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PRECOLUMBIAN GOLD FROM SOUTH AND CENTRAL AMERICA

THE GRECO-ROMAN PORTRAITS OF THE FAYUM, EGYPT

IMAGES OF ALEXANDER THE GREAT

EARLY BYZANTINE URBANISM IN THE BALKANS

SIR WILLIAM HAMILTON: 18TH-CENTURY ANTIQUARY

BURTON AND KV5

FINE ANTIQUITIES

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Fine Antiquities

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NEWS FROM EGYPT

The Pyramids at Giza undergoing internal restoration

The restoration work on the pyramid of Khafre (Chephren) is nearly completed and it is being reopened to the public now the new ventilation system has been installed. The pyramid of Menkaure (Mycerinus) was closed in February to remedy the unacceptable high levels of humidity. It should be reopened shortly. The same procedures to improve the ventilation in the pyramid of Khufu (Cheops) will be undertaken in September.

Pyramid of Sahure at Abusir yields new scenes

The causeway of the pyramid of the second king of the Fifth Dynasty, Sahure, c. 2491-2477 BC (the pyramid itself is now reduced to a mound of rubble), has yielded a number of drawings on stone blocks which supply us with new information on the construction of the Old Kingdom pyramids, according to Dr Zahi Hawass, Director of the Pyramids, Giza.

One block names four of the gangs which were involved with the construction of a pyramid. It actually illustrates one of the gangs pulling the ropes to move one of the huge blocks. A drawing depicts the construction of the cap of the pyramid, the pyramidion, encaised in 'white gold' (electrum), which was then lifted to the top of the pyramid. Another drawing shows women dancing - evidently trained dancers - as the pyramidion was put into place. An important drawing illustrates several obviously starving bedouins, enemies of the local inhabitants, being put on trial before the king at the side of the pyramid.

Hieroglyphs confirm the nature of the scene. The first depiction of emaciated bedouins was found by Selim Hassan in 1938, but lacked an inscription to identify them. Their weakened condition was then thought to be due to a famine. Other drawings depict a prince training for battle and people wrestling. The Abusir historic area, which contains eleven pyramids, is scheduled to be opened to tourists in June.

The Fifth Dynasty Bent Pyramid of Snefru at Dahshur, to the south of Saqqara, as well as three other pyramids, will also be reopened to the public.

Ptolemaic fortress uncovered in Sinai

The First Ptolemaic fortress ever found in Sinai has been uncovered by Egyptian archaeologists at el-Qantara, on the eastern side of the Suez Canal, where it meets the Sweet Water Canal, 174 kilometres north-east of Cairo. It is probably located at the site of the frontier post of Tell Abu Sefa, known in the Late Period as Sile in the Ptolemaic period. Its principal claim to fame was when the Assyrian king Esarhaddon set out to conquer Egypt his forces were defeated at Sile in 674 BC.

Unfinished museum at Saqqara demolished

The recent visit of the Egyptian Minister of Culture, Farouk Hosni, to an unfinished museum just two hundred metres from the site of the Third Dynasty Step Pyramid of Djoser at Saqqara, brought about his decision to demolish the concrete framework. It was meant to house antiquities from the site as well as a model of the pyramid and the mortuary complex, accepted to be the first building in the world to be constructed entirely of stone. They were designed by the famed Imhotep, Djoser's vizier and chief architect, later to be worshipped as the god of medicine and architecture. The decision to cancel the museum project was based both on its 'aesthetic threat' to the landscape and its possible hindrance to further archaeological excavations at the site.

Archaeological sites to be illuminated

Dr Abdul Halim Nur al Din, Chairman of the Supreme Council for Antiquities, has announced the allocation of funds for the installation of lighting systems at a number of archaeological sites to promote visits at night. The installations will include the lighting of not only the monuments but also the interiors of the sites. Security will be enhanced by the illumination of the roads leading to the sites. To be included are Abu Simbel, Aswan, and a number of monuments in Alexandria, including Pompey's Pillar, Kom Eddeka, and Kom el-Nadara. In Cairo the walls and towers of the Citadel are to be illuminated as well as the Ibn Tulun mosque, the Ibn Qualawon mosque, the mosque and school of Sultan Hassan, and some of the monuments around the Citadel square. The lighting in the area of the pyramids will also be enhanced. The large antiquities in the garden of the Egyptian Museum will also be lit at night, as has been so effectively done at the Luxor Museum.

Squatters and others pose hazards for archaeological sites

According to recent reports there are over ten thousand squatter settlements on archaeological sites scattered throughout Egypt. According to Dr Ali Hassan, Director of the Central Administration of Antiquities, there are about four thousand in the Luxor area, with another large concentration in the Pyramids area, including twelve hundred buildings in Giza. These are followed in lesser numbers by the settlements in Minya governorate.

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the writer fervently believes that this situation will continue to exist as long as the trade in and export of minor antiquities is prohibited. By driving all of the existing trade underground, smuggling has been encouraged. Should the government be willing to deaccession and sell just a small fraction of the hundreds of thousands of duplicate and otherwise redundant antiquities in the basements of the many museums and dozens of store rooms, following their proper cataloguing, it will not only stem the flow of illegal objects but will provide tens of millions of pounds of much needed funds for the conservation and protection of the thousands of archaeological sites.

**Important ancient manuscripts smuggled by Arab princess**

Twelve boxes of valuable manuscripts were denied export clearance by the airport authorities in Cairo since they were considered to be antiquities and therefore of 'cultural heritage.' A committee of experts confirmed this decision, yet senior officials at the archaeology department of the airport nevertheless allowed them to leave the country. Even though the officials were accused of facilitating the smuggling of antiquities by the princess to an Arab country, the Administrative Prosecution did not enter into a criminal prosecution, but left the matter up to the Minister of Culture. This meant that the most severe punishment for the accused officials would be a 'reproach' or a dismissal from duty, instead of applying punitive or even criminal liabilities. According to the Antiquities Protection Law their complicity is considered a criminal act, which could involve several years imprisonment. This discrepancy with legal stipulations applying to this case has caused a good deal of attention in the local press. Hopefully the resultant negative public opinion will change the attitude of some government prosecutors from exempting such accused officials from standing in criminal court and placing them above the law.

**Japanese fund conservation equipment**

Dr Ali Hassan of the Supreme Council of Antiquities announced a grant for 41 million yen (£254,000) by the Japanese government for the purchase of computers and other special equipment to reduce the humidity and stabilize the atmosphere in tombs, lighting and ventilation systems for tombs and museums, materials for stone conservation, including the preservation of inscriptions, state-of-the-art cameras, and machines for the printing of drawings. Special training programs will be organized by the Japanese on the use of this equipment which was being promptly shipped to Egypt.

**DISCOVERY OF PRINCE'S TOMB THROWS NEW LIGHT ON HAN DYNASTY**

For well over ten years, archaeologists had believed that beneath the southern slope of Mount Lion on the eastern outskirts of Xuzhou City in eastern China, there should be a nobleman's tomb that dated to the Western Han Dynasty (206 BC-AD 24). Excavations which ended in 1995 confirmed their expectations and have revealed a spectacularly rich princely burial.

This belief was based on the discovery in 1984 of an army of over 4,000 terracotta soldiers and horses on the western slope of Mount Lion. These terracotta figures, arranged in combat formations, were found in six pits. This was the second underground 'army' found in China, the first guarding the tomb of Qin Shi Huang, the First Emperor of the Qin Dynasty (221-207 BC), near Xi'an, capital of what is now Shaanxi Province in north-west China. The Qin emperor's terracotta warriors and horses are in life-size. Those found in Xuzhou, however, are much smaller – mostly about half a metre tall; the tallest, identified as a general, is 54 centimetres high.

Like their 'big brothers' near Xi'an, the terracotta figures of Xuzhou are now in a museum, and experts have yet to ascertain to whom they belonged. But, says Wang Kai, curator of the museum, study of historical records and archaeological remains has led to the assumption that they must have been buried as the guards for a Prince of Chu in the early Western Han dynasty.

'Prince of Chu' was an hereditary title given by Liu Bang, the first emperor of the Han Dynasty, to his younger brother Liu Jiao, along with Xuzhou as the territory of that branch of the imperial family. Xuzhou was the homeland of Liu Bang, who founded the Han Dynasty in 206 BC. Following Liu Jiao were another 11 Princes of Chu. Each had a tomb built on a hill in his territory, but
until recently there was no information about where each tomb was located.

The mystery was partly solved by the discovery of the terracotta army on Mount Lion. Further study of the mountainous terrain and extensive prospecting located the main tomb in July 1991. Unlike Qin Shi Huang who had his underground army placed in front of his tomb, the Han prince of Chu had his on the western slope of Mount Lion while the main tomb was built on the southern slope. Then we began studying the tomb and, by April of 1993, we had gained a basic understanding of its size and structure, according to Wang Kai. After approval had been obtained from the central authorities, excavation of the tomb began in December 1994, and was finally completed in March 1995. The team retrieved over 1,500 objects of gold, silver, copper, iron, jade, pottery, lacquer, and bone, either in pieces or complete, plus nearly 100 pieces of weaponry, 176,000 copper coins, and 200 official seals. But one of the most important finds is a robe of jade pieces sewn together with fine gold thread. 'To date, jade robes have been found in Han tombs only, which were meant for dead emperors and nobles, presumably to prevent their bodies from decomposing,' commented Professor Zou Houben, director of the Nanjing Museum of Archaeology Institute, who worked as a leading expert with the excavation team.

There were three types of jade robes, according to the Han Dynasty burial rituals. Those sewn with gold threads are only for emperors. Princes might be entitled to jade robes sewn with silver thread, and high-ranking officials to jade robes sewn with silk thread. But, according to Professor Zou, there were exceptions: 'a prince who had won the greatest imperial favour may have worn a gold-thread jade robe when he was buried, on the personal order of the emperor.'

Jade robes sewn with gold thread worn as a shroud were first found in 1973 in the tomb of Prince Jing of Zhongshan and his wife in Mancheng, Hebei Province. Since then a dozen jade robes dating to the Han dynasty have been excavated in other parts of China, although few of them are as perfect as the first two discovered.

However, the newly-discovered Xuzhou jade robe is of an even higher quality. The robes found earlier contained no more than 2,100 pieces of jade each. The Xuzhou example, however, has 4,000, the smallest no larger than half a square centimetre. Moreover, the pieces are of the highest quality jade from Hetian', says Ye Xueying of the State Bureau of Cultural Relics, also involved in the Mount Lion excavations. Hetian, in what is now southern Xinjiang, is known to this day for the quality of its jade.

Altogether, 200 jade objects were found in the tomb, including plates, rings, pillows, figures of dancers and cicadas. Also of great interest are the 70 semi-annular jade pendants, all in perfect shape. One of the pendants is carved on both sides with 20 large dragons, four smaller dragons, and four phoenixes. Two silk belts, each inlaid with three rows of shells between flowers of sheet gold, were found in one of the chambers in the tomb. Each belt has a pair of pure gold buckles. The heaviest buckle weighs 390 grams, and it has a design of two bears attacking a horse. Belts of this type, in so distinct a style, have also been found in other parts of China. The belts unearthed in the Mount Lion tomb are new evidence of ancient cultural exchanges between central China and regions in the west and beyond.

The more than 200 seals include 159 of copper, five of silver and 90 of clay. Never had so many seals been unearthed from any ancient tomb opened in the past, and they are important for the study of the administrative system of the Han dynasty. The weapons - daggers, spears, halberds, and swords - furnish hard evidence of the Han Dynasty's military system.

The tomb, 117 metres long and 13.2 metres wide, is a web of chambers and tunnels dug deep into Mount Lion, the main chamber lying 20 metres beneath the hilltop. Some 5,100 cubic metres of rocks and boulders were chiselled away by the workmen when it was built. The tomb passage, about 70 metres long, consists of three sections, each narrower than the other as the passage gets closer to the main chamber, the innermost passage being only two metres wide.

When the tomb was exposed, archaeologists found that the entrance to the passage was covered by 16 stone blocks in four groups, each block weighing six tonnes. Above the inner section of the passage there is a terrace about 20 metres long, 13 metres wide and 11 metres tall - the largest so far found in a Han tomb. This complicated structure was designed to prevent tomb robbery. The terrace, for example, was intended to mislead intruders so that they would not find the real tunnel and reach the gate of the main chamber. Nevertheless, robbers had managed to get into the main chamber through a passage they dug. Fortunately, they were interested only in gold and silver objects, and they went so far as to remove painstakingly some of those fine pieces of gold thread from the jade robe. 'Gold and silver were used as money in Han as in other dynasties, and could be melted down', according to Yuan Zhongyi. 'Jade objects, however, were symbols of position and status, and a person with a wrong jade object could easily be identified as a thief.'

In the main chamber the archaeologists found a skeleton, and tests have concluded that the dead measured 1.72 metres tall and died at the age of 35 to 37. Due to the robbery, no strong evidence was found to identify him, but most scholars believe the tomb owner was probably Liu Wu, Prince of Chu of the third generation. Liu Wu held the title for 30 years and therefore had enough time to have such an elaborate tomb built for himself. In contrast, his father, Liu Yingke, was in power for only four years before he died. 'Workmen in uniform,' says Wang Kai. 'For one thing: there should be the tomb of the prince's wife nearby, along with terracotta warriors and horses in four pits.'

Hong Lei and Wen Wu

DOG CEMETERY FOUND IN BEIRUT

A rare dog cemetery has recently been discovered by archaeologists working in the ruins of war-torn central Beirut. The cemetery, dating from the late Persian period (fifth to sixth centuries BC), came to light during excavations above the Phoenician glacis (supporting wall), Dr Helen Sader of the American University in Beirut, who is directing the investigations, said that the animals were found buried in jars and many of them had flint tools on their chest. It is a custom familiar from dog cemeteries in Khaled and Ashkelon and Dr Sader said they were researching possible links with the worship of a dog goddess in Iraq.

In the late Iron Age, the city of Beirut expanded to the west beyond its city wall and current excavations in the area have revealed domestic settlements and small pottery finds. It is the first time that Persian or late Iron Age domestic architecture has been excavated in Lebanon.

Dr Sader's find has been welcomed by Dr Carole Mendelson, Assistant Keeper of Western Asiatic Antiquities at the British Museum and Curator of the Museum's current exhibition 'Beirut. Uncovering the Past.' Speaking to Minerva, she commented: 'This find is very interesting. It is particularly rare to find dog cemeteries and this one makes an interesting comparison with the cemetery at Ashkelon in Israel where the bodies of one thousand dogs were found.'

Lucy Lethbridge

MINERVA 4
ANCIENT CRIMEAN SITE UNCOVERED BY JOIN EAST-WEST PROJECT

A joint east-west project by Danish archaeologists in the former Soviet Union is uncovering an ancient Greek outpost in the Crimea at the start of a new era of east-west, post-Cold war cooperation.

‘The collapse of the Soviet Union and Russia’s opening to the West has brought with it exciting new possibilities for cooperation between archaeologists,’ Lise Hannestad of Aarhus University, Denmark, told Minerva. Lise Hannestad is leader of a four-member Danish team excavating the 2400-year-old ancient Greek colony of Panskove in Crimea, in cooperation with Russian archaeologists from St Petersburg’s Academy of Sciences. The joint Russian-Danish dig, launched in 1994, is expected to run over four seasons.

For generations we have only been able to conduct a very limited exchange of data with the Russians. Actual cooperation in archaeological and research projects has been minimal,’ Ms Hannestad said. ‘To work in the current political situation in Crimea, where most inhabitants are Russians living in what is now Ukraine, calls for a diplomatic approach,’ she added.

Panskove, on the north-western coast of south Russia’s Crimea peninsula, today a part of Ukraine, was one of a string of Greek coastal colonies encircling the Black Sea in ancient times. It was established around 400 BC as a sub-colony of nearby Olbia, one of the oldest ancient Greek cities in the northern Black Sea, originally settled by Ionians from the Asia Minor city of Miletus.

Later the settlement was conquered by the nearby Dorian city of Chersonesos – modern Sebastopol – before its final demise after succumbing to attacks by nomadic Scythians from the steppes of southern Russia in the middle of the third century BC. According to Ms Hannestad: ‘We chose the site because of its interesting building archaeology. There are traces of fortification but no walls. Panskove was really a large ancient Greek village and there are not many of them extant in the area. Russian archaeologists had previously excavated two large building complexes and a number of burial grounds on the site but they had to give up their digs in the late 1980s due to lack of funds’.

Apart from traces of a fort with four round towers at Panskove, the Russian-Danish team has unearthed a fortified two-storey building complex, with dining hall, workshops, stores, and a shrine to the Greek hero Herakles.

A wealth of artefacts have been discovered, including terracotta figurines and reliefs, oil and wine jugs, red-figure pottery, and polished and black-glaze ware from Athens. Of special note are a pot and a drinking bowl bearing Greek inscriptions naming both Olbia and an ancient Greek agricultural fertility god, Sabazios.

The Black Sea colonies were highly dependent on farming and farming communities like Panskove were the bread baskets of Olbia and Chersonesos, with a rich agriculture based on the production of wheat, beans, lentils, wine, and extensive fishing.

They were often centres of trade with non-Greek peoples, notably the Scythians, who supplied grain from Ukraine to local Greek merchants for domestic use and export to the Greek homeland, including the Aegean islands. Greek merchants in the colonies exchanged luxury goods for grain to ship back to cities in Greece and Panskove’s burial ground revealed rich finds such as jewellery, weapons, glass, and perfume containers, reflecting this lucrative trade.

