ANCIENT ART
FROM THE SHUMEI COLLECTION

PERSONAL ADORNMENT IN ANCIENT EGYPT

MERV: A CITY ON THE ‘GREAT SILK ROAD’

THE EQUESTRIAN ARTS IN ANCIENT CHINA

FORGERY IN ANCIENT ART

THE LUDOVISI AND BOSTON THRONE Symposia

POMPEII: LIVING BENEATH VESUVIUS

THE SUMMER 1996 ANTIQUITIES SALES

Egyptian silver cult figure of a falcon-headed deity. Probably early 19th Dynasty, c. 1295-1213 BC. H: 41.9 cm. In the Shumei Family Collection.
A Roman marble portrait head of a noblewoman, mid-2nd Century A.D., 29 in. (73.5 cm.) high
Provenance: Baron von Heyl Collection, Darmstadt
To be sold in London on 11 December 1996

FINE ANTIQUITIES

AUCTION: London, 11 December 1996 at 10.30 a.m.
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**News from Egypt**

**Pyramid of Khafre reopened to the public**

The second largest pyramid at Giza, that of the pharaoh Khafre (Chephren), c. 2558-2532 BC, son of Khufu (Cheops), the builder of the Great Pyramid, has now been reopened following ten months of repairs initiated in October 1995 following the dislodging of a large block of limestone from the ceiling of the burial chamber. The increase in humidity caused by up to five thousand daily visitors weakened the limestone blocks by drawing out a large amount of salt. Although a ventilation system has now been installed, the number of visitors may be limited to one thousand a day. It has also been suggested that each of the pyramids might be closed on a rotating basis to further bring down humidity. In an additional effort to reduce the number of tourists entering the pyramid of Khafre and to raise funds for future conservation, an admission fee of £E 10 is being charged, the same amount as admission to the Great Pyramid, the first to be instituted since it was opened to the public in 1966. A new and better lighting system and a closed-circuit television have also been installed for security purposes.

The problem of damage to the ancient buildings due to the increased temperature and humidity caused by the influx of tourists is not limited to the Giza plateau. Recently, a piece of the roof of the Temple of Abu Simbel broke off, most probably for the same reason. The number of visitors allowed into the temple, averaging well over 2,000 daily, will now be limited to 120 at one time. Plans for a modern ventilation system are currently being considered.

**Large ‘twin’ statue of Ramesses II found at Giza**

A granite statue (illustrated opposite) of the greatest of the Egyptian pharaohs, the 19th Dynasty ruler Ramesses II, c. 1279-1212 BC, nearly 3.4 metres in height, has been found during the course of routine excavations near the base of the Third Pyramid built by Menkaure (Mycerinus), c. 2532-2504 BC, son of Khafre, at Giza. The 3.5 tonne sculpture depicts identical figures side by side, one as the pharaoh, the other as the god Re-Herakhty, wearing the solar disk. The association with Re-Herakhty, the sun deity associated with the Giza plateau, is an apt one, since Ramesses II was responsible for restorations at Giza including that of the Great Sphinx. By the New Kingdom the Sphinx itself was identified with the falcon-headed god. Since the unfinished statue was uncovered in what is thought to be a workshop, it was probably meant to be erected in another area nearby.

**El-Farma area in the Sinai to be developed**

£E 5 million has been earmarked for the development of the El-Farma archaeological area in northern Sinai by the Egyptian Supreme Council for Antiquities. The Sinai Archaeological Centre and a pottery museum, featuring antiquities from the pharaonic, Roman, and Islamic periods, will be renovated as part of this project. The Roman theatre, which had been damaged during the Israeli occupation, will be completely restored. There are also plans for developing two ancient mining areas, Sarabet el-Khadam and Wadi el-Hugham, both in southern Sinai.

**New projects include dismantling of Hibis Temple**

The Supreme Council of Antiquities has recently announced that the 27th Dynasty Temple of Hibis at el-Kharga Oasis, the only major temple of the Late Period until c. 300 BC still relatively intact, will be dismantled and moved 300 metres from its present location. Plans to turn this into a major tourist attraction also include the rehabilitation of a nearby Coptic monastery. This monastery was recently excavated by a British-Dutch team which also engaged in a study of the many mummified monkeys found there.

A meeting is being held by Egyptian and foreign scholars to discuss the preliminary steps to be taken in the conservation and restoration of the St Catherine’s Monastery which has a serious underground water problem. Other development projects underway include the Kom el-Dekka area and the al-Azoufi cemetery.

**Next year funding of £E 3 million will be made for the conservation of the Qait Bey Fort (off which site were made the extraordinary recent discoveries of colossal pharaonic statuary – Minerva, November/December 1995, p. 5, and January/February 1996, pp 5-9). The archaeological team led by Dr Jean-Yves Empereur is currently making a comprehensive map of the area including the exact locations of the many pieces discovered. Further statutory will be brought up after the survey is completed and some of the surrounding debris is removed.**

**New warehouse for storage of antiquities**

A series of five modern warehouses for the storage of antiquities is being constructed at Fustat, Mataria, Kantara, Shaq, Saqqara, and Shebin el-Kanatter, each with an area of about 2500

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**Minerva**

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square metres. They will be provided with the latest anti-theft and fire control systems, as well as display cases with humidity and temperature controls. The first phase of a series of fifteen warehouses, they will be constructed by the Armed Forces Agency for National Services Projects. In addition, they will be guarded by a select security detail of specially trained guards in an effort to stem the recent warehouse thefts such as those in the Giza area. The lack of sufficient storage facilities has long been evident, as previously noted in Minerva, leading to the curtailment of several excavations, and this recent announcement is a welcome one.

Attempted robbery of Tutankhamun’s treasures thwarted

An unemployed Egyptian, Amr Sabri, hid under one of the display cases on the second floor of the Cairo Museum on 10 September. When the museum closed, he gained access to the jewellery room of Tutankhamun. He prized open three showcases with an ordinary screwdriver and hid the solid gold dagger in one of his socks. Twenty-three pieces of jewellery, including necklaces and bracelets, were hidden by him in a museum restroom to be retrieved later. He was apprehended with the dagger before leaving the museum the following morning. This was the third attempt to rob the museum in the past ten years. An electronic security system was supposed to have been installed some years ago, but sufficient funding was not available. Following this new attempt, the Minister of Culture, Farouk Hosni, announced that £25 million would be allocated for the long-delayed security system, including closed-circuit television monitors.

New chairman appointed for Supreme Council

Dr Ali Hassan, previously the Director of the Pharaonic Antiquities Department of the Supreme Council for Antiquities, has been appointed the Chairman (or Secretary-General), replacing Dr Abdul Halim Nur el Din, who was dismissed without explanation while he was abroad at a conference. Dr Hassan’s first priority will be the restoration of many of the existing monuments, some of which are in serious need of immediate repairs. He stated that he is also going to give special attention to Alexandria, including the Greco-Roman Museum and such famous monuments as Pompey’s Pillar, the Catacombs at Kom el-Shaafa, and the site of the Alexandrian Library.

Jevane M. Eisenberg

An archaeologist kneels next to the colossal twin statue discovered near the Giza pyramids. The statue is believed to be of Ramesses II, c. 1279-1213 BC. The picture was taken a few days after its discovery by Egyptian archaeologists, who initially kept the find secret. Photo: AP.

Gold and silver treasures escape tomb robbers

A pillaged tomb in Al-ger Banner, Inner Mongolia, managed to retain at least some of its precious contents as archaeologists performing a salvage operation discovered when they reached the main chamber. The large brick and stone burial, consisting of a long corridor, courtyard, main chamber, and two side chambers, is one of the few known of a Liao aristocrat. The Liao, also known as the Khitan, are a non-Han Chinese people who, during the tenth to the early twelfth century, ruled a large part of northern China from their base in present-day Inner Mongolia. Porcelain and wooden objects were found in the tomb, but most surprising, considering the earlier visit of tomb robbers, was the abundance of gold and silver cups, plates, and jars, and jewellery including bracelets, earrings, and rings. In particular, one gold and silver zhadon (spittoon) was lavishly embossed with intricate floral medallions and compositions of ducks.

Earliest sliding doors discovered

Archaeologists at the site of a Neolithic settlement in Hubei province have uncovered the earliest evidence of the use of sliding doors in China, and possibly in the world. Dating from 6000-5000 BC, the Diaolongbei site consists of the foundations and remains of more than twenty structures. Two of the structures are quite well-preserved and consist of several rooms, the entrances of which are equipped with a wooden door jamb 1.2 metres in width and a raised threshold with a groove carved along its length. Although none of the actual sliding doors have survived, traces of them have been found in the threshold grooves. Another advanced architectural feature found at Diaolongbei is flooring consisting of a layer of fired earth covered by a layer of smoothly polished lime plaster. Located in China’s subtropical south, it is something of a marvel that the wooden elements have been preserved, and is valuable further evidence of the sophistication of China’s southern Neolithic cultures.

Unique jade mask could be that of a King of Wu

Jade masks are now a well-known feature of Chinese burials of the first millennium BC. However, archaeologists excavating a Spring and Autumn period (722-481 BC) tomb of the sixth or fifth century BC outside Suzhou in Jiangsu province have discovered not
only the first Chinese jade mask dating from this period, but also one with unusual oversized features. The tomb, the largest of 57 tumuli, was discovered in 1992 by miners blasting in the area. The tomb revealed a large rock-cut chamber containing the remains of two painted coffins and outer coffins, and a total of 12,573 funeral objects ranging from primitive ceramics to a jade mask. The latter was found on the coffin platform and consists of eight pieces of carved jade, the most striking of which are two tigers meant to form the eye covers. At 30 centimetres in length, these tigers are far larger than necessary for their intended purpose, and have led to speculation that they may have some other significance than the preservation of the body in the afterlife.

In the fifth/sixth century BC, the area of Suzhou was situated in the territory of the Wu state, and the archaeologists consider that this tomb must be that of one of the kings of Wu. The last and most famous of the kings of Wu was Fu Chai, whose ambitions towards the neighbouring states of Jin and Qi ultimately led to his suicide and the destruction of his own kingdom. One ancient account holds that just before taking his life, Fu Chai was heard to say that in death his eyes must be completely covered so that he could not bear to face his forebears in the afterlife. Although the account mentions three layers of silk serving this purpose, perhaps the over-sized tigers were intended also to shield the eyes. Whether this is the funerary mask of this fifth-century king remains, however, far from certain.

Skull burials evidence of enforced assimilation of state of Yan

During the last twenty-two years over fourteen thousand skull burials of skulls have been unearthed in the area of Xiecun village in Henan province. The earliest discovery in 1974 uncovered 1,446 skulls. The most recent discovery in October 1995 disclosed more than 300, but the archaeologists consider that, given the extensive damage to this site, it is likely that the number of skulls buried there numbered more than one thousand. Investigation of the sites places all of the skull burials in the third century BC, during the last phase of the Warring States period (480-221 BC) before the state of Qin established the first Chinese empire in 221 BC, which was quickly supplemented by the empire of the Han dynasty in 206 BC. At this time Xiecun village was part of the territory of the state of Yan, and as most of the skulls are those of young males, it is generally agreed that they are, therefore, those of either the massacred civilians or the defeated soldiers from the several conflicts that attended the destruction of the state of Yan and its absorption first into the Qin and then into the Han empire. Although never the strongest of the states vying for supremacy, Yan did have one of the most distinctive cultures and languages. Its people were known for their fierceness and stubbornness. Although firm evidence has yet to come to light as to whether all of the skull burials are linked to a single event or several different ones, there is no doubt that they bear tragic witness to the enforced assimilation of a proud and defiant people.

New excavations uncover rich and well-preserved burials at Niya on Southern Silk Route

Almost 90 years after Aurel Stein first discovered the city of Niya, a joint Chinese and Japanese team of archaeologists a year ago began the massive task of systematically excavating the ancient capital of the Jingjue kingdom. Located at the southern edge of the Taklamakan desert about 300 kilometres from Khotan in China's Xinjiang province, Niya was an important oasis on the Southern Silk Route from as early as the second or first century BC until the third or fourth century AD. Stein reported a vast city underneath the sands, and extracted the wooden posts and jambs of several of the houses he excavated.

The present excavators concentrated on the site of a Buddhist temple and the cemetery in which eight graves were unearthed. These burials featured hollowed-out timber coffins containing mumified corpses wrapped in silks, brilliantly preserved even considering the arid climate of the Taklamakan. There was also a double burial, male and female, in which the bodies were laid in a wooden chamber in the coffins resting on the sand. The tomb contents consisted of woven garments, quilts, embroidered shoes, the man's bow and scabbard, and the woman's jewellery and cosmetics. Three residences were also excavated and each featured a retaining palisade fashioned from the trunks of trees, and brick benches built on three sides of the main room, which could be heated and used for sleeping. Furthermore, the rear of each of these residences contained the remains of chicken coops and grape trellises.

The as yet undetermined, but distinctly non-Chinese, ethnicity of the mumified corpses has aroused a great deal of interest, and has proved a sensitive topic considering the current unrest amongst the indigenous Uighur Turkic inhabitants of the region.

Cache of Northern Dynasties period armour discovered

The first discovery of iron helmets and armour dating to the Northern Dynasties period (AD 386-581) was made at the site of the Zhuming Gate of Yenan city in north-eastern Hebei province. Although apparently untouched prior to excavation, none of the 24 suits of armour in this cache was complete. However, archaeologists have been able to determine the arrangement of pieces for a number of the suits and helmets, aided by X-ray photography due to heavy rust. Five of the helmets were nearly complete and each seems to consist of three parts: the bowl of the helmet, ear guards, and neck guards.

Such armour was previously only known through the odd representation in murals such as can be seen in the Northern Dynasty cave chapels at the Buddhist site of Dunhuang in Gansu province.

Donald Dimidowich

(With thanks to 'China Archaeology and Art Digest', a new quarterly journal published by Art Text (HK) Pty Ltd.)

MINERVA 4

Recent atom accelerator tests carried out by physicist at Aarhus University in the west of Denmark have put back to 300-200 BC, revising previous Carbon-14 tests which indicated that he lived around the time of Christ, some 2000 years ago. The tests, conducted on samples of hair from the corpse, also gave a picture of the prehistoric man's eating habits, revealing that he had a largely land-based grain diet, eating very little fish. Bodies in various stages of preservation have been dug up: of Denmark's peat bog men - to 300-200 BC; of the much older bog men - to 600 BC. of the middle of the seventh century, but it was not until the 1950s that the most important discoveries were made. The well-preserved body of the Graballe Man was discovered in a bog in 1952 near the town of Silleborg in mid-Jutland, not far from where the Tollund Man, the most perfectly preserved Iron Age man discovered in Europe, was exca-
vated from the turf. The Grauballe Man, aged about 30 at the time of his death, had been lowered into a water-filled bog hole after being put to death by a deep cut in his throat from ear to ear. Shortly before his death he ate a last meal consisting of meaty broth, grain and a sort of stew.

Only in recent times have archaeologists been able to determine who the bog people actually were, concluding from the works of the Roman historian Tacitus and other sources that they were sacrifices made by Germanic tribes and Danish Iron Age communities in the early spring to the goddess of fertility, with the bodies deposited in sacred bogs.

The Grauballe Man can be seen at the Moesgaard Prehistoric Museum near Aarhus, while the Tollund Man, with the noose with which he was strangled still round his neck and a serenely peaceful facial expression, is on show at nearby Silkeborg Museum.

Christopher Follert

The Grauballe Man, discovered in a Danish bog in 1952, and now redated thanks to recent scientific investigations.
FORGERY IN ANCIENT ART

‘Discovery and Deceit: Archaeology and the Forger’s Craft’, an exhibition at the Nelson-Atkins Museum of Art in Kansas City, in which forged and genuine works of ancient art stand side by side, allows the comparison and analysis of the techniques of ancient sculptors and modern forgers. Drawn from 16 different American collections, the exhibition is composed of over 80 works of art, about half genuine and half forged, with a group of genuine antiquities reworked by modern craftsmen. All the major early cultures are represented: ancient Near Eastern, Egyptian, Greek, Etruscan, and Roman.

Robert Cohon

Fig 1. The quality of the genuine antiquities in the Nelson-Atkins Museum is exemplified by this gem depicting Apollo and Cassandra. Atos, son of Alexias, engraved it, 40-20 BC. Gold, with engraved carnelian. Gem: 2.1x1.9 cm.

The exhibition begins dramatically with some fakes by master forgers such as Dossena and ‘Dimitriou’ (Fig 2) to establish that forgeries enter even prestigious museums and collections. We also show that quirks in style and iconography can be the first clues (though not definitive ones) that a work is forged. For instance, some small details on a marble crater (Figs 3-4) were among the hints that it is not an authentic second-century AD Roman sculpture. The pedestal is covered with a series of vertical channels within which are ribs. These ribs hang down from the tops of the channels. Research showed that ancient ribs point up; in the more recent centuries, they have tended to hang down. Subsequent analyses dated the work to between 1885 and 1930.

A more easily solved case was that of the mosaic depicting Tate Nara (Fig 5). Many forgers seem to be in love with themselves. They are artists and cannot fully abandon their own artistic personality when they attempt to copy or create an antiquity. The man who fashioned this fake forged many other mosaics that bear an uncanny resemblance to America’s favourite statue. Here at the Nelson-Atkins we call him the Statue of Liberty Master.

The marvellous terracotta boxers that were sold to the Nelson-Atkins in
1935 were thought to be Hellenistic, but their disturbing similarity to the neoclassical boxers of Canova was the first hint that they are modern (Fig 6).

In the centre of the exhibition we show how science works with the humanities to ferret out the forged from the genuine. Exhibits of ultraviolet light, x-radiographs, gamma-radiographs, and scanning electron microscopy highlight the room. There are several magnifying glasses available.

Among these displays is a recreation of the step-by-step examination that the Museum made last year of a beautiful early third-century marble head of a young girl (Fig 7). She had been relegated for decades to our storage area. When we put the head under ultraviolet light, the chin, nose, ears, and even the lips fluoresced (Fig 8). This led to the removal of a thin layer of pigment that had been abraded with sandpaper to look like an ancient weathered surface. It was clear that the chin and nose are of different marble and had been attached by a twentieth-century craftsman to appear to be part of the original head. The ears are plaster. Gamma rays established that the top of the head had been added, and that the neck had once been broken and recently restored with metal clamps and dowels (Fig 9).

From an artistic historical point of view, the head is important because the portrait (whichever part of her
that is genuine) seems to be identical to one in the Uffizi, which is also very similar to one in the Vatican. If these three sculptures portray the same person, then quite possibly she was a member of the Imperial family since they commissioned multiple portraits far more frequently than did private citizens.

Fig 7 (left). This early 3rd-century Roman head of a girl was found to have been reworked. Marble. H: 28 cm.

Fig 8 (above). When the portrait was placed under ultraviolet light, many of the reworked sections fluoresced.

Fig 9 (below left). Gamma-rays helped reveal that the 3rd-century portrait had several pins and clamps holding the head together.

Fig 10 (below). Forged Sassanian plates like these were purchased by many museums and collectors from the late 1930s to the 1950s. Silver with amalgam gilding. D: 22.5 cm.
In the latter part of the exhibition, we show the impact of the forger's craft on the accepted corpus of knowledge. A forged head of Pompey from Yale sits opposite a picture of it in the standard college textbook Gardner's *Art through the Ages* (1991), where it is described as genuine.

