futile attempts, Hippomenes finally won by cleverly throwing down three golden apples, one at a time. Atalanta fell for the ruse, three times bending over to pick up an apple. According to one version they defied a sanctuary by making love in it. The idea of making the lure golden apples no doubt derives from most women’s love of gold jewellery. The angry gods turned them both into lions and they lived on forever in the wild. As a further punishment it was a Greek notion that lions were able to mate only with leopards, not with other lions, thus the luckless couple were forced to remain celibate for the rest of their lives.

Again we have a myth associating women with the bears in the wild and marriage as a method of taming the wild creature into domestication. The footrace has similarities to the race of the ‘Little Bears’ (Fig 16) and, as in other myths, with marriage. It is most probably connected with the concern for the physical well-being of the bride preparing for the future stages of giving birth.

On the kylix Atalanta, seated on a stone block, wears a saukos and a tight garment of foreign origin, the peri- zona. Her self-conscious pose betrays her discomfort as a female contestant in the arena of the nude male athlete. Hippomenes, the victor, standing before a wash basin, swaggers as he prepares to clean himself by scraping his body with a scraper, indicating that the match is over. H. 19.5 cm, diam. 23
Fig 20. Attic red-figure volute krater with Amazons by the Niobid Painter.

Of all of the ancient Greek mythical untamed women the Amazons are perhaps the most fascinating. They were the offspring of Ares, god of war, and Harmonia, a nymph. They lived in Thrace or the Caspian Sea region and by mating with the local inhabitants produced a tribe of accomplished horsewomen. Their close bond with their horses reminds one of the identification of unmarried maidens as fillies. Breeder reminds us that we see only fully grown maidens, or parthenoi; the children and adolescents play no role in mythology. All of the major heroes have at least one encounter with these independent warriors. Theseus, for example, abducted the queen of the Amazons, Antiope (or Hippolyte) and produced a son. Following the defeat of the Persians in the early fifth century, the Amazons were used as a metaphor due to their common use of the bow and arrow, their distant homelands and the Persian’s taste for luxury, which to the Greeks was a feminine trait. The Greek artists delighted in portraying the ongoing battles between the Greeks and Amazons.

On the principal side of this impressive Attic red-figure volute krater in Naples, found in Buxo, the artist depicts a vanquished Amazon grasping her weapon, begging for mercy as she collapses under the attack of a Greek warrior, probably representing Theseus. She wears a helmet and a short skirt over a tights garment decorated with zigzag bands. Several other combatants are engaged in the fray. On the neck Peleus wrestles with Thetis. They are surrounded by the centaur Cheiron, her sister Nereids, and two figures most likely representing the parents of Thetis, Nereus and Doris. The reverse scene is of another battle on the neck a youth chases a female. The linking of these tales emphasizes the relationship between the battle scenes of the Amazons and those of courtship. H. 29.8 cm. Museo Archeologico Nazionale, Naples, inv. no. 2421. Catalogue no. 121.

Fig 21. Attic red-figure kylix with Dionysian scenes by Makron, signed by Hieron as painter. The Maenads were the half-divine followers of the god of the grapes, Dionysos. To the writer, the word ‘unbridled’ most aptly describes these uninhibited creatures, mortal women who entered into their frenzied state under the influence of wine and music. Following this near-organistic ritual they would revert to their mortal state. They are often depicted wearing ivy-leaf wreaths and garments of animal skins, holding thyrsoi (decorated poles surmounted with pine cones), aulos (double flutes), and tympana (cymbals). Sometimes they are also accompanied by panthers and serpents.

There were also historical rituals in which women represented Maenads, dating perhaps as early as the Classical period in Athens, Delphi, and Thebes. Benson discusses the Athenian festivals of the Lenaia, a mid-winter festival associated with maenadic rituals, and the Anthestera, an end of winter observance of fertility celebrating the unveiling of the new wine. Most scholars now accept the view that the numerous Dionysiac vases are connected with this festivity. It is also suggested that the frenzied nature of the Maenads represented the release of sexual tensions before marriage, thus enhancing fertility for future motherhood.

Our illustration of a section of the outside of the Berlin Makron kylix (drinking cup) is a brilliant illustration of Dionysiac interplay between myth and historical fact. Here eleven Maenads (five are on the other side) wearing a thin garment, dance around a cult statue of Dionysos decorated with ivy branches from which are hung objects resembling cakes. An ornate altar is situated before him. During the Lenaia a mask of Dionysos was placed on a draped pillar, forming an improvised cult statue of the god.
The ritual dance metamorphosed the women into Lenai, or Maenads. Each wears a near-transparent, belted chiton with long sleeves, a short apoptygma, and a long kolpos. The aulos-player wears a saccos; all the others have wildly flowing locks of hair. The central tondo in the interior of the kylix usually depicted a more sober scene. The banqueteer, having drunk all the wine, could then look at the more light-hearted depictions on the outside of the vessel. For this cup Makron portrayed in the tondo a Satyr playing the aulos for an attentive Dionysos. H. 13 cm, diam. 33 cm. Antikensammlung, Staatliche Museen zu Berlin Preussischer Kulturbesitz, inv. no. F 2290. Catalogue no. 123.

Fig 22. Attic red-figure stamnos with Orpheus and the Thracian women by Hermonax, c. 470 BC, from Nola. Orpheus, either the son of a king of Thrace or the offspring of Apollo and the muse Calliope, was reputed to be the inventor of song, with the power to bewitch every living thing with his music. As one of the fabled Argonauts, he saved his companions while on a sea voyage from the seductive music of the Sirens by singing and playing the lyre. He married the nymph Eurydice who died soon after their marriage. He then journeyed to the Underworld to rescue her, a quest that was granted by the gods provided that he did not turn back to look at her until they had reached the upper world. Ignoring this injunction he lost her to the Underworld forever.

Returning to Thrace, he soon met his own death at the hands of Thracian women. There are different versions for their anger. One is that he forsook the worship of Dionysos and that the women tore him to pieces while in their maenadic transfigura-

tion. Another attributes their fury to his rejection of them, long in mourning for his departed wife. Other versions place the cause on his introduction of homosexuality to Thrace and his concurrent dislike for women, or that he refused women admission to certain rituals.

On the stamnos he grasps his lyre as he is dying from the thrust of a spear plunged into him by a very determined woman. She and the others wear a peplos with a deep kolpos. Benson notes that the woollen cloak draped over the arm of the woman to the left acts as a shield, perhaps deliberately copying the gesture of the famous statue of the tyrant-slayer Aristogeiton. On the reverse one of the women holds a harpe, a curved sword relating not only to his imminent decapitation, but perhaps also to a castration. Their flowing hair and the tattoos depicted on their arms mark them as a wild Thracian tribe. Though he is not depicted in Thracean garb on the Louvre stamnos, Orpheus is often shown wearing an animal-skin cap, alopekte, and high boots. H. 31.2 cm, Musée du Louvre, inv. no. G 416. Catalogue no. 129.

Fig 23. Attic red-figure bell krater with Eos and Kephalos by the Christie Painter, c. 440 BC. The goddess of the dawn, Eos, was noted for her sexual prowess. Among the mortals that she abducted to live with her among the immortals were Kephalos and Tithonus. Kephalos was the mortal son of Hermes and Herse, a daughter of Kekrops, the legendary founder of an Athenian tribe. She bore his son Phaeton (not the subject, by the same name, of the myth of the sun chariot), who was in turn abducted by Aphrodite and made guardian of her shrine. Later versions make Kephalos the personification of daybreak or the fading morning star. Tithonus, the son of Priam of Troy, was also abducted by Eos and gave her two sons, Emathion and Memnon, King of the Ethiopians, the latter a victim of Achilles in the Trojan war.

It is often difficult to distinguish between the representations of the two youths, but those depicting a hunter should be Kephalos and those of a young boy holding a lyre Tithonus. There are, unfortunately, exceptions, perhaps the result of confusion by the artists in inscribing the names on the vase. The vase illustrated portrays the winged and diademed Eos, wearing a chiton with a flaring overdrape due to her rapid motion, pursuing the luckless youth who wears a chlamys, petasos, and boots, the typical outfit of the hunter. To her left, another youth flies from her, forming a symmetrical design. H. 37 cm, diam. 32.5 cm. Baltimore Museum of Art, inv. no. 1951.486. Catalogue no. 131.

Fig 24. Attic red-figure bell krater with Circe and Odysseus, c. 480 BC. As told in the Odyssey, Odysseus came to the Island of Alalia, ruled by the daughter of Oceanus, the sorceress Circe. She welcomed his first
exploratory party, first lulling them with her singing, then drugging them with a magic potion and turning them into swine. Their leader, Eurylochus, escaped, and related the episode to Odysseus, who set out at once to the palace. En route he met Hermes who gave him a magic herb to ward off the effects of the drug. Under threat of death by his sword she released his men. Odysseus then became her lover, staying with her for a year while she restored and improved the condition of his men. She then sent them on their way with details on how to avoid the various pitfalls which they would encounter.

All men who tried to encroach upon Circe’s territory, an island inhabited only by women, were turned into tamed animals, usually swine, and used as guards. Benson writes that the implications of emasculation are clear since the Greek word for pig is the same as the slang for the female sex organs. The act of turning the swine back into Odysseus’s men parallels the more common Greek myth of wild animals being transformed into women by a male god. Several parallels to other myths are cited. Archaic depictions of this myth are far more common than in the Classical period and they centre upon the overpowering of Circe by Odysseus rather than the depiction of the sorceress surrounded by her ocechuman animals. The dominant theme in fifth-century vase illustrations of the all-powerful female, such as Circe, had become that of the male restoring the ‘proper order’ of male dominance over women.