Coin finds and signs of conflict and fire confirm that Olbia lost Panskove to Chersonesos during the latter’s expansion up the west coast of the Crimea in the mid-fourth century BC. Panskove was partially rebuilt, complete with several new fortified buildings, but the village was finally destroyed by the Scythians around 260 BC as indicated by extensive finds of war materials, including arrowheads and catapult stones, and the skeletons of a woman and child which were found in a deep well.

According to Ms Hannestad Panskove was a classic example of the conflict between a nomadic people and a resident farming population: ‘Co-existence with the nomadic Scythians must have been extremely difficult throughout Panskove’s history, with major conflicts of interest, hence the need to fortify the village. The two cultures did intermingle; the two peoples worked with each other, there was intermarriage and Greek products were popular with the Scythians. But when there was no longer any need for peaceful co-existence, the Scythians destroyed the place, leaving it in ruins.’

Christopher Follett.

LETTER TO THE EDITOR

I read George Lambor’s letter (Minerva March/April 1996) with interest. Mr Lambor’s heart is clearly in the right place, but he is suffering under a number of misconceptions. He implies that Unidroit and the UK Treasury Bill represent a connected and coherent assault on the rights of dealers and collectors. In fact Unidroit did not ‘follow up’ the UK Treasury Bill (its genesis was some six or seven years ago), and these two initiatives are in no way connected, dealing as they do with completely separate areas: the UK Treasury Bill is an attempt to remove some medieval anomalies from UK law, and as such enjoys the support of the Antiquities Dealers Association (ADA). The UK has some of the most enlightened antiquities legislation in Europe, and the Treasury Bill does not alter this fact. Unidroit on the other hand is a deeply flawed treaty which was only saved from oblivion by last minute haggling, and which pleases no-one but the lawyers, who must be rubbing their hands in anticipation of a mountain of litigation. Even the so-called ‘art-exporting’ countries were unhappy with it. The International Association of Dealers in Ancient Art (IADAA) will continue to resist its adoption with all means at our disposal.

I did not ‘allow myself’ to be the only representative from Britain to attend the Unidroit conference in Rome. IADAA was the only trade body with the energy or the inclination to find out whether non-governmental bodies would be allowed to observe the proceedings, and it was only at the eleventh hour that we received an invitation. I think it is scandalous that CINOA and national dealers associations from all over the world were not there.

We have never suggested that Unidroit only affects antiquities dealers. If Mr Lambor had read our position papers, he would see that we have been at pains to point out the dangers to the entire art market. Active campaigning by us in this way does not constitute ‘naïve good intentions’. We believe that hysterical ranting is likely to prove counter-productive in negotiations.

Finally I would like to point out that there is a perfectly good reason for the separate existence of these two trade bodies. The ADA is primarily a national association (albeit with international links via corresponding members), while IADAA is an international organisation, formed to co-ordinate the fight for the rights of antiquities collectors and dealers in Europe and beyond.

James Ede, Chairman, IADAA, London.

MINERVA 5
NEW HURRIAN CAPITAL DISCOVERED IN SYRIA

The site of Tell Mozan, in north-eastern Syria, about 20 kilometres north-east of Chagar Bazar, has been identified as Urkesh, the best known political capital and the main religious centre of the ancient Hurrians by an international team of archaeologists under the direction of Giorgio Buccellati, of the University of California, Los Angeles and Marilyn Kelly-Ruccellati, of California State University, Los Angeles. The Hurrians developed an early urban society in the northern part of the Fertile Crescent in the third millennium BC, at the same time as the Sumerians in the south and the Semites at Ebla in the west. No evidence had previously appeared to confirm that the Hurrian civilization had developed before the second millennium BC.

In a paper presented in November at the annual meeting of the American Schools of Oriental Research in Philadelphia, followed by a seminar in December in Los Angeles, the excavators showed examples of some of the more than six hundred seal impressions that were found scattered about on the floor of a royal storehouse of the 23rd century BC. Nearly all of them were used to seal containers of goods belonging to Upiquitum, a queen of Urkesh, as well as some of her retainers, including her son’s nurse and her cook. It is interesting to note that she thus appeared to be a property owner in her own right.

On the few seal impressions belonging to the king, Tupkish, his title is endan, Hurrian for ‘ruler’ or ‘king’. Since this title is used for the inscriptions on the two well-known bronze lions of king Tish-atal of Urkesh, now in the Louvre and the Metropolitan Museum of Art, it may be assumed that they also originated at Tell Mozan. Though the king’s name is of Hurrian origin, the name of the queen, Upiquitum is an Akkadian name translating as ‘the lapis lazuli girl’, most probably indicating an intermarriage between the two kingdoms.

The vigorous style of the scenes on the seal impressions, executed in local workshops, are quite different from those of the more formal Akkadian glyptic. There is a close correlation between the scenes and the individual inscriptions mentioned in the inscriptions and the representations are very naturalistic, appearing to be attempts at representations of the royal family. The dating has been confirmed by carbon 14 tests as well as by the excavation of a school tablet with dictionary extracts listing the names of professionals which have been found in full listings at other contemporary Syrian sites, including Ebla. This tablet, plus fragments of about 40 administrative tablets, indicates that a scribal quarter may have been a part of the building being excavated.

The principal deity of the Hurrians was Kumari, known in myths as ‘Father of the city Urkesh.’ Texts relate that ‘he resides in Urkesh, where he resolves with justice the lawsuits of all the lands.’ It is signifi-
BURTON AND KV5

Recent reports of discoveries in the Valley of the Kings have named James Burton as the first person to enter KV5, tomb of the sons of Ramesses II, in modern times. His sketch plan and notes of the tomb can be seen at the British Library, but diaries in the collection provide few details of his life. Neil Cooke has spent six years gathering the facts for a biography.

Unlike his contemporaries, Wilkinson, Hay, and Lane, James Burton was not driven by a scholarly desire to visit Egypt. He went as an excuse for not returning home to fulfill his father's wishes that he 'find himself some gainful employment'. Burton's problem was that he was 'of dilatory nature'. He preferred the unencumbered lifestyle of a young man with private means. In fact, just the sort of life he pretended to live in Egypt.

Burton was invited to Egypt by the Pasha, Mohammed Ali, as one component in a plan to modernise the country by taking advantage of technical help offered by an industrialising Europe. His job, as a mineralogist, was found by G. B. Greenough, a family friend. He was to search for and find coal, for if stocks could be made available at both Alexandria and Suez, then the journey time from England to India by steamship would be halved, as would the cost of a ticket, with Egypt earning much needed foreign currency. The Pasha, however, was not told of Burton's inadequacies. Although Greenough could pass as an amateur geologist, Burton was barely able to distinguish one rock from another.

Prior to the years in Egypt, Burton had tried many ways to earn a living. On leaving school, his father, a successful speculative builder, placed him in the office of the architect John Soane, but it was only weeks before the seventeen-year-old Burton excused himself by declaring that he 'couldn't look at another volume of Palladio'. His attention then shifted to the study of mathematics at Trinity College, Cambridge, with tuition from the Revd George Tavel who complained that he 'was not a good pupil'. After graduation, his father took him to meet a Captain Bush, hoping the threat of a career in the navy would bring some improvement. It worked, for the young Burton was then articled to a solicitor, Mr. Roupell, with the benefit of bringing him most of his father's business.

It only took a short while before Burton's dilatory nature reappeared and he took to gambling. A writ was served with a debt attached, which his father discharged and, with Greenough's help, Burton left England for Italy, to take up a post as assistant to Humphrey Davy, then employed in Naples to find a way of unrolling carbonised papyri discovered at Herculaneum. Laziness prevented Burton from arriving in time to take up position, so he enjoyed himself whilst waiting for Greenough to arrive and settle his bills. The two men then spent a year travelling about Italy. During one excursion they met John Gardner Wilkinson and learned of his intention to visit Egypt. Burton, still wishing to avoid his father's ideas on employment, thought travelling around Egypt would make a good alternative.

Burton arrived in Egypt on 8 April 1822, with Charles Humphreys, 'his secretary' who had accompanied him from England, and Vicenzo Rosa, a servant they had employed while in Italy. As with other English travellers in Egypt they soon found themselves accepting assistance from Osman, a Scotsman working as an interpreter at the British Consulate. Osman was a master in the art of assimilation and with his help, the three new arrivals purchased clothes and other items which enabled them to pass as Turks. Further purchases by Osman on behalf of Burton were slaves. Initially, there were two Nubian girls bought in 1822 but two years later, Osman acquired for Burton a young Greek or Cretan girl whom he would one day take to England.

Following a meeting with the Pasha to learn the object of his employment, Burton and his companions went off into the Eastern Desert to search for coal. After a meandering journey, they found themselves in Beni Suef and returned, via the Nile, to Cairo. While this was taking place, Greenough, knowing that Burton was not up to the job, sent him assistance from England in the form of a mining engineer and a chemist. On their arrival in Cairo, a second reconnaissance was made of the Eastern Desert, this time with Wilkinson in the party. A source of
The substance of the rock between the small chambers and the large ones above cannot be more than eighteen inches. Being full of mud and earth, the descent from the pillared room to those underneath is not perceptible. The Catacomb must have been excavated very low in the Valley of the Valley very much raised by the accumulation of earth and rubbish brought down by the rains.’ (BM Add Ms 25642, 25643)

Having exhausted the west bank sites, Burton and his group continued sailing south, landing at Kom Ombo, Aswan, and Philae, before reaching Abu Simbel in September 1825. On the return journey the party stopped again in the area of ancient Thebes and camped atop the First Pylon of the Temple of Amun-Ra at Karnak. Over the next few weeks, Burton measured and sketched plans of large parts of the temple. He also excavated around the Granite Sanctuary, finding the bronze hinges which are still on display in the British Museum.

His appetite for the antique satisfied, Burton returned to Cairo where he acquired a printing press. With help from Humphreys, Joseph Bonomi, Lord Prudhoe, and Colonel Orlando Felix, he made his first printed work, the Excerpta Hieroglyphica – a collection of fairly accurate copies of hieroglyphic inscriptions (Fig 3). Making the plates and printing occupied Burton and his friends for a number of years and as each of the four sections was completed they were sent to scholars all over Europe. (Burton’s other, but unaccredited,
work did not appear until his return to England when he put the text to Robert Hay’s Views of Cairo, Fig 4.)

On completing the Excerta there followed a short trip into the Delta region. When he returned, Burton leased a house on the outskirts of Cairo. Lane wrote to Hay: ‘It has a small garden between it and the lake where I suppose he will plant sycamores and wait for them to grow up. His father has received nothing from him lately but those short notes called drafts or bills of exchange’. By now, they had also rumbled him. Simultaneously, Burton decided to spend the next five years camped in the Eastern Desert with Humphreys, the servants, and slave girls for company. Whatever he did during those years remains a mystery. Burton’s father discontinued the allowance that enabled him to stay in Egypt and he was kept by an ever increasing loan from Greenough.

Towards the end of 1833, Burton took the decision to return to England. Naturally he set off with Humphreys but he also took along the Egyptian servants and the Greek slave girl, plus a menagerie of animals, including a giraffe. For the sea voyage to Italy, to prevent the giraffe falling over, it was suspended in a canvas sling with holes for each leg.

After a few months quarantine, the whole menagerie transferred to Marstells and then to Paris before setting out in December 1834 for Calais where, within sight of a boat to England, the giraffe slipped on a patch of ice, broke a leg and died.

Although appearing happy at having him home, his family soon realised what a burden he was to them. At the age of 47, he had no property, no money and no means of earning any. He also had a sizeable household to maintain. Without a giraffe to sell, writing commissions, such as Views of Cairo, provided him with a limited income, but on the death of both his parents a small annual allowance must have been offered upon which he was able to survive.

To repay the debt to Greenough, Burton decided to offer his collection of Egyptian antiquities and books in Arabic for sale. The auction took place at Sotheby’s and many lots were acquired by the British Museum, Lord Prudhoe and other collectors. Annoyingly for Burton, Sotheby’s went bankrupt within a few days of the sale and were unable to pay him, their business being in the hands of the receiver. Unfortunately, he was also unable to get any money from the British Museum and the other purchasers as they had already settled their accounts with Sotheby’s.

One antiquity, however, had been kept back from the sale. A mummy and portrait-mosaic were purchased by Greenough, probably as a first instalment on repaying the debt. They were deposited in a ‘Mummy Room’ at his house in the Regent’s Park as part of a collection shown to guests in order to stimulate conversation. Eventually, Greenough must have been tired of it and found a new owner through an after dinner raffle. The mummy was won by Edmund Hopkinson, a banker married to James Burton’s younger sister and was given a place in their Gloucestershire home. After the customary ‘unwrapping’ to the accompaniment of a brass band, the mummy was given to the new Gloucester Museum. It is now at Liverpool as the replacement for another mummy lost in an air-raid on the museum during World War II. (Burton’s mummy and its intriguing history will be the subject of a forthcoming article in Minerva.)

As with his last five years in Egypt, the remaining third of his life is also something of a mystery. It is not until a year or two before his death, in 1862, that he is recorded at an address in Edinburgh. Before that he may have been living in Newhaven, a small coastal village nearby, perhaps being supported by Hay or Lord Prudhoe. In the intervening years he had divided his time between the homes of his brothers in London and St Leonard’s on Sea. One useful piece of evidence remains from this period—a family tree, and this was recently found in a box in the attic of a house just outside New York. Research would have taken Burton all over the United Kingdom with the single purpose of proving he was related to Sir Walter Scott. It can only be assumed he hoped to gain some income by a claim on Scott’s estate.

Robert Hay was an executor of Burton’s will and paid from his own pocket a debt owed to Joseph Bonomi since the 1830s. The following year, his journals and drawings of Egypt were given to the British Museum but only after the family had removed pictures and details of named individuals. It was as if the family wished to remove their connection to James Burton and his friends. Much the same view was taken by them when supplying details for his entry in the Dictionary of National Biography, from which they omitted the fact he was married.

Burton was survived by his Greek slave girl, Andreana, whom he married at some time or other. She was visited by the family and offered an allowance of £200 a year provided she renounced any claim on the family estate. With no other source of income on which to live, she acquiesced. Being that much younger, she outlived her husband by 22 years. Such is impossible not to think of Andreana, alone for her last years and moving around Edinburgh to ever smaller houses, yet she knew more about James Burton than his family ever did. It is tantalising to speculate that she may have kept a journal of her own. Like so many items from Burton’s life, it remains to be found.

Should any reader learn anything about the last years of James and Andreana Burton, please write to Minerva who will forward your letters to the writer.

Neil Cooke is an Associate with architects Cecil Denny Flighton, the conservation focus group within the global design firm of Hellmuth Obata + Kassabaum.
THE GILDED IMAGE

Precolumbian Gold from South and Central America

A new exhibition of Precolumbian goldwork from South and Central America opens at London’s Museum of Mankind on 16 May. ‘The Gilded Image’ features masterpieces in gold from the British Museum’s Precolumbian collections spanning Peru, Ecuador, Colombia, Panama and Costa Rica, as well as explanations of the technology involved in producing them. Some of the most stunning objects were seen in London many years ago at the Royal Academy’s ‘El Dorado’ exhibition, but the majority have never before been on public display.

Colin McEwan, Susan La Niece, and Nigel Meeks

The main strengths of the British Museum’s South American collections lie in the cultures that once inhabited what is now modern Colombia. These include Popayan, Tolima, Calima, Muisca, Quimbaya, Salnú, and Tairona, all of which produced distinctive regional styles and individual objects of exceptional visual quality: masks (Fig 1), large anthropomorphic figurines, masks, items of personal adornment such as pectorals, pendants, necklaces, earrings and nose rings as well as a variety of zoomorphic representations (Fig 2). Peru is represented by the Vicús, Nazca, Moche, Chimú, and Inca cultures. Among the objects from Ecuador are a striking gold crown from Cañas on loan from the Royal collections at Windsor Castle, and an embossed pectoral bearing the profile of a high-ranking Manteho lord from Manabí—one of the very best examples of its kind (Fig 20).
fluorescence, and X-ray diffraction analysis to reveal much about the impressive range of native American metallurgical skills. The exhibition also offers novel insights into the ritual significance of many of the objects.

The earliest evidence for metalworking in the Americas can be traced back to the 2nd millennium BC in the Peruvian Andes. Through a combination of trade, exchange, and local invention, metallurgical knowledge gradually spread northward to Ecuador, Colombia and Central America as well as south to Bolivia, Argentina and Chile. Silver, copper, tin and platinum were all exploited in the Andes, but gold was especially prized for its durability and solar associations. Long before Europeans ever reached the Americas, native goldsmiths had independently discovered many of the principal techniques of gold working known elsewhere in the world, including hammering, casting, soldering, and gilding. Gold’s lustrous qualities were employed to stunning effect in fashioning masks, figurines, and other ritual regalia (Fig 3).

Gold was probably first recovered from placer deposits – granules and nuggets found in river bed sands and gravels. Its natural malleability lent itself to being hammered into thin sheets and plaques for use as adornment and these are invariably amongst the first objects to be found in all goldworking cultures.

From the south coast of Peru come face masks which are also depicted on Nazca polychrome pots (Fig 4). Hammered gold continued to be fashioned into increasingly sophisticated shapes and forms throughout Peruvian prehistory culminating in the Chimú and Inca cultures (Fig 5; Fig 6).

Casting was in widespread use by the first millennium AD and features prominently in the varied regional traditions of both Peru and Colombia. The lost-wax (or cire-perdue) method of casting was developed to produce complex shapes, either solid or hollow. The form required for the finished object was modelled in beeswax and then encased in clay, leaving a channel for the metal to be poured into. The assembly was heated to bake the clay and melt out the wax, leaving a void to be filled with the molten metal. Once the metal had solidified, the clay casing was broken up and the object cleaned and finished.