The head is a forgery, as we have shown. Many forgeries are of gold or silver. People love these metals and not only for their intrinsic beauty. The hands of princesses and kings would have held vessels of gold and silver, and people buy art in these materials for such associations. Also, for a forgery to be a success, it apparently helps if the work is said to come from an obscure culture whose art is rare. Everyone wants something that is unique. Because the material is rare and often not well understood, forgers can make mistakes that will not be easily recognised. Forgers, keenly aware of this, flooded the market in the 1930s to 1950s with plates that were said to have come from the ancient Near Eastern Sasanian kingdom (Fig 10). Sasanian art was not well known and the plates were in dazzling gold and silver. Many collectors and museums unwittingly purchased them.

Towards the end of the exhibition are portraits which scholars have mislabelled as forged and which have been resuscitated in the last few years. A head of a Roman gentleman (Fig 11) had been doubted by some scholars, but now the German archaeologists Klaus Fritzchen and H.R. Goette have shown that for stylistic reasons it is genuine. John Twilley of the Los Angeles County Museum of Art confirmed this when he found a small trace of ancient paint in a fold of the toga. Some scholars even doubted the extraordinary portrait of Caracalla (Fig 12), but stylistic and iconographical studies of the head and scientific analyses of the encrustation established that the sculpture is authentic. We hope that it may be possible in the future to resuscitate other such sculptures that now lie in storage areas.

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*Fig 11. Roman marble sculpture of a man, c. AD 120. Some scholars believed that this portrait was a fake, but ancient paint found in a fold of the toga firmly established the portrait's authenticity. H: 43.2 cm.*

*Roger Cohon is Curator of Ancient Art at the Nelson-Atkins Museum of Art, Kansas City, Missouri.*

*Fig 12. Roman portrait of Caracalla. Recent research has established that this portrait, whose authenticity some scholars once doubted, is authentic.*

All the pieces illustrated are from the Nelson-Atkins Museum. Photos: The Nelson-Atkins Museum of Art (Fig 4 by Dan Cheff, of the Nelson-Atkins).
ANCIENT ART FROM THE SHUMEI FAMILY COLLECTION

Robert S. Bianchi

This exhibition, with its accompanying catalogue, opened at New York’s Metropolitan Museum of Art on June 20 1996, and will be on view at the Los Angeles County Museum of Art from 17 November 1996 to 9 February 1997. Before discussing a selection of objects in this exhibition, it seems appropriate to say a few words about the Shumei family and its approach to collecting art.

The guiding force behind the collection was Mrs Mihoko Koyama, the spiritual leader of the Shinji Shumeikai, a worldwide religious organisation. She initially concentrated her efforts on the acquisition of rare objects relating to the Japanese tea ceremony, but in time her collection grew to include a wider range of objects. Mihoko Koyama is no elitist: her thoughts on the role of art in society are democratic and consistent with the development of public collections in Europe and the United States in the late eighteenth and early nineteenth centuries, when art was made more accessible to the masses.

Fig 1. Egyptian cult figure of a falcon-headed deity. Probably early 19th Dynasty, c. 1290-1193 BC. Silver, gold, lapis lazuli, rock crystal, and Egyptian blue. H: 41.9 cm.

Fig 2. Statuette of Wepwawet, Egypt, probably Asyut, 12th Dynasty, c. 1900-1840 BC. Wood, gesso, pigments, copper, calcite, obsidian. H: 36.8 cm.
Ancient Art Collection

Fig 3 (left). Cylindrical cup with agricultural and ceremonial scenes. North Afghanistan/south Turkmenistan, Bactrian, late 3rd-early 2nd millennium BC. Silver. H: 12.6 cm.

Fig 4 (centre left). Cup with vultures and gazelles. North-west Iran, 12th-11th century BC. Gold. H: 13.7 cm.

Fig 5 (bottom left). Goblet with bulls. North-west Iran, 12th-11th century BC. Gold. H: 16.5 cm.

Great art collections such as this are acquired over time and rely on the assistance of many different individuals. Hiroko Koyama, the daughter of Mihoko, expresses her thanks, not only to the directors of the two museums which are venues for this exhibition, but also to art historians and scientists. Members of the internationally recognised Conservation Centre of the Los Angeles County Museum enlisted the assistance of 25 specialists whose investigations led to the creation of a significant database. The results of those studies, primarily concerned with the collection’s metal objects, are presented in the catalogue as detailed technical reports on selected objects by Dr Pieter Meyers.

Furthermore, Hiroko Koyama pays tribute ‘to the dealers who have helped us build our collection.’ ‘Dealers’ may be anathema in some quarters, but they have helped in the assembly of extraordinary collections such as this. Many of those collections are now in publicly accessible institutions. It is to be hoped, therefore, that visitors will take the opportunity of travelling to Shigaraki, a suburb some 20 miles outside Kyoto (itself home to so many of Japan’s famous religious monuments), in order to visit the museum of the Shûnji Shumeikai, designed by I.M. Pei, which is scheduled to open in the autumn of 1997. There, many of the more than 1000 works of art in the Shûnji Shumeikai will be on view, representing cultures spanning the globe from China to Italy.

The exhibition at The Metropolitan Museum of Art contained approximately 80 objects. Seventy-five additional objects have been added for the presentation of the Shumeik collection in Los Angeles, where visitors will be treated to over 150 objects under the banner ‘Ritual and Splendour: Ancient Treasures from the Shumeik Family Collection’, which is also the title of the catalogue supplement.

The cult figure of a falcon-headed deity from ancient Egypt, dated to the Ramesside Period of the 19th Dynasty, is an extraordinary tour-de-force (Fig 1). Solid cast in silver and originally overlaid with sheet gold (traces of which are still visible), the image is additionally inlaid with lapis lazuli in the headdress and with rock crystal for the eyes. The pupil of the right eye, which is the better preserved of the two, has been deeply drilled and imbues the figure with ‘the mesmerising expression of a bird of prey.’

The figures of Wepay (Fig 2) and Nakht, dated to the Middle Kingdom, are extraordinary examples of the art.

Fig 6. Torc with a pectoral depicting a battle. Iran, Achaemenid period, 6th-4th century BC. Gold, with cloisonné inlay of lapis lazuli, carnelian, turquoise, and glass. H: (torc) 26 cm; (pendant) 4.5 cm.
of wooden sculpture. Although one is a statuette and the other is lifesize, both images display the technical skill with which the artisans worked the separate pieces of wood and joined them imperceptibly. These vibrant images were intended to embody the individuals symbolically, and perpetuate their names and forms in the afterlife. The statue of Nihkt is of further interest from a technical point of view because of the manner in which gesso and linen have been incorporated into a foundation for its polychromy.

A rare silver cup, cylindrical in form, with agricultural and ceremonial scenes in low relief is one of the rare objects to have survived from the end of the third to the beginning of the second millennium BC from Bactria (modern Afghanistan) (Fig 3). This vessel was hammered out of a piece of silver and relies on repoussé for its decoration. An analysis of the metal itself reveals that the silver is of high purity, characterised by low percentages of copper and other elements.

Scholars will doubtless be extremely interested in the gold vessels assigned to Iran, particularly since this area of collecting is so often plagued by forgeries. A cup with vultures and gazelles (Fig 4), together with a goblet with bulls (Fig 5), both assigned to northwestern Iran and dated to the twelfth-eleventh century BC, are instructive in this regard. Superficially, both appear to be of similar manufacture, with the heads of the animals depicted emerging in the round from bodies two-dimensionally represented on the walls of the vessels. This similarity belies their very different manufacturing methods. The heads on the cup have been fitted over holes in the vessel where the metal has been manipulated before being secured with two rivets. The heads of the bulls, on the other hand, have been attached in a method which still escapes definition, but is attributed either to diffusion welding or to a copper-salt/glue mixture, suggested to be similar to that used in ancient granulation techniques. Taken together, these manufacturing methods reveal their access to infinite technical possibilities.

The plate and jewellery from the Achaemenid Period is both breathtaking and makes manifest the ancient Greek characterisation of the luxury of the Persian court. The silver rhyton with stag protome is an example of harmoniously integrated stylised forms, the details of which are created by gold-toil gilding. The technical report explains how the smaller areas reserved for this gilding were either deeply engraved or cut, whereas the larger spaces relied upon outlines which were then bevelled with an 'under-cut' edge. The torc with a pectoral depicting a battle (Fig 6), the bracelets with winged capitol terminals (Fig 7), and two more bracelets, each terminating in duck motifs (Figs 8,9), are inlaid with a variety of materials, including millefiori glass.

A second rhyton depicting a caracal cat, often called the desert lynx, pouncing upon a cocked hen is attributed...
Fig 11. Two tondi, Roman, 1st century AD. Marble. Diam: (a) 54 cm; (b) 33.3 cm.

Fig 12 (below). A garden scene, Roman, Third Style, 1st century AD. Fresco. Hi (centre) 162.9 cm.

"Ritual and Splendour: Ancient Treasures from the Shumai Family Collection" is at the Los Angeles County Museum of Art, 17 November 1996 - 9 February 1997, Catalogue.

to Iran or Central Asia (Fig 10). Acknowledged to be the finest of a group of six such vessels, the Shumai example has been dated to the late first century BC on the basis of inscriptions associated with the group. The appearance of a caracal cat is exceptional in the art of the period, although T.S. Kawami suggests in her catalogue entry on the piece that this feline appears to be depicted as well on contemporary coins as terminals on the torcs worn by some of the Arsaoid rulers depicted thereon. She concludes by suggesting that the kyathos imagery may allude to some long-forgotten political or dynastic struggle.

The three panels depicting a garden scene from a Roman villa decorated in the Third Style appear to have come from the same room, if not the same wall, and were intended to provide the illusion of infinite space by extending the heavenly setting beyond the confines of the villa (Fig 12). These were exhibited in New York together with two marble tondi, each an oscilla, a word taken from a passage in the Georgics by Virgil, the Roman poet of the Augustan era (Fig 11). One depicts a standing, bearded satyr gesturing towards a theatre mask on one side, and a youthful Artemis seated on a rock on the other.
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Excavation

Merv, ‘Queen of the World’

Uncovering a city on the ‘Great Silk Road’

Georgina Herrmann

It is from space that the importance of Merv’s geographic situation can best be appreciated. The triangular wedge-shaped oasis with the river entering at the south can be clearly seen among the sand dunes of the Kara Kum desert (Fig 2). Merv was a vital staging post on the Great Khurasan Road, a route which linked east and west and is popularly known as the ‘Great Silk Road’. It was the last major stop on the road east before travelling some 180 kilometres to reach Charjou, ancient Amul, one of the few places where it was possible to cross the great Amu Darya or River Oxus (Fig 3). Not only was Merv well sited as an important caravan city and entrepot, it also formed a strategic military centre through the millennia. It was from Merv that the Sasanian king Peroz (459-484) launched his final disastrous campaign against the Hephthalite Huns in the fifth century AD, when he and the flower of Sasanian chivalry were slaughtered. Merv still retained its role as a military base as recently as the Soviet invasion of Afghanistan.

The oasis is a large one and able to support a considerable population, today in excess of a million. It was famed for its fertility: the eighth-century Arab geographer, Mustawfi, reported that the crops of the oasis were a ‘marvel of productiveness’. Such productivity was dependent on irrigation: the River Murghab, which flows from the Afghan mountains, is dammed where it enters the oasis, and a web of canals lead from it. The very complexity of the water system was in turn a weakness in the defences of Merv: once an enemy had reached the oasis, the relative simplicity with which the water supplies could be cut reduced Merv’s ability to resist a siege.

The combination of the fertility of the oasis with its strategic location ensured that Merv remained a regional capital through the millennia. However, it is not just its longevity that makes Merv of particular interest. The walled cities of Merv were not built one on top of each other, as were, for example, Jerusalem or Damascus, but moved a little a number of times (Fig 4). Furthermore,
Excavation

Fig 2. Modern technology allows us to see the whole of the oasis of Merv in its desert setting from space. The great sprawl of the oasis fans out from where the Murghab River enters at the south into a number of 'fingers' drying up in the desert sands to the north, the location of the Bronze Age centres. It is also possible to see the course of the recent (1950s) Kara Kum canal crossing the oasis and feeding a reservoir in the adjacent Tedjihun oasis. Landsat-TM image provided by Tokai University.

Fig 3. Regional map of northern Iran and Central Asia, showing the location of Merv.

they were built on the alluvium, a relatively flat surface, so urban planning was not affected by natural features. Last, but far from least, the cities have not suffered modern development. Indeed the recently independent Turkmen authorities, aware of their exceptional national heritage at Merv, have preserved the cities in an 'Archaeological Park'. The archaeologist is therefore presented with the opportunity of investigating a series of 'time capsules', adjacent settlements, dating from c. 500 BC to AD 1900, while nearby Bairam Ali, the modern city, continues the story of Merv to the present day. Even at the grossest level, the mere outlines of their massive mud-brick walls tell us much about the fluctuating fortunes of this desert oasis. For instance, the largest city was that of the Seljuk period in the eleventh and twelfth centuries, when Merv was one of the most important capitals of Islam, serving as the Eastern capital of the Great Seljuks. However, by Timurid times the city had diminished to about a sixth of the size, reflecting both greater Timurid emphasis on Samarkand and Herat, and, more fundamentally, a shift in trading patterns in east-west trade. European interest in India and China led to the intensification of maritime trade at the expense of the overland routes.

For the last five years, the historic urban centre of the Merv oasis has been the focus of a programme of study by the International Merv Project. Other Turkmen, Russian, and Italian archaeological projects are working at the earlier centres in the north of the oasis, as well as preparing an archaeological map of the oasis as a whole. The I.M.P., currently benefiting from a Rolex Award for Enterprise, is a collaboration between the Institute of Archaeology, University College London, and the Academy of Sciences of Turkmenistan. It is supported by scholars and experts from many institutions and organisations in Britain and elsewhere. The Project is extremely fortunate in being supported by grants from a wide variety of sources.

Fig 4a. Detail from SPOT image, showing the cities of Merv. Fig 4b. Plan of the cities, drawn from a satellite image corrected by Global Positioning System and aerial photographs.

A Guide to the Monuments of Merv

- Boundary of Walls
- Entrance to Walls
- Open Area
- Waterways
- Park Office
- Standing monuments
- Normal Wall
- Line of Ancient Roads
- Line of Modern Road
- Line of New Canal

MINERVA 16
A Greek Parcel Gilt Silver Head of Silenos
Circa late 4th Century B.C.
1 in. (2.5 cm.) high
Estimate: $6,000 – 8,000

ANTIQIUYITES

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Fig 5. Aerial view of the Achaemenid to early Islamic city of Gyaur Kala with its polygonal citadel, Erk Kala. The walls of Sultan Kala can be seen at the upper right, with the Mausoleum of Sultan Sanjar visible at the top right.

Fig 6. The massive walls of the citadel of Erk Kala still stand to a height of some thirty metres. The members of the Surface Artefact Team can be seen at work.

of sources. These include the British Academy, the British Museum, the British Institute of Persian Studies, the National Geographic Society, the Wenner Gren Foundation, the Max van Berchem Foundation, the Royal Society, the Society of Antiquaries of London, the Stein-Arnold Exploration Fund, University College London, the Universities of London and Oxford, the Ancient India and Iran Trust and the Lukonin Foundation. The I.M.P. is one of the largest multi-disciplinary archaeological expeditions currently working in Central Asia. Its aims include the mapping, recording and archaeological reassessment of the cities of Merv.

The History and Cities of Merv

The most visible city, from the satellite image, from the air, or on the ground, is the earliest, known today as Gyaur Kala with its citadel, Erk Kala. It was also the city occupied for the greatest period of time, from the Achaemenian period or sixth century BC until some time in the eleventh century AD. Because of this depth of deposit, it stands out on the image as a whitish square, with a polygonal feature to the north, representing the citadel, Erk Kala (Figs 4-6). The massive walls of Erk Kala still stand some 30 metres in height and enclose an area of some 20 hectares, while the walls of the nearly square lower city, Gyaur Kala, measure some two kilometres across.

Our earliest historical reference to Merv, and essentially all that we know of Merv or Margush in the Achaemenid period, comes from the famous trilingual inscription of Darius the Great (522-486 BC), at Bisutun near Kermanshah in Iran. There, recording the succession of revolts which marked his accession to power, he describes how a revolt by a Margash had been put down by the satrap of the province of Bactria, of which Merv, at this time, formed a part. Later, the Seleucid ruler Antiochus I (281-261 BC), himself the son of Seleucus I and a Sogdian princess, refounded the city of Merv. Merv flourished throughout the following Parthian and Sassanian periods (second century BC to early seventh century AD), Merv was a mint city, and the numerous coins found there help to trace its history, as well as giving a guide to the date of our excavations.

Fig 7. Aerial view of the post-medieval city known today as Abdallah Khan Kala. This was built by the Timurid ruler Shah Rukh in 1409 and is the smallest of the cities, reflecting a decline in the importance of Merv.
The cosmopolitan nature of its citizens is reflected by the range of religions practised there: Zoroastrianism, Judaism, Christianity (Merv was the seat of a bishopric), and Buddhism, with the remains of a Sasanian stupa still surviving.

The next city, Sultan Kala, began in the eighth century as a suburban overflow on the other side of the main canal. By the tenth century Qayr Kala was in decline, with areas turned over to industrial practices, or even becoming derelict: the Arab geographer Mukaddasi recorded that much of the city and its citadel were ruined. Perhaps it was only the mosque built near the central crossroads that remained in existence by the eleventh/twelfth century. This decline in occupation has been illustrated through our Surface Artefact Survey of the city, undertaken by David and Bettina Tucker.

The new focus was the Seljuk city, rapidly growing to become one of the greatest cities of the medieval world (Fig 4). It was first walled in the tenth century, reaching its maximum extent during the reign of Sultan Sanjar (died 1157) with walled suburban areas to north and south of the main city and a citadel (Fig 11). The different areas of the city, its principal monuments, and some of its illustrious residents were described by a number of Islamic scholars and geographers. Merv's well-stocked libraries were famous and attracted the leading intellectuals of the day, including the astronomer/ poet Omar Khayyam, who worked in the famous Observatory. Even today the night sky is incredibly clear through the dry desert air. The city, like many others in Central and Western Asia, was sacked in 1221 by the Mongols, who were said to have destroyed the dams and the irrigation systems, as well as burnt the libraries. Arab records suggest that Merv died at that time and remained a desolation for over a century. However, recent archaeological research suggests that there was considerable post-sack occupation, which may necessitate a reappraisal of currently accepted ideas.

Because it was occupied for a much shorter period, not more than 500 years, Sultan Kala is harder to define on the satellite image, but its distinctive oval shape can be made out, as can that of the last of the walled cities, even though the modern town of Baim Ali laps round its walls (Figs 4 and 7). Post-medieval Merv was built by the Timurid ruler, Shah Rukh, in 1409, and is much smaller than the earlier cities, reflecting Merv's relative decline.

The ruins of the cities are not all that survives of Merv: there are many Islamic monuments in varying states of repair. Undoubtedly the most famous is the mausoleum of Sultan Sanjar himself (Figs 8, 9), one of the greatest structures of the age, built in the centre of his city. Its great dome was covered with turquoise tiles, which could be seen a day's journey distant, gleaming brightly. The dome, although not the tiles, survives; but of the religious complex of which the mausoleum formed a part, only the outline of the courtyard of the adjacent Friday Mosque can be seen in the air photographs.

