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Limestone fragment of a face of Akhenaten. 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC. From Amarna. On show at the Metropolitan Museum of Art, New York.
Roman bronze group of a Nereid riding a ketos, a mythical sea monster. Ca. 3rd-4th century A.D.
Height 8.3 cm (31/4''); Length 10.2 cm (4'')

Probably a furniture attachment, this piece has a rich olive green patina
with reddish highlights. Cf related pieces in *LIMC* 4, nos. 153 a-c,
and a similar attachment with a figure of Oceanus in Boston MFA, *Sculpture in Stone and Bronze*, no. 71.

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MINERVA 1
MORE OF ANCIENT ALEXANDRIA REVEALED

Just a year after reporting finds of sculpture and masonry blocks on the seaward side of Qait Bey fort, built on the site of the ancient Pharos of Alexandria (MINERVA, January/February 1996, pp. 5-9), comes news of further astounding discoveries from the east side of the ancient harbour of the city.

The finds of statuary associated with the Pharos were made by a French underwater archaeological team under the direction of Professor Jean-Yves Empereur, working with Egyptian colleagues. The new discoveries, also made by a French underwater team, this time led by Franck Goddio, and Egyptian archaeologists, have revealed a major section of the Hellenistic royal city. Founded by Alexander the Great, it was much embelished by his Ptolemaic successors after his death in 323 BC. Alexandria also became one of the jewels in the crown of Hellenistic cities that shone even brighter when Ptolemy I ‘kidnapped’ the body of Alexander the Great on its journey back to the Macedonian royal burial ground at Vergina in northern Greece, and placed it in a sumptuous mausoleum where it lay, to be joined by subsequent Ptolemies down to the last of the line, Cleopatra VII.

Although the Greek geographer Strabo left a detailed description of the city in his day of 25 BC, there have always been problems in locating sites because Alexandria has been continually inhabited and built over. It has been suggested in the past that large parts of ancient Alexandria, including the royal mausoleum and burial place of Alexander the Great, lay beneath the sea due to subsidence of the coastline since antiquity. Franck Goddio began the project to relocate the Alexandria of Cleopatra’s day in 1992 and modern space age technology has come to the aid of the underwater archaeologists.

The eastern side of Alexandria’s Eastern Harbour was surveyed using military satellite technology. The site is located across the harbour bay from the fifteenth-century Islamic fortress of Qait Bey, site of the ancient Pharos. The area investigated is part of a military area (as was Qait Bey itself until recent years) and initial results indicated that there were remains under the water that merited investigation. No greater detail could be obtained, so it was left to the divers to undertake a detailed underwater survey which began in April 1996.

First located was a reef that had helped to protect the inner harbour, then this was followed by the discovery of a 200-metre length of paved way, a dyke, that led to the remains of an opulent building of such fine workmanship that it has been identified as a palace. This could be the great palace of the Ptolemies, probably begun under Ptolemy I at the same time as the Pharos was being built on the far side of the harbour. It would have remained a royal residence, despite at times being stormed by the mob (the Alexandrians mob frequently rose in revolt) and could have been the place where Cleopatra beguiled Julius Caesar and entertained Marc Antony. The rest of the story of their suicide on 10 August 30 BC after losing the naval battle of Actium to Octavian (later the emperor Augustus) in September 31 BC, is well known in history and literature.

The destruction of the palace and inner harbour area was brought about by one of the earthquakes that struck Alexandria in late antiquity – in AD 335, 956, 1303 and 1323. It was probably in the AD 335 earthquake that the palace subsided into the sea, whilst the Pharos survived, albeit a mere ten years later.

A diver examining the inscribed base of an obelisk.

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ruined, according to the Muslim traveller Ibn Battuta, until at least 1326. Indicative of the suddenness of the shock are the numerous artefacts that the divers have found lying on the ancient pavements a mere 20 feet below the present harbour surface. Obviously people were going about their daily business as disaster struck: they just dropped what they were doing, and objects they were holding, and ran. A ship at the wharf was either being loaded or unloaded with lead ingots, and these were left on the wharf side. Artistic objects such as the finely sculptured head of a young woman have been recovered but, despite some Press comments, she cannot be identified as being Cleopatra, nor does she bear any resemblance to the coin portraits of that queen, although she may in time be identified as representing one of the Ptolemaic royal ladies.

The essential importance of the new finds and the layout of the buildings is that, once the remains have been carefully planned, it is hoped the road alignments and other details will fit in with Strabo's description of the city. That could then give some indication of the location of the area called the Sema where, according to Strabo, Ptolemy I built the royal mausoleum. When Octavian entered Alexandria on 1 August 30 BC, Cleopatra VII had just over a week to live. When asked if he wanted to see the bodies of the royal Ptolemies he declined, saying that he had come to see the body of a king – Alexander the Great. Strabo tells us that it lay 'not, however, in the same sarcophagus as before, for the present one is made of glass, whereas the one wherein Ptolemy laid it was made of gold' (Strabo, Geography, Bk 17, 1. 8-9). This was plundered by Ptolemy XI some 50 years before Octavian's arrival, in the troubles of his reign in the early first century BC. Whether the royal tombs will be found as part of the recently discovered underwater complex is debatable but, if they are not, their site cannot be far away.

Peter Clayton

SARAJEVO'S NATIONAL MUSEUM STRIVES TO OPEN AGAIN

There are still neat and well-tended vegetable patches amongst the ruins of the city and in the vicinity of the National Museum at Sarajevo. It is hoped that the museum, formerly the Regional Museum of Bosnia and Herzegovina, will be at least partly reopened to the public within months, as soon as the structure of the building has been made safe and the collections reassembled from the storage places where they were protected during the city's four year siege. The large museum, built in the Austro-Hungarian style fashionable in the Balkans at the turn of the century, was inaugurated in 1888 to house the rich archaeological collections – prehistoric, Roman and medieval – of objects found locally. It was heavily damaged by gunfire but it has survived together with the collections of Roman mosaics and stone reliefs which were too bulky to remove from its premises.

In its archaeology departments the museum used to display objects ranging from the Palaeolithic period – hand axes, pins, scrapers, knives, arrows and spearheads – to pottery, and a remarkable terracotta statuette from Butmir, a site near Sarajevo, the first Neolithic site to be excavated in Bosnia, which has given its name to the Butmir Neolithic culture of the beginning of the 3rd millennium BC, and to later bronze objects.

The Roman expansion into the Balkan peninsula began in the third century BC and was completed by c. AD 9, when Illyricum was divided into two parts, Upper and Lower, which later became the provinces of Dalmatia and Pannonia. Present day Bosnia and Herzegovina lay mostly within the Dalmatian province, only the northern parts belonging to Pannonia. Milestones, gravestones from the tombs of Roman soldiers and veterans, inscriptions, reliefs from religious monuments, some with representations of local gods, others with Mithraic motifs, coins, and jewellery are proof of the process of Romanisation in the whole region.

Amongst objects from the Middle Ages the most important were the so-called steacks, monumental gravestones with carved decoration, some related to the Bogomil religious beliefs, forming a unique collection for which the museum was justly famous. These survived the war both in the botanical garden, which was part of the museum compound where
the stelae had been arranged so as to form a small necropolis, and in front of the museum where they were protected sandbags.

In addition, the ethnographic section of the museum provided examples of the arts and crafts of the region and displayed objects dating back to the time when Bosnia became part of the cosmopolitan Ottoman empire.

There are at the moment, with the onset of winter, more urgent priorities for the people of Sarajevo to face, yet it is certain that the administrators of this extraordinary and martyred city are determined to seize the opportunity as soon as possible to reorganize the museum collections and modernize their display, if money can be found from international agencies and private foundations.

Dana Jones

NEWS FROM EGYPT

DAHSHUR AREA OPENED TO PUBLIC

The Dahshur antiquities area, which contains the 99-metre-high limestone North Pyramid, also known as the Red Pyramid, the oldest completed true pyramid, built by the first pharaoh of the 4th Dynasty, Sneferu (2683-2589 BC), is now open to visitors. Sneferu was the father of Khufu, builder of the Great Pyramid at Giza. A limestone stairwell will be built to reach the pyramid’s entrance, followed by a second stairwell 65 metres in height inside the pyramid. A second limestone pyramid, the rhomboidal 101-metre high Southern or Bent Pyramid, was also built by Sneferu. Near it are the remains of a funerary temple. It will also be opened to visitors following the restoration work on the Northern Pyramid. There are nine other pyramids in this area including three brick pyramids of the 12th Dynasty erected by Amenemhet II, Senusret III, and Amenemhet III, who reigned from 1829 to 1841 BC. Since the entire area had been under military supervision for the past fifty years, little archaeological work has been carried out. A German team is now working at the 4th Dynasty site south-east of the Northern Pyramid, and Egyptian archaeologists will soon carry out their own excavations at Dahshur. An admission fee of LE1 will be charged to foreign visitors and LE1 to Egyptians to raise funds for future conservation.

IILICIT EXCAVATION UNCOVERED AT GOURNA

For about ten years an important tomb in Gourna (Qurna), about two kilometres from the Valley of the Kings, which probably belonged to a nobleman of the 19th Dynasty was hidden from the authorities by Ahmed Abdul Saleem, a tour operator. To conceal his discovery he had constructed a house over the entrance to the tomb, which is reported to contain statues of the nobleman and his wife inside a large hall with ten columns. A long curving corridor leads to a burial chamber with a red granite sarcophagus still containing the mummy. The large amount of rubble and the damage to the tomb walls indicates that tomb paintings have most probably already been removed, according to Dr Ali Hassan, the new Secretary-General of the Supreme Council for Antiquities. Members of Abdul Saleem’s family had previously been employed by the antiquities department and it appears that they had been assisting him in the robbing of the tomb.

Demand made for return of major antiquities

For the third time in the past ten years a demand has been made by the Egyptian Minister of Culture for the return of some of the most important Egyptian antiquities. Farouk Hosni has requested the return of such treasures as the Rosetta Stone from the British Museum, the head of Queen Nefertiti from the Berlin Museum, the Old Kingdom scribe in the Louvre, and the statues of Queen Hatshepsut in the Metropolitan Museum of Art in New York. A demand was previously made to thirty museums, producing only two formal responses, both negative. When a request was made to the British Museum for the return of part of the beard of the Sphinx, the Egyptians were told that it should be referred to the British Parliament, because nothing may be removed from the British Museum except by Act of Parliament. Berlin refused to return the head of Nefertiti even though the Egyptians claim that it was smuggled from Egypt by German excavators following its discovery in 1912 in Tell el-Amarna.

Hot-air balloon used for archaeological survey in Sinai

Last summer a survey to help determine future excavation sites in South Sinai from al-Tor to the monastery of St Catherine was conducted in a hot-air balloon by a Japanese team from the Middle East Cultural Centre. It is the first time a hot-air balloon has been used in Sinai for this purpose. For the past ten years the team has been working at the old Tor port, dating to the twelfth century, which they discovered, and Tell Kilani. The port, which flourished until the early sixteenth century, was an important way station for Muslim pilgrims visiting Mecca and Medina, and also for Christians visiting St Catherine’s monastery. In addition to a number of brick structures, the team also found important documents of the Ottoman period as well as silver and bronze coins of the Kedive Abbas Helmi II, bronze and copper tools, and a collection of pottery, including sixteenth-century porcelain and china ware.

Jerome M. Eisenberg, Ph.D.

THE ENIGMA OF THE ROLLING STONES OF SUMAQQA

Densely wooded and intersected with steep ravines 350 metres above sea-level, the inner slopes of the Carmel Mountains of Israel today resemble more an inaccessible wilderness than an industrial heartland. But following military manoeuvres which threatened the integrity of the landscape and the archaeological heritage, Professor Shimon Dar’s intervention has stumbled upon traces of undocumentcd ancient industry.

Well concealed on the side of a low hillock some nineteen kilometres south-east of modern Haifa, Dar’s excavations at Horvat Sumaqqa on behalf of Bar-Ilan University have uncovered elements of a 8.7 acre medium-sized Roman and Byzantine

MINERVA 4
town. Partially still standing, a 14.8 x 23.8 metre basilica-shaped hall, divided by two rows of columns into a nave and two aisles, proved the foundations of a synagogue, later occupied during the Muslim period.

Flourishing predominantly between the latter third and early fifth centuries AD, the religious background of the town’s inhabitants was further emphasised by a burial cave cut into the chalk bedrock on the edge of the settlement. Together with two seven-branched menorahs carved onto the facade of the tomb, the walls of the chamber and stone floor, carved to resemble wooden panelling, are stylistically reproduced at the famous Jewish necropolises at Roman Beth She‘arim. Several sages mentioned in Talmudic literature, including Rabbi Abba Somaza, may also have graced the community’s benches.

Alongside the 600-1,000 head of cattle which seem to have roamed the agricultural and pastoral territory associated with the town, five Byzantine wine presses and three oil processing sustained the local economy.

However, twelve other workshops surveyed and excavated have proved more enigmatic. Surrounded by heavy plastered walls and characterised by an upper plastered floor leading to vats via a sump, these facilities are unparalleled elsewhere within Roman and Byzantine Palestine and represent a stage of well-developed, specialised local industry.