Many objects in the exhibition which appear to be made of fine filigree wire are in fact cast by this method. The first impression of a pair of openwork Sinú ear ornaments (Fig 8) is that they appear to have been made up of gold wire components. In fact, they were each cast from a model made up of wax ‘wire’ components. The dendritic cast structure of the openwork is clearly visible in the scanning electron microscope photo (Fig 9). Lost-wax casting is a technique which is ideally suited to making complex shapes (see e.g. Fig 10; Fig 11). Nevertheless, it is not a practical technique for mass-producing identical objects because each time a mould is used it has to be broken up in order to extract the object. The Muiscas successfully resolved this problem by using durable carved stone matrices to produce the wax models for casting. The matrix was used to impress the design into soft clay; this clay impression was filled with molten wax and then the matrix was used again to impress the wax, producing the negative image seen on the back of the finished objects. Finally the wax model was backed with clay to form the complete mould for lost-wax casting (Fig 12). This technique was used to cast the astoundingly thin (approximately 0.1 mm thick) gold pendants of a Muiscan necklace (Fig 13). To a European goldsmith this method would have seemed absurdly complex; instead he would have used the matrix to impress a thin gold sheet. However, to a culture in which lost-wax casting was the usual means of metal crafting, this technique must have been a logical solution to a requirement for mult...
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Fig 7. Radiograph of the hollow gold llama showing the multicomponent sheet construction with soldered joints.


Fig 9. Magnified SEM image of the "false filigree" construction of the Sinú earrings which was in fact made by lost-wax casting. The original model of the earrings used thin round strips of wax about 0.6 mm diameter to simulate wire. The gold surface clearly shows a cast dendritic structure.

Fusion gilding (Fig 14; Fig. 15).

Another type of gilding which is apparently also unique to the Americas is electrochemical replacement gilding, which is seen on a copper serpent from northern Peru (Fig 16). The plating is only 0.002mm thick, and it is believed that this was achieved by an electrochemical replacement process whereby a layer of gold was deposited from solution (Fig 17). The gold had first to be dissolved. Modern strong acids were not known to the Amerindians, but a team from the Massachusetts Institute of Technology have conducted experiments using natural occurring corrosive minerals which could have been available to Precolumbian goldsmiths. They have shown that gold could be dissolved by heating it gently for two to five days in an aqueous solution of common salt (NaCl), saltpetre (KNO3), and potash alum (KAl(SO4)2.12H2O). This acidic solution was neutralised with sodium bicarbonate to a pH of 9 and heated to boiling point. When copper objects were immersed in this solution, their surfaces became plated by an electrochemical deposition of gold. These experiments replicate closely the thin gold coatings found on the pre Columbian objects.

While gilding generally implies the addition of a layer of gold over a base metal such as copper, the second type of gilding entailed the removal (or depletion) of copper, and sometimes...

tiple copies of the same design. The skill required to produce such thin castings is impressive.

Native gold often naturally contained variable proportions of silver. Deliberate alloying with as much as 60% copper produced a red coloured gold whose properties were much favoured by pre-columbian goldsmiths. These base gold alloys are equivalent to 10-14 carat gold and are known by a variety of names such as tumbaga or guanin. They may have been developed at least in part as a pragmatic response to the need to improve upon the casting properties of pure gold. Alloying the gold with copper significantly lowered the temperature required to melt the metal, as well as being more suited to thin castings with fine surface detail (see Fig 18 and Fig 19). Many of these coppery coloured tumbaga castings were then gilded and burnished to restore their reflective golden appearance. This would also have rendered them less susceptible to the disfiguring effects of superficial oxidation and corrosion and hence would have enhanced their durability.

Several sophisticated methods of gilding copper and tumbaga were developed, some unique to the Americas. These can be divided into two major types. The first includes those which add a layer of gold to an object, such as foil gilding. Foil gilding is the simplest method and entailed wrapping thin gold-foil

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silver, from the surface of a copper-coloured tumbaga object, such as the Popayan pectoral, giving the finished appearance of high purity gold (Fig 18; Fig 19).

All of the depletion gilded objects in the exhibition which have been analysed show no loss of silver and have only been depleted in copper. This was done quite simply by heat-

Fig 12 (far left). Stone matrix and cast gold pendant. Matrix L. 11.5 cm Ethn. 1925.13-11.1. Pendant L. 2.7 cm. Ethn. 1937.7-6.11e. Muisca (Colombia), AD 700-1500.

The carved forms in positive relief on the surface of the stone matrix (made from black chlorite) were used to mould repeated impressions in clay. These clay moulds were in turn used to make thin lost-wax castings of the individual gold necklace pendants.

Fig 13 (left). Magnified SEM image of the surface of a thin gold cast pendant from a Muisca necklace. The gold is only 0.1 mm thick and the dendritic surface proves that it was cast, rather than having been made from worked gold sheet.


Fig 15. Detail of the surface of the owl mace head showing the dendritic cast structure of fusion gilding.


Fig 11 (above). Magnified SEM image of the face of a figure on a lost-wax cast gold pendant. The face is only 11 mm wide and shows fine details originating from the wax model components, including a wavy wax strip for the teeth.
Fig 16 (above left). Gilded copper serpent, Vicas (Peru), AD 1-700. L. 22.5 cm. Ethno. 1966 AII 6.6.

Fig 17 (above). False colour SEM image of a magnified cross-section through the thin electrochemical gilding on the copper serpent. (The false colouring accentuates composition differences). The gilding (yellow) is only 0.002mm thick. The copper body of the serpent is coloured light blue, with dark blue corrosion under the gilding which penetrates into the body metal.

Fig 18 (left). Cast gold pectoral, Popayan (Colombia), AD 1100-1500. H. 29.8 cm. Ethno. 1938 7.6.1.

Fig 19 (right). Surface detail of the cast Popayan pectoral showing that the grooved decoration of the headdress was carved into the original wax model. The small gold sphere on the surface is where a drop of molten wax fell on the model before moulding in clay.

Fig 20 (far right). Hammered and embossed tumbaga pectoral, Manteho (Ecuador). AD 800-1500. D. 10 cm. Ethno. 1904 10.31.1.

Fig 21 (right). False colour SEM image of a magnified cross-section through the thin sheet pectoral of tumbaga alloy. This has been depletion gilded on both sides, but is only burnished on the outside. The hammered sheet is only 0.13mm thick and the gilding 0.01mm thick. The stripes in the body metal indicate elongation of the grain structure during hammering to produce the sheet object.

the pitting caused by the removal of copper can clearly be seen on the less exposed surfaces, and the inner recesses were not burnished at all (Fig 22; Fig 23).

For many Amerindian cultures the practice of enriching the surface appearance of gold alloys used for body ornament and ritual regalia was motivated by the symbolic significance of gold. The noted Colombian anthropologist Gerardo Reichel-Dol-
matrification emphasises how Ameri Indian perceptions and values differ fundamentally from much of Western thought: 'this difference lies mainly in the small regard the Indians had for purity in gold and flawlessness in emeralds. What seems to us to be of utmost importance in determining the value of the object seemed to have been of little concern to the Indians. Our view of the valuable essence of the material was not theirs. They treasured some other aspect they saw in it, such as its particular mineral
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structure (in the case of gems), and its dull luster or even its perceived "odour" (in the case of copper). Many splendid archaeological pieces survive which combine the highest achievements in technology and artistry, but which are made of gilded copper or tumaga which we might disparagingly call a base metal.

Nowhere in Precolumbian gold-working is this more apparent than in the astonishing virtuosity displayed by Quimbaya artisans. The cast gold lime flasks with depletion gilded surfaces must have been among their most revered, sacred ritual objects (Fig 24; Fig 25). The flasks held lime obtained by burning and grinding seashells which was chewed together with coca leaves. The alkali in the lime released the active stimulant in the leaves and enhanced clear, contemplative thinking. The figures depicted on the flasks convey a sense of inner concentration consistent with). Ritual use, and the spiral motifs displayed by each hint at the idea of sprouting vegetation, perhaps linked to ancestral fertility rites.

The modern descendants of the Precolumbian cultures include the Kogi from the Sierra Nevada de Santa Marta in northern Colombia and the Desana of the north-west Amazon Basin. Reichel-Dolmatoff describes how even today these peoples value gold objects not simply as an economic asset or to flaunt personal wealth, but rather as embodying a symbolic fertility potential that is ultimately derived from the sun and belongs to all of society. He recounts that: 'At certain times of the year, Kogi priests will collect a number of ritual ornaments of gold and gilded copper, place them upon a special mat and expose them to the full rays of the sun. This act charges the objects with a fertilising cosmic energy that is transmitted to the priests and, through them, to all participants in the rituals'.

'The Gilded Image: Pre-Columbian Goldwork from South and Central America' is at the Museum of Mankind, London, 16 May 1996 - 31 December 1997, and is sponsored by the British Petroleum PLC.

A one day conference entitled 'Precolumbian Goldwork: Technology and Iconography' will be held at the Museum of Mankind on Saturday 18 May. The conference will be open to the public. For further information please contact: The British Museum Education Service, Gt. Russell St., London WC1B 3DG. Tel: 0171 323 8511

Colin McEwan is Curator of South American collections in the Department of Ethnography (Museum of Mankind), the British Museum. He has excavated extensively in Latin America and published articles on Inca state rituals and on northern Andean archaeology and iconography. He curated 'The Gilded Image' and also recently curated the new Mexican Gallery in The British Museum. Susan La Niece and Nigel Meeks are both members of the Metals section of the Department of Scientific Research, The British Museum, with particular interests in gold and gilding. Susan La Niece has published papers on technological aspects of decorative metalwork and is an editor of Metal Plating and Patination (Butterworth-Heinemann 1993), in which both authors have papers. Nigel Meeks has published widely on the applications of scanning electron microscopy and microanalysis to the study of antiquities, with special interests in ancient and classical gold technology and goldworking practices. The authors gratefully acknowledge the advice and assistance generously offered by Professor Warwick Bray. The photographs appearing in Figs 1-6, 8, 10, 14, 16, 18, 20, 22, 24 and 25 are by Saul Peckham (Museum of Mankind). Fig 12 is by Tony Milton (British Museum).
THE FAYUM PORTRAITS

Greek painting in ancient Egypt

Euphrosyne Doxiadis, whose book on the Fayum Portraits was published at the end of 1995, here gives a general introduction to the portraits and presents three pieces which she has researched since the publication of her book.

The Fayum Portraits is the term which has persisted over others in archaeology and art history to describe the corpus of some one thousand portraits, painted in the first three centuries AD by the Greeks and Hellenized inhabitants of Roman Egypt, which have miraculously survived to the present day. In this article I will attempt to give some general background information on the Fayum portraits, and, in the second part, I will discuss briefly three items which I came across in my research, after the publication of my book, The Mysterious Fayum Portraits: Faces from Ancient Egypt (Thames and Hudson, London, 1995) (reviewed in Minerva, January/February 1996, pp. 57-8).

The Fayum, the ancient Arsinoite nome (which spans an oval-shaped basin), is today and was in antiquity 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.

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Hellenistic polychrome terracotta figure of a woman, remains of blue, white, pink and red pigment, ca. 3rd century B.C., H. 24cm.

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Fig 3. A young woman, Late Claudian-
early Neronian, c. AD 50-60.
Cairo, Egyptian Museum.

Fig 4. A woman, Hadrianc, c. AD 117-138.
Cambridge, Massachusetts, The Arthur M.
Sackler Museum, Harvard University.

delpheia, and secondly Hawara (Figs 1,2,3), the
necropolis of the ancient
City of the Crocodiles, Krokodileon-
opolis, which during the time of the
portraits had become Arsinopolis, and
which was the capital of the nome,
the metropolis. Outside the Fayum,
the most important find site was Anti-
noopolis in Middle Egypt (Figs 4.5),
the memorial city which the Emperor
Hadrian built for Antinoos, who
drowned near that location. Akhmim,
the ancient Panopolis, is another
important find site. Others are:
Saqqara, the necropolis of Memphis,
where some characteristic types
of full-size portraits were found painted
on enormous shroud-hangings; El-
Hibeh, the ancient Ankyronopolis; and
many other sites as far south as
Aswan where small numbers or single
portraits were found. In recent years
two new find-sites of portraits have
been added to the above list: the
Assassin, in the area of ancient Thebes,
which is significant in that it con-
firms a previously questioned find-site
of portraits; and Marina el-Alamein
on the Mediterranean coast. At the
Assassin a very important portrait frag-
ment was found by Belgian archaeol-
gists from the Katholik University of
Louvain. It bears a Greek inscription
with the words: ANTINOOS, son of
TAUREINOS, CAPTAIN, AGE 18.
Marina el-Alamein, in the Nile Delta,
was excavated in 1991 by a Polish
team from the University of Warsaw.
This discovery is of paramount impor-
tance because it strengthens the
hitherto unsubstantiated,
that the Fayum Corpus had its direct
roots in the Alexandrian School.
To obtain a better understanding
of the place of the Fayum portraits in
the history of painting, it is necessary
briefly to glance back to the early days
of Macedonian rule when the first
Greek painters arrived in Alexandria.
Greek artists had worked in Egypt ear-
lier too — in the seventh century BC
when Naucratis, the first Greek town
on Egyptian soil, came into being.
But it was not until Alexander the Great
took Egypt in 332 BC that Greek
artists emigrated there on a large
scale.
It is important to point out that
the naturalism which is the prime
characteristic of the Fayum paintings
was directly descended from Apelles,
via the Alexandrian School. Apelles
had been the favourite painter of
Alexander the Great; sadly, none of
his works have survived to this day.
The Fayum portraits — despite their

Fig 5. A woman, Late Hadrianc-
early Antonine, c. AD 30-161.
The Detroit Insti-
tute of Arts.

Roman dating — are primarily Greek
works. Art in Roman Egypt, like the
lifestyle of the élite, remained Greek,
and Greek continued to be the official
language in Egypt throughout Roman
rule. The term "Greco-Roman Egypt" is
eminently appropriate for Roman
times because it is impossible in most
cases to distinguish where the Greek
elements taper off, if at all, and where

lush oasis-type area, sixty kilometres
south of Cairo on the west bank of
the river Nile. Its name comes from
the Coptic word Pa-yom, which
means the lake, because of a large
lake, Birket-el-Karun (Lake Moiris of
Herodotus), which still exists today
but has diminished considerably in
size. The yearly rising of the Nile
would flood the Fayum depression so
that its lake and many canals would
all become one vast expanse of water,
thus giving the illusion that the entire
area was an enormous lake. One may
well wonder how in an area so inund-
dated with water the fragile portrait
mummies have been preserved in
such excellent condition. The reason
is that the burial grounds, the necrop-
oleis or cities of the dead, were strate-
gically placed on the edges of the
desert escarpment.
The majority of the Fayum por-
traits were preserved thanks to their
incorporation in a mummy, safely
buried in the dry necropoleis of
Egypt. The great British archaeologist
Sir William Matthew Flinders Petrie
wrote that for every good portrait he
found there, there was another which
was too damaged to be any use. Sadly,
as too often happens, yet more por-
traits were destroyed in modern
times. The French physician Fouquet,
who lived and travelled in Egypt at
the end of the last century, described
the appalling spectacle he witnessed
on three consecutive nights when a
band of vandals burned heaps of por-
traits as firewood to keep warm from
the cold night of the desert
Fortunately, a substantial body of
paintings has survived the perils of
time. The majority of the portraits
were found towards the end of the
nineteenth century in the Fayum. The
two most important locations where
the portraits were discovered are, first,
a location near el-Rubayat, the site of
the necropolis of ancient Phila-
the Roman ones begin. Even though the people portrayed followed the fashions in clothing and hairstyles of contemporary Rome, they continued to have their own inherited artistic traditions regardless of the nationality of their occupiers.

When the portraits left the hands of the Fayum painters, they were purely Greek works. However, as soon as they were incorporated into the Egyptian mummies, new decorative elements in gold leaf were superimposed, most probably by the Egyptian embalmers and decorators. This application of gold accentuated the surface design and introduced a two-dimensional overlay of adornment; but the decoration, for example the gilt garlands, stands out as a foreign element against the subtle, earthy tones of the underlying painting – tones which give the painting the illusion of being three-dimensional. Considering that the Fayum portraits developed out of ancient Greek portraiture, we see that much of the original Greek style has remained, though Eastern influences, the gold leaf additions probably being one of them, brought about a gradual formalistic change from Greek to Hellenistic, and later from that to Byzantine.

The ‘duality of style’ of the portrait-mummies, their dual nationality, so to speak, has been the other important reason for the late recognition of the portraits. Museums all over the world have found it hard to classify them and invariably they are in the Egyptian Departments of most collections. However, the visitors to those
orated by the writings of several authors from Herodotus to St Athanasius, and is perhaps the most enthralling part of the history of these images. Petrie’s interpretations of the conditions of the burials are brilliant and have not been surpassed although a hundred years have passed since he found the first Hawara portraits, in the shadow of the pyramid of Amenemhat III, pharaoh of the Twelfth Dynasty. It has taken more than a hundred years from the discovery of the portraits to fully appreciate their immense artistic significance. The reason for this is that when they were being unearthed, the prevailing artistic tastes of Europe were very different from those of today. Impressionist work was considered outrageous at the time and the portraits have a similar sketchy character which would, at the time, have been looked down on.

Three items which have come to light since the publication of the book.
1. The portrait of a boy from the George Theotokas Collection – bought in Cairo.
2. The story of the so-called Marcos Antinos.
3. A mosaic from Antioch-on-the-Orontes in Princeton University.