Perhaps the most unusual structures at the site are the keskhs, or buildings with corrugated walls. The best known of these is the great Kiz Kala (Figs 13, 14), a massive fortified building constructed on a platform. The ground floor awaits excavation, but may well have been used essentially for storage, with living quarters opening onto a central courtyard on the first floor. Traces survive of the vaulting of a number of rooms, probably arranged around a courtyard. Remains of these keskhs can be seen both within and outside the walls of Sultan Kala, as well as elsewhere in the oasis. They are of many different
The Aims of the International Merv Project

The sheer scale of the historic urban centre of Merv is daunting. When initially walking around, it appears like a sea of desolation, hectare upon hectare of disintegrated or disintegrating mudbrick. One of the first questions that a project must ask when initiating a new expedition has to be ‘is it feasible?’ Obviously, within the limited timescale of most modern archaeological projects, to return with a comprehensive picture of the history and archaeology of 2500 years of Merv is clearly impossible. Looked at from that point of view, one should not start at such a site. But let us look at it from a different viewpoint. Despite a century of Russian and Soviet work at Merv, little is known in the west of this great urban centre, one of fundamental importance for many historic periods. We have an opportunity to work there and to start the learning process: to answer a few questions and to pose some more. This has to be worthwhile.

Fundamental to any reassessment of the site are new maps. However, the cities are extensive, occupying an area in excess of a thousand hectares, too large an area to survey by conventional methods within our time frame: here, modern technology is a boon. Our cartographic programme, under the direction of Glynn Barratt, has been based on satellite imagery, corrected by a Global Positioning System, reinforced by air photography and ground survey. We would like to thank the UNESCO Space Archaeology Project, of which Merv forms a part, for helping us access suitable imagery from a variety of sources. We are particularly grateful to Professor P. Gentelle of CNRS, Professor T. Salata of Tocai University and Derold Holcomb of ERDAS Incorporated, all of whom have provided imagery, and especially to Derold for his expertise, for asking NASA to target the site in 1994, and for his time visiting the site. Work within UCL has been greatly facilitated by the new Centre for Advanced Spatial Analysis. We also wish to thank a number of organisations for lending us ‘state of the art’ survey equipment: we would particularly like to mention Leica UK, UCL’s departments of Photogrammetry and Surveying and Field Unit and ‘Optimal Solutions’. It is solely due to their generosity that our mapping programme has been possible.

Merv’s mounds provide information from the air which would be difficult to understand only from the ground. Particularly after light rain, air photographs reveal some of the structures and features belonging to the final phases of occupation. In Erk and Gyaur Kala, for instance, traces of buildings and some of the road layout can be seen, although the main roads which quartered the city and the empty corners so distinctive of Central Asian cities are visible even on the
Excavation

Fig 13. The Great Kie Kala, the largest of the distinctive corrugated buildings which can be found in and around Sultan Kala and elsewhere in the oasis.

of languages, usually Middle Persian but including Sogdian and even a few Bactrian letters. One suggestion has been that this might have been a scribal school. Another important find was archaeological confirmation for the presence of Christianity at Merv, in the form of a reworked jar handle that was used as a mould for casting pendants in the shape of frogs and crosses (Fig 17).

Another open area excavation was begun on a mound in the north-east quarter of Gyaur Kala, outside the main settlement zone. This was selected because the Surface Artefact Survey of ceramics on the surface suggested that occupation here should be dated to an earlier phase of the Sasanian period than that of our Erk Kala excavations, and because its location in a corner of the lower town rather than in the citadel might provide social differences between elite and non-elite areas of occupation. We also wished to test different techniques: the remains of structures could be seen on air photographs and a possible plan was revealed by geophysical survey. Since then, excavation has revealed an area of private housing, separated by narrow alleys, reminiscent of a traditional Islamic Medina.

Analysis of tens of thousands of sherds from these two excavations are providing the first coin-dated corpus of mid-late Sasanian ceramics from Kharasan, while environmental samples are providing the first evidence for the agricultural economy of a

Fig 14 (left). Turkmen women in traditional dress, as worn for festivals or weddings, in front of the Kie Kala. These are made of locally woven silk and are finely embroidered by hand with an elaborate repertoire of motifs. Old ones are handed down in the family, but new ones are still being made today.

Fig 15. The 12th-century mausoleum of Muhammad ibn Zeyd among the sacred bushes. This formed part of a religious complex, with khan, kitchen, cistern and open-air cooking facilities.

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Sasanian city. In particular, the recovery of cotton seeds from fifth-seventh century contexts proves that cotton, itself dependent on irrigation agriculture, was being cultivated many centuries earlier than previously thought. Sasanian textiles, both of cotton and silk, were famous in Late Antiquity, and the Turkmen today still spin and weave colourful silks for their traditional dress (Fig 14).

In an industrial area of Gyar Kala, identified by the Surface Artefact Survey, we are investigating an Early Islamic metal workshop (ninth-tenth century), which is providing exciting new information about the production of crucible steel, the first such industrial evidence of a complex technological process: research is being undertaken in the Wolfson Archaeological Science Laboratories of the Institute of Archaeology by Ann Feuerbach under the direction of John Merkel. Merv was well known as a major industrial centre from early times, Pliny, for instance, commenting on the quality of Margian steel. Merv was also famous for its moulded ceramics (Fig 17); a large Seljuk Potter’s Area is located to the west of the Seljuk city, with many kilns near the surface.

It was really excavations by our Turkmen colleagues in and around Sultan Kala that persuaded us to start a trench in a large building in the Seljuk citadel. Wherever our colleagues excavated, there was considerable evidence for ‘life after the Mongol sack in 1221’, contradicting Arabic records that the city was still ‘one great ruin’ in the fourteenth century. We also wished to begin establishing a ceramic chronology of the abundant plain and glazed wares of the early Islamic period.

As part of the International Merv Project our Turkmen colleagues will be publishing their own work on a series of hitherto unpublished and important new excavations in and around Sultan Kala and Abdullah Khan Kala. The Turkmen authorities are keen to develop tourism. We are therefore preparing a guide to the site to enable visitors to make the most of their time at this impressive ancient metropolis, and we are also involved in writing a semi-popular book on the history and archaeology of ancient Merv, combining different historical and archaeological sources. Much remains to be done. Further seasons of survey and excavation are taking place at Merv in 1996 and 1997.

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For further information on the International Merv Project write to Dr Georgina Herrmann, Institute of Archaeology, 33-34 Gordon Square, London, WC1H OYV.

Georgina Herrmann, Reader in Western Asiatic Archaeology at the Institute of Archaeology, UCL, and co-director of the I.M.P., has been selected as one of the 1996 Laureates in the Rolex Awards for Enterprise.
EARLY EVIDENCE OF THE EQUESTRIAN ARTS IN ANCIENT CHINA

Janet Baker

Fig 1. Pottery horse and soldier from the pit accompanying the tomb of Qin Shi-huang, c. 210 BC. H: (of horse) 179 cm; (of soldier) 183 cm. Museum of Qin Figures, Lintong County, Shaanxi Province.

Fig 2. Rubbing of tomb tile relief showing an ‘axe carriage’ of the Han Dynasty. Sichuan Provincial Museum, Chengdu, Sichuan Province.

Since the founding of the People’s Republic of China in 1949, scientifically controlled archaeological investigations have resulted in the discovery of many ancient tomb burials. The rich contents of these tombs have brought a clearer understanding not only of Chinese funerary practices but also of the lives of the Chinese people throughout history. The vast majority of objects unearthed from tombs in China are three-dimensional clay sculptures known as mingqi. Made strictly for funerary use, these pieces replicate humans, animals, and everyday objects used by the deceased. Archaeological evidence suggests that the creation of images used in burial practice dates to the Shang Dynasty (1523-1028 BC). Wooden and clay figures began to appear during the Zhou Dynasty (770-221 BC).

From excavated tombs dating to the very early Han Dynasty (206 BC - AD 220), it is clear that the Chinese had built elaborate carriages, vast armies, sophisticated weapons and, most importantly, adopted the art of horsemanship. The excavation of the trenches auxiliary to the now famous tomb of the first Emperor Qin Shi-huang (221 BC) brought to light thousands of lifesize terracotta soldiers, chariots, and horses. The realistic detail of these sculptures allows differentiation of military ranks, including generals, cavalry, infantry, and archers. Many combatants wear armour vests fashioned of small overlapping iron or leather plates to cover the entire torso, leaving the arms uncovered to allow freedom of movement. A similar form of armour is seen on figures of warriors nearly a thousand years later, indicating its utility. Other figures wear additional armoured shoulder guards. Qin soldiers wore knee-length coats, tight-fitting trousers and knee-high leather boots under the armour. Generals’ armour was distinguished by decorative tassels on the shoulders and an official’s cap worn over an elaborate
Chinese Art

However, China's social élite enthusiastically adopted chariots as a new means of transport. According to the Hou Han Shu (History of the Later Han), a complicated carriage system took shape, in which the form of the carriage and the style of a procession, including the number of horsemen, ushers, guards, and other members of the retinue, indicated rank. Illustrations in Han period tombs show that a variety of open and closed carriages were used. Some types, such as the open-air 'axe carriage' (Fig 2), were reserved exclusively for high-ranking officials, while others, such as the discreetly covered 'canopy carriage', were used by aristocratic women.

In the Qin army, draught and riding horses were both of the same stock, distinguished by a thick-set body and short legs (Fig 3). However, mingqi horses found in Han period tombs testify to the fact that the Han emperors had also acquired horses from the regions to the west of China. While the short legs of Mongolian ponies and Chinese domestic horses made them suitable as carriage and pack animals, the Han nobility sought to acquire the long-legged 'heavenly horses' that came from the present-day area of Fergana. These swift beasts ensured victory in battles against the proto-Mongol Xiongnu warriors who threatened China's chignon hairstyle. Originally painted in bright colours, these figures illuminate in great detail the varied aspects of early Chinese military life (Fig 1). The life-size mingqi soldiers were accompanied by full-size clay horses with plump torsos and sturdy legs. The horses were fitted with full harnesses that included halter, mouth-bit, bridle and saddle but lacked stirrups or a martingale. The burial trenches included examples of bronze weapons, including dagger-axes, spearheads, halberds, swords, crossbows and arrows. Arrowheads were designed for long-distance shooting, while the swords were used for close combat. All of the weapons found in Qin Shi Huang's tomb demonstrate advanced technology in composing alloys, bronze casting, and processing, as well as standardisation of types of weaponry.

All that remained of the real wooden chariots in the Qin Emperor's army burial pits was their imprint in the earth and some bronze trappings. Yet it is possible to reconstruct from this evidence a light-bodied two-wheeled square vehicle surrounded by a balustrade and drawn by four horses, two inside the yoke and two outside. The chariot carried a driver and one or two armoured soldiers and was defended by infantrymen or sometimes cavalrymen. During the Han period, the employment of cavalry eclipsed the use of chariots in warfare, since chariots could only be utilised on flat, open terrain.

Fig 3. Horse, earthenware with pigment traces. Han Dynasty. H: 58.8 cm. Schloss Collection, New York.


Fig 5. Two equestriennes, grey pottery with white slip and pigments. Sui or early Tang Dynasty. H: 48 cm. Schloss Collection, New York.

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guards, knee-length skirts, leg covers, and the use of shiny copper for the ensemble, resulted in the name ming guang kai meaning ‘shining armour’ (Fig 4).

During the Sui (AD 581-618) and Tang (AD 618-906) Dynasties, the peaceful rule that prevailed was instrumental in shifting the Emperors’ interest in horses from the military to equestrian sports. The notion of horsemanship as an aristocratic privilege became linked to a fascination with travel and exotic lands. This combination brought about many portrayals of both Chinese and foreigners astride horses while hunting, playing musical instruments and enjoying the latest rage imported from Iran via Central Asia, the game of polo. Since Tang women especially took to horseback riding, they adopted a novel costume of culottes, short capes, sun helmets and veiled hoods for comfort and protection against the elements. Historical documents bear further testimony to the relative amount of freedom women enjoyed during that time (Fig 5).

Tang aristocrats took great care in the ornamentation of their horses and equine mingqi feature intricately braided manes and tails, beautiful medallions, and other lavish accoutrements (Fig 6). Guards of honour attending the horses of the Tang emperors and princes outfitted their charges with pennants and light weapons and tied their manes and tails into bunches to achieve a dramatic effect. Perhaps the most legedary horses of the time were kept by Tang Emperor Minghuang (712-756). His 400 trained ‘dancing horses’ reputedly entertained guests at his birthday celebrations by prancing to music on cue and drinking cups of wine during the performance.

While the horse was undoubtedly the most celebrated and aristocratic animal in ancient Chinese society, the camel also played an important role in transportation and travel. The two-humped Bactrian camel, known in China since Han times, was greatly prized as a beast of burden through the treacherous deserts of the Silk Route. Camels, like horses, were acquired as tribute from the vast regions to the west of China’s borders. While camel hair was prized for its lightweight warmth, camel meat, particularly the hump, was consumed as a delicacy. Servants and grooms who cared for and trained these prized beasts were mostly foreigners, particularly horsemen from the Turkic tribes to China’s north-west.

The spirited, lifelike form of Chinese tomb sculpture depicting horses and camels bears testimony to the fact that these splendid animals contributed to the rise and expansion of one of the world’s great ancient civilisations and brings to mind a timeless image of an urban and sophisticated society that utilised the equestrian arts for both military power and personal pleasure.

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fortune inherited while at school allowed George Bellas Greenough the luxury of spending his life without the need to earn a living. At university in Göttingen, he became fascinated by rocks, an interest he continued on returning to England. Incredibly, by simply relying on the details given in letters from travellers, he made the first accurate geological map of India without visiting the country. He also collected rock specimens and to display them commissioned James Burton and his son Decimus to design and build Grove House (1822-24), the first villa in The Regent's Park. There, Greenough entertained leading scientists of the day and the Prince Regent. A note slipped into one of his journals lists the food and drink for one of these entertainments. But on the reverse, is the clue that Greenough had a mummy: ‘...Door to mummy room to have a bar across covered with red drugget & pots of flowers and evergreens under. Window of mummy room to be dressed with evergreens and drugget hung outside...’

A friend to many, Greenough’s favourites were the Burton family of The Holme, also in the Park. His diaries reveal that he was frequently their guest for dinner and to the theatre. Without a family, Greenough helped the Burton children with their careers. He introduced Decimus to architectural clients, and he encouraged Henry to train as a doctor and Septimus as a lawyer. To further Greenough’s interest in geology, the young James Burton was found a position in Egypt as mineralogist to the Pasha and that is how the mummy was acquired.

Like other travellers, Burton visited most of the sites along the river Nile but he spent the longest time at ancient Thebes where he may have found the mummy during one of his primitive excavations. In his journal, however, he records that at Thebes in 1825 he saw a mummy for sale in the house of Pecchini the dealer but does not indicate whether this is the one he sent to London, although it is just possible. Whatever the provenance, the mummy was delivered to Grove House together with barrels of animal skins and Egyptian antiquities. Greenough recorded in his diary that he ‘Placed the Mummy’ that same day – 11th July 1828. The following year a room on the ground floor of the house became the mummy room. Around the walls were displayed items from Egypt including scarabs and a collection of ancient carpenter’s tools.

Greenough often answered questions about ancient Egypt put to him in Burton’s letters but occasionally he took the initiative. On 16th February 1829, he invited Dr William Buckland and the 19-year-old Karl Lepsius to join him for dinner with the intention they should attempt to decipher the hieroglyphics on the mummy case. He entered this note in his journal:

‘J.B.’s Mummy
Amenophis 1651 years before Christ – Q[erry] Memnon?
Pinsunjamb – Pisansjamb – probably name of his son. Pianome aminos (one of the family of Amenophis) a female – not royal otherwise his name would have been in a ring.
Osiris name. Ibis representing death or Mercury. Re or Phur – Horus – Phebus with soul of the dead in front. The name of the person is repeated in different parts. Near Thebes is the valley of Amenophis – is the burial place of the family. Nob under chin was a beard cased.’

Fig 1. The painted outer coffin of Pedeamen, 25th Dynasty. Courtesy of the National Museum of Merseyside, Liverpool Museum.
In 1834 Burton returned to England, arriving at St Leonards-on-Sea, the family home, on Christmas Day 1835. His arrival must have been quite a sight, especially for the neighbours and it is doubtful his family had any idea that in addition to his baggage he would be accompanied by Egyptian servants and a slave-girl.

Whenever life had become difficult in Egypt, Burton ran away to the Eastern Desert, but now that he was home in England he could not escape his problems so easily. An especially pressing demand on him was the repayment of loans from Greenough that had enabled him to remain in Egypt long after the allowance from his father ceased. The only items of value he owned were the antiquities in the mummy room at Grove House and he resolved to sell them all - except the mummy. He wrote to Robert Hay: 'It is passing hard after so much trouble, expense and anticipation of pleasure to be obliged to give up my treasures to the drop of a hammer.'

Sotheby's handled the sale and beginning on the 24th July 1836 the antiquities went under the hammer, but three months later, on 17th October, Sotheby's stopped payment. Burton wrote to Hay: 'My active, talkative acquaintance the great Sotheby are bankrupts – or the same thing. On Sunday I was knocked down with the perusal of a circular from them (not by their hammer) addressed to their different creditors informing us with the deepest sorrow that circumstances obliged them to stop payment and appointing a meeting of creditors on the Tuesday following...'

Luckily, Burton was still in possession of the mummy and it remained at Grove House. In desperate need of money he considered selling it. In August 1838 he tried to interest the British Museum: 'I have looked over the prices of different mummies and forming my opinion of the deceased lady from the four cases that enclose her, as well as the excellent condition in which she is, combined with the actual expenses I have incurred, I fix the price at one hundred pounds.'

In June 1839 he tried again: '...let me know your opinion decidedly, whether the Museum would take that troublesome mummy off my hands, if I deduct twenty pounds from my demand.' He then wrote to Hay: 'Perhaps also the renowned mummy might also find a purchaser amongst your antiquaries.' But no buyer materialised and in the Spring of the following year Burton wrote to Hay once again: 'I write on a circular which I shall thank you to throw about in Edinburgh. The mummy does not now belong to me but to my brother [Septimus] who has taken it on exhibition, or I should say gratuitously off my hands. He has agreed to give me £80 for it and I might have got £150 two years ago.'

The mummy remained in the otherwise empty room at Grove House until December 1848 when it became the prize in an after-dinner raffle held at the home of Decimus Burton. Taking part were Decimus, his brothers Henry and William Ford, and their brother-in-law, EDMUND HOPKINSON – who became the new owner and he transferred the mummy to Edgeworth Manor, in Gloucestershire. Just where the mummy rested at Edgeworth Manor is a matter for speculation but the next report of it appears in the Gloucester Journal of 20th September 1851 under the headline 'OPENING OF AN EGYPTIAN MUMMY'.

'On Tuesday last, a party assembled...to witness the opening...It is believed to be 3,000 years old. The process was conducted by H. W. Rumsen, the eminent surgeon and medical practitioner...who performed it in a most skilful manner...and explained all the appearances and circumstances connected with the subject...The colours of the paintings on the cases...are as brilliant as when first applied. The body was found to be perfect and quite sound...Curiosity having been accomplished, the body was replaced in the cases and...on some future occasion will be submitted to further examination...with the result of which we hope to be favoured, that we may communicate the same to our readers. There was an abundant supply of refreshments and the fineness of the day and occasional lively airs played by the Cirencester band, added to the gratification of the meeting. After the operation was concluded, some of the party remained to dine...'