The Warsaw krater catches the moment when Circe discovers that her drug has no effect upon Odysseus. He draws his sword (its position over his genitals certainly not unintentional) as she flees from him, dropping her cup (kotyle) of magic potion. Her sleeveless, decorated, belted tunic, worn over a pleated garment, is indicative of her exotic Eastern origin and thus her association with magical powers. Behind Odysseus a half-transformed member of his crew looks on.


Fig 25. Attic red-figure hydria by the Copenhagen Painter depicting Medea rejuvenating the ram, c. 470 BC, from Vulci. Medea, daughter of the King of Colchis, Aietes, and of Eidyia, daughter of Helios, was the niece of Circe, and was also a sorceress. When Jason arrived at Colchis with his Argonauts on his quest to obtain the Golden Fleece he fell in love with Medea, who betrayed her father and his subjects in order to assist him in obtaining it. She fled with Jason on his ship, the Argo, and returned with him to Iolkos to help him claim the throne. While she used her powers to help Jason, she also employed them to destroy those she hated. In several tales, she brought dismembered creatures back to life in a more youthful form by boiling them in a cauldron in an herbal brew. She convinced the daughters of the aging King of Iolkos, Pelias, to kill and dismember the king in order to rejuvenate him by demonstrating her powers on an old ram. They carried out their horrible act only to have the potion withheld by Medea.

Jason and Medea then fled from Iolkos to settle in Corinth. Jason deserted her after ten years for Kreousa, the daughter of the King of Corinth. Medea killed Kreousa and her father and then took the life of her own two children, fleeing to Athens with the aid of Helios. In one version of the tale the distraught Jason took his own life; in another he was accidentally killed.

Thus, according to Benson, we have all of the elements of a classic Greek tale of a foreign-born sorceress entering into murder and deceit. The London hydria illustrates the rejuvenation of the ram in a large tripod-cadron by Medea while a white-haired Jason (or Aison, even
though the inscription is for Jason) addresses her. Medea, wearing a dia-
dem, is dressed in a thin, pleated chiton and mantle. H. 56.2 cm. British Museum, London, inv. no. E 163. Cata-
logue no. 134.

Fig 26. Attic red-figure hydria with Perseus and Medusa by the Nausika Painter, c. 450 BC. Medusa was the most famous of the three monstrous, winged, serpent-haired sisters, the Gorgons. By returning their gaze they were able to turn men into stone (but apparently not women!). Some believe that the original Gorgons were conceived to be only masks without bodies, to ward off evil, similar to the concept of the evil eye, and that the body was added only to give rise to the story of the decapitation of Medusa by Perseus. Apollodorus wrote that, 'they had heads coiled about with serpents and great turks like those of boars, bronze hands, and golden wings by which they flew.' They turned to stone any who looked at them' (Bibliothèque 2.4.1-3).

Perseus, the son of Danae (Fig 12), was ordered by Polydeuces, the King of the island of Seriphus, to bring him the head of Medusa. Furnished by Hermes and Athena with a 'cap of darkness' to render him invisible, a pair of winged sandals, a curved sword (harpæ), and a leather pouch (kibisis) to hold the head, he sought out Medusa, finally finding her asleep beside her sisters. As soon as he decapitated her, two creatures sprung from the gaping wound: the winged horse Pegasus, and Chrysaor, son of Poseidon and Medusa, and himself the father of the three-headed monster Geryon.

Perseus evaded the other two sisters by means of his cap and sandals. Later he turned Polydeuces into stone by means of the monstrous head. He then gave the head of Medusa to Athena who placed it upon her aegis, the protective breastplate worn in battle. Both her severed neck and her serpent-like hair are symbolic of a woman's vagina. Her resemblance to Baubo, a fertility demon associated with female genitalia is unmistakable, as is her overall association with sexuality.

The Richmond hydria illustrates the slaying of Medusa by Perseus as she sleeps by a tree. Her depiction is in a transitional phase. By the middle of the fifth century BC her fearsome countenance was being transformed into a calm representation of feminine beauty. The tree probably represents both her association with chthonic forces and with fertility. Perseus stealthily advances, both his harpe and kibisis in hand, and is about to strike the fatal blow. Hermes stands behind him to give him encouragement, as does Athena to the other side of Medusa. Athena wears a Corinthian helmet and a himation over her chiton. She lacks the aegis as would be appropriate at this point in the myth. The seated figure behind her was identified by Karl Schauenberg as Atlas, who plays a minor role in the tale. Though we now know that the name of the artist is Polygnotos, scholars continue to use the earlier name to avoid confusion with another painter by the same name. H. 45.5 cm. Virginia Museum of Fine Arts, Richmond, inv. no. 62.1.1. Catalogue no. 135.

Fig 27. Attic marble grave relief of Megistos and Eratoxenos, c. 400-390 BC. Megistos and her son Eratoxenos together clasped their hands around a rabbit. Whether the monument is meant for the mother or her child (or both?) is not clear. The rabbit is rather unusual for this grave stone – it is usually used as a love token involved with sexual relationships. Megistos wears her mantle over her head, a traditional sign of both mourning and of the reserve proper for a dignified Greek matron. The thin, clinging fabric of her mantle and chiton, even though it is not transparent, and its broad folds, are typical of the earlier fourth century. The exaggerated tilt of her head, a sign of modesty (ailos), and the gesture that she makes with her left hand are typical of the nostalgic associated with early fourth-century monuments.

The woman figured prominently in the late fifth-century and early fourth-century grave stones, symbolising the entire family, because she represented the household and assumed a major role in funerals. Above all, she expressed her grief more openly. H. 117.8 cm, w. 52.4 cm. The Menil Collection, Houston, inv. no. 70-320. Catalogue no. 138.

EXHIBITION SCHEDULE

Pandora's Box: Women in Classical Greece is at Walters Art Gallery, Baltimore, Maryland - 5 November 1995 - 7 January 1996
Dallas Museum of Art - 4 February - 31 March 1996
Antikenmuseum Basel and Sammlung Ludwig, Basel, Switzerland - 28 April - 23 June, 1996

The fully-illustrated 432-page catalogue includes new colour photography of the objects, many taken after recent conservation. Each is accompanied by its own essay entry in addition to the introductory essays for each group, presenting the latest scholarship on women in Classical Greece. It is priced at $39.95. A complimentary visitor's guide will be available for those attending the exhibition. A 60-minute video, 'Pandora's Box: The Roles of Women in Classical Greece' featuring Dr. Reeder, has been produced by the Institute for Mediterranean Studies. It is available for $29.95. For information about shipping and overseas orders, telephone 1-410-547-9000, ext. 208, or fax 1-410-783-7969.

Special reprints of this article will be available at a later date.
Tripolitania

In the Roman period, North Africa was to become the most urbanised region of the western part of the Empire. More than five hundred towns and cities are recorded, many of them superbly preserved. This is largely because the Islamic states which grew up in the aftermath of Roman, Vandal and Byzantine control, frequently by-passed these ancient centres, or developed them only to an insignificant degree. Thus there remain the glories of Lepcis Magna, Sabratha, Cyrene and Djemila — and so many more — all spectacular testimony to the success story that was Roman Africa.

It is all the more surprising, therefore, that there are comparatively few books in English which trace this remarkable archaeological and historical story. Susan Raven's splendid Rome in Africa, now in its third edition (Routledge, 1993), is an honourable, and extremely readable, exception, but more detailed studies are a rarity. Thus a particular welcome is due to David Mattingly's Tripolitania, an exposition that will immediately become the standard work, and one of the highest quality. His knowledge of Tripolitania stems from a playing a leading role in the Unesco Libyan Valleys survey, a remarkable programme of work carried out between 1979 and 1984, under the direction of Graeme Barker and Barri Jones. Focussed upon the Tripolitanian pre-desert, a daunting environment even today, it was one of the survey's revelations to show how in antiquity this was an irrigable garden. Ingenious exploitation of the water from flash-floods enabled the growing of a wide variety of crops and trees, especially the olive, and the early Imperial farms, their tower-like later Roman successors, the qsar, and the mauolea, all attest the wealth that accrued. Likewise, the coastal cities also reaped the benefit of this enterprising agricultural strategy, investing the profits in public monuments which impress down to this day. Yet, as Mattingly so convincingly shows, this was not the consequence of settlers of Italian origin importing a sophisticated culture and technology; rather, it was the indigenous araeocracy responding to the challenges of a new world, and doing extremely well in it. When Septimius Severus became emperor in AD 193, he was the first African to achieve this greatest honour, big in succession to many who attained high office in the Senate or elsewhere. Lepcis Magna, Severus' Tripolititan home city, particularly gained from his elevation, as so many munificent buildings still standing today readily prove. Africa, rather than Italy, was now the world leader, even if Punic was the lingua franca, and the command of Latin often poor.

All this, and very much more, is explored in this fascinating and well-illustrated book. Conceptual baggage of earlier scholarship is decisively dismissed, the insights are constantly fresh, and first-hand knowledge shines through on every page. Moreover, detailed documentation is excellently integrated with entertaining narrative, so that both the general reader and the professional academic are equally served — a matter for which we can all be grateful.

T. W. Potter
The British Museum.

Report of the Department of Antiquities Cyprus, 1993


Few ministries or organisations responsible for ancient sites and museums have as good a record of publication as does the Department of Antiquities of Cyprus. This is confirmed by the Department's report for 1993. It is difficult to know which is more commendable, its wide range or its clarity of presentation and exemplary accuracy.

Cyprus provides one of the richest archaeological horizons anywhere in the world. It also offers stark, indeed alarming, contrasts. The differences between the care for archaeology in the Republic of Cyprus and what has happened in the northern part of the island under Turkish occupation, where the desecration of monuments and the illegal export of antiquities have been more systematic than has serious archaeology or conservation, are chilling. So much is happening in terms of archaeology in Greek Cyprus. Furthermore the variety of endeavour is in itself indicative.