As early as 1882 Conder and Kitchener’s survey of Western Palestine, on behalf of the Palestine Exploration Fund, stumbled upon these workshops and numerous stone ‘rolling-pins’ within, remarking how the latter are made of limestone, about three feet diameter and seven feet long. There are on the sides four vertical lines of sunk grooves, four or five grooves in each line. These rollers occur in pairs by the foundations of buildings about 20 feet square... It was supposed these columns, which weigh about two tons... were used for crushing olives in the square buildings.

However, as Professor Dar confirms, such massive rolling stones, standing 2.5 metres high and requiring at least ten people to shift them, do not resemble the tools associated with the hundreds of oil-processing complexes recorded in Roman and Byzantine Palestine. With steps leading down into vats featuring white tesselated floors, capable of holding 12,000 litres, and characteristic decorated stone basins and lids in the upper floor corners, the design of these workshops merely echoes the layout of wine and oil presses.

Professor Dar now seeks the answer to the mystery industry in the city of Leiden, they unearthed a beautifully preserved bronze mask, which once belonged to a cavalry helmet. Due to the perfect soil conditions the mask has retained its original gold-like shine.

The mask shows the features of a young man, with chubby cheeks, curly hair and sideburns. The eyes, nostrils, and mouth are open to allow the wearer to see and to breathe. At the top is a hinge, which connected the mask with the upper part of the helmet. The mask could be tied around the neck through holes beneath the ears.

Cavalry helmets with masks made a regular appearance in the Roman army during the reigns of Augustus and Tiberius, although earlier examples can be found in the Hellenistic period, but the question of their origin is still much debated. The first Roman examples render the human face very schematically, but the second- and third-century pieces often exhibit fine features and elaborate hair styles, which sometimes recall portraits of Alexander the Great. The thick, curly hair on the Corbulo mask suggests a date in the Flavian period, the end of the first century AD.

Following Arrian’s description of cavalry tournaments in his Tacticae (The Art of Tactics, written in AD 136) it was widely believed that masks of this kind were not used in actual battle. Arrian describes vividly how groups of cavalymen, dressed in dazzling refurbished, displayed their skills in (often very dangerous) tournaments, the hippica gymnasia. However, recent finds of cavalry masks on near ancient battlefields (e.g. Kalkriese near Osnabrück in Germany where general Varus was defeated in AD 9) make it clear that these masks were also used in battle, for protection of the face but also for inducing fear in the enemy: the cries and turmoil of combat combined with expressionless bronze- or silver-faced horsemen would certainly inspire awe in Rome’s enemies.

How and why did this beautiful mask end its active duty in the fossa Corbulonis? This is not an easy question to answer. No other parts of military equipment have been found with this helmet; only a few horse-bones with cuts and scratches on them were excavated in the area. Are these the remains of an attack on a Roman cavalryman or part of a sacrifice? Armour would be offered to the gods in rivers, as many finds along the Roman lines show, but offering a horse and a helmet in a ditch seems strange.

The Corbulo mask was presented to the Dutch public in November, in the Rijksmuseum van Oudheden (the National Museum of Antiquities) in
Leiden, in the presence of many archaeologists and officials from the Ministry of Culture and Education. It was on show for two weeks, before going for conservation and further study. After this the mask will go on permanent display to illustrate in a striking way the presence of the Roman cavalry in the Netherlands in the first centuries AD.

Details of the dating and the latest state of research on the shipwreck were delivered by Professor Bass at a lecture in California in the autumn of 1996. He has said that it may be another twenty years before work is finished on the finds at Ulu Burun.

Robert Lloyd Parry

**EARLY VIKING SETTLEMENT UNCOVERED IN GREENLAND**

Archaeologists from six nations have completed a six year dig in south-west Greenland, conducting the most thorough excavation yet of a 1000-year-old Viking settlement - a far distant Nordic outpost at what was then the end of the world - on the huge ice-bound territory, which today has home rule under Denmark. This is the very first time that we have investigated a Norse settlement in Greenland by layer by layer down to its original foundations. We have been able at last to plot the development of a Greenlandic Viking colony from its earliest Scandinavian form, dating back to about 1000 years ago, until around 1350 by when time it had taken on a local Greenlandic style. Ms Jette Arneborg of Denmark's National Museum in Copenhagen, senior researcher and one of the leaders of the excavations, told Minerva.

The site, known as Vesterbygden (western settlement), is located in south-west Greenland on the Nipaa-sog plain, about 100 kilometres from the Davis Strait at the end of Ameralik Fjord, near Nuuk, the capital, in an area on the very edge of the ice-cap. The oldest part of the building on the site, comprising some 30 rooms, was constructed with peat walls in the late tenth century by the first Viking invaders from Iceland. After the settlement was finally abandoned in the first half of the fourteenth century, the entire complex was engulfed in layers of sand and permafrost, preserving it and a wether of finds intact until today. As the ruined site was threatened by flooding from the nearby rivers - and indeed has now disappeared below water level - the excavations cleared the area rather than preserving it, salvaging artefacts for further study and exhibition in Greenland's Museum.

There seem to have been six building phases and the team excavated about 90 percent of the site, right down to the very first buildings on the site, which was first discovered in 1991 by hunters who spotted pieces of carved wood sticking out of the riverbed. Vesterbygden consisted of a large complex of interconnected buildings, inhabited for over 300 years. The original Viking longhouse, with curved walls and two rows of interior posts supporting the roof, was a typically Icelandic peat construction. The longhouse burnt down shortly after completion leaving a layer of scorched, reddish subsoil which helped the archaeologists map out its shape. A stepping stone, a grinding slab, and blackened stones from a kitchen hearth and fireplaces from the oldest building were found - virtually no artefacts from this period were discovered, only an ornamented comb.

After the original building burnt down at Vesterbygden, new constructions were erected on top of the ruins with the site and function of the rooms altered, stables being converted into living quarters or vice versa and other adaptations made. Most of the rooms had mud or stone floors but one had a wooden floor, using planks from a broken-up ship. In this phase of buildings, constructed in stone in local Greenlandic style, a wealth of objects was unearthed. The finds include kitchen utensils, locks, keys, knives, tools, barrels for storing food and drink, and wooden bowls and lids. Some of the lids and bowls, as well as carvings and sculptures on wood or bone, are inscribed with runes, and carved images of plants, Arctic birds or other ornamentation, as well as names and crosses. One box lid decorated with an unfinished carving of a dragon's head reads BLOKK, the name of the girl for whom it was presumably intended as a present. Among other finds were a little whalebone box, an exquisite walrus tooth-pearl and dice, an amulet made out of a polar bear's tooth, and fragments of textile, presumably clothing.

Bones of reindeer, game, seal and domestic animals, including an intact goat skeleton, were uncovered, pointing to a peasant settlement which lived from hunting and cattle and dairy farming in what was a lush and fertile part of Greenland one thousand years ago. No metal items or weaponry were found on the site, nor any sign of a human burial ground.

Led by archaeologists from Denmark's and Greenland's national museums, the 16-strong team participating in the Greenland excavations comprised scientists from Canada's University of Alberta, Sweden's Gothenburg University, Iceland's National Museum and Sheffield University in England.

Christopher Follett
The largest Phoenician city in Spain found

Spanish archaeologists have unearthed the site of the largest Phoenician settlement discovered so far on the Iberian peninsula, on an unassuming hillock on the Costa del Sol, near Malaga, and have dated it to the eighth century BC.

Archaeological evidence and references in classical sources (Strabo, Diodorus, Pliny) show that southern Spain was one of the principal areas of Phoenician expansion into the western Mediterranean. Since the 1970s there has been knowledge of various Phoenician colonies around Cadiz, Malaga, Granada, and Ibiza, which are considered to be among the most ancient colonies founded by the Phoenicians in the West. Because of building work in the bay of Malaga one of these colonies has now been excavated for the first time. Known as Cerro del Villar, it is situated on a hill near the sea, some four kilometres west of Malaga.

The archaeological evidence shows that the Phoenicians founded this colony in around 750 BC on a former island in the delta of the River Guadalhorce, a tidal river that directly connected the coast to the farmland of Cordoba and Seville – the ancient Tartessos. Every indication suggests that the site was carefully chosen in order to dominate the important route to the fertile agricultural valleys of the interior, where from the start of the eighth century BC the indigenous population intensified the production of corn, oil, and wine for the colonial trade to an extraordinary degree.

Analysis of pollen confirms the gradual transformation of the river valley into irrigated agricultural land and the subsequent disappearance of the woods of the hinterland.

The prehistoric statues of 'Ain Ghazal, Jordan

'Ain Ghazal is a Neolithic site located on the outskirts of Amman, the capital of Jordan. It was a settlement of farmers, herders, and hunters, occupied between c. 7200 and c. 5000 BC. This village of over 30 acres is one of the largest prehistoric agricultural sites known in the Near East. It is part of the Pre-Pottery Neolithic B culture, c. 8500-5500 BC, which is known from numerous sites in present-day Jordan, Israel, Lebanon, and Syria.

The site was originally uncovered during the building of a new road begun in 1974. In addition to the usual stone tools, weapons, stone figurines, and small clay figurines and vessels, a surprising cache of larger plaster statues and busts was discovered in 1983.

There are two types of statues – full statues and busts. They were produced by modelling plaster over a framework of bundles of reeds wrapped with twine. The outline of the eyes and the pupils were of bitumen-bearing black paste. Traces of paint are still preserved on some of the statues.

Dr María Eugenia Aubet Semmier, Universitat Pompeu Fabra, Barcelona.

Plaster two-headed bust from 'Ain Ghazal, Jordan, c. 6500 BC. Photo: John Toussaint. H: 88 cm.
News

the faces. The statues were made of a clay-bearing limestone powder mixed with a lime plaster made from the same limestone. This lime plaster was also used at the site for making small vessels, pendants, and tokens, as well as for covering the walls and floors of the multi-roomed houses, as it dried into a durable, water-resistant material. The plaster walls and floors were sometimes decorated by hand in red paint.

Since the statues lack arms and indications of sex it is especially difficult to determine their meaning. The two-headed busts may have represented human couples, but these are the other statues and busts could have also represented heroes or deities.

About 25 of the statues were sent by the Department of Antiquities of Jordan to the Institute of Archaeology in London and a second cache of seven statues, discovered in 1985, was shipped to the Conservation Analytical Laboratory of the Smithsonian Institution. The conservation work is still going on, as the statues were broken, deformed and extremely delicate. The statues were first removed from the large block of earth in which they were found, then each piece cleaned and strengthened before they were restored, using an acrylic putty as a filler. The restoration areas were tinted, a lighter shade to distinguish them from the original fragments.

Eight sculptures, including two near life-size figures, three double-headed busts, and three faces modelled on human skulls are on display at the Arthur M. Sackler Gallery of the Smithsonian Institution in Washington, DC, until April 1997. An interactive computer programme gives the visitor an opportunity to explore in depth the discovery, preservation, and possible meaning of these enigmatic statues.

Jerome M. Eisenberg, Ph.D.

THE VERULAMIUM PROJECT WINS FUNDING

The Verulamium Museum in St Albans stands in the centre of the site of the Roman city of Verulamium, which flourished from c. AD 50 to c. AD 440. As a result of centuries of robbing of the site for building materials, almost nothing has been left standing except for the city walls. Nevertheless, the absence of medieval or later urban developments on the site has permitted archaeologists to reconstruct in detail the life and times of the third most important city in Roman Britain. Scientific exploration began in 1847 when R. Grove Lowe excavated the theatre; it was, however, the work of Sir Mortimer and Tessa Wheeler in the 1930s that established the chronological framework for Verulamium’s rise and fall. A museum was opened on the site in 1939 to provide a permanent structure to house the material finds and all relevant information.

The museum is remarkably rich in artefacts considering how thoroughly the site has been despoiled. The fine collection of second-century Roman-British mosaics includes a very large and beautifully preserved sea-shell motif and a representation of a bearded, horned deity, possibly the Celtic god Cernunnos. Painted walls of a quality that could hardly be considered provincial have been recovered and are displayed to good effect. Pottery from the site is on display, as well as glass, bronze and bone objects. Chris Green, the principal keeper, emphasises the museum’s location as a teaching institution, and it is visited each year by more than 39,000 school children. However, there is nothing childish or pedantic about the way the collections are exhibited. The material is grouped in a thematic fashion accompanied by ample documentation that permits any visitor to go beyond merely viewing a collection of objects in context to being able to form a coherent, living picture of Roman Britain.

The Verulamium Project, whose chief objectives include expansion of the museum’s existing structures to improve facilities for visitors and provide new introductory/entation displays, as well as improving conservation and photographic facilities, has recently secured funding that has finally got plans off the drawing board. A bid to obtain £622,000 from the Heritage Lottery Fund has been successful; an additional £319,000 has been granted by the St Albans District Council. The building plans require the excavation of all areas that will be affected by the new foundations and so archaeologists are once more at work in Verulamium. The site is at the heart of the Roman town on a cross-roads which was dominated by an imposing basilica. Visitors are free to observe researchers at work and participate in the excitement of new discoveries. At present, a corner of the basilica’s walls is visible, an opus signinum floor has been excavated and removed, and the masonry building at the back of the museum is displaying a full set of tessellated floors. The cross-roads at the corner of the basilica is now visible, and some more evidence for late Saxon occupation of the Roman town is emerging.