The further report of 25 October 1851 added:

'...That the rank of the person was high cannot be doubted from the number and great beauty of the cases or sarcophagi enclosing him. Two massive sarcophagi of sycamore wood, the outside one 8 ft long by 3 ft high and 2 ft 10 ins wide, the thickness of the wood being nearly 3 ins and the surface, ends and sides of which were elaborately covered by symbolic and other signs and inscriptions, were succeeded by a third, made of the finest cedar, on'
which probably the history of the person is described on a narrow fillet of hieroglyphics running down the front and round the sides. Inside all these was the magnificent case of gilded linen, an inch in thickness, the rich painting on which seems to have been laid on a coating of something like papier-maché. On this case appears to have been depicted the funeral rites, the judgement of the soul of the deceased, the deities, whose peculiar province was the care of the departed, with frequent representations of the greater deities, Osiris and Isis.

"...The whole surface of the body was of the darkest brown, almost black, smooth, the wrinkles of the skin, the form of the limbs and even the expression of the countenance was well retained. The skin itself was covered with a saline efflorescence, which had probably resulted from the application of the hot bituminous injections, after the body had been steeped (usually for seventy days) in strong brine. There is reason also to suppose that the body was dried at a high temperature, previous to bandaging... There were no papyri or inscriptions among the bandages, no amulets, scarabaeoi, rings or jewels about the person. The art of the embalmer seems to have been less carefully exercised in this instance than that of the case-maker and painter. The hard bituminous matter in which the body lay has been analysed by Mr Whinfield, chemist, of this city and found to consist of about two-fifths of aromatic resinous matter and the remainder of a pure and fine asphalt or bitumen. It is supposed the gummy resinous matter contained the turpentine of the cedar and myrrh. It is highly desirable that a full report of the appearances should be made in the *Archaeologia* or some other anti-quarian publication, when further researches into the history of the person have been completed, as a preparation for which a copy of the inscription upon the third case was made by Mr John Jones and tracings of some of the principal symbolic figures were also taken by Mr Niblett..."

Minute Books of the Gloucester Literary and Scientific Association for 1851-5 also contain a note regarding the unwrapping: 'My grandparents and mother, then a small child, were present... when the mummy was exhibited for the first time. My grandfather, Mr J. P. Hearne, would not allow the little girl to see the body unwrapped lest she should be frightened but my mother clearly remembered the crowd which collected round the mummy during the unwrapping process.'

The unwrapping even aroused interest in London. In April 1852 the *Archaeological Journal* reported that 'among Antiquities and Works of Art Exhibited by Mr [Samuel] Birch were:...a series of coloured drawings representing the painted decorations of the wooden cases in which the remarkable mummy... lately unrolled, had been enclosed: they have been presented by him to the Museum at Gloucester. The deceased appeared to have been one of the navigators of the sacred barque of Amen-Ra. Mr Birch explained the import of the hieroglyphics depicted upon the mummy chests, admirably reproduced in the drawings exhibited, which were executed by Mr John Jones of Gloucester'.

Curiosity satisfied, the mummy was partially rewrapped and Hopkinson gave it to the new Museum, part of Gloucester Art School, where it was included in the 'List of some of the most interesting objects': 'An Egyptian mummy under glass cover and an Egyptian sarcophagus presented by Mr Edmund Hopkinson in 1851.'

The granddaughter of Mr Hearne (referred to in the Minute Book of the Gloucester Literary and Scientific Association) later recorded that as a small child in the late 1880s she could remember the mummy: 'At that time there were four pieces, all elaborately decorated; a large rectangular sarcophagus, the wooden coffin now in the museum and two moulded cartonnages in the smaller of which was the mummy... One day I went in... and found the mummy cases had been much damaged by damp during storage; the upper half of the smaller cartonnage was battered out of shape and the other cartonnage and the large rectangular outer case had both disappeared. I made many enquiries in the hopes of discovering what had become of them... but all without result. When Dr Margaret Murray was staying with us in 1911 I asked her to come to the museum with me and give an approximate date for the mummy, until then supposed to be that of some Egyptian Princess. She at once recognised the unique 'hippocampus' decoration and her discovery aroused a great deal of interest among Egyptologists.'

Dr Murray's report 'An Egyptian hippocampus in Gloucester Museum' indicates the difference in knowledge from that of Lepsius nearly a century earlier:

'The mummy is that of a priest Amon, and was enclosed in a cartonnage and two wooden coffins and on each of these the title and name of the deceased are given as Neft en uya Amen—Pedu Amen (Pedamun). He was employed in the boat service connected with the Temple of Amon and the decoration of the sarcophagus, on the coffin probably was reference to his calling. The inner of the two wooden
Egyptian Antiquities

coffins is in human form; the necklac e is unusually deep and immediately below is a horizontal band depicting the scene of the Weighing of the Heart. The space on each shoulder between the curve of the neckline and this band is filled by a kneeling goddess faced by the horse-headed animal. This shoulder space appears to have been always a difficulty for the artists who decorated the coffins, it was filled in a variety of ways, generally with inscriptions or complete scenes. The kneeling goddess is not uncommon and she usually holds the shen-sign or disk which fills up the pointed space. On the coffins at Gloucester a new scheme of decoration appears; facing the goddess is a horse-headed animal, the tail of which fills up the pointed space.

'Professor Ernest Gardner says that both in form and colour this decoration resembles the archaic pediments of the Parthenon. If the Athenian pediments the tail of a monster is used to fill an inconveniently pointed space in precisely the same way as on this Egyptian coffin and in one of these pediments the colour is exactly similar to the red and blue stripes of the hipposcarpus. Several details in the treatment of the animal's head appear derived from Ionian sources, for instance, the black dots on the muzzle recall the method of indicating soft sensitive skin used on Ionian vases. It is evident that the painter was under the influence of Greek art though the treatment of the head on the coffin is entirely Egyptian.

'The coffin belongs to the XXVI Dynasty and this period accords well with the period of archaic pediments. It will be remembered that the XXVI Dynasty began in the year 664 BC... Egyptologists are anxious to know where it was originally found.'

The mummy remained in Gloucester Museum until 1953. In that year, it was transferred to Liverpool Museum as one of the replacements for others destroyed during World War II. In 1956 the mummy was X-rayed and a long metal instrument seen inside the skull. After careful removal through the nose, it was found to be a scoop lost by Mr Rumsey a century earlier.

The first proper record of the mummy was published in 1968 by P. H. K. Gray and D. Slow, Egyptian Mummies in the City of Liverpool Museum:

'LIVERPOOL No. 3 (1535.72) Late Period 1.62m [length] The mummy lies in the lower half of a brightly painted cartonnage coffin of high quality, which with an outer coffin of sycamore wood covered with painted gesso came to Liverpool in 1953... When this mummy was seen by Hay at Thebes in about 1826, there seems to have been a third and yet larger coffin belonging to it. Hay, who described it as 'Mr Burton's mummy', copied the scenes on the coffins...

'The outer coffin gives the names and titles of the deceased as Pedeamun, good name Ipwuwer, sailor of the bark of Amun, chief of navigation of the bark of Amun, son of Thitienwenzi and Tadetaneb-thenen. The central scene on this coffin is the Weighing of the Heart of the deceased before Osiris, below which the Denial of Sins is inscribed in vertical columns. At each shoulder is depicted a kneeling goddess, Isis on the left, Nephthys on the right, facing a hipposcarpus... The use of the hipposcarpus must indicate Greek influence for there is no evidence in Egypt before the Twenty-sixth Dynasty (c. 664-525 BC) before the discovery of the hipposcarpus, from a coffin, in the collection of the Liverpool Institute of Archaeology (E.2002). Of painted cartonnage, it must be dated later than those on the coffin on stylistic grounds. The eye is drawn in true profile, whilst those on the coffin are drawn in the Egyptian manner as from the front. This means that the coffin of Pedeamun must have been painted between 663 and 450 BC, and the earlier date is probably correct...

'The exposed face shows that the mummy was covered with a thick layer of resin which has turned black during the passage of time. The head still lies in the remains of a mask which must have originally covered the face. The back of the cartonnage case was closed with laces before the cartonnage had hardened and the sites of the ancient laces are represented on the radiographs by the transverse, linear shadows terminating in small, dense circles. The wrappings were roughly replaced after the examination in 1851."

Conclusion - Mummy of a male adult. This treatment of the body is not normally found after the beginning of the Twenty-sixth Dynasty and suggests embalment during the Twenty-first and Twenty-second Dynasties.'

Work by Dr John Taylor, of the Department of Egyptian Antiquities at the British Museum, on the stylistic development of coffins, however, suggests the date of Pedeamun's burial as more recent and within the Twenty-fifth Dynasty. The now-lost outer coffin, earlier described as having been of rectangular form, was probably of the type having a vaulted lid and with a rectangular post at each corner, a type which came into use at Thebes around 750-720 BC, the earliest date for Pedeamun's burial. The construction of the inner coffin from cartonnage, however, indicates a date different from any described as 'Mr Burton's mummy', copied the scenes on the coffins...

This dates Pe Deamun's burial at any rate to a date not later than the first half of the seventh century BC. Although cases of this type had been popular during the ninth and eighth centuries BC, they were replaced by a different form which exhibits closer links to the traditions of stone sculpture at the beginning of the seventh century. Pedeamun's coffins should therefore have been made between the mid-eighth and early seventh centuries BC which accords with the style of decoration on the surviving coffin and on the base of the cartonage.

The hipposcarpus, which has been cited as evidence of Greek influence and for a dating after 664 BC, no longer holds water when compared with a very similar figure on the inside of a coffin from the early 22nd Dynasty. Indeed the idea of Pedeamun being buried in the 25th Dynasty comes from the coffins of his brother Nehemsunomou, now divided between the museums of Boulogne and Grenoble. Here the inner coffin is made of cartonnage but with the new 'pillar and pedestal' form which was coming into use towards the end of the eighth century. The surface decoration is very similar to that of the coffin of Ihrastwedjenemu, daughter of King Taktelit III of the 23rd Dynasty and it is not unreasonable to assume that both coffins were made by the same craftsmen and that both people died around the same time. Although we do not know the number of years between the deaths of Pedeamun and Nehemsunomou, their burial outfits suggest a date close to 663 BC which places Pedeamun's burial between c.625 and c.450 BC and firmly within the 25th Dynasty.

Burton's mummy can now be seen on public exhibition in Liverpool Museum - a very different resting place from such splendid isolation in the Mummy Room at Grove House in The Regent's Park.

Nell Cooke is an Associate with architects Cecil Denny Highton, the conservation focus group within the global design firm of Hellmuth Oberalta + Kassabaum. The writer thanks John Taylor for the use of unpublished material on Pedeamun's coffins and the more accurate dating for his burial.

* The notes to the entry in the Liverpool Museum catalogue state: 'When this mummy was seen by Hay at Thebes in about 1826, there seems to have been a third and yet larger coffin belonging to it. Hay, who described it as 'Mr Burton's mummy', copied the scenes on the coffin ("By-products of Bibliography" by R.L. Moss, Journal of Egyptian Archaeology, 54 (1968), pp.173-175). However, the original in the Journal of Egyptian Archaeology says that Hay examined "Lepusi' Mummy" and mentions Wilkinson's description of 'Mr Hopkinson's mummy bought by Mr Burton'.
POMPEII
Living under Vesuvius

Dalu Jones reports on an exhibition which assembles for the first time objects found in some of the most famous of the villas at Pompeii.

Two years ago an exhibition was held in Ferrara focusing on the Etruscan-Greek city of Spina which flourished in the Ferrara region 2000 years ago and which disappeared under the water and sand of the Po river delta. The superb Palazzo dei Diamanti, one of the architectural masterpieces of this elegant city of Northern Italy, is again the venue for a major exhibition, this time centred on the city of Pompeii, destroyed by the eruption of Mount Vesuvius in AD 79.

The exhibition has been organised by the Soprintendenza Archeologiche of Naples and Pompeii, together with the municipality and province of Ferrara, and is designed by Gae Aulenti, the ubiquitous architect who specialises in museum and exhibition displays.

Since its discovery 250 years ago, Pompeii has been one of the most visited of all the Italian sites. Its popularity has created problems of conservation and of dispossession, and what one sees now is but the skeleton of what was once a prosperous and elegant provincial city in a setting of extraordinary beauty.

How pleasant life was in Pompeii for most of its inhabitants is brought out by this exhibition which aims to recreate the setting of everyday life in the luxurious country villas and town houses of the upper classes as well as in the more ordinary dwellings of the merchants and common people of the city.

Assembled for the first time since they were dug up are more than 700 of the objects found in some of the most famous of the Pompeian villas: the House of the Faun; the House of the Menander, where a team of British archaeologists led by Dr Roger Ling is currently working, and in which was found a hoard of silver plates, gold jewellery, and coins, hidden in a cellar presumably whilst the house was being redecorated; the House of Julius Polibus; the Villa Regina at Boscoreale, outside the city; and several others.

The visitor will therefore see in the exhibition the great range of furnishings which have either survived haphazard excavations, looting, bombing during the Second World War, and general neglect – mosaics and wall paintings are known to have disintegrated particularly badly – or which were dispersed in public and private collections throughout the world. For example, currently on show at the Los Angeles County Museum of Art are beautiful fragments of wall paintings from Pompeii belonging to the Shurell collection (see pp. 10-13).

In recent years however, scientific excavations have been properly carried out on the site and new techniques have been applied to the study of the evidence thus gained. It has been possible to gather detailed information on the state of health of the various inhabitants of Pompeii and on their diet. Palaeobotanical investigations have permitted the identification of plants which made up the gardens so often represented in Pompeian wall paintings, and we now know even which type of grapes were grown in the city’s vineyards to eat or to make wine. It is hoped that the conservation projects currently being...
Exhibition Review

It reflects to perfection the taste of the wealthy local patrician families who inhabited the city at the moment of its greatest splendour. The model for this kind of house is the aristocratic senator’s house in the capital, a showpiece to display the Hellenised taste of its owner and underline the ancient lineage of his family. Wealthy and influential householders in Pompeii, as in the rest of the Roman world, did not leave their houses to go to perform their public duties and expedite their business, they just moved from the private to the public section of their houses and received their many callers. A double atrium sharply divided the private section of the house, the pars privata, from the public spaces, the pars publica.

The House of the Faun had two atria, two peristyles, and dining rooms for all seasons. Superb mosaics, often made of very small tesserae, floored the rooms. Amongst these was the gigantic mosaic depicting the victory of Alexander the Great over King Darius of Persia. Almost six metres by more than three metres, the mosaic, now in the National Archaeological Museum at Naples, might have been assembled by artists belonging to an Alexandrian atelier whose members first worked in Italy, at Praeneste, and then in Pompeii, perhaps as a faithful copy of a famous painting on wood or canvas by Philoxenus of Eretria made for the King of Macedonia, Cassander.

Situated between the two peristyles, one of which framed a spellbinding view of Mount Vesuvius, the mosaic is a true masterpiece and the focal point of the whole house. The famous bronze statuette which gives its name to the house, in fact a Hellenistic original representing a dancing satyr, is one of the highlights of the exhibition.

So many and varied are the suggestions provided by this exhibition that perhaps it will inspire publishers to produce a book on ‘Roman style’. Such a book would make available to a wider public the best of Roman interior design, garden landscaping and the ‘ecologically correct’ lifestyle of 2000 years ago in its original form, not filtered by neo-classical reinterpretations as is so often the case, or as imagined by E. Bulwer-Lytton in his novel The Last Days of Pompeii, and the many films which have been inspired by it.

planned for the city will include the recreation, with the right plants, of the many gardens which rendered Pompeii such a pleasant city, but they the small ones at the backs of merchants’ houses or the supremely sophisticated ones, complete with statuary and topiary, of the wealthy owners of large villas. Important in this context too are the agricultural implements recently found and properly recorded by the various Italian and foreign teams at work in the ruined city and its surroundings.

Anybody who was anybody in the last period of the Roman Republic – Caesar, Brutus, Cicero, among others – had a villa in the region around Naples, by the seashore, or even in the sea, thanks to a locally made cement, the pulvis puteolanus, which allowed constructions to withstand seawater, and the fashion for luxurious patrician rural retreats continued in Imperial times. Nero’s second wife, Poppaea Sabina, had a magnificent villa at Oplontis, outside Pompeii, near present day Torre Annunziata, a site that has been re-excavated in recent years.

Among the urban mansions, the House of the Faun was the richest and largest domus in Pompeii, 3000 square metres including the garden (hortus).
FINE ANTIQUITIES

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THE LUDOVISI AND BOSTON THRONES

The Venice symposium on the event of the Magna Graecia exhibition

Jerome M. Eisenberg, Ph.D.

The first conference devoted solely to the question of the authenticity of the Ludovisi and Boston Thrones was held in Venice, Italy, on 12 September 1996, sponsored by the Palazzo Grassi, which organised the superb 'Magna Graecia' exhibition, in which both 'thrones' are seen side by side for the first time. The exhibition (see Minerva, July/August 1996, pp. 43-47) is on view until 8 December. While some participants questioned the Boston Throne, a work often dismissed as a forgery by Italian scholars, the writer, Editor-in-Chief of Minerva, one of the invited speakers, was the only one who spoke against the authenticity of the Ludovisi Throne as well. His research and findings were initially carried out in 1969-71 and first published in Minerva (July/August 1996, pp. 29-41). Here he summarises the papers presented at the conference, with some additional observations not included in the aforementioned Minerva article.

Giovanni Pugliese Carratelli, in an introduction to the meeting, noted that we do not yet really know the limits of Greek art. There should be some understanding as to the freedom of criteria employed by ancient sculptors and he urges that we must allow for the freedom of the artist in his execution of a sculpture.

The nine participants are listed here in order of appearance.

John J. Herrmann, Curator of the Department of Classical Art, Museum of Fine Arts, Boston

Samples taken from the back of the Boston Throne show proper ancient weathering crusts, with calcite invading the dolomitic marble in microfractures. The sample from the back of the Ludovisi Throne, also an ancient surface, does not exhibit a calcium-rich layer. The brown accretions found on the fronts of both thrones are not Mayers Mastic as claimed by Cellini, and, although not identified, have an organic component, perhaps beeswax. There is no trace of the floor of a sarcophagus at the base of the Boston Throne, eliminating the possible reuse of a Roman sarcophagus. Also, having measured about two hundred Roman sarcophagi, he has found no sarcophagus sufficiently large enough from which to execute the two thrones.

Several arguments were offered to support the authenticity of the Boston Throne. These include an
archaic Greek marble relief from Cos (Fig 7), c. 510 BC, not published until 1938, depicting an orgiastic scene with a nude female, breasts apart, reclining on the lap of a male holding a lyre. This example disproves Eisenberg's statement regarding the female flautist on the Ludovisi Throne — that there were no nude females in early Greek sculpture. The thin ridges on the arms of the lyre, as on the Boston Throne, correspond to an original wood lyre in the British Museum. Several examples were given for ancient Greek marble palmettes similar to those on the Boston Throne.

Eugenio La Rocca, Professor of Archaeology and the History of Greek and Roman Art, University of Pisa

'What do we really know about the history of Greece — or its peripheral art... local pieces of significance can be eclectic.' He considers the Ludovisi Throne a baroque development of Greek art with a provincial flavour. He gave examples of other unusual pieces. A marble relief fragment by an artist from Asia Minor, found near Troy, also depicts a crouching old female wearing a peplos reminiscent of the old woman on the Boston Throne. He compared the scrolls on the Boston Throne to those with similar leaves dating to the fourth century BC. What remains unexplained, however, is that scrolls are usually supporting palmettes, not as on the Boston Throne where each one of the large and small scroll groupings appears like the prow of a ship. The insides of the thrones are not completely flattened out and the heads appear over the tops of each — they are not architectonic frames. The Boston Throne, however, appears to be authentic based on the scientific data submitted until now. 'If it is a forgery, it is one of the best forgeries ever found.'

