THE TROJAN TREASURES
REDISCOVERED: ON DISPLAY IN RUSSIA

ANCIENT CLASSICAL BRONZES FROM THE JOHN W. KLUGE COLLECTION

EGYPTIAN ART FROM THE LOUVRE IN CLEVELAND

PERGAMON: THE TELEPHOS FRIEZE

EXCAVATING BUTRINT IN ALBANIA

THE DISCOVERY OF AN EGYPTIAN ROYAL DIadem

THE WINTER 1995 AUCTION REPORTS

Late Hellenistic bronze flute-playing satyr. Late 2nd century BC. From the John W. Kluge collection.
The art you buy because you like it

GENEVA - PALEXPO 1 - 5 MAY 1996
5 The Great Altar of Pergamon
Hellenistic sculpture from the Telephos Frieze
Renée Dreyfus

9 Excavating Butrint, Albania
A microcosm of Mediterranean history
Richard Hodges

14 Images of the Pharaohs
Egyptian art from the Louvre
Lawrence Berman

19 The Winter 1995 Antiquities Auctions
Jerome M. Eisenberg

29 Schliemann and his Treasures
The controversies surrounding the man and his discoveries at Troy
Donald Easton

32 The Trojan Treasures in Moscow
After reappearing, finally on display
Mikhail Treister

36 Examining the Trojan Treasure
Protocol of an official trip
Klaus Goldmann

39 From Olympus to the Underworld
Bronzes from the John W. Kluge Collection
John J. Herrmann

44 Ancient Coins in Cyprus
A new museum of Cypriot coinage
Terence Mullany

47 Rare Egyptian Royal Diadem Discovered
Nicholas Reeves

49 Annual Meeting of the Archaeological Institute of America
Jerome M. Eisenberg

2 News 59 Numismatic News
56 Book Reviews 60 Calendar

IN FORTHCOMING ISSUES
- Nicopolis: excavations in Bulgaria
- New Roman London Gallery
- Ulysses and Alexander: 2 exhibitions in Rome
- Precolumbian Gold
The recently published annual report of the Treasure Trove Reviewing Committee of the Department of National Heritage breaks new ground in several respects: it is a new large format; illustrated for the first time (and in colour); it lists the finders (with their permission), and also the panel of seven expert advisors to the DNH. In his Foreword to the Report, Lord Inglewood, Under Secretary of State for National Heritage, draws attention to the fact that all but five of the 27 recorded cases of Treasure Trove were found by the use of metal detectors. He also notes that during the year the detailed reports and valuations by the British Museum of the Hoxne Roman Treasure Trove hoard of coins, jewel- lery and plate were made public alongside the summaries of the reports of the three independent external experts consulted. At £1.75 million, it is the highest valuation ever made for a Treasure Trove find, and it was reassuring to note that all four of the separately conducted and independent valuations fell within seven percent of each other — which is notable considering the unique nature of some of the material.

Coin hoards, as usual, formed the bulk of the finds declared to be Treasure Trove. The two exceptions out of the 27 cases were a bar-twisted gold torc of the Middle Bronze Age (c. 1350-1000 BC) found at Cissbury, West Sussex, and two late Bronze Age plain, penannular gold bracelets (c. 1000-700 BC), found at Birstall, Leicestershire. In each instance, the items were acquired by the relevant local museum and the finders were rewarded with their full market value (£8000 and £9250 respectively).

The coin finds fall into five broad categories: Ancient British (3); Roman (11); Anglo-Saxon (3); Norman and early Medieval (7), and Later Medieval (1). Six hoards out of these groupings were not valued by the Committee because no museum wished to acquire specimens from them. They were consequently returned to their respective finders to dispose of as they wished. In two instances of Treasure Trove declarations, some coins were selected for museum acquisition, and the remainder returned to the finders. In both these cases, the Whitwell, Leicestershire, Roman silver siliqua, and the Middleham, North Yorkshire, Edward VI to Charles I coins, the residue was offered at auction (at Sothebys, 9-10 October, 1995, and Spink's Coin Auctions, 4 July, 1995 respectively). The prices realised in the sales were very close to the valuations agreed by the Committee for the coins retained by museums.

The Middleham hoard, which was concealed in several pottery jars, consisted of 5,099 coins from the reigns of Edward VI to Charles I and is the largest coin hoard found from the period of the English Civil War. An interesting aspect of its contents was the large number of coins of the Spanish Netherlands (245) present, as well as coins of Scotland (31), Ireland (10) and two of Spanish America. The hoard also contained 39 forgeries.

Four of the cases reported were additional finds associated with Treasure Trove judgements made on groups found in previous years. The total value of the rewards/valuations agreed for the 21 finds by the Reviewing Committee was £153,362. The highest amount was paid for the two groups (found separately by Mr M.R. Bricknell) from Box, Wiltshire, of twelfth-century coins from the reign of Stephen. The first group of 88 was valued at £52,660 and five museums acquired specimens from it. The second group of 16 coins was valued at £2,630 and acquired by the British Museum and the Devizes Museum. The Report has an interesting illustration in colour of some of the coins from the first group before and after cleaning by the British Museum experts.

Lord Inglewood said, in a Press release: ‘the Government accepts that the current law of Treasure Trove, which is medieval in origin, provides inadequate protection for the nation’s moveable heritage. For example, the requirement that objects must have a substantial precious metal content in order to be Treasure Trove means that many hoards of base-silver and bronze coins fall outside its scope... and that many objects of the highest archaeological significance receive no legal protection’. This is why the Government is supporting the limited reform of Treasure Trove first proposed by the Earl of Perth and now moving through Parliament as a Private Member’s Bill presented by Sir Anthony Grant, MP. The Bill has already had its First Reading and its Second Reading will take place on 8 March.

The Department of National Heritage will be publishing a Heritage Green Paper this Spring which will include proposals for a voluntary Code of Practice on the reporting of portable antiquities which are not covered by the Treasure Bill. It is hoped that the passing of the Bill into law, coupled with the Green Paper, will remove once and for all some of the strange anomalies relating to antiquities found in England and Wales — not least the requirement at a Treasure Trove inquest for the jury to formulate an opinion as to whether the original owner concealed the objects under discussion with intent to recover them or not.

Peter Clayton

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MINERVA 2
News

NEWS FROM EGYPT

Inscription refers to previously unknown Hyksos pharaoh

A hieroglyphic inscription on a limestone block found by a team of Austrian archaeologists at Tell el-Dab’a, a site in the Nile Delta about 75 miles north-east of Cairo, refers to Sebekhor, a previously unrecorded Hyksos king of the sixteenth century BC. Tell el-Dab’a is probably the site of ancient Avaris, the capital of the Hyksos kingdom. Several Semitic kings known as the Hyksos or ‘Desert Princes’ ruled in the eastern desert and the Delta regions from about 1663-1555 BC, remaining in the eastern Delta. This part of the Second Intermediate Period is known as the 15th Dynasty.

Colossal statue of Ramesses II to be moved

The 19th Dynasty colossal statue of Ramesses II which has stood in front of the main railway station in Cairo for many years – the square is named after the king – is now undergoing restoration before being moved to its new home at Ramaya Square at the entrance to the Cairo-Fayum road. The 80-ton, 12 metre-high statue was originally cut into three sections and then joined by iron rods before being erected in front of the station. It was necessary to move the statue due to the increasing pollution, traffic congestion and resultant vibrations.

Roman baths discovered in Sinai

A series of sixth-century AD Roman baths, the fourth group to be found in north Sinai, has been excavated by a group of archaeologists involved in the Salam Canal project. The red brick baths have four chambers which are covered with mosaic floors and walls in strongly coloured geometrical designs. With rooms for both hot and cold water baths, they extend over an area of 250 square metres.

Dr Nur el Din presents update on conservation activities in Egypt

At a meeting with antiquities officials at Alexandria in December, Dr Abdel Halim Nur el Din, Chairman of the Supreme Council for Antiquities, stated that over one hundred monuments damaged in the 1992 earthquake have now been restored and that work is underway on fifty additional monuments. £100,000,000 has been allocated by President Mubarak for the further restoration and conservation of monuments and to provide training for this work. About £13,000,000 has been provided by the Arab Development Fund for the repair of Al Schemi mansion and a section of the medieval city wall of Cairo. A protocol is being prepared with Turkey for the restoration of the Sinan Pasha Mosque. German and Spanish experts will also assist in the restoration of Islamic monuments. The French will be involved in the work at the Sinari House and UNESCO will provide additional expertise and financial assistance for other projects. Dr Nur el Din will travel to Japan to hold talks on other areas of cooperation, including technical aid.

Greek smuggler apprehended with Egyptian antiquities

After several visits to Luxor a Greek national realised that there were no guards at a warehouse used by the French archaeological team working at Luxor. He broke through the wall of the warehouse and removed 22 statues and a number of other antiquities including some valuable papyrus scrolls. An Egyptian magazine which published the incident notes, that unfortunately, although he passed through Egyptian customs at the airport, he was finally apprehended in Athens through the efforts of Interpol in Egypt in collaboration with the Greek police.

‘Splendours of Ancient Egypt’ loans from Egypt replaced with antiquities from Hildesheim

The loan of 72 selected antiquities from the Cairo Museum which was to be exhibited at the Florida International Museum in St Petersburg, Florida, from 11 January to 9 June (see Minerva, Jan/Feb 1996, pp. 10-13) was cancelled by the Egyptian government following a long period of frustrating negotiations. According to reports in the Cairo newspapers the American officials involved had not signed the necessary documents concerning the security and safety conditions established by the Supreme Council of Antiquities. In addition, a group of university professors and archaeologists had meanwhile filed a suit in the courts to prevent the government from sending antiquities abroad for exhibition. Since this was to be the first overseas exhibition following the filing of the suit, it is possible that this action and the resulting publicity may also have affected the decision-making process of the government. It seems, however that there may be more than meets the eye in this cancellation and perhaps the fault lay partly with the over-optimism of the show’s organisers and their lack of experience in dealing with Egyptian government officials.

In a newspaper article in the St Petersburg Times of 23 January, James Broughton, the director of the ‘Splendours of Ancient Egypt’ exhibition said that his company had invested a large sum of money in the project, including $350,000 to design and print the catalogues. Reportedly, it was only on 13 December that he informed the museum board that the unsigned documents committed the museum to a guarantee of ten million dollars in fees and an obligation to provide four other venues. Unfortunately, the museum itself had already spent an estimated $4,800,000 to $6,000,000 in preparation for the show, which included a bank loan for $1,500,000 guaranteed by the city. The chairman of the museum board confirmed that there was a strong possibility that the museum would close due to the lack of the anticipated ticket revenues.

On 16 January the museum announced that an exhibition of Egyptian antiquities would indeed take place, with the opening postponed until 6 February, but that it would now consist of about 170 objects from the renowned collection of the Roemer-and Pelizaeus Museum in Hildesheim, Germany. The opportunity presented itself because the German museum was about to put its Egyptian collection in storage in order to renovate the exhibition. Since the curator of the Florida show, Dr Robert S. Bianchi, was long familiar with the Hildesheim collection and indeed had been working on the English translation of the German museum’s handbook, he was able to assemble the new exhibition in record time. The Egyptian collection is exceptionally strong in major sculptures of the Old Kingdom and of the Late Period.

The exhibition will include such 4th Dynasty treasures as the painted alabaster head of Khafre, builder of the Second Pyramid, and the statue of the vizier Hemunn, overseer of the Great Pyramid of Khufu, his uncle. The famous Ptolemaic sarcophagus of Djed-Bastetiuef-ankh, with its vivid depiction of funerary scenes, will also be included. Further American venues are being sought – museum directors take note! An illustrated review of the exhibition is being planned for the next issue of Minerva.

Jerome M. Eisenberg

MINERVA 3
**ARCHEOLOGISTS FIND BUDDHA'S BIRTHPLACE IN NEPAL**

A stone which mars the Buddha's birthplace has been discovered by archaeologists in south-western Nepal.

Remains were excavated from a chamber 16ft under the Mayadevi temple in Lumbini, 200 miles south-west of Kathmandu, by archaeologists from Nepal, India, Pakistan, Sri Lanka and Japan. The stone marking the Buddha's birthplace in Lumbini was found on a layered brick platform dating to the era of Emperor Ashoka. The evidence was unearthed nine months ago, but the Nepalese authorities delayed the announcement until more experts had been consulted.

Queen Mayadevi was said to have given birth to the Buddha while travelling towards her parents home in Rangram. She went into labour when passing through Lumbini, bathed in a sacred pond and walked 25 paces into a grove of trees to deliver her child. Buddhists believe that the baby sprang out to take a miraculous seven steps. The stone was found exactly 25 steps from the pond. Nepal's Prime Minister, Sher Bahaur Deuba, said: 'The discovery proves that Lord Buddha was born at this sacred place.'

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**THE 1996 BRITISH ARCHAEOLOGICAL AWARDS**

The Biennial British Archaeological Awards are the most prestigious awards in British archaeology. Since their foundation in 1976, they have grown until they now encompass 13 awards covering every aspect of British archaeology.

If you have seen a project that you admire, if you have read books you have enjoyed, or if you know of any project you wish to encourage, you can help in the pursuit of excellence. The closing date is 30 June 1996 and further details on any of the following awards can be obtained from Juliet Mather, British Archaeological Awards c/o Council for British Archaeology, Bowes Morrell House, 111 Walmgate, York Y01 2UA.

1. The Pitt-Rivers Award (project by volunteers)
2. The Virgin Group Award (presentation of a project to the public)
3. The Sponsorship Award
4. The Archaeological Book Award
5. The Heritage in Britain Award (long-term preservation of a site)
6. The Ironbridge Gorge Museum Trust Award (historical or industrial building)
7. The Channel Four TV Award (British-made film on archaeology) (Details from BUFVC, 55 Greek Street, London W1Y 5L)
8. The BP Award (non-archaeologist reporting find)
9. The Young Archaeologist of the Year Award (Details from YAC, Bowes Morrell House, 111 Walmgate, York Y01 2UA)
10. The Silver Trowel Award (initiative in archaeology)
11. The Press Award (reporting of archaeology)
12. The RAI Dissertation Prize
13. The Reginald Taylor & Lord Fletcher Essay Prize

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**LETTERS TO THE EDITOR**

I read with great interest Dr Eisenberg's report on the Second Annual Symposium of the IADAA (Minerva, September/October 1995, pp. 40-41), and I agreed with every word uttered by the participants.

However, words and good intentions are not going to help the trade to survive the current onslaught on the part of the so-called 'heritage lobby'. As we have seen, they can use the police, Customs and Excise, MPs and the rest of the establishment to ensure the success of wht, at the most charitable, could be called taking financial advantage of the tourist boom. The failure of the spate of prosecutions is certainly not going to deter them, far more likely we are going to see further furless attempts at tightening the law. Without a clear strategy and vision of what it is the trade and collectors stand for, and how we are going to re-establish and strengthen our position, we are among these symposia are going to help.

Let us consider what it is that IADAA and ADA have done so far apart from making statements? Small enough body that we are, we have been split into two minute trade organisations. For whose benefit? At the time when everybody knew the Treasure Bill was just a trial shot to test the degree of opposition that will be mounted, ADA threw its support behind it. The follow up is UNIDROIT which it now opposes. In allowing himself to be the only representative from Britain at the discussions on UNIDROIT, the Chairman of IADAA gave the 'heritage lobby' the opportunity to claim that it is only antiquities dealers who are against it, as the Antiques Trade Gazette has pointed out.

For that matter, who is going to be convinced of the trade's sincerity in tackling crime, when the list of stolen antiquities is available to just five London dealers? For whose benefit is it all run?

Unless a broader strategy is thought out and a backing from the ground floor of the trade and collectors for it obtained, we are likely to see the continuation of naÃ¯ve good intentions and 'own goals' which are certainly not going to help us survive.

George Lambros, Brighton, Sussex, UK.
Pergamon is a great marble altar, forty feet in height, with colossal sculpture. It also contains the battle of the gods and Giants.’ So wrote the Roman writer Lucius Ampelius, who described the Great Altar at Pergamon in his Book of Memorable Facts (Liber Memorials 8.14).

The Great Altar of Pergamon was one of the greatest monuments of the late ancient world. Created in the second century BC at the height of the baroque movement of the Hellenistic period, this magnificent altar may have been a victory monument for the people of this eastern Greek city, where a powerful Hellenistic colony ruled over a large part of Asia Minor in the third and second centuries BC. Celebrating Pergamon’s victories in a grandiose manner, the Altar expressed the ideological propaganda of Pergamon’s rulers.

This unparalleled exhibition brings to New York and San Francisco sculpture from the Great Altar embellished by some of the most well-known examples of Hellenistic sculpture from Pergamon. It represents an international collaboration that was inspired by the need for the relief panels of the altar’s interior frieze to be cleaned, conserved, and studied. This frieze, originally some three hundred feet long, illustrates the story of Telephos, the legendary founder of the city and ancestor of its kings. Based on an international accord for cultural sharing between the Fine Arts Museums in San Francisco and the Staatliche Museen zu Berlin signed in 1992, the Fine Arts Museums of San Francisco and The Metropolitan Museum of Art in New York joined together to help support this effort. In return, they were granted these important loans of Hellenistic masterpieces, most of which have never been seen in the United States.

The city of Pergamon was built on a hill with levelled natural terraces, less than twenty miles from the Aegean coast of Asia Minor. Its history as an important power goes back to the fourth century BC. The conquests of Philip of Macedon and his son, Alexander the Great, and the principalities created by their successors greatly extended the boundaries of the Greek world and spread Hellenic civilisation. After Alexander died at the age of 33 in 323 BC, his enormous empire split into several parts, with the Ptolemies in Egypt, the Seleucids in the Near East, and the Antigonids in Macedonia. Lysimachos, one of Alexander’s generals, received Thrace and western Asia Minor. Realising the strategic location of Pergamon, he transformed it into a military base and appointed an officer named Philetarios (d. 263 BC) as its commander, entrusting to him a treasure of
nine thousand talents (236 tons) of silver. Philetairos ruled first on behalf of Lysimachos and then, in 281 BC when Lysimachos lost his kingdom and life, he briefly transferred his allegiance to Seleukos I who held most of Alexander’s eastern empire; when Seleukos was murdered in the following year Philetairos kept Lysimachos’ fortune for himself.

After gaining independence from the Seleucids and support from the Romans, the Attalid kings (as the followers of Philetairos are called) expanded their territory and asserted themselves as a great military and economic power. The Attalids, who were relative latecomers to the scene, forged links with mainland Greece in order to strengthen their position as the heirs of classical Athens, which had gone into eclipse more than a century before. As part of this programme, using Lysimachus’ treasure, they set out to transform Pergamon into a city that would rival the golden age of Athens in science, culture, art, and above all, architecture.

Following the tradition of the Athenians, the Attalid kings commissioned monumental buildings and sculpture on the Pergamene acropolis. It became a showcase of Greek culture with royal palaces, a library of more than 200,000 scrolls, a museum with old master sculpture and copies of other earlier statues, a temple dedicated to Dionysos, a sanctuary for the worship of Athena, a fortress, an agora (market place), a Greek theatre, gymnasium, and finally, in the second century BC, the Great Altar. The Altar was the last important structure built at Pergamon before the death in 133 BC of Attalos III, the last Attalid king, who, allied with Rome, bequeathed his empire to the Roman Republic.

The conquests of Alexander the Great not only expanded the Greek world but also brought great changes in the political, social, and economic life of the Greeks. Inevitably, artistic life changed as well, primarily in the direction of increased realism – in modelling, movement, expression, and in the scope of subjects treated. Artists sought to represent the variety of planes in the human body, its movement in contrasting directions, the texture and folds of the drapery, and human character and emotion. Extremes such as old age, childhood, deformity, anger, despair, drunkenness, and racial and gender differences were now depicted with new intensity and insight.

Based on Hellenistic realism, the expressive, powerful, and at times flamboyant artistic style that developed in Pergamon was vigorous, showing lively action with frequent contortions of the body and highly emotional expressions. An animated, sometimes theatrical, quality takes the place of earlier serenity – especially when representing combat or suffering.