Unfortunately the funds available to the Department of Antiquities, which is part of the Ministry of Communications and Works, are strictly limited. Thus the support of the A.G. Leventis Foundation, the admirable publications for which the Bank of Cyprus has been responsible, and the resources coming from abroad, are all crucial.

One reason why this is so is that much of the money available to the Department of Antiquities has, given the headlong development of Nicosia and the southern coast of Cyprus, had to be devoted to rescue archaeology. An example of this in the present report is dealt with in the essay by Pavlos Florentzous 'The Tombs 214 and 215 from Agios Anthinos, Limassol'. These tombs, about 10km from ancient Amathus, were discovered when the ground was being levelled for the construction of a house. Fortunately, the excavation which followed was, unlike much rescue archaeology, rewarding: one of the tombs contained pottery from a very late stage of the Cypro-Archaic II period, while the other tomb, also of the same period, that is c. 475 BC, was doubly interesting because it provided an abundance of Attic imports dating from the beginning of the fifth century.

Also revealing, and indicating much about the very varied nature of archaeology in Cyprus, are incidental finds made in recent years. Again the 1993 Report provides thought-provoking treatment of one of the most instructive of such discoveries. Indeed, 'The Ielkara Hoard, from the Reign of Henry II (1285-1324)' by D.M. Metcalf and Marina Solomoniou-leronymidou should ensure that numismatists take careful note of these volumes, for it deals with what seems to be the only substantial hoard of deniers of the period — 1267-1324 which is currently available for detailed study (the hoard is in the Limassol Museum with inv. no. MLA 1514).

Nor does the 1993 Cyprus Department of Antiquities Report end with Medieval material. In fact serious students of the art of the Eastern churches should not ignore the paper by Marina Solomonioudoleryonmidou and Costas Hasapopoulou on 'The Vision of Saint John the Theologian: A Unique Eighteenth-century Wall Painting in the Cathedral of Nicosia'.

If the methodologies appropriate to the analysis of a coin hoard and eighteenth-century murals differ markedly, it is another indication of the value of this report that the treatment of archaeological themes is correspondingly wide. Here a crucial point should at once be noticed. The latest techniques are being employed in Cyprus. In fact, the long essay by
M.I. Ratuman, Basil Gomez, Hector Neff, and M.D. Glassnock on ‘Neutron Activation Analysis of Late Roman Ceramics of Kalavasos Kopetra and the Environs of the Vasilikos Valley’ is a model of how complex scientific data should be presented. Here we have one of those rare contributions to the literature of archaeology, deserving attention not only for what it tells us, but, equally, for what we learn from the method of its presentation; the potential of the technique is demonstrated.

Some will turn, not without an element of relief engendered by the familiar, to reports dealing with the hallowed techniques of excavation. The choice in this volume is wide, extending from ‘Excavations at Marki-Alon, 1992-3’ by David Frankel and Jennifer M. Webb on a dig that produced approximately 45,000 sherds from a flourishing agricultural settlement where the latest occupation was at the very beginning of the Middle Bronze Age, to the only Italian article, in this case by Filippo Giudice. It is entitled ‘Paphos, Garrison’s Camp: Campaign 1989’, and concerns an extensive range of pottery, including Medieval wares.

If the Italian archaeological mission to Cyprus here devoted itself to conventional excavation, others have adopted methods particularly suited to the special conditions of Cyprus. A notable example is the Field Survey carried out at Kalavasos-Pamboules, just south of the junction of the Kalavasos-Zyvi and the Nicosia-Limassol roads. The report on this project by Joanne Clarke and Ian A. Todd emphasises the importance for Prehistoric Archaeology in Cyprus of such surveys.

Also valuable are digs of two very different kinds, both varying from the systematic exploration of a site. On the one hand work aiming to establish the potential of an area and, on the other, excavations with limited, but very precise aims in view, are united by having a vital role in the special circumstances existing in Cyprus. An admirable example of the former kind of dig is dealt with by Ian Todd in his report ‘Kalavasos-Laroumena: Test Excavation of a Middle Bronze Age Settlement’. Then in a long paper, ‘Excavations at Sanlida 1992’, Ian A. Todd and Despo Pilides (with a contribution by Maria Hadjivroudis) show how useful a dig with a definite, even if limited, aim can be. In this case the purpose was to establish detailed points concerning a particularly revealing Late Bronze Age ceramic manufacturing site. The techniques here used provide a striking contrast with the controlled surface collections employed by the Western Cyprus Project, which aims to explore the Early Prehistoric period, and is in this volume reported upon by David W. Rupp and others.

Far removed from such very different ventures was the underwater survey of Paphos Harbour carried out in 1991-92. Yet, as John R. L. Le Roux and Robert L. Hohlfelder show, it clarifies our understanding of a spot where an ever growing mob of mindless tourists wander. Like the other papers in this volume it is a tribute to the Cyprus Department of Antiquities and the archaeologists of many nationalities who work on the island. Equally rewarding is the fact that some, like Demetrios Michalides, with his discussion of mosaic panels from Mansoura, return to old problems.

Terence Mallory

Lindisfarne: Holy Island


English Heritage’s recent publication (in association with B.T. Batsford) is an aptly-placed addition to their already commendable list which has some notable stars, among them *Iron Age Britain* by Barry Cunliffe.

The introductory chapter of *Lindisfarne: Holy Island* is very promising. The atmosphere and general character of Lindisfarne invites the reader to progress. The thumbnail sketch of previous archaeological work is well presented, and when one reads an outline of the authors’ recent explorations on the island, their enthusiasm and excitement leap off the page. The message is loud and clear: ‘set aside all other works on Lindisfarne – this one has it all!’ and, indeed, for the interested layman – I stress layman, there are no footnotes – all the information one needs for the most up-to-date appraisal of the archaeology and history of Lindisfarne is here.

The content of the book is clear and comprehensive, with extensive, if washed out and badly located, illustrations. Occasionally issues are not fully or lucidly explained, such as the effect of rabbits on Lindisfarne’s ecosystem, the location explanation of the prehistoric flints, or the speculation concerning the medieval Priory’s (Priories?) dates.

It must also be stressed that if one is looking for a stylishly enjoyable and thought-provoking account, I would be unable to recommend this book, although it would be unfair to lay the blame squarely at the feet of the authors (indeed Paul Beavitt and Kevin Walsh write quite well). It is perhaps the nature of the beast which is at fault. The highly commendable aim of the series is to provide access to Britain’s archaeological and historic past, in effect giving the tourist (or curious local) a deeper awareness of the academic dimensions of his or her chosen location.

The team of writers on this book do indeed know their stuff. Their academic credentials are perfect for the job. The main authors, Deirdre O’Sullivan and Robert Young, have carried out recent work on Lindisfarne which is the most extensive and thorough since 1936 (Brian Hope-Taylor’s work in the 1960s is as yet unpublished.) Unfortunately it is also the case that their writing is not suited to a market reading for pleasure. Their sheer enthusiasm carries them through some chapters, particularly Chapter 7 which covers their most promising recent find.

While the book is promoted on its academic merit for a popular audience, we should not expect academia and professionalism to go hand in hand, and perhaps question English Heritage’s judgment in having no writer collaboration on this series. This is particularly noticeable in the areas of the book not covered by O’Sullivan and Young’s direct research, or of a non-archaeological nature. Chapters 4 and 5 concern the Lindisfarne monastery, St Cuthbert and the Lindisfarne Gospel, which the authors point out have been extensively researched and documented and so are of saturated academic interest. Indeed, the tired and textbook manner of writing illustrates fully the authors’ boredom in this area. The tedium for a scholar writing on already well-trodden ground might have been the problem in Eric Cambridge’s rather dull and confused chapter on the medieval Priory.

However, bright sparks can be found, most notably in the penultimate chapter, which contains an amusing story about a military fiasco at the castle in 1713; and the final chapter, written in collaboration with Paul Beavitt, on the island’s community is good, if a little too brief. On balance, this book gives a solid archaeological grounding for the interested general public who are prepared to withstand the textbook style.

Jennifer Dye
Classical Coins of Exceptional Quality

Ancient, Medieval & British Coins
Numismatic Books
Purchase, Sale, Auction & Valuation
Personal Service & Consultation
Regular Price Lists & Auction Catalogues
(Complimentary Catalogue on Request)
Annual Subscription £30/$45 (£50/$75 overseas)

Contact either our U.K. or U.S. office:

Seaby Coins
Eric J. McFadden, Senior Director
14 Old Bond Street, London W1X 3DB
(0171) 495 1888 Fax: (0171) 499 5916

Classical Numismatic Group, Inc.
Victor England, Senior Director
Post Office Box 479
Lancaster, Pennsylvania 17608 USA
(717) 390 9194 Fax: (717) 390 9978

We are pleased to announce to our clients in Switzerland that a selection of fine antiquities from our New York galleries will now be available in Lucerne.

royal-athena
at Bader

Haldenstrasse 7
CH-6006 Lucerne
Tel: 41 (041) 410 6210
Fax: 41 (041) 410 6310

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 831878 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
THE NATIONAL MUSEUM OF PHNOM PENH RESTORED

A presentation in April this year celebrated the restoration of the National Museum of Phnom Penh, Cambodia, after years of devastation and neglect. Denise Heywood reports.

The National Museum in Phnom Penh, Cambodia, has been restored to its former glory after the completion of a three-year renovation programme, timed to coincide with its 75th anniversary.

Inaugurated in 1920 by King Sisowath, the museum houses an outstanding collection of more than 5000 Khmer artefacts. Among them are pre-Angkorian and Angkorian sculptures dating from the sixth to the thirteenth centuries, nineteenth-century dance costumes, royal barge, palanquins, ceramics, coins and jewellery.