1. Portrait of a Boy from the George Theotokas Collection, c. 193-250. Encaustic on vertically grained wood; collection of Professor Stelios Lydakis, Athens, Greece (from the George Theotokas Collection acquired by G. Theotokas in Cairo sometime after the Second World War.) Fig 7.

This is a beautiful portrait with strong elements of stylisation, large magnetic eyes, and a clearly defined hairline which brings to mind the Byzantine expression of someone whose hairline resembled the letter ‘M’ (as Muechon ten kommosin). Another element is the pronounced trapezoid neckline. Within the overall pale flesh area there is a subtle play of warm and cool pinks which give the face a sense of volume. The strong asymmetry of the face and ears adds a uniqueness to the portrait reminiscent of the so-called ‘European’ in the Fayum corpus (Fig 8), and the young boy now in Dijon, both of which have been attributed by David L. Thompson to the same artist. The asymmetry of the drawing is, paradoxically, responsible for the balance among all the pictorial elements in the portrait: the distribution of the shapes, colours and textures and the overall expression. Another individual feature of this tender depiction of a child is the use of blue in the colour scheme. Blue is very rarely found in the Fayum corpus particularly in the depiction of flesh tones. Here it appears in the colour of the garment as a dark green-blue in the background with white added as a pale blue-grey; mixed with the flesh tones it constitutes the shading of the face.

Fig 9. The so-called Marcos Antinos. Probably Severan, c. AD 193-235. Paris, the Louvre.

and neck. There is an ochre leafy garland painted within the hair area which has been handled in a flat way. The pigment has been used in varying thickness throughout the picture, characteristic of the use of Punic wax.

To our modern eyes this partially schematic portrait has the charm and aesthetic harmony of a Matisse on the one hand while on the other has a disturbing presence characteristic only of the very best of the Fayum portraits.

2. The story of the so-called Marcus Antinous who is really Ammon, son of Antino. Fig 9.

This magnificent portrait mummy is now on display in the lower galleries of the Louvre. It was excavated in the area of Antinopolis, today Sheikh Abada in Middle Egypt, by Albert Gayet about a century ago and at the time its Greek inscription was wrongly read as Marcus Antinous. It has since and to this day been known by this name. For many decades the portrait mummy was not on display and was also unavailable for study due to conservation work being carried out on it. This long absence from public view had caused a sort of legendary reputation to develop around it making it even more impressive when its present dramatic display was opened to the public. I was stunned by its beauty when I finally saw it last autumn, alas, after the publication of my book! The portrait itself, painted on the outer linen shroud (which envelopes the body like the paper round a parcel) is exceptionally finely painted; the young man, with slightly feminine features, has an expression of eastern serenity. In spite of the extensive damage, Ammon, with the theophoric name, looks more like a young god than a young man; either way his face has a peaceful spirituality. The right hand is barely visible, lifted in the gesture characteristic of the Antinopolis shrouds; the palm of the hand is held up fending away evil or signifying devotion. Below the hands — the left hand holding a bunch of leaves — there is an inscription in Greek which reads AMMON ANTONINOY clearly the name of the portrayed. At first I wrongly read it as ‘Ammon Antoninoi’; taking the final letter Ypsilion ‘Y’ to be an ‘S’. Anyone who is not an epigraphist may easily fall into this trap as the Ypsilion is joined with the ‘O’ before it (in an abbreviated form) so as to take up less space: The ‘O’ is drawn in an angular way giving it the shape of a lozenge. The Ypsilion is attached to it; the left diagonal ‘arm’ of the ‘Y’ overlaps the top right diagonal of the ‘O’ making the ‘Y’ look like an ‘S’. I showed my detailed drawing of the inscription to Dr Dorothy J. Thompson, who showed them to Professor Willy Clarysse, and they gave me the correct reading as: AMMONIOY, i.e. ‘Ammon, son of Antinoioi’. I am indebted to them for their help. The mistaken reading of Gayet and Guimet as Marcus Antinous had oddly survived to our day.

The mummy is ornamented with a feature which is unique among the many portrait mummies I have seen. Among its many gilt-stucco additions of rows of uraei snakes there are gold studs which look like an assortment of different small coins coated with gilt stucco which give an effect of great opulence to this unique artefact.

(NB: In my book, Ammon, son of Antinous, appears as Marcus Antinous on pp. 94, 151, 214b, 217a, ill 93.)

3. A Mosaic from Antioch-on-the-Orontes at Princeton University. Fig 10.

Illustrated here is a mosaic from the renowned ancient city of Antioch-on-the-Orontes which was, after Alexandria, the most Hellenistic city. Princeton University has a splendid collection of these ‘stone carpets’ to use M. Rostovtzev’s expression, from private villas and churches. When the American excavations took place, from 1932 to 1939, the area was a part of Syria and only after the 1939 plebiscite did it become part of Turkey.

It shows a young man reclining on a couch holding out a painted portrait in his hand, his glance fixed on it. The portrait has a frame around it identical to the ‘Oxford-type frame which Petrie found around a painted portrait in Hawara. The mosaic, which dates from around AD 200, gives definitive visual evidence of the place painted portraits had in everyday life at the time of the production of the Fayum portraits (c. AD 140-300). We have much literary evidence which corroborates the fact that painted portraits had the place in antiquity which photographs have in our lives today. Petrie’s theory that many of the Fayum portraits were painted from life and then after the death of the portrayed were taken down off the wall and sent to the embalmers, cut down, and fitted over the face of the mummy seems all the more plausible. If one can believe the story that a friend who comes from Egypt told me that in the Fayum today, when a person dies, there is the expression ‘take the photograph of the mummy’, then the portrait we see in the hand of the reclining young man in the Antioch Mosaic may at a later stage of its life have become a mummy portrait!

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THE FIRE OF HEPHAISTOS
Large Classical Bronzes from North American Collections

Fifty-five large bronzes in an exhibition at the Harvard University Art Museum show how ancient Greek and Roman bronze foundries used every shortcut to design, assemble, cast, and repair the statues they produced. The resourcefulness of the god Hephaistos, to whom the knowledge of metalworking was credited in antiquity, is fully reflected in the thrift and imagination behind bronze casting in classical antiquity.

Sandra E. Knudsen

Bronze casting is a technology of reproduction. In its simplest form – direct casting – molten bronze reproduces, and in the process destroys, the original wax model. In its more sophisticated form – indirect casting – the bronze replaces the wax working model, but the original model, only copied by the wax, remains intact, to be copied again and again.

In conjunction with the 13th International Bronze Congress which will take place between 28 May and 1 June, the Harvard University Art Museums invited Carol C. Mattusch, Professor of Art History at George Mason University and chair of the Congress organising committee, to assemble the documentation about ancient bronze casting. Henry Lie, Director of the Straus Center for Conservation, HUAM, agreed to be a partner in the project. Amy Brauer, Assistant Curator of Ancient Art, HUAM, organised the exhibition, which received funding from the National Endowment for the Arts, the National Endowment for the Humanities, the Massachusetts Cultural Council, and from private donations.

The Berlin Foundry Cup
The Berlin Foundry Cup is the starting point of the exhibition (Figs 1a and b). There is no more complete ancient source about the casting of bronze statuary from the classical world. The images depict the workshop, the craftsmen, and the casting process. Two statues are being made, both shown in the final stages of production. On one side (Fig 1a), a life-size statue of a nude youth lies on what appears to be a heap of clay. The extended arms and flexed feet suggest the athlete is competing in an event such as jumping. The statue’s head lies between the workman’s feet, the last section to be joined. The workman is hammering the join of a hand onto the wrist of the statue. On the wall behind hang models for a foot and, perhaps, a hand, possibly original models for this statue. On the other side of the cup (Fig 1b), a statue of a colossal warrior strides within a supporting framework. Two workmen, the standing figure only half the height of the statue, scrape its thighs with curved rasps.

The Foundry Painter illustrates not only different types but also very different styles of statuary. The colossal statue is drawn in the Archaic style associated with sixth-century sculpture. The figures of the workers and the statue of the victorious athlete, in contrast, have the innovative three-dimensional poses and short curly...
From the parts to the whole
Most surviving fragments of ancient bronze statues are rarely exhibited. Several museums, notably the Metropolitan Museum of Fine Arts, Boston, and the J. Paul Getty Museum, Malibu, generously lent fragments from their collections. Each of the body parts exhibited in this first part of the exhibition – whether an eye, a finger, an arm, a hand, a leg, or a torso – provides a wealth of information about its production. Since the types for classical statues were limited, in many cases these fragments also reveal a great deal about the appearances of the complete statues to which they belonged. A stone eyeball, with inset dark glass pupil, is wrapped in an envelope of sheet copper, its edges cut and curled into lashes. A languidly flexed arm and hand of a woman must come from a lifesize image of Aphrodite adjusting her necklace, similar to the type of the three large statuettes (see Figs 6–8). A bronze torso in the collection of the Metropolitan Museum of Art (Fig 3a) was produced from a mould taken from a bronze and used to make a reproduction, or overcast. Some of its ‘patches’ are actually casts of patches on the bronze original (Fig 3b). This is remarkable evidence of ancient copyists at work, as mentioned by Lucian in the second century AD: ‘Look! [the statue of Hermes in the Athenian Agora] ... is covered over with pitch because of being moulded every day by the sculptor.’ (Zenos Tragoudos 33)

Forever young
The second part of the exhibition,
'Forever Young', examines some of the most popular images in antiquity - boys and adolescent males. Such statues range from infant to adolescent, from child gods like Dionysos and Eros to beautiful but anonymous meléphoi, boys near puberty, to ephebes, still-beardless young men who have reached puberty. A lifesize head of Dionysos is one of the most arresting (Fig 2). The heavily lidded eyes have whites of sheet silver, and the dreamy gaze transfixes viewers even though the coloured pupils and irises are missing. The hair is thick and tousled, the swirling curls and locks across the back of the neck having been added separately to the wax model.

Two Attises
A large statue in the Walters Art Gallery of a boy in oriental dress is one of a pair of bronzes (Fig 4) said to have been found together in Egypt. The other is in the Metropolitan Museum of Art (Fig 5). Parallel examinations of both bronzes took place in 1994 and 1995, even though the Metropolitan Museum figure is not part of this exhibition. There are slight variations in the positions of the arms of these two figures, but dimensions, production techniques, and alloy analyses are virtually identical. It can be concluded that they represent the same subject, probably a dancing Attis. Perhaps they suffered a mishap in storage or in transit so they never reached their intended destinations.

Three Aphrodites
The trio of large statuettes of Aphrodite (Figs 6-8) was approached with the thought that they might derive from the same original model. The variations of heads, arms, lower legs, and surface details are what might have been expected of bronzes made at the same time in a single foundry and finished separately, but the differences in alloys and in the way the figures were assembled and joined are significant, suggesting that the series was made not by a single craftsman but by several workers. Or perhaps sets of the master moulds were sold to different workshops, where they were
Artic with deer
One of the few preserved large sculpture groups in an American collection is this half lifesize image of Artemis, goddess of the hunt, and a deer (Figs 9, a-d). The original base could easily have fitted a third figure to the right of the goddess, and there are two marks where an animal may have stood on its hind legs, perhaps a dog. The Artemis was assembled from a large number of cast sections, including the arms, the mantle, the roll of cloth around the waist, and the three deeply undercut, tubular folds in the skirt of the chiton (Fig 9c). The deer was made more simply from two sections; the head was joined to the base of the neck and the rest of the body. The X-radiograph of the deer (Fig 9d) shows that the legs are solid except for bubble-shaped voids in the legs where air was trapped when the wax was poured into the master moulds. Both figures are relatively thick castings. Artemis’ feet are flattened on the bottom and have relatively large cast openings for attaching the figure to the base (Fig 9b).

Goddess or portrait of a woman?
The third part of the exhibition examines bronzes of women, some of which represent goddesses, including the three Aphrodites and the Artemis. Others are portraits. A few seem to represent women who wished to allude to images of goddesses or to important female relatives. The features and hairstyle of the North Carolina Museum of Art’s portrait of a woman (Fig 10) resemble later portraits of Livia, but the diadem and loose curls of hair may suggest that this woman is divine. The eyes are well preserved and clearly show how arresting and lively such polychrome effects could be. The eyes themselves were cast solid and the whites overlaid with what appears to be sheet silver, which was then incised to indicate the irises. Hemispherical sockets were cut for the pupils, and the left pupil, still in place, was inset as a transparent stone with dark inclusions. The cast head is not finished at the base of the neck, as is standard for insertion in a draped statue body, but includes the neckline and the upper part of the garment. The edge is not cast but turned under as a result of cold working, and it is possible the portrait was reworked from a (damaged?) statue into a herm bust.

Images of men
The fourth and final part of the exhi-
ished edge at the middle of the neck was normal for attaching to a nude statue. Inside the base of the neck, a very liquid spattering of cast bronze, poured on the inner surface and not attached to it, is strong evidence for the use of flow welding to make the join. Partly covered by the spatter is the Greek letter alpha incised in the wax working model (Fig 11b); perhaps the letter was a match mark, so that in a large workshop this head would be attached to the correct body.

By the end of the second century AD the youthful standing nude statue of a god, hero, victor, or ruler would have been a familiar type for nearly seven centuries. Viewers could have recognised the individual only through the portrait head and the inscription. The over lifesize statue of the emperor Lucius Verus from the collection of Shelby White and Leon Levy was cast in eleven pieces (Fig 12d): the head to the lower neck, the arms from just below the shoulders, the two halves of the torso, the lower part of the torso extending to the tops of the thighs, the legs to the middle of the calves, and the lower legs with the feet. The castings are very thin, no more than about 2 mm thick; even the fingertips are hollow. The many flaws were repaired with small rectangular patches; the cast edges were reinforced with many such patches set side by side on an angle, further strengthened with lead (Fig 12b). The workshop may have deliberately aimed to make very thin castings, knowing that many but inexpensive repairs would be required. The only inlays appear to be the nipples, which seem to be copper nullheads stuck into the wax before casting. The hair is only lightly indicated and the eyes are cast solid, but great pains were taken to cut the details of the beard into the wax model.

The colossal gilded head of an emperor (Fig 13a) is significantly thinner on the left than the right side, probably because the core shifted slightly after the wax had been melted out and before the metal was poured. The crown of the head was cast sepa-
Ancient Bronzes


Fig 11b. Detail: inside of the neck: the letter alpha cut in the wax working model and splattered with bronze from the flow well. (Photo: Courtesy The J. Paul Getty Museum.)

children and animals, heroes and emperors that filled the cities, temples, and houses of the Greeks and Romans.

For most of this century, it was widely believed that ancient Greek and Roman bronze statuary was made through the direct process of modelling wax over a clay core and that the works so produced were always unique. This exhibition provides conclusive evidence that ancient bronze founders usually made thin-walled indirect castings. At the same time, even statues based on a common original model can show great variation caused by manipulation of the wax working models. Instead of remaining fixated on the art historical preoccupation with identifying artists and dates, this exhibition urges viewers


Fig 12b. Detail: join inside the lower left leg. The cast edges were reinforced with a row of rectangular patches set side by side on a diagonal, forming a saw-tooth pattern. Lead was used to reinforce the extremely thin casting. (Video probe image: Courtesy Straus Center for Conservation, Harvard University Art Museums.)

In fact, although all the parts have been cast, it is not a statue until it is put together.' (Quintilian, Institutio Oratoria 7.1.2)

The bronzes in 'The Fire of Hephaistos' explode the traditional view that classical bronze sculptures were scarce or unique works of art. The evidence of inscribed bases around the Mediterranean and the vast amount of bronze sculpture from the cities buried by Vesuvius suggest that bronze was a normal and even preferred medium for classical sculpture. Pline the Elder and Pausanias are only the two most extensive of the ancient sources that describe the existence of thousands of bronze statues in antiquity. Exploring the nature of bronze casting, this exhibition has revealed the dynamic and exciting reality of bronze images of gods and mortals,
instead to ask the following questions: Why was bronze used? Was the work a unique casting or was it one of a series or edition? Is there technical evidence to distinguish regional workshops, or the products of different periods? What was the relative importance of patron, artist, and founder? To what extent was a statue finished after casting? What did it look like when mounted? Can we detect traces of its destruction and afterlife?

These are new questions, questions that may have answers, and which are certain to encourage fresh appreciation of the achievements of Greek and Roman sculptors.

Sandra E. Knudsen is Co-ordinator of Scholarly Publications at the Toledo Museum of Art and Consulting Curator for The Fire of Hephaistos.

Classical Bronzes: The Art and Craft of Greek and Roman Statuary, by Carol C. Mattusch, has just been published by Cornell University Press (288 pages, 165 black-and-white illustrations). The seven chapters provide a parallel but completely different group of case studies of Greek and Roman bronze sculptures, both famous and virtually unknown. They focus on evidence for repeated images, the continuing popularity of some statue types over centuries, and the market forces driving the classical bronze industry to make the most of the reproductive capacities of the indirect casting technology.

The 13th International Bronze Congress will be hosted by Harvard University Art Museums 28 May-1 June 1996. More than 100 papers, including one by the Editor-in-Chief of Minerva, will be presented in fourteen sessions. For programme and registration information, please telephone Amy Brauer, Assistant Curator in Harvard University Art Museum's Ancient Art Department, on (617) 495 3393.
Excavation

FROM ROMAN EMPIRE TO LATE ANTIQUITY

Ancient cities in the Balkans

Excavations at the site of Nicopolis in Bulgaria between 1985-92 have cast light for the first time on the character of urbanism in the early Byzantine period, and work at Philippi and Pydna have revealed new evidence for ‘urbanisation’ in Late Antiquity.