The Great Altar of Pergamon was built on a large terrace near the summit of the acropolis. Unfortunately, the remaining fragments of the architrave dedication do not preserve the name of the god or gods to whom the altar was dedicated. It is usually called the Altar of Zeus or Zeus and Athena who figure prominently in the exterior frieze, but it has also been suggested that it might have been dedicated to the hero Telephos. Around the raised podium of the altar ran a continuous frieze more than two metres high and one hundred metres long. In its monumental, eclectic, sculptural decoration, the designers, artists, and scholars of the Pergamene academy created a huge number of over-life-size figures in a rendering of a famous mythological battle. The kings of Pergamon chose the popular story known to the Greeks as the ‘gigantomachy’ – the war between the terrifying Giants of the Earth and the Olympian gods. Clearly recognizable to the audience of the time, the battle incorporated classical motifs and scenes from Greek mythology.

According to the legend, the gods could not win unless they enlisted a mortal to fight on their side. Herakles, the strongest man on Earth, rushed to help save the gods, standing next to Zeus himself as they killed the Giants, who appeared as fantastic creatures with wings, serpent-like legs, and the heads of beasts. The subject is an old one in Greek art, but here it is treated with astounding variety and invention.

In honouring Herakles as the mortal hero in the Gigantomachy frieze, the Attalid kings identified themselves even more closely with Greek beliefs for, according to their tradition, Pergamon was founded by their ancestor Telephos, the son of Herak-

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Fig. 4. King Teutras finds Ange on the shore. Cat. no. 4. Panel 10.

Fig. 5. Herakles discovers his son Telephos. Cat. no. 5. Panel 12.

Fig. 6. Telephos receives arms from Ange. Cat. no. 6. Panel 16.
Hellenistic Sculpture

Proclaiming a divine origin for their dynasty, the Attalids thus secured their legitimate claim to kingship. To commemorate this event and visually reinforce their right to rule, they commissioned another frieze - smaller and more sedate than the outer one - inside the colonnade around the raised interior courtyard surrounding the sacrificial altar. This frieze, known as the Telephos frieze, was carved in a more realistic and less theatrical style. Placed on the three walls and two short spur walls that enclose the court, it tells the story of the Arkadian virgin priestess Auge. Seduced by Herakles and condemned by her father (who was told by the oracle of Delphi that her child would murder his sons), she gives birth to Telephos. The infant is exposed to die while Auge is cast out to sea in a boat. Telephos, suckled by a hind (or, in this case, a lioness) in the Parthenion mountains, is discovered and rescued by Herakles. After searching for his mother in Mysia (a district in northwest Asia Minor), where Auge is washed ashore and adopted by the kindly local king, Telephos encounters a number of adventures before founding the city of Pergamon.

The story of Telephos is also known from Greek tragedy, and popular scenes from this legend are preserved on a variety of other ancient works of art. These sources, and especially the Telephos frieze (which is the most complete visual telling of the story), show how Telephos narrowly averts marriage with his mother, marries the Amazon-like Hiera, and battles with the Greeks. When they mistake Pergamon for Troy, with Dionysos' intervention he is wounded and, having been healed by Achilles, takes refuge at Agamemnon's house altar with the infant Orestes as his hostage while demanding the cure for his wound (that could only come from rust from the spear that wounded him), and leads the Greeks to Troy.

Finally, as the king of Mysia, he establishes important cults. All this is told in episodes in which the main protagonists are seen again and again. In marked contrast to the Gigantomachy frieze, the Telephos frieze reveals a sophisticated sense of illusion and three-dimensionality. Its long sequence of scenes represents a new narrative style that was designed to convince its audience that the images portrayed were 'real' and represented historical fact.

An extraordinary flowering of pictorial narrative, in which particular events involving specific persons were represented, took place in the course of the Hellenistic age. The two friezes from the Great Altar admirably show how the artists translated well-known stories into visual images that the viewer would recognise. This epoch of realistic art coincided with a new monumental figure style. These two artistic innovations vastly improved the rendering of narrative scenes as believable - whether historical or mythological in nature. The Great Altar preserves examples of both of these genres in its friezes. The Gigantomachy, on the exterior wall of the Altar, was conceived as a unified whole representing one breathless moment in the dramatic divine battle between the gods and the Giants. The smaller and more restrained Telephos frieze is made up of a series of events revealing the contrived history of the reigning Pergamean dynasty. This history unfolds in an extraordinarily detailed, storytelling fashion, within a context of real space and time where each scene is part of a continuous, exciting tale.

The recent restoration work on the Telephos frieze has given scholars the opportunity to study each panel and rethink the placement of the episodes in the telling of the story. The exhibition and its catalogue present the most recent scholarship on the Telephos frieze and the Great Altar. The catalogue comprises two volumes. Volume I contains a description of the works in the exhibition and essays concerning the discovery of the site of Pergamon by Carl Humann in 1864-65 and the ensuing excavations and negotiations that brought the collection to Berlin in the nineteenth century. It also addresses the history of the Telephos frieze during the twentieth century, including its whereabouts during World War II and its aftermath. The first volume also includes a discussion of the narrative thrust of the Telephos frieze. The essays in Volume 2 explore in detail the current knowledge and interpretation relating to the Telephos frieze and the site of Pergamon, including its coinage, architecture, sculpture, and especially its Great Altar; the
restoration of the frieze and the new arrangement and interpretations of its panels; and the dating and significance of the frieze in relation to other dedications of the Pergamene kings.

Pergamon's short but glorious history spans barely one hundred years. Within this brief period the finest architects and artists were brought to this eastern kingdom to create an artistic programme intended to demonstrate how firmly the city's heritage was rooted in Greek culture. In effect they were creating a 'new Athens', an important centre for Greek art, literature, and science.

Pergamon, already admired in antiquity as a great artistic centre, is the only royal capital where one can gain an almost uninterrupted picture of Hellenistic art. The sculpture from this city and the school that it inspired has been critical in shaping our idea of late Greek art. Magnificent buildings and monumental sculpture were all executed in a fluid and expressive style that comprises one of the most glorious chapters in the history of Greek art and architecture.

Pergamon: The Telephos Frieze from the Great Altar was organised by the Fine Arts Museums of San Francisco and The Metropolitan Museum of Art, New York, in conjunction with the Antikensammlung, Staatliche Museen zu Berlin - Preussischer Kulturbesitz. It remains on view at the Metropolitan Museum of Art, New York, until 14 April, after which it travels to the California Palace of the Legion of Honor, one of the Fine Arts Museums of San Francisco, where it will be on view from 4 May to 8 September.

Catalogue $19.95 (softcover).
Excavation

BUTRINT, ALBANIA
A Microcosm of Mediterranean History

A new campaign of excavation at a spectacular and important site on the coast of Albania is attempting to find a balance between development and conservation.

Richard Hodges, Sally Martin, John Moreland

BUTRINT, ancient Buthrotum, lies in south-west Albania, 20 kilometres south of the modern port of Saranda (ancient Ochæsmon), at the southern tip of the Hexamil peninsula. Its location is spectacular (Figs 1, 2): the ancient city occupies a knoll protruding into the Vivari channel, a stretch of water which today connects the Straits of Corfu, four kilometres west of Butrint, to the inland salt-water Lake Butrint. South of the channel lies a flat reclaimed plain which effectively separates Butrint from the range of mountains that runs along Albania’s southern frontier with Greece.

The history of Butrint
Butrint has an exceptionally long history. It was probably first settled in the eighth century BC, to judge from the results of recent excavations made in 1991-94 by an Albanian and Greek team led by Dr Kati Hadjis. Its founders were Corinthian traders engaged in commerce between Epirus and the Greek colonies in southern Italy as well as the Albanian ports of Epidauros (modern Duries) and Apollonia. This was almost certainly the town associated with the legend of Aeneas. By the fourth century, Butrint was a Chacoan port, probably at the centre of one of the Hellenic tribes of Epirus.

The Romans occupied the port in the second century BC as a supply base for military campaigns in the Balkans. A century later Julius Caesar designated it as a colony for veterans. With this change of status the writer-politician Cicero became much involved in Butrint’s tribulations through his celebrated friendship with Atticus, who owned extensive property in the environs of the town. By later Roman times, it had its own bishop, and prospered as the major port of the newly-created Byzantine province of Old Epirus.

The revival lasted until the Slavs passed this way in the 580s, and in all probability sacked the port. Its subsequent history until the tenth century, as in the case of many Mediterranean ports, remains largely a matter of speculation. References to its bishops begin once more in the tenth century. Thereafter, Butrint emerged as a port-of-call on the Adriatic route from Venice to Byzantium, as well as for boats passing westwards by way of Taranto and Sicily.

In 1081 it briefly fell into Norman hands as Robert Guiscard brashly threatened the Byzantine navy. Subsequently, it was recaptured by the Byzantines before becoming an Angevin, Epirote, Navarese and, most important of all, a Venetian port. For much of the later Middle Ages it was in Venetian hands, defending the eastern flank of the straits of Corfu.

Only in the eighteenth century did they abandon Butrint in the face of the Ottomans, who twice camped armies here bound for invasions of Corfu.

By c. 1800 it had become a favourite spot for Ottoman pashas

Fig 1. A view of Butrint across Lake Butrint.

Fig 2. Map showing the location of Lake Butrint.
and bishops of Ioannina who hunted fowl in the surrounding marshes. The first British description of Butrint dates to 1805, when the topographer Colonel Martin Leake spent a day here. He describes the shanty-like shops alongside the Vivari canal and took notes of its antiquities. Half a century later when Edward Lear paused here to sketch, even the shops had disappeared.

Butrint remained overlooked by archaeologists until the 1920s. At that time Mussolini wished to influence affairs in the fledgling state of Albania, and, impressed by a major French archaeological mission at the great Illyrian and Greek colony of Apollonia, his Foreign Minister, Grandi, successfully advocated the case for a comparable Italian project. The choice of project director fell upon a young prehistorian, Count Luigi Ugolini, a charismatic man in his late twenties, who had studied at the Italian School of Archaeology at Athens. In 1924, with funds from the Italian Ministry of Foreign Affairs, Ugolini journeyed through Albania in search of an appropriate site to excavate. He chose the Illyrian fortress known as the Fenice (modern Finiq), a prominent, kilometre-long hilltop 30 kilometres north of Butrint, for his first campaigns (Fig 8).

Magnificent though the remains are at the Fenice, after two exacting seasons, Ugolini's imagination was captured by the prospects in store at Butrint. His motives are set out plainly in his publications: he aimed to discover the archaeology of the age of Aeneas for explicit propaganda purposes. In 1928, Butrint was a bare hill in a largely deserted landscape. Viach shepherds grazed their flocks here in winter before making their summer passage into the high mountains of

Fig 3. The 4th-century BC theatre excavated by Luigi Ugolini in the 1920s.

the interior. Ugolini hired a small army of Albanian workmen who within three months had unearthed great stretches of the Greek polygonal walling around the acropolis, including several fine gates. His largest excavations, however, were on the south-facing flank of the hilltop where he discovered a splendid fourth-century theatre (Fig 3). The theatre, with its well-preserved seating and caves, produced a sensation when a line of statues including the 'goddess of Butrint' and a fine head of Apollo were uncovered in the waterlogged levels. Working on a huge scale Ugolini unearthed the Temple of Aesculapius beside the theatre, a fine Roman bathblock in front of it, a Byzantine baptistry (Fig 4) with a perfectly preserved mosaic pavement (Fig 5) and many other monuments. Notwithstanding the difficulties of spending months camped here, Ugolini excavated with a conspicuous fervour until his early death in 1936. Butrint as we see it today is essentially a monument to his endeavour and creative scholarship; to his 'open-hearted spirit and inexhaustible enthusiasm,' to quote his deputy, Domenico Mustilli.

Since the war, the Albanian Institute of Archaeology and Monuments have continued to explore the city, making many excavations. Particular attention has been paid to the city's role in the making of Illyria. Deprived, though, of access to European archaeological literature, much of their work was congratulated upon a re-examination of Ugolini's results.
Excavation

The new campaign
A major new campaign of excavations and conservation work has been launched by the Butrint Foundation (founded in 1993 by Lord Rothschild and Lord Sainsbury of Preston Candover) in collaboration with the Albanian Institute of Archaeology and the Albanian Institute of Monuments. The Foundation has two fundamental aims. First, to complement the work of Ugolini, the Foundation will concentrate upon the archaeology of Byzantine Butrint. Particular emphasis will be given to identifying the fifth- to tenth-century AD phases. Butrint holds the key to many important issues: why was Old Epirus and Butrint, in particular, so prosperous in late antiquity; how did this important port, situated at the crossroads between the north-south Adriatic route and the east-west sea-lane connecting Byzantium to Sicily, fare during the collapse of the Roman Empire; what impact did the Slavic invasions make on the city and this region; and what part did it play in the so-called commercial revolution, the revival of Byzantine mercantile power beginning in the later ninth century?

The second aim is to promote this remarkable site (and its context) in such a way that it attracts a steady flow of tourists which in turn will provide a source of income for the region. South-western Albania has suffered considerably in the transition from communism to capitalism. The state farms lie derelict; the villages are in a ruinous condition; and as much as half the population has migrated to Greece. The region urgently needs massive infrastructural investment. An obvious source of such investment is through managed tourism, but commonly in other parts of the Mediterranean mass tourism has caused another form of wholesale destruction. In short, a critical compromise has to be found between development and conservation so that the ancient city and its magical setting are not destroyed as has happened to many other classical sites. This ambitious objective involves formulating a heritage management programme for Butrint as well as other monuments in the region.

In 1994-95 a phase of assessment was launched. This has included a new topographic survey of the ancient city, a geophysical survey of part of the site, selected stratigraphic excavations, an appraisal of the environmental archaeology, appraisals of the on-site conservation and management problems, and pump-priming conservation measures supported by the World Monuments Fund.

Throughout its history Butrint has been dominated by its very particular environmental circumstances. It seems likely that in later Bronze Age and early Greek times, when the nucleus of the settlement was limited to the present acropolis, Butrint was a seaboard town. The sea extended far inland beyond the northern extent of the present Lake Butrint. At that time it is likely that Butrint's commercial port lay in the sheltered bay on the north side of the hill. Steadily, in a series of planned expansions, the city grew in the Hellenistic era to occupy the lower girth of the hill, immediately above the low-lying ground around the water's edge. With the foundation of a Roman colony for veterans here, much of the low-lying ground which now separates Lake Butrint from the Straits of Corfu was evidently reclaimed. This reclamation made it possible to develop Butrint's urban lay-out beyond the Hellenistic defences following the lower contours of the hill. The colony also expanded into a suburb on the east side of the Vivari canal. The heart of the new colony was its forum, which has yet to be identified. Lying either to the east or south of the theatre, occupying previously waterlogged ground, the situation of the forum would have determined where major new town houses were constructed.

Another determining factor in the colonial plan of Butrint was almost certainly a new bridge. An unpublished RAF photograph of 1943 reveals that the bridge, later accompanied by an aqueduct, connected the town to a suburb on the other side. Our survey in 1995 shows that this suburb had a long history, and may well have been the main port of Butrint between the age of Caesar and the later Middle Ages. Remains of the main road, passing over a causeway, were also found in our survey. This road, later depicted on the fourth-century Peutinger Table, was the north-south artery connecting Butrint to places in north and south Epirus. The RAF photograph also shows traces of fossilized fields beyond the putative Roman port. These were possibly the centuriated lands cultivated by the Roman veterans who were settled here much to the discomfort of Cicero's friend Atticus.

The topography of Roman Butrint determined the plan of the city at its zenith in late antiquity. In between these two great ages of investment, this region, like most parts of the Roman Empire, suffered a severe setback. This much is evident from the 1995 field survey. This showed that on the plain beyond Butrint a deep deposit of alluvium separates the later Republican settlements (including several villas) from those of late antiqu-
Excavation

Our initial research indicates that the Justinianic zenith was short-lived. By about AD 600, makeshift buildings with drystone walls had become a ubiquitous feature of the city; these were erected alongside the baptistery, within the unfinished palace, and within the vicinity of the theatre. The ruined church on the acropolis was also rebuilt at this time with drystone walls. The new structure, however, was almost certainly a small fortress, one room of which, if Uglioni’s records are correct, contained a mosaic floor. In common with most ports throughout the Mediterranean, a distinct break in the list of excavated coins found in Butrint exists between the folles of the Emperors Phocas (602-10) and Heraclius (610-41), and those of Basil I (867-86). The canal-side settlement was abandoned, and the town contracted behind the line of the old Hellenistic fortifications running around the lower girth of the hill.

When a mercantile and urban revival began in the Mediterranean, not surprisingly Butrint, to judge from the excavations, played an active part. The canal-side defences were refurbished; the great basilica was rebuilt in the later ninth or tenth centuries; an undistinguished chapel was built beside the baptistery, though the latter fell into disrepair; and a makeshift chapel was fashioned within the old palace. But the conspicuous dumps of refuse around these public monuments reaching from the residential housing on the lower girth of the hill as far as the water’s edge reveal a continual struggle with the rising water-table. The inhabitants of Butrint, nevertheless,
Excavation

resigned themselves to makeshift methods to deal with their urban environment until the Venetians embarked upon a further and final transformation of the topography of the town. The main emphasis of the new layout appears to have been in developments made to the western parts of Butrint. A modest castle was constructed at the Corfu end of the acropolis; below it, new fortifications and castles were erected either side of the canal. These extensive Venetian works strongly suggest that the old Roman port was now deserted in favour of one suitable for deep-draughted boats. The Renaissance antiquarian Ciriaco d’Ancona almost certainly docked his bireme here on Boxing Day, 1434. Much later, in 1805, Colonel Leake records disembarking at this point.

Future excavations will aim to develop this inter-disciplinary history of the lost city. But the new project is no less concerned with Butrint’s rich monuments and fine objects, and also aims to examine the port as a community responsive to local as well as international conditions. Already, our survey of the surrounding landscape has sought to light the traces of several late antique settlements, including one with a large basilica on the south-east shore of Lake Butrint, where small-scale excavations have been launched.

Butrint has attracted travellers since the age of Aeneas, and continues to do so. An estimated 25,000 people visited it in 1995. Its scientific importance lies in the fact that it is a microcosm of Mediterranean history over the last three thousand years set in an extraordinarily beautiful environmental context. Our challenge is to ensure that this microcosm of the Mediterranean past is turned to Albania’s aid and future fortune and not despoiled as so many similar places have been in recent years. After investigations prompted by fascist and communist ideals, our collaborative project, if it has any overarching ethos, belongs to the green movement which promises to use the past for future purpose.

Dr Richard Hodges is Director of the Butrint Project.

For further information on the Butrint Foundation, write to Caroline Gibbons, 14 St James’s Place, London SW1A 1NP.

Fig 10. The defensive wall of the 6th-century settlement.

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MINERVA 13
Egyptian Art

IMAGES OF THE PHARAOHS

Treasures of Egyptian art from the Louvre at The Cleveland Museum of Art

Lawrence M. Berman

Few images in the history of art can compare in majesty with that of the pharaoh on his throne. ‘Pharaohs: Treasures of Egyptian Art from the Louvre’, at the Cleveland Museum of Art until April 14, presents 30 images of Egyptian royalty from the Musée du Louvre, Paris, with an added ten from Cleveland. Ranging in date from about 3000 BC to AD 68, the works span the entire history of ancient Egyptian civilisation, providing a focused view of the changes and continuity in Egyptian art as well as fascinating insights into the changing concept of the pharaoh over time.

Visitors to the exhibition will be greeted by the seated statue of Sebekhotep IV (Fig 1). A classic image of Egyptian royalty, the pharaoh sits on a throne with a low backrest. He wears the traditional attributes of kingship: nemes-headdress, cobra, and royal kilt. The apparent immobility of the pose is deceptive, for the statue is enlivened by purposeful asymmetry, the right side being higher than the left. This is especially noticeable in the eyes, cheekbones, and nipples.