The building, a haven of peace located next to the Royal Palace, was designed by architect and painter George Groslier in 1917 during the French protectorate. It is styled like a Buddhist monastery and painted a terracotta colour, with open-sided galleries around a courtyard filled with palms and ponds of lotus blossom. It originally incorporated the School of Fine Arts, and its doors (and shutters, painted with scenes from the Ramayana) were made by students and teachers.

Two decades of war and the Pol Pot regime of 1975-79 took their toll. The present Director, Pich Keo, who is a trained conservator and was the first Cambodian curator of the Angkor Wat temple complex, said that although much of the sculpture collection remained intact, many pieces had been vandalised, jewellery and silverware had been stolen and the courtyard was overgrown. 'The roof and ceiling had rotted,' he recalled, 'and were on the verge of collapsing, while wild trees grew amid the empty ponds.'

Most of the 90 staff were murdered by the Khmer Rouge, including directors Chea Thy Seng, Ly Young, and deputy director Mrs Panh My Huang. Pich Keo was one of the few survivors to return to the museum in 1979.

He appealed for international help. Assistance came from UNESCO and from the National Gallery of Australia in Canberra, whose curator of Asian art, Michael Brand, made an exchange agreement in 1992. The National Gallery borrowed thirty-three artefacts for the exhibition 'The Age of Angkor' (see Minerva, September/ October 1992, p.4), and in return sent a team of Australian conservators to Phnom Penh, with funding of US$900,000 from the Australian International Development Assistance Bureau.

Conservators Darryl Collins, Catherine Millikan and Darren Campbell have trained the staff in archival storage and photography, preventive
GALERIE GUNTER PUHZE
Ancient Art

Send for our current catalogue

Stadtstr. 28, D - 79104 Freiburg, Germany
Tel: 49-761-25476  Fax: 49-761-26459

Amphora, Rhodian, fikellura
End 7th century BC
H: 34,5 cm, intact, perfect condition.

ANNOUNCING
THE OPENING
OF OUR
NEW GALLERY

Roman marble nude
bearded Silenus carrying
wineskin on shoulders.
After a Hellenistic prototype.
Late 1st Century A.D.
Height 58.8 cm. (20 in.)
Ex Massarenti Coll., Rome, 1902;
Walters Art Gallery.
Pub: Musée Palais Accorambini. 1897.

BADER
OF SWITZERLAND

Haldenstrasse 7
CH-6006 Lucerne
Tel: (041) 410 6210
Fax: (041) 410 6310
conservation, and documentation. They have created new records, updating thousands of old ones and recording 400 newly-acquired pieces, such as heads from Angkor Thom, objects recovered from art thieves, and donations from individuals. Records have been archivally stored and are now accessible to students and researchers. Workshops, in Khmer, French and English, were drawn up and a darkroom has been created for film processing to encourage photo-documentation techniques. They have also taught management skills to the workers in the museum shop, which sells reproductions made in workshops, and organised English lessons for the 45 staff.

The galleries, formerly musty and unlit, now have electricity and new labelling. They have been divided into archaeological and ethnographic sections, and objects are displayed according to a stylistic chronology developed by French scholars such as Jean Boisselier and Philippe Stern.

One of the oldest statues is of Krishna, in the Phnom Da style, found near the pre-Angkorian Funan site of Angkor Borei in south-eastern Cambodia. A magnificent bronze statue shows Vishnu reclining on the serpent Ananta. The reclining Vishnu was one of the most popular representations in Khmer art. With the serene expression characteristic of Khmer deities, he contemplates the cosmic ocean of Hindu mythology. This eleventh-century fragment, in Baphoun style, was part of a larger figure and is considered to be one of the greatest bronzes ever cast in south-east Asia. It was found in 1936 in Angkor's Western Mebon. Chou Ta-Ksian, the Chinese emissary who visited Angkor in 1296, described the recumbent figure 'from whose navel a constant stream of water flows.'

An important Angkorian Krishna was discovered in 1993 in almost perfect condition by Giorgio Vecchio, head of an Italian non-government organisation, while working on an irrigation project outside Phnom Penh, and is now on display in the museum.

A celebrated sculpture is that of Jayavarman VII, builder of Angkor Thom and the Bayon. The face, with eyes closed in meditation, has finely chiselled features and radiates serenity, yet the strong body, in the lotus position, hints at the physical strength of this powerful twelfth-cen-

The Australian conservator Catherine Millikan with staff and museum Director Pich Kheo (right).

Training the staff at the museum.

tury ruler. The sandstone figure shows how Khmer sculptors combined concentration of strength with a refined and sensuous form.

Another thirteenth-century head of Jayavarman VII, the hair swept into a topknot, emanates regal and religious qualities. It was recovered in 1958 from Prasat Pranh Khan, 105 kilometres east of Angkor. The sculptures are surrounded by incense and flowers, brought by local people, who worship them as if they were still in a temple.

Before the refurbishment, the museum had become a sanctuary for animals as well as art. Visitors and exhibits were showered with guano from two million tiny rare bats which colonised the roof cavity. Staff had to clean out a ton of it a month which they sold as fertiliser to supplement their meagre funds. Pich Kheo said the smell was repulsive and gave everyone a headache. 'But actually,' he added with a smile, 'Cambodians like to eat bats. They're delicious with a cold beer'.

An Australian bat biologist, Greg Richards, was consulted. A decision was reached to restore and retile the roof so that the rare species was preserved, with special trays for their droppings. Their long-term future is unclear.

The vaults, filled with artefacts and thick with dust from monsoon flooding, were alive with scorpions, snakes and rats. Everything has been cleaned, and wood and steel shelving built to store and protect pieces. When war broke out, sculptures from provincial collections such as Battambang in the north were transferred here in crates for safekeeping. In spite
of the damage, many were undisturbed. Now they will form part of a changing display of objects.

Last April, to commemorate the inauguration in April 1920, King Norodom Sihanouk and the Governor General of Australia, Bill Hayden, unveiled a plaque in the courtyard near the statue of the Leper King from Angkor. The King, overjoyed at the restoration, said: 'Australia has allowed our national cultural heritage and treasures to be preserved for future generations.'

In 1997, part of the collection will travel to the National Gallery in Washington and the Musée Guimet in Paris.

The museum is open daily, except Mondays and holidays, 8-11 am and 2-5 pm. Tel: 855 23 60498.

Photographing Angkorian sculpture for the new photographic archives.

ANCIENT FORUM
Chris Belton

STONE AGE • BRONZE AGE • IRON AGE
EGYPTIAN • NEAR EASTERN • ROMAN
ANGLO-SAXON & MEDIEVAL ANTIQUITIES
GREEK • ROMAN • BRITISH COINS
ANTIQUITIES REFERENCE BOOKS
Monthly sales lists - 20th year
Sample list free - UK only

PO Box 356, Christchurch, Dorset, BH23 2YD
Tel: 01202 478592

Laboratory Ralf Kotalla
since 1579

Thermoluminescence-method for all kinds of fired clay

Please contact me for detailed information brochure

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

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

Astarte Gallery

has moved to:

Shop 14 The Bond Street Antiques Centre
124 New Bond Street London W1Y 9AE
Tel & Fax remain 0171 409 1875

URL is http://www.desiderata.com

Astarte Gallery has no connection with any business trading at the Britannia Hotel

MINERVA 48
Lucian red-figure hydria by the Pisticii Painter. Winged Eros pursues draped female, right, holding tendri.  
Exhib.: Detroit Institute of Art 1984-85  
South Italy, ca. 440-435 B.C.  H. 11 1/4 in (28.6 cm.)

South Italy, ca. 340-320 B.C.  H. 12 1/2 in (31.7 cm.)

Attic black-figure oinochoe of the Honolulu Class near the Dot/Ivy Class and Group. Two pairs of satyrs and maenads.  H. 9 in (22.9 cm.)  
Ca. 530 B.C.  Repaired. TL test on file. Rare


Send for our complimentary catalogue

14 Old Bond Street, London W1X 3DB  
Tel: (044) 171 495 2590  Fax: (044) 491 1595

Open Monday to Friday 10am to 5pm
THE UNIDROIT CONVENTION

For and Against

In the September/October issue, Dr Jerome M. Eisenberg, Editor-in-Chief of Minerva, presented some preliminary observations on 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. Here he presents a further report giving the views of those in favour of the Convention and especially of those opposed.

Since the June 1995 conference was held, a great deal of discussion has arisen concerning the potential pitfalls of the proposed Unidroit Convention. As an official observer to the earlier preparatory meeting held in Rome in 1993, the writer was aware of the antipathy of the art and antiquity trade, the auction houses, and many museums toward some of the issues, but assumed that many if not most of the stern measures proposed by the art-rich Mediterranean countries would be softened in the final draft. This has not been the case. In spite of the fact that, while these countries want to adopt stern measures for the Convention concerning the repatriation of objects that have left their countries, they are doing little to combat the many problems that they face with their inadequate laws to control the illegal export within their own borders.

One of the chief factors that would keep England and the United States from signing such a treaty would be their inability legally to abandon the principle of lex situ, or weighing a case by the law of the land. The Convention would require that signatories order the return of cultural objects illegally exported from the requesting state even though it counters the law of the land in those states. In such countries as Great Britain and the United States there are few restrictions on the import and export of art objects, especially in the United States. However, if but five countries now ratify the Convention, it will automatically go into operation. Obviously if such art importing countries are not signatories they are not bound by it, thus it faces the problem of becoming a fierce dragon without teeth. And it is apparent that England and the United States, among several other countries, are not sympathetic to its cause, basically favouring free trade over newly-found nationalistic beast-beating.

Further, the art-rich countries are unable to face the harsh reality that they cannot enforce their desire that the museum should stop acquiring, the collector should stop collecting, and the dealer should stop dealing. The millions of art objects now legally in the marketplace, acquired over the past few hundred years, make it an absolutely impossible task to restrict their acquisition. In spite of the desire of some dirt archaeologists to keep virtually all of the remains of the past forever buried beneath the ground until they are painstakingly exhumed and recorded, including the smallest shards, human nature will take its course. The excitement of holding an ancient object in one's hand, of owning it, of finding like pieces to form a collection, cannot be denied to the lover of the past.