The total bill for the project is £1,091,000, which is not wholly covered by the funds won so far. The museum itself is seeking to raise the remainder, some £150,000, by means of corporate sponsorship and donations. This amount would represent a challenge to any museum regardless of size or importance. Luckily benefactors, including the renowned art collector and patron, Mr George Ortiz, have acknowledged the validity of the project with generous donations giving rise to a certain optimism. The site of ancient Verulamium and its museum represent the first significant counter with Britain’s Roman past for thousands of today’s inhabitants of the UK and it would be hard to imagine that an appeal to improve this unique ensemble could go unheeded.

Stephan C. Ross
Visitors to The Metropolitan Museum of Art in New York City before 2 February will have the unprecedented opportunity of viewing in tandem two complementary exhibitions dealing with ancient Egypt's Amarna Period and its aftermath. 'Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt', a temporary loan exhibition, is on show together with the reinstallation of the Museum's own Amarna Gal-

Fig 1. Limestone sculptor's model of Akhenaten, 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC (years 6-8). H: 34 cm. From Amarna, EEF-Amherst excavations.

Fig 2 (above). Yellow jasper fragment of a face from the composite statue of a queen. 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC (years 6-8). H: 14 cm.

Fig 3. Limestone fragment of a face of Akhenaten. 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC (years 6-8). From Amarna, the Great Temple of the Aten. L: 8.2 cm.

In order to appreciate the importance of these two complementary events, it is necessary to know that since 1978 the material from the
that the tomb of the boy king might yet be discovered in the Valley of the Kings.

Also displayed to advantage are twenty-five limestone relief blocks, generously donated to the Museum in two lots in 1981 and 1985 by Norbert Schimmel, the distinguished collector of ancient art who died in 1990 (Figs 4, 5). Connoisseurs agree that these objects, dated to the Amarna Period, include some of the finest examples of relief from the time of Akhenaten.

The Egyptian Department has re-evaluated other works of art in their collection as part of this reinstallation. This process resulted in some remarkable discoveries, including the attribution of the Museum’s magnificent yellow jasper fragment of a queen’s face to a woman of the Amarna Period on the basis of its style (Fig 2).

*Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt* is a loan exhibition of more than fifty works of art from over a dozen public and private collections.

Fig 4. Painted limestone relief block depicting two princesses, 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC (middle to late reign). H: 22 cm.

Fig 5 (below). Painted limestone relief block depicting four royal attendants, 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC (middle to late reign). H: 24.1 cm.

Amarna and Post-Amarna Periods in the permanent collections of The Metropolitan Museum of Art was relegated to three rather small exhibition spaces, one of which was designated a study gallery in which objects generally confined to reserves in other institutions were on view for all to see. The architectural plan for the renovation of that space divides the area into two galleries, a larger one with a high ceiling suitable for the spacious display of major art, and a smaller study gallery. The more than 500 objects contained therein have been reorganized and are now more advantageously exhibited. So, for example, objects such as an alabaster cosmetic vessel in the shape of a dwarf, once lost among the plethora of pieces in the former study gallery, now occupies a prime position in the new arrangement. Also given a new focus are a quartzite head of Queen Tiye, a canopic jar with the head of a queen found in Tomb 55 of the Valley of the Kings, an array of glass and faience vessels, and sculpture fragments from the Great Temple at Amarna (Fig 3).

This reinstallation will also make public one of the Museum’s best kept secrets. Everyone has heard of the boy King Tutankhamun, but few actually realize that the cache of embalming material associated with the funeral of
Egyptian Art

Fig 8. Grey granite statue of Haremhab as a scribe of the king. 18th Dynasty, reign of Tutankhamun or Ay, c. 1336-1323 BC. H: 117 cm. Probably from Memphis.

Fig 9 (bottom left). Floral collar. 18th Dynasty, end of the reign of Tutankhamun, c. 1327 BC. H: 47 cm. From Thebes, Valley of the Kings, KV 54.

Fig 10 (above right). Head of Queen Tiy, yew and acacia wood with inlays of various materials. 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC (years 6-8). H: 9.5 cm. From Medinet el-Ghurab.

Fig 11 (right). Yellow quartzite head of Queen Nefertiti. 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC (years 14-17). H: 30 cm.
tions, including objects on loan from the Egyptian Museum, Cairo. The emphasis here is upon excavated representations of the queen and women of her family. The selection places the Museum’s own images of these women into the broader context of the ancient Egyptian approach to the representation of women. What is extraordinary about the ensemble of images is their variety and range, inasmuch as ancient Egyptian representations of elite women do not generally depict the individual and habitually portray them in a bland and idealising idiom.

Fig 12 (far left). Limestone statuette of Queen Nefertiti. 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC (years 14-17). H: 49 cm. From Amarna, workshop of Tuthmose.

Fig 13 (left). Bronze quartzite head of a princess. 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC (years 6-8). H: 21 cm. From Amarna, workshop of Tuthmose.

Fig 14 (below left). Limestone shrine stela depicting Akhenaten, Nefertiti, and three princesses. From Amarna, workshop of Tuthmose. 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC (before years 8-12). H: 32.5 cm.

Fig 15 (right). Detail of a limestone shrine depicting Nefertiti and Princess Ankhesenpaaten. 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC (before years 8-12). H: 32.5 cm.
The images of Nefertiti, whose name means 'the beautiful one is here', manifest an astonishing range of types. There are early depictions of this queen in a style characterised by the expressionistic intensity so peculiar to the early years of the period, as well as a limestone statuette in an astonishingly realistic style which portrays the queen with all of the physical signs of middle age (Fig 12). This variety of representation is not limited to images of the queens but extends as well to those of other elite women of the time. These images span the spectrum from the freshness of childhood to the wisdom of old age, appropriating, perhaps for the first time, geriatric physiognomies usually reserved for ancient Egyptian representations of old men. Within that gamut are images marked by the sensual fertility of young adulthood.

Several of these remarkable images were excavated at Amarna within the workshop of the sculptor Thutmose, one of the few ancient Egyptian master craftsmen whose name has been preserved (Figs 13, 14). As a result of this exhibition, scholars will doubtless devote much needed attention to the issue of portraiture, and to the relationship in the creative process between the elite, whose members commissioned these extraordinary works, and the producers, artists such as Thutmose. Was Thutmose, as a master craftsman, able to exert his independent authority at the expense of suppressed or relegated canonical authority? Are these images ideological statements linked to the tenets of the new religion and the cultic role that these elite women play within that context? Or are the images nothing more than depictions of the physical appearances of their subjects? These are issues which this exhibition has stimulated and which the academic community will debate.

The Metropolitan Museum of Art is to be commended for its foresight in planning such double features, of which this is not the first. One recalls two earlier exhibitions of Near Eastern Art which ran concurrently in 1995 ('Art and Empire: Treasures from Assyria in The British Museum' and 'Assyrian Origins: Discoveries at Ashur on the Tigris; Antiquities in the Vorderasiatisches Museum, Berlin' - see Minerva, July/August 1995, pp. 6-11). It is to be hoped that such paired showings will become a staple of the Museum's exhibition schedule because they are of benefit to both the public and academic community alike. The philanthropy of Judith and Russell Carson, longtime members and supporters of the Museum, and that of Lewis B. Cullman, made possible the present reinstallation and temporary exhibition, respectively. 'Queen Nefertiti and the Royal Women' is accompanied by an illustrated catalogue; cloth $39.95; softcover $29.95.
A new photographic study, from Serindia Publications, of Alchi, the Buddhist monastery in Ladakh adorned with spectacular twelfth- and thirteenth-century murals which combine Kashmiri and western Tibetan features, may turn out to be the final record of this extraordinary site, as it begins to crumble with exposure to the twentieth century.

Donald Dinwiddie

In a valley in the Himalayas bordering the western edge of the Tibetan plateau lies the monastery of Alchi (Fig 1). Massive slopes of scree form the valley walls, almost engulfing the tiny green alluvial plain next to the Indus river. In this remote and unlikely spot is a seemingly haphazard group of temples constructed between the eleventh and thirteenth centuries, and which seem to have stood more or less disused since that period. The blank exteriors are regularly whitewashed by the villagers, but until recently the interiors were kept locked and unvisited. Due to these centuries of neglect, in addition to the cold and arid climate, the temples of Alchi hold almost completely intact their original decorative programmes of sculptures and murals. Of these, the richest and most original is the Sumtsek (Three-tiered) temple, the un-Tibetan architecture and jewel-like murals of which are testament to the intimate relationship between the pre-Islamic Kashmir valley and the kingdoms of Western Tibet.

The valley of Alchi belongs to a system of mountain valleys along the Indus comprising the ancient kingdom of Ladakh, now a region of India's province of Kashmir. Ladakh's current political affiliation, however, is of fairly recent date and for much of their history the inhabitants have been politically aligned with Tibet and definitely belong to the Tibetan cultural family. These valleys have long been part of a trade route connecting Kashmir with Tibet, and northern India with Central Asia. Kharoshti
Buddhist Art

Fig 2. Lineage portraits. East wall, 2nd upper storey, Sumtsek, Alchi. Late 12th/early 13th century. Mural painting.

Fig 3. Ladakh, Map by Robert Beer.

MAP OF LADAKH

Khalse Bizong Likir Mangyu

Saspol Alich Nimo Phyang

Lamayuru Basgo

Nima L.E.I I.D. Tho

Mangyu Zangskar

Slak Shy Tshog

Tikse Stok

Stakna

Ladakh

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Fig 4. Front porch and entrance to the Sumtsek.

Inscriptions on the banks of the Indus further south of Alchi testify that in the second century the region was part of the Central Asian Kushan empire (first-third century) which also governed Kashmir and much of India. By at least the eighth century, however, the region was under the suzerainty of the Tibetan Yarlung dynasty (c. 600-842) as testified by the Tibetan inscriptions on the remains of a bridge at Alchi. The inscriptions mention the titles of several high-ranking military commanders, suggesting that a substantial military presence was at least maintained in the region, and that Alchi and the route to Kashmir were of strategic military and economic importance to the Tibetan empire.

In 842, the last of the Yarlung kings was murdered and the subsequent upheaval caused the disintegration of the empire and the migration westward of a substantial portion of the old aristocracy. By the first half of the tenth century, the string of valleys along the northern Indus, including that of Alchi, had come under the leadership of one of these families. Establishing the kingdom of Maryul (an ancient name for Ladakh), the first king made his capital at Leh, seventy
miles south-east of Alchi. To this day, Leh remains the capital of Ladakh, whose borders remain roughly those of the original Maryul. The first king also joined into a union with the newly established Tibetan kingdoms of Guge and Purang ranged along the more southern reaches of the Indus, and these Western Tibetan Kingdoms came to be known as the ‘Three Regions of Ngari’.

An important cause of the fall of the Yarlung dynasty was the conflict between those adhering to Tibet’s indigenous Bon religion and those who followed Buddhism, which had been introduced into Tibet from India at the beginning of the dynasty. Ultimately, the supporters of Buddhism lost and the religion was suppressed in Central Tibet. There seems little doubt that the western regions were not only as a refuge from the upheavals of civil war, but also as a refuge for the Buddhist faithful. Certainly, it was through Western Tibet that the second Diffusion of Buddhism in Tibet began in the second half of the tenth century at the instigation of a king of Guge-Purang. Feeling that the practice of Buddhism had become degenerate in the Ngari region, he sent a group of youths to Kashimir, which at that time was still one of the great centres of Buddhist learning. Only two of those young men survived to return to Western Tibet in 978 with a group of Kashimir Buddhist masters and sutras. Of the two young men, one, Rinchen Zangpo (958-1055) became a great Buddhist priest and through his work in founding monasteries and temples throughout the Ngari region is given much of the credit for Western Tibet’s Buddhist renaissance, which ultimately spread to embrace Central Tibet as well.

Alchi is, by legend, also associated with Rinchen Zangpo, but its founding is likely to be somewhat later. Little is, in fact, known of Alchi and its temples, but of the few inscriptions found in the buildings of the Chos-kor (Sacred Area), it is known that two priests from a local aristocratic Tibetan clan acted as the present complex’s founders. The first, Kalden Sherab, is thought to have lived in the eleventh century, and is responsible for founding the earliest of the buildings, the Dukhang (Congregation Hall). A century or so later Tshultrim Ò founded the complex’s two great structures – the ‘Great Stupa’ and the Sumtsék (Three-tiered) temple. On the eastern wall of the Sumtsék’s second storey are several tiers of portraits, beginning in the upper right with those of a row of Indian siddhas (perfected ones) and continuing with those of clean shaven, saffron-robed monks, a familiar image of the Tibetan cleric (Fig 2). Such portraits are often found in Tibetan monasteries and temples and identify the lineage of teachers particular to a Buddhist order or sect. The inscription accompanying these portraits is a dedication of the temple to the lineage of teaching followed by Tshultrim Ò and his fellow priests at Alchi. In this case, the name of each of the patriarchs is written above their portrait and the last in the series is identified as Drigungga (Jigten Gonpo; 1143-1217), who founded the Drigung branch of the Kagyu order (Fig 2, bottom right). This indicates that Drigungga was the most recent of the patriarchs and it seems likely that Tshultrim Ò was his contemporary and possibly his pupil. Various scholars have argued for an earlier dating for the murals on the basis that these lineage portraits are later additions. A stylistic comparison with the rest of the Sumtsék’s painted murals, however, leaves in favour of the portraits being created by the same hands that created the rest of the wall paintings. The earliest possible date, therefore, for the founding and decoration of the Sumtsék is the late twelfth to early thirteenth century.