The earliest work in the exhibition is the Bull Palette, which shows an unnamed Predynastic ruler in the form of a rampaging bull trampling an enemy (Fig 2). When this remarkable object was presented to the Louvre in 1886, it was exhibited in the Near Eastern rather than the Egyptian department. The discovery in 1897 of two ceremonial palettes (one being the Narmer Palette, now in the Cairo Museum) in Upper Egypt confirmed its Egyptian origin, and it quickly took its place as a masterpiece of early Egyptian art.

The head of Djedefa, from a sphinx, epitomises the art of the Pyramid Age (Fig 3). Djedefa was the son of Cheops, builder of the Great Pyramid at Giza. Djedefa's pyramid at Abu Rowash, nine kilometres north of Giza, is devastated today because it was used as a stone quarry. Several fragments of at least twenty-one royal statues were found in 1900-1 by the French archaeologist Emile Chassinat in the area of the pyramid temple. These had all been smashed to bits. A few larger fragments were spared further destruction by rolling into the boat pit on the east side of the pyramid temple. Chief among them was this magnificent over lifesize head. The angle of the break at the back of the nemes indicates that the head once belonged to a sphinx. Thus it is a forerunner of the Great Sphinx at Giza, which is a portrait of Djedefra's younger brother Chephren.

The art of the 12th Dynasty is renowned for the expressive portrait sculpture of Sesosiris III and Amen...
Egyptian Art

diagonally from the inner corners of his eyes, the wings of the nostrils, and the corners of the mouth, offset by a semicircular groove above the chin. The bunch-up muscles at the corners of the mouth and slightly projecting jaw help produce an impression of regal disdain. The realism of the facial features does not extend to the royal body, which is ideally youthful and heroic, showing off a slender waist.

Egyptian royal portraiture made extensive use of allegory. The king can appear in animal form, as on the Bull Palette, or part-animal form, as in the image of the sphinx, which combines the head of a king with the body of a lion. Another such hybrid is represented by the King as a falcon (Fig 5). From the front, it appears to be a traditional image of a pharaoh. From the back and sides, however, the king’s body merges into that of a falcon with folded wings. In Egyptian religious terms, the image represents the ruler as the physical manifestation of the sun and sky god Horus, the god most closely associated with the kingship, who appeared in the form of a falcon. Statues of the king as a falcon occur only in the 18th Dynasty. The inscription on the front breaks off just short of identifying the ruler. Stylistically, the statuette could represent either Hatshepsut or Tuthmosis III, whose images are often difficult to tell apart. However, the number of small statues made for Tuthmosis III and his known fondness for falcon imagery suggest that he is the ruler portrayed.

During the long and peaceful reign of Amenhotep III, Egypt reached a pinnacle of wealth and splendour. This ruler is represented in the exhibition by three portrait heads and one relief. The Louvre’s head of Amenhotep III (Fig 6) captures his exotic features to perfection. His large, thin, elongated almond-shaped eyes are accentuated by thick cosmetic bands in relief, beneath arched eyebrows tapering off to a point. His large and sensuous mouth, the upper lip noticeably thicker than the lower, is edged by a thin line in relief. A further hallmark of Amenhotep III’s statuary is the glistening polish of the hard stone, exploited here to telling effect, the smooth flesh areas forming a dramatic contrast with the rougher surfaces of the eyeballs and the crown.

No ruler of ancient Egypt has so fascinated the modern mind as Amenhotep IV, noted as Akhenaten. Akhenaten is best known for his fanaticical devotion to the sun disk, or Aten, to the exclusion of all other gods. The seated statue of Amenhotep IV (Akhenaten) is perhaps the most beautiful statue of this ruler in existence (Fig 7). Although the king’s religious revolution did not alter the basic principles of Egyptian art, it profoundly affected its style. No longer depicted with the broad shoulders and narrow waists favoured by his predecessors, Akhenaten has narrow shoulders, sagging breasts, pot belly, heavy hips and...
thighs, and spindly legs. Akhenaten's chief sculptor, Bek, recorded in an inscription that the king himself instructed him in the new style. These features, however, do not necessarily reflect the ruler's actual appearance. Rather, they may have been chosen to embody Akhenaten's religious principles, the heavy hips and thighs denoting fertility, and the sagging breasts and pot belly signifying abundance. Akhenaten thus may appear as the physical manifestation of the sun's creative powers and the source of all life on earth. As it is, the statue is incomplete. Not only is the lower part restored, but originally the queen, probably Nefertiti, was seated on the king's right. Only her left forearm, wrapped around his back, remains.

The charming pair statuette of Amenhotep IV (Akhenaten) and Nefertiti, probably from a domestic shrine, shows Akhenaten and his 'chief royal wife' walking hand in hand (Fig 12). Nefertiti wears her own flat-topped version of the king's Blue Crown, found only on images of her. Akhenaten is taller by almost a head; otherwise, the royal couple strongly resemble each other both in face and figure.

Tutankhamun is best known for his tomb treasures, but he also left many fine temple statues that attest to his devotion to the god Amun, whose worship he restored. Even so, he received little thanks for his piety, for later rulers continued to associate him with the heretic Akhenaten. The statue of the god Amun protecting Tutankhamun was intentionally mutilated in ancient times (Fig 9). Originally it showed the king standing between the god's legs, facing him with a platter of offerings. All that remains of Tutankhamun are his heels and one hand. Fortunately, the king's youthful features are faithfully mirrored in the face of the god.

Among the finest artistic products of the Ramesside period are the painted ostraca (limestone flakes) left by the artisans of Deir el-Medina. They are found scattered all over the Theban necropolis, as far as the Valley of the Kings, which was their place of work. The ostraca with a portrait of Ramesses VI is a masterpiece of this genre (Fig 10).

In 945 BC, descendants of Libyan tribal chiefs founded the 22nd Dynasty. Because they had lived in the Nile Delta for generations and adopted Egyptian customs, there was no upheaval. Only their barbarous names - Shoshenq and Osorkon - betray their origins. The huge block of Osorkon I offering is thoroughly traditional in format (Fig 11). In this relief, the king offers an image of the goddess Maat, the personification of truth and justice, to her father, the god Amun-Ra, whose figure appears on another block from the same temple. This gesture illustrates one of the ruler's most fundamental roles. The gods were said to 'live in Maat.' By satisfying the gods' desires, the king maintained the natural order of the universe.
During the Late Period, strong native dynasties alternated with periods of foreign domination, as Egypt became more and more involved in Mediterranean politics. Around 660 BC, the Assyrians sacked the city of Thebes, sending shock waves through the ancient world, and the later Persians twice dominated Egypt. Yet Egyptian art, with its centuries old traditions, did not suffer, as represented in the exhibition by splendid depictions, in sculpture in the round and in relief, of Apries, Amasis and the two Nectanebos, works of impeccable refinement and sophistication.

From early times, the Egyptians relished depicting foreign features, costumes and hairstyles. Clearly representing a Persian, the head of an Achaemenid ruler was carved by an Egyptian sculptor (Fig 8). Similar heads, of lesser quality, were found at Memphis. The man wears a cylindrical band or diadem above a roll of hair in a style familiar from Persepolis.

In 332 BC, Alexander the Great added Egypt to his growing empire. Alexander’s successors in Egypt, the Ptolemies, ruled for nearly 300 years. One of these rulers appears in the head and torso of a Ptolemy (Fig 13). His identity is unknown, for the smiling features are generalised and the back pillar is uninscribed. The statue exhibits a pronounced asymmetry. The left side of the king’s face is higher than the right side, and the left side of the torso is wider, as seen in the pectorals.

The last Ptolemaic ruler was Cleopatra VII. Renowned for her liaisons with Julius Caesar and Mark Antony, antiquity’s most famous female figure appears on the stele dedicated to Cleopatra VII Philopator as a traditional male pharaoh (Fig 14). Wearing the Double Crown and triangular kilt, she stands on the right, offering two wine jars to the goddess Isis, on the left, who nurses her son Horus on her lap. The inscription honouring ‘Queen Cleopatra, the father-loving goddess’ is in Greek. It will be observed that the
Egyptian Art


Fig 14. Limestone stele dedicated to Cleopatra VII Philopator, 51-30 BC. Ptolemaic Dynasty, reign of Cleopatra VII Philopator, dated July 2, 51 BC. H. 52.4 cm. Musée du Louvre E 27113.

Pharaohs of Egypt: Treasures of Egyptian Art From the Louvre is at The Cleveland Museum of Art until 14 April. A fully illustrated catalogue, published by the Cleveland Museum of Art in association with Oxford University Press, accompanies the exhibition.

Dr Lawrence M. Berman is Assistant Curator in the Department of Ancient Art at The Cleveland Museum of Art.

fine incised lines in the borders, drawn to align the letters, do not correspond to those in the recessed area where the text actually appears. Probably the stele was originally carved for Cleopatra's father and then reworked for Cleopatra herself, but it was not felt necessary to alter the image of the ruler. In fact, the stele revives an old tradition, for in the 18th Dynasty Hatshepsut was regularly depicted as a male pharaoh.

In 31 BC, the combined forces of Mark Antony and Cleopatra VII were defeated. The following year the lovers committed suicide, and Egypt became a province of the Roman empire. The Romans never settled the country like their Greek predecessors, but sent only garrisons. Meanwhile, in Rome, Egyptian motifs were thought to be exotic. The head and torso of a Roman emperor, probably Nero, is a fine example (Fig 15). Nero, who probably never set foot in Egypt, wears his pharaonic regalia like a costume. The Egyptians rarely used marble, and the emperor's features lack any particularly Egyptian traits. Most un-Egyptian of all, the nemes - once topped by a Double Crown - is worn high on the forehead so as to allow a few curls of hair to show through.

Egyptian art is often regarded as static, and there is no denying that it maintained a remarkable continuity for over 3000 years. No civilisation was ever more aware of its past, always holding it up as a model; but there was indeed change. An exhibition such as this, focusing on portraits of rulers, highlights the styles of each period through superb examples.

Fig 15. Marble torso of a Roman emperor, probably Nero. AD 54-68, H. 28 cm. Musée du Louvre E27418.
THE WINTER 1995
ANTIQUITIES SALES

A magnificent Assyrian relief again stands out among the offerings in the December 1995 New York and London auctions, while two important collections draw attention to the otherwise rather quiet Paris salerooms. Dr Jerome M. Eisenberg here gives his 13th biennial report on the antiquities auction market.

ASSYRIAN RELIEF AT
SOTHEBY’S, NEW YORK,
SETS AMERICAN AUCTION
RECORD

A magnificent Assyrian gypsum bas-relief wall-slab (Fig 1) from Room I of the North-west Palace of Assurnasipal (885-856 BC) at Nimrud was the highlight of the Sotheby’s, New York, antiquities sale on 8 December 1995. From the collection of Mr and Mrs Klaus G. Perls, it depicts a kneeling, winged, bearded guardian divinity, and behind him a stylised sacred date palm. A small fragmentary band of cuneiform inscription identifies it as being from the Palace of Assurnasipal… The scourge of the great gods, mighty king, king of the world, king of Assyria…” It is one of the many Assyrian reliefs that Sir Henry Layard removed from the North-west Palace between 1845 and 1848. It formerly belonged to the St Audries family who probably acquired it in the nineteenth century. Their house, with the relief which was set into the wall, was bought by the founders of the St Audries School in 1934. Sold by Sotheby’s in London in December 1969, it was acquired by a New York dealer for a mere £10,500 and later entered the Perls collection. The writer, who attended the sale, noted that the estimate was £7000–£9000. Estimated at an extremely low $1,000,000–$1,500,000 (in view of a

Fig 1. Assyrian gypsum relief fragment from Room I of the North-west palace of Assurnasipal, Nimrud. 885-856 BC.

Fig 2 (right). Egyptian polychrome wood statuette of a nude concubine. 12th Dynasty. H. 33.4 cm.

Fig 3 (far right). Wood standing figure of the scribe Seneb. 12th Dynasty. H. 27.6 cm.

MINERVA 19
Auction Reports

Fig. 4. Roman marble statue of Apollo. First half of 2nd century AD. H. 167.6 cm.

Fig. 5 (right). Greek bronze amphora. Late 5th/4th century BC. H. 39.1 cm.

Fig. 6 (below). Greek marble head of a woman with a ‘melon’ coiffure. Late 4th century BC. H. 37.8 cm.

recent sale – see below), a number of bidders were actively engaged up to about the $1,000,000 level. By the time the bidding reached $2,000,000 it had narrowed down to two telephone bidders and a dealer from Beirut. He finally lost out to an anonymous telephone bidder who paid $5,667,500 (all prices realised include the buyer’s commission), which set an American record for an antiquity sold at auction. It has been eclipsed only by the astronomical price of £7,701,500 ($11,883,414) paid for a much larger relief (183 x 117 cm) with the upper halves of a royal arms bearer/eunuch and another bearded guardian deity sold at Christie’s, London, in July 1994 (see Minerva, Sept/Oct 1994, pp. 33-34).

Since the Peris relief was just one third its size (90.2 x 78 cm), its finer quality apparently justified its proportionately higher price. The other antiquities from the Peris collection had already been sold at Sotheby’s June 1995 sale (see Minerva, Sept/Oct 1995, pp. 24-27).

A rather stiff Egyptian 12th Dynasty polychrome wood statuette of a nude concubine (Fig 2), 35.4 cm, from the Norbert Schimmel collection, was first published by E. Chassinat and C. Palanque in 1911. It was discovered by Chassinat in the Tomb of the Overseer of the Seal, Nakht, at Deir el-Durunka, and then entered the collection of Omar Pasha Sultan. It was sold at auction in Paris in 1929 and eventually was acquired by Schimmel. It remained unsold at the Sotheby’s Schimmel sale in December 1992, when it was passed at $85,000 (though a superb garbed female figure sold for $473,000). Now, estimated at $60,000-$90,000, it sold for a healthy $222,500 to an American collector bidding on the telephone. An early 12th Dynasty striding figure of the scribe Seneb (Fig 3), 27.6 cm, also from the Omar Pasha Sultan and Schimmel collections, bearing an inscription on its base, also failed to sell in the December 1992 sale, passed at $100,000 (with an estimate of $150,000-$250,000), this time sold for $101,500 to the same collector.

A finely sculpted though headless Roman statue of a nude Apollo (Fig 4), 167.6 cm, of the first half of the second century AD, close in style to the Apollo Chigi in the Terme Museum in Rome, was originally in the collection of Jürg Stucker of Bern, Switzerland, and previously sold at Christie’s, London, in June 1967. Traces of the raven, Apollo’s sacred bird of prophecy, are visible on his left forearm. Estimated at $150,000-$250,000; it was purchased by telephone for a noted Chilean artist for $156,500. An elegant Greek bronze amphora (Fig 5) of the late fifth to fourth centuries BC, with its original swivel handle and conical lid, 39.1 cm including the lid, brought a resounding $140,000, well over its conservative estimate of $30,000-$50,000, from a European private collector, also by telephone.

A late fourth-century BC Greek marble head of a woman with a ‘melon’ coiffure (Fig 6), 37.8 cm, most probably from an over-lifesize draped statue, was once on loan from Norbert Schimmel to the Basel Antikenmuseum, during which time it was published in Antike Kunst in 1977. It sold to an American collector for $76,750, just within its presale estimate of $75,000-$125,000. Estimated at an ambitious $100,000-$150,000, an enigmatic marble portrait head of the Roman emperor Faustina the Younger (Fig 7), 39.1 cm, wife of Marcus Aurelius, was acquired by a European dealer for $85,000. In spite of a gaping hole where its nose had been, a fine marble portrait head of the Late Roman emperor Diocletian (Fig 8), 36.8 cm, wearing a massive wreath of oak leaves, was purchased by another American collector for $74,000, topping its presale estimate of $40,000-$60,000.

An unusual Hellenistic gold torque (Fig 9), diameter 15.6 cm, with a hoop of twisted, plain, and beaded wire terminating in two spheres, four of the ten applied ornaments still bearing red and green glass inlay, dates to the third or second centuries BC. It was bought by a Latin American collector for $57,500, against an estimate of $50,000-$70,000.

The sale attracted a receptive audience as usual due to the quality and breadth of the offerings. Richard M.
Kerevy, the specialist in charge, seems to be pulling in the lion's share of the better antiquities offered at auction in the United States and England, except for the specialised Attic vase sales, which continue to gravitate to London. The sale totalled an impressive $8,122,135 due to the Assyrian relief: by number 73.62% sold, only slightly below the July sale, and the total of the lots sold by value was 91.21%, thanks again to the relief.

FINE ROMAN ZEUS SOLD AT CHRISTIE'S, NEW YORK
An unusually fine Roman seated bronze figure of Zeus (Fig 10), 22.5 cm, dating to the first century AD, estimated at $40,000-$60,000, sold at the Christie's, New York, sale of 7 December to a dealer for $66,300. A sensitive Roman marble figure of a nude boy wearing a fillet in his hair (Fig 11), 77.5 cm, late first-early second century AD, from the estate of Maggy Rouff, Paris, and more recently from the Count Renaud de Dancourt, sold for $36,800, slightly below the estimate of $40,000-$60,000. All of the other pieces sold for less than $20,000 – only five of them even reaching $10,000 or more. The rather healthy estimates, combined with the overwhelming competition from the Sotheby's sale, which was conducted on the following day, kept the total to a mere $348,538,
of the late Lord Howard was a large (71.1 cm) Egyptian 18th Dynasty black granite kneeling statue of Amenhotep II (1453-1419 BC) (Fig. 12), wearing a royal headdress (nemes) and royal hill, and holding two round mr pots as offerings to the gods. Although a disfiguring restoration of the nose and mouth marred its appearance, it sold to an anonymous telephone bidder for £19,500 ($645,600), with a Swiss dealer as the underbidder.

The three Roman marble busts from Castle Howard, including an important much-published bust of the emperor Antoninus Pius, failed to reach their reserves and were bought in far below their estimates. The fifth sculpture, a Roman marble Dionysiac sarcophagus for a child (Fig. 13), was purchased by the British Museum in a private treaty sale before the auction for an undisclosed amount, though it was probably far in excess of the presale estimate of £30,000-£50,000. It features a Dionysiac rotu with children as the leading figures (a rare occurrence), flanked by lion masks with rings. The reverse, also carved in high relief, depicts three children treading on grapes, also flanked by lion masks. The lid, with its sleeping Papposilenus, appeared from the illustration to be a creation, at least in good part, of an eighteenth-century sculptor.

The regular sale featured a fine mid-third-century Roman portrait head, 39.4 cm, not unlike the emperor Galienus (Fig. 14). With an estimate of £60,000-£80,000, it sold for £76,300 to a European collector. A large Attic red-figure bell krater (Fig. 15), 35.3 cm, depicts a sensitive figure of a helmeted Thracian (not Scythian, as published in the catalogue) warrior or huntsman facing a similarly dressed seated figure. Behind them a smaller attendant figure, accompanied by two hounds, holds the quarry. It went to a dealer for £65,300, just exceeding the presale estimate of £40,000-£60,000. Another Attic vase, a black-figure amphora (Fig. 16) of the sixth century BC, 39.4 cm,
probably either by Lydos or the Painter of Berlin 1686, has a nude helmeted warrior, wearing only greaves and holding a shield and spear, accompanied by two attendants and his faithful dog. Carrying an estimate of £35,000-£40,000, it was purchased by a European collector for £41,100. An Attic black-figure hydria, c. 530-520 BC, 45 cm, with a standard departure scene of a warrior on the body of the vase, shows Theseus slaying the Minotaur on the shoulder register. It sold to a European collector for £32,200 against an estimate of £28,000-£32,000.

Each featuring an onyx cameo mask of Medusa, a pair of Roman gold bracelets (Fig 17), diameter 6.7 cm, from the first-second century AD, estimated at £30,000-£35,000, were acquired by a dealer, apparently on commission for a New York collector, for £38,900. An unusual Egyptian basalt magical ‘healing’ figure of a
Superior will offer the finest comprehensive selection of antiquities offered at auction in the western United States in several years. This sale features a large collection of ancient Greek and Roman marble heads, bronze and terracotta statuettes, Greek and South Italian vases, as well as a wide range of Egyptian and Near Eastern antiquities.