One of the most obvious consequences of the Convention in its present form is that it will shift the art market away from those countries that are signatories to other markets. Several of the countries that are major art trading centres – for example, Germany, Great Britain, Japan, and the Netherlands – have already shown their concern with the problems that will no doubt occur if the Convention is adopted in its current form. The displeasure of the German delegation was apparent and the British delegation departed before the final vote.

One of the major problems is that the Convention must be accepted in its entirety, without reservations and qualifications. This is especially bothersome in the case of proof of bone fide status for the owner of a cultural object, for the institution of proceedings could extend over many decades. Also, the scope of its application has now been considerably enlarged and is far more complicated than in the earlier draft. Originally, the Convention text had stipulated that the definition of stolen cultural goods was that of those removed from the territory of the ratifying state. Now the criterion is only that of theft, not bound by the fact that it was taken illegally from the country.

Unfortunately, there is an important provision in the Convention which should be adopted universally, and that is the application of the English Common Law principle of non-transferability of title to a stolen object even though it might have changed hands several times. It also applies in the United States, Canada, Australia, and a number of other countries, especially those now or formerly in the British Commonwealth. However, most countries in Continental Europe still use the Napoleonic Code Civil in which title is forfeited with the first sale made in good faith. Should the Con-
Antiquities Collecting

vention not be adopted by most of these countries, it will be a blow to justice, for many stolen objects are cleansed through this archaic system.

It is a pity that more representatives of the international art trade were not involved at the past few diplomatic conferences. The International Association of Dealers in Ancient Art (IADAA) was the only official representative of the art trade, represented by the writer in the October/November 1993 Conference, and by David Cahn, Antje Gaier, and James Edie at the June 1995 Conference. Among their concerns was that cultural objects 'of importance' is too broad a definition - it should have been defined as being 'of outstanding importance'. In fact the criterion of 'cultural significance' was not only devised, but the Convention now refers broadly to the protection of the 'cultural heritage' of a country.

Also, in order for the Convention to be successful, it is important that national treasures be carefully documented by photographs and that thefts be reported promptly to the illicit trade. The concern of IADAA for the dissemination of information on stolen ancient art is apparent in their establishment last year of an archive of stolen art assembled under the direction of Mr. Cahn covering the Mediterranean and adjacent ancient cultures for their members. It will also be available without charge to museums and the relevant authorities.

Among the other changes in the final text, the requirements have been broadened for the possession of an object to supply all of the circumstances of the purchase. It puts an undue burden on even a prudent person and an almost impossible task for one who inherits but a single object. Very few collectors in the last two centuries of an active market in ancient art bothered to keep proper permanent records such as proof of purchase.

IADAA was also concerned with the adoption of the term 'fair and reasonable' compensation made to the possessor of a stolen cultural object if it can be shown that he or she did not know or ought reasonably to have known that an object was stolen and that he or she exercised due diligence in its acquisition. It was suggested that compensation be made at the 'market value' at the time the claim is made, for the Convention now obliges the owner to carry the burden of proof for his or her due diligence after a period of up to perhaps 75 years and possibly even more for a wide range of objects.

It was also suggested by IADAA that an object be returned only after the compensation has been deposited, for the draft convention does not contain any ruling as to prompt payment of the compensation. It was disturbing to note that the delegates from IADAA were not allowed to be present as observers at the meetings of the Drafting Committee, even though the delegate from UNESCO was given this access under the same stipulations applied for all observers.

A concern was voiced by several delegations, including the United States, about the rather vague definition of 'public collections', since the Convention grants special treatment to objects so classified, and since over ninety percent of American collections fall into the category of private collections, being held by non-governmental museums and research institutions. Cultural objects under this definition are subject to a time limitation of at least seventy-five years or no time limitation whatsoever under certain circumstances.

The desire of some source countries for an international system of export certificates, presuming illegality of ownership in the absence of such a certificate, was eliminated in the final draft. A provision that would have allowed a country to refuse to return an object on the basis that its relationship with the object was as close as that of the requesting country was also defeated at the urging of the United States and several other countries.

The writer noted in his report on the 1993 Conference (MINERVA, March/April 1994, pp. 41-42) that the subject of retroactivity had not been introduced into the text. Even though the Convention in its present form is certainly not acceptable to the international art trade, at least retroactivity has now been ruled out. It does not, however, keep countries from pursuing restitution outside of the Convention for objects acquired in the past. In an editorial in the September/October 1994 MINERVA the writer made light of the request of the Greek government for the return of the Venus de Milo from the Louvre, not to mention their ongoing efforts to bring back the Elgin marbles. As MINERVA was going to press, the writer read in the Egyptian Gazette of 30 September 1995 that: 'Egypt is considering seeking the return from Britain of the Rosetta Stone... Egypt's Minister of Culture, Farouk Hosni, said Egypt may route an appeal to Britain through UNESCO... 'The return of the Egyptian stone is considered a fair request, and UNESCO agreements give us this right', said the government's chief in the Pyramids region, Zahi Hawas.' (UBP).

The final text of the Convention was passed on the very last day of the Conference. Up to that time it was not certain as to whether a committee that was appointed to come forth with a 'compromise solution' would be able to do so. This text was distributed to the delegates of some seventy countries present literally one hour before the deadline. The 'consultation time' was limited to about 45 minutes and then a vote was taken. There was no second reading and no discussions of the final proposal of the committee - the 'compromise paper'. The entire text had to be either passed or rejected. All the major art market nations abstained from voting. The vote was 57 countries for the Convention, 5 opposed, and 17 abstentions. Some of the delegations actually left before the final vote, including the British delegation, as noted above.

Although there was universal agreement among all of the delegates on the need to combat the illicit traffic in cultural objects, the division between the interests of the source countries and the art market countries was quite obvious and was amplified by the abstentions of the latter, including England and the United States. There was no consensus in the United States among the special interest groups and the government agencies that the ratification of the Convention should even be considered. The general attitude is that unless there are a number of ratifications by Western European, Japan, and other market powers, there would not be enough benefits for either American claimants or for the protection of objects now in the United States.

The Convention will come into force six months after five countries have ratified it. This will certainly take place soon, for it seems unlikely that the delegations from such countries as Turkey will lose any time in voicing their approval for the Convention in its final form.

We recommend to our readers an excellent discussion of the pros and cons of the Convention from the British point of view which appeared in the July/August issue of The Art Newspaper, pp. 26-7.

The writer wishes again to express his appreciation to Harold Berman of the US Department of State, the head of the United States delegation, and to the delegates from IADAA for supplying him with much of the above information.
The 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 contacts 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

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

Attic black figure amphora.
Group E. About 440 B.C. H. 38 cm

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

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

GREEK, ROMAN, EGYPTIAN and NEAR EASTERN ANTIQUITIES

20 BROOK STREET, LONDON W1Y 1AD
TEL: 0171 493 4944  FAX: 0171 491 2548

HADJI BABA ANCIENT ART

Fine Arts of Islam
&
The Ancient Near East

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

DAPHNE AND EMMANUEL KOUTOULAKIS

Black Figure Neck Amphora by the BMN painter
Representing an Olympic Scene
(British Museum Group, around Nikosthenes Painter)
End of the 5th 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'Echelle, 75001 PARIS, FRANCE
TEL: (01) 42.60.65.63

Announcing our new catalogue of
Egyptian Amulets and Scarabs

Green stone heart scarab for Seti, XIXth 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.

royal athena galleries

NEW YORK - BEVERLY HILLS - LONDON
153 East 57th Street, New York, NY 10022, USA
A Bactrian copper alloy cosmetic bottle, the applicator crested with a billy-goats head. 3rd Millennium B.C. Actual size.
For a similar piece see "Von Troja bis Amarna, the Norbet Schimmel Collection" 1978 Nr. 151b illus. Formerly on loan to the Metropolitan Museum of Art.

Exhibiting at KAM - Zurich
6th to 11th February 1996
Please send for your complimentary Fair invitation
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

GALLERIA SERODINE
CH-6612 ASCONA
Tel. 093/35.18.61
Fax. 093/35.28.20

Kandila. White marble.
Cycladic, 3000 - 2700 B.C.
13,5 cm height.

SASSON
ANCIENT ART

Roman Classicistic marble bust of Apollo
2nd century C. E. H. 34,2 cm

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

KUNSTHANDEL M. ZILVERBERG
ANCIENT ART
ANCIENT COINS

Etruscan terracotta antefix, Silenus,
H. 35 cm. 4th century B.C.

Rokin 30
1012 KT Amsterdam - Holland
Tel: (31-20) 6259518 Fax: (31-20) 62595180008
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
  - Herculanum’s Stolen Treasures
  - Chalcolithic Cyprus
  - Sigmund Freud and Antiquities
  - Stuart Pigott: 20th-century Antiquary

- **JUNE 1990**
  - Chinese Art of the Silk Route
  - Prehistoric Spanish Gold
  - Hatnuah: 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
  - Beatriz Potter’s Archaeology Paintings
  - Tuscan Villa Excavation
  - Pueblo Indian Pottery

- **JAN/FEB 1991**
  - Gold from the Steeples: The Archaeology of the Ukraines
  - Anglo-Saxon Finds at Flishborough
  - Detroit and the Ancient World
  - The British School at Rome
  - Sir John Gardner Wilkinson: Profile

- **MAR/APR 1992**
  - A Roman Fort on the Red Sea Coast
  - Music of the Maya
  - Greek Vases in Eretria
  - Medieval Love Poem Written in Wax
  - The Art Loss Register
  - The AIA Meeting in Chicago

- **MAR/APR 1993**
  - Temple Sculpture from North India
  - The Symmachius Ivories
  - Mosaics from Jordan
  - Chinese Tomb Figures from the Schloss Collection
  - Etruscans in 20th-Century Europe

- **MAY/JUNE 1993**
  - Mosaic Centre in Jordanian Desert
  - Roman Archea: A Supply Base on the Northern Frontier
  - Teutthaplan: City of the Gods
  - Queen Ashorite and the Minoans
  - A Royal Burial at Verulamium

- **MAY/JUNE 1994**
  - Greek gold jewelry
  - 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

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

- **JUL/AUG 1995**
  - Animals in ancient Egyptian art
  - New discoveries at Asukir, Ethiopia
  - Prehistoric 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

- **SEP/OCT 1995**
  - Saving the Monuments of Egypt
  - Tomb of the Sons of Rameses II
  - New Galleries at the Fitzwilliam
  - Edward William Lane: A Profile
  - The Tomb of Yuya and Tuya
  - The Summer Antiquities Sales

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

The index to Volume 6 will come free with the January/February 1996 issue of Minerva.