Alain Pasquier, Chief Curator, Department of Greek, Etruscan, and Roman Antiquities, Louvre, Paris

'I resist any possible argument — they are two wonderful works of art, but also an incredible challenge. The Boston Throne has been criticised in many cases and there are also doubts about the Ludovisi Throne. Not many other monuments have been argued about so much for both source and dating. For the Boston Throne the jury is still out. It is as if the increasing mass of knowledge on the thrones engenders new criticism, yet science has yet to offer conclusive proof. The authenticity of both thrones is highly debatable. 'Even if you try to be objective you cannot eliminate your personal bias.' He is comfortable with the Ludovisi Throne and its grace, but not so comfortable with the Boston Throne, asserting: 'I am somewhat unhappy with my own opinion.' One tends to accept the obscurity of the themes of the Ludovisi Throne, but there are problems with the iconography of the Boston Throne. He notes that the Boston Eros smiles in an ironic way.

The Severe Style of this period is not to be found on the Ludovisi Throne. The hair style of the central figure is not Greek and can be compared with the Roman Humphrey Ward head in the Louvre, which is from the Borghese Palace collection in Florence (ed.: see Eisenberg, Minerva, July/August, 1996, p. 32), and heads in Naples and Budapest, which are remakes of the classic style.

Hans Peter Isler, Professor and Director of the Institute of Archaeology, University of Zurich

The question of the thrones is 'a reason for anguish — a humiliation for our profession.' The basic question is the authenticity of the Boston Throne... there is no reason to doubt the authenticity of the Ludovisi Throne. If they are forgeries 'they are the very spirit of Greek art which has been brought back to life again.' The Boston Throne is a singular creation, quite different from other works of art. The contour of its surface should have been drawn on the original block of marble, but there is no fore-front — the palmettes just outline sides. It must have been done by the modern method — from clay model to plaster model, then finally in marble, a method not used in ancient Greece. He then discussed the problem of the two youths on the scales and the illogical representation of the psychotasia (as presented by the writer in Minerva, July/August 1996, p. 37).

Licia Borrelli Vlad, Istituto Centrale del Restauro, Rome, and the University of Florence

There are many complexities on the two thrones. She recommended that an infra-red examination be made on both to see if there are any traces of ancient pigment (which produced a headline in the Italian newspaper La Stampa the next day). The Eros on the Boston Throne reminded her of the Icarus figure in a Donatelli painting in Pisa. In referring to the old woman, however, she stated that physical ugliness can be found in fifth-century BC vase painting (considered to be a
source for the forger by the writer – Minerva, July/August, p. 39). For the relief lines on the lyre of the Boston youth, she referred to an original wood lyre in the British Museum with the same lines, found in the early nineteenth century in Athens. The lyre, however, should be held between the pelvis and the legs, and played with a plectrum. It appears that the youth is playing two tones at the same time, as the index and middle finger are held together, but in ancient Greece only one tone is played at a time. She pointed out that a nude lyre player would not wear sandals. ‘Our judgement is suspended.’

Piero Orlandini, Professor, University of Milan, and Director of the Institute of Archaeology

He questioned why the old woman on the Boston Throne is in a ‘frontal position’ and why her toes are not in the plane of the relief. When it was carved it appears that the rest of this side was already missing. There is no relationship to the front of the throne. Again, the peculiarity of the psykhostasia is discussed. He compared the figure on the left to Marsyas and terms the figure on the right scale as a ‘frockling kouroi’. ‘Apart from the stylistic and iconographic analysis something has disturbed the sensitivity of a whole host of archaeologists.’

The Ludovisi Throne, on the other hand, is extraordinarily beautiful and full of poetry. The smile of the Ludovisi Aphrodite differs from that of the Boston Eros – it is not an aura of happiness and joy, but derives from the harmony inherent in the scene. The elongated arms of the two assistants were used to enhance the effect of the ‘soaring’ of Aphrodite’s body. The figures on the two side panels comment on and celebrate the birth of Aphrodite. This use of music and incense led him to relate it to Lokri, referring to the archaic terracotta pinakes in severe Ionic style found at Lokri (see the article by the writer, Minerva, July/August 1996, p. 33). He also compared the central panel to Botticelli’s Birth of Venus! The Ludovisi Throne and the Esquiline Stele are seen as ‘typical of the plastic preference for the Severe Style and Ionic grace’. The assistants could be hetaireia, or sacred prostitutes, and the female flautist the priestess of Aphrodite. It is possibly a representation of an actual ancient ceremony of religious exulation carried out in the temple. It represents to him ‘a form of art that tries to experiment with new perspectives – not close to reality.’ Of course I cannot find these elements in the Boston Throne, but I have made no final judgement.

Bernard Andreae, formerly Director of the German Archaeological Institute, Rome

He first apologised saying that it should have been Dr Mertens, rather than himself, presenting a paper on the throne, as her ‘solution’ will appear in the next issue of Antike Welt. His paper was a refutation of seventeen arguments made against the Boston Throne by L. Alschner many years ago and he claims that not one single argument is valid. If it were a forgery it would be more similar to the Ludovisi Throne, not as original in its composition. Figures protruding from the marble block may also be found on the Parthenon, in which some of the horses extend out from the frame. The different lines and execution of garments were done by different artists. As for the lyre, the index and middle finger are not portrayed as moving – only one finger would be touching the (missing) strings. In fact the playing of the lyre testified as to the authenticity of the Boston Throne. The old woman on the left panel is compared to the Lokri pinakes.

The smile of both the Ludovisi Aphrodite and the Boston Eros are inherited from the Archaic period and are not necessarily a sign of specific individuality. The problem of the youths on the scales is explained in that it is not a psykhostasia – the figure on the lowest scale will die a peaceful, normal death, while the one on the higher scale remains in limbo, for he is a naughty boy. The so-called ‘sixth toe’ of the right foot of the female offering incense on the Ludovisi Throne is actually the big toe of the left foot. His point of view is that for the thrones ‘this precise period is the style.’ For the Boston Throne, ‘the only style which can be detected is the style of 470-460 BC.’

Ernesto DeMiro, formerly Director of the Institute of Mycenaean and Aegean-Anatolian Studies of C.N.R.

The thrones are ‘subjected to an enormous fate. One cannot hide the first feeling – the Ludovisi Throne has harmony, whereas the Boston Throne has no harmony. Both have been buried for many centuries based on technical studies. The themes are interrelated and comparable to those on the Lokri pinakes. The meaning of the central panel of the Ludovisi is not obvious, but he compared it to a specific Lokri pinax. The meaning of the Ludovisi’s central panel is esoteric – an opposition between visible and invisible. The flautist and incense offerer are not opposing aspects but related to ‘Loci religiositas – the rights of sacred prostitution.’

The Boston Throne also relates to a cult of Aphrodite in Lokri and the myth of Adonis. The elderly woman presides over the death of Adonis, ‘No forger could have created such a work of art at the end of the nineteenth century.’ He believes that there would be too little time for a forger to create such a complex forgery.

‘Apart from a few strange elements, the Boston Throne is colder and less moving,’ but both date to 470-450 BC, and are works of Thasian marble worked by Thasian artists. He quoted ancient literary texts by Pliny (for multi-coloured garments covering the female head), Pausanias (for a woman with closely cropped hair and an attitude of pain and grief with the head bent down), and Polygnotus (for
the difference between two females rejoicing and mourning.

Jerome M. Eisenberg, Editor-in-chief, Minerva. Visiting Professor, University of Leiden.

The writer presented an abbreviated version of his extensive article on the two thrones in Minerva, July/August 1996, pp. 29-41. His statement that there are no other representations of nude females in Greek sculpture of this period except on Attic vases was challenged by John Herrmann who had brought his attention an archaic marble sculpture from Cos (Fig 7). In response, the writer suggests that this erotic scene with a nude female, breasts apart, reclining on the lap of a male holding a lyre, beside whom a standing male plays a flute, is also derived from or directly influenced by contemporary vase painting, as is the Aphrodite and the nude flautist on the Ludovisi Throne.

The writer did not note in his original article that on the central panel of the Ludovisi Throne the arms of the two attendants that support 'Aphrodite' are either much too short or much too long. Also, the flautist is not wearing the essential phorbeia or mouth band which should be strapped around his face. According to G. Gullini (1982) the Ludovisi Throne was fixed to a moulded plinth at the Temple of Contrada Marasa at Loki, however this is only a supposition and it presupposes a plinth, traces of which have apparently never been found.

He then referred to an article by Sergio Paglieri in the October 1988 Giornale dell’Arte which suggests that a fragmentary marble elevatio animae (Fig 8), a raising of the soul, by Giovanni Pisanio, c. AD 1313, found by the sculptor, archaeologist, and 'pioneer in the study of ancient sculpture' near Genoa in 1874 could have served as the inspiration for the creation of the Ludovisi Throne and that it might have been sculpted by Varni. He could have executed it in Genoa from one of three now missing sarcophagi of four that were brought to Genoa in 1843. Since Varni died in 1884, three years before the unveiling of the Ludovisi, the writer suggests that this was the reason for the great variance in style of the Boston Throne, which was not 'uncovered' until 1894, having been executed by other hands. Paglieri illustrated an even closer medieval parallel - a twelfth-century AD architrave sculpture of the Baptism of San Nicola (Fig 9) by Biduino, at the Church of San Salvatore in Lucera.

The tests reported by Herrmann confirming ancient weathering were taken only from the backs of the thrones. The very visible flattened 'rootmarks' on the front of the throne have not been properly analysed, but are shown to have traces of organic matter; they, however, do not relate at all to the very thin (as small as 0.1 mm) genuine rootmarks and calcified animal matter on the back of the Boston Throne.

Giovanni Pagliese Caratelli, in closing the symposium, said that he would not draw a conclusion from the day’s papers. ‘Not one has delivered final and conclusive results... I am not sure if these works of art are authentic or not... They are two works by two different artists... Even if they are forgeries they are remarkable works of art.’

Unfortunately questions were not taken from the audience and there was no public debate among the participants. The writer also regretted the fact that most of the speakers had not previously been involved actively in the question of the thrones and unfortunately most of the scholars that have addressed the issue in publication were not present. All of the symposium papers, however, will be issued by the Palazzo Grassi as an illustrated publication to be produced within the next few months.

LETTERS TO THE EDITOR

Dr Eisenberg’s article 'The Ludovisi and Boston Thrones: their nineteenth-century origins', which appeared in the June/July Minerva, elicited a number of letters, nearly all of which were in favour of his findings or "leaning" in that direction. The following is a selection of the letters that we have received. Dr Eisenberg also wishes to thank those scholars and curators who have sent letters of support and comments but prefer to remain anonymous.

Although the Boston throne has always been sub judice the Ludovisi one has been commonly considered a Greek original. Thank you for opening our eyes to the possibility that it, too, may be fake. After reading your article in Minerva VII 4 (1996) 29-41, I was able to look at both thrones as currently exhibited in the Palazzo Grassi with fresh eyes. I am afraid the evidence seems to point in the direction of forgeries. A few additional questions may be raised here.

First, Thasian marble. To my knowledge, it was used only on Thasos. Samothrace and the mainland through the Archaic, Classical and Hellenistic periods. The export of Thasian marble beyond those shores became possible with the expansion of the marble trade under the Roman empire. Ancient blocks of Thasian marble, stockpiled by the Romans, were available in the Marmorata in Rome throughout the nineteenth century. Thasian marble is also available in quantities today. At the present level of our knowledge, it is prudent to say that 'floating' sculptures in Thasian marble not of the Roman period should be considered suspect unless they have a documented provenance from Thasos and its neighbourhood. The fake Getty Kouros, of Thasian marble in the Attic style, is an obvious example. (For the export of Thasian marble in Roman
I've now read your piece on the Ludovisi Throne, with interest and no little admiration. I think that you've pointed to some very disturbing anomalies in the piece, which I must clearly look at again with your article in hand. Essentially, it now goes into the hopper marked 'guilty until proven innocent'.

I will now preface any account of it in lectures with the following: WARNING; THE CONNOISSEUR-GENERAL HAS DETERMINED THAT IMPRUDENT USE OF THIS OBJECT MAY DAMAGE YOUR REPUTATION.

Andrew Stewart  
Professor of Greek and Roman Art  
University of California, Berkeley  
(Dr Stewart is author of Greek Sculpture: An Exploration, 2 vols., New Haven and London, 1990.)

Your points on the throne are great, and I keep thinking of the terracotta Etruscan sarcophagus in the British Museum that turned out to be Victorian...

Carol C. Mattusch, Clifton, Virginia  
(Dr Mattusch is Professor of Art History at George Mason University and author of Greek Bronze Statuary (Ithaca and London, 1988) and Classical Bronzes: The Art and Craft of Greek and Roman Statuary (Ithaca, 1996))

Thank you very much for... your paper on the Ludovisi and Boston Thrones, which I have read with great interest. I can remember Professor Beazley lecturing on them when I was a student at Oxford in the 1930s, and being deeply interested by what he said at the time, although I can't now recollect his views: in favour of Ludovisi perhaps and doubtful about Boston.

The sculptures are curious, and there are anomalies and infelicities as you note. But do they amount to indicating that one or both are forgeries? Your point about the absence of sandal straps, for instance. Would not a forger be likely to indicate them? Could the lack of them be due to their having been rendered in paint, so much used for detail on Archaic Greek sculpture? Could this point, that is to say, be taken as an argument in favour of Ludovisi at least being genuine, even if Boston was copied from it?

Olga Palagia  
Professor of Classical Archaeology  
University of Athens, Greece

I would like to know more about the material. Has the source of the white marble been satisfactorily identified? Is the same marble used both for Ludovisi and Boston? Is it Greek or Italian? If Greek, from what source - Attica or one of the islands? This point has some relevance for your interesting suggestion that both pieces were carved (from a single?) Roman sarcophagus. In connection with this, how thick are the slabs with the reliefs on them? Are they really thin enough to have come from a Roman sarcophagus?

The material, however, and the quarries from which it came seem to me the really basic question, and no doubt this has been established...

Sinclair Hood (formerly Director of the British School at Athens),  
Great Milton, Oxford

First, I would like to convey my congratulations on Minerva, your most excellent publication... I congratulate you on your most eloquent analysis of these thrones. I have no doubt that they are not the work of a Classical Greek artist. Classical Greek sculptors convey the impression in their art that they frequently used human and animal models on which to proportion their work. That is why three-dimensional work from this period is often so realistically portrayed and proportioned that it cannot fail but be aesthetically appealing and pleasing. The two thrones reflect a sculptor who seemed more preoccupied with copying a two-dimensional concept in a confined space, rather than reflect the Classical Greek concept. I have arrived at this inescapable conclusion by analysing these thrones through my professional angle as an anatomist, gynaecologist, and surgeon - both thrones display errors in anatomical configuration and proportions uncharacteristic of Classical Greek sculptors.

Ludovisi: central panel: The woman standing to the right of Aphrodite has her left lower limb rotated medially at the knee, and her foot is inverted inward so that the left big toe lies on the lateral aspect of the right foot. This is a very unnatural posture which would lead to loss of balance and would be inappropriate in a situation where support has to be provided for Aphrodite. The forger has made this mistake by trying to copy from the hydra and mirror (in Figs 7 and 8 of Dr Eisenberg's article in Minerva, July/August 1996), rather than employ the human model as a
Conference Report

The impression of a sculptor who is preoccupied with translating a twodimensional representation onto a confined space. Even allowing for the drilled left lower lobe of the ear, the external auditory meatus is not only unnaturally large, but also abnormally posterior. The upper pectoral muscles are unusually prominent superiorly and seem to fuse more than blend or merge with the upper margins of the breasts. The projected position of the right hip-joint would indicate an anatomically distorted pelvis. Such a female would have obvious compensating deformities in her foot arches which are clearly not apparent in this sculpture. In addition, a woman with such a pelvic asymmetry would certainly not be able to cross her lower limbs in the fashion depicted, even if she was a contortionist!

Right panel (the female offering incense): The flare in the right nostril is anatomically incorrect, even accounting for the damage. The metacarpals of the left hand are unusually long, making the left palm abnormally shaped, even though the slender long phalanges of this hand could be within normal limits. There is a glaringly obvious anatomical inaccuracy in the right foot. Furthermore, the degree of flexion in the right knee would not be possible unless the spine was depicted with a compensating lumbar curve in a normally proportioned female.

Similar anatomical inconsistencies appear in the Boston Throne.

Effis Paraskevaides, B.Sc. (Anatomy), PRCS, MRCOG, MRCP Consulting Gynaecologist, Cambridgeshire

The Ludovisi and Boston Thrones can be seen together in the exhibition 'Magna Gracia: The Greeks in the West' at the Palazzo Grassi, Venice, until 8 December 1996.
THE PERSONAL ADORNMENT OF ANCIENT EGYPTIAN WOMEN

Like women in most periods and cultures, ancient Egyptian women, especially those of the upper classes, devoted time and attention to personal adornment and body care. Such activities are documented both in the pictorial record – in ancient Egyptian paintings and reliefs – and in the archaeological realm. Glenn Markoe gives a brief survey of the subject, illustrated by objects from an exhibition at the Cincinnati Art Museum.

Although the use of facial cosmetics in the West today is associated primarily with women, in ancient Egypt both sexes employed them regularly. In Egypt’s hot, dry climate, frequent applications of oils were necessary to prevent the skin from drying. The ancient Egyptians used various ointments, chiefly vegetable oils and fats, which were applied to the skin and hair, frequently as salves. More than thirty types of oils were commonly used, ranging from linseed and castor bean oil to expensive varieties scented with costly imported aromatics such as frankincense and myrrh. As tomb paintings document, on public occasions ancient Egyptian women frequently wore perfumed cones of fat on their heads, which served to cool and scent the body as it melted (Fig 1).

Ancient Egyptian men and women used cosmetics to enhance their appearance. The use of eye liner and eye shadow was particularly common. Eyes were outlined with pigments produced from a variety of minerals. Beginning in the predynastic period, scallop shells and carved stone cosmetic palettes were used to prepare eye paint (Fig 2). Minerals were
ground directly on the stone; the resulting powder was applied dry or mixed with resin to form eye paint. The colours green and black were especially popular. The black colourant known as kohl, produced from powdered galena, was widely used as an eye liner throughout Egypt's long history. Its popularity and longevity is evidenced by the vast variety of storage containers designed to hold it (Fig 3). For the affluent, hard, colourful stones, such as alabaster and anhydrite, were used; in the New Kingdom, glass and glazed ceramics became fashionable materials. For the average Egyptian, kohl and other cosmetics were commonly stored in cut tubes of hollow reed or in small lidded pots of dried mud. From the Middle Kingdom on, spatula-shaped sticks of wood, stone, or bronze served as applicators; prior to that time, application was done by hand. Perfumes and ointments were typically stored in tall, narrow bottles of glass or stone, which were equipped with stoppers to prevent the scent from dissipating (Fig 4). When not in use, such vessels were commonly stored with other cosmetic items in small wooden chests.

In ancient Egypt, the mirror was an indispensable accessory for hairdressing and cosmetic adornment. A typical hand mirror was composed of two pieces – a metal disc and a wood, ivory, or metal handle (Fig 5). The disc symbolised the sun; its bronze surface was polished to a highly reflective shine. The mirror served a religious as well as a practical purpose. Numerous examples with the head of the goddess Hathor were probably used by women in cultic worship.