The offerings range in age from the early Neolithic figurines from Central Europe made 7000 years ago to the early Christian lamps of the 4th-century A.D. There is an extensive collection of Egyptian antiquities including a selection of colorful blue and green faience servant figurines. Included in the sale is a group of rare fertility goddesses and gods of the third to second millennium B.C. from Mesopotamia.

A select series of Greek horses and bulls from the 8th-century B.C. and other animals have a universal appeal and could form the core of a museum-quality animal collection. For the weapon collector there are several Neolithic stone battle axes from Denmark, dating about 3500-3000 B.C., once in the collection of Lord McAlpine of West Green.

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kneeling priest (Fig 18), once holding a Cippus of Harpoprates, 19 cm, from the Ptolemaic Period, c. 200 BC, is completely covered, except for the face, forearms, and legs, with magical texts against serpents, scorpions, and other such harmful creatures. It was purchased by a European collector for £20,700, having been estimated at £20,000-£25,000. An Egyptian gilt and polychrome wood anthropoid sarcophagus of the 25th-26th Dynasty, 174 cm, possibly from the Fayum region, estimated at £15,000-£20,000, also bought £20,700. The sale of the Castle Howard Amenhotep II brought the total of the sale up to £1,317,093, with 58.5% sold by number and 64.6% by value.

LACONIAN KYLIX SOLD AT CHRISTIE'S, LONDON

The continuing scarcity of fine objects in the market place resulted in a very soft sale at Christie's, London, on 13 December. A sixth-century BC Laconian black-figure kylix attributed to the Hunt Painter (Fig 19), diameter 21 cm, estimated at £30,000-£40,000, sold to a telephone bidder for £34,500. A large Roman marble statue of Silenos carrying a lignon filled with fruit on his head (Fig 20), late second century AD, with an estimate of £25,000-£30,000, sold to another telephone bidder for £25,300, even though it lacked its arms and the lower legs and base were an eighteenth-century restoration. A Graeco-Roman marble striding torso of a youth, first century BC/AD, 62 cm, from a Belgian collection, estimated £20,000-£30,000, sold to yet another telephone bidder for £20,700. Featuring a phylax scene with three actors wearing comic masks, an Apulian red-figure bell-krater, c. 380-360 BC, height 27.7 cm, estimated at £22,000-£25,000, was passed at £15,000, but sold after the sale for £20,700. It was a surprisingly weak sale – only four other lots sold for more than £10,000.

The sale calculations were not supplied to the writer, but a quick tally indicates that the sale totalled £404,114, with only 50% of the lots sold by number.

BONHAMS SELLS TWO ROMAN MARBLE TORSOS

A Roman marble male torso of a youth (Fig 21), after a Polykleitan original of the third quarter of the fifth century BC, said to be c. first century AD, 74.2 cm, was formerly in an English country house. Estimated at £25,000-£35,000, it sold on the telephone for £26,450. Another Roman marble torso of a faun or satyr, wearing a finely detailed goat skin, first century BC/AD, 73.6 cm, until recently decorating an English garden, sold to Royal-Athena Galleries, New York, for £25,300, also against an estimate of £25,000-£35,000. The sale otherwise consisted of a larger number of less important antiquities, but nevertheless, with 509 lots, totalled £225,530, with 49% sold by number of lots and 53% sold by value, a further indication of the rapid growth of this second-tier competitor to the two major London salerooms.

TWO IMPORTANT COLLECTIONS SOLD IN PARIS

A sale of 324 antiquities from the collection of Jean-Marie Tallieu of Grand Fort Philippe, France, was one of two major collections offered at the Drouot in early December 1995. The timing, however, was unfortunate, as they were held at the same time as the New York antiquities sales and, in addition, a combination of a national strike and sudden bad weather kept all but a few non-French dealers and collectors from attending the sessions. As a result those in attendance had the opportunity of acquiring excellent material at very reasonable prices.

The first sale, conducted on 6-7 December by Paul Renaud, with Jean Roudilhon as the expert, offered an unusually wide range of Greek, Roman, and Egyptian antiquities. An extremely fine Laconian kylix depicting a warrior on horseback (Fig 22), c. 550-500 BC, diameter 13 cm, was actively contested by several dealers, but was acquired by Ali Abou-Ta'am of Beirut for FFr 332,560 (£43,520 or $67,455; the prices include the 10.85% buyer's premium). Many of the estimates in French sales bear no relation to the actual values – the estimate for the Laconian cup was FFr 40,000-45,000, while the sale price was FFr 50,000. An Attic black-figure amphora depicting Herakles fighting the Nemean lion, probably from the circle
of the Antimenes Painter, c. 530 BC, 42 cm, was acquired for FF 243,880. A fine Graeco-Roman marble head of a doryphoros, first century BC/AD, 34 cm, was also bought by Royal-Athena Galleries for the same bid of FF 243,880. A second small catalogue had a few additional lots not belonging to Mr Talleux, including an attractive Attic red-figure amphora by the Tithones Painter, c. 480-470 BC, depicting Eos and Tithonos, from the Nanteuil collection. Sold for FF 210,622, it was pre-empted for the Musée du Petit Palais.

The cover piece, a superb 18th Dynasty bust of Tuthmosis III (1504-1450 BC) (Fig 23), 32 cm, was exhibited and published in ‘Les Cultes funéraires en Égypte et en Nubie’ in 1988. It went to Royal-Athena Galleries, New York, for FF 270,550. A vivid cobalt blue glazed frit bowl of the 18th Dynasty depicting four fish (Fig 24), diameter 17.5 cm, was bought by Marsou Gallery of London for FF 221,700, after a round of very spirited bidding. Again, the estimate for this bowl was FF 25,000-FF 30,000! An attractive polychrome cartonnage anthropoid sarcophagus of Ankh-Ninhotep, of the 22nd Dynasty, 175 cm, was won by Royal-Athena for FF 210,620, but was then pre-empted by the Musées Nationales.

The second sale was conducted by François de Ricqlès, with Jean-Philippe Mariau de Serres as expert, assisted by Olivier Tiano for the Egyptian antiquities. It featured a number of select antiquities from the well-known collection of Georges Halphen who had already donated a group of objects to the Musée Guimet. A strikingly realistic Roman Republican portrait bust, 38.5 cm, was purchased for FF 199,535. A large Cycladic marble torso of the Spedos type, attributed to the Master of Copenhagen, mid-third millennium.
holding a bird and carrying a basket on her head, and a white ox with large black spots (Fig 28) – are very similar to the tomb figures that were excavated by E. Chassinat at Asyut in 1911. They were acquired by a commission bid for FFr 465,585. A well-modelled Egyptian 18th Dynasty grey granite head of Amenhotep III wearing the White Crown, from the Halphen collection, 19.5 cm, was purchased by a Canadian dealer for a New York collector for FFr 387,989. An impressive Egyptian 18th Dynasty black granodiorite torso (Fig 29) from the reign of Amenhotep III, 64 cm, again from the Halphen collection, holds a was-sceptre. It went to Royal-Athena for FFr 554,270 against an estimate of FFr 500,000-FFr 600,000. Royal-Athena, taking advantage of the absence of most of the other European dealers and collectors, acquired about one-third of the entire Talley collection as well as one-quarter of the second sale.

Fig 27 (far left). Mesopotamian copper foundation nail. Mid-3rd millennium BC. H. 27.3 cm.

Fig 28 (left). Egyptian polychrome wood sculptures of a female and an ox. 12th Dynasty.

Fig 29 (below). Egyptian black granodiorite torso. 18th Dynasty, reign of Amenhotep III. H. 64 cm.

BC, 31.6 cm, estimated at FFr 300,000-FFr 350,000, sold for FFr 310,000 to an American dealer acting as agent for an American collector. It will appear in a forthcoming publication by Dr Pat Getz-Prezlozi. An unusually large and powerful Gallo-Roman bronze statuette of a nude Zeus (Fig 25), second-third century AD, 34 cm, was acquired by Royal-Athena for FFr 310,000.

The cover illustration, a superb Bactrian chlorite statuette of a female (Fig 26), from the Halphen collection, was dressed in a 'kaunakes' garment, with a calcite bust and arms, c. 2500-2000 BC, 12.5 cm. After a lively round of bidding it went to a telephone bidder, a dealer acting as an agent for a private collector, for FFr 630,000. A Mesopotamian copper foundation nail (Fig 27), also from the Halphen collection, mid-third millennium BC, 27.3 cm, is surmounted by a male half-figure clasping his hands to his breast. Only traces of a cuneiform inscription may be seen beneath the bust, partially hidden by the layer of oxidation. Estimated at FFr 600,000-800,000, it realised FFr 665,125 with several bidders in active pursuit.

An ensemble of two Egyptian 12th Dynasty polychrome wood sculptures from the Halphen collection – a female
The Trojan Treasures

SCHLIEMANN AND THE MYSTERIES OF THE TROJAN GOLD

The exciting group of Trojan gold treasures discovered by Heinrich Schliemann in 1873, the so-called 'Treasure of Priam', is to be put on public display for the first time since 1939 by the Pushkin Museum in Moscow. Taken by the Soviet army in 1945 from the Museum für Vor-und Frühhochzeit in Berlin, the treasures were taken to Moscow where they were hidden from the world for fifty years. The official opening date of the exhibition, once scheduled for January 1996, has been set for 16 April and will probably extend to April 2007. There are about 260 objects, containing items from 13 of the 17 digs made by Schliemann at Hisarlik, the supposed location of the site of Troy, in Turkey. They will be published in a scholarly catalogue which should be available for the opening of the exhibition.

The existence of the treasure in Moscow was known to only three people at the Pushkin: the Director of the Museum since 1961, Dr Iriz A. Antonova; the Director of the Department of Ancient Art and Archaeology, Dr Vladimir P. Tolstikov (who knew about them since 1977); and a now retired curator. They were under orders from the Ministry of Culture not to divulge its presence to anyone. The treasure was stored in crates since 1945 which were apparently not opened until April 1994 in preparation for the forthcoming exhibition.

It was first reported by Art News in 1991 that the treasure was in Russia, but it was not acknowledged by the Ministry of Culture until August 1993. A large quantity of additional excavated materials from Troy, mostly bronze tools and pottery, also formerly in Berlin, was stored in secret at the Hermitage in St Petersburg. In addition to the formal claims that Germany has now placed on them, Turkey has also entered the fray, since some of the objects, such as the five fine ceremonial stone axe-hammers of Treasure I (see Figs 8.9, page 35), were smuggled out of that country by Schliemann following their discovery, in defiance of his arrangements with the authorities at the time.

Once again, as the exhibition is publicised, we will probably face another round of the continuing debate as to whether the gold and silver vessels, jewellery, and weapons belonging to the Treasure of Priam were indeed all found together. It is even suspected by some, especially David Traill, a scholar at the University of California at Davis, that some of the pieces might have been found elsewhere and others even fabricated for Schliemann to salt the find in order to bring him greater acclaim. (see Nigel Spivey's review of Traill's recent book Schliemann of Troy: Treasure and Deceit (1995) in Minerva, July/August 1995, p. 5.)

Traill lists many discrepancies in the records kept by Schliemann concerning the finds. First, the discovery of the treasure was not even entered in his diary — the first notice of it was in his initial draft report to his publisher. Next, in this report he describes the copper container filled with silver and gold vases and cups, but completely misdescribes the major find, the gold sauceboat, as being in the shape of a 'champagne-glass with a rounded foot'. Even more surprising, he makes no mention at all of the remarkable jewellery that was found. In fact it was not even mentioned until a later draft report. He wrote that the treasure had been found in a room of the so-called Priam's Palace, yet there is considerable evidence that it was found outside the city walls.

Further, in his book Troy and its Remains, Schliemann notes that 'it would, however, have been impossible for me to have removed the Treasure without the help of my dear wife, who stood by me ready to pack the things which I cut out in her shawl, and to carry them away.' Yet his wife, Sophie, left Hisarlik on 7 May due to the sudden death of her father in Athens. Finally, Traill provides probable evidence that at least 11 of the 27 objects in Priam's Treasure may have been found previously and at other locations. His account of Schliemann's life brands the famed excavator as a scoundrel, distorting and even falsifying his records in order to add to his fame and glory. Whether one gives full credence to all of Traill's conclusions, it has been well researched and all of the accounts are based on published writings by Schliemann and both his proponents and opponents. It is a timely publication in view of the forthcoming exhibition and presents an intriguing story of one of the nineteenth-century's most fascinating characters — a rogue archaeologist.

Dr Jerome M. Eisenberg

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SCHLIEMANN AND HIS Treasures: ON TRIAL

Heinrich Schliemann has been the subject of two recent biographies and the recent 'rediscovery' of 'Priam's Treasure' has made world headlines. Dr Donald F. Easton, internationally noted for his studies of the original Schliemann manuscripts and diaries, puts the man, and the recent controversies surrounding him, into perspective.

Schliemann's Treasures of Troy, which disappeared from Berlin in 1945, have come to light in Russia and are shortly to be exhibited in the Pushkin State Museum of Fine Arts in Moscow. This event has coincided with the publicising of one controversy surrounding them, and has provoked a second. Are the treasures genuine? And who is the rightful owner?

After a successful career of dubious probity in commerce, Schliemann underwent what we would now call a mid-life crisis. In his mid-forties he abandoned his Russian marriage and business and went to Paris to begin a new life of gentile scholarship. A childhood interest in archaeology reasserted itself: but he remained ruthless until, in 1868, an English resident of the Troad persuaded him to devote himself and his wealth to the excavation of a site called Hissarlik arguing that it was a likely candidate for the site of Homer's Troy.

Schliemann excavated at Hissarlik (Troy) on and off for the next twenty years - 1870-73, 1878-79, 1882, 1890 - spending, in today's terms, an annual £300,000 of his own resources. His findings provided the upper backbone of Aegean prehistory: a sequence of seven (later nine) broad phases, misleadingly called 'cities', attesting more than 2000 years of history and culture preceding classical Greek civilization. He also thought that he had proved the historicity of the Trojan War, an argument which was mistaken because it was based on remains that were a millennium too early.

In Greece, too, he wanted to put flesh on the Homeric skeleton. In intervening years he dug at Mycenae (1876), Orchomenos (1880) and Tiryns (1884-85). These excavations provided the first clear picture of Mycenaean culture. But they failed to connect with the Trojan results because, as Schliemann belatedly recognised, the corresponding period at Troy was missing from the areas where he had excavated.

At Troy and Mycenae he found what he called 'treasures' - 21 groups of metalwork at Troy, and the contents of five shaft-graves at Mycenae. The Mycenaean treasures are extraordinarily rich burial-goods from the Late Bronze Age, and are now dated to c. 1600-1480 BC. They include embossed gold jewellery and appliqué ornaments, vessels of gold, silver, bronze, alabaster and rock crystal, inlaid bronze blades, amber beads and masks of gold foil.

The Troy treasures, numbered A to S in the Berlin catalogue of 1902, are almost all earlier and come from Troy II, the next-to-bottom phase (c. 2700-2200 BC) now known to belong to the Early Bronze Age. They include vessels of gold, silver, electrum and bronze, many items of gold and silver jewellery, bronze weapons and tools, ingots of gold, silver and electrum, and other items of lead, iron, carnelian, rock crystal, amber, jade and lapis lazuli. The contents and associations suggest that some were smith's hoards, some were from disturbed burials, some were stores of personal valuables (placed in a jar and sealed up in a wall), and some were stray items dropped or lost in a fire. The largest group was thought by Schliemann to have belonged to the legendary King Priam.

The controversial suggestion is that Schliemann faked many of these
treasures in order to get himself a reputation. At Troy he supposedly salted away valuable finds, built up good collections in secret, and then, like a magician, produced them with a flourish as single hoards. At Mycenae, it is suggested, he did the same, with the further refinement that he paid a goldsmith to make copies of genuine finds which he then added to the originals or even planted in the ground to await "discovery".

For the Troy treasures the theory has at first sight some attractions. If Schliemann was dishonest in business, perhaps he was in archaeology also. Treasures R and S at Troy were certainly combined from smaller groups and presented as 'treasures'. His various accounts of the finding of Priam's Treasure in 1873 contain some odd discrepancies. He varies the date (end of May? June?); he claims that his second wife, Sophie, was present when in fact she was in Athens; he seems uncertain whether it was found 'on' or 'near' the citadel wall; his first account, in his diary, is only sketchy and describes a gold two-handled sauceboat as though it were a two-handled goblet. He first mentions the jewellery when writing up the story for publication three weeks later in Athens.

However, on closer inspection most of the peculiarities can be explained. He did not conceal his composition of the two treasures; they were innocent attempts at synthesis. Priam's Treasure was found on 31 May and smuggled out of Turkey on 6 June; the false discovery date of 7 June was a 'blind'. Sophie he viewed as his pupil - she was less than half his age - and his own explanation is plausible: he wanted to give her a zest for archaeology. The treasure was found just outside the citadel wall of Troy II, but the find-spot puzzled him, so he persuaded himself that it must have been found a metre or two to the north where he thought it made better sense; he had no system of co-ordinates to ensure a precise record. The diary account is sketchy because, on 31 May, he packed up the objects at nightfall with very little examination and hurriedly sent them off the site for safe keeping; the entry was written two days later from memory. The jewellery only came to light in Athens because it had been in the bottom of a silver jar which at Troy he had had no time to empty out.

Despite daily entries in the diary throughout 1870-73 and many drawings, there is no evidence that any of the objects in Priam's Treasure was found before 31 May 1873. What the discrepancies reveal is not an academic hoaxer but an overworked amateur, lacking the precise methods of recording, who wanted some reward for his investment and who, when he found treasures, tried to retain them.

The evidence for fraud at Mycenae rests mainly on the large number of small objects such as gold disks and on an apparent alteration to the moustache on 'The Mask of Agamemnon'. It seems a little perverse to argue that the smallest and commonest objects in the Shaft Graves should be the ones which Schliemann faked, while regarding the largest and rarest as the ones he genuinely found. And it is hard to explain why Schliemann should have troubled to falsify a moustache. The case amounts to little more than speculation.

So the Schliemann treasures are likely, on present evidence, to have been genuine finds made more or less as Schliemann says. But there is new controversy: to whom do they rightfully belong?

About the Mycenaean finds there is no dispute. Under Greek law these have belonged from the time of their
The Trojan Treasures

discovery to Greece, and are in the National Archaeological Museum in Athens, where they are likely to remain.

The Trojan situation is more complicated. A few of the Troy Treasures were shared by Schliemann with the Turkish State and are in the Archaeological Museum in Istanbul. A few he gave to the National Museum in Athens, but most went to Berlin, whether as a gift in 1881 (the majority, including Priam's Treasure) or as a bequest after his death in 1890. Most of what was in Berlin was - as we now know - removed by the Red Army in 1945 and taken to Russia. The more valuable objects are in the Pushkin Museum in Moscow, the less valuable in the Hermitage Museum in St Petersburg. Russia, Germany and Turkey are all voicing their claims to ownership.

A traditional Russian view is to regard the collection as legitimate reparation for the considerable damage done to its own cultural heritage by Germany. Germany argues that the taking of cultural goods as reparation was already viewed as unacceptable even before 1939, and that the removal of the treasures was unlawful.

A treaty now exists between Russia and Germany under which cultural goods which have gone astray should be returned. Russia favours a 'quid pro quo' approach; Germany, with less available to return, favours an absolute interpretation. Turkey, too, wants the treasures back, arguing that they are illicitly exported cultural property and should be returned in line with the UNESCO Convention of 1970. The case will keep lawyers and politicians busy for years.

Morally, perhaps, Turkey has a case. Schliemann was obliged to share his finds with the Turkish State, and in 1890 to surrender them entirely. He mostly ignored this, and smuggled what he wanted away to Athens. After a court case in 1874-5, the Turks did apparently agree to let him retain ownership of the collection formed up to that date, including Priam's Treasure, in exchange for an indemnity of (in today's terms) £120,000. But this was because Schliemann forced the issue by hiding the collection so that the objects themselves were unobtainable.

If a new museum is built at Troy, what could be a more appropriate place to gather together all the dispersed collections of Troy?