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.
of the last 17 years, the first two weeks in October have found me in London for numismatic events. During those years, it has only been on rare occasions that I have needed my overcoat or even my umbrella. This year has been no exception. Southeast England, especially London, seems blessed with nice clear autumn days in early October. The tourists have mostly returned home, the children are back at school and the numismatic trade is prepared to get down to its first important European show of the autumn season.

Every year, the British Numismatic Trade Association (BNTA) sponsors an important international show — COINEX. Early in the week dealers and collectors started arriving in London from the four corners of the globe, including Australia, New Zealand, India, Japan, Canada, the United States, South Africa, Italy, the Ukraine, Greece, Spain, Portugal, France, Germany, Italy, Belgium, the Netherlands, Sweden and Norway, to name but a few. With the exception of the New York International Convention held every year in early December in the United States, COINEX is the most cosmopolitan of the numismatic conventions. Every year there are important auctions to be viewed, museum collections to be studied, coins to be bought and sold, and, most importantly, old friendships to be renewed.

A gruelling auction schedule featured over 4000 diverse lots of numismatic items. The daunting task of viewing began in earnest early on Monday morning. Bleary eyes from lingering jet lag didn't make the task any easier. By Tuesday evening I had viewed two of the four auctions being conducted this year — just in time for a nice dinner, a few rushed phone calls to clients confirming last minute bids, and a good night's sleep.

Wednesday’s auction presented a varied selection of choice and rare coins, medals and bank notes, as well as numerous dealer job lots. Christie’s numismatic division, Spink’s, was first out of the block with the official COINEX Auction. Despite the fact that the catalogue appeared only a week before the sale (printer difficulties followed by scheduling problems), the sale was well attended by dealers and collectors looking for potential gold in the hammer at Spink’s expense. Dealers and collectors by their nature rarely let a competitor have anything at too reasonable a price. This auction was no exception. A spectacular gold Oktodrachm of Ptolemy III (illustrated) easily fetched £5000 on the hammer against an estimate of £3500. A Romano-British hoard, concealed in the reign of Aurelian (AD 270-275) and unearthed in 1994 in Wareham, Dorset, by a mechanical digger on gravel workings, was broken up into numerous lots for this sale. Coins were sold to collectors and dealers from various countries, with an especially eager American collector, who is doing research into the debasement of coins in the Roman empire, being the principal buyer. The following morning an important collection of early Dutch coins was put on the block. Dealers again gathered hoping to snare a few below market buys. Again the same results — competitive prices. Despite the fact that the catalogue had barely made it to prospective buyers on time the results were exceptionally strong.

Strong prices in competitive auctions are an excellent sign of the strength of the market. The collector has enthusiastically returned to a market that once was in peril of losing touch with its core base. With international markets apparently stable, inflation not looming on the horizon, and without speculators sending coins on a spiralling rollercoaster ride, collectors once again feel comfortable about buying and pursuing items in their chosen areas.

The night before the COINEX show, exhibiting dealers and invited collectors from around the world gathered in the Great Rooms at Christie’s for a reception. With an impressive collection of German impressionist paintings hanging on the walls awaiting their turn to find new homes, everyone relaxed and enjoyed the evening meeting friends from around the globe.

Show Day 1. After an early morning set up the gathering crowds of collectors and dealers without tables eagerly bought tickets to enter the show. Several hours into the event, the attendance topped the six hundred figure and everyone knew that it was off to a good start (I am sure that during the first several hours we were in violation of the official room capacity). It has been many a year since I have seen collectors and dealers packing the aisles of a show in such numbers. Coins were selling. Seven and a half hours later exhausted dealers retired from the show to toast a numismatic friend who had just returned to London to re-enter the trade as his own boss, after an absence of five or six years. Coming from a prestigious numismatic firm in Zurich, Italo Vecchi once again brings his warm and hospitable welcome of numismatic knowledge back to London. Welcome home Italo!

Show Day 2. Normally this show winds down early on the second day. This year proved to be the exception to the rule. Yes, there were fewer visiting dealers (many had hopped onto early morning planes for a conflicting show in Munich), but many collectors made the journey into London from the outlying communities and nearby counties. By five o'clock we were ready to go. The show was one of the best in recent memory, and the organisers are to be congratulated for changes they made this year to improve the quality of the show for the attending dealers and collectors alike.

Well, the first week of my two week autumn trip to London is coming to a close. This column is overdue and I need to get back to concentrating on three more auctions happening in London early next week (not to mention one in Munich as well)...
ADORNMENT FOR ETERNITY
Status and rank in Chinese ornament.

Chinese jewellery and objects of personal adornment from the private Mengdiexuan Collection dating from the Shang period to the Ming dynasty are currently on display in London in a travelling exhibition organised by the Denver Art Museum.

Filippo Salviati

Adornment for eternity: Status and Rank in Chinese Ornament is the title of a travelling exhibition containing 113 pieces of jewellery and objects of personal adornment spanning the historical period of ancient China, from the Bronze Age dynasty of the Shang (sixteenth-eleventh centuries BC) to the period of the Ming (AD 1368-1644).

The objects on display, all from the private Mengdiexuan collection, were initially presented to the public in Denver, where the exhibition opened in October 1994. Before travelling back to the United States where it will be shown at the Seattle Art Museum in 1996, ‘Adornment for Eternity’ is currently on view in London, its only European venue, at the Eskenazi gallery, until 15 December.

For the first time in its history, the galleries of one of the world’s leading dealers of oriental art will host a non-commercial exhibition, an unusual occasion which fits the exceptional quality of the objects presented. These are representative of virtually every kind of personal adornment owned and worn in life by high-ranking Chinese of both sexes and of all ages: earrings, combs and hairpins; belt hooks and belt plates, garment hooks and mirrors; ornamental plaques, pendants, belt sets, head ornaments and so on. As the title of the exhibition suggests, these superb objects made of bronze, silver and gold, often further embellished by the addition of gems and precious stones, were not only meant to be appreciated aesthetically, but were also indicators of the social status and rank of the owner, a function retained by many ornaments in the afterlife. However, beyond their historical, functional and symbolic differences, these dazzling ornaments share a common characteristic: extremely fine workmanship, demon-
strating the high level reached by Chinese craftsmen of the past in mastering the most complex goldsmith techniques.

The secrets of the ancient Chinese artisans have, for the first time, been fully investigated and documented by Julia M. White and Emma C. Bunker, curators of the exhibition and editors of the catalogue, published in English and Chinese. They have carefully examined the objects under the microscope and, with the help of Richard Kibbey, a master goldsmith, they have identified the various techniques used in the manufacture of each item. A detailed account of the metallurgy of personal adornment, a real breakthrough in scholarship, is thus provided in one of the two essays opening the catalogue, while the other outlines the historical development of personal adornment in China, from the neolithic period to the latest Chinese dynasties.

The most ancient of the artefacts on display, and the exhibit which opens the show, is a pair of gold earrings (Fig 1), decorated with a turquoise bead. The earrings are of an extremely simple shape and are striking for their essential, almost modern design, although dating back to the thirteenth century BC, the later part of the Shang dynasty. Yet these earrings cannot be strictly defined as being either Shang or 'Chinese'. This type of ornament belongs to the cultural sphere of the ancient populations, contemporary with the Shang, which inhabited the territories north of the central China plains, where the Shang culture had its centres. Furthermore, unlike many other ancient civi-

![Fig 4. Gold plaque, Six Dynasties period, 265-589, H: 4.8 cm; W: 3.0 cm. This gold headdress plaque with beaten-gold backing has a cut-out front panel decorated with beaded granulation. The main motif represents two confronting dragons.]

![Fig 5. Tinned and gilded bronze comb, Tang dynasty, 618-907, H: 10.0 cm; W: 12.0 cm. The design in the upper section consists of three vignettes around a central floral motif. Combs with this shape, which became popular as early as the Warring States period, are often decorated with symbolic floral designs as well as Buddhist motifs.]

lations, the ancient Chinese do not seem to have made personal ornaments in metal, preferring instead bone, antler, stone, or jade as materials from which to fashion rings, necklaces, and bracelets, even during the Bronze Age, when plenty of metals were available. These earrings from the Mengdiexuan collection show another interesting feature: gold and turquoise used together is a combination typical of many precious objects, including items of personal adornment, produced by the peoples who inhabited the vast Central Asian steppe land, from the ancient 'Eastern Hu' and Xiongnu to the Scythians, Sarmatians and Huns.