Although Rinchen Zangpo’s tenth-century mission suggests that regular communication with the Kashimir valley had for a period of time been severed, by the time that the Sumtsék was conceived and built, relations between the Western Tibetan kingdoms and Kashimir must have once again been on a regular basis. Everything about this structure and its murals indicates an intimate knowledge of Kashimir culture, and it is almost certain that the artisans who worked on its construction and decoration were themselves from the Kashimir valley. The first such indication is the building’s three-tiered structure and the open porches at the temple’s entrance supported by wooden pillars and bracketed and covered by covered roofs (Fig 4). In the tree-starved terrain of Western Tibet, most structures were built almost entirely of mud brick with a minimum of wooden infrastructure.
necessitating the basic, box-like design of Tibetan architecture. The Sunstsek's wooden porch is an extravaganza, therefore, and one with a precedence more likely to be found in the comparatively well-forested Kashmir valley. Indeed, the Sunstsek seems more akin to the image of a Kashmiri palace in its murals (Fig 5) than to the single-storied mud-brick blocks with which it shares the Sacred Area at Alchi. The wooden supports for the front porch and those on the building's interior are original to its construction, and are delicately carved with floral motifs, the beam ends with leaping tigers (Fig 6). On the interior much of this woodwork still retains at least traces of its painted decoration, but all such traces have long disappeared from the exposed porch.

The ground floor of the temple is dominated by three niches, each containing a colossal, fully polychromed, stucco image. To the south is Avalokiteshvara, the bodhisattva of compassion (Fig 7); to the west and facing the entrance is the bodhisattva Maitreyan, the Future Buddha; and to the north is an image of Manjushri, the bodhisattva of wisdom. More than four metres high, the heads of these images actually extend into the first floor. With the exception of their dhotis (jaincloth) and scarves, however, the painting of the images is a clumsy later attempt at repainting. When this probably last occurred is indicated by an inscription mentioning restorations in the second half of the sixteenth century. Most other attempts at restoration of the temple's murals would also seem to date from this time. Each bodhisattva image's costume, however, displays the original work of the late twelfth/early thirteenth century Kashmir artist, and is sumptuously painted with scenes conceived as a textile design. In the case of the Avalokiteshvara, this is a rich blue fabric painted with an idealised map of the important sites in the Kashmir valley. In addition to representations of numerous Buddhist and Hindu temples is an image of a Kashmiri palace with a royal couple seated in the open pavilion at its top (see Fig 5). The couple seated directly below would seem to be a crown prince and his consort, while ranged around the palace are courtiers and servants all clothed in light and brightly coloured and patterned fabrics. On the other leg of the dhoti is a depiction of a royal hunt in which every aspect of the mounted hunters' accoutrements has been carefully detailed (Fig 8).

There are a number of such secular figures in Kashmiri costume in the Sunstsek's murals. In most cases, they are included in scenes connected with life in the Kashmir valley or feature as characters in a Buddhist tale. There are also depictions of Ladhaki priests and aristocracy, but in these cases it is not always clear whether these serve as donor portraits or some other purpose. Their clothing, however, is markedly different from the Kashmiri style. In

Figure 9, the central figure of a noblewoman wears a plain blue garment under a red dress that reaches to her ankles, a white cape over her shoulders, and a richly patterned cloth on her head. In contrast, the Kashmiri consort represented at the top of the
Sarkophagmaske, Ägypten, saitisch, XXVI. Dynastie, um 600 v. Chr.,
Holz mit Stuck und gelb/schwarzer Bemalung,
Höhe ca. 44 cm, Breite ca. 34 cm, Tiefe ca. 14 cm.
Literatur: Katalog Rijksmuseum van Oudheden in Leiden,
Katalog Ägyptisches Museum Kairo,
Vatikanische Museen, Antikenabteilung.
Fig 9 (above). Detail of different groups of figures in Ladakhi costume: a tantric priest (extreme left), noblewoman flanked by her son and priest (centre), and a nobleman surrounded by courtiers. Right wall of niche, north wall, ground floor. Sumtsek, Alchi. Late 12th/early 13th century. Mural painting.

Fig 10 (left). Amitabha Buddha. South wall, ground floor, Sumtsek, Alchi. Late 12th/early 13th century. Mural painting.

Fig 11 (below). Mounted female deity (possibly Rati) wearing a gown decorated with roundels of confronted tigers and a peacock-feather cloak. East wall, ground floor, Sumtsek, Alchi. Late 12th/early 13th century. Mural painting.

palace in Figure 5 wears a tight blue upper garment accompanied by a billowing floral patterned skirt, probably in many layers. Her shoulders are
draped with scarves and her hair adorned with a crown and jewels. Similarly, the Ladakhi nobleman seated in the panel to the right of the noblewoman wears a costume bearing little resemblance to the Kashmiri king’s jewelled turban, tight-fitting shirt and short skirt or to the hunters’ loose tunics and trousers. Instead, he is crowned by a peculiarly-shaped felt hat and covered from neck to boots by a thick overcoat which hides the garments underneath. His courtiers are similarly warmly dressed.

The priest shown seated to the left of the noblewoman sports a conical hat and orange robe, and probably represents the type of clergy for whom the Sumtsek and the other temples at Achi were built. They differ from the saffron-robed, clean-shaven images of monks more commonly identified with the Buddhist clergy in Tibet.

Stranger still is the extravagantly dressed priest to the left of the noblewoman’s group. His costume and crown with circular discs to either side seem a strange hybrid of Kashmiri and Western Tibetan design. This character is thought to represent a kind of wild mountain priest adept in tantric practices.

The priest seated next to the noblewoman has been tentatively identified as the Sumtsek’s founder Tshultim Ö, while she and the youth to her right (possibly her son) have been interpreted as his royal patrons. The nobleman in the panel at the right is therefore thought to represent the Ladakhi king at the time of the temple’s founding.

The majority of Sumtsek’s imagery, of course, is not devoted to such secular figures, but to those of Buddhas, bodhisattvas, protective deities and minor attendant spirits such as apsaras and garudas. Unlike the secular figures, these images are strictly defined in their appearance by iconographic texts. However, the artists of these murals still managed to inject into these hieratic images a lively Kashmiri flavour, primarily, again, in the depiction of their clothing. For the most part, the Buddhas wear the conventional robe that either covers both shoulders or only one, while the other deities wear a dhoti and scarves. The fabrics of which these items of clothing are made, however, are in the same rich patterns and colours found on the representations of the Kashmiri nobility (Fig 10). In a number of cases as well, the simple dhoti and scarves have been enriched by a short, open jacket on male figures (Fig 10, bottom register), and by a tight-fitting, low-bodied version for female deities (see Fig 16). There are also a few examples of minor female deities in the Ladakhi heavy gown and cape, although made of richer fabrics (Fig 11).

The portrayal of textiles and textile patterning is one of the Sumtsek’s most stunning and peculiar features. In no other Western Tibetan temple of
the early centuries of the Second Diffusion can such an extensive and exquisitely rendered catalogue of textile patterns be found. While the costumes of figures give an idea of these designs, it is the ceiling panels painted as lengths of fabric (Fig 12) that give the most accurate record of these possibly Kashmiri textiles that were so obviously admired in Western Tibet. The painting of the ceiling panels is so precise that it is even possible to identify the processes by which these designs would have been produced on fabric, including tie-resist, batik, stitching, embroidery, and brocade (Fig 13). Ceiling panels painted with textile designs can also be found in near contemporary temples such as Tabo in the former domain of Guge-Purang, although not with the same variety and attention to detail as found in Alchi’s Sumtsek. It does, however, suggest a decorative convention derived from the hanging of actual fabrics on the ceilings of temples. Whether this was a convention originating from collapsible, tent temples, or was introduced from Kashmir or is a Tibetan use of Kashmiri textiles, requires further research.

The depiction of physical types in the Sumtsek murals is consistently Kashmiri, whatever the costume. The bodies are slender, hour-glass shapes, with the males given athletic abdomens and pectorals, albeit stylised, and the females swelling breasts, also highly stylised (see Figs 10 and 14). The sensuality of the imagery is in marked contrast to the stiff, tube-like conception of the human body most frequently encountered in Tibetan representations of this date. The depictions of the face follow a particular pattern in the Sumtsek. Basically circular in form, the nose and chin are indicated in foreshortened lines when depicted frontally, but in profile or three-quarter view become distinct and jutting features. Another curiosity is that in three-quarter view both almond-shaped eyes are represented as being on the same plane, so that one seems to be dislocated from the face. Apart from this last characteristic, which appears rather clumsy and unconvincing to our eyes, the realisation of these figures and the three-dimensionality of their shading seem as elegantly conceived as they would have done to the Ladakhi patrons who commissioned them.

The sheer number of figures represented on the walls of the Sumtsek makes this articulation all the more amazing. On the entrance wall of the ground floor alone are 1,063 images of the Buddha Akshobhya ranged around the large figure of the protective deity Mahakala. Where in many other temp-
ples this ‘Thousand-Buddha’ pattern would have been achieved through the use of pouncies (as in the cave temples at Dunhuang in China’s Gansu province), every single figure on the walls in Alchi’s Sumtsek has been individually painted without the use of patterns. The enormity of this achievement is especially evident in the thirteen massive mandalas that cover much of the wall space on the two upper storeys (Fig 15). These highly stylised representations of the Buddhist cosmos follow a strict and inflexible iconography. Every mandala’s form and content is dictated by its description in a specific sutra. The Sumtsek’s artists, however, manage to invest a sense of life through movement and shading in every miniature figure that make up each of the mandalas. This attention to detail does not become diluted when applied to the larger painted iconic figures, such as that of Tara – a female manifestation of the bodhisattva Avalokiteshvara – painted above the niche of the statue of Manjushri on the Sumtsek’s first floor (Fig 16).

A priceless masterpiece both of Western Tibetan Buddhism and of pre-Islamic Kashmiri culture, the Sumtsek was rediscovered this century by the great Tibetologist Giuseppe Tucci. Numerous scholars have since visited the temple, but it has been Jaroslav Poncar’s thorough photographic study of the temple over the last two decades, and Roger Goeppe’s iconographic studies at the site over several years, that form the lion’s share of documentation and analysis of the temple. Both of their work has recently been published in a volume that covers visually and verbally every inch of the building and its murals as thoroughly as the Kashmiri craftsmen who created it. Sadly, Alchi: Ladakh’s Hidden Buddhist Sanctuary – The Sumtsek may soon be the only full testament of the temple’s amazing paintings. The mud brick and wooden infrastructure are threatening to give in to the winds that have assaulted them for almost eight centuries. The west wall of the top storey could collapse at any time, and perhaps already has done so. When it does, it will certainly take with it the mandala of Manjushri that serves as the penultimate expression of the Sumtsek’s iconographical programme, and will also destroy a certain amount of the murals on the remaining walls of the first and second storeys.

With this in mind, Jaroslav Poncar helped organise in the early 1990s a team of German specialists to begin evaluating the conditions of the Sumtsek and the best method by which to preserve its murals. By 1994, they had completed the necessary preliminaries and were ready to begin the lengthy task of actual treatment and preservation. Unfortunately, the attention that Goeppe, Poncar and their team had brought to Alchi meant that their programme was halted before it had even properly begun. In 1994, suspicions of the amount of foreign interest in the Sumtsek, the authorities at the Likir monastery, custodians of Alchi, denied all access to the building save for purely touristic purposes. This exposure to tourism and its attendant wear and tear on a site without any programme of preservation has brought about more deterioration of the murals than they had probably suffered for many centuries. Goeppe and his team hope that the suspicions of the monastery can eventually be assuaged and they can be allowed to complete their work. If no such steps are taken, then it does seem likely that the Sumtsek, like so much of Tibet’s cultural heritage, will have survived the centuries merely to crumble on exposure to the twentieth century.

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TREASURES FROM THE RUSSIAN STEPPE

Until 31 March 1997, Glasgow Museums is hosting a spectacular collection of Scythian and Sarmatian treasures from Southern Russia. The objects are on loan from the Regional Museums of Rostov and Azov-on-Don and the exhibition celebrates the tenth anniversary of Glasgow's successful civic twinning programme with Rostov. Dating from the fifth century BC to the fourth century AD, most of these items have been recovered from excavations undertaken within the last decade.