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MINERVA 31
THE TROJAN TREASURES IN MOSCOW

A Reassessment

Fifty years after they disappeared from Berlin at the end of the Second World War, the Treasures of Troy have reappeared in Moscow and are to be exhibited at the Pushkin State Museum of Fine Arts. Dr Mikhail Treister, Curator at the Pushkin, presents his views on the controversy involving the Treasures.

Fig 1. Two silver flasks with covers. H: 16 cm and 19 cm. From Treasure A. The Treasure of Pritani, c. 2300 BC. Inv. nos. Sch 5859 and 5900.

Fig 2. Globular gold flask. H: 14 cm. From Treasure A. The Treasure of Pritani, c. 2300 BC. Inv. no. Sch 5862.

The State Pushkin Museum in Moscow has served since 1945 as caretaker of a collection of 260 objects from thirteen separate treasuries excavated between 1872 and 1890 by the millionnaire archaeologist Heinrich Schliemann, on the mound now called Hisarlik, a site in north-west Turkey at the mouth of the Dardanelles which he believed to be the location of ancient Troy. This collection includes jewellery such as diadems, earrings, rings, bracelets, torques, beads, pendants and pins, as well as anthropomorphic statuettes, vessels, hammer-axes, mace heads, etc. Typological study of these objects was undertaken for the catalogue prepared for the exhibition in the Pushkin Museum in 1996 by the curators Vladimir Tolstikov, Lyudmila Akimova and myself. In fact it is the first publication of the Trojan treasure since the fundamental work done by Wilhelm Dörpfeld, Schliemann's co-excaavator and successor, issued in 1902. One of the chapters in the book was contributed by Alfred Götz and devoted to the minor finds of metal. Götz tried to develop a typology of the main types of jewellery and related objects. In the same year Hubert Schmidt, who excavated at Troy with Dörpfeld, published a catalogue of the collection, then in Berlin, arranging the pieces by hoard.

Due to the vagaries of history, the Pushkin Museum of Fine Arts has kept thirteen of the seventeen hoards preserved in Berlin until World War II (during the course of his excavations Schliemann found nineteen hoards, which were labelled by Schmidt as A to S). Donald Easton, an English authority on Schliemann, believes that he found some twenty-one treasure hoards. Not all of the objects from the finds are kept in Moscow; only the jewellery, objects of precious metal and some stone items are in the Pushkin. The rest, some 414 objects of mainly bronze and clay, have found their way to the State Hermitage Museum in St Petersburg.

Much has been written about the post-war history of the treasures, including several articles recently by the German and British scholars who were the first to examine the objects. I
have reported elsewhere on the first steps to study the treasures as had Tolstilov at the International Conference on Spoils of War in January 1995 in New York. Since a discussion of the vast number of individual objects is not practical in this article, I will concentrate on the problems of general importance.

The primary one is the establishment of a relative if not absolute chronology for the finds which is dependent upon determining, first, whether or not the collections are authentic, given the divided opinion of Schliemann’s reliability in grouping objects, and secondly, whether it is possible to consider all the given collections, or at least some of them, as treasure.

I will not dwell on the problem of authenticity which has been debated recently by the American philologist David Traill, from the critical side, and by Donald Easton. The important question is what new information can tell us about the distribution of similar objects in different finds as well as the stylistic analysis of the objects. Let me start with Treasure A, the so-called Treasure of Priam, as it is the largest hoard and the one causing the least suspicion as to its authenticity. Thus the gold goblets (cat. 6-7) find the nearest parallel in the silver goblet from Treasure B (cat. 103). There are data allowing the synchronisation of Treasures A and D; the latter also seems to elicit no doubts as to its authenticity. In both hoards there are similar lock rings made of three soldered wires, each of small dimensions (cat. 19-28, Treasure A; cat. 104 Treasure D). Treasures A and F are linked by the finds of analogous rods with holes, probably the semi-manufactured basic material for the creation of beads (cat. 101, Treasure a; cat. 124, Treasure F). There are also parallels between objects from Treasures A and

**Fig. 3. Beakers in gold and electrum.**
H: 8.9 cm and 7.2 cm. From Treasure A, ‘The Treasure of Priam’, c. 2300 BC. Inv. no. Sch 5865.

**Fig. 4. Double-handled gold bowl.**

data based on recent stratigraphic studies of the site as well as stylistic analysis of the objects, some of the results of which have been mentioned above. An important argument in favour of the authenticity of these treasures is their mixed character, mentioned by the noted historian from Tubingen, Dietrich Mannsperger. Therefore the finds of accumulated wealth and those of the materials of local craftsmen may be discussed in the same context. This fact doubtless reflects the actual economic situation of Bronze Age Troy and discredits the hypothesis that these finds are a fraudulent collection of items from various sources in the excavations or elsewhere amassed by Schliemann himself.

At present, given the latest in stratigraphy and radiocarbon dating, Troy II, to which the majority of the treasures belong, has been dated to the twenty-fifth century BC by the director of the present-day excavations at Troy, Dr. Mannfred Korffmann from Tubingen. There are, however, differing opinions based not only on the stratigraphy of Hissarlik mound but also on the chronology of the types of objects from the Treasures. For instance, an hypothesis concerning the possibility of dating the jewellery to a more recent period was defended by Rachel Maxwell-Hyslop, a specialist in Near Eastern jewellery, who considered that the Trojan lunate-shaped earrings with granulation were of Mesopotamian manufacture of around the twenty-first to twentieth centuries BC. Also supporting the earlier dating is the pin head decorated with a rosette from the dubious Treasure O. Given the analysis above, the most plausible dating for the Treasures is ‘high chronology’ while the hoards should be dated to the middle of the third quarter of the third millennium BC.
To my mind it is most implausible to maintain, as Brigitte Musche, an expert on Near Eastern jewellery suggests, that the influence of highly developed Aegean goldsmithing can be seen in Trojan jewellery, based upon the finds at Poliochni, on the island of Lemnos. Although there are grounds to suggest that some finds from Troy and Poliochni may have been executed in the same workshops or even by the same itinerant craftsmen, it seems evident that at this time Troy was one of the leading jewellery producing centres in western Asia Minor. Noteworthy is the fact that the Trojan treasures constitute a very considerable percentage of the gold finds in the territory of the so-called Circumpontic metallurgical province of the Early and Middle Bronze Age, while more than ninety percent of the gold objects known from the territory were discovered in hoards or the so-called royal tombs. It is possible that articles created by Trojan jewellers and metalworkers reached Central Anatolia. Several Turkish scholars have suggested that a pan, goblets and a pair of basket earrings found in a treasure at Eskiyaşar may have been brought there from Troy or the workshops of north-western Anatolia associated with Troy.

It is natural to consider what would have been the function of these treasures. Were they burial inventories, temples treasures or personal belongings possibly including those of the city’s rulers, hidden in times of danger? Alfred Götte has pointed out that the purpose of the Trojan treasures varies significantly, suggesting that Treasures D, E, G, H, J, N, and Q, consisting primarily of jewellery, were the property of wealthy women, while the presence of ingots of precious metals in some of the treasures led Götte to suppose that they probably had been given to the jewellers for reworking. Treasures A and F, containing arms and the ‘monetary ingots’ (rods with notches – cat. 128-132 M.T.) were designated by Götte as family treasures. In 1959 the prominent German scholar Kurt Bittel considered as closed complexes’ Treasures A, C, D, and some parts of Treasures F, E, and M, because they were hidden in clay vessels. These are, in the strict sense of the word, hoards. In all the other cases, either the circumstances of the finds are uncertain or they testify that the stratified objects belonged to the inventories of houses or rooms. That is evident, Bittel suggests, in the case of Treasure N, and probably with Treasures B, D, J and K. Bittel states that the results of Carl Blegen’s excavations prove his assumptions. Only in one case could Blegen maintain the objects were intentionally hidden under the floor of the room. I believe that the finds in Eskiyaşar in Central Anatolia belong to the same type as most of the Trojan treasures, because both Eskiyaşar hoards were found hidden in vessels under the floor of Early Bronze Age III rooms. There is also a direct parallel with the Treasure from Poliochni, which was found in a clay vessel in room 643 of the so-called ‘yellow period’, synchronous to Troy IIg. In addition one must consider the finds in Treasures of objects which may be designated as semi-manufactured items, most often in contexts associated with jewellery, such as the group of plano-convex lenses in Treasure L. Even if the series of small lenses had other purposes, the large circular plano-convex lens (cat. 229) was most probably used as a magnifying glass. Thus that most extensive of the Trojan Treasures had at least partly a manufacturing character. This probably excludes the hoards in which such objects appear from consideration as burial goods, as expressed by some scholars concerning Treasures A and B. In any case it is clear that Troy at this period was a centre for goldsmithing, a craft whose development can be attested by the numerous finds of casting moulds, crucibles, hollow nozzles (tuyeres) and ingots. It is probable that gold and silver objects were produced by the same craftsmen. This hypothesis is based on both the
The Trojan Treasures

typology of mass ornaments such as lock rings made of several lobes, on the finds of gold and silver ingots and the semi-manufactured articles in the same treasures, and on the data from the chronologically close archives of Ur in Mesopotamia and Ebla in Syria.

The conclusion as to the relative synchronism of the Trojan treasures and stylistic analysis of the objects is in favour of jewellery production at Troy in not one but several workshops which existed simultaneously. Numerous objects from these treasures demonstrate a high level of technology including the use of such complicated techniques as granulation and filigree. There are indications that may be interpreted to suggest that many of these techniques were borrowed by the Trojan artists from Mesopotamia, probably due to the fact that there existed itinerant craftsmen, travelling in caravans. The analysis of the treasures, when correlated with modern data on the development of mining and metalworking in Anatolia in the mid-third millennium BC, clearly supports the notion that due to its favourable location on the crossroads of maritime and overland routes connecting Europe and Asia, the Mediterranean with the Black Sea, as well as its wealth in metal resources, Troy became a centre of wealth accumulation and correspondingly attractive to craftsmen, jewellers and bronze workers. Using the shapes and techniques of metalworking developed in Mesopotamia, artisans, probably originating from that area, created a local school of jewellery and toreutics, which made an outstanding contribution to the applied arts in Asia Minor in the second millennium BC.

Professor Mikhail Treister is a Curator in the Department of Art and Archaeology at the Pushkin State Museum of Fine Arts, Moscow, and co-author of the exhibition catalogue.

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The Trojan Gold exhibition is at the Pushkin State Museum of Fine Arts, Moscow, 16 April 1996 to April 1997. A catalogue is available.
EXAMINING THE TROJAN TREASURE

Protocol of an Official Trip

Klaus Goldmann, Head Curator at Berlin’s Museum für Vor- und Frühgeschichte, was amongst a group of experts who were the first to examine the Trojan Treasures in the Pushkin Museum after they again came to light.

It was Monday, 24th October 1994. We, a group of German experts led by the Director of the Museum für Vor-und Frühgeschichte (Museum of Prehistory and Early History) Professor Dr Wilfried Menghin, Chief Curator Dr Klaus Goldmann, Head Restorer Hermann Born, and Dr Burkhardt Goeres as interpreter, had arrived in Moscow on Sunday, 22nd October. We enjoyed visiting several museums over that weekend. Now, shortly after 8am, in the Hotel Intourist at the heart of Red Square, Dr Menghin gave us the first concrete confirmation that the initial step toward our expected goal was near at hand: Mr Drautz, an efficient ambassadorial counsellor of the Embassy of the German Federal Republic in Moscow, informed us that we should be at the Pushkin Museum at 2pm. We were there waiting, having brought along proof of identity for the issue of a permit.

We were very excited, but why the late hour? Would permission be blocked by some other bureaucratic intervention? Again we had fresh doubts as to the success of our mission. Reassurance, however, came a little later when it was learned from private sources that at about noon of the same day an important sculpture by Arp was being received as a gift of Mikhail Gorbachev and the official ceremony would take place.

Promptly at 2pm the German group, led by Mr Drautz, was received by the Chief Curator of the Old World Art and Archaeology Department of the Pushkin Museum, Dr P. Tolstikov. While waiting a few minutes for the ‘permits’, the Director of the Pushkin Museum, Dr L. Antonova, had a further meeting with the retinue of the German ambassador. The initial cordial greeting in German prepared us for an abbreviated meeting and her apolo-
pies for the tightness of the schedule due to another appointment soon after. She would return later for the inspection of the treasure.

Both groups met around a green cloth-covered table in a brightly lit ground floor conference room. After the presentation of both the German and Russian delegations and introductory remarks by the Vice President of the Pushkin Museum, the counsel of the Russian Cultural Ministry and the Director of the Department of Restitution, Mr. V. D. Kulischov, underlined the importance of this special conference which came about as the result of the discussions about the reciprocal restitution of treasures held on 23 and 24 March 1994. He also expressed the wishes of the government that speculations regarding the destiny of the Schliemann Treasures would be put to rest and that these important objects should be restored to humanity for scientific study and the proposed exhibition; but that, however, during this meeting, there need be no discussion as to where the objects would be kept as such decisions must be taken on a political level.

We were then told that a place for the examination of the objects had been prepared and we all clambered up the stairs to the first floor. Being Monday, the museum was closed and quiet as we approached the great bronze doors, behind which two military officers guarded the Arp sculpture in the now empty hall. From there we followed a long, narrow, winding staircase which led us up under the roof of the collection of the Department of Antiquities. There, in a seemingly endless tunnel-like room, were showcases on both walls and down the centre filled with excavated material from the ancient Mediterranean to the Black Sea. In front was a work table covered in a green felt cloth, on which was a bright lamp and a pile of white gloves. Above it had been hung an oil painting of Heinrich Schliemann.

On the table we placed our two files containing the 1538 fiches of the objects which had been packed in 1939 in the Museum for Vor- und Frühgeschichte in Berlin and which arrived at the Pushkin in 1945. We took our places and they asked us how we would like to proceed. They told us that they had prepared Treasure A, the so-called Treasure of Priam, and that due to the shortness of time we must sample just a few of the items. Mr. Menghin, however, insisted that the entire Treasure A be made available. From a back room Dr. Tolstikov and Dr. Treister, the chief restorer, brought out a tray and put it on the table. Our doubts disappeared as we consulted the packing lists, copies of the original catalogues with the signature of Hubert Schmidt written almost one hundred years ago.

We donned our gloves and were all impatient to touch and feel the weight of the gold. We had started to examine the objects with lenses when suddenly a friendly discussion arose within the Russian ranks regarding the details of the pieces. The objects all had Schliemann's old inventory labels from a hundred years earlier along with new labels from the Pushkin Museum's inventory which indicated more exact weights. The gold was dull, not polished, and the patina still showed the red clay of Troy.

After the vessels, the great diadem was spread out, and a discussion of all of the details by the assembled experts ensued. Two hours later, by about 4.30, one third of the Schliemann gold had been examined and compared to the lists.

Tuesday, 25 October, 1994: About 10 am, we were invited by Dr. Antonova to participate in a television documentary in which both the groups of experts would select the most beautiful pieces of the Schliemann treasures. In this way for the first time we were able to handle and examine the famous axes made of nephrite and lapis lazuli. We were moved by their elegance and the perfection of their execution. During the entire day, we were able to study and discuss the objects, as well as those in the study collection, piece by piece. Incorrect numbers were corrected and in one instance we even noted an obviously erroneous repair that was made in Berlin in about 1900. Finally, the inventory not only contained all of the pieces that were on the packing lists of 1939, but also several more pieces. This could have been due to an error in transcribing the original handwritten list written during the war in 1941.

In the later afternoon — the work was interrupted only for a short time by an invitation to hold a discussion with Dr. Antonova — a protocol was formulated by both groups of experts which said in effect that all the items were in perfect condition and the collection was in excellent order.

The German group then thanked their Russian colleagues. In addition, this first experience of the joint working of the German and Russian groups of experts not only encountered no problems or reservations, but was undertaken in a spirit of full scientific and friendly cooperation.

This was the first great step forward — the next would be the view-
WOMEN IN CLASSICAL GREECE
A review of 'Pandora's Box'
by Jerome M. Eisenberg, Ph. D.

A 14-page illustrated review in Minerva (November/December 1995) of the groundbreaking exhibition organised by Dr Ellen D. Reeder of the Walters Art Gallery, Baltimore, of the artistic portrayal of women in the Classical Greek world - their lives, customs, rituals, and myths.

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MINERVA 38
FROM OLYMPUS TO THE UNDERWORLD

Ancient Bronzes from the John W. Kluge Collection

John J. Herrmann discusses an exhibition of small-scale Classical bronzes on show at the Museum of Fine Arts, Boston.

The Kluge collection of antiquities has been gathered over the last twenty years, drawing heavily on old private collections and on auctions in the United States, England, and France, with Dr Jerome M. Eisenberg as Mr Kluge's primary adviser. Dr Cornelius C. Vermeule, III, who has just retired as Curator at the Museum of Fine Arts, Boston, after forty years of service, is cataloguing the Classical bronzes, which number more than 200, for a book to be published in the near future which will be co-authored by Dr Eisenberg. The section on the Egyptian and Near Eastern bronzes is being written by Dr Robert S. Bianchi. Many of the identifications in this article reflect those in Dr Vermeule's unpublished manuscript, which he has kindly put at the writer's disposal. Some of the bronzes come from notable nine-
The exhibition spans the main periods of artistic bronze-casting in the ancient Mediterranean from the Archaic to the high Roman Imperial periods. A great variety of functions are represented, including tripod and cauldron attachments, candelabra, mirror covers, votive reliefs, head vases, votive busts and statuettes, attachments for couches and perhaps even for wagons.

There are many iconographic rarities. One of the earliest is a charming fifth-century BC Acheulian (Fig 1), who is frequently shown as a prostrate or included in depictions of his battle with Herakles, but rarely does he appear, as here, as an independent statue. In this case he presumably had cultic function. Another puzzling rarity is a seated Etruscan youth wearing a himation and diadem embellished with rosettes (Fig 2). Vermeule compares him to a large seventh-century BC funerary terracotta, which presumably represented an ancestor seated on a throne, and whose outstretched arm welcomed visitors to the tomb and the funerary banquet. With his hand tucked into his himation, however, the youthful Kluge figure is far from welcoming, and he perhaps represents a less approachable, heroized ancestor. A craftsman at work with his tools (Fig 3) takes up a theme from earliest Greek bronze statuary, recalling the celebrated Geometric helmet maker in the Metropolitan Museum of Art. Since the Kluge figure is attributed to around 460 BC, he can be seen almost as well against the background of late Archaic Boeotian terracottas showing domestic activities as he can against the eighth century.

The Kluge collection also boasts a handsome series of Etruscan candelabra of the fifth and fourth centuries BC. Of special iconographic interest is the candelabra-crowning with a priestess dressed in typical Etruscan fashion: a mid-call-length tunic and a pointed turban or tutulus (Fig 4). She holds a knife and a piglet for sacrifice. Since this would be an appropriate offering to Demeter and Persephone, queen of the Underworld, the representation could well signify that the candelabrum was made specifically as a funerary furnishing. Another Etruscan figure holds an animal in his outstretched right hand (Fig 5), but in this case the animal is attributive; the deer protome signifies that the figure is Aplu, the Etruscan parallel to Apollo. Unlike the Greek Apollo, however, the haughty and dangerous Etruscan divinity (on this occasion at least) modestly girds his loins with a mantle.

Popular art, even on the Greek mainland, could produce unexpectedly barbaric effects. In a votive plaque attributed to fourth-century Tissalay (Fig 6), Cybele is enthroned flanked by lions, but her connection with the savage aspect of the natural world is reinforced by placing her hands on their backs and her feet on another crouching feline. Her full face is gracefully late Classical but is bizarrely set off by a heavy, towel-like head cloth, from which pairs of long braids emerge. The headress adds to the broad and imposing effect. The composition is fresh and powerful both in a sculptural and an iconographic sense.

The urban elegance of late Hellenistic Greece is well represented in the collection by a nonchalant flute-playing satyr of the late second century BC (Fig 7). The satyr's slightly slack belly, bony back, and bushy hair are touches of bravura naturalism. His unstable pose pushes equilibrium to the limits of the possible, yet he just manages to balance.