Ancient Egyptians devoted considerable attention to hairdressing (Fig 6). As statues and tomb paintings document, women of the upper classes often wore their hair close-cropped, and adorned or augmented their natural hair with wigs on public occasions. Two reliefs in the exhibition from the Tomb of Queen Nefru at Thebes show her being coiffed by the hairdressers Hemet and Inu (Fig 7). In the latter, Inu holds a lock of hair ready to insert into her mistress's coiffure. Similar hairpieces are actually known from burials of ancient Egyptian women. As the archaeological evidence shows, triple and single braids ending in long, thin strands were tied into the natural hair near the roots.

Several sculptures in the exhibition portray the heavy, elaborately plaited wigs that became fashionable among upper-class women in the 18th Dynasty. A fragmentary bust of a noblewoman in the Cincinnati Art Museum shows an exceptionally fine example of the type, here marked by tightly crimped pendant hair strands and a lower border of multiple curls (Fig 8). A beautiful, painted wooden funerary figure (shabti) of the Lady...
The Property of a Private Collector. A Lucanian pottery Nestoris, attributed to the Amykos Painter, late 5th century B.C., 49.6cm.
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ANTiquITIES

LONDON, 10 DECEMBER, 1996

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Egyptian Artefacts

Fig 7. Relief of Queen Nefru and a hairdresser, from Deir el-Bahri. Middle Kingdom, 11th Dynasty. Limestone. The Brooklyn Museum, Charles Edwin Wilbour Fund.

Fig 8 (right). Bust of a noblewoman, probably from Assyut. New Kingdom, late 18th-early 19th Dynasty. Limestone with pigment. Cincinnati Art Museum, given by his friends in memory of Joseph David Nelson Jr.

Maya illustrates an elaborate coiffure of the 19th Dynasty, which is characterised by finely delineated strands of hair and inserted locks at the back of the wig. (Fine wispy strands of Maya’s own hair escape from under the wig.)

From an early period, the ancient Egyptians used a variety of implements for shaving and hair removal, including razors, knives and tweezers (Fig 9). Tweezers are documented from the beginning of Egypt’s dynastic era. Although used for a variety of tasks, one of their primary purposes, especially among women, was the removal of facial hair. In the New Kingdom, ‘shaving’ sets often contained small hinged toilet implements that functioned as hair crimpers or curlers. Two such examples, one of them elaborately decorated with a horse-shaped handle, are featured in the exhibition.

Ancient Egyptian attention to hairdressing is amply documented by the numerous hairpins and combs that have survived from ancient Egyptian tombs and habitation sites. Most combs were utilitarian in design: double-sided examples display fine and coarse teeth back to back. Straight hairpins of bone, ivory, or hardwood formed a frequent feature of women’s burials (Fig 10); as hairdressing scenes like the aforementioned Nefru reliefs illustrate, such pins were used as lock fasteners (Fig 7). Two examples in Cincinnati’s own collection have carved terminals in the shape of a pomegranate and a seated cat.

No survey of the personal adornment of ancient Egyptian women would be complete without a brief discussion of jewellery. ‘Mistress of the House, Mistress of Heaven’ features a number of interesting burial groupings that demonstrate the range of jewellery ornaments worn by aristocrats and commoners. As burials reveal, the circlet, collar or necklace, girdle, and bracelet formed the primary elements in an ancient Egyptian woman’s jewellery assemblage. Head adornment for women often consisted of a simple diadem or floral fillet worn around the brow. One of the most distinctive elements of both male and female adornment was the broad collar known as the uskhk (Fig 1). The noblewoman in Cincinnati wears an elegant uskhk collar in alternating floral elements of blue and red (Fig 8). A more unusual form of female neck ornament was the metal torque, represented in the exhibition by a silver example in Cincinnati, found in a woman’s burial dating to the Middle Kingdom (Fig 11). The most elegant piece of jewellery in the entire exhibition is a woman’s gold necklace of hammered, openwork spherical beads and cornflower pendants. Discovered in a burial at Thebes, it probably belonged to a female member of the court of Queen Tausert.
Egyptian Artefacts

For the average Egyptian, however, elaborate adornment in precious materials was unaffordable, and plain strands of beaded jewellery sufficed (Fig 12). Composed of various shapes and materials (faience, stone, shell, bone), these beaded strings often filled a variety of functions – as necklaces, armlets, bracelets, and even diadems (Fig 13). They were often embellished with pendants or protective amulets in the form of sacred animals and deities. In the late 18th Dynasty, multi-coloured faience came into vogue, replacing stone and shell as the primary material for beaded necklaces.

No discussion of Egyptian jewellery would be complete without mention of earrings and ear ornaments. Simple hoop earrings were commonly worn by women in the New Kingdom, their materials ranged from lead and stone to ivory, silver, and electrum (Fig14). More elaborate pendant earrings in the form of lotus flowers were worn by women of the upper classes. Ear studs and large circular ear plugs (Fig 15), designed to be inserted in the earlobe, also came into vogue at this time.


Glenn Markoe is Curator of Classical and Near Eastern Art at Cincinnati Art Museum.

Fig 11 (left). Jewellery from a woman’s burial, from Abydos, Middle Kingdom, 12th Dynasty. Gold, silver, bronze, garnet, carnelian. Cincinnati Art Museum, gift of the Egypt Exploration Society.

Fig 12 (right). Assorted jewellery. Predynastic to 3rd Intermediate Period. Various materials, Cincinnati Art Museum, gift of the Egypt Exploration Society; Millard F. and Edna F. Shelt; Mrs Mary Eva Keyes.

Fig 13 (right). Relief showing female attendants crouching hands, from Deir el-Bahri, Thebes, Tomb of Queen Neferu. Limestone with pigment. Anonymous loan.


Fig 15 (right), Openwork earplug in the form of a rosette. New Kingdom, 18th Dynasty. Faience. Miami University Art Museum, Oxford, Ohio, gift of Walter H. Farmer.
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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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Auction Reports

THE SUMMER 1996 ANTIQUITIES SALES

The selection of antiquities offered at the June and July auctions in New York and London included a choice Egyptian pharaonic bronze head and an exceptional Egyptian bronze cat; otherwise the sales presented few surprises. The paucity of major pieces, especially in the London market, was quite evident. Dr Jerome M. Eisenberg presents here his 14th bi-annual report on the current auction market.

SOTHEBY'S NEW YORK FEATURES EGYPTIAN BRONZE HEAD FROM THE HECKETT COLLECTION

A superb Egyptian 22nd Dynasty bronze head of a pharaoh or deity wearing a ceremonial beard (Fig 1), with gold and blue glass inlays, probably from the reign of Shoshonk I or Osorkon I (944-888 BC), was one of the featured pieces in the 13 June sale at Sotheby's New York. Just 9.5 cm in height, it brought a resounding $266,500 (£171,935) (all prices realised in this report include the buyer's commission) from the Merrin Gallery, far outdistancing the estimate of $100,000-$150,000. Once in the Pittsburgh collection of Greta S. Heckett, it was exhibited at the Carnegie Institute in 1965 and was later sold at Sotheby Parke Bernet in May 1977 for $44,000. An 18th Dynasty polychrome limestone relief fragment (Fig 2), only 14.9 x 15.9 cm, with the head of a queen, possibly Tiy, the wife of Amenhotep III (1390-1353 BC) was once in the collection of Joseph Brummer. This piece was sold by Parke-Bernet Galleries in April 1949 and then by Sotheby's, New York, in June 1990, when it was acquired for $38,500 by the Des Moines Art Center, even though the estimate was only $10,000-$15,000. Now estimated at $25,000-$35,000, it sold to a telephone bidder, a European collector, for $48,875.

Fig 2 (right). Polychrome limestone relief fragment. 18th Dynasty, reign of Amenhotep III, 1390-1353 BC. H: 14.9 cm.

A massive (147.3 x 38.7 cm) early Ptolemaic limestone sunk relief (Fig 3), c. 304-250 BC, of a king, possibly Ptolemy II, offering two situlas, a

Fig 3 (right). Limestone relief fragment. Early Ptolemaic period, c. 304-250 BC. W: 38.7 cm.
bearded god behind him, sold at the June 1990 Sotheby's sale for $35,750, and was now acquired by the Aaron Gallery for $63,000. A large bronze Osiris (Fig. 4), 42.5 cm, dating to the 21st-22nd Dynasty (1075-716 BC), and deaccessioned by the Toledo Museum of Art, was purchased by the consignee of the Egyptian bronze head described above in the New York Sotheby's sale of June 1992 for the unusually high price of $63,250 despite an estimate of $8,000-$12,000. Now estimated at $50,000-$60,000 it was purchased by an American collector on the phone for $57,500. A rather unattractive large (44.8 cm) gilt bronze cat, once in the Heckett collection, was estimated at $100,000-$150,000, even though the head did not appear to belong to the body. In the 1977 sale it brought $20,000 – this time it was unsold.

A fragmentary Greek marble grave relief of the third quarter of the fifth century BC, with a headless youth carrying a writing case (?) and a staff, 48.9 x 105.4 cm, estimate $40,000-$60,000, was purchased by a dealer from Beirut for $43,700. An Attic red-figure bell krater by the Christie Painter, c. 440 BC, depicting a Dionysiac procession, estimated at $40,000-$60,000, sold for $48,300 to a European collector. The cover piece, a sensitively sculpted, highly polished, marble nude deep bust of Aphrodite wearing a diadem (Fig. 5), dating to the second half of the second century AD, 76.8 cm, estimated at $100,000-$150,000, sold to another telephone bidder, an American collector, for $123,500. A Roman marble torso of Athena, c. first century AD, wearing a chiton, aegis, and himation, sold for $57,500 to an American dealer, just below its estimate of $60,000-$90,000. The lively Roman marble figure of a young satyr (Fig. 6), c. first century AD, after a Hellenistic prototype, 87.9 cm in height and wearing a goatskin chlamys, still bears part of a wineskin on his upraised arm. It was drilled in antiquity for use as a fountain. Estimated at $60,000-$80,000, it was purchased by a New York dealer for $68,500. A Roman marble sculpture of an elderly, bald, and plump Silenus, c. late second century AD, 99.1 cm, with an estimate of $40,000-$60,000, realised $40,250.

A Roman marble oscillum of the first century AD (Fig 7), diameter 34.3 cm, depicts a young satyr with a pan-
ther on one side, a draped female carrying a basket on her head and approaching an altar on the other side. Although damaged at the top it sold for $41,400, well over its estimate of $20,000-$30,000. Rarely offered for sale, a Roman orichalcum (a copper-zinc alloy) legionary military helmet (Fig 8), c. AD 70-100, height 21.3 cm, bore four punched inscriptions of the owners, legionary soldiers of various units. Bearing an estimate of just $20,000-$30,000, it was knocked down to a European collector on the telephone for $56,350. A Byzantine mosaic panel, of the fourth to fifth centuries AD, with two Erotes, one hunting a wild goat with a bow and arrow, the other carrying a stag over his shoulder, 161.3 x 67.3 cm, with an estimate of $30,000-$50,000, sold for $43,700 to a European collector on the telephone. The sale, even though it lacked the number of major pieces featured in three of the last four sales, totalled $2,013,855, with 83.4% sold by number and 83.5% sold by value.

EGYPTIAN GRANODIORITE SEKHMET HEAD SOLD AT CHRISTIE’S NEW YORK

Sekhmet, the lion-headed goddess, was associated with the Theban goddess Mut, and in the 18th Dynasty Amenhotep III (c. 1403-1365 BC) lined the courts of the Temple of Mut at Karnak with over six hundred enthroned lion-headed statues. One of the monumental granodiorite heads (Fig 9), still bearing part of the sun disk and uraeus, 55.3 cm, was the featured object at the 14 June Christie’s sale in New York. From a private collection, it realised $145,500, close to its pre-sale estimate of $150,000-$200,000, from a European dealer bidding on the telephone. It was the third Sekhmet head or bust to be offered at auction in the past two years.

On the obverse of a fine Attic red-figure stamnos by the Pan Painter (Fig 10), c. 480-470 BC, h. 37 cm, a priest, holding a kantharos, stands before a low altar, flanked by two youths. The reverse depicts a mousikoi agon, a musical competition, with a youth, playing an aulos, flanked by two bearded judges. Estimated at $100,000-$150,000, it brought a respectable $112,500 from a European collector. An Attic red-figure krater by the Triptolemos Painter (Fig 11), c. 480-470 BC, height 36.2 cm, depicts a running satyr on one side and a running maenad holding a thyrsos and being pursued on the reverse. Published by Beazley in Attic Red-Figure Vase-Painters, vol. I, p. 362, no. 13 (10), and several times thereafter, it was found in Cerveteri and was once in the Ruspoli collection in Rome. Estimated at $70,000-$100,000, it sold to the same European collector for $79,500.

A group of five Hellenistic silver vessels, c. fourth century BC, offered by a New York dealer at an antique fair last autumn, was estimated at a surprisingly low $15,000-$20,000. After a spirited contest, including three telephone bidders, they were sold for $61,900 to a private European collector by telephone. An attractive Hellenistic gold and garnet necklace (Fig 12), late third-early second century BC, from a Scandinavian collection, estimate $25,000-$35,000, was acquired by telephone by an American collector. A large Roman marble acrolithon (Fig 13), 80 cm, late second to early third century AD, featured a mask with moustache and beard of acanthus leaves and scrolling foliage above. It was conservatively estimated at $10,000-$15,000 and was finally purchased by an American collector for $40,250.

A colossal (63.5 cm) Roman marble portrait head of an emperor, acquired from Donati in Lugano in 1969, was difficult to attribute because of the worn condition, but would be c. AD...
Fig 11 (top left). Attic red-figure columnkrater attributed to the Triptolemos Painter, c. 480-470 BC. H: 36.3 cm.

Fig 12 (above). Greek gold and garnet necklace, late 3rd-early 2nd century BC. L: 27 cm.

$1,192,002, a significant improvement on Christie’s December 1995 sale, with 61% of the lots sold by number and 69% sold by value. Max Bernheimer, head of the antiquities department, noted that there were thirty new bidders at the sale, a significant increase over the usual ten to twelve new participants. It is encouraging to note this confirmation of the number of new potential collectors entering the antiquities market.

EGYPTIAN BRONZE CAT STARS AT SOTHEBY’S LONDON

An unusually large, realistically modelled Egyptian bronze cat (Fig 15) of the 26th Dynasty (664-525 BC), 38 cm, once in the R. Sturgis Ingersoll collection, Philadelphia, was originally sold at Sotheby’s Parke Bernet in May 1974 for $50,000. It was then on loan at the Leeds Castle Foundation in Kent from about 1976 to the present. Now estimated at a conservative £100,000-£120,000, it realised a healthy £238,000 (£368,900) from a Spanish-speaking private collector on the telephone, outbidding Royal-Athena Galleries who represented an American museum. A Fayum wood funerary portrait of a bearded man (Fig 16), late second century AD, 41 x 18 cm, previously in the D. G. Kelikian and Frederick Stafford collections, was first published by K. Parlasca in 1966, Mumienportraits und Verwandte Denkmäler, p. 187, pl. 44.1. Estimated at £35,000-£40,000, it brought £36,700 from a private collector.

A major Egyptian sculpture from the British Rail Pension Fund went unsold a 5th Dynasty limestone striding male figure, once in the Museum of Fine Arts, Boston, and acquired at the Sotheby’s Parke Bernet sale in December 1978, now estimated at £200,000-£300,000. A second piece from the fund, a late 5th Dynasty limestone seated female figure from the Giza Necropolis, once owned by Montague Ballard, its excavator in 1902, was withdrawn, having been sold by private treaty before the sale to the Staatliche Sammlung Ägyptischer Kunst in Munich.

A fourth-century BC Greek marble head from a grave relief, 25.4 cm, from an old private collection in

Fig 13 (above). Large Roman marble akroterion, c. late 2nd-early 3rd century AD. H: 80 cm.

Fig 14 (below). Roman marble sarcophagus fragment, c. 3rd century AD. L: 198.1 cm.
Vienna, was inexplicably estimated at only £1,500-£2,000. In spite of the negative visual effect of the restored nose, several bidders fought over it, but it was finally knocked down to a telephone bidder at £36,700. An Attic black-figure amphora of the Panathenaic type (Fig 17), c. 550 BC, 33 cm, depicting the usual armed Athena on the obverse and three runners on the reverse, was over-cleaned and thus, estimated at £25,000-£30,000, realised just £28,750. The principal scene on an Attic black-figure hydria by the Euphiletos Painter, c. 525-500 BC, 40.6 cm, is of a departing warrior with his quadriga (Fig 18). On the shoulder Theseus confronts the Minotaur. Also estimated at £25,000-£30,000, it again brought £28,750 from a private collector.

The sale totalled just £763,235, with only 51.4% of the lots sold by
number and 51.5% by value. This sale, perhaps the smallest (216 lots) and weakest major Sotheby’s antiquities sale in several years, was the final one under the supervision of Felicity Nicholson, a senior director of Sotheby’s, who has been in charge of their antiquities department for over twenty-five years and is now retiring. She will be succeeded by Oliver Forge, who has long been second-in-command, with sixteen years in the department, and has also doubled as the auctioneer for some time.

THE WIVELISCOMBE ROMAN CAMEO SOLD AT CHRISTIE’S LONDON

The cover piece of the 3 July sale at Christie’s, London, was a Romano-British agate cameo of the bust of a young Hercules wearing a lion skin (Fig 19), 3 x 1.9 cm. It was found by the owner’s father, Charles E. Hancock, on Castle Hill, Wiveliscombe, Somerset, about fifty years ago. Dating to the early third century AD, the hairstyle resembles that of the emperor Caracalla. Although estimated at £12,000-18,000, it was sold to one of two duelling telephone bidders for £36,700, an auction record for an ancient cameo. A Rubeneseque Roman marble torso of Aphrodite, c. second century AD, 46 cm, estimate £10,000-£15,000, was acquired by a Swiss dealer for £32,200 after a spirited competition. A choice large Egyptian falcon-head collar terminal (Fig 20) of the Ptolemaic period, opaque white glass with inlaid details in opaque blue, yellow, and black glass, 6.6 x 4.5 cm, with an estimate of £20,000-£30,000, was won by a telephone bidder for £35,600.

A smaller separate catalogue was produced for a private collection of Greek vases, plus several terracottas, in 96 lots. The owner concentrated on small vases, including a series of Attic black-figure lip cups which were exhibited in Munich in 1990 at the Staatliche Antikensammlungen exhibition ‘Kunst der Schale, Kultur des Trinkens’ and were published in the exhibition catalogue. One large Attic bilingual eye-cup, c. 515 BC, w. 41 cm including the handles, dominated the current sale (Fig 21). The tondo is of a black-figure running Minotaur; the sides each feature a large pair of red-figure eyes. With an estimate of £30,000-£50,000, it was purchased by a telephone bidder for £41,100. The two catalogues totalled 512 lots, Christie’s largest antiquities offering for many years. The private collection catalogue was unusually successful with 94% sold by number of lots and 98% sold by value; the entire sale totalled £1,016,760, 66% sold by number and 78% sold by value.