Colleen Batey

Many of the massive mounds erected over royal burials - kurgans - remain visible today, clearly distinguishable in the surrounding flat steppelands in this area just north of the Sea of Azov and the Black Sea. This collection, some 200 items in all, is amongst the largest to be shown in Western Europe, and in this case, Glasgow is the sole exhibition venue. The magnificence of this gold and silver weaponry and jewellery - the portable wealth of nomadic peoples classified as Barbarians by the Classical authors - remains as captivating to a modern audience as to the original owners.

The Scyths are one of the most well-known peoples of the ancient world. They called themselves scoliots but much of our knowledge of them derives from the Classical authors, Herodotus in particular: 'The Scyths... take their houses with them wherever they go. They are all archers on horseback, and are occupied not with agriculture but cattle-breeding. Their dwelling is a nomadic tent... they stay at one place as long as there is sufficient grass for their herds, and when there is not enough they move to some other area.'

They populated the Steppes between the Don and Danube Rivers from the seventh century BC to the third century AD, although there was retrenchment to the Crimea in the third century BC because of pressures from invading Sarmatian tribes from further east. During the centuries of Scythian domination, new forms of social and economic activity were introduced, in addition to the innovative weaponry and horse harnesses decorated with fabulous animal motifs. Located on the Silk Route, this part of southern Russia was an integral part of a wide network encompassing North China and Egypt, as well as close links with the Greeks of the Bosporus.

The military élite of the Scythian kings became powerful in the cities established by the Greeks in the Bosporus in the north Black Sea region. They fuelled the demand for Greek objects - painted pottery and gold weaponry perhaps created by Greek workmen for Barbarian tastes.

The Scythian economy reached a peak in the fourth century BC, at such large settlements as Elizavetovskoye in the Lower Don area, although recent excavations indicate that this was founded as a winter camp for the Stepe nomads as early as the sixth or fifth century BC. This became the permanent settlement of the Scythian élite, their administrative and religious centre, as a result of Greek influence. In the fourth century BC two mighty lines of defences were built and, again in the Greek style, the acropolis area was defined with stone houses built around it. This Greek colony saw many changes until its fall in 260 BC at the hands of marauding Sarmatian tribes.

The most spectacular items in the exhibition from this site are from its burial ground nearby. More than 200 burials have been excavated, spanning the period between the fifth and third centuries BC. Unique amongst the Scythian burials for the area, several amphorae and other vessels were buried as grave goods (and also as the remnants of funeral feasting), perhaps underlining the trading nature of these people (Fig 1). The amphorae could have originally held olives, olive oil or wine and were imported from Greek colonies in the Mediterranean. The Five Brothers burial group (Figs 2-5), so-called because of the distinctive large size of these five kurgans, included a spectacular double burial of a man and woman; she was crowned with a magnificent gold kalaf, a head dress which would originally have been mounted on calf skin; he was accompanied by several weapons such as a gold embossed cover for a sword and a gorytus, a quiver for a bow and arrow, depicting

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Classical scenes. Both burials are dated to the later fourth century BC. Elsewhere in this burial ground, female warriors - the Amazons of ancient tales - were also excavated; they were equipped with the same weaponry as their male contemporaries, and were likewise famed for their horsemanship.

By the end of the third century BC, tribes of a new powerful Sarmatian union expanded westwards to the Lower Don area from their homelands east of the River Volga. This mass influx brought all permanent settlement in the area to an end for a while, with the single exception of Tanais. However, by the early centuries AD, the majority of Sarmatians had intermixed with the remaining local population and had come to accept a sedentary way of life; a rash of newly-established settlements appeared at this time. This era was also marked by the acquisition of fabulous wealth and, as before, this too was buried on the death of its owner.

Many different and rich Sarmatian grave groups are included in the exhibition, but the outstanding group is in fact from a robbed burial mound. In 1986, archaeologists from Azov Museum were investigating a mound in the Dachi area on the outskirts of Azov. The single burial (of the first century AD) had been robbed in antiquity, but in 1986, a spectacular hoard of objects - predominantly of gold and silver - was recovered near the original burial chamber (Figs 6,7). A total of 15,231 individual items were found, including an embossed and bejewelled dagger and its elaborate scabbard with turquoise insets and depictions of winged griffons. Other pieces include belt fittings, horse bits, appliqué gold pieces which originally adorned clothing, a gold bracelet with bronze and coral insets, a gold hemispherical bowl and several phalerae, or horse decorations. There can be no doubt that this is one of the highlights of the exhibition, and parts of the hoard are shown in a tomb simulation, adjacent to one of the other grave groups from Valovi I bur-
Art of the Steppes

The city of Tanais was the northernmost colony founded by the Greeks in the third century BC. It survived the Sarmatian raids and flourished in the second and third centuries AD. This centre brought together the culture of the Bosporus towns with the tribes around Tanais and beyond. The city was ethnically mixed and although initially Greek influence prevailed, this was to become less pronounced. Strabo wrote of Tanais: '... it was a common emporium of Asian and European nomads and of those who come by lake from Bosphorus: the former brought slaves, leather, and other goods of the nomads; others in exchange brought clothes, wine and other things typical of civilized life.'

The archaeological evidence supports this view: the workshops of potters, jewellers, and weavers developed alongside fishing, farming, and cattle-breeding. In the late 240s AD Tanais was destroyed by fire, but revived in the late fourth century before its final demise in the fifth century. Excavations are still under way at the site, revealing massive structural remains of the Greek city and its large public open spaces within the walls. Excavations by German and Polish teams are revealing large areas of the settlement, and identifying goods imported for use there. The site museum has detailed displays of the excavation results and shows several of the artefacts recovered during this work, including substantial storage jars such as amphorae and pithoi. As with Elizabetovskoye, Tanais also had burials nearby and in 1972, a local villager discovered a Sarmatian burial group while digging a cellar for his house which was sited on this ancient burial ground. Although this is a small grave group, it is clearly that of a wealthy inhabitant of Tanais who lived in the third-fourth century AD.

This exhibition describes only a small fraction of the results of recent excavations in this region. Several teams work in the field for many months each year and, in common with archaeologists elsewhere, the backlog of results will take time to be assimilated. It is clear, however, that the story of this formative period in this area, a fulcrum of the ancient world, is certain to be exciting.
THE ‘CASTLE OF THE FORTY COLUMNS’

A Crusader Castle in Cyprus

A thirteenth-century earthquake in Cyprus sealed a Crusader castle and has provided archaeologists with a time-capsule of the lifestyle of the knights.

John Rosser

The ‘Castle of the Forty Columns’ (Figs 1-2) takes its name from the enigmatic mound of the same name that overlooks the harbour of Paphos, formerly the Roman capital of Cyprus. The length of columns lying about the mound led local residents to conclude that a temple to Aphrodite, born in Paphos according to mythology, lay underneath. However, investigations by A.H.S. Megaw on behalf of the Cyprus Department of Antiquities revealed a five-towered residential castle built around an open court and enclosed by an eight-tower outer wall. Excavations, including those from 1981-87 (sponsored by Dumbarton Oaks, The British School at Athens, Earthwatch and Boston College) in which the author served as Associate Director with Mr Megaw, revealed its Crusader identity and basic chronology. Construction began around 1200, but fell off markedly after the Latin conquest of Constantinople in 1204, when the threat of Byzantine reconquest was removed. The castle was destroyed in 1222 by a massive earthquake that levelled the town.

Totally destroyed by the earthquake was the upper storey, the piano nobile. Below, around the four sides of the courtyard, were the working areas of the castle: the smith’s forge, stables, a mill-room, bake oven, and six latrines. These were preserved, but often filled with tins of fallen stone blocks. Along the east side of this outer wall was the outer gate tower, access to which was across a bridge over a rock-cut ditch. The castle, outer wall, and ditch comprised a tripartite defence, the closest parallel for which is Belvoir Castle overlooking the Jordan River, a seat of the Hospitallers, the military order of the Knights of the Hospital of St John of Jerusalem.

Like Hospitaller Belvoir, the Paphos castle looks as if it was built to a standard plan, derived from the castrum design of some Crusader castles in Palestine. The castrum, a simple design of ancient origin, consists of a square or rectangular enclosure with corner towers and a gate midway along one of the walls. By adding an outer castrum around the first, and an encircling ditch around that, the builders created a ‘concentric’ castle, in effect a castrum-within-a-castrum. If one adds to this basic design all of the sophistication of bent entrances, sallyports, a postern, provision for porticullises, symmetrically arranged towers that enable both lines of walls to be used for simultaneous defence, and towers with fighting platforms for stone-throwing artillery, the result is the most sophisticated type of medieval castle. Like Belvoir, the Paphos castle is one of the earliest examples of this kind of concentric castle. Its plan (Fig 2) certainly suggests that this smaller version of Belvoir was imported to Cyprus by the Hospitallers.

Few Crusader castles have been excavated, and none has produced such a wealth of objects as this one.
Excavation

Despite an apparent attempt to salvage things between earth tremors in 1222, and despite the more persistent efforts of stone-robbers after 1222, much of the lower storey of the castle remained sealed by destruction debris. The mill-room (Fig 3), for example, was found entirely filled with debris from the upper storey, including some 1500 stone catapult balls stored on the roof above, and the skeleton of a dog. On the mill-room floor were several broken millstones (Fig 4) for the two donkey-mills, a stone pestle and mortar, many iron fragments (from the mill machinery, presumably), broken glazed pottery, and an iron helmet. A small makeshift hearth was found against one pier. The mill-room well, which was well-sealed, produced broken glazed pottery, including a slip-painted plate with a Star of David design (Fig 5), and three ivory dice.

Also interesting in this regard was a series of small rooms, constructed of rough masonry with mud mortar, along the interior of the west outer wall of the castle. The earthquake of 1222 levelled these rooms, sealing their contents underneath the fallen walls. In one of these rooms (Fig 6) was found the apartment of a knight. His iron sword, much rusted but mostly intact, was found lying on the floor (Fig 7). A nail lay next to the hilt, indicating the sword might have been hanging on the wall when the earthquake occurred. Two bronze bowls were found on the floor, one with an Arabic inscription around the exterior. A bronze jug was also found, as well as a ten-sided ceramic medicine jar of green glaze (an albairello). Evidence that the knight was expected to cook his own meals in this room came from the hearth in the corner, where a cooking pot with brown glaze on the interior was found on the hearth, awaiting the contents of the next meal. A plain-glazed bowl of mottled green was the only other tableware found. A place next to the hearth was provided for cooking utensils, including a spit and a perforated shovel, presumably for grilling. This room, so reminiscent of sites like Pompeii, sealed by another natural catastrophe, is unique among excavated Crusader castles.

From the end of the main drain, where it exits into the east ditch, the remains of a human victim were found, a man who apparently attempted to escape the falling masonry by crawling down one of the latrines into the drain. He took with him a lovely scent bottle of blue glass, decorated with gilt roundels and birds. The drain slopes downward as it nears its exit at the east ditch, becoming large enough for a person to walk upright. At the exit our poor soul found the way blocked by narrow slits created in the massive masonry, wide enough only to allow effluent through. Here he died with his precious scent bottle.

This is one of five fragmentary scent bottles from the castle. They range in height from 16.5-16.9 cm, each having gilt and enamel decoration. The figurative motifs include pine trees, birds and leopards (Fig 8). Comparable examples are small in number, and come from find-spots as diverse as Corinth and Novgorod, west of Minsk. The British Museum has an example, as does the Corning Museum of Glass. What is unique about the castle scent bottles is not only their number (the castle has produced more of these cylindrical bottles than any other place), but also the fact that they are firmly dated. Where they were made is another question. Corinth has been suggested, but Megaw has argued that Constantinople is more likely.

Our glass specialist, Susan Young, reports that besides scent bottles, other glass from the castle includes fragments from 20 beakers, and three flasks (one found almost intact; Fig 9), enough for a luxurious table setting. Other glass objects include glass bezels, weights, beads, and 33 plain bottles. Bronze objects include bowls, brooches, pins, nails, tacks, a thimble, finger rings, a lamp, buckles, furniture fittings, scissors, and three small bells. However, iron is the most prolific material found. An iron door (Fig 10) of overlapping plates that went across
Incised dishes with a low ring-base (sometimes called ‘Aegean Ware’), Islamic glazed wares, and finely made bowls and dishes of ‘Zeuxippus Ware’. A variety of perhaps local kitchen wares were also found, including cooking pots and frying pans. Various amphorae were found, including those of ovoid form with high-slung handles, typical of the late twelfth to early thirteenth centuries. Among the most inconspicuous items of pottery are some small pots used to collect molasses in the refining of sugar. They are the earliest evidence of the sugar industry on Cyprus, perhaps in the Paphos region. There is no evidence to suggest that sugar was processed within the castle itself.

As mentioned previously, the castle plan identifies it with the Hospitalers. It is known that the

the entrance of a well-preserved oven in the bakery was found. In the castle forge, the smithy’s anvil, tongs, and other tools were discovered. They were used to make a variety of objects, including nails and spikes (some with wood still adhering), a chisel, halter and bridles, and hundreds of heads for crossbow bolts (‘quarrels’). Archie Dunn, who is publishing the castle’s minor objects, believes that these are bolt-heads for two sizes of crossbows. Shears, axe-heads, a weighing tray, links of chain, a stirrup, saw blades, horseshoes, a donkey shoe, knife blades, the blade of a sickle, a rake, and a quantity of iron that may have belonged to the machinery for the grain mills were found. From the mill-room also came a discarded iron helmet.