To open an exhibition devoted to Chinese adornment with a 'non-Chinese' object may seem a paradox. However, the cultural, social, and political history of China can be fully comprehended only by taking into account the continuous interaction between Chinese culture and the nomadic or semi-nomadic groups of people along China's Northern frontier. Traces of this continuous, practically uninterrupted 'cultural dialogue' can be seen in the exhibition, even in the realm of personal adornment. Chinese bronze mirrors (Fig 3), which would reflect the appearance of an embellished person and are often

![Fig 6. Hairpin, Gilded silver, Song dynasty, 960-1279, L:19.1 cm; W:12.4 cm. The top of the hairpin is decorated with a pair of flying phoenixes in fine repousse work and is mounted to the line by means of a securely attached round silver wire. The back of the plaque is reinforced with a stiff, round wire.]

MINERVA 59
charged with magical symbolism, have been found in relatively large numbers in the mound tombs of Central Asia, not to mention their wide circulation in Korea and Japan.

Belt-hooks, on the other hand, were apparently adopted by the Chinese from the clothing of the steppe people. They were used to tighten the short jacket which, together with long trousers and leather boots, formed the so-called *hufu*, a non-Chinese costume which, by the fourth century BC, had gained popularity in the 'Middle Kingdom', by virtue of its practicality, especially for horse-riding. Belt hooks and garment hooks - such as the one in Fig 2, made of solid cast bronze covered by a gold foil applied on the surface - became particularly fashionable in China during the Warring States period (475-221 BC). At this time, beyond their simple practical function, they symbolised the wealth, opulence and social status of the owner, particularly emphasised by the precious metals and materials used to decorate elaborate belt-hooks that also displayed the virtuosity of the craftsmen.

From the outside world the Chinese borrowed not only objects, but metalworking techniques as well, such as the granulation of gold, first found in the ancient Near East in the third millennium BC. A superb object in the Mengdeanxiu collection exemplifying this technique, by which small granules of gold are attached to a support to produce intricate raised patterns, is the headdress in Fig 4, dating to the Six Dynasties period (265-589). The ornamental plaque exhibits a distinct combination of Chinese and non-Chinese elements. While the technique was foreign, the motifs used embellishing this finely made object are totally within the Chinese tradition: a couple of confronting dragons rising towards two gold spheres placed at the top of the plaque, a variation on the theme of the mythical beast chasing the leizu, or 'flaming pearl'.

As the small, evenly spaced holes on the border of the plaque indicate, it was originally intended to be sewn onto a soft material, forming an elaborate headdress. Head ornaments of all kinds are one of the most typical of traditional Chinese adornments. Hairpins, combs, and headaddresses have been used in China continuously from the Stone Age onwards.

Fig 7. Detail of a gold hairpin, Song dynasty, 960-1279, L: 15.9 cm, H: 3.8 cm; W: 4.1 cm. The phoenixes decorating this hairpin has been constructed from two repoussé pieces that have been soldered together. The body of the mythical bird has been thoroughly chased, creating a beautiful sculptural surface.

Fig 8. Gold perforated container, Song dynasty, 960-1279, H: 6.9 cm; W: 6.4 cm. Tear-drop-shaped ornament with repoussé, cut-out and chased design made in two halves from a sheet of gold. The central peony motif is surrounded by chrysanthemum, peony, lotus and plum-blossom designs, representing the four seasons. This ornament is a censer that would have been suspended by a hook from a belt or perhaps from a shawl.

The Tang dynasty (AD 618-906) comb illustrated in Fig 5, ultimately derives its shape from Neolithic prototypes, and it is not dissimilar, in principle, from an ivory comb excavated in a Dawenkou culture site and dated to around 2,500 BC. In both cases the section of the comb just above the teeth, which would be visible when the comb was in place, has been embellished with ornamental designs, probably conveying some kind of codified meaning.

Hairpins are also a type of artefact whose origins can be traced back to Neolithic times. As with combs, the portion of the pin on view could indicate the status of its owner. The two elaborate pins in Figs 6 and 7, both crafted under the Song dynasty (AD 960-1279), illustrate variations in shape, as well as the degree of complexity and elaboration in the decoration. In the case of the pin in Fig 6, made wholly of gold, the end of the pin is ornamented with a small but elaborate sculpture of a phoenix in profile. The same mythical bird, but represented in a pair, decorates the top of the gilded silver hairpin in Fig 7. Here, however, it has an expanded, flattened appearance, more imposing than the other. The use of bird images placed at the top of long hairpins can be dated back at least to the Shang period, as demonstrated by a number of bone and ivory hairpins found at Anyang, the site of the last Shang capital. The symbolism of the bird has not been fully clarified, but phoënixes are traditionally associated with objects belonging to high-ranking women, if not the empress herself.

The motif of the dragon was often used to decorate objects used by men, and the hair ornament in Fig 9 could well have belonged to an important male of the Yuan (AD 1279-1368) dynasty.

'Adornment for eternity: Status and Rank in Chinese Ornament' is at Eskenazi Ltd Oriental Art, 10 Clifford Street, London W1X 1R8 until 15 December 1995. Catalogue £50.

Fig 9. Head ornament, gold Yuan dynasty, 1279-1368. H: 5.4 cm; W:7.8 cm. Four lobed, two part head ornament decorated with a double dragon design, shown in high relief circling the surface in an anti-clockwise direction. The top portion of the ornament is a single sheet of gold worked in repoussé and attached to its backing by supports on the interior and exterior of the rim.
MUSEUM EXHIBITIONS

UNITED KINGDOM

BATH
FABULOUS ANIMALS IN CHINESE ART. Ninety objects illustrating the different decrees of animal excellence. The dragon, phoenix, lion, tiger, deer, fish, toad, tortoise, qilin or unicorn, and the loong mask have been chosen for the basis of their connection with myth and ritual. THE MUSEUM OF EAST ASIAN ART (01225) 464640. Until 28 January 1996. Catalogue.

CAMBRIDGE

EDINBURGH
WITHIN THE MIDDLE EAST: TEXTILES, DRESS AND ORNAMENT. A new permanent gallery featuring textiles and artefacts spanning more than 1000 years, including extraordinary textile collections from the Levant, Egypt, Turkey, Iraq, Egypt, Morocco, Spain, Syria and India. ROYAL MUSEUM OF SCOTLAND (0131) 225 7534.

LIVERPOOL
THE AMERICANS. A new permanent gallery covering the Great Northwest and Central and South America before and after the arrival of the Spanish. LIVERPOOL MUSEUM (0151) 707-0001.

LONDON
AFRICA: THE ART OF A CONTINENT. The first comprehensive celebration of African art ever mounted in Britain, brings together over 400 objects from all parts of the continent, illustrating the cultures of Turkey, Iraq, Egypt, Morocco, Spain, Syria and India. ROYAL MUSEUM OF SCOTLAND (0131) 225 7534.

ANIMALS EXHIBITION

BATH
FABULOUS ANIMALS IN CHINESE ART. Ninety objects illustrating the different decrees of animal excellence. The dragon, phoenix, lion, tiger, deer, fish, toad, tortoise, qilin or unicorn, and the loong mask have been chosen for the basis of their connection with myth and ritual. THE MUSEUM OF EAST ASIAN ART (01225) 464640. Until 28 January 1996. Catalogue.

CAMBRIDGE

EDINBURGH
WITHIN THE MIDDLE EAST: TEXTILES, DRESS AND ORNAMENT. A new permanent gallery featuring textiles and artefacts spanning more than 1000 years, including extraordinary textile collections from the Levant, Egypt, Turkey, Iraq, Egypt, Morocco, Spain, Syria and India. ROYAL MUSEUM OF SCOTLAND (0131) 225 7534.

LIVERPOOL
THE AMERICANS. A new permanent gallery covering the Great Northwest and Central and South America before and after the arrival of the Spanish. LIVERPOOL MUSEUM (0151) 707-0001.

LONDON
AFRICA: THE ART OF A CONTINENT. The first comprehensive celebration of African art ever mounted in Britain, brings together over 400 objects from all parts of the continent, illustrating the cultures of Turkey, Iraq, Egypt, Morocco, Spain, Syria and India. ROYAL MUSEUM OF SCOTLAND (0131) 225 7534.

ANIMALS EXHIBITION

BATH
FABULOUS ANIMALS IN CHINESE ART. Ninety objects illustrating the different decrees of animal excellence. The dragon, phoenix, lion, tiger, deer, fish, toad, tortoise, qilin or unicorn, and the loong mask have been chosen for the basis of their connection with myth and ritual. THE MUSEUM OF EAST ASIAN ART (01225) 464640. Until 28 January 1996. Catalogue.

CAMBRIDGE

EDINBURGH
WITHIN THE MIDDLE EAST: TEXTILES, DRESS AND ORNAMENT. A new permanent gallery featuring textiles and artefacts spanning more than 1000 years, including extraordinary textile collections from the Levant, Egypt, Turkey, Iraq, Egypt, Morocco, Spain, Syria and India. ROYAL MUSEUM OF SCOTLAND (0131) 225 7534.

LIVERPOOL
THE AMERICANS. A new permanent gallery covering the Great Northwest and Central and South America before and after the arrival of the Spanish. LIVERPOOL MUSEUM (0151) 707-0001.

LONDON
AFRICA: THE ART OF A CONTINENT. The first comprehensive celebration of African art ever mounted in Britain, brings together over 400 objects from all parts of the continent, illustrating the cultures of Turkey, Iraq, Egypt, Morocco, Spain, Syria and India. ROYAL MUSEUM OF SCOTLAND (0131) 225 7534.
EARLY CULTURES OF THE LEVANT: CHALCOLITHIC ART ON LOAN FROM THE ISRAEL ANTIQUITIES AUTHORITY. A loan exhibition featuring more than 30 objects from the period 5500-3300 BC, including ivory and stone figurines from the Beersheba and Gath sites. The exhibition will run from 20 January to 24 April 1996. (See Minerva, Jan/Feb 1996, pp. 36-39.)