Andrew Poulter

The ancient city of Nicopolis ad Istrum, in present-day Bulgaria, was founded in the early second century by the Roman emperor Trajan and survived for five centuries until it was abandoned during the Slav invasions which overwhelmed the north-eastern Balkans at the end of the sixth century AD. The Roman town, with its paved streets, public buildings and monuments, is remarkably well-preserved (Fig 2). Using aerial photographs, it was even possible to draw a very detailed plan of the intramural area as it must have existed in the Late Roman period with its public buildings and its spacious town-houses occupying outlying insulae (Fig 3). However, as excavations by the British Archaeological Expedition to Bulgaria proved, Nicopolis was destroyed and abandoned towards the middle of the fifth century and a new ‘city’ was constructed on an adjacent site, reusing the south-eastern section of the earlier defences. While our Bulgarian colleagues continued their excavations within the Roman city, the British research programme was confined to the later site because it provided a unique opportunity to

Fig 1 (left). View of the Roman house at Nicopolis during excavation.

Fig 2 (below left). View along one of the paved roads of ancient Nicopolis.

Fig 3 (right). Plan of the Roman city of Nicopolis and, attached to its southern curtain-wall, the defences of the early Byzantine city.
has been in the affirmative, but doubts persisted. In France, for example, the large opulent Roman cities were reduced to small defended circuits already in the fourth century, and the impressive cities of Africa and the Near East provide little archaeological evidence for the Late Roman investment of wealth in civic architecture except for the construction of Christian basilicas. What was needed was a site which dated only to the early Byzantine period, uncontaminated by later occupation, and one where a combined programme of geophysical exploration and excavation could, for the first time, provide an insight into the economic and physical character of a sixth-century city.

The British excavations, though primarily concerned with the early Byzantine period, also uncovered substantial and important remains dating to the second to fifth centuries AD, as well as the medieval and early modern phase of occupation. Consequently, the programme was extended to encompass not only the Roman but also the medieval and post-medieval history of the site.

Three years of painstaking excavation revealed a Roman house, its walls preserved to shoulder height, decorated with frescoes of architectural scenes, the column-bases for its internal portico still in position and the floors covered with the remains of a collapsed tile roof, stone columns, intermixed with pieces of finely moulded stucco cornices (Fig. 4). The building had burnt to the ground around the middle of the third century AD, and the fire which destroyed it was also responsible for preserving its remains (Fig 1).

Apart from the discovery of the Roman house, other houses and the well-preserved remains of roads and a late second-century gate were uncovered (Figs 5, 6). Populated by immigrants from the Eastern provinces, notably from the classical cities of Nicaea and Nicomedia in Asia Minor, the city, within a generation of its foundation, had a flourishing agricultural economy, exploiting its rich agricultural hinterland, investing its wealth in grandiose public monuments and buildings, substantial portions of which survive today (Fig. 7). By the fourth century, the city seems to have been in decline, although it continued to be supplied with agricultural produce from its territory. At this time, there was an extensive extramural settlement with houses, workshops and agricultural buildings which, as a study of the pottery suggests, may represent
the arrival of new people, perhaps Goths, known to have settled in the region during this period. Only in the early years of the fifth century are there signs of growing insecurity: the extramural area was partially abandoned and the defences were improved with a massive ditch and the construction of a protetissa (outwork) on the berm. The city was burnt to the ground and abandoned c. 450, probably following the capture of the city by the Huns of Attila.

During the second half of the fifth century, the new city was constructed on an adjacent site, with impressive defences, massive towers and three strongly defended gates (Fig 8). Within the enclosure there were at least two churches, the largest of which was probably the episcopal basilica, its floor paved with tiles (Fig 9). The excavation allowed an accurate reconstruction of its internal appearance (Fig 10). There was also a massive storebuilding, small workshops and probably barracks. But what was above all remarkable was the lack of buildings, and those that existed were scattered across an otherwise empty interior. In no way does this resemble a classical city. It certainly served the needs of the Church, probably contained a military garrison, but does not seem to have had any of the civic buildings traditionally found in a Roman city, nor even a large resident population. Instead, the ruins of the Roman city to the north were still occupied in the sixth century, but apparently by poor civilians, living in small mudbrick houses. It appears that the early Byzantine ‘city’ of Nicopolis in the sixth century functioned as an administrative and ecclesiastical centre, probably had a garrison, and served imperial needs, not those of the local community.

Along with the excavations, work continued on the analysis of seeds, animal bones (more than 20,000 finds), metalwork, and pottery.
Excavation

(100,000 stratified sherds), which have provided a wealth of information about the natural environment and economy of the site from its origins in the early second century right down to the post-medieval period. This evidence, combined with the results of excavation and geophysical survey, has been used to provide a graphic reconstruction of what the ancient city was like in each period of its history, including the sixth century (Fig 11). It now seems that not only was the physical aspect of the city changed in this period, but that its economy had changed too. No longer was it supplied with agricultural goods from its rich territory but its inhabitants were dependent upon market-gardening and the import of luxury goods from as far away as the eastern Mediterranean. What clearly emerges is that Nicopolis in the Late Antique period was very different in form and function from the classical city of the Graeco-Roman world. It provides a model to compare with the still fragmentary evidence from other parts of the early Byzantine empire which will, in time, determine whether Nicopolis is a unique case or typical of urban centres in this period.

The research programme has not been designed to answer a single historical question. The publication of finds (e.g. 3,268 metal objects) and a dated sequence of pottery will assist archaeologists of the Balkans to date other sites. The publication will also provide a valuable resource for examining empire-wide questions about trade, economic development and decline. Important though the work at Nicopolis has been, its significance can only be appreciated when the results are compared with other urban centres in the region. During the summer of 1995, research in collaboration with Greek colleagues was carried out to extend the regional scope of the programme. The important city of Philippi, founded by Philip of Macedon, lies in north-eastern Greece. Like Nicopolis, its monuments of the Roman and early Byzantine periods are remarkable both for their imposing remains and the impressive investment of wealth which they represent (Fig 12). However, although the civic administrative complex (agora) has been uncovered and progress has been made in excavating the houses in the centre of the city, much of the area

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within its defences remains unexplored, especially in the southern quarter (Fig 13). The purpose of our work at Philippi was to discover whether geophysical exploration could prove as successful as at Nicopolis and provide a plan of unexcavated buildings and streets. The results were impressive. For example, in one area we found the junction between a street and the Via Egnatia, a highway which passed through the centre of the city, as well as other roads and buildings to the south of it, clearly visible as ‘high resistance anomalies’. So far this Late Antique city does not seem to conform to the pattern established at Nicopolis although only excavation will prove whether or not the geophysical survey could certainly prove an effective means of providing a plan of most of the ancient site and should assist our Greek colleagues in planning which areas could most profitably be examined by excavation.

However, the importance of the city in the ancient world should not deter archaeologists from exploring other smaller sites which, though less spectacular in their remains, may provide evidence for a shift in emphasis away from tractional centres. In a second collaborative project, we worked alongside local archaeologists on the site of a small fortification of sixth-century date, just south of the ancient city of Pydna, again in the collection of surface finds, to ascertain the extent, date and, if possible, the nature of the site in the early Byzantine period. We were fortunate indeed. Apart from locating (by intensive field-survey) a hellenistic settlement, two large buildings, possibly farm-houses of the Roman period, the geophysical survey discovered a previously unsuspected early Byzantine fortification, equipped with massive external towers and filled with buildings. By carrying out a methodical collection of all pottery and building materials within transects (comprising lines of five metre squares) and quantifying the results, we were able to identify the course of the other sides of the fortifications which proved to be unexpectedly large, three to four hectares in size. Clearly this new site, which had never been a classical city, nevertheless was a surprisingly important centre, to judge by its defences and closely packed internal buildings. It suggests that, when examining urbanism in this period, attention should not be confined just to traditional sites which, like Nicopolis, had clearly lost many of the characteristics and functions of the classical city.

However, launching international archaeological expeditions requires more justification than the satisfaction occasional discoveries may provide. There are both moral and financial restrictions. Excavating abroad cannot be justified unless the full panoply of modern techniques and scientific analysis is applied and they result in a publication which does justice to the site and matches the highest standards expected of the discipline. Research excavations perform involve the destruction of evidence and this issue is the more serious when a site is not endangered. It can – and some would say should – be argued that such sites must be left intact for future archaeologists to examine, at a time when the continued advance in archaeological techniques will mean that still more could be learnt and less evidence lost. National issues complicate the picture. Understandably, in some countries, helped (or afflicted) by international projects, foreign archaeologists are often regarded as arrogantly pursuing an ‘imperialist’ policy, seeking answers to questions which are irrelevant to the aspirations and needs of the host country. The presumption that a particular nationality possesses better excavation techniques than others provides no grounds for assuming that host countries should be grateful for the intervention of foreign teams. In sum, the promotion of a major archaeological excavation should be guided by two overriding principles: that it should be undertaken only if all the latest archaeological methodology can be used, irrespective of local conditions. (The local archaeologists are not infrequently far more knowledgeable and committed than a cursory acquaintance with their work might suggest.) Also, the objective of the excavation should be clearly defined and aimed at resolving problems of international importance while also addressing the needs of the archaeological community in the host country. Naturally, such demands require
not only careful planning and, above all, full publication of the results, but also a level of financial support which may involve not only academic bodies, but also commercial and industrial sponsorship.

In the future, the task is to extend still further the scope of the programme; to investigate not just cities and major fortified centres but also villages. This would appear less attractive: they cannot be expected to contain lavish houses, such as the one excavated at Nicopolis. The Roman and early Byzantine Empires were essentially reliant upon agricultural production and it is the fate of the majority of the population in the countryside which provides the greatest challenge and potentially offers the best means of understanding the ancient world and, in particular, the transition between the Roman Empire and Late Antiquity.

A new programme in collaboration with Bulgarian colleagues, is planned to excavate a late Roman fortified village and to carry out extensive fieldwork in the vicinity at sites of both Roman and late Roman date. By so doing, we hope to begin to learn more about the economy of such settlements, how the inhabitants lived and how their circumstances changed between the second and sixth centuries AD. The project is of importance for Bulgaria, providing information about a previously uninvestigated aspect of its ancient past and carrying out fieldwork in support of the regional objectives of Bulgarian archaeologists, providing dated environmental evidence and finds of value for future research in the country. At the same time, the programme should help to provide a true insight into the extent and nature of changes relevant to our broader understanding of the classical period, providing still firmer foundations upon which to reconstruct the past than can ever be achieved by excavating still more ancient cities, no matter how intrinsically satisfying such excavations can be. But to succeed, the challenge requires a significant investment of time and substantial financial support. Should any reader feel committed to the objectives of the new project, we would be happy to accept any contributions which will help us to carry forward our research into the past.

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THE DISCOVERY OF KING ARTHUR'S CAMELOT


Camelot is one of those places that has fascinated antiquarians and historians for centuries. Home of King Arthur and his knights of the Round Table, from Mark Twain and Longfellow to Disney, the images are rich and diverse. In the 1960s Professor Leslie Alcock believed that he had identified the location of this legendary place at Cadbury Castle, Somerset. Alcock had been guided on his quest by two sources. First, there was a genuine folk tradition that South Cadbury was Camelot; this may have owed something to the later Tudor antiquary John Leland, who in the sixteenth century wrote: 'The people can tell nothing ther but that they have heard that Arture much resortid to Camalat'. Secondly, in the 1950s, as a result of an assiduous collection of the sherds brought to the surface within the ramparts, Dr C.A. Raleigh Radford and J. Stevens Cox found pottery similar to the Dark Age amphora discovered in pre-war excavations on Tintagel Head, Cornwall. In their view, this was 'an interesting confirmation of the traditional identification of the site as the Camelot of Arthurian legend'. These remarks proved the basis for the Camelot Research Committee which between 1964 and 1970 sponsored the extensive excavations. Twenty-five years later the report on these investigations has appeared.

South Cadbury crowns a whaleback hill overlooking the Somerset Levels. It is a medium-sized multivallate hillfort, similar to places like Hod Hill, Maiden Castle, and Yarnbury in neighbouring counties. Its origins lie in the pre-Roman Iron Age when many of the four, and in places five, enceiling ramparts were constructed around the crest of the hill. Today the dramatic impact of the hill, vividly captured in a drawing made by the antiquary William Stukeley in 1723, is masked by a cloak of mature trees. Within its ramparts lie 7.3 hectares of flat ground.

The excavations made by Leslie Alcock for the Camelot Research Committee may have disappointed those in search of Disneyesque ruins. The results reveal the post-Roman age at its most intriguing. First, helped by the discovery of scraps of imported pottery, Alcock was able to show that at least one of the Iron Age ramparts was refurbished in the later fifth to sixth centuries. Evidence was also discovered concerning the south-west gate. Four vertical timbers defined a nearly square area with sides 3.4 x 3.1 metres in area. These corner posts were linked across the passageway at the front and back by timber beams. This structure must have supported double-leaved doors at the front and rear. Above, perhaps, was a timber walkway, partially defended by a breastwork. No trace of guard chambers was found either within the gate or behind it.

Next, in large part of the hilltop exposed in his trenches, Alcock discovered the vestigial traces of several timber buildings. Of these, the most interesting is the remains of a hall with an overall length of about 19 metres and a width of 10 metres; that is a floor area of some 190 square metres. The hall appears to have been divided by a partition (set into a shallow trench) about a third of the way along into two compartments. Internal posts, resting upon pads, probably supported the roof. This hall is reminiscent of a number of Romano-British proto-villas and ainsled barns. Its similarity to the seventh-century Northumbrian palace at Doon Hill, East Lothian, is also noted by the excavator. Quite evidently, this was not a palace in either the Roman or Medieval senses of the word. Rather it belonged to the Migration Age when the concept of the hall for collective gatherings was being widely adopted in north-west Europe. In England, as in southern Scandinavia, this was a place of feasting and the telling of epic stories, not as described in the later Saxon epic Beowulf.

In this simple example from South Cadbury, the discovery of a few sherds of imported East Mediterranean (Bkii and Bii) amphora from within the walls of the hall lend weight to its interpretation.

Indeed, it is the few scraps of pottery and imported glass which conjure up the age-old story of King Arthur's court. In all twelve sherds of A-ware dishes were found, 131 sherds of B-ware amphorae, and 29 sherds of imported glass (a minimum of 14 vessels including bottles, jugs, and bakers). The quantities are miniscule, yet highly significant by the standards of this period. The A-ware dishes emanated from the great factories in Tunisia, while the amphorae were made in factories located in the eastern Mediterranean. The Bii amphorae were used for carrying wine, while the Bkii were for olive oil. The origin of the glass remains uncertain, although the vessels could easily stem from Mediterranean or Gallic workshops.

Alcock conveniently puts these finds into perspective: from excavations on Tintagel some 36-4 A-ware vessels and 143-4 B-ware amphorae have been found. While obviously significantly higher in number than the finds from South Cadbury, even these figures, as several scholars have pointed out, barely amount to more than an occasional cargo in the period c. 475-550. The sum of all these evidence brings us to the state of southern England around AD 500. At that time, as numerous excavations have shown, the West Saxons were advancing westwards along the Thames Valley. A plausible hypothesis is that South Cadbury was the seat of one of the sub-Roman kings, who challenged the invaders. The sixth-century Briton Gildas, in his De excidio Britanniae, offers us a glimpse of the conflict between these two cultures. He is also the agent who informed Ambrosius Aurelianus, the British champion, who stemmed the Saxon advance at the battle of Mount Badon. Whether the king who refurbished Cadbury's defence and feasted in its hall was indeed Ambrosius does not really matter. The great merit of Alcock's excavations and meticulous report is to show the real dimensions of this world. Far removed from the fantastic imaginative reconstructions of medieval and modern times, this was an age without commodities in which a small quantity of prestige imported objects evidently made a great impact. It is equally evident that the community in the hillfort lacked the rich array of jewellery and simple pottery which characterised the simple farming villages occupied by West Saxons near Swindon, for example. On the other hand, no Anglo-Saxon settlement of around AD 500 has yet been discovered which boasts either major fortifications or a hall. Such construction was to be a feature of the later sixth century, after the conquest of southern England had been largely completed, and the imported Frankish concept of kingship began to take root within the new tribes. One final thought: the cargo of imports belongs to the age of the Emperor Anastasius or, less probably, to that of the time of the Emperor Justinian. As excavations all over western Europe are illustrating, this was a moment when the Byzantine Empire was seeking out new sources of commerce and, simultaneously, new manpower to fill the ranks of its armies to combat the Sasanian Persians in the east and the Goths in Italy and the Balkans. Clearly, as such finds are absent from Anglo-Saxon areas, the ships sought out the surviving sub-Roman tribes rather than the new Anglo-Saxon ones. The ethnic divide, much as
Gildas, our rare and not entirely trustworthy chronicler, reports, was real.

Caudby's end, so Alcock believes, may have been sealed by the British defeat by the West Saxons at the battle of Deorham, ascribed by the Anglo-Saxon Chronicle to AD 577. The battle, fought near Bath, 50 kilometres to the north-east, enabled the West Saxons to advance westwards into Somerset and Dorset. No trace of any conflagration was found in the excavations at Caudby. Instead, it seems that this short-lived episode came to a quiet end. In some respects, it is much as the legend would have us believe. King Arthur was a knight who confronted the tide of history. For the short, vivid span of his lifetime, he succeeded, but the march of history, determined by the collapse of Byzantium in the western Mediterranean and the rise of new kings around the North Sea basin, sealed the fate of his successors. We are fortunate that a legend first scrutinised by the Tudor historian John Leland, has now been measured by scientific work of such high standard.