Items in other categories, excluding coins, are relatively smaller in number, but nonetheless diverse. Lead objects include a wick-holder, small weights, a token, a small pot, and a bulla (seal) of Pope Honorius III (1216-27; Fig 11), who was Pope when the great earthquake occurred.

The seal would have been attached to a document, presumably sent to the castle.

Clay and stone loom weights, and a silver finger ring were also found, as well as several clay objects thought to be ‘Greek fire’ grenades (Fig 12), medieval ‘Molotov cocktails’ used to attack wooden siege artillery. It is from such bric-a-brac that much can be learned about the state of the castle’s armament, as well as about daily life and the economy.

For example, the castle pottery demonstrates how quickly after the Crusader conquest of Cyprus the island was brought into the economy of Crusader Syria. In essence, the pottery reflects what was available at the time on the Crusader mainland. This included decorated glazed vessels, such as slip-painted bowls (Fig 5),
Excavation

Fig 9 (left). A glass flask that fell from the piano nobile above, and survived nearly intact.

Fig 10 (left below). A portable door, of overlapping iron plates, lies where it was found, in front of the bakery oven.

Hospitallers played a major role in the defence of the island from 1198-1205, which is roughly when the castle's chief construction took place. Perhaps the Hospitallers built the castle, and had a garrison there until 1205, when the Hospitaller garrisons were withdrawn from the island. The much reduced military threat after 1204 would also then explain the castle's apparent poor state of military readiness at the time of the earthquake in 1222. It would explain why the castle was never completed in a way that would have made it fully defensible (the west ditch, for example, remained unquarried to the necessary depth). It would explain why, despite the hundreds of crossbow bolts discovered, in addition to the hundreds of stone catapult balls, no crossbows or catapults were found. No significant food stores were evident, either.

With the Byzantine threat removed after 1204, work ceased, the Hospitaller garrison left, and the castle reverted to royal control, and assumed a more ordinary, administrative role.

Whatever the case, it is unlikely that the Hospitallers were there when the great earthquake struck. The presence of luxurious glass, of jewellery and loom weights indicate it was a royal possession of the Lusignan rulers in 1222. The scattered bones of a young woman found in the castle courtyard, crushed under fallen masonry, may also be an indication of this. Near these remains were two gold wire earrings, one threaded with four pearls, the other with gold beads. In any case, each Hospitaller castle also served as a monastery (the military order being made up of fighting monks), and a woman's presence in a monastery would seem paradoxical.

After 1204, the Paphos castle still remained the most formidable castle in Crusader Cyprus. But it could not stand against the forces of nature that produced in 1222 an earthquake of such magnitude that much of the harbour was destroyed, the town of Paphos levelled, and the Castle of the Forty Columns reduced to a mound of fallen stones, effectively sealing the contents of one of Cyprus's great medieval castles.

Fig 11 (above). Lead bulla of Pope Honorius III (1216-27).

Fig 12 (left). A 'grenade', most likely, found in the mill room.

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GREEK, ETRUSCAN AND ROMAN SCULPTURES

Minoan to Early Christian

Cornelius C. Vermeule, Curator Emeritus, in the second of his articles (see Minerva, March/April 1995) looking at sculpture in the Museum of Fine Arts, Boston.

Gathering together ten very different sculptures in marble, bronze, and terracotta provides aesthetic and educational insight into the relationships of these sculptures with the collections of which they are now a part. The themes of mythology, philosophic and religious symbolism, daily life, and (architectural) decoration run through these sculptures. American private collections generally stress the small, precious, and decorative (Leon Levy and Shelby White are an exception), but American public or semi-private institutions have an obligation to present and publish the big and the architectural, as well as the 'cabinet pieces' which are the stock-in-trade of private shelves and showcases in public museums.

A number of older American museums (not only the Metropolitan Museum in New York) exhibit ancient art in rooms with vaulted ceilings worthy of the Baths of Caracalla in ancient Rome; such settings cry out for lifesize or larger works of sculpture. Conversely, the masterpieces in the small modern showcases demand intimacy of location, lighting, and viewing. The ancient collections of the San Antonio Museum of Art, Texas, combine the grand and the intimate perfectly. Thus, the sculptures presented here exhibit the concern of the Department of Classical (Greek, Etruscan, and Roman) Art in the Boston Museum of Fine Arts to offer the monumental and the precious to a world where intellectual curiosity extends in scope from the pyramid of Zoser at Sakkarra to Exekias's cup of Dionysos in his pirate ship or the Great Cameo of France.

Diversity of scale, origins, and materials are a common characteristic. The Minoan terracotta torso of a youth (Fig 1) is rare on account of its large size for such sculptures. The same can be said of the head of a goddess or personification with a mural crown (Fig 3), which appears to have come from an architectural setting.

The statue of the child Bacchus (Fig 4), which adorned the cover of Sotheby's, New York, auction catalogue for May, 29, 1987, may seem a conventional Roman sculpture of the Antonine period, but, when examined more closely, it is evident that there are not many figures of Bacchus as a true child laden with produce and standing proudly with his panther at his side. The bronze ensemble of Apollo as leader of the Muses being implored by Olympos not to have Marsyas flayed alive (Fig 6) has been around the antiquarian world, but the sculpture, of such a rare subject, has now found a permanent home in a collection with two famous statues of the hanging Marsyas. The bronze relief of a cube-faced hunter running with his fierce-jawed hound (Fig 7) was a feature of the Museum of Fine Art's 'Romans and Barbarians' exhibition in 1975-76. Rightly so, since Arthur Fleischman's dramatic and incisive photograph shows the barbarian or barbarian qualities of this rustic Roman hunter and his massive hound. This representation was a long way in history and in art from the young Alexander the Great and his famous hound Peritas ('Biggy') in hunting scenes.

All nine of the sculptures brought together here have been discussed, illustrated, or mentioned in the Annual Reports of the Museum of Fine Arts, Boston. All but the penultimate (Fig 8) have also appeared in exhibition catalogues, in auction catalogues, or in books published by antiquarian organisations.

Fig 1. Male torso with cord belt. Middle Minoan III - Late Minoan IA, about 1500 BC. Terracotta. H. 14 cm. 1992.465. Gift of Dr and Mrs Jerome M. Eisenberg.

This man is a warrior, perhaps a palace guard, or an athlete wearing a ceremonial belt. His broad chest tapers to a slim waist. The latter is tightly wrapped in a cord belt that snakes up in the front and back of the mid-section. A diagonal strip, now broken, was attached to the belt's front, representing a sheath and a dagger.

The figure stood with arms straight and lifted slightly to the front. Small figures of similar type in bronze and terracotta were often votive offerings.
and were deposited in rustic shrines, in a sacred cave or near an altar at a peak or cliffside sanctuary high in the mountains of Crete. Archanes, high above Knossos, is an excellent excavated example of just such a religious venue in the high countryside. Amy E. Raymond, who published this Minoan man in the Annual Report for 1992-93, further noted that the distinctiveness of the figure among Minoan terracotta centres on the broad, raised modelling of the chest, presented in a manner that resembles the upper torso of an Archaic Greek kouros or youth.


This small statue is in excellent condition, with only the head of the bird missing. The patina shows the marks of much handling in old collections but is otherwise very well defined and preserved.

The Etruscans of Central Italy in the Roman Republican period produced a number of fine bronzes of nude boys seated on the ground playing with birds. These figures, like counterparts in marble or limestone on Cyprus, were intended for dedications at sanctuaries. The Etruscan examples usually bear votive inscriptions. Girls, like this figure, are much rarer than boys. Here the gender is established by the hairstyle and the unusual tunic, seemingly made of animal skin. This girl’s name, Sulga (or Aglia, Italo-Etruscan being read both ways), is engraved on her back.

These figures of seated children are more than just examples of local, late Etruscan customs. They have been influenced by the important new sculptural ideas of Hellenistic times, in Italy and beyond: the open and pyramidal compositions, the naturalism and informality of poses. This girl gains further distinction through her very individual head. Her short broad nose and bulging forehead characterise the figure in a way rarely seen in the faces of boys, which are usually bland and generalised.

Fig 3. Head of a goddess or personification with a mural crown. Greek imperial, late Hadrianic period, about AD 135. Medium to coarse-grained white marble. H. 38 cm. 1993.956. Gift of Edward H. Merin and Samuel Merin.

This large, impressive head appears to have been part of an architectural ensemble, like the Stoa of the Captives at Corinth. The woman ought to be a City-Tyche or the personification of a region, such as Italia in the West or Cappadocia in the East. The eyes are incised in a manner suggesting late Hadrianic architectural sculpture rather than the fashions in portraiture which were coming into vogue at this time.

The way that the sculpture is finished on the right side of the hair and the crown suggests this head was probably one of a pair, flanking a gate as is found at Ephesus, or one of a
bands, and with a wreath of grape and ivy leaves, berries, and bunches of grapes falling in front of his ears. Near the god’s right leg and cloak, a little panther with bared fangs leaps forward with a huge bunch of grapes between his forepaws.

With his plump cheeks, protruding tummy, and chubby thighs, young Bacchus is the very picture of content, divine, youthful strength, and agrarian fertility or prosperity. He probably held his thyrsus, or pinecone-topped staff, in his raised right hand. This Bacchus is more than just a young god of wine; he stands for all the produce of the Roman villa gardens, arbours, orchards and fields, over which he doubtless stood watch in a niche in a Campanian courtyard.

In a ‘lifesized’ sculptural presentation of a myth popular in all media in Hellenistic and Roman times, a very proto-adolescent ‘infant’ Herakles rises on his left side as he strangles the snakes. Even bereft of head and right arm, this Herakles clearly owes a sculptural debt to the reclining river gods in the pediments of the Parthenon, as transmitted through Hellenistic figures made for niches in fountain-houses and market basilicas.

The first feat of Herakles, strangling the serpents sent by jealous Hera to kill the divine baby and his mortal brother Iphikles, was never presented in more noble fashion in antiquity. Making the infant Herakles seem as noble as an athletic Pheidias figure of the fifth century BC was a way of foreshadowing the hero’s great deeds, their timeless qualities, and his ultimate apotheosis. The missing head could have been the portrait of a child who died in infancy or of an infant member of the Roman Imperial family, Commodus for instance, destined for Herculean deeds as a young Caesar and, later, as emperor (AD 177 to 180, to .93).

Apollo Musagetes stands on a square, angled support, against a column or pillar. He holds up a large, horned kithara in his left hand, while the right arm and hand are held slightly away from the body. There once was a plectrum in the right hand. He is wreathed and wears a long, high-girt chiton. Below the musical instrument, a boy wearing Phrygian costume (cloak pinned with a brooch in front, tunic, long trousers, boots, and a Phrygian cap) kneels and looks upwards. There are two holes for attachment in the front of the large plinth.

The Phrygian boy is Olympys, the beautiful disciple and companion of the satry Marsyas. Apollo has just defeated Marsyas in a musical contest, the outcome pre-ordained since Apollo’s daughters, the Muses, were the judges. Apollo is about to call in a cruel, fierce Scythian to flay Marsyas.
Classical Sculpture

Fig 7. Relief from a large vehicle: hunter with hound. Roman Imperial, late third or early fourth century AD. Bronze. H: 10.6 cm. 1993.702 Gift of Dr and Mrs Jerome M. Eisenberg.

Within the chevron-incised border of this roughly rectangular section of decorative and perhaps ceremonial equipment, a hunter in very high relief, head and shoulders above the background, runs to the right. Behind him, in lower relief against the neutral background, a wolf-like dog also runs to the right. The hunter wears a short tunic, a mantle over his shoulder, and boots. The man's right forearm is missing. With his left hand he restrains the dog by its rope collar.

The hunter's head and face exhibit the cubism of the late Tetrarchic period, while his hair is combed forward in a memory of the style worn by the Emperor Trajan (AD 98 to 117), suggesting a date at the beginning of the reign of Constantine the Great (306 to 337). The piece calls to mind the life on the country estates of the rich and powerful, where organised hunting with numerous retainers and fierce hounds was a way of life. The mosaics from the imperial villa at Piazza Armerina in Sicily celebrate the same aspect of country living. This sculpture in bronze provides a vigorous vignette of this world of emperors and high administrators.


A number of parallels show this man of intellect to be the central figure on the long, front side of an Asiatic columnar sarcophagus. To the figure's left and right were, perhaps, a lady standing, veiled and with a scroll in hand, and a man seated reading from a scroll or rotulus. Beyond, at the corners, were two more men and women, ideal figures of intellect or members of the family of the deceased.

These sarcophagi belonged to the decades of the third century AD when philosophy, traditional literature and symbolism were major components in the lives and deaths of the intellectual classes. Indeed, the right end of just such a sarcophagus, found in the environs of Rome and now in the Musée du Louvre, Paris, shows that in this instance the bearded man of intellect, rotulus in his left hand, is Homer. He stands between personifications of the Iliad and the Odyssey, all three in front of similar spiralled columns, with complex entablatures and pediments above. While these sarcophagi were once termed 'Asiatic' and are recognised as having been carved out of marbles from Asia Minor, the grandest example of all, the Palazzo Torlonia sarcophagus with the deceased couple reclining on a couch on the lid and the Labours of Hercules in the colonnades of the long sides, was also found in Italy, in one of the tomb-chambers of greater Rome.