Fig 22. Egyptian silver statuette of a female deity or queen, Ptolemaic period. H: 15.3 cm.
EGYPTIAN SILVER STATUETTE FROM THE ADAMS COLLECTION AT BONHAMS, LONDON

A small but choice group of Egyptian antiquities from the Sylvia Adams collection highlighted the 4 July sale at Bonhams, London. The rarest object, the cover piece, was a large (15.3 cm) and important Egyptian Ptolemaic silver statuette of a female deity or queen (Fig 22). One of only a few larger-scale Egyptian human-headed silver sculptures known, it may represent Chrodu-Ankh, the mother of the deified Imhotep, or a queen as the goddess. With an estimate of £30,000-£50,000, it was acquired by Royal-Athena Galleries for £41,100. A fine Egyptian Early Dynastic greywacke vessel with a flattened body and two small pierced lug handles (Fig 23), 8.9 cm, dating to the 1st Dynasty, c. 2900 BC, still had the original sheet gold mounted on the rim and on the lug handles. Estimated at a modest £10,000–£15,000, it was bought by Hans Humbel of Zurich for £36,700. A choice fine small (6.3 cm) bronze figurine of Khonsenwast-Nefertetep (Fig 24), an aspect of the moon-god Khonsu, dating to the Third Intermediate Period (after c. 1070 BC), inlaid overall with gold and silver wire, was dedicated by Wawa, son of Penphat, born of Auyy. It was probably from Karnak, the cult centre for Khonsenwast-Nefertetep. Estimated at a surprisingly low £6,000–£8,000, it was also acquired by Humbel for £27,600. This sale of 518 lots totalled £671,200, with 63.5% sold by number and 78% by value. Bonhams appears to be moving steadily ahead in their effort to compete alongside Sotheby's and Christie's in the antiquities market.
The recently formed International Association of Dealers in Ancient Art, a group of leading dealers in classical and pre-classical antiquities, is the first international trade association devoted to this field. The association has a comprehensive code of ethics and practice which it believes will aid both active and potential collectors of ancient art.

The association will encourage the study of and interest in ancient art and contracts between museums, archaeologists, collectors, and the trade. It will promote a more liberal and rational approach to the regulations in various countries on the import and export of works of art with the ultimate aim of the protection of our cultural heritage.

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Askut in Nubia: the economics and ideology of Egyptian imperialism in the second millennium BC.


The fortress of Askut was excavated as part of the UNESCO campaign of the 1960s. Like so many of those important sites, it remained largely unpublished by its excavator, and it has fallen to a student of a different generation to re-examine what can be salvaged from the field notes and preserved objects. Nobody knows a site like its original excavator, nobody can know what was not written down. It is, generally speaking, a thankless task, and those who undertake it (or have it thrust upon them) usually receive an unfair amount of criticism for omissions for which they cannot be responsible. This volume, however, is not a simple publication of the evidence; it is a discussion of Askut’s history and archaeology within the Nubian context from the Middle to New Kingdoms, and particularly on the evidence for economics.

The discussion is arranged chronologically from the earliest identified occupation of the site in the Middle Kingdom to the latest New Kingdom level. The introductory and concluding chapters on Egyptian imperialism outline the author’s approach, theoretical considerations, and conclusions.

The introductory chapter is concerned with theoretical models of imperialism and scholastic approaches to the Egyptian domination of Nubia. Doubtless, there will be many (particularly Egyptologists) who find this approach too theoretical; that is, perhaps, a matter of taste. Smith proposes two hypotheses for Egyptian imperialism. The first, following the older school, proposes that the Egyptians pillaged Nubia of its wealth, the second arguing a far more complex model of interaction (a view favoured in more recent works). Smith then outlines how it might be possible to decide between the two on archaeological and other evidence. Here Smith comes dangerously close to that common pitfall (especially of doctoral dissertations) of regarding his site as the centre of the universe, the key to resolving all our problems. It is an understandable partiality (especially for archaeologists who excavate only one site for decades og end). However, through his comparisons with other sites and material, and because of his theoretical starting-point, Smith avoids the danger.

Much of the volume is devoted to detailed analyses of the material from Askut in an attempt to reconstruct a history of the fort’s development and its relation to other Nubian sites. For this the author has the advantage of not only important publications of material from other Nubian sites excavated during the UNESCO campaign but also comparative material from the recent excavations at Tell ed-Dab’a, Dahshur, Balass, and Amarna. For the analyses of pottery these are especially important and allow him to date particular pottery forms and wares more closely than was possible with some earlier Nubian excavations. The material is presented in line drawings, a small number of photographs, and computer graphics – pie-charts, graphs, and plans.

In his conclusion Smith offers further material to support his preferred model of Egyptian imperialism in Nubia. This emphasises, and attempts to quantify, the economic importance of Nubia to Egypt in the New Kingdom. Working from the evidence of raw materials from Tell ed-Dab’a, he estimates that the gold and cattle production of Nubia, translated into wheat terms would support between 4500-8500 skilled workers and their families (Deir el-Medina numbered around sixty families). This was clearly a significant contribution to the support of the state machine.

Smith also challenges the older characterisation of later New Kingdom Nubia as a land with a declining population. He puts forward a number of arguments which might have led archaeologists to overlook evidence. A grave-count in some cemeteries certainly does seem to suggest a decline in numbers, but as Smith points out, the Egyptian preference for family vaults over individual burials in this period may have had an influence in Nubia. This would certainly appear to be the case at, for example, Aniba. Such tombs in use over several generations, later pillaged, would inevitably distort our perception of the population during that phase. The ‘lack’ of 20th Dynasty graves is, as he rightly notes, due very largely to difficulties of precise dating. Even in Egypt itself, ‘Ramesside’ is a catch-all, its archaeology and art history not yet finely tuned. For example, without the detailed archival material of workmen, how would we date the cemetery at Deir el-Medina?

As will be clear, the volume is essentially academic, but there is much of importance for anyone interested in Nubia. Some Egyptologists might have preferred a more conventional catalogue of the objects with historical conclusions confined to the last chapter (and theory thrown out at the same time). There is much good published material here and many stimulating ideas. It also convincingly demonstrates how much can be learnt from smaller and less important archaeological sites.

Robert Markot

BOOKS RECEIVED

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


With this volume Professor Sir John Boardman brings his survey of Greek sculpture in the World of Art series down to Alexander the Great. Here he takes a wider view of Greek sculpture to include the Western Greeks of South Italy and Sicily, and of the east and south – Anatolia, the Levant and North Africa. An interesting final section, ‘Collecting and Collections’, considers the role of Greek sculpture in moulding the Western taste to the present day. As usual with this series, this book is remarkably good value and a superb and authoritative text.


This is an innovative and, indeed, thought provoking book exploring the ecological and cultural development of prehistoric island societies. As Dr Patton notes, it was Professor John Evans’s 1971 publication on Malta (Ancient Peoples and Places series) that first drew archaeological notice to the phenomenon and his idea of ‘the island laboratory’. Islands are a prominent feature in European mythology from Homer through Shakespeare even to Golding’s Lord of the Flies, now an English literature ‘set’ book.

Darwin had used the Galapagos Islands as his ‘laboratory’ of evolutionary processes in The Origin of Species (1859). Here, Corsica, Crete, the Cyclades, Cyprus, Malta, and Sardinia, their individual colonisation origins, ecology, sociogeography and interaction, plus of course their archaeology, are all seen in a broad overview that suddenly makes sense of ‘island archaeology’ as a concept and material practice. This has been ignored for far too long, or overlooked by virtue of the major focus on the specific and individual island location concerned. Although this is a theoretical approach to the subject, there is much practical substance here. It is a book for both the archaeologist and anthropologist, and is admirable in making them aware of each others fields of study, but, more importantly, the interaction between them that is of tremendous value to both.

Peter A. Clayton
THE ANcient COIN MARKET

Eric J. McFadden

In last issue’s column I highlighted the world record prices achieved in the July Sotheby’s London sale for high-profile ‘blockbuster’ rarities (e.g. an aureus of the Roman emperor Saturninus which fetched £240,000). However, most ancient coins sell for only a few pounds to a few hundred, and even exciting rarities are often within the budget of a modest collector. This is particularly true in the case of coins within specialist series slightly out of the mainstream.

As the autumn season starts, the important sales of high value coins are yet to take place. However, a number of recent sales with excellent offerings in a more affordable price range highlight the strength of the market for interesting coins which appeal to the sophisticated and knowledgeable collector.

The Bankhaus Aufhäuser sale in Munich in October was just such a sale. The firm’s likeable and respected chief, Prof Alois Wenninger, ordinarily spends a year assembling each sale, and Aufhäuser auctions never fail to include a range of highly interesting pieces. A silver fraction issued by the great Athenian statesman Themistokles, struck at Magnesia on the Maeander where Themistokles was the Persian governor after his ostracism from Athens, was estimated at DM5000. Small, ugly, chipped, worn and corroded, yet of the greatest rarity and importance, this historical piece sold for DM4500. A billon antoninianus of Aurelian, AD 270-275, with an extraordinary depiction of the emperor carrying a caduceus over his shoulder, brought DM1500, identical to the estimate. A small bronze of Constantine II, AD 337-340, with the obverse showing the emperor leading a horse by the reins, sold for DM2900 against an estimate of DM2500.

In the Classical Numismatic Group mail bid sale in September, a rare silver denarius of Antoninus Pius, depicting the emperor’s deceased wife Faustina on the reverse, only fine in condition but very rare, fetched $850 against an estimate of $750. A silver denarius of Julia Domna, a rare issue from the Alexandria mint but grading only nearVF and struck on an irregular flan, sold for $300 against an estimate of $150. A bronze barbarous radiate, imitating the coinage of Tetricus I, AD 270-273, with a remarkable original reverse depicting a gladiator armed with a trident and net, brought $950 against an estimate of $600. A billon antoninianus of Carausius, ruler of Britain AD 287-293, depicting three jugate busts of Carausius, Diocletian and Maximinus, sold for $2500 against an estimate of $2000. A small bronze follis of the Constantine period, AD 323-324, a mule struck at the Ticinum mint from two identical reverse dies, brought $190 against an estimate of $150.

The second London sale held by Italo Vecchi since his return from Switzerland featured an important collection of Roman Republican struck bronze. Competition was strong for the many rare pieces in the sale. Republican silver was also well represented, and one example especially illustrates the lengths to which a dedicated collector will go to buy a rare variety. Mark Antony issued a popular series of coins honouring various legions. They are of a standard design depicting a galley on the obverse and a legionary eagle between two standards on the reverse, but are differentiated by the naming of the legion being honoured. An average common legion generally brings about £50-£100. However, an extremely rare example of legion XIX, although only fine very fine in condition, fetched £3750 against an estimate of £1500.

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FACING ETERNITY: MUMMY MASKS FROM ANCIENT EGYPT. A new long-term exhibition of sarcophagus masks, brocaded and cartonnage, from the Old Kingdom to the Roman Period, from the permanent collection of the Museum and several loan works. THE MUSEUM OF FINE ARTS, BOSTON (617) 267-9300.

BROOKLYN, New York

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

CHINESE GALLERIES REINSTALLATION. The new galleries, reopening on October 3, will present Chinese works of art from the permanent collection. Organizing many pieces that have never before been on view, selected for their artistic quality and historic significance, including Shang, Han, and Zhou bronzes and a set of Liao silver saddle ornaments. THE BROOKLYN MUSEUM (718) 638-5000.

CAMBRIDGE, Massachusetts

IMPRESSIONS OF MESOPOTAMIA: SEALS FROM THE ANCIENT NEAR EAST. An ongoing exhibition charting the development of cylinder seals over three thousand years. ARTHUR M. SACKLER MUSEUM, Harvard University (617) 495-9400.

IVORIES FROM THE ANCIENT NEAR EAST. An exhibition organized by the museum, demonstrating how scholars use different methods to establish whether a work of art is an authentic or forged antiquity by juxtaposing ancient and modern replicas. Until 3 January 1997. (See Minerva, July/Aug 1996, pp. 10-15.)

CINCINNATI, Ohio

MISTRESS OF THE HOUSE, MISTRESS OF WOMEN: HUMAN EGYPTIAN IN ANIMAL STATUE. A major installation focusing local custom in ancient Egyptian statuary role played by women in ancient Egypt encompassing 250 works of art from more than 25 ancient workshops and collectors. CINCINNATI ART MUSEUM (513) 636-7211. Until 5 January 1997 (then to Brooklyn). Catalogue. (See pp. 6-9.)

DALLAS, Texas

GALLERIES OF AFRICAN, ASIAN, AND PACIFIC ART. Seven new galleries representing an important multicultural collection of more than 890 objects, including 450 works of ancient art from Egypt such as the colourful coffin of Horakh and a number of Egyptian and Nubian antiquities on loan from the University of Fine Arts. DALLAS MUSEUM OF ART (214) 922-1200. A permanent installation.

SOUTH ASIAN ART. A group of exceptionally fine sculptures from the collection of David Owsley and the permanent collection of the museum. DALLAS MUSEUM OF ART (214) 922-1200. An ongoing installation.

HOUSTON, Texas

AN ENDURING LEGACY: MASTERPIECES FROM THE MR. & MRS. J. D. ROFFEKELLER 3RD COLLECTION OF ASIAN ART. 70 masterworks in stone, metal, wood, and ivory, ranging from India to Japan, dating from the 11th century BC to the 18th century AD, from the important permanent collection at New York's Asia Society, on tour for the first time in the United States. MUSEUM OF FINE ARTS, HOUSTON (713) 639-7300. 27 October 1995 to 19 January 1997 (then to San Diego). Catalogue soft cover £45, hard cover £65.


KANSAS CITY, Missouri

ARCHAEOLOGY AND THE FORGER'S ART. A new exhibition, organized by the museum, demonstrating how scholars use different methods to establish whether a work of art is an authentic or forged antiquity by juxtaposing ancient and modern replicas. Until 3 January 1997. (See Minerva, July/Aug 1996, pp. 10-15.)

NEWARK, New Jersey


NEW HAVEN, Connecticut

CLAUDIA WOMEN IN ANCIENT ROME. A groundbreaking exhibition exploring Roman fresco depicting Europa and the Bull, from Pompeii, currently on show in Ferrara, Italy.
the public roles, domestic lives, and commemoration of Roman women and men, from slaves to empresses, featuring 170 works from 28 sites in Italy that have been acquired from an ancient divorce document. YALE UNIVERSITY ART GALLERY (203) 432-0600. (New Haven, Connecticut). Catalogue $26.95 soft cover.

NEW YORK, New York AMARNA GALLERIES. The reinstatement of Aten’s chapel in the Amarna city of Amon, and the reconstruction of its wall, are featured in this exhibition of art from the regents of King Akhenaten and his immediate successors of the period 1795-1325 B.C. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 2 February 1997.

EARLY CULTURES OF THE LEVANT: CHALCOIC ART FROM THE ISRAELI ANTIQUITIES AUTHORITY. A 132 long-term loan of fifteen objects, c. 4500-3300 BC, including stone figurines from the Beersheba and Gilgal regions, house-shaped burial contain- ers from Azor, and a group of copper and ivory finds from the Cave of the Treasure near Nahal Mishmar. METRO- POLITAN MUSEUM OF ART (212) 879-5500.

GREEK ARCHAIC SCULPTURE GALLERY. This newly installed gallery features the archaic Greek sculptures and grave monuments which have recently been cleaned and now show much of their original brilliance. They are displayed with Attic vases of the same period, and can be seen in the AMERICAN MUSEUM OF ART (212) 879-5500. (See Minerva, Jan/Feb 1993, pp. 36-39).

NEW GREEK & ROMAN GALLERIES, PHILADELPHIA. The first phase of the renovation of the Greek and Roman Galleries, the Beller Court, is devoted to early Classical and Hellenistic art. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 2 February 1997. Catalogue. (See forthcoming article in Minerva.)

SACRED REALM: THE EMERGENCE OF THE SYNAGOGUE IN THE ANCIENT WORLD. Over 100 rare artefacts and manuscripts from museums and private collections throughout the world trace the development of the synagogue from the 3rd century BC to AD 700, a period of great Jewish intellectual and spiritual productivity. Yeshiva Universi- ty Museum (212) 960-3590. Until 1 December. Catalogue. (See Minerva, Sept/Oct 1996, pp. 24-28.)


SANTA ANA, California SEEING IMMORTALITY: CHINESE TOMB SCULPTURES FROM THE SCHLOSS COLLECTION. Ceramic tomb sculptures from the second century BC to the eighth century AD from the Lil- lian Schloss Collection, focusing on the social, cultural, and medieval aspects of ancient China. BOWERS MUSEUM OF CULTURAL ART (714) 253-6311. Until 16 March 1997. (See pp. 25-25.)

ST. PETERSBURG, Florida ALEXANDER THE GREAT: THE EXHIBI- TION. The exhibition features a wide range of artefacts: "Alexander the Great - the History and the Legend," organised by the Institute of Egyptology, Egypt, and "MacDonalds: the Northern Greek Kingdom;" provided by the Greek Minis- try of Culture. Approximately over 500 objects, including marble sculptures, vases, jew- elry, coins, and other items from the private collections. Featured are a 1-footh long pebble mosaic from Pella of Alexander, a 6-foot-long mosaic of a Ionian fresco of his wedding to Statira, FLORIDA INTERNATIONAL MUSEUM (813) 821-1448 or, in the U.S., 1-800-777-9882. Until 31 March 1997.

TOLEDO, Ohio THE FIRE OF NEMESIS: LARGE CLASSICAL RELIEFS FROM NORTH AMERICAN COLLECTIONS. About 70 life-size marble, limestone and other large-scale sculptures, heads and fragments from public and private collections. TOLEDO MUSEUM OF ART (419) 255-5000. Until 3 January (then to Tampa). Catalogue $25 soft- bound. (See Minerva, May/June 1996).


THE ANCIENT NUBIAN CITY OF KERMA, 2500-1500 BC. A critical and comprehensive overview of Kerma, the ancient capital of the kingdom of Kush, the oldest known city in the ancient Eastern Desert of Egypt that has been scientifically excavated. It includes ceramics, a variety of ivory mauls used on papyrus scrolls, and jewelry. See the Museum of Fine Arts, Boston. NATIONAL MUSEUM OF AFRICAN ART (202) 357-4600.

THE ANCIENT WEST AFRICAN CITY OF BENIN, A.D. 1300-1897. A reinstatement of the museum’s permanent collection from Benin City, the capital of the kingdom of Benin, as it was before British colonial rule, including an important group of cast-metal heads and figures of rulers, and powerfully sculpted plaques. NATIONAL MUSEUM OF AFRICAN ART (202) 357-4600.

PREVIOUSLY ANCIENT STATUES FROM JORDAN. 8 plaster statues from the 7th millennium BC, excavated in 1985 at Ain Ghazal, and possibly the oldest human sculptures in the Near East, exhibited for the first time in the US. ARTHUR M. SACKLER GALLERY, SMITH- SONIAN INSTITUTION (202) 357-4880. Until 6 April 1997. (See forthcoming article in Minerva.)

WILLIAMSTOWN, Massachusetts ART OF BIBLICAL ISRAEL. The ongoing installation of ancient sculptures, vases, artefacts, and jewellery, from the Near East, South-East Asia, and the Mediterranean, from the permanent collection. WILLIAMS COLLEGE MUSEUM OF ART (413) 597-2429.

AUSTRALIA MELBOURNE ART AND EMPIRE: TREASURES FROM ASSYRIA IN THE BRITISH MUSEUM. The collection of the Assyrians on display for the first time in Australia, in this exhibition works from major collections of Assyrian artefacts in the world, including the British Museum, the Israel Museum, and the collections of the Galerie des Antiquites, Paris. NATIONAL GALLERY OF VICTORIA (3) 9 208 0222. 4 December - 10 March 1997.