RIVER OF GOLD: PRECOLUMBIAN TREA- TURES FROM THE METROPOLITAN MUSEUM OF ART. More than 100 objects in gold dating principally from the eighth to tenth century AD were found in burials along the banks of the Rio Grande de Cocle in Panama. The objects include pendants, large pectoral plaques, arm cuffs, ear ornaments, bead necklaces, and bracelets. The exhibition is part of the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia. MAY-SEPTEMBER. (See Minerva, Nov/Dec 1995, p. 2-3.)

SANTA ANA, CALIFORNIA LAND OF THE MOURNING: TREASURES OF THE PHILIPPINES. 75 objects of trade-ware and domestic vessels c. 500-1000 AD, including stone and wood carvings, ceramics, metalwork, jew- elry, textiles, and costumes, are being shown in the ethnography galleries of the Museum of Natural History. BOWERS MUSEUM OF ART & CULTURAL HALL (213) 567-3600. 12 November - 21 January 1996.

ST. LOUIS, Missouri NATIVE AMERICAN ART FROM ST. LOUIS COLLECTIONS. West-end pottery and textiles: Plains Indians pipe, bead and quill work, trade beads, and weapons. Pottery from the ancient Mississippian site of St. Louis is on display. St. LOUIS ART MUSEUM (314) 721-0072. Until 10 December 1996.

SAN FRANCISCO, California ANCIENT ARTS OF AMERICA, CENTRAL & SOUTH AMERICA. A newly renovated, permanent installation of American Indian and Pre-Columbian objects, many of which have never been on view. M. H. DE YOUNG MEMORIAL MUSEUM (415) 750-3600. Until 14 December 1996.


BIRDS AND BEASTS OF ANCIENT LATIN AMERICA. A new travelling exhibition from the Philadelphia Museum of Art features artefacts from the Americas and Mexico and Central America dating from 7000 BC to 1600 AD. More than 140 artefacts from c. 1000 BC to the early sixteenth century, including gold jessub, pectoral plaques, and terracotta vessels from the University of Pennsylvania Museum, the Florida Museum of Natural History, and the Carnegie Museum of Natural History. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898-4000. July 30-October 31 (then to Pittsburgh). (See article in forthcoming Minerva.)


PROVO, Utah IMPERIAL TOMBS OF CHINA. Over 250 objects excavated from their tombs and brought to the United States from the Chinese emperors and their families, from the Warring States Period (5th century BC) on, including a bejewelled ceramic horse, a fibula, silk and brocade, pottery, bronze vessels complete with gold thread from the Han Dynasty (206 BC-220AD), more than 100 sword warriors from the army of the First Emperor of the Qin Dynasty, and two 9-ft-tall early Qin standing lions. BRIGHAM YOUNG UNIVERSITY (801) 378-6112. 1 November - 17 March 1996 (then to Portland, Oregon). CATA-LOGUE AVAILABLE. (See Minerva, Jan/Feb 1996, pp. 36-39.)

SOUTHERN STATES AMSTERDAM SAILING, FIGHTING, TRADING: NAVIGA- TION IN ANTIQUITY. An important exhibition on navigation and cartography in ancient Egyptian, Greek, Roman and Islamic times. AALDERS PHILOMUSON MUSEUM (31) 20 34 17 17. Until 10 March 1996. Catalogue II.

EMMELOORD STONEHENGE AND AVEBURY. Three-week exhibition of artefacts from southern England - Stonehenge, Avebury and Kilmartin. Long Barn - exhibited Pre-Roman finds, including a Roman bronze astronomic instrument, and put in their spatial con- text. STATIONEMWEH EMMELOORD (31) 52703. 15 December.

LEIDEN WINE! WINE! WINE! An exhibition tracing the development of wine making and wine culture from antiquity to the modern age. NATIONAL MUSEUM OF ANTIQUITIES. (271) 163163. Until 10 March 1996. (See article in forthcoming Minerva.)


SANTIAGO, Spain MUSEO DE AMERICA. The museum, recently re-opened, is housed in the Transtito Synagogue, built in the reign of Pedro de Castilla in the 14th century, and in the rooms of the ancient convent of the order of Calatrava. Emphasis is on the history, culture, and religious arts of the Jewish community in the medieval period. MUSEO DE AMERICA, Calle Almirante del Perdiguero (2) 22-36-65.

SWEDEN, Stockholm THE GOLD ROOM. A new permanent exhibition, containing about 3000 gold and silver antiques from the iron Age to the Medieval period, including a magnificent display of prehistoric and Viking jewellery. STATENS HISTORiska MUSEUM (6) 8-730-940.

GALLERY EXHIBITIONS


LONDON ADOPTION FOR ETERNITY: STATUS AND RANK IN CHINESE ORNAMENT. Chinese jewellery and objects in British and European collections. RICHARD KLEIN, Lord Karachi. LONDON BOROUGH OF KENSINGTON AND CHATHAM GALLERY, Duke of York Square (071) 581-8400.

THE NETHERLANDS AMSTERDAM SAILING, FIGHTING, TRADING: NAVIGA- TION IN ANTIQUITY. An important exhibition on navigation and cartography in ancient Egyptian, Greek, Roman and Islamic times. AALDERS PHILOMUSON MUSEUM (31) 20 34 17 17. Until 10 March 1996. Catalogue II.

EMMELOORD STONEHENGE AND AVEBURY. Three-week exhibition of artefacts from southern England - Stonehenge, Avebury and Kilmartin. Long Barn - exhibited Pre-Roman finds, including a Roman bronze astronomic instrument, and put in their spatial con- text. STATIONEMWEH EMMELOORD (31) 52703. 15 December.
MEETINGS & SYMPOSIUMS

- 3-5 November. THE ORIGINS OF THE EGYPTIAN STATE AND THE PRESERVATION OF ITS LEGACIES. A symposium sponsored by the American Research Center in Egypt, Southern California branch, the Center for Remote Sensing at Boston University, and the Los Angeles County Museum of Art, Los Angeles. Contact: A.R.C.E., S.C. branch, 3460 South Broadway, Los Angeles, CA 90007. Tel: (213) 231-1104; fax: (213) 232-0094.

- 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 Meriman, Museum of London, London Wall, London EC2Y 5HN. Tel (0171) 600 3699; fax (0171) 600 1058.

AUCTIONS

- 8 December. ANTIQUITIES. Sotheby's, New York. (212) 606-7328.


- 12 December. ANTIQUITIES. Bonhams, London (0171) 584 9161.

- 13 December. ANTIQUITIES. Christie's, London (0171) 493 8080.

LECTURES

- NEW YORK
- 14 November. ISRAELITES AND CANAANITES: THE EMERGENCE OF THE ANCIENT ISRAELITE NATION. Dr Gloria K. M. Young, Assistant Professor in Near Eastern Studies, New York University.

- 26 November. CHILDREN OF RAMSES II: A REDISCOVERY IN THE VALLEY OF THE KINGS. Dr Kent Weeks, Metropolitan Museum of Art, New York (212) 879-5500. 3pm.

- 1 December. GOLDSMITHS AND THEIR CUSTOMERS IN PREHISTORIC CENTRAL AMERICA. Warwick Bray, Metropolitan Museum of Art, New York (212) 879-5500. 6pm.

- 6 December. CONSERVATION IN EGYPT TODAY. A report on the Egyptian Antiquities Project under the auspices of the American Research Center in Egypt. Mark Easton, Kevoorkian Center for Near Eastern Studies, New York University. 6pm.

- 10 December. THE CHAUET CAVE IN THE SOUTH OF FRANCE: A NEWLY DISCOVERED 30,000-YEAR-OLD PAINTED GALLERY. Jean Clottes, Metropolitan Museum of Art, New York (212) 879-5500. 3pm.

- LOS ANGELES
- 12 January 1996. THE AMERICAN DISCOVERY OF ANCIENT EGYPT. (See page 11.)

Hellenistic large bronze dancing maenad with headress of grape clusters, wearing chiton and baring one breast.
From a fulcrum.  2nd-1st Century B.C.  Height 15 1/8 in. (38.4 cm.)

**Exhibiting at ART ASIA - HONG KONG - November 17-20, 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  
212-355-2024  Fax: 212-689-0412  
e-mail: ancientart@aol.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

**new york**  
beverly hills  
london

Sealy, 14 Old Bond Street, London W1X 3DB, England  
(44) 0171-495-2590  
Fax: (44) 0171-491-1595  
Monday-Friday, 10 to 5
A Selection of Fine Greek Vases

Attic red-figure column krater by the Göttingen Painter.
Nude Herakles about to slay a fallen Amazon wearing
elaborate oriental costume.
Ca. 480 B.C. Height 12 3/8" (31.4 cm.)

Lucanian red-figure bell krater near the Mezogene Painter.
Rustic Group. Herakles about to club a collapsing Amazon.
Rev. Female seated on a klyrono playing anutes (or muffled
dance). Ca. 400-390 B.C. Height 9 1/2" (24.1 cm.)

Attic black-figure hydria in the style of the Euphiletos Painter.
The wedding procession of Pelias and Thetis, in quadriga with
Apollo playing cithara. Ca. 510 B.C. Height 14 1/2" (36.8 cm.)

Attic red-figure column krater by the Painter of the Lauros Centauromachy.
Nude satyr between two centaurs, one holding a tyrann and the other
a torch. Ca. 450 B.C. Height 15 1/4" (38.7 cm.)

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
A Hellenistic silver gilt roundel, circa 2nd-1st Century B.C.,
2¾ in. (7.4cm.) diam.
To be sold in London on 13 December

Fine Antiquities

AUCTION:
London, 13 December 1995 at 10.30 a.m.

VIEWING:
10-13 December

ENQUIRIES:
Christine Insley Green on (0171) 389 2113
or Sarah Hornsby on (0171) 389 2111

CATALOGUES:
(0171) 389 2820

CHRISTIE'S
8 King Street, St. James's, London SW1Y 6QT
Tel: (0171) 839 9060 Fax: (0171) 839 1611