Fig 8. Section of a columnar sarcophagus: man of intellect. Greek Imperial, Late Severan period, about AD 220. Dokimian marble. H: 91 cm. W: 44 cm.

alive, as the latter, bound to a tree, looks on in horror and agony. Olympus is pleading with Apollo to spare his beloved friend the satyr, but to no avail. Apollo's cruelty, aided by the partisan judgment of his nine daughters, leads to the observation that 'a family who plays together, stays together!' Of all the figures involved in this drama, Athena, Marsyas, Apollo, the Scythian, Olympus, and the Muses, the scene shown here is undoubtedly the rarest element. Marsyas himself became a proto-Christian symbol of mankind's suffering, and that is why the unfortunate satyr hanging bound to his tree is represented in so many sculptures in marble and various coloured stones (notably red to suggest his flayed body).

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shepherd, in the head of the sheep, and in the acanthus of the base is comparable to that found in Roman sarcophagi of the decades just before and well after the year AD 300. Figures like this are often thought to have Christian allusions, Christ as the Bonus Pastor, but there are also shepherds who are simply illustrations of the agrarian and pastoral life from the country towns of Asia Minor to the great estates of Northern Africa.

'Good Shepherds' were popular as table-supports. Those from Caesarea Maritima and Gaza in the Holy Land suggest that, in the era of figural mosaics in the synagogues of Galilee, pagans, Jews, and Christians alike were pleased by this imagery.

Cornelius Vermeule, with the collaboration of Mary B. Comstock, John J. Herrmann, Amy E. Raymond, Rebecca W. Reed, Emily T. Vermeule, and Florence Z. Wilsky. Photographs of nos. 3, 5, 8, and 9 are by Arthur Fleischman.


The young shepherd wears a short tunic, decorated boots, and a curious heavy hat, with flaps held up by a rope. The original base, a cluster of acanthus, is in one piece with the lower part of the figure. This has been set in a modern base. The figure is in two pieces, divided at the overfold of the tunic. The top piece rests easily on the bottom, joined by an iron pin. The reason for this is hard to explain, certainly not the result of ancient damage. It may be that the lower part of the tunic, legs, booted feet, and tree-stump support were carved with the acanthus capital which was part of a column and plinth or part of a table-support, and there was not enough marble to carve the upper part of the figure and the sheep, which in any case may have been the work of another sculptor.

Fig 9. The drilling in the hair of the
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CONSERVING MOSAICS IN THE CHURCH OF ST LOT

Recent excavations at Lot’s Cave Monastery in Jordan have revealed four beautiful, but fragile, mosaic pavements. Consequently, an international team of conservators, supervised by Stephania Chlouveraki, joined the project in order to conserve and restore these unique floors.

The discovery of mosaics in an archaeological excavation can be one of the most complicated problems confronted by field archaeologists. As the mosaics are being uncovered the equilibrium of the burial environment is disrupted and the mosaic becomes subject to natural elements, such as rain, wind, animal and human activities, climate fluctuations, and plant overgrowth.

A great number of mosaics which have been uncovered in Mediterranean countries in the past are now in a very poor state of preservation and urgently require attention. These mosaics have often been studied, drawn, photographed, and published, but then abandoned without any measures taken for their protection or conservation.

During the last two centuries it has been common practice to lift mosaic pavements and transfer them to museums either for display or to be kept in the storerooms, so that the problems concerning their protection and long term preservation on the site do not have to be confronted. In the last decades, however, the principle of preserving heritage in its original context is increasingly gaining support. More attention is being paid to the architectural context in which mosaics are found, as well as the preservation of their historical significance. More effort is being made towards the systematic study and planning of the conservation state-

Fig 1 (top). A view of the basilical church of 'Ein Ain Abata, showing the entrance to Lot’s Cave, and the best-preserved aisle mosaic.

Fig 2 (left). The nave mosaic lying in an insecure position at the edge of the cliff.

Fig 3 (above). A close-up view of the nave mosaic showing the distortion it has suffered. The floor had unevenly settled, and the bedding had become quite unstable, resulting in the rapid loss of tesserae from the cracks formed on the surface.
Mosaic Conservation

gies as people are becoming aware of the international principles governing excavation, restoration, and protection of monuments.

It has been widely recognised that the contribution of professionals qualified in many different disciplines is essential to the study, planning of conservation interventions, and management of a site. The presence of a conservator during excavation is essential, especially in sites where the unearthing of the finds is expected to expose them to dramatic changes of environment to which they will have to respond.

The Deir 'Ain 'Abata excavation and restoration project.
The basilical church of St Lot at Deir 'Ain 'Abata in Jordan (see Minerva July/August 1992), is an example of the complexity and diversity of problems involved in the conservation of mosaics within a single building. The site of Deir 'Ain 'Abata is located at the south-east end of the Dead Sea, the lowest point on earth. The international team of specialists, directed by K.D. Politis from 1988-1996, consisted of archaeologists, object and mosaic conservators, an archaeological surveyor, human osteologist, palaeoecologist, botanist, epigraphist, photographer, and illustrator. Supplementary information concerning the geomorphology of the area and the nature of the rocks was provided by geologists who carried out petrological analysis of representative samples.

During the excavations, an early Byzantine (fifth-seventh century AD) monastic complex was unearthed which was identified as the Sanctuary of St Lot, depicted on the famous sixth-century AD mosaic floor map at Madaba. In fact, the triple-apsed basilical church was the central feature of the monastery (Fig 1). The building was particularly well preserved on the eastern side, standing up to a height of three metres, where the vaulted roof begins. On the cliff edge side, only the foundation walls have survived.

Four different mosaic floors were uncovered in the basilica. The earliest mosaic in the northern aisle of the church is decorated with a geometric pattern and a tabula ansata. The mosaic in the cave consists of tesserae which were randomly placed in order to resemble the conglomerate of the mountain. The chancel mosaic has a number of medallions formed by grapevines with birds and animals and with an inscribed cross in the centre. The fourth mosaic, in the nave of the church, is adorned with floral designs reminiscent of Nabataean painted pottery styles, as well as part of a striped animal figure and traces of a second one (Fig 2). A Greek inscription, six lines long, is located in a frame in the centre of the extant mosaic. It lists the names of officials associated with the church, and can be dated to the Macedonian month Xanthikos (roughly May) of year AD 691.

Condition of the mosaics.
The state of preservation of the bedding and the tesserae of the mosaics varied greatly, which meant that the treatment process had to be adapted according to the condition of the different elements of the mosaic.

The aisle and cave mosaic floors are the best preserved. Their bedding is quite stable and the tesserae are well preserved, due to the hardness and low porosity of the stone of which they are made.

In contrast the chancel mosaic is in poor condition. Parts of it have settled, the underlying mortar has lost its cohesion, and the tesserae no longer adhere to the bedding. The stones used here are very soft and porous and have been seriously eroded by water and the action of soluble salts.

The most urgent problems were those of the nave mosaic. The subsidence of the foundation bulkills had resulted in a serious distortion of the floor (Fig 3). The mosaic had settled about 30 centimetres below its original level, except for the parts of it along the central section, and the northern and eastern edges. These were supported by intact foundation arches. As a result, the settled areas had been severed from the rest of the mosaic, large cracks had formed and the tesserae at the edges of the cracks were becoming detached at an alarming rate. Due to the fracturing and weakening of the bedding, caused by the subsidence, the in situ tesserae had also become loose. Despite the bad state of preservation of the mosaic floor in general, the tesserae themselves were well preserved.

Fig 4 (top). The cut-lines and the sections of the nave mosaic were recorded on the 1:20 drawing of the mosaic which was used as a guide plan during the lifting.

Fig 5 (second from top). The sections were separated by facing and removing a row of tesserae along the cut lines.

Fig 6 (third from top). The whole mosaic floor was faced with a first layer of thin cheesecloth capable of covering all the curves of the distorted floor.

Fig 7 (above). A second facing of thick linen was applied to the surface in order to give extra strength.

Fig 8 (left). Some of the lifted sections, ready to be stored, after they have been cleaned and secured by stapling a thin cotton pad onto the wooden board, along the edges.
Mosaic Conservation

Treatment
A policy was developed by the director of the project, in conjunction with the site conservators, to maintain the mosaics in situ wherever possible. In order to protect them effectively from further deterioration, preventive conservation and in situ interventions needed to be made. Since conservators were involved in the process of excavating the mosaics, rescue stabilisation took place immediately. The construction of a dirt road and stable path in 1993 made the site more accessible, and facilitated further conservation and restoration work.

The aisle and the chancel mosaics were treated in situ. However, the nave mosaic, which lies at the edge of the site, was in an extremely vulnerable position and could not be protected effectively in situ. So in 1994 this mosaic was lifted, with the intention of resetting it in its original position after the restoration of the site and the construction of a shelter.

The location of the mosaic at the edge of the cliff meant that the only passageway from the north to the south of the site was over it. Although repair work had been carried out in the years following its excavation, it had not been possible to prevent further loss of tesserae. The mosaic was exposed during the digging season and was being continually stepped on by visitors and workmen. The poor state and aesthetic of the distorted floor and the difficulty in reading the inscription were additional decisive reasons which led to the lifting of the nave mosaic.

The lifting technique.
Due to the undulation and the difficult access to the site, rolling the mosaic pavement was unfeasible, so it was lifted in twenty-two sections using the ‘puzzle’ technique. The soil from the edges was cleared away and a 70-centimetre-deep trough was dug around the mosaic. The tesserae found were collected, bagged, and numbered, and their location was marked in a 1:20 drawing of the mosaic. The edges, as well as the cracks, and some crumbled areas, were stabilized with a soft mixture of mortar, in order to prevent the fragile parts from further damage during the lifting.

The cut lines, which follow the lines of the decoration, were carefully planned and then drawn on the 1:20 drawing of the mosaic, which was used as a guide for the lifting (Fig 4).

The outline of the extant mosaic, the basic elements of the decoration, the previous repairs, and the cut lines, were traced on a plastic sheet with permanent markers.

Fig 9 (left). The tracing of the mosaic was laid upside down on the floor of the dig house and gradually, as the lifted sections were placed on it, the whole mosaic floor was reassembled.
Fig 10 (above). The sections of the inscription were reassembled and backed with mortar in order to make it accessible for study while the mosaic is in store.
Fig 11 (below). Mosaicists’ footprints found on the third layer of mortar while studying and recording the stratigraphy of the mosaic bedding.
Fig 12 (bottom). The collapsed bedding of the mosaic was reconstructed using the original materials and techniques, and is now ready for the reinstatement of the tessellation.
Mosaic Conservation

The whole mosaic was faced with cheesecloth and a second layer of thick canvas cloth (Figs 6, 7), using fish glue: 3kg fish glue, 800g vinegar, 250g honey, 100 g ox gall. The number of each section, its location, and the joins of the neighbouring pieces were marked on the cloth. A five-centimetre-wide border of cloth was left around each section.

An equal number of wooden boards, one centimetre thick, were cut according to the shape of the sections.

After the glue had dried the pieces were removed, using special 'knives' and hammers for loosening the mosaic from its bedding. As soon as a section was detached from the bedding, the equivalent wooden board was placed on it, and the facing cloth was stapled to the wood (Fig 8).

The last sections to be moved were numbers one and two. The mosaic seemed to extend under the pupil, which had to be removed. Part of an earlier mosaic was then discovered, which was recorded and then lifted using the same 'puzzle' technique.

The pieces were taken to the dig house where they were assembled on the plastic sheet onto which the mosaic had been traced before the lifting (Fig 9). All the sections were cleaned mechanically using scalpels, brushes, blowers, and a vacuum cleaner.

While clearing up and recording the stratigraphy of the bedding mortar, several well-preserved footprints of the mosaicists were discovered on the surface of the third layer of mortar (Fig 11). This layer lies directly on the rubble hard core and was stamped down thoroughly with bare feet in order to settle it into the interstices between the stones. The footprints were recorded by photography and drawing, and a section of the mortar with the best preserved pair of footprints was lifted. The section will be stabilised and framed in order to be displayed with other finds from the site in the local museum.

Documentation.

Documentation of the condition of the mosaic and the lifting work was achieved by means of photography, drawing based on EDM readings, tracing, sampling, and testing of the materials which comprise the mosaic and its bedding.

Aerial photographs of the site were taken prior to conservation and restoration. Photos at right angles to the mosaic with overlapping sections were also taken in order to give an accurate record of the original pavement.

A tracing of the mosaic, tessera by tessera, on permatrace paper was made immediately after excavation which provided the evidence for the loss of tesserae during the following years. The elevations were recorded and drawn with EDM readings by the architect surveyor of the site. The inscription was additionally transcribed and studied by an epigraphist before any conservation work was carried out on it.

Preliminary petrographical study of samples from the tesserae and the mortar was undertaken before the lifting in order to define their nature.