NEW ANTIQUITIES GALLERIES. A new permanent installation at the Museum of the ancient art from the Mediterranean, Egypt, the Near East, and Pre- Colonial America, presenting the full extent of the Gallery’s holdings in this area for the first time. NATIONAL GALLERY OF VICTORIA (3) 9 208 0222. (See forthcoming article in Minerva.)

CANADA TORONTO, Ontario ANCIENT MARINERS OF THE PHILIPPINE ISLANDS. An ongoing exhibition illustrating Bronze Age sea- lords and Greek, Roman, and Carthaginian artefacts uncovered by the Philippine Commission for the Discovery of the Archeological Museum of Philippi, Greece. The ROYAL ONTARIO MUSEUM (416) 586-8000

ANCIENT NEAR EASTERN SEALS: THE GOLIATH SEALS. Examples from a collection of 900 stamp and cylinder seals recently donated to the Archaeological Museum. ROYAL ONTARIO MUSEUM (416) 978-3662.

THE T.T. SUSI GALLERIES OF CHINESE ART. New permanent galleries with over 1000 pieces, including 100 objects from the period c. 4500 BC to AD 907, including a procession of 100 earthenware tomb figurines, the largest outside China. Also on display is an outstanding collection of 235 pieces of early Chinese jade. ROYAL ONTARIO MUSEUM (416) 586-5549.


DENMARK Aarhus VIKING WARSHIP HARBOURS. VIKING SHIP MUSEUM (45) 42 35 65 55. Until end of December 1996.

EGYPT CAIRO THE ROYAL Mummies. Eleven pharaonic mummies, 8 kings, including Ramesses I, II, and 3 queens and princesses, have now been placed back on permanent exhibition. They were removed from display in 1988 by Ammar Sadat that their appear- ance robbed them of their dignity. THE EGYPTIAN MUSEUM (20) 73-43-10.

FRANCE AOSTA, Italy THE CIRCUS OF ROMAN GAUL. MUSEE DES ANTIQUITES (33) 4 76 32 58 27. Until 16 November.

BIBRACET, Burgundy NEW MUSEUM OF THE CELTIC CIVILIZATION. A new museum of the Celtic civilization, part of the newly inaugurated Centre archéologique européen du Mont Beuvray, includes objects not only from France, but also Switzerland, Germany, Slovakia, Budapest, and the Mediterranean region. Bibraic is part of a huge Celtic fortified oppidum with most of its fortifications still in place. MUSEE CELTIQUE DE BIBRACET, Saint-Leger-sous-Beuvray, (33) 85-86-52-35. Closed Tuesday.

BLOIS, Loir-et-Cher GALLO-ROMAN GLASSWARE. MUSEE DES ANTIQUITES (41) 3 24 74 16 06. Until 2 May 1997.

BOUGON AGRI: THE LEGEND OF THE GOLDEN HELMET. This exhibition about the Agris Caves covers the period of history in Charente, from the Mesolithic period until the Dark Ages, when the cave was occupied by hunters. Their 80,000 years of occupation are recounted along with the discovery of the Golden Helmet. MUSEE DES TUMULUS DE BOUCON (44) 9 06-79-79. Until 31 December.

DIJON, Cote-d’Or BRONZE TREASURES IN BOURGOGNE.
CALENDAR

LOURDES, Hautes-Pyrénées

NEMOURS, Seine-et-Marne
PASSAGES WITHOUT RETURN. A new permanent exhibition of funerary monuments in Neolithic period in the north-west part of the Paris region at the end of the half of the year. 3000-2500 BC. These tombs were able to house dozens and even hundreds of people. MUSEE DE PREHISTOIRE DE L'ILE-DE-FRANCE (33) 1 64 28 40 37. Until 31 December.

NIMES, Gard
100 YEARS OF THE MUSEUM OF ARCHAEOLOGY. MUSEE D'ARCHAEOLOGIE (33) 66 67 25 57. Until end of December.

ORGANAC L'AVEN, Ardèche
FASCINATING ORGANAC! A new interactive guided tour from the Upper Paleolithic Period to the Bronze Age. MUSEE REGIONAL DE PREHISTOIRE (33) 75-38-65-10. A permanent installation.

PARIS, Hauts-de-Seine
THE MUSEUMS OF THE KOFOUKU-JI TEMPLE, MAREA. 50 selected works of art dating from the seventh to the thirteenth centuries AD from this major temple complex in AD 669. GRAND PALAIS (33) 1 44 56 56 00. Until 9 December.

REIMS, Marne
CLOVIS AND THE ARTISTIC MEMORY. 50 selected works of art dating from the seventh to the thirteenth centuries AD from this major temple constructed in AD 669. MUSEE DES BEAUX-ARTS (33) 3 26 47 28 64. Until 15 November.

ROUEN, Seine-Maritime
THE ANCIENT MAUSOLEUM OF ROUEN. Excavations in 1992-93 exposed the remains of a thirteenth-century AD mausoleum of the reign of Rotomagus which has now been built up to a height of 30 meters. A number of stones on display have been selected for their beauty or artistic interest. MUSEE DES ANTIQUITES (33) 35-71-78-78. Until 31 December. Catalogue.

TOURS, Indre-et-Loire
A POST ROMAN URBAN ARCHAEOLOGY. Rediscovery of the city since the eleventh century through Saint-Lazare chapel, an antique temple, and a fifteenth-century tower. ATELIER HISTOIRE DE TOURS. Until 15 December.

VALLON-PONT-D'ARC
THE CHAUVET CAVE. An exhibition about the prehistoric sanctuary and the paleolithic art of the Ardèche. SALLE DE POLYVAL. Until 1998. (See Minerva, July/August 1996, pp. 17-22.)

GERMANY
BERLIN
LEGACY OF USBEKISTAN'S SILK ROAD. This exhibition, sponsored by UNESCO, dates over 1000 objects found in this country, spanning 1600 years, showing the Silk Road not only important for trade but also for the diffusion of many cultures. MUSEUM FUER VOELK-ER- KUNDUNG (49) 30 8301-226. Until 1 December.

TROY-SCHLIEHMANN-ANTIQUITIES. Permanent exhibition of more than 500 Treasures in Berlin, now on display after rearranging the museum collections from East and West Berlin. MUSEUM FUER VOR- UND FRUEHGESCHICHTE SCHLOSS CHARLOTTENBURG, LANGHAUSB(49) 30 320 91 233.

HANNOVER
THE SAXONS. A new permanent exhibition on the early civilization of Lower Saxony. NIEDER-SACHSISCHES LANDES-MUSEUM.

HEILBRONN
FROM THE FIRST SETTLERS TO THE TROIS SEIGNEURS: ARCHAEOLOGICAL OBJECTS FROM THE BITERBOIS. Prehistoric objects from Bejesus and its environs give evidence of a main centre of settlement from the Stone Age until today. Numerous imported ceramic artefacts from the Oppidum Enserune show Mediterranean trade relations. STADTISCHES MUSEUM HELBRONN (49) 7131 56 22 95. Until 14 November.

LEIPZIG
SPONSORS OF THE ANTIKENMUSEUM. A special exhibition of objects that have been donated to this newly opened museum. (see Minerva, Sep/Oct 1994, pp. 22-27) including a number of recently acquired antiques. ANTIKENMUSEUM, UNIVERSITAT LEIPZIG. (49) 341-960-11-87. Opening 20 November.

MANNHEIM
THE FRANKS: PIONEERS OF EUROPE. 1500 YEARS KING CHLOCHTES AND HIS SUCCESSORS. This show explores the great impact of the Franks upon the development of western Europe following the fall of Rome and the formation of a Frankish cultural identity, with its effect upon the former Roman provinces of Gaul and Germany. REISSMUSEUM FUR ARCHAEOLOGIE UND VOLKSKUNDE (41) 62-293-3096. Until 6 January 1997 (Then to Berlin and Paris). Catalogue.

MUNICH
HOUSE OF PROMETHEUS. STAATLICHE ANTIKENSAMMLUNGEN UND GLYPHTHATIK. (49) 89-59-83-59. Until 31 December.

FROM NOAH'S ART: ANIMALS FROM THE MILDENBERG COLLECTION. An exhibition of about 130 ancient figurines and objects from the renowned Leo Mildenberg collection, many of them added since the first two volumes of his catalogues were published. A third catalogue has been prepared especially for this present show. PRAHISTORISCHE STAATSAMMLUNG (49) 089-293-911. Until 15 January 1997. (Then to Berlin and Paris). Catalogue (German and English editions) 80 DM.

NEU-ULM
ORIENT AND OCCIDENT: THE CULTURAL ROOTS OF EUROPE 7000-15 BC. Objects from ancient civilizations from the Orient and the Mediterranean region and their influence on prehistorical cultures in Bavaria. VORAEISCHICHMUSEUM NEU-ULM. Until end 1996.

TRIER
RELIGIO ROMANA: RELIGIOUS MONU-MENTS IN TRIER. Triers, the centre of Gallia Belgica, has been an important example for the association between Gallic gods and Italo-Roman gods since Caesar's conquest of Gaul. The exhibition is oriented towards this historical event and includes monuments, models, reconstructions, and documenta-tions to prove the great variety of gods and cults in Gallia Belgica. RHINENISCHES LANDES-MUSEUM TRIER (49) 651-48-368. Until 17 November.

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FRAGMENTS OF TIME
end of World War II, have been placed on permanent display in two rooms. NATIONS NATIONAL ARCHAEOLOGICAL MUSEUM (30) 821-77-17.

THE GREEK SPACE: 150 YEARS OF THE FRENCH SCHOOL AT ATHENS. An exhibi-
tion on the evolution of the ancient Greek city and its relationship with the country, to mark the 150th anniver-
sary of the appointment of the first permanent director, the French National MUSEUM OF ATHENS (30) 1 821 77 17. Until December 306. (See Minerva, Oct/Nov 1996, pp. 17-22.)

NEOLITHIC CULTURE IN GREECE. A show which explores all aspects of the Neolithic period in Greece and includes a large collection of stone and terra-cotta figurines and pottery. MUSEUM OF CYCLADIC AND ANCIENT GREEK ART (30) 1-272-4931. Until December 1996. (See Minerva, Sept/Oct 1996, pp. 7-12.)

IRELAND DUBLIN VIKING AGE IRELAND. New permanent galleries tracing the impact of the Viking invasion on Ireland, AD 800-1000. NATIONAL MUSEUM OF IRELAND (01) 661 8811.

ISRAEL JERUSALEM GILGAMESH — IN THE FOOTSTEPS OF A HERO. A special exhibition devoted to the legendary King of ancient Uruk, Gilgamesh, and the Mesopotamia, including objects from all over the ancient world, from the 18th to 7th centuries BC. THE ISRAEL MUSEUM (92) 02-708-811.

THE HISTORY OF COINAGE IN EREZ ISRAEL AND THE ANCIENT WORLD. Coins reflecting the life and art of their period. BANK LEUMI COIN GALLERY, THE ISRAEL MUSEUM (92) 02 708811.

ON THE ROAD TO EDOM: DISCOVERIES FROM EN HARUVA. Treasures of pottery and stone ritual vessels, including unique anthropomorphic slabs, from a 7th-6th century BC Edomite shrine. THE ISRAEL MUSEUM (92) 02-708-811.

ROMAN SILVER COIN HOARD FROM MA'ALE MODIN. 143 Roman silver coins found in the Bar Kokhba period. Included in the exhibition is an unearthed in excavations at Ma'ale Modin, where they had been buried on the second day of the Bar Kokhba Revolt (AD 132). THE ISRAEL MUSEUM (02) 698211.

SAMARITAN MOSAIC FLOOR FROM EL KHRIBA. A unique, recently excavated, fourth century AD mosaic floor from the Samaritan synagogue of El Khirba depicting a menorah with rams' horns and an incense shovel; the showbread table with loaves and bowls; next to it the ark with a facade depicting the Temple. THE ISRAEL MUSEUM. (92) 02-708-811.

ITALY FERRARA PUPPET LIVING IN THE SHADOW OF VESUVIUS. How the Romans lived in the city that was buried under volcanic ash in AD 79. 700 objects displayed together for the first time, with many never shown before. PALAZZO DEI DIA-

PALERMO PIETRO VERSINO. MUSEO ARCHEO-
LOGICO (39) 91 27 41 11. Until end of December 1996.

VENICE THE GREEKS IN THE WEST. A major exhibition, with emphasis on Magna Gracia, documents Greek colonisation of the Mediterranean. The exhibition presents mosaics, mosaics of objects on display including pottery, bronze and marble sculpture. PALAZZO CRASSI. Until 8 December. Catalogue. (See Minerva, July/August 1996, pp. 29-41 and 43-47.)


RUSSIA MOSCOW TREASURES FROM TROY. Schleman's Trojan gold treasures, including the 'Treasure of Priam' are on public display for the first time since 1939 amid much controversy. PUSHKIN STATE MUSEUM (7) 205-01-78. Until April 1997. Cat-
alogue. (See Minerva, March/April 1996, pp. 28-37.)

SPAIN BARCELONA ROMANESQUE GALLERIES. The world's most outstanding collection of Romanesque mosaics, some in their org-
iginal apses, mostly from the area of Pyrenees, have been recently restored after being off display for some time. Until December 1997.

MADRID MUSEO DE AMERICA. The museum has renewed and the new installation devotes an area to the Precolombian objects, including the Paracas Mummy and the gold Treasure of the Quim-
bayas. (34) 3-549 2641; fax (34) 5-344 6742.

TOLEDO TEATRO HISPANICO MUSEUM. The museum, just re-opened, is housed in the hosta Nuño de Valladares. The museum is ideal for those who are interested in the history of Islam and the art of the Moslem period. MUSEO DE ARTE. THE ISRAEL MUSEUM (92) 02-708-811.

SWEDEN STOCKHOLM THE GOLD ROOM. A new permanent exhibition on rock crystal with about 3000 gold and silver antiques from the Middle Ages to the Modern period, including a magnificent display of prehistoric and Viking jewellery. SMITTS HISTORiska MUSEET (66) 8-783-9400.

SWITZERLAND GENEVA A FINANCIAL CENTRE SINCE THE 11TH CENTURY. The results of sci-
entific research on a hoard of 11th-century coins found 100 years ago. MUSEE D'ARTS ET D'HISTOIRE (41) 21 418 26 00. Until 31 January 1997. Catalogue. (See pp. 30-31.)

MEETINGS & CONFERENCES

1-2 November. CLAUDIA SYMPOSIUM. Issues concerning Roman women, family, society, and art; women in Ancient Egypt: papyrological studies. Yale Uni-
versity Museum, New Haven. Con-
tact: Diana E.E. Kleiner, 402 Phelps Hall, New Haven, CT 06511. 1-203-432-
0977; fax: 1-203-432-1079.

7-9 November. COPTIC EXCAVATIONS.

7 December. ROYAL POTOLEMIES. Insti-
tute of Fine Arts, New York. Symposium moderated by David O'Connor, organ-
ized by the American Research Center in Egypt. (Postponed from an earlier date). Registration fee $50; students $25. Contact: A.R.C.E., SUITE 401, 30 East 20th Street, New York, N.Y. 10003. Tel. (212) 529-6661.

27-30 December. ARCHAEOLOGICAL SOCIETY OF AMERICA ANNUAL MEET-
ING. Contact: Shelley Griffin, A. I. A., 656 Beacon Street, Boston, MA 02115. Tel: (617) 353-9361; fax: (617) 353-6550.

LECTURES

LONDON 3 December. LAND AND PEOPLE OF ROMAN LIBYA: RETROSPECT AND PROSPECT. David Mattingly. Society for Libyan Studies lecture at the British Academy. 5.30pm.

NEW YORK 15 November. THE BOUNDARIES OF THE SUN GOD: REVOLUTIONARY THE-
OLOGY IN ANCIENT EGYPT. William J. Murnane, University of Memphis. Met-
ropolitan Museum of Art, 6pm.

13 December. MAAT TRUMPANT: IMAGES OF THE AMARNA QUEENSHIP. Lara Trey, Upplands University. Co-spon-
sored by the A.R.C.E. and the Metropolitan Museum of Art, Metropolitan Museum of Art, 6pm.

15-15 December. THE WORLD'S OLDEST TEXTILES: TRACKING THE ORIGINS OF CLOTH AND CLOTHING IN EUROPE AND THE MIDDLE EAST. Elizabeth Bar-
ner, Occidental College. Co-sponsored by the A.R.C.E. and the Metropolitan Museum of Art, Metropolitan Museum of Art, 14 December, 11am; 15 Decem-
ber, 1pm.

AUCTIONS

2 December. ANTIQUITIES. Phillips, London (0171) 629 6692.

10 December. ANTIQUITIES. Sotheby's, London (0171) 493 8080.

11 December. ANTIQUITIES. Christie's, London (0171) 839 9060.

12 December. ANTIQUITIES. Bonhams, London (0171) 393 3900.

17 December. ANTIQUITIES. Sotheby's, London (0171) 606 7528.

18 December. ANTIQUITIES. Christie's, New York (212) 546 1075.

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  - Chalcolithic Cyprus
  - Sigismund Freud and Antiquities
  - Stuart Piggott: 20th-cent. Antiquary

- **JUNE 1990**
  - Chinese Art of the Silk Route
  - Prehistoric Spanish Gold
  - Hatnub: Pharaoh's Desert Quaries
  - Roman Medicine from the Sea
  - Sgraffito Pottery from Cyprus
  - Adela Breton in Mexico

- **JAN/FEB 1992**
  - Ancient Chinese Gold
  - On the Trail of the Risley Park
  - Roman Silver Plate
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  - Ancient Jewellery and Archaeology

- **MAR/APR 1992**
  - A Roman Fort on the Red Sea Coast
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- **SEPT/OCT 1992**
  - Pre-Columbian Art in Chicago and London
  - The Ivories of Islamic Spain
  - Ancient Pakistan and Afghanistan
  - The Art of the Aztecs
  - Roman Sculptures found in Israel

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

- **MAR/APR 1994**
  - The Art of the Balic Peoples
  - Anuhtis of Ancient Egypt
  - Ethics and the Antiquities Trade
  - The UNIDOIT Convention
  - The Pavilion of Angkor Wat
  - The Arts of Hinduism
  - Antiquities Sales Report

- **JAN/FEB 1995**
  - New Mexican gallery at the BM
  - Treasures of Byzantine art
  - Conservation of the Seuso Treasure
  - Ancient Egyptian stone vessels
  - Looping in Africa
  - Roman Military Diplomas
  - Archaeology in China

- **SEPT/OCT 1995**
  - Saving the monuments of Egypt
  - Tomb of the sons of Ramesses II
  - New galleries at the Fitzwilliam
  - Edward William Lane: Profile
  - The tomb of Yuya and Tuya
  - The Summer Antiquities Sales

- **MAY/JUNE 1996**
  - Large classical bronze making techniques
  - Precolumbian Gold
  - Greco-Roman Fayum Portraits
  - Images of Alexander the Great
  - Byzantine Urbanism in the Balkans
  - Sir William Hamilton: 18th Century
  - Antiquity

- **NOV/DEC 1995**
  - Women in Classical Greece
  - KV5 in the Valley of the Kings
  - The American Discovery of Egypt
  - Flinders and Paget in Africa
  - Status in Chinese Ornament
  - Restoring the Phnom Penh Museum
  - The Middlebourn 17th-century Coins

- **JULY/AUG 1996**
  - The Greeks in the West
  - The Ludovisi & Boston Thrones
  - Egyptian Art from Hildesheim
  - The Chauvet Cave paintings
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