Richard Hodges,
The University of East Anglia

Books Received
The inclusion of a book in this list does not preclude its review in a later issue.


A 'coffee table' view of archaeology with 13 international contributors, plus the editor (himself an author, with Lord Renfrew, of the classic textbook Archaeology: Theories, Methods and Practice, 1991). The illustrations and presentation are excellent and valuable because of the book's extensive coverage. The text is, of necessity, contracted and concise, and it makes it a book to dip into rather than read straight through. One notices, however, on pp. 40–41, the age-old 'canard' that the names of Ptolemy and Cleopatra appear on the Rosetta Stone; they do not; only the name of Ptolemy appears, as can be seen in the six clear cartouches on the illustration of the Stone. Both names occur on the 'Philae' obelisk now at Kingston Lacey, Dorset. Nevertheless, this is a most useful and attractive introduction to the wider sphere of archaeology.


The sub-title reads: 'A compilation of over 7000 books pertaining to the scientific study of Prehistoric and Historic peoples, their artefacts, inscriptions, and monuments, with prices and annotations, both bibliographical and descriptive'—it says it all! The arrangement of the book is an alphabetical listing by author (pp. 1–734); title index (pp. 735–938), and subject index (pp. 939–1022). Splendid as it may at first glance seem, in the computer age such a production at such an exorbitant price makes it a positive dinosaur. Technology has overtaken the author's labour of love since computer listing and access is now the answer to such extensive bibliographies. Obviously there is a sameness in the title listing, 'Ancient' and 'History' as entry words being a case in point. The subject index leaves much to be desired in its 'analytical' approach; e.g. 'Egypt (General)' is 5½ columns of solidly packed number references back to the numbered author sequence, and thus absolutely useless. Added to which, the proof-reading of the two preceding entries, is sheer carelessness: 'Egyptian [sic] Sculpture', and 'Egypt [sic]'. In all, bibliographically, this book is a costly and sad failure.

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THE IMAGE OF ALEXANDER

An ambitious exhibition entitled ‘Alessandro Magno – Storia e Mito’ (Alexander the Great – Story and Myth) opened last December in Rome’s Palazzo Ruspoli. Hundreds of artefacts from over 40 museums and collections worldwide are displayed together to illustrate the history and subsequent mythology of one of Antiquity’s most charismatic figures.

Stephen C. Rossi

Alexander the Great’s image and accounts of his deeds come down to us in a variety of materials and the exhibition presents a full range including marble sculpture, bronzes, gemsstones, and gold jewellery.

The Alexander exhibition has been combined with a display on ancient Macedonia organised directly by the Greek Ministry for Cultural Affairs. Artefacts from sites in north-eastern Greece cover the period from the

Fig 1 (above). A Roman bronze statuette of Alexander on horseback from Herculaneum. 1st century AD. H: (without base) 45 cm. Archaeological Museum of Naples.

The statuette was discovered in 1761 in nearly perfect condition and the rider was immediately recognised by scholars as Alexander. His first important victory against the Persians, the Battle of the Granicus in Asia Minor, was commemorated by the sculptor Lysippos and this group showed the 25 horsemen who sacrificed their lives for the Macedonian victory being led by a sword-wielding Alexander. The exhibition’s Roman copy in bronze was executed in the 1st century AD and is excruciatingly precise; anatomical details have enabled scholars to determine the horse’s age, an adult animal between seven and ten years old. In fact, Alexander’s favourite, Bucephalus, was nine years of age at the time of the battle.

Fig 2 (below). A Greek silver amphora from the tomb of Phillip II in Vergina, Greece. 336 BC. H: 36.4 cm. Archaeological Museum of Salonika.

This silver amphora was found on the floor of Phillip’s tomb along with numerous other silver vessels. The two handles of the amphora terminate in relief heads of Herakles wrapped in a lionskin. The Macedonian royal house considered Herakles one of its mythical progenitors and Alexander portrayed himself in this same guise on many occasions, especially on coinage.
Museum Exhibition

Fig 3. A Roman bronze statuette of Alexander from Velleia, Italy, 1st century AD. H: 24 cm. Restorations to feet and right hand. Archaeological Museum of Parma.

The statuette is a Roman copy in miniature of an original sculpted by Lysippus during Alexander's lifetime. The treatment of the hair and features - flowing locks curling around the forehead and a faraway gaze - is typical of representations of the Macedonian prince. The raised right hand would have held a lance, now lost.

Bronze Age to the time of Phillip II, Alexander's father. This chronological preamble enables the visitor to absorb the cultural milieu into which Alexander was born. Phillip's intact tomb was discovered at Vergina in 1977 and some of the tomb's extraordinary objects, including a large silver amphora (Fig 2), are on display.

They lead to the section intended to acquaint one with Alexander's family and peers. Here we find a gold medallion from the 'Abukir Hoard' with a portrait of a veiled woman identified as Alexander's mother, Olympias (Fig 4); a portrait of Phillip II in marble (a Roman copy of a Greek original by the sculptor Leochares); and portraits in bronze and stone of his contemporaries Aristotle (his tutor), Diogenes, and Demosthenes.

The careful organisation of the exhibition into precise thematic sections makes for a very coherent and legible display. We witness Alexander's progress from his birth into Macedonian royalty, through his education under Aristotle, to his vast conquests and premature death thousands of miles from his Greek homeland. Other sections deal with the impact of Hellenism on the conquered Eastern Empires as well as the effects of the enormous wealth, cultural and material, of these 'barbarians' upon the Greek way of thinking.

Alexander's apotheosis and the growth of his myth are followed through the Roman period and into the Middle Ages. The final section is of

Fig 4. A Greek gold medallion from the 'Abukir Hoard'. 3rd century BC. D: 5.7 cm. Archaeological Museum of Salamis. The obverse portrays a young woman in the act of ritual unwrapping associated with the marriage ceremony. The medallion was created for the games in honour of Alexander held at Veria in the 2nd quarter of the 3rd century BC. Scholars have identified the woman as Olympias, the mother of Alexander.

Fig 5. A Greek polychrome mosaic from Pella, Greece, c. 320 BC. L: 165 cm. H: 165 cm. Archaeological Museum of Pella. The mosaic is composed of small pebbles of many colours; facial details are in moulded terracotta and the silhouettes of the figures are offset by strips of tress. Again the composition is based on a lost bronze group attributed to Lysippus. It depicts an episode from Alexander's youth in which he and his friend Hephestion were surprised by a ferocious lion. The lion was slain by the boys and Alexander took the skin for the trophy he is often seen wearing in his portraits.
A solid cast silver Figure of a Goddess or Queen, Ptolemaic Period, circa 3rd Century B.C., 17.2cm high, weight 280 gms. Estimate: Refer to Department.

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particular interest; here the popularity of Alexander the Great in Islamic literature is illustrated by a group of fine illuminated manuscripts from the Arab world.

Alexander was indeed fortunate to live at the time of great Greek artists such as the sculptor Lysippus and the painter Apelles. Plutarch, however, believes it was the other way around; these artists had the good luck to be active during the lifetime of such a monumental figure. In any case, the man, Alexander, provided classical art with one of its most readily identifiable subjects. The exhibition presents numerous images and provides a fascinating opportunity to compare portraits, paintings, and mosaics. Alexander's characteristic flowing locks, fleshy face, piercing stare, and heroically muscular physique can be admired in works such as a first-century AD Roman bronze from Velesia, near Parma (Fig 3), or the renowned fourth-century BC lion hunt mosaic from Pella in Macedonia (Fig 5). Artefacts from Pompeii include a large fresco depicting Alexander's marriage to Statira, the daughter of the conquered Darius (Fig 6), and a truly magnificent bronze showing the young Macedonian prince in the act of slaying at the enemy from the back of his favourite mount, Bucephalus (Fig 1).

The exhibition has been realised entirely by the Fondazione Memmo, a non-profit cultural organisation also responsible for last year's Nefertari show in Rome. Although the exhibition has been mounted with the approval of the local Archaeological
New Statue of Alexander from Perge, Turkey

In addition to numerous essays and detailed descriptions of all the objects present, the catalogue features the first publication of an important new statue of Alexander the Great. The sculpture is presently undergoing restoration in Antalya, Turkey, and could not be included in the exhibition.

Professor J. Iman reports that excavations at Perge in Turkey conducted in 1985 brought forth numerous marble fragments of a large statue to light. The sculpture adorned the scenae frons of the theatre and was apparently toppled from its position by an earthquake. The building itself collapsed around the statue and as a result the fragments were preserved from an ignominious end in the local lime kilns. Although the initial campaign did not unearth a head, from the statue's pose and dress archaeologists were able to determine it was a representation of a non-Roman general. In 1992 a head that perfectly matched the body was dug up, and the statue was finally identified as Alexander. The complete sculpture is monumental, measuring 3.05 metres overall and the head itself, from the chin to the top, is 39 cm. The right arm is missing but the fracture indicates that it was raised in the pose typical of a man holding a lance or a sceptre. Alexander's likeness is easily recognised from the hair worn in locks about the forehead (amastole), the fleshy face, and the upwards gaze. The experts believe that this piece was sculpted in the time of the emperor Hadrian and was commissioned by the Roman inhabitants of Perge to recall the friendship extended to them by Alexander the Great who was welcomed into the city at the time of his conquest of Anatolia.
Exhibition

VASES AND VOLCANOES

Sir William Hamilton and his Collection

Sir William Hamilton (1730-1803) is remembered largely as the doting husband of his second wife, Emma, who became Nelson's mistress. A new exhibition at the British Museum restores him to his proper place as a noted antiquary, connoisseur and diplomat in eighteenth-century Italy. Peter A. Clayton assesses the man reflected in the exhibition and his collections.

William Hamilton was set for a military career but, after ten years, decided it was not for him, sold his commission and married a pretty young heiress, Catherine Barlow, in 1758 (Fig 1). She suffered from poor health and it says much for his regard and love for her that in 1764 he gave up his Parliamentary seat and made application for the diplomatic post in Naples so that she could have a chance of recovery in a more congenial climate and surroundings.

Whilst in England, Hamilton in his early years had become part of the Strawberry Hill circle of connoisseurs and collectors around Horace Walpole. Walpole called him 'picture mad', despite knowing of his other interests, and one forgets his collection of paintings because they were dispersed in 1801 at a time when the London market was flooded with Old Masters and they have remained largely unpublished. The sale was forced upon him to pay debts whilst waiting for the British Government to settle his account for 37 years in diplomatic duties. Whilst many of his paintings might now be generally termed 'second rank', he did own such masterpieces as Velazquez's Juan de Pareja (now in the Metropolitan Museum, New York), and Holbein's Lady with a Squirrel and a Starling (now in the National Gallery, London).

The Hamiltons arrived in Naples in November 1764 and it is not known exactly which of his paintings he took with him. The change to a more congenial climate was to prolong Catherine's life for another happy 18 years - she died in Naples on 25 August 1782. The Hamiltons were well liked at the Neapolitan Court; he fitted in especially well with the King, Ferdinand IV, who held Hamilton in great regard as a sportsman - vete spareto come un angelo (you shoot like an angel) was the high praise lavished on him from the King. He was on good terms with the Queen, Maria Carolina, a Habsburg, who was violently anti-French, especially after the guillotining of her sister Marie Antoinette.

In 1765, the year after the Hamiltons arrived in Naples, Vesuvius once more became active (Fig 2). As befitted a gentleman, Sir William had encyclopaedic interests and thus epitomised the eighteenth-century amateur. He closely observed the vulcanological phenomena, recording and drawing, always at his telescope or actually on the mountain, making the hazardous ascent over 70 times and even, on occasion, acting as guide or caricone for visiting dignitaries. His several communications of eye-witness accounts to the Royal Society in London were acclaimed and led to his being elected a Fellow. He even collected specimens from the mountain.

Fig 1. Sir William Hamilton and the first Lady Hamilton (see Catherine Barlow), 1770, Oil by David Allan (1744-1796), His Grace the Duke of Atholl’s Collection, Blair Atholl, Scotland. Cat. no. 129.

Fig 2. The Great Eruption of 1765, a view from the harbour of Naples, Gouache by Pietro Fabris (fl. 1756-84). For Plate VI from Campi Phlegraei, Cat. no. 43.

MINERVA 45
An Egyptian Bronze Figure of a Cat, 22nd/26th Dynasty, 944-525 B.C., height 5". Estimate: $40,000-60,000. Formerly in the collection of Greta S. Heckett.

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and sent them to the British Museum in April 1768.

Discoveries of ancient ruins and artefacts had begun to be made at Herculaneum in the 1750s and then at Pompeii. Thus a copy of Pliny’s *Natural History* was indispensable for the gentleman of scholarly interests, and Sir William had a working copy and another ‘best’ for show. Indeed, he and his nephew Charles Greville were dubbed by the wits of the day ‘the two Plinys’, recalling how Pliny the Elder had died because of his curiosity in observing the eruption of Vesuvius in AD 79, whilst the younger Pliny had recounted the event in letters to Cornelius Tacitus.

There was much dissatisfaction at the manner in which the work on revealing the ruins was being carried out, although Sir William had to remain at a diplomatic distance and refrain from joining in with public comment. The Temple of Isis at Pompeii had been left open and unprotected after excavation (Fig 3). Hamilton wrote to Lord Palmerston that it was ‘now entirely cleared, the very bones of the victims were upon the altars, and the paintings and stuccos as fresh as if they had just been executed’. These, like so many other glorious finds, were to be simply cut from the walls and removed.

In 1775 Sir William communicated an account of the recent excavations to the Society of Antiquaries of London (where his original colour drawings accompanying it still survive). From as early as October 1781 he cherished the idea of producing a treatise on Herculaneum based on the memoirs of Father Antonio Piaggio concerning the antiquities and especially the papyri found in the library.

Fig 5. Roman bronze military parade mask taken from the ‘face’ of a skeleton found in a tomb at Nola. Cat. no. 126.
of the Villa of the Papyri at Herculaneum. This never materialised, however, and the original manuscripts presented by Sir William to the Society of Dilettanti now seems to have disappeared. The rich archaeological sites of southern Italy offered numerous opportunities for acquiring antiquities and Sir William immersed himself in collecting – sculpture (Fig 4), bronzes (such as the superb face mask from Nola, Fig 5), gold jewellery, carved gemstones, and two collections of Greek painted vases. Amongst the sculptures he collected perhaps the best known is the colossal ‘Warwick Vase’, found near Hadrian’s Villa at Tivoli in 1769–70 (Fig 6). It was found in fragments and needed much skill to produce the fantastic creation seen today. Hamilton had hoped that the Vase would go to the British Museum, and was asking £300 for it – a sum the Trustees declined to pay. Eventually it was bought by the Earl of Warwick (elder brother of Charles Greville, Hamilton’s nephew), hence its present name. In 1779 it was sold and is now in the Burrell Collection in Glasgow.

Hamilton employed the so-called Baron d’Hancarville (born Pierre François Hugues), an adventurer and, sadly, swindler, to manage the publication of his first vase collection. In 1769 d’Hancarville decamped, fleecing his Neapolitan creditors, with the plates of the unfinished book, which he was now considering to be ‘his’ work. Publication eventually appeared in four volumes between 1767 and 1776. Greek vases found in Italy at this time were considered to be Etruscan (hence Wedgwood’s ‘Etruscan’ ware), but Hamilton realised their true origin as Greek from the inscriptions on the ‘Hunt Krater’ (Fig 7). Sources of the vases were not infinite and Hamilton noted to Wedgwood in 1773 how scarce they had become: ‘My collection at the [British] Museum, I am sure can never be rivalled’. But, after the virtual drying up of sources in the mid-1770s, Hamilton began a second collection of vases in the late 1780s when new caches turned up at the cemeteries of Nola and elsewhere, and his interest was fired anew. He was to consider his second collection superior to his first. An engraving shows him and Emma, his second wife (see below) at the opening of a tomb (Fig 8).

Sir William Hamilton’s second vase collection, rich in scenes from mythology, was published in four volumes from 1793 onwards by Wilhelm Tischbein, a German painter and companion of Goethe on his Italian travels, who had settled in Naples and, in 1789, had become Director of the Neapolitan Academy of Fine Arts.
Hamilton endeavoured to sell this second collection, but failed, and when the French invaded Northern Italy the vases were packed and crated for shipment on HMS Colossus to England. Sadly the ship with its precious cargo foundered off the Scilly Isles in 1798. An underwater expedition in the 1970s relocated the wreck and retrieved some fragments of Sir William’s beloved second collection of vases. Partial reconstruction of some of the vases has been possible, using Tischbein’s published plates as a guide (Fig 9). In trying to evade the French the collection had fallen prey to a greater evil. He wrote sadly, ‘They had better be at Paris, than at the bottom of the sea’.

Times and fashions change. Many of Hamilton’s vases were the products of the Greek colonial potters of fourth-century Southern Italy and became unfashionable in the 1830s when the British Museum began to acquire vases from the rich Etruscan cemeteries of Vulci where some of the finest products of sixth- and fifth-century Athens have been found. It is only in more recent years that the relative status of this pottery has been rescued by the work of the late Professor A.D. Trendall. Everyone seems to have profited from Hamilton’s collections except Sir William himself - Wedgwood with his highly popular pottery reproductions and Tischbein with his engravings. Publication of the first collection of vases cost Sir William nearly all the £8,400 he was paid for his entire first collection of antiquities.