Somewhat in the same vein is a half-draped female, in an equally unstable, twisting pose, from the headboard of a couch (fulcrum) (Fig 8), from the noted Roman collection of A. de Sanctis Mangelli. Sabine Faust has identified the figure, which is reputed to come from Asti in Pied.

Fig 4. Final or a candelabrum: priestess holding a pig. Etruscan, 470-450 BC. H. 15 cm.

Fig 5. The deity Aplu. Etruscan, c. 350 BC. H. 23.8 cm.
already present in the famous Ares Ludovisi, where only a single Eros plays at the feet of a seated, pensive warrior (the Eros is almost certainly an addition of a Roman sculptor to a fourth-century Greek original). In the case of the Kluge composition, the idea of an attack by pangs of love is rendered in much more emphatic terms by multiplying the number of putti. The execution of the Kluge piece seems Antonine and this may well be an example of the vibrant survival of Hellenistic modes of composition far into Roman imperial times.

The Kluge collection also has a number of very elaborately detailed Roman bronzes in the academic, classicising manner. A particularly splendid piece is the Asklepios of the Este type, complete with base and missing only the snake-entwined staff on which he would have leaned (Fig 10). The swings and counterbalancing gestures, clearly seen even under the richly articulated drapery, present the familiar Asklepios pose with unusual force and logic. The head is the type of the Bryaxis Serapis (also beautifully represented in the collection) (Fig 11), with threatening expression and dense, rich curls, and long locks of hair framing the face and hanging down onto the forehead. The prototype of the Este Asklepios has been located in the Athenian orbit of the late fourth century although it may have been created not by Bryaxis but by the sons of Praxiteles working on the island of Kos. The Kluge example presents the swelling forms of the Antonine period of the mid-second century AD in particularly majestic terms. The Kluge bust of the Egyptian god Serapis (Fig 11) was probably cast at roughly the same time.

Another large statuette (height 29.8 cm.) which represents the Roman nature-god Silvanus, is almost deceptively classicistic (Fig 12). The god has several identifying attributes: his boots, pruning hook, pine wreath, and goatskin cloak filled with fruit. The figurine is firmly rooted in the Greek tradition; Silvanus' frontal, stiff
pose suggests a Severe Style prototype, while his shaggy head stems from the late fourth-century environment that produced the Este Asklepios. The venerable and authoritative prototypes that lie behind the composition, however, belie its novelty. Recent research has shown that the old rustic Italic deity Silvanus did not receive artistic form until the second century AD. The mixture of mid-fifth and late-fourth century BC prototypes is a perfect example of Roman eclecticism. This Silvanus, which was formerly in the Hunt collection, has generally been dated to the second half of the second century AD. The rather flat, meagre torso, however, with its prominent collarbone and with its belly muscles rendered with stiff, vertical furrows, suggests instead a date in the Hadrianic period (AD 117-138), very close to the formative moment of the Silvanus type. Silvanus began to be represented only in the reign of Trajan, and in his full-fledged form as seen here, he is known only from Hadrianic times onward.

Yet another image of a god is a distinctly Roman type. A young man with his lower body wrapped in a mantle, wearing a mural crown, carrying a cornucopia, and pouring a libation from a patera is a Genius of a well-known type of the later Imperial period (Fig 13). The Genius was an ancient Latin protective deity, embodying the spiritual and magical force of a person, a place, or organisation. This particular type of genius was popular in the third century AD, especially as a protector of places and military units often on or close to the frontiers. The vast majority of such figures were, in fact, found in the northern and western provinces of the Roman Empire: Austria, Germany, France, Belgium, England, and Morocco. It is highly probable that this piece too came from a more or less military context in one of these Latin-speaking frontier areas. The high quality of the piece, evident particularly in the Alexander-like head but also in the handsome, well-proportioned, well-balanced anatomy, makes it likely that this is one of the earliest surviving representatives of the type. Its full yet somewhat summary modelling and the twisting roll of drapery topping his mantel find their best parallels in provincial Roman bronzes of the late second century.

The Kluge collection will not only present a pleasure for the eye for lovers of sculpture, but it also offers novelties from many points of view. These vivid and often individual iconographic, typological, and stylistic statements have much to contribute to our understanding of the Classical tradition. The bronzes are examples of a number of highly distinctive as well as attractive representations of a common heritage, and spotlight unique Etruscan, Italic, and Roman contributions to, and extensions of, the Greek tradition. Further examination of these relatively little-known objects will undoubtedly help to clarify some of their many remaining unexplained features.

(Editor: Although Mr Kluge has concentrated on the smaller bronzes it should be noted that three of his larger sculptures will appear in ‘The Fire of Hephaistos’ at Harvard. An article on this highly important exhibition of life-size and other large-scale bronze sculptures in American public and private collections by the organiser of the exhibition, Dr Carol Mattusch, will appear in the May/June 1996 issue of Minerva.)
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Fig 12. Silvanus, Roman, late Hadrianic Period, around AD 130. H. 29.8 cm.

Fig 13. Genius, Roman, late 2nd century AD. H. 23.8 cm.

Ancient Bronzes

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A NEW MUSEUM OF CYPRIOT COINAGE

A new numismatic museum provides the clearest possible introduction to the history of Cyprus in which both aesthetics and history are served.

Terence Mullaly

In two respects the coinage of Cyprus is pre-eminent. It includes some of the most beautiful coins ever minted, and at the same time extraordinary insights are provided into the history of the island. Numismatists have recognised these things, but hitherto no museum has adequately exploited them with a permanent display. Now, with the opening in Nicosia of the Bank of Cyprus’s Museum of the Coinage of Cyprus, the gap has been filled.

The museum is a triumph. Aesthetic judgments will be sharpened, novel historic perspectives will be opened up, and, something the specialist too often overlooks, a wide public will be involved. Museum people, indeed all those concerned with display, should take note.

Housed in the new group headquarters building of the Bank of Cyprus in Nicosia, in a fast expanding modern area of the city, this museum is in no conventional bank headquarters. Immediately adjacent to the main entrance of the building are a library and a cafeteria, both open to the general public, and close to another large space for temporary exhibitions, lectures, discussions and receptions. There is no room here for the barriers often setting the numismatist apart. Indeed, so persuasive are the innovations introduced by this new museum that they should at once be noticed.

The first thing the visitor encounters at the entrance to the display is a data bank: the world of the computer is exploited. The amount of information it contains, available in English, is formidable. At the touch of a finger much about history and numismatics can be learnt. Long hallowed museum techniques suddenly seem painfully inadequate.

Striking too is the actual arrangement of the coins in view. The floor and ceiling are unobtrusive, while the walls are black. Into them are let twenty wall cases in which the coins are displayed. Each case is numbered and, while the labelling is in Greek, batons are provided with the crucial information in English. The museum is therefore accessible to those speaking either Greek or English.

The vertical back of each case consists of an enlarged colour photograph. These immediately introduce many of the most remarkable monuments and works of art in Cyprus, including Salamis and the Tombs of the Kings at Paphos (Fig 1), reminders of the island’s Byzantine and Frankish heritage, the House of the Dragoonman, in Nicosia, and on to our own times. The glass front of each case bears only its number, along with an indication of the period or the location from which the coins on view come, the relevant dates and, in the upper right hand corner, a map of Cyprus indicating the site or sites. The cases are strongly lit from above, adding an element of drama. Time and context could not be more surely or concisely established.

The bottom of each case is slightly sloping. Here an explanatory text is broken by illustrations drawn from many sources; enlargements of coins are supplemented by views and by details of works of art. Those who wish to be informed about the period are therefore satisfied, while the expert, who does not need this information, is not distracted: similarly the incurious and visitors with little time can concentrate upon the actual exhibits.

The coins themselves are displayed in two ways. Those that are most beautiful, or are crucial for the understanding of the series, and they are limited to a few pieces, are for most periods displayed about a third of the way up the case, on a transparent
screen. Thus they appear suspended before the backdrop. Two ends are served. The context of the coins is further emphasized, while there is no doubt upon which items the general public would do best to concentrate. In fact, both aesthetics and history are served. Once these highlights have been examined, the eye naturally moves down to the other coins on show. They are mounted, in greater profusion, on the sloping bottom of each case.

In this way a large number of coins are exhibited. Yet the impression of serried ranks of tiny objects, calculated to delight the professional and the enthusiast but which will quickly tire the layman, is avoided. Seldom has the didactic been made to seem less pedantic. From the first case, in which, along with much else, the technique of striking coins is explained, to the coins still in circulation, the numismatist is stimulated, while for all it is succinctly demonstrated that coinage is the measure of an age.

The collection formed by the Cultural Foundation of the Bank of Cyprus is ideally suited to make this all too little appreciated point. It is one of the most intelligently balanced numismatic collections built up in recent years. The exhibition ‘Cypriote Coinage from Evlition to Marc Antonio Bragadin’, consisting of 259 coins from the collection, shown by the Bank of Cyprus last year in Paris at the Cabinet des Médailles de la Bibliothèque Nationale de France, presented to an international audience the highlights of the collection. Now its range is equally clear. Both are a revelation.

What is particularly surprising is that the collection has been formed over such a short period. The Bank’s Cultural Foundation was established only in 1984. Yet even then, when it owned only one numismatic item, a bronze coin of Claudius, coins had, for the Bank of Cyprus, a special significance beyond their value. That coin from which the collection grew bears the inscription KONON KYTIPION (‘The Community of the Cypriotes’), and this ancient declaration of the Pan-Cyprian League was adopted as the logo of the Bank of Cyprus.

Since then Maria Iacovou, the Director of the Bank of Cyprus Cultural Foundation, and Andreas Pitsalides, its adviser on numismatics, have built up a collection which serves not only to illustrate the history of the island, but which now also serves as an important tool to advance numismatics. A nice balance has been established, on the one hand, between rarities and aesthetic considerations, and on the other between numismatic considerations and coins as a witness to history. Also of special interest are coins such as one of Trajan and another of Julia Domna showing the Temple of Aphrodite at Paphos. Numismatics are not sufficiently often used to illustrate art and history.

It is for instance particularly rewarding to be able to compare coins of the fifth century BC from Salamis, such as the stater of Evthenes, of c. 450 BC (Fig 2), with others from Paphos, like the stater of Onasios (7), from the end of the century (Fig 3). Certain of the most beautiful of fifth-century coins are represented, but so too are exceptional pieces from the fourth century, such as the stater of Ptytagoras (351-332 BC) with the bust of Aphrodite (Fig 4). In fact the coins of the Hellenistic Age, with pieces incudated by Demetrios Poliorcetes (300-295 BC) with the striking Poseidon (Fig 6), are exceptionally fine. It is therefore no surprise that the Ptolemies of Egypt are well represented, with coins such as the Tetradrachm of Ptolemy VIII Evergetes II, c. 139 BC, with a portrait of Ptolemy I (Fig 7). Such a coin recalls earlier centuries.

With the Byzantine, Medieval and Ottoman coins we move into very different worlds. From the Frankish period coins of John II (1432-1458), showing ‘The King enthroned’ and of James II (1460-1473), with ‘The King on horseback’ speak of the values of chivalry and western Christianity.

At the end the coins dating from the years of British rule remind us that artistic excellence was not one of Britain’s gifts to Cyprus, most of these coins are trite or positively clumsy. A happier reminder of links with Britain is the fact the coins of the Republic of Cyprus are produced by the Royal Mint, and there are today in Cypriot pockets coins of excellence.

That in Cyprus this has been true for over two and a half thousand years is illustrated by Nicosia’s new museum. In the words of Andreas Pitsalides, Chairman of the Bank of Cyprus Cultural Foundation, the Foundation aspires ‘to become a leading institution for the preservation and international promotion of the culture of Cyprus’. That aim has already been achieved.

Fig 7. Tetradrachm of Ptolemy VIII Evergetes II, 139/8, from Kition. (x2)

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Egyptian Art

A NEWLY-DISCOVERED ROYAL DIADEM OF THE SECOND INTERMEDIATE PERIOD

Nicholas Reeves

Among the best-known Egyptian treasures of the Rijksmuseum van Oudheden in Leiden is an inlaid diadem of silver and gold, fashioned in the form of a 'boatman's fillet' and associated, by tradition, with the Dra Abu'l-Naga burial of King Nubkheperre Intef of the 17th Dynasty (c. 1650-1550 BC). An early and important find from the pioneering days of Egyptology, the Leiden crown was for long considered unique. Now - and quite unexpectedly - a second diadem of similar type has come to light, not in the course of excavation in Egypt, but from the dusty recesses of an obscure and forgotten English private collection. The piece was disposed of in the 1950s by a provincial museum, where a year or two earlier it had been noticed by a now senior British Egyptologist. The indications are that the new diadem may have arrived in England more than a century ago, perhaps close to the time the Intef crown reached the Netherlands. Surprisingly, in the interim, it has escaped any published notice whatsoever.

DESCRIPTION AND TECHNOLOGY

Fashioned wholly in silver, the new diadem has an average diameter of 19 centimetres and a maximum overall height of 15 centimetres. Perhaps lightly cleaned at some stage, waxed and now again darkened by age, it displays the same excellent, flexible condition as the Leiden crown. A single small area of corrosion may be discerned on the outer surface of one of the pendant streamers, conceivably where it made contact with the floor of the coffin in which the diadem had evidently been found.

The three component parts of the new diadem are as follows: A circlet - chisel-cut and chased with characteristic, Second Intermediate Period 'basket-weave' decoration (paralleled, for example, on the coffin of Nubkheperre Intef in the British Museum and on other nisth-decorated...
Egyptian Art

coffins and masks of the period); A floral bow with pendant streamers – chisel-cut from a single sheet, attached at the join of the circle by means of three hol-
low rivets (one now replaced with a short length of wire) and decorated with incised surface detail; Twin uraeus serpents – each hammered from the solid, shaped by filing and embossed by surface tooling, and each attached at the bow by two fur-
ther hollow rivets (one now missing). Overall, the workmanship is fairly rudimentary, in common with much extant jewellery of Second Intermediate Period date. The tech-
nology follows extremely closely that of the Leiden crown, the principal differ-
ence being that in the construc-
tion of the present diadem there is no evidence for the use of solder. The antiquity of the Leiden sold is in any case debatable.

Examination of the new diadem's surface by X-ray fluorescence (XRF) confirms that the composition of the metal is ancient and wholly consist-
tent with 17th Dynasty metalurgy. Interestingly, a significant difference may be discerned between the low-
gold and low-copper composition of the flat sheet sections (silver 96.7-
97.0 percent, copper 2.0-2.5 percent, gold 0.4-0.7 percent, lead 0.3 per-
cent, with traces of bismuth) and the higher-gold and higher-copper alloy of the uraei (silver 89.2-90.2 percent, copper 6.6-6.8 percent, gold 2.6-2.9 percent, lead 0.3-0.4 percent, again with traces of bismuth) – which latter, it may be noted, in certain lights exhibit a slight gold tinge. The use of differ-
ing alloys in the manufacture of a single object is frequent in ancient jewellery, where more than one metal-source could be utilised for the various elements – as for example, with the distinct alloys of the gold shank and bezel of the massive 18th Dynasty 'Ashburnham Ring' in the British Museum (Reeves, in Jour. Eg. Art 79 (1993), 259-61).

One surprising feature highlighted by a scientific examination of the new diadem is that the fine surface decoration of the uraeus hoods appears to be 'engraved', in the sense that metal has actually been removed rather than merely displaced as in chasing. The Leiden uraeus exhibits a similar technique. Once considered a feature characteristic of late or post-
pharaonic work employing iron tools, engraving has, nonetheless, now been identified as early as the First Intermediate Period (c. 2200-
2040 BC) on a gold button-seal in the British Museum, and, suppos-
dibly, in jewellery from the tomb of Tutanmhotep. Further research is necessary before its employment at this early date can be fully under-
stood, but the existence of engraving of sorts before the introduction of iron tools now seems certain.

OWNERSHIP AND PROVENANCE.

That the diadem was prepared for royal use, like the Leiden diadem, is indicated by the uraei which decor-
ate the bow; the use of silver, which is usually held to have been much rarer in Egypt than gold at the time the piece was made, similarly reflects the importance of its original owner. Unless the Leiden diadem was originally fitted with a second gold uraeus, now lost and leaving no visible trace on the diadem, the occurrence of two baw-serpents rather than one should identify the owner of the new diadem as a queen – though, if so, we have here its earli-
est attestation. The first occurrence is noted for the employment of the double uraeus by a queen appears to be in the early 18th Dynasty tomb of Tetiky (no. 15) at Thebes, where, in the painted scenes of the tomb-chapel, it is worn by Ahmose-Nofretiri; the device is employed by several queens sporadi-
cally thereafter, in particular Tiye, wife of Amenhotep III, Nefertiti, wife of Akhenaten, and Nofretiri (Neferti-
tari), wife of Rameses II.

Pursuing this lead, we discover that only one queen's burial appears so far to have been uncovered in the Second Intermediate Period royal necropolis at Thebes: that of Menti-
hutep, Great Royal Wife of the ephemeral 17th Dynasty king Sekhemre-senmutawy Djehuty. The documen-
tation relating to the Menti-
hutep find is scanty, but the queen's tomb appears to have been found, substantially intact, at the southern end of Dra Abu'l-Naga by local diggers during the early years of the nineteenth century. Its contents were dispersed: Mentuhotep's toilet box (originally prepared as a canopic chest for the burial of King Djehuty, and seemingly presented by him for her use as a funerary cosmetic chest), is now in the Berlin Museum, having been acquired by the Italian excavator Giuseppe Passalacqua sometime between 1822 and 1825; while the queen's wooden coffin, now lost to sight, was seen at Thebes in 1832 by the Egyptologist John Gardner Wilkinson, who copied its texts and noted its shrine-shaped form. Any unscripted material from the tomb outside these defined groups will presumably remain unidentified.

The excellent condition of the newly-discovered diadem would indicate that it, too, had been taken from an undisturbed burial, where it had presumably been positioned, like the Leiden crown, over the bandaged head of the coffined mummy, away from the corrosive effects of the body and the salty desert sand. Given the apparent queenly nature of the piece, and the scarcity of suitable candidates for its ownership, it requires no great leap of faith to conclude that cosmetic box, coffin and crown may well have shared a common origin.

The possibility that the diadem's first owner was none other than Queen Mentuhotep herself is intriguing, and seems, for the moment, to fit the available facts. We can only hope that further light will, in time, be shed to confirm the origins of this rare and extraordinary object, one of the most significant additions to the corpus of early Egyptian royal funer-
ary jewellery for many years.

Dr Nicolas Reeves, FSA, is the author of Valley of the Kings and The Complete Tutankhamun.

The Leiden diadem, of silver with gold uraeus and glass or faience inlays. Reg. no. AO. 11A. D. 18 cm. Photos courtesy of the Rijksmuseum van Oudheden, Leiden.
While a number of interesting papers were presented at this three day meeting, the most intriguing one, in the writer's opinion, was the interpretation presented by Michael Bennett of the abstract designs on two Greek Geometric bronzes as representations of early Greek epics (see below). Unfortunately the papers were presented in two different hotels which, although they were side by side, led to an impossible situation when speakers ran slightly over their allotted times. One was forced to leave an over-extended paper before its conclusion and walk rapidly to a paper scheduled in the next hotel only to find that it was not to be presented for another ten or fifteen minutes. One's schedule was then thrown off balance for the rest of the half-day's session. At another session a paper was cancelled and after a few minutes the chairperson called for the next paper ahead of its scheduled time, thus a number of people missed the first part of the paper. Hopefully this situation will not be repeated in the future.

For some time the A.I.A. has been considering a divorce from its sister association, the American Philological Association, with whom it has had joint meetings for countless years, in order to hold joint meetings with the American School of Oriental Research (which, until now, has met at a more reasonable time - in November, rather than during the Christmas holidays). For classicists this move would be quite upsetting, as there appears to be a far greater empathy in the present association. There were about 900 participants for the A.I.A. sessions and about 1300 for the A.P.A. meetings, with quite a bit of 'crossover'. Since the last A.S.O.R. meeting drew only about 270 participants, couldn't all three be held during the same week in the same city, especially with intelligent scheduling, so that areas of mutual interest would not conflict?