Hamilton had ‘acquired’ Emma from his nephew Charles Greville, whose young mistress she had been for some time. In January 1785, Charles Greville found it expedient, in order to alleviate his financial problems, to marry ‘a lady of at least £30,000’ a year. Emma would be an embarrassment and so Greville suggested that she go ‘on tour’; and visit Naples, where she arrived on 26 April 1786 (four years after the death of Hamilton’s first wife, Catherine). Too late Emma realised the subterfuge and wrote to Greville first pleading, then in outrage, and eventually acquiesced to the strange arrangement and married Sir William in 1791. Life at court with her doing, amenable but much older husband was pleasant. This idyll was to be shattered in 1799 with the Neapolitan revolution when the court took refuge in Sicily and a gallant Horatio Nelson conveyed the Hamiltons there in his flagship. Two years later, in January 1801, Nelson’s and Emma’s daughter, Horatia, was born in secret.

Sir William Hamilton’s collection of carved gem stones and cameos (Fig 10) must not be overlooked, overshadowed as it is by his two vase collections. His first gem collection is complete and in the British Museum, although now dispersed through the various departments as appropriate; the second collection is dispersed and partially brought together again in the exhibition. Fortunately, the Scot James Tassie took impressions of...
Exhibition

Fig. 10. Sardonyx cameo bust of Cleopatra with an asp coiled around her left wrist. A popular subject with Renaissance gem-engravers, as well as artists. Post-Classical, probably 16th century. Cat. no. 66.

Sadly she enjoyed her 'empty' vase for only 18 months, dying on 1 July 1785, and her collection, the 'Portland Museum', was sold over six weeks from 24 April 1786. The Vase was the penultimate lot on the last day of the sale. Immediately Josiah Wedgwood asked to borrow it to make his now famous copies. Deposited on loan in the British Museum in 1810, the vase was smashed by a lunatic on 7 February 1845. One hundred and fifty years later it has suffered two dismantlings and reconstructions, including the last by the late Nigel Williams, filmed on television.

Sir William Hamilton returned to London and a house in Piccadilly late in 1800, seeking quiet and scholarly pursuits in his retirement; but Emma sought glory, gaiety and recognition. It is sad to contemplate that, after 37 years spent in cultivating his reputation as a diplomat, antiquarian, natural scientist and connoisseur, Sir William Hamilton found all his efforts submerged under the public scandal of Nelson and Emma which has dogged him since.

The Roman satirist Juvenal wrote that 'Virtue is the only nobility' – Sir William Hamilton's life is the embodiment of that humanist principle and the British Museum's exhibition, with the splendid book that accompanies it, puts the record straight after nearly 200 years.

Fig. 11. Group of Egyptian New Kingdom and Late Period large hardstone scarabs; including a black jasper mummy pectoral set with a heart scarab inscribed for the scribe Pay. Cat. no. 102.

Curiously, the most famous object that passed through Hamilton's hands does not bear his name – the Portland Vase (Fig. 12). Said to have been found in Rome, it was known by at least 1600-01 when a French antiquary saw it in the collection of Cardinal del Monte. It subsequently featured in a number of publications and spent 150 years in the Barberini family, until a bad run at cards forced its sale by Donna Cordella Barberini. Hamilton bought it, probably in 1782, from James Byres for £1000, an enormous sum then. He brought it to England in August 1783 and sold it to the Duchess of Portland in January 1784. Horace Walpole described her as 'a simple woman, but perfectly sober, and intoxicated only by empty vases' – an obvious client for such an item!

Fig. 12. The Portland Vase, a masterpiece of ancient intaglio glass cutting, the iconography of which is still a matter of some scholarly discussion. Said to be late 1st century BC/early 1st century AD. Cat. no. 63.

'Vases and Volcanoes: Sir William Hamilton and his Collection', is at the British Museum until 14 July 1996. A scholarly book of essays and catalogue edited by Dr Ian Jenkins and Dr Kim Sloan, curators of the exhibition, (320pp, 150 colour plates, plus 138 black and white illustrations), is available in paperback, price £25, or £21.95 at the exhibition.

MINERVA 50
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THE INTERNATIONAL CONGRESS OF EGYPTOLOGISTS

A Report

The Seventh international Congress of Egyptologists, sponsored by the International Association of Egyptologists, was held at Cambridge, England, 3-9 September 1995, with over 600 professionals in attendance. Jerome M. Eisenberg, Editor-in-Chief of Minerva, not only attended the conference, but also presented a paper. Here he summarises a selection of some of the most interesting papers at the Congress.

It is rather a hopeless task for anyone to select twenty or so papers from the 270 presented that can be considered the most important or interesting, since it reflects in great part the interests of the writer. It is even more of a problem since five papers were being read at any one time and the abstracts often do not divulge the heart of the subject. Here, then, are reports on a number of the papers presented which the writer attended, as well as brief renderings of some of the abstracts published in the Abstracts of Papers published by Oxbow Books, Park End Place, Oxford, OX1 1BN, for the Association, available for £12 plus £3 (or £5 overseas) for postage and handling.

OLD KINGDOM

NEW OBSERVATIONS ON THE FUNCTIONS OF THE SO-CALLED 'RESERVE HEADS'
(Andrey O. Bolshakov, Hermitage Museum, St Petersburg).

No satisfactory solution has yet been proposed for the ‘reserve heads’ of the Old Kingdom, nearly all of which have been found at Giza, mostly at the West Cemetery of Cheops. All of the heads found at Giza were walled up in the masonry filling the passage between the shaft and the burial chamber. The changes in style initiated under Cheops resulted in the complete disappearance of statuary in the superstructure, necessitating their transference to the burial chamber. Since images were considered to be dangerous to the deceased until the late 5th Dynasty, they had to be rendered harmless. Thus they were not only walled up but were also mutilated. The majority of the heads have had their ears broken off to deprive them of hearing. The vertical ‘scar’ carved into the back of so many of the heads is now explained as an imitation of the opening of the occipital portion of the brain in order to deprive the head of sight without damaging the eyes, which were so important in Egyptian ideology.

THE TYPOLOGY OF OLD KINGDOM WOODEN STATUES
(Julia Harvey, Groningen).

Combinations of the types of wig, dress, and arm position can indicate a date of a wooden statue to within the reign of a particular king. Dating cannot be based upon similar stone statues, as their development was governed by different factors. While these wooden statues have long been called ka statues, the author shows that they are rather statues which were to function as spare bodies for the deceased, serving as ‘anchors’ for his ba, rather than serving as the recipient of offerings.

THE ABYDOS SETTLEMENT SITE PROJECT
(Matthew Douglas Adams, University Museum, Philadelphia).

Recent excavations conducted by the Pennsylvania-Yale expedition have uncovered a major provincial town of the Old Kingdom and the First Intermediate Period. A zone of domestic architecture includes a number of well-preserved houses, some with burial pits containing infants and young children beneath the floors. Also uncovered was a major industrial zone for the production of faience heads and amulets.

MIDDLE KINGDOM

QUEENS’ WARE: ROYAL FUNERARY POTTERY IN THE MIDDLE KINGDOM (Susan J. Allen, Metropolitan Museum of Art, New York).

Most royal tombs were either plundered in ancient times or cleared by recent excavators. Some of the tombs of royal ladies have escaped this fate, most notable that of Hetep-heres, mother of Cheops. Several Middle Kingdom tombs have also survived, including those of the 12th Dynasty queens and princesses of Amenemhet II, Senwosret II, Senwosret III, and Amenemhet III at Dahshur. In 1990 the Metropolitan Museum of Art excavations at Dahshur finished the clearance of the tombs of the queens and princesses of Senwosret III to the north of his pyramid. In 1994 the tomb of his mother, Queen Weret, was discovered on the south side of the pyramid. These and similar burials at Lahun and Hawara have yielded a special class of royal pottery of the 11th to 13th Dynasties that will help date the entire Middle Kingdom ceramic corpus.

THE RELATIONS BETWEEN EGYPT AND PALESTINE DURING THE MIDDLE KINGDOM AS REFLECTED BY CONTEMPORARY CANAANITE SCARABS (Daphna Ben-Tor, Israel Museum, Jerusalem).

A group of over one hundred recently discovered scarabs from a cemetery near Bishon le-Zion in Israel is the
largest to be found in a clear MBIIA-B context, the first period in which scarabs appeared in Palestine in large numbers. Contemporary with the 13th Dynasty of Egypt, this corpus now resolves most of the controversial issues. An analysis of the designs shows that though many of the elements are imitations of Egyptian prototypes, some are purely Levantine. It is demonstrated that the great majority of the early design scarabs found in Palestine are of local manufacture, not Egyptian as is commonly believed. It is proposed that the Asiatics who had settled in the eastern Delta in the late Middle Kingdom adopted the Egyptian use of scarabs as funerary amulets and imported them into Palestine where they were soon imitated.

NEW KINGDOM

THE MONUMENTS OF AHMOSE: NEW PERSPECTIVES ON THE EARLIEST 18TH DYNASTY AT ABYDOS (Stephen P. Harvey, University of Pennsylvania).

Excavations in 1993 by the University of Pennsylvania and Yale University at the pyramid and temple of Ahmose at South Abydos have uncovered fragments of limestone reliefs depicting a battle against an Asiatic enemy, tentatively identified as the struggle of Ahmose with the Hyksos.

Also excavated was a structure apparently built under the authority of his queen, Ahmose-Nefertari, demonstrating the activity of royal women at Abydos in the early 18th Dynasty. An industrial area south of the temple was also located, as well as a planned settlement to the north.

TUT-TUT: NEWLY IDENTIFIED IMAGES OF THE BOY-KING (Earl L. Erman, University of Akron).

(Figs 1, 2)

The form, style, and iconography of four incomplete sculptures of Tutankhamun are examined, the first two assigned to the boy king by Erman: (1) A wooden striding figure wearing a khepesh crown (Cairo Museum no. 43773) (Fig 1); (2) a partially preserved face from a stone statue (Bristol Museum and Art Gallery no. H 5153), presently identified as Horemhab; (3) a portion of a stone face (Rosicrucian Egyptian Museum, San Jose, no. RC 358) (Fig 2); and a complete stone head (Walters Art Gallery, no. 22.222). A typology of select facial features was presented whereby sculptures can be grouped according to their form, thus stylistically fitting the criteria of representation for this king.

REMARKS ON AMARNA AMULETS (Hedvig Györy, Museum of Fine Arts, Budapest).

The same miniature ornaments used as pendants, dress ornaments, seals, rings bezels, and as parts of other types of jewellery, have been found in houses as well as tombs, proving that the same types were produced for both daily life and for funerary purposes. They were produced in the glass factories at el-Amarna together with pieces for inlays and for foundation deposits. The large number of moulds recovered reflect a large production, for they alone represent an output equal to 10,000 amulets. It is significant that there are so many amulets of Re, Heh, Thouretis, and heads of Hathor. Their preponderance probably has a special meaning on a religious level, stressing the importance of the varied aspects of family life.


From the abstract (paper not presented): It has been the traditional view that the theology of el-Amarna disappeared following the city's destruction. The author has thoroughly examined this issue and demonstrates that it existed in part at least until the 25th Dynasty. While it did not have the original form and structure, whole sections of the theological system may be found in the 19th, 20th, and 25th Dynasties. She believes that the original theology became a new system, emphasizing certain elements of the original system and omitting others.

COLOSSAL WOODEN STATUARY (Christian E. Loeben, Humboldt University, Berlin).

It is noted that although no remains have been found of colossal wooden statues there is evidence from the top of one of the two remaining sandstone bases that the original eight in the Ramsesnum once supported colossal wooden figures depicting Ramesses II striding. They would have been about 10 metres in height. Unlike the many colossal statues made of stone, these would seem to contradict the concept of 'eternal presence' desired by the pharaohs.

AN EGYPTIAN TEMPLE AT BETH SHEAN AND RAMSESSES IV (Robert M. Porter, London).

This site in northern Israel continues to be the richest source of New Kingdom material in the Levant, including a significant amount of architectural features, statuary, stelae, and scarabs. The earlier misdating to the reign of Ramesses I of some faience plaques and scarabs found below level VI of
the tell, which represented an Egyptian base and the most Egyptianised of a series of superimposed temples, is now corrected to that of Ramesses IV. Thus it is apparently the latest datable New Kingdom foundation in the Levant, confirming an Egyptian presence into the mid-20th Dynasty. The succeeding Level V temples, however, are not Egyptian types though there are major Egyptian monuments, an enigma yet to be explained.


The author confirms the concept of the late New Kingdom and later shabtis as ‘slaves’, as formulated earlier by Jaroslav Cerný and developed by Hans Schneider, based on the Nestle’s shabti decree and Papyrus BM 10800 which pattern the sale of shabtis upon the sale of actual human beings (‘slaves’). These documents prove that there was a convention at the end of the New Kingdom depersonalising the shabti and making it the slave of the deceased rather than his ‘double’. The name and title of the deceased upon the shabti now served as the owner’s ‘brand’ rather than as a magical identification. This then brought about the multiplication of the shabti figures in each tomb and their resurgent specialisation of duties, reflecting the large influx of foreign prisoners into the temples and both royal and private households.

LATE PERIOD

A PANTHEISTIC WINGED RESHEP AND OTHER ANOMALIES IN LATE PERIOD SYNCRETISTIC BRONZE STATUETTES (Jere M. Eisenberg, Minerva, London).

A unique Egyptian striding bronze male deity of the 26th Dynasty, now in the Louvre, not only bears female attributes but also a female torso (Fig 3). He has the face and side-lock of Har-pokrates, wears the Red Crown surmounted not only by a gazelle head but also the feather and sun disk head-dress of Amon-Re, and is garbed in a long pleated kilt and cloak with the ostrich feather of Maat projecting outward on his back. Folded falkon wings extend from his back to the ground. He carries the bow and arrows of Neith or Astarte behind his usual shield in addition to adopting the Red Crown of these goddesses. Its relationship to the 27th Dynasty reliefs of the Temple of Elhîb is demonstrated.

Fig 3. Egyptian bronze winged Reshep, 26th Dynasty, H. 13 cm., Louvre AE E 10486. © Photo R.M.N.

MYTHOLOGY

A NEW SOURCE OF EGYPTIAN MYTHOLOGY (László Kissy, Eotvos Lorand University, Budapest).

A study of the magical healing statues and the Horus cippi in a number of museums has shown that the unusual illustrations of pantheistic deities carved on these statues seem to form a kind of esoteric mythological and theological system of their own. There are many unusual iconographical elements which are rarely found on other monuments – Pah as a human-headed scarab, Amun and Khonsu in the form of crocodiles, Mut as a cat, lily-shenut as a bird with a ram’s head, and Nun as a god grasping a serpent. While some of the other deities depicted are closely connected with the texts, these compounded forms appear to carry their own message and their representational symbolism reinforces the power of the magical texts.

FERTILITY GODDESSSES OF ANCIENT EGYPT (Maria João de Sousa Machado, Lisbon).

From the earliest times Egyptian deities are full of symbolism but ambiguous concerning their functions and iconography. It is especially apparent in that several male gods have fecundity functions such as female properties even though the mother goddesses are never shown pregnant or with signs of fertility. There were no exceptions to the rigid canons for the slender, youthful female bodies, even for goddesses. Except for the Amarna Period, there are no pregnant females with full breasts or bellies. Only the hippopotamus-bodied Thoeris appears pregnant. Conversely dignitaries and scribes exhibit ‘strats of wealth’ and male fertility deities such as Hapy have what appear to be milk-laden breasts and full bellies. In ancient Egypt some of the male deities, such as Atum and Geb procreate their offspring and the main function of the female deity is to nourish and protect them. Indeed, Hathor and Isis, both mother goddesses, are primarily the goddess of love and the magician who defends the family, respectively.

THE NAKED GIRL AND THE GOOSE: A MOTIF OF REBIRTH (Jan Quergebeur).

In his abstract, the author, who died shortly before the Congress, discusses the possible links between the female nude and the goose, as seen together on baked clay votive beds from Thebes, cosmetic spoons, drawings, and ostraca. On the votive beds it often appears with figures of Bes and the headdress of the female would appear to characterise her as the female counterpart of Bes. He discounts other explanations and considers it to represent a promise of rebirth, clearly a motif of Egyptian origin, and the female figure to be a precursor of Isis-Aphrodite. (In another paper, ‘Votive Beds from Medinet Habu’, Emily Teeter of the Oriental Institute, Chicago, discussed the baked clay box-like objects called ‘votive beds’ of the Third Intermediate Period on which the front surfaces are moulded with a representation of a woman standing or sitting in a boat, often accompanied by a goose, a calf, Bes, and female attendants who row the boat.)

A NEW EGYPTIAN COSMOLOGY (Mark Smith, Oriental Institute, Oxford).

An Egyptian manuscript of the second century AD from Tebtunis, written in Demotic, is preserved in more than forty fragments divided between the Carsten Niebuhr Institute at the Uni-
The problems that Egypt is facing in the conservation of its monuments, the condition of the museums, problems with personnel and with security measures, and the absence of cultural awareness were among the issues enumerated by the chairman of the SCA. Over 150 monuments, mostly Coptic and Islamic, were damaged by the 1992 earthquake. Underground water poses a problem at many sites such as Alexandria, Cairo, Edfu, and Luxor. President Mubarak has promised to give one hundred million pounds toward restoration projects. There is an absence of cultural awareness in Egypt - "We hope to create a love situation between the human beings and the monuments." New laws are being passed to stem the current rash of robberies - "We are asking for the highest possible penalties." Unfortunately they do not have even the minimum security necessary for the major museums (such as the Louvre), but a national campaign to check the inventories is underway and forty-four new magazines will be built to lessen the current overcrowding. Computer systems are now in operation to record the enormous quantities of objects now in the museums and magazines. A feasibility study is being made for the proposed new museum at Giza and a Nubian Museum is being opened at Aswan. The Ramesses II statue will be removed from its present location at the Cairo railway station. Current restoration projects and excavations were enumerated.