Colloquia were held on the following subjects: Minoan and Mycenaean Ritual Vessels: Their Function and Relationship to Specific Deities; New Perspectives in the Study of Periclean Athens; Etruscan Bronzes: In Honour of Emeline Richardson; After Greece: The Many Lives of Classical Sculpture; Sequence and Space at Pompeii; The City Kingdoms of Early Iron Age Cyprus in their Eastern Mediterranean Context; Household Archaeology: The Archaeology of Tools and Technology in Prehistory; Craftsman and Craftsmen - Producers and Consumers; Underwater Archaeology and Technology; and Embodying Gender.

Joint colloquia were held with the American Philological Association on A City of Images, Some Views 12 Years Later; and Roman Baths and Bathing Culture. A workshop was held on Interpreting the Decoration Content: The Aims, Methods, and Problems in Reconstructing an Early Iron Age Settlement at Kavousi, Crete.

The regular sessions included: Prehistoric Aegean; Fieldwork: Bronze Age Greece and Crete; Topography of Athens and Attica; Sicily and South Italy; the Greek East and its Neighbours; Greek Architecture and Topography; Greek Sculpture; Etruria, Latium, and Umbria; Contextual Aspects of Hellenistic and Roman Sculpture; Greek and Roman Landscapes: Use and Control; Roman Topography; Archaeology of Cyprus and the Aegean; New Discoveries in the Roman East; Anatolia; Gender and Periphery; Monuments of Commemoration and Self-presentation; Small Treasures; Ancient Crafts and Technology; and Interpretation of Field Data: Problems and Solutions.

BRONZE AGE

BRONZE AGE CYCLADIC PETROGLYPHS (Ioulia Tzonou, University of Cincinnati). A number of Bronze Age petroglyphs have been found at Early Cycladic settlements and cemeteries on the south-east coast of the island of Naxos, however only three of them have been excavated with proper find contexts. Among the motifs are human figures, some with animals or longboats, and a variety of non-representational types such as spirals, labyrinth patterns, and singular examples of a snake, a dagger, footprints, and a wheel or sun disk. Tentatively dated to the Early Bronze Age (c. 3200-1800 BC), they are made in the percussion technique and bear no signs of added colour. Parallels can be found in Crete, Cyprus, and the Italian Alps. Dotted spirals find their mates in Cyprus while a cross within a square occurs in southern France. Various magical-religious, votive, and astrological functions have been proposed.

THE LATE BRONZE AGE SHIPWRECK AT ULUBURUN, TURKEY (Cemal Pulak, Institute of Nautical Archaeology). The excavation of a late fourteenth-century BC shipwreck in southern Turkey has been completed after eleven campaigns. Dated to c. 1316 BC by the dendrochronological dating of a cedar tree branch, it is the oldest seagoing hull found to date and its cargo is one of the richest and most diverse ever uncovered in the Mediterranean. Among the raw materials were ten tons of copper ingots, almost a ton of tin ingots, 150 glass ingots, a ton of terebinth resin (from tree bark) in Canaanite amphoras, hippopotamus tusks and elephant tusks, ostrich eggshells, and logs of ebony. The manufactured trade goods included
its home port remain unknown. However, a 17 centimetre bronze female figurine, still partially gold clad, ivory sceptres, and a trumpet of hippopotamus ivory suggest a Canaanite origin. Most of the weapons found are Canaanite swords and tang daggers. A Mycenaean contingent aboard is indicated by the presence of Mycenaean swords and two seals.

GREECE

THE ICONOGRAPHY OF GENDER IN MINOAN NEOPALATIAL BRONZE VOTIVE FIGURINES (Mireille M. Lee, Bryn Mawr College).

The corpus of Neopalatial bronze votive figures published by Colette Verlinden in 1984, Les statuettes anthropomorphes cértoises en bronze et en plomb, du Æge millénaire au VIIe siècle av. J.-C., presents the evidence for the position of women within the general iconography of rank and status. In analysing the distribution of iconographic features Lee finds statistically significant marking patterns that characterise the male and female figures not detectable through archaeological excavations. Even though the number of male bronzes are twice as common as female bronzes, the females have a greater variety of gestures, hairstyles, and clothing. Lee believes that this variety shows that the female bronzes, unlike the male bronzes, deviate from a ‘norm’ and thus hold a less privileged position. This, of course, differs from previous interpretations, which put forth the concept of a powerful matriarchal society and/or high status for women in Minoan Crete.

GEOMETRIC PERSONAL ORNAMENTS AND THE SHAPE OF EPIC TIME (Michael J. Bennett, Tampa Museum of Art).

Two Greek Geometric bronzes, both at Harvard, dating to the late eighth–early seventh centuries BC, depict narrative time in early Greek epic at cyclic rings. A Thessalian belt at Harvard, perhaps the finest example extant of Geometric incised bronze work, presents the plot of an early version of the Iliad as a series of abstract zones corresponding to the eight days of action in the poem, using horses and birds, for example, to represent the two principal days of battle. The back of the belt also uses animals, but to represent nature rather than humankind, creating a unified schema harmonising narrative and simile. Bennett suggests that a Boeotian bow fibula plots the route of the sun god Helios across the heavens as narrated in the Homeric Hymn to Helios. This and other bow fibulae depict Helios at mid-heaven imparting his divine judgement to the mortals engaged in battle. An article by Dr Bennett on these and other important findings of illustrations of early Greek epics will appear in a forthcoming Minerva.


(Figs 1-3)

The first two papers presented by Younger and Behak focused on the east and west pediments. A study of the metopes showed that they were notched for ropes to move them in or out of position. Some of them were apparently designed to have metal attachments. The small drilled holes on the top of the figures were probably meant for meniskoi to ward off birds. Evidence of ancient repairs included the use of swallow tail clamps. Many of the figures on both the metope and pediments exhibit a similar state of unfinished hair and drapery, indicating that the work on all of these sculptures was executed simultaneously rather than sequentially, unlike those of the later Parthenon. Some heads have a blank template workshop finish or even a rough quarry finish. It is possible that they were done at the Paros quarries rather than at Olympia. The plumb bob bumps used as guidelines by the sculptor for determining the perpendiculac are still visible on a number of the heads as a small raised mass of hair above the centre of the forehead.

This installation of unfinished sculptures may have been due either to a depletion of funds or to the necessity of meeting a deadline such as the Olympic year of 456 BC.


(Fig 4)

The bronze Chatsworth Apollo head, c. 460 BC, acquired by the British Museum in 1857, was found in 1835 at Tamasos, Cyprus. Unfortunately the statue was broken up and the body was melted for its metal, but it probably was a cult statue of Apollo represented as akersekomas, or with unshorn hair. The god protected ephebes as they attained full manhood. The long braids were associated with childhood. This archaic debris probably was placed in a nearby sanctuary of Resheph Apollo. Its unique hairstyle consists of several long locks of hair gathered from above the ears on either side of the head and pulled in a roll across the forehead, then bound in a large square knot. This hairstyle appears to be a variant of the
women. Unlike previous studies of gestures in Greek art, which focused on their meanings, McNiven's observations present an insight into the ancient Attic gender stereotypes and the division between the sexes.

THE RIDDLE OF THE 'AMAZON' AND 'NEGRO' ALABASTRA (Carol Benson, Walbers Art Gallery). (Figs 5-7) Until now no satisfactory interpretation has been presented for the two types of figures appearing on Attic white-ground alabastra, c. 490-460 BC - the white-skinned, long-haired females identified as 'Amazons' and the figures named as 'Negroes' or, more recently, as Ethiopians, both garbed in elaborate costumes with loose, patterned trousers, chitoniskos, and cuirasses (armoured breastplates). While it was thought that these images were related to the Eastern origin of the perfumed oils in the alabastra, no solution solved the identity of the two types or for the 'palm tree' on the reverse, often accompanied by a stool, sometimes with a helmet on it or with weapons placed against it. A recent analysis identifies the contents as myrrh, a rare aromatic gum resin imported primarily from Arabia. Benson connects this with a passage in Theophrastus (Peri Phyton Istorias 9.4.3-6) describing the harvesting of myrrh by making incisions up the trunk of the tree (corresponding to the wavy line used to depict the tree trunk). He also relates that they are guarded by armed Africans. Thus the figures depict the legendary Africans, who were imagined to be both effeminate and dark-complexioned. Not only the a-arms stance of the figures, but also the arms beside the tree, confirm the representation of an armed figure on guard to protect the precious trees.

ROMAN

IN SEARCH OF THE GREEK BRONZE ORIGINAL (Carol C. Mattusch, George Mason University). Scholars have traditionally sought the 'Greek bronze originals' from which Roman sculptures have been derived. When the Belvedere Apollo, for example, was considered to be a Roman work, they searched for a Greek artist for whom the 'original' could be assigned, rather than consider why it had been classified as a 'Roman copy' when it differs so markedly in its features from all known Greek sculptures. Its findspot, restoration, and the reasons for its initial popularity must be brought into consideration.

The same types of questions should be applied to the recent discovery of the Riace bronzes - who made them, when, and for which site and which monument? Unfortunately no evidence can be brought forward to answer any of these questions. Mattusch suggests that even though they are so different from one another, measurements seem to show that they are two versions of the same model. Though they were found in a first century BC shipwreck they have been considered to be much earlier. She suggests that we abandon the traditional attitude that the 'best' statues are Greek and to reassess the terms that are so open to misconception - the 'Greek original' and the 'Roman copy.'

LATE ROMAN JEWELRY: TOOLS FOR DIVINATION (Geneva Kornbluth, Youngstown State University). Many of the dice found in Roman tombs were used for just for gaming, but also for divination, with its associated magical functions. The author lists such diverse materials used as rock crystal, pyrite, steatite, marble, amber, wood, faience, ivory, bone and clay, the latter two most commonly found in tombs. In addition to the usual cubes marked with dots, used for gambling, one finds polyhedral shapes with up to twenty faces, parallelepipeds, hexagonal bolt- and tube-shaped examples, and the knuckle-shaped astingula. There are even dice in the form of human figures. According to ancient authors the polyhedral dice had special powers of divination. They were often consulted to determine travel plans and business matters. The results were determined by inscribed tablets. Some dice bear signs of the zodiac. Rock crystal represented hardened ice and served to protect the deceased in a 'fairy afterlife'. Dice, game markers, theatre tickets, and 'tokens of hospitality' buried with the deceased, previously considered to be solely for entertainment in afterlife.
may also have magical and ritual functions.

EGYPT

MANIPULATING THE FEMALE BODY: FIGURE, DRESS, AND FERTILITY IN ANCIENT EGYPTIAN ART (Gay Robins, Emory University).
The importance of the family to the élite class of ancient Egypt is demonstrated by the very frequent depictions on the monuments of government officials of their wives, mothers, and daughters. The female figures are always shown as youthful regardless of their actual age, demonstrating their potential fertility. This image of female fertility is emphasised by the close-fitting garments which often revealed even the pubic area. This confirmed the role of women as childbearers, bearing the responsibility for the continuity of the family and thus of the élite class. In contrast, the male can be depicted as being either youthful or mature. The mature official often exhibited his prosperity by the rolls of fat on his torso, for he ate well and had subordinates to run his errands.

NEAR EAST

THE FEMALE BODY IN NEO-ASSYRIAN ART: GESTURE, EXPOSURE, AND VIOLATION (Megan Cifarelli, New York Society)
The representations of foreign women in Assyrian monumental art from the ninth century BC are analysed on the assumption that they were based on a specifically Assyrian imperial ideology and that they were directed primarily to an élite male Assyrian audience. A subtle visual language of gesture, posture, details of dress, and behavioural cues is used to illustrate issues of culture and gender difference. The women depicted are always foreigners, mourning for their dead, walking on the walls of besieged towns, and as prisoners, though noble and never bound. They serve to emphasise the magnitude of the Assyrian victories. Their demeanour, such as the raising of their skirts, and aspects of their dress, such as the exaggeration of their breasts, gave a message not only of subjection and shame, but also of shamelessness. These types of depictions are in violation of the usual Assyrian behavioural and moral/sexual norms.

EARLY PHYRGIAN DRAWINGS FROM GORDION (Lynn E. Roller, University of California, Davis).
(Figs 8-9)
A variety of post-construction drawings were incised on to the exterior walls of Megaron 2, a late eighth-century BC building. Termed ‘doodles’ by the archaeologists, they have never been properly studied. Eighteen of them have human subjects. While some depict hunting (a hunter bagging a rabbit) and warfare, others illustrate recreational activities such as bull playing and dancing, scenes of daily life absent from the formal art of Iron Age Gordian. Animals, especially birds, lions, horses, deer, and dogs, are frequent subjects. Other scenes and patterns reflect the usual repertoire of Neo-Hittite art, including the complex abstract patterns found on furniture and pottery. A few rare drawings show the superstructures of Phrygian buildings. Some of the drawings are partially carved.

CENTRAL ASIA

SAURO-SARMATIAN NOMADIC WOMEN: NEW GENDER IDENTITIES (Jeanine Davis-Kimball, Kazakhstan/America Research Project).
Excavations of more than 35 kurgans and 100 burials conducted between 1990 and 1994 in the Kazakh steppe lands at Pokrovka, Russia, have provided us with an entirely new picture of the identities of the Indo-Iranian speaking women who inhabited the Eurasian steppes from Mongolia to Southern Russia in the first millennium BC and apparently had similar cultures to those of the previously documented Sarmatians and Sarmatians. It differs sharply from the previous image of a society that was considered to be extremely patriarchal. While some of the burials included males accompanied by weapons, other male burials were lacking in artefacts, and some of the men were buried with small children. The female burials were of three distinct categories. The first was associated with femininity and the household, with anklets, earrings, pendants, spindle whorls, fossil sea shells, and, in one tomb, a mirror. Much of the jewellery was imported and represented luxury items. The second type was for a priestess of the clan, with feline amulets, probably representing snow leopards, around her neck, mirrors, and an altar. Some of the objects, which were obviously for cultic duties, were deliberately broken. The third type were specifically for female warriors (ed.: the mythical Amazons in Greek literature?), buried with such items as bronze arrowheads in a quiver and an iron dagger. An article by Dr Davis-Kimball on her important findings in Kazakhstan will appear in a forthcoming Minerva. See ‘With the Saka on the Soviet Steppe: Excavations in Kazakhstan’ by Dr Davis-Kimball in Minerva, May/June 1991, pp. 19-20.
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Umm al-Rasas Mayfa'ah I
by Michele Piccirillo and Eugenio Allaita, Studium Biblicum Franciscanum, Jerusalem, 1995, Italian text with English and Arabic summaries. 376 pp., with 35 col. plates and numerous b/w photos and line drawings, including fold-out plans (most also with English captions).
Price not stated.

This is the first volume reporting on the history and archaeological excavations at Umm al-Rasas in Jordan (see Minerva, May/June 1993, pp. 22-29). The authors, who have extensive archaeological experience in Jordan and Palestine during the last couple of decades, have begun the final publication of their work with perhaps their most exciting discovery: the Church Complex of St Stephen.

The first chapters trace the earliest explorers in Transjordan who visited the site, from Setzzen in 1807, Burchard in 1812, and Buckingham in 1816, to Glueck in 1933 and Saller and Bagatti in 1948. The latter made the first archaeological investigations and introduced the Franciscans east of the Jordan river.

The most important part of the book is the chapter revealing the definite identification of Umm al-Rasas as Biblical Mea'ath (a long standing academic dispute). Piccirillo's strongest proof lies in four Greek inscriptions on the mosaic floor pavements which mention 'Kastron Mea'ath' next to depictions of a walled town and an adjacent tower. Both are prominent features of the ruins at Umm al-Rasas. Aside from references to Mea'ath in the Bible (Josh. 13.18, 21.37, 1 Chr. 6.64, Jer. 48.21), he uses both Roman (Notitia Dignitatum XXVIII Diec Arabica) and early Arab sources (History of Zayd ibn 'Amr and Kitab al-Aqharti) to strengthen his argument further.

A chapter on the geographic location of the site follows which includes important early aerial photographs. Here some environmental information could have enhanced the study.

The excavations of St. Stephen's church complex are examined in detail, again with impressive aerial photographs from before and after excavations. Indeed, this is the most important complex unearthed at Umm al-Rasas, not only for its historical mosaic floor pavements but also for its size which comprises four churches and four large courtyards. Also of significance is a major rebuilding phase in the eighth century, providing new evidence for the continuity of Christian communities in Jordan during the post-Byzantine 'Islamic' period.

The numerous elevation drawings and plans placed next to photographs make the architecture more lucid, and although none of the photographs have metre scales, the text gives most of the basic information. However, the lack of section drawings then gives some doubt on whether there were tight stratigraphic excavation techniques. This is important in considering the Iron Age and early 'Islamic' finds, which need to be put into accurate contexts in order to define the architecture associated with these transitional periods.

The chapter on liturgical installations is very useful in giving new evidence from the early Byzantine period. The relatively well-preserved ambos in St Stephen's and Lion's churches are some of the best examples ever found, and will be invaluable for identifying fragments from other sites.

The most brilliant section of the book is no doubt the one on the mosaic floor pavements of the churches. These are vividly depicted in colour plates, some even with exciting action shots. Although there is frequent destruction from seventh-century iconoclastic activity, the carpet-like designs are a beautiful testament to the mosaicists' skill. The colour quality of the photographs is quite good, but most of the shots are hand-held and are therefore not at right angles which could have more accurately recorded the pavements. Again, there are no scales in any of the photos.

The mosaic around the altar of St Stephen's signed by Staurachios and Euremius (both local mosaicists from Hesban, Jordan in the mid-eighth century) is a masterpiece of geometric design in the early 'Islamic' period reflecting the legacies of the Byzantines.

The pictorial depictions and inscriptions on the mosaic floors are described but not fully analysed. (An in-depth study of all the recently-excavated mosaics in Jordan still awaits completion.) The unique pictures of major cities in Palestine, Jordan and Egypt are second in importance only to the floor map in Madaba for their historical verification of Byzantine geography in the Holy Land. Both the cube-by-cube drawings and full-plate right-angle colour photographs are invaluable. The chapter devoted to zoomorphic depictions is also very interesting.

The numerous Greek inscriptions found at Umm al-Rasas are a welcome new source of toponymes and names of church officials, benefactors and mosaicists in early Christian Jordan. Aside from those on mosaic pavements, inscriptions were found on marble chancel screens, altar tables and ambo posts. They are all well documented and correctly translated. Other inscriptions were found in Latin, Nabataean and Thamudic.

The finds from the excavations range from the Iron Age IIIC to the Roman, Byzantine and early 'Islamic' periods. They include pottery, jewellery, glass, coins, marble, and even a rare painted wooden box. Most are illustrated (again, sadly, without scales).

The book concludes with proposals for the development of the site. This could certainly have been left out of an academic publication.

Piccirillo and Allaita have produced a thorough report on an important early Byzantine site on the periphery of Christendom. They argue convincingly about its identification with biblical Mea'ath, and success which is providing Christian continuity in the early 'Islamic' periods. With at least another volume promised which would include the Swiss excavations at Umm al-Rasas, we look forward to hearing more from the authors about this fascinating site.

Dr. K.D. Pollitt, The British Museum.

Ancient Egypt in Cambridge and Liverpool
Approaches to the culture of ancient Egypt, its art, architecture and people, are legion. The recen publication of handbooks of objects from two major British Egyptological collections well illustrates the variable approaches available. Taking a single collection, the question is whether to pick out 'plums', usually in chronological order, or whether to use the objects in the collection as a whole as a background to a narrative presentation of ancient Egypt. The Fitzwilliam Museum in Cambridge has adopted the selective, individual object approach, and the Liverpool Museum has chosen to use the collection for a wider presentation. Let it be said immediately that both are extremely successful in their choices, and both books are well produced and excellently illustrated.