THE EGYPTIAN MUSEUM, CAIRO
(Mohamed Saleh, Egyptian Museum, Cairo).

There are 140,148 antiquities with registered numbers in the museum - not including about 20,000 more in the basement. A database, which will include images, now contains 60,000 objects. A CD Rom of some of the masterpieces in the museum will be available this year. The first phase of the installation of new lighting will also begin this year. There will be special exhibitions of the new finds of foreign excavations, such as those of Dahshur, and the masterpieces returned from Sinai will be exhibited in Port Said, Ismailia, and Cairo. Regional museums will be opened in Kafr al Sheikh, Port Said, and Aswan. While an Italian group is drawing up plans for a new museum at Giza - a proposed $500,000,000 project, the Cairo Museum will remain an archaeological museum; the well-known pieces will not be moved and the order of the rooms in the main floor will remain the same. The condition of the basement has been improved and scholars will be allowed access in the near future with advance notice.

MINERVA 57
Egyptian polychrome faience pylon-form pectoral: Anubis within naïskos, djed and ankh in field.
Rev: Two facing cobras, djed column between.
XIX Dynasty, ca. 1320-1200 B.C. W: 3 3/8 in (8.6 cm.) Ex English collection.

Egyptian turquoise faience pylon-form pectoral: Anubis reclining on a shrine.
Rev: Osiris and Serqet facing, saw sceptre between.
Ptolemaic Period, ca. 305-30 B.C. H: 4 1/8 in (10.5 cm.) Ex English collection.

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THE ANCIENT COIN MARKET

Sotheby's sale sets Spring standard

Eric J. McFadden

Sotheby's kicked off its Spring season in March with their London sale which included a couple of older collections as well as various other consignments. Bidding was remarkably strong for a group of French Celtic coins, as two Paris dealers bid up almost every lot to high levels, each obviously representing a determined client. The cover coin, however, a gold stater of the Parisii, sold to an American dealer for £11,000 against an estimate of £10,000-£12,000.

A small but choice group of Greek coins, including many from a fine old collection, also brought strong prices. An exceptional but common silver stater of Metapontum, c. 510 BC, once in the Jameson collection, went to an American dealer for £4,000 against an estimate of £1,500-£2,000. A Cn demon coin, c. 500 BC, was estimated at £3,000-£4,000. Bidding started at £1,800 and went steadily to £6,200, purchased again by an American dealer.

The better Roman coins fared similarly. A very rare gold aureus of Octavian and Julius Caesar, with portraits of both (estimate £7,000-£10,000), was finally hammered down to an American collector on the telephone for £25,000, bidding against another telephone bidder. A sestertius of Octavian and Julius Caesar, also featuring the two portraits, sold to the same collector for £10,000 against an estimate of £3,000-£5,000. A gold aureus of Caligula and Agrippina, also a double portrait coin, fetched £17,000 against an estimate of £7,000-£9,000.

A gold aureus of Postumus, AD 259-268, with a reverse scene of the emperor distributing a donation on the occasion of his quinquennalia, brought £30,000 against an estimate of £15,000-£20,000.

The principal early Spring fairs were those in Munich and Chicago. Both were marked by good attendance but a shortage of new material. Dealers were seen searching the tables for good coins but unable to spend the funds they had available. During the Munich fair I took a respite to have a drink with two Americans, one Swiss, two Germans, and one Italian — and it was remarked that the combined purchasing power in our small group was probably at least 100 times the value of all the ancient coins on display at the fair, and yet we could find almost nothing to buy. As a result, of course, the few dealers who had good material were asking top money for the items they had. Prices will continue to be strong as long as the current demand remains unfilled.
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UNITED STATES

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ANIMALS AND ARTISTS FROM THE PERMANENT COLLECTION. The museum's collection of ancient Andean textiles dating from 1000 BC to AD 1000 is highlighted, featuring an impressive headdress, a number of smaller textiles, and a number of small objects. MICHAEL C. CARLOS MUSEUM (404) 727-4282. Until 11 Sep 2005.

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BOSTON, Massachusetts

FROM OLYMPUS TO THE UNDERWORLD: ANCIENT BRONZES FROM THE JOHN W. BIRCHemes Collection. A new exhibition of Greek and Roman bronzes from a distinguished private collection of Greek and Roman sculpture and jewelry, including fine examples of Greek and Roman bronzes. This exhibition celebrates the opening of the new wing of the museum. BOSTON MUSEUM OF FINE ARTS (617) 267-9300. Until 11 Mar 2006.

BROOKLYN, New York

ANDIAN COLLECTION REINSTALLATION. The museum's collection of the region of the Andes, especially Peru, of Pre-Columbian objects, including one of the world's largest collections of Paracas textiles, some dating as early as 300 BC. THE BROOKLYN MUSEUM (718) 638-5000.

CINCINNATI, Ohio

THE FIRE OF HEPHAESTUS: LARGE CLASSICAL BRONZES FROM NORTH AMERICA. An exhibition of nearly 70 large-scale objects, including some of the finest examples of Greek and Roman bronzes, including a large-scale sculpture heads, and fragments of the ancient world displayed at the museum. SACKLER MUSEUM, Harvard University, (617) 495-9400. Until 11 Aug 2005. (See Stockholm, Sweden, Toledo, Catalogue. (See ps. 22-30.)

CHICAGO, Illinois

SPLENDORS OF IMPERIAL CHINA: TREASURES FROM THE NATIONAL PALACE MUSEUM, Taipei. 475 exceptional works from the Neolithic period to the 18th century, including many of the finest examples known of jade, bronzes, ceramics, lacquerware, paintings, and calligraphy. ART INSTITUTE OF CHICAGO (312) 443-3600. 26 June - 25 August (then to San Francisco). (See catalogue $25 softbound, $3 hardbound.

COLUMBUS, Ohio

ECHOES OF ANCIENT AMERICA: ART AND CIVILIZATION IN THE AMERICAS. An exhibition of 700 objects from the Neolithic period to the 18th century, including many of the finest examples known of jade, bronzes, ceramics, lacquerware, paintings, and calligraphy. ART INSTITUTE OF CHICAGO (312) 443-3600. 26 June - 25 August (then to San Francisco). (See catalogue $25 softbound, $3 hardbound.

DALLAS, Texas

PANDORA'S BOX: WOMEN IN CLASSICAL ART AND CULTURE. An exhibition of 200 works from the collection of the Dallas Museum of Art, including portraits of women in the Chalcolithic period, Greek vases, Roman frescoes, and portrait busts. Includes a range of works from the history of art, from the ancient to the modern, with the emphasis on women in art and society. DALLAS MUSEUM OF ART (214) 943-8586. Until 13 September.

MINNEAPOLIS, Minnesota

AGAWA MEMORIAL GIFT: A GEISHA IN A CIVILIZATION. A major exhibition of 142 extraordinary works from the Minneapolis Institute of Art, including 70 exceptional works by Japanese artists, including paintings, prints, and sculptures. The exhibition is sponsored by the Agawa Foundation, which has been supporting the arts in Japan for over 40 years. MINNEAPOLIS INSTITUTE OF ART (612) 870-3000. 4 May-18 August. Catalogue $15 (See Minneapolis, Minn/Feb 1995, pp. 26-27.)

NEWARK, New Jersey

AN ART OF COP- TIC EGYPT. Christian art from the pre- Roman and Roman periods, including metalwork, textiles. THE NEWARK MUSEUM (201) 596-6550. Until January 2006.

NEW YORK, New York

AFRICA: THE ART OF A CONTINENT. The first comprehensive overview of African art ever to be presented in the United States, this exhibition presents a survey of African art from the 19th century to the present. It is organized by the Carnegie Museum of Art, Pittsburgh, and is presented in cooperation with the New York Historical Society. The exhibition is sponsored by the National Endowment for the Arts and is made possible by the generosity of the Friends of the New York Historical Society. THE COLUMBIA MUSEUM OF ART (212) 879-5500.

SAN FRANCISCO, California

THE EMERGENCE OF THE SYMPHONY: 19TH-CENTURY MUSIC IN AMERICA. An exhibition of over 100 rare manuscripts and trophies from museums and private collections throughout the world trace the development of the symphony from the 19th century to the present. Over 100 rare manuscripts and trophies from museums and private collections throughout the world trace the development of the symphony from the 19th century to the present. Over 100 rare manuscripts and trophies from museums and private collections throughout the world trace the development of the symphony from the 19th century to the present. Over 100 rare manuscripts and trophies from museums and private collections throughout the world trace the development of the symphony from the 19th century to the present. Over 100 rare manuscripts and trophies from museums and private collections throughout the world trace the development of the symphony from the 19th century to the present. 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THE ANCIENT WEST AFRICAN CITY OF BENIN, A.D. 1300-1897. A reinterpretation of the museum's permanent collection from Benin City, the capital of the kingdom of Benin, as it was before British colonial rule, including important ivory, metal heads and figures of rulers, and powerfully sculpted plaques. NATIONAL MUSEUM OF AFRICAN ART (202) 357-4600.

MONGOLIA: THE LEGACY OF CHINGHIS KHAN. The largest and most significant presentation of Mongolian art to the US, from the National Museums and Library of Mongolia, emphasising the period from the 13th to the 15th centuries, including Buddhist bronze and wood sculptures, and elaborate thangkas. THE NATIONAL GEOGRAPHIC SOCIETY (202) 873-5000. Until 7 July. Catalogue $35.

OLMEC ART: THE DAWN OF CIVILIZATION IN ANCIENT MEXICO. 125 antiquities from Mexico's first civilization, including seventeen monumental sculptures from Mexico's museums and archaeological parks such as the spectacular 12-ton "Colossal Head" from San Lorenzo. Also on display is an extraordinary group of small-scale objects from collectives worldwide. THE ART GALLERY (202) 737-4215. 30 June - 20 October. Catalogue. (See forthcoming article in Minerals.)

PRESEVERVATION: ANCIENT STATE FROM JORDAN. Eight masterpieces from the 2nd millennium BC excavated in 1985 at Ain Ghazal near Amman, are some of the oldest human sculptures in the Near East. They are exhibited for the first time in the US. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-4600. Until 14 April. 1997. See forthcoming article in Minerals.

TRADE ANDERS ON CHINA'S NORTHERN FRONTIER. An exhibition of about 100 belt plaques, buckles, chariot and harness fittings, weapons, tools and vessels made of bronze, gold, silver, from China's northern region. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-4600. Until 2 September. See forthcoming article in Minerals.

WILLIAMSTOWN, Massachusetts ART OF THE ANCIENT WORLDS. A new ongoing installation of ancient sculptures, vases and jewelry from Greece and Rome, Egypt and the Near East, Southeast Asia, and the Americas, from the permanent collection of the MUSEUM OF ART, WILLIAMSTOWN (413) 597-2423.

AUSTRIA URBANIA. THE DEVELOPMENT OF EARLY INDIAN ART, KUNSTHISTORISCHES MUSEUM (43) 222-5217. Until 16 July.

TOKYO, Japan CANADIAN COLLECTION OF THE GOREE COLLECTION. 24 selected examples from a collection of 90 stamp and cylinder seals recently donated anonymously to the museum. CANADIAN OASIS MUSEUM (416) 978-3692.

THE T.T. TSUI GALLERY OF CHINESE SCULPTURE. A collection of permanent galleries with over 1000 antiquities spanning a period from c. 4500 BC to AD 967, including bronzes, jade, ivory, bone, porcelain, and bone ware tomb figures, the largest outside China. Also on display is an outstanding collection of 2500 objects from the collection, including paintings, sculptures, works of art, and decorative pieces. ROYAL CANADIAN MUSEUM OF ART (613) 996-5750.

CYPRESS NEW MUSEUM OF THE COINAGE OF CYPRUS. New museum illustrating the history and coinage of the island. GIOVANNI STASSINOS STREET, KY, PARASKEVI, TRIOVOLOS, NICOSIA. (See pp. 44-55.)

DENMARK BIZANTINE ART IN SCANDINAVIAN COLLECTIONS. WATERLY, CARLSBRO, CYCLOPTEEK (45) 33-91-10. 6-1 June. 2016 June. Catalogue.

EGYPT CAIRO. THE ROYAL MUMMIES. Eleven pharaonic mummmies, 8 kings, including Ramesses II, and 3 queens and princesses, have been given a special permanent exhibition. They were removed from display in 1980 when Anwar Sadat thought that their presence offended them of their dignity. THE EGYPTIAN MUSEUM (202) 75-43-10.

FRANCE BIARRITZ, Burjandia NEW CELTIC MUSEUM. A new museum of the Celtic civilization, part of the newly inaugurated Centre archeologique europeen du Mont Beyrav, includes objects not only from France, but also from Switzerland, Germany, Slovania, Budapest, and the Mediterranean region. Biarritz is part of a huge Celtic fortified oppidum, with most of its fortifications still in place. MUSEE CELTIQUE DE BIBRARITE, Saint Jean de Luz (64) 85-62-35. Closed Tuesdays.

COLMAR (Rhein-Haut) CELTIC AND GALLO-ROMAN TREASURES. 800-50 BC. The first time all the antiques discovered by the River Rhine are brought together in one exhibition, including tomb objects, furniture, jewelry, coins. MUSEE D'UNTERLANDEN (38) 89-20-20. Until 2 June. Catalogue in French and German.

GRENoble THE FIRST ABBEY DWELLERS. MUSEUM D'UNIFRACTIONS, Until 29 September.


VAL-EN-PT-D'ARC CHERCHEMONT. AN EXHIBITION of the prehistoric sanctuary and the paleolithic site of the Andrice. SALLE MUNICIPALE. Until 1998.

GERMANY BERLIN. THE AFRICAN COLLECTION. An exhibition of one of the greatest private collections of African art ever formed, having been previously exhibited in St. Petersburg, Moscow, and London, with over 300 objects representing some 30 cultures, ALTES MUSEUM (49) 30-33-30. Until 30 June. Catalogue. (See Minerals, Jan/Feb 1992, pp. 10-13, Jan/Feb 1994, pp. 6-8.)

HANOVER THE WORLD OF THE GREATER HELLENISTIC WORLD. THE MACAOCA FINE ARTS ROYAL COLLECTIONS OF THE 19TH CENTURY. The concert of good taste is explored in this exhibition devoted to the so-called "Tango" figures of the 4th and 3rd centuries BC and the large number of reproductions made in the late 19th century. KESTERBERG MUSEUM (511) 168-2120. Until 16 June.


GREECE ATHENS THE EGYPTIAN ANTIQUITIES ROOM. 280 Egyptian artifacts, paintings, sarcophagi, Fayum portraits, vases, and jewellery, selected from about 4000 objects from the Acropolis Museum. In the absence of War II, there have been placed on permanent display the 1300 broadcasting. THE NATIONAL ARCHEOLOGICAL MUSEUM (30) 821-77-17.

NEOLITHIC CULTURE IN GREECE. A show which explores all aspects of the Neolithic period in Greece and includes a large collection of stone and terracotta figurines and pottery. MUSEUM OF CYCLADIC AND ANCIENT GREEK ART (30) 1-723-4931. Until December 1996. (See article in forthcoming Minerals.)

IRELAND DUBLIN VIKING AGE IRELAND. New permanent galleries tracing the impact of the Viking invasion on Ireland, AD 800-1000. THE NATIONAL MUSEUM OF IRELAND (01) 561 8811. (See article in forthcoming Minerals.)

ISRAEL TEL AVIV THE HISTORY OF COINGAGE IN ERZETZ ISRAEL AND THE ANCIENT WORLD. Coins reflecting the life and art of the period. BANK LEUMI COIN GALLERY, THE ISRAEL MUSEUM (02) 7088811.

ON THE ROAD TO EDM: DISCOVERIES FROM EGYPT. Dozens of pottery and stone ritual vessels, including unique anthropomorphic stands, from a 7th-6th century BC EGYPTIAN tomb. THE ISRAEL MUSEUM (972) 8-072-8811.

PETRA IN THE NEWS. The splendid monuments of Petra, Jordan, were rediscovered and excavations have been carried out since 1929. Objects and coins exhibited testify to its prosperity as well as to the highway over which the desert road connected the Red Sea and the Mediterranean. THE ISRAEL MUSEUM (972) 8-072-8811. Until 11 May.

ROMAN SILVER COIN HOARD FROM MALE MODIN. 143 Roman silver coins from the 2nd century A.D. of gold and silver, found in 1994 in a small village near the northern coast of Italy. MUSEO DELLE ANTIQUITAE NAZIONALI (33) 13-51-65-36. Until 8 July. Catalogue.

SABRATAN MOSAIC FLOOR FROM EL KHIREE. A unique, recently excavated, 4th century AD mosaic floor from the Sabratan synagogue of el Khiere depicting a menorah with rams' horns and an inscription; the showbread table with loaves and bowls; next to it the ark with a cherubim, and the garden. THE ISRAEL MUSEUM. (02) 698211.

ITALY ROME UNDER THE GREAT - HISTORY AND MYTH. The glory of Alexander is brought to life in an exhibition of 144 works of art, including the first time in Italy, PALAZZO RUSPOLI. Until 21 May. (See pp. 40-44.)

ULYSSES. A major exhibition dedicated to the great Greek hero, Ulysses. The show includes a large number of reproductions made in the late 19th century. KESTERBERG MUSEUM (511) 168-2120. Until 16 June.

VENICE THE GREEKS IN THE WEST. A major exhibition, with emphasis on Magna Graecia,
ROMAN MARBLE TORSO OF EROS
After the Fourth Century B.C. masterwork of Lysippus.
The winged god of love bends forward to unsiring his bow,
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