Dr Eleni Vassiliou, Keeper of Antiquities at the Fitzwilliam Museum, together with her predecessor in that post, Janine Bouriaux, has selected a series of 64 objects, highlights from the collection, that present pieces from the Predynastic Period of the fifth millennium BC through to Coptic Christian Egypt in the fourth century AD. Each piece has a full page colour illustration with facing text that describes it and puts it into context. As is so often the case with older collections, many of the
pieces came to the Museum through generous donations and it is only a minority of them that have certain provenances from excavations. The whole gamut of Egyptian art is seen here in this judiciously made selection. There are the obvious superb Egyptian sculptures always associated with the Fitzwilliam such as the incredible Middle Kingdom royal stone heads of Senusret III and Amenemhat III, making an interesting contrast and comparison with the rare, small (only 4 inches high) copper-alloy head of a New Kingdom pharaoh, possibly the youthful Amenhotep III. Then there is the seventy red granite lid of the sarcophagus of Ramesses III, recovered from his tomb at Thebes and presented by Giovanni Belzoni in 1823, that is unique in British Egyptianological collections (one must look to the Louvre to see its companion gigantic box body).

Not only are all aspects of ancient Egyptian art evident in this careful choice but also other elements, such as the potter’s humour of 7,000 years ago in the delightful moulded hedgehog vase, the limestone ostrakon with the skilful and caustic sketch of the unshaven stone mason, and the Ptolemaic sculptor’s trial piece with pharaoh’s pet lion biting the arm of a fleeing enemy, a motif that appeared earlier under Ramesses II and also later with the Roman emperor Trajan in the second century AD.

Funerary art, as may be expected, is strongly represented by fine stone and wooden painted stele, a papyrus Book of the Dead, splendidly decorated cartonnage and linen wrapped mummies (the latter having a particularly fine portrait mummy board), and shabti figures. So many objects of everyday use were in themselves small masterpieces of the craftsmen’s art and their juxtaposition with the more striking, often larger objects really does underline the aesthetics and concepts evident in so much of ancient Egyptian art. This is a book to be savoured and dipped into to appreciate the visual feast with its satisfying complimentary text.

At the Liverpool Museum, Drs Piotr Bienkowski and Angela Tooley have taken a broader brush to present objects from this collection. What we have here is a basic guide to the arts and crafts of ancient Egypt that opens with chapters on the Legacy, Land and a Brief History of ancient Egypt. Writing is followed by the Crafts of Life, the Arts of Death and Christian Egypt. An unusual addition is a chapter on the Kingdom of Meroe, which is strongly represented in the National Museums and Galleries of Merseyside. Illustrations are heavily packed in and well integrated with the text.

By their choice of approach, the authors are able to introduce illustrations other than of objects from the collections – the sites as seen today, and a series of very interesting early photographs and illustrations relating to the history of Egyptology and the formation of the Liverpool collections – Napoleon at Alexandria, Joseph Mayer (founder of the collection), John and Mrs Garstang with hunting trophies at Meroe in 1912 and, most poignant of all, the bomb devastated museum galleries with a seated Sekhmet statue surveying the damage with the equanimity one would expect of that goddess. Two canopic jars, in the collection (with hawk and jackal heads respectively), are known to have been in France certainly as early as 1719 and were published in Antiquity Explained (1721–5). They are amongst the earliest Egyptian antiquities to have come to post Late Antiquity Europe. It is interesting to compare the photograph of them with the eighteenth-century engraving.

This guide, essentially to the Liverpool Museum collections, works well at several levels and will be welcomed as a very useful book especially by teachers who are pursuing the current GCSE syllabus in Britain. Both books are an excellent value, well illustrated, and will give a great deal of pleasure and information to keen Egyptological amateurs and interested layman alike.

Peter A. Clayton


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THE ANCIENT COIN MARKET

On the road in Switzerland

Eric J. McFadden

I am writing 'on the road' at the end of a brief trip to Vienna, Zurich and Geneva, Switzerland, always a great international meeting place, is still a centre for the ancient coin trade, but is not nearly as dominant as it once was. The grand auction houses – Leu Numismatics, München and Medaillein, Numismatica Ars Classica, and Sternberg – still produce splendid sales of the highest quality. However, the retail trade suffers from the limited number of local collectors, and much of the dealer-to-dealer business has been lost in recent years to Munich and London, where the competition among a larger number of dealers has attracted an increasing percentage of those with something to sell. Nowhere in Switzerland does one encounter the frenetic activity experienced by some of the Munich and London dealers.

The relaxed pace in Switzerland is a contrast to the Rauch auction I attended in Vienna, where a good attendance of approximately 80 dealers and collectors gathered to bid on an interesting group of 165 Roman gold aurei. It is unusual to find such a large offering of Roman gold. The coins are said to comprise a single find from the Balkans. The sale included many more types, although the overall condition was not high. The period covered ranged from Nero, AD 54-68, to Commodus, AD 180-192. Prices ranged from £300 for the most worn examples of Nero (and these were very worn) to £4,000 for a somewhat worn but collectable rare gold aureus of Plotina, the wife of the emperor Trajan, AD 98-117. Every coin of the 165 aurei was sold.

The activity in Europe, however, is nowhere as exuberant as it was at the New York International in December. There several important auctions combined with the fair itself to attract dealers and collectors from Europe, North America and the Far East. Classical Numismatic Group reported a record number of bidders for one of its public auctions, as collectors of varying interests were attracted by important collections of Parthian, Armenian and Papal coins. The mood for the auction was established by the first lot, a rare and exceptional silver drachm of Arsaces I, c. 238-211 BC, a nomadic leader who founded the Parthian empire. Estimated at $5,000, after prolonged bidding the piece sold for $20,000. The excitement of New York is unlikely to be repeated until the next major fair there, the Spring New York International Fair to be held 6-9 June at the fair's new permanent location, The World Trade Centre.

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LONDON
AFTER MARATHON: MONEY WAR AND SOCIETY IN ANCIENT GREECE. An exhibition which examines the Athenian economy through the eyes of the numerous allies in the Delian League whose tribute helped pay for the construction of the monumental programme in 5th-century Athens. THE BRITISH MUSEUM (0171) 636 1553. Until 1 March. (See Minerva, Jan/Feb 1996, pp. 32-74.)

EMPIRE OF THE SULTANS: OTTOMAN ART FROM THE KHALILI COLLECTION. The first major exhibition to be held in the newly completed Brunei Gallery in the School of Oriental and African Studies, University of London. Comprised of some 200 objects from the collection of Dr Nazim D. Khalili, it explores diverse aspects of life in the eastern empire, from military achievements to religious devotion, and was first shown at the Musée Rath, Geneva. BRUNI GALLERY, SOAS (0171) 637 2386. 14 March-3 May.

GREAT BENIN. Benin, an empire established by the Edos which extended over much of southern Benin, was at its height in the 15th and 16th centuries. This display of ivory, coral and brass artefacts reveals an inspired level of craftsmanship. THE MUSEUM OF MANKIND (0171) 323 6532/8583. Until 16 June

THE GILDED IMAGE: PRE-COLUMBIAN GOLD FROM THE BRIARCLIFF AMERICAN. The origins of metalworking in the Americas is traced back to the second millennium BC in the Peruvian Andes and followed through its spread northward to Ecuador and Colombia. THE MUSEUM OF MANKIND (0171) 323 8045. Until early 1997. (See article in a forthcoming Minerva.)

THE HELLENISTIC WORLD: ART AND CULTURE. A new permanent gallery chronling the cultural legacy of the Greek and Hellenised peoples of the vast area covered by Alexander. THE BRITISH MUSEUM (0171) 636 1555. (See Minerva, May/June 1995, pp. 26-31.)

NEW PREHISTORIC GALLERY. A new permanent gallery to display the Museum's rich holdings of prehistoric artefacts from London, many of them found in the River Thames. THE MUSEUM OF LONDON (0171) 335 0000. Until 28 January. (See article in forthcoming Minerva.)

NEW ROMAN LONDON GALLERY. Nearly 2,000 objects are set in new permanent display cases, and the latest evidence from recent archaeological discoveries brings the story of Roman London up to date. MUSEUM OF LONDON (0171) 335 0000. Until 28 January.

READING
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UNITED STATES

ATLANTA, Georgia
ANDIAN FIBER ARTS FROM THE PERMANENT COLLECTION. The museum's collection of Andean textiles dating from c. AD 1000 to AD 1550 is highlighted, featuring distinctive, colorful woven and embroidered designs from more than 138 museums and private collections. THE ATLANTA MUSEUM OF ART (404) 881-8800. Until 26 March.

NIKE: COMPETITION AND VICTORY AT THE ANCIENT GREEK FESTIVAL GAMES. An exploration of the sacred competitions of the festival games which is impressive collection from the 1996 Olympia Games in Atlanta, including vase paintings, sculpture, architectural elements, coins, and architectural models from the museum's permanent collection and loans from other museums. MICHAEI C. CARLISI MUSEUM (404) 727-4282. 30 March-11 August.

BOSTON, Massachusetts
FROM OLYMPUS TO THE UNDERWORLD: ANCIENT GREEK ART FROM THE JOHN W. KLUGE COLLECTION. A selection of 36 Greek, Etruscan, and Roman bronzes from a distinguished private collection on public display for the first time. MUSEUM OF FINE ARTS (617) 426-3000. 26 March-23 June. See page 39.

BROOKLYN, New York
ANDIAN COLLECTION REINSTALLATION. A selection of 121 ancient Peruvian textiles, dating as early as 300 BC, with a rotating exhibit feature some of the 35 Peruvian textiles in the museum's collection currently on view. THE BROOKLYN MUSEUM (718) 638-5000.

CAMBRIDGE, Massachusetts
THE MUSEUM OF FINE ARTS: A CLASSICAL BRONZES FROM NORTH AMERIC A. Collections. About 70 life-size and other bronze statues in the collection, featuring the finest classical bronzes from public and private collections. THE MUSEUM OF FINE ARTS (617) 495-9400. 20 April-11 August (then to Toledo). Catalogue. (See article in a forthcoming Minerva.)

CLEVELAND, Ohio
PHARAOHS OF EGYPT: TREASURES OF EGYPTIAN ART FROM THE LOUVRE. Thirty exceptional works of Egyptian art from the collections of the Louvre will be on view only in Cleveland, brought about by the desire of the Louvre to share the latest finds of the Egyptian galleries for renovation. Included will be the Giza pyramids, the Sphinx, the statue of Ramses II, the famous ivory diadem, some of the most magnificent works of Benin art, including the Portable Altar; the famous ivory diadem of Ramses II, the magnificent Small Sphinx. The exhibition will be on display for the first time in the United States of America, and the Louvre will be bringing them to America for the first time. THE CLEVELAND MUSEUM OF ART (216) 707-0177. Until 14 April. Catalogue. (See page 14-18.)

DALLAS, Texas
PANDORA'S BOX: WOMEN IN CLASSICAL GREEK ART. An exhibition examines the portrayal of women in the Classical Greek world - their lives, customs, rituals, and the social context in which they lived, including frescoes, marble statues, bronzes, and terracottas from 54 museums and private collections in Europe and the United States. THE DALLAS MUSEUM OF ART (214) 922-1200. Until 20 March.

NEW YORK, New York

PERGAMON: THE TELEPHOS FRIEZE FROM THE GREAT ALTAR. A special exhibition of lovely marble sculptures from the Pergamon Museum, Berlin, including a remarkable relief sculptures that decorate the Great Altar of Pergamon, including many of the finest examples, including the Telephos frieze. The exhibition is followed by a new exhibition of marble sculptures and terracottas from the Neolithic period to the 18th century including many of the finest examples, including the Telephos frieze. The exhibition is followed by a new exhibition of marble sculptures and terracottas from the Neolithic period to the 18th century including many of the finest examples. METROPOLITAN MUSEUM OF ART (212) 879-5500, Until 1 April (then to San Francisco). Catalogue $12.95 softback. (See pp. 18.)

NEW YORK, New York
SACRED REALM: THE EMERGENCE OF THE SYNAGOGUE IN THE ANCIENT WORLD. Over 100 rare artefacts and manuscripts from museums and private collections throughout the world trace the development of the synagogue from the 3rd century BC to the 10th century AD, including many of the finest examples, including the Telephos frieze. METROPOLITAN MUSEUM OF ART (212) 879-5500, Until 1 April (then to Chicago). Catalogue $12.95 softback.

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NEWARK, New Jersey
BIRDS AND BEASTS OF ANCIENT LATE MYTHOS. A new travelling exhibition of 19 Archaic Between Humans and Animals in Mexico and Central and South America. The exhibition will be on display from c. 1000 BC to the early sixteenth cent.
MONGOLIA: THE LEGACY OF CHINGGIS KHAN. The largest and most significant pre-Columbian art ever seen in Mongolia, the Mongol art of a thousand years ago, on display in the Asian Art Museum of San Francisco, California, an important contribution to the world's understanding of ancient Eastern Asia. The exhibition includes 115 objects, including Buddhist bronze and wood sculptures, and elaborate jewelled and metal items. The exhibition is open until May 14. For more information, call (415) 236-2313. Until 14 April (then to Houston).

PROVO, Utah
EMPORIAL TOMBS OF CHINA: Over 2500 years old, the tombs of the Chinese emperors and their families, from the Warring States period to the 1950s, are now open to the public until 14 August. The tombs contain 1500 objects, including bronze vessels, jade and bronze sculptures, and gold and silver objects. The exhibition is sponsored by the BYU Department of Anthropology. For more information, call (801) 578-7000. 3 April - 7 July: Catalogue $35.

TRADERS AND RAIDERS ON CHINA'S NORTHERN FRONTIER. An exhibition of about 500 works, including paintings, sculpture, and manuscripts, is on display until 14 August. The exhibition is sponsored by the BYU Department of Art and Art History. For more information, call (801) 578-3247. 5 July - 14 September 1996. (See article forthcoming in MINERVA.)

ST. LOUIS, Missouri
THE AMERICAN DISCOVERY OF ANCIENT EUROPE. The American contributions to Egyptology are the subject of an exhibition in the Saint Louis Art Museum, Missouri. The exhibition features 80 objects, including mummies, tomb sculptures, and artifacts from the New Kingdom period of ancient Egypt. The exhibition is open until 14 August. For more information, call (314) 721-0072. Until 27 May (then to Indianapolis). Catalogue $29.95, handbound $49.50. A second volume of essays will be published in early 1996. (See Minerva, Nov/Dec 1995, pp. 6-11.)

FROM THE TOMBS. A special exhibition of all the museum's Egyptian objects now in storage or not on display. The exhibition features 60 objects, including mummies, gold and jewels, and pottery from the Western Desert. The exhibition is open until 14 August. For more information, call (314) 721-0072. Until 27 May (then to Indianapolis). Catalogue $28, handbound $49.50. A second volume of essays will be published in early 1996. (See Minerva, Nov/Dec 1995, pp. 6-11.)

VERO BEACH, Florida

WASHINGTOH, DC
THE ANCIENT NUBIAN KINGDOM OF KEMYA, 2180-1050 B.C. A major exhibition celebrating Kemya, the ancient capital of the kingdom of Kush, the oldest known city in Africa outside of Egypt, is on display until 14 August. The exhibition features 150 objects, including mummies, gold and bronze objects, and pottery from the Tomb of Queen Nefertari. All of the objects are from the Egyptian Museum, Cairo, and are on loan from the Egyptian Government. The exhibition is open until 14 August. For more information, call (202) 357-6600.

THE ANCIENT WEST AFRICAN CITY OF BENIN, AD 1300-1897. A reinstallation of the Museum's permanent collection. The exhibition features 900 objects, including pottery, gold and silver objects, and bronze sculptures, from the kingdom of Benin, as it was before British colonial rule. The exhibition includes 600 objects, including heads and figures of rulers, and powerfully sculpted sculptures. NATIONAL MUSEUM OF AFRICAN ART (202) 357-6600.

MINERVA 61

NIJMEGEN

CITY OF DAVID. The archaeology of Jerusalem through theories as to the age, size and earliest history of the city. BJIBEL OPENLICHTMUSEUM (31) 24 522 9829.

ROERMOND

FROM LUPUS TO OBJECT. Exploring the different aspects of conservation and restoration, with special attention given to recent restored objects found in a Roman 3rd-century grave in Roermond. STEDELIJK MUSEUM 6675-33 34 96. Until summer.

SPAIN

BAILEY GALLERY. ROMANESQUE GALLARIES. The world's most outstanding collection of Romanesque mural paintings, some original, others mostly from the area of the Pyrenees, has been rearranged and brought off display for some years. MUSEU NACIONAL D'ART DE CATALUNYA (34) 3- 4237 24 37.

MADRID

MUSEO DE AMERICA. The museum has re-opened and the new installation devotes an entire wing to the Precolombian objects, including the Paracas Mummy and the gold Treasure of the Quimbayas. (34) 1- 449 70 21 (5) 544 6742.

SWEDEN

STOCKHOLM

THE GOLD ROOM. A new permanent exhibition consisting of approximately 1000 gold and silver antiques from the Iron Age to the Medieval period, including a number of pieces of pre-Christian and Viking jewellery. STATENS HISTORISKA MUSÉUM (66) 22 78-9400.

SWITZERLAND

BASEL

PANORA'S BOX: WOMEN IN CLASSICAL GREECE. A major exhibition of the artistic portrayal of women in the Classical Greek world – their lives, customs, rituals, and myths – with 138 superb examples of Attic vases, marble sculptures, bronzes, and terracottas from 54 museums and private collections in Europe and the United States, organised by Dr Ellen Reeder of the Walters Art Gallery, ANTIKNAVIGIERUNG BASEL UND SAMMLUNG LUDWIG (061) 271-2202. 28 April-21 June. Calendar. (See Minerva, Nov/Dec 1995, p.28-41, now available as a 16-page booklet).

BIEL (Bern)

THE BEGINNING OF THE BRONZE AGE BETWEEN THE RHONE AND THE AARE RIVERS. Objects of the Early Bronze Age from both private and museum collections demonstrate social and technical, especially metallurgical, development in eastern Switzerland. It includes new findings dating to the early second millennium BC from recent excavations. MUSEUM SCHWAB (030) 22-76-03. Until 14 April.

CHUR (Graubünden)

ON THE CULTURAL HISTORY OF THE WHEEL. An exhibition tracing the development of the wheel from the 4th to the 3rd millennium BC in the area of the Tigris and Euphrates, and Mesopotamia. NASCHÉS MUSEUM (081) 22-62-77. Until 14 April.

ZURICH


AMSTERDAM, THE NETHERLANDS

ANTIQUE WITNESS. A sales exhibition of ancient artefacts and art from Egypt, Greece and the Roman Empire. ARCHAEOLOGISCHE LANDSTEM-SPLEISGLA S 37 A (3) 20 625 0522. Until 1 May.

BRUSSELS, Belgium

THOMAS COOK AND SON IN EGYPT. A KIOSK BOOKSHOP (32) 2 5346611. Until 21 May.

TOKYO, Japan

ART ACCOMPANYING ART. Special exhibition of selected antiquities from the collection of Sigmund Freund, founder of psychoanalysis. GALLERY MIKAZUKI (03) 3466 3216. Until 8 March. Catalogue available.

GALLERIES & EXHIBITIONS


20 March. AMERICAN UNIVERSITY IN BETHLEHEM. A lecture series on the history of art. At the American University in Bethlehem, Faculty of Arts and Sciences. Until 21 March. Register by 8 March. For further information: Dr. John C. Healey, AUB, Lecture Coordinator. (0327) 703 2322.

21 March. THE CITY OF DAVID. An exhibition of the City of David. At the National Museum of Science and Culture. Until 30 March. For further information: Dr. Zvi Tufek, Israel Museum. (02) 644 2111.

22 March. THE APRIL SHOWERS. A LECTURE SERIES. Presented in cooperation with the National Gallery of Art, Washington, D.C. 22 March-30 April. For further information: Dr. Rosalind Metz, National Gallery of Art. (0202) 673 3000.

27 March. JACOB S. MILLER. A LECTURE AND EXHIBITION. Presented in cooperation with the National Gallery of Art, Washington, D.C. 27 March-30 April. For further information: Dr. Rosalind Metz, National Gallery of Art. (0202) 673 3000.
Greek terracotta antefix: facing female bust with flowing hair, topknot
Ca. 4th century B.C. Metapontum, Lucania, South Italy H: 17.1 cm

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