Objective

The plan for lifting and resetting of the nave mosaic, as well as the in situ conservation of the other mosaics, was developed within a framework of the evolution of the site from an excavation to a potential tourist attraction. This includes the construction of a permanent shelter, a protective wall above the site, running along its entire length, drainage system, road, car park, a paved stairway leading from the parking to the site, and a museum within the site context.

At present the nave mosaic has been stored in a stable controlled environment, and the in situ conservation of the other mosaics has been temporarily buried. The exposed foundation walls were consolidated with lime mortar and rebuilt on the western side of the basilica. A fence, 1.5 metres high, now completely encloses all the mosaic pavements in the church, and makes them inaccessible without special reason. The conglomerate slope above the site has been cleared of debris in order to protect not only the ancient ruins but also the people working on the site. The protective wall with a water channel above the site is now almost complete and some plans have already been made for the construction of a shelter.

Conserving and restoring the mosaics was an integral part of the Deir 'Ain 'Abata project. Although this work is costly, there is a moral obligation to carry it out in order to preserve the site for future generations.

Stephania Chlouveraki is a conservator of antiquities, currently undertaking a research degree at the Institute of Archaeology, University College London.
NEAR EASTERN LOANS FOR THE METROPOLITAN

The Metropolitan Museum’s Department of Ancient Near Eastern Art embarks on a series of long-term loans

Robert S. Bianchi

As a result of an arrangement with the Vorderasiatisches Museum, Berlin, the permanent galleries of New York’s Metropolitan Museum of Art’s Department of Ancient Near Eastern Art are now home to two important additions to the collections. The first is a section of a cone mosaic column (Fig 1) from the legendary birthplace of Gilgamesh, Uruk, the Biblical Erech (modern Warka), dated to the second half of the fourth millennium BC. The second is a glazed brick panel (Fig 2) of a mushushkhu, or mythological dragon, from the Ishtar Gate at Babylon erected during the reign of King Nebuchadnezzar II (605-562 BC).

The section of the cone mosaic column comes from a temple complex dedicated to the worship of Inanna, the tutelary divine patron of Uruk and goddess of love and war. Conical in section with their wider ends dipped into red, black, and white pigments, these cones were then inserted into a plaster coating applied to the mudbrick columns both to protect them from the elements and to provide a decorative effect. The pattern created relies on triangular motifs which have been suggested to recall either textile decoration or an abstraction of the bark of palm trees. This section of a column complements the Museum’s own collection of several similar mosaic cones (X.704. 1-4 and 62.154.2-4), providing both visitor and scholar alike with an opportunity of seeing the variety of shapes and sizes these objects could take. Some examples are somewhat larger in scale, made of coloured stones, or were originally sheathed in metal. This addition to the collections will be of interest as well to Egyptologists because of the presence of similar, near contemporary cones from such sites in Egypt as Buto in the Nile Delta.

The mushushkhu was crafted from 77 glazed bricks – yellow, black, white, and green in colour – each measuring on average 32 x 8.25 cm. The composite beast displays the body, forelegs, and tail of a lion, the tip of which is the head of a serpent, the head and neck of a snake, and the hind legs of a bird of prey, perhaps to be identified as an eagle. Its flickering tongue recalls passages in Mesopotamian literature referring to ‘furious snakes’ who were regarded as ‘spattering deadly venom on the foe’ of the realm. This raging dragon was, therefore, an appropriate apotropaic image on the facade of the Gate of Nebuchadnezzar’s Ishtar Temple at Babylon. The mushushkhu complements the Museum’s two (31.13.1-2), originally coming from the Processional Way that ran through the same monument, which were purchased from the Vorderasiatisches Museum in 1931.

These two long-term loans were arranged after the conclusion of the highly successful exhibition ‘Discov...
eries at Ashur on the Tigris: Assyrian Origins. Antiquities in the Vorderasiatisches Museum, Berlin at the Metropolitan Museum of Art' (see Minerva July/August 1995, 6-11). It seems that members of the curatorial staff then travelled to Berlin in order to discuss the possibility of one or more long-term loans of excavated material which was not on view in Berlin. The cones immediately suggested themselves, while a foray into the storerooms led to the discovery of some of the Ishtar tylles still in their crates where the then curator in Berlin, Walter Andrae, had apparently left them. The very first box examined contained what turned out to be the bricks forming the mushhushu panel. It was subsequently restored as part of a project funded by the Metropolitan Museum of Art, loaned and installed in its present location.

These two loans from the Vorderasiatisches Museum are part of a continuing programme of such exchanges. Earlier, as a result of the exhibition 'The Royal City of Susa: Ancient Near Eastern Treasures in the Louvre', the two figures of Royal Guards, also of glazed bricks (L1993.17.1-2) (Fig 4), which were featured in that exhibition, remained at the Museum as long-term loans. These Achaemenid figures were originally from the Apadana at Susa, dated to the reign of Darius I in the late sixth century BC.

To these must be added the 15 long-term loans from the Chalcolithic Period from the Israel Antiquities Authority which were presented to the Museum's audiences in 1994. These include ivory and stone figures from the Beersheba and Gilita regions, house-shaped burial containers from Azor, and a remarkable group of copper and ivory finds from the Cave of the Treasure near Nahal Mishmar in the Judean Desert near the Dead Sea (Fig 2).
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THE MUSEO CLAUDIO FAINA IN ORVIEITO

Orvieto’s important collection of Greek and Etruscan vases is now open to the public again, having been closed for four years.

Dalu Jones

Opposite Orvieto’s magnificent cathedral, the elegant nineteenth-century Palazzo Faina has been entirely restored and the ‘Museo Claudio Faina’ which it houses, famous for its collection of Greek and Etruscan vases, one of the most important in Italy, reopened its doors in 1996 after having been closed since 1992.

The collection in the museum – which is a semi-private foundation, an anomaly in Italy – was assembled by Count Mauro Faina and his nephew Count Eugenio in the second half of the last century and was presented to the city of Orvieto in 1954 by the latter’s son, Claudio. The foundation for the Museo Claudio Faina was created in 1957 to safeguard and promote the collection as well as sponsor archaeological excavations in the region around Orvieto and in Umbria as a whole. Now that the museum’s renovation has been completed, a catalogue of the entire collection will soon be published, together with the more recent volumes of the Annali del Museo Faina, and excavations will resume in the sacred area of Cannicella near Orvieto. Various conferences and exhibitions are planned for each year, a major one with objects on loan from other important institutions and a more didactic one centred on the restoration of specific objects in the museum as well as those eventually discovered in the course of the new archaeological excavations. Closer collaboration with the Museo Guarnacci in Volterra, well known for its magnificent collection of Etruscan cinerary urns, and the Museo Nazionale at Cortona, is being implemented to create coherent ‘Etruscan’ itineraries to link the different museums and sites.

The original nucleus of the Faina collection consisted of 34 vases given to Count Mauro Faina by Napoleon’s niece, the princess Maria Valentini, daughter of Lucien Bonaparte, the ‘archaeologist’ and discoverer of the necropolis of Vulci. The princess used to spend time in a villa at Laviano, near Chiur, where Count Mauro Faina visited her and met scholars of antiquity and important collectors and so developed a passion of his own for archaeology. He began excavating in 1864, investigating the territories of Chiur, Perugia, Todi, Orvieto, and Bolsena, looking above all for tombs complete with finds of great artistic value, but was disappointed with the
and 1880s. Aware of the need to keep the archaeological material within its context, due to his friendship with two of the leading Italian archaeologists of his time, G. F. G. Gomini and A. Cozza, who was from Orvieto, Eugenio Faina supported the creation of the Museo Civico Archeologico of Orvieto and was responsible for the publication of the first printed catalogue of the Faina collection (edited by D. Cardella in 1888), whose beautiful plates are also on show in the museum.

Amongst the important objects in the collection are three amphorae attributed to one of the finest of the Attic vase painters of the sixth century BC, Exekias (Fig. 7). They were found in the necropolis of Crocifisso del Tufo near Orvieto and are an indication of the level of prosperity reached by the city state of Velzna, as Orvieto was known at the time. These are a great number of 'buccheri', the wheel thrown black pottery, some lekythoi pot shapes native to Etruria in an attempt to satisfy the tastes of clients in that region. Also displayed are Attic red-figure pottery (Figs 9, 10), Etruscan figured pottery of the fourth century BC belonging to the 'Vanth' group (Figs 11, 12), as well as Etruscan bronzes and sculptures, and Italic, Etruscan, Greek, and Roman coins of different periods exemplifying Mauro Faina's interest in numismatics.

The scholarly and elegant atmosphere of the ancient Etruscan palace is evoked by the accurate and tasteful restoration of the 'piano nobile' where one of the rooms still contains its superbly preserved painted wallpaper and its original furnishings complete with embroidered upholstered armchairs, while in the garden a magnificent magnolia still shades a pretty garden. The view of the cathedral from the second floor is spell-binding and one can enjoy all the details of the intricate lacework of the upper part of its facade by sitting on benches along the corridor flanking the palace windows.

There are clear introductory texts in all the rooms of the museum explaining the history of the collection and the individual pieces but it is a pity that the new cases reproduce
Museums of the World

the old-fashioned double-tiered type of display which makes looking at painted vases particularly awkward.

An excellent short guide written by the present Director of the museum, Dr G. M. Della Fina, is on sale at the museum in English and Italian, as well as several catalogues of specific types of objects in the collection, part

Fig 10. Attic red-figure stamnos from Orvieto, 470-460 BC. H: 34 cm.

Fig 11. Amphora belonging to the ‘Vanth group’, 320-300 BC. H: 54 cm.

Fig 12. Crater belonging to the ‘Vanth group’, 320-300 BC. H: 54 cm.

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THE ANCIENT COIN MARKET

Tkalec auction brings strong prices

Eric J. McFadden

If Zurich dealer Tony Tkalec has an auction, it will be a good one, and his auction this year was no exception. He spent two years assembling an outstanding group of high quality coins including many great rarities, and a predictably large audience showed up with money to spend.

Although the entire sale consisted of only 335 lots, the quality more than made up for the small quantity. The cover coin, a silver stater of Syracuse in the time of Timoleon, 344-337 BC, the second known specimen featuring the head of Zeus and a figure of Pegasus, fetched SF45,000 from Geneva dealer Tradart against a low starting price of SF10,000 (Fig 1). An extremely rare silver tridrachm of Delphi, c. 490-480 BC, depicting two ram heads on the obverse and a design of the ceiling of the temple of Apollo on the reverse, sold to the Frankfurt dealer Peus for SF62,000, against a starting price of SF40,000.

Prices for Roman coins were equally strong. A magnificent silver tetradrachm of Mark Antony and Cleopatra, with portraits of both, went to Tradart for SF56,000 against a starting price of SF18,000. An extremely rare gold aureus of Julia Mamaea, the mother of Severus Alexander, sold to Zurich dealer Numismatic Ars Classica for SF62,000 against a starting price of SF45,000. The highest price paid by the floor was for a gold aureus of Quietus, AD 260-261, one of just a handful known, that went to the American dealer Classical Numismatic Group for SF150,000 against a starting price of SF50,000 (Fig 2).
Marble head of a woman. Greek, circa 400BC, Height: 26 cm.
Published: A, Linfert – Bonner Jahrbuch 1975

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THE SECRETS OF MUMMIES
How and why the Egyptians preserved their dead

Renate Germer

Egyptian mummies have been a source of great interest ever since Herodotus travelled in Egypt in the fifth century BC. He provided a detailed description of how the Egyptians treated the bodies of their dead in order to preserve them for eternity. To the present day, people are fascinated by the question of why the Egyptians embalmed their dead and how the mummies were made. An exhibition in the Museum of Kunst und Gewerbe Hamburg, Germany, tries to give answers to these old questions by presenting mummies and mummy-related objects from nine different German museums, as well as the Rijksmuseum van Oudheden in Leiden.

Part of the exhibition is concerned with the question of how a mummy was made. The instruments used in the process were quite simple. A large, solid bronze hook (Fig 1), about 30-40 cm in length, was used to remove the brain through the nose or the foramen magnum at the base of the skull.

The body was opened with an obsidian blade, and the intestines were removed through a cut along the left side of the body. The body was then preserved by treating it with solid natron, which in Egypt is found principally in the Wadi Natrun. This salt is a mixture of sodium-carbonate and sodium hydrogen-carbonate; it absorbs moisture, and dries the tissue so that it does not decay. Natron was placed inside and around the body, often wrapped in small linen bags. After 35-40 days the natron was removed and the body stuffed with linen, sawdust, Nile mud, or lichen, which have an aromatic odour.

The embalmers then mixed an ointment consisting of coniferous resins, beeswax, aromatic oils, and bitumen, and poured it into the empty skull, the cavities of the body, and over the body itself. In later periods, this substance served as a substitute for natural asphalt, called mumia in Persian, which was used in medicine, and was very rare and therefore expensive.

bodies of their dead? A series of selected objects illustrates the religious background of mumification. These mostly refer to the god Osiris and his myth. His fate – death, dismemberment, restoration by his sister-wife Isis, interment, and eternal life in the netherworld – was aspired to by everybody. To achieve this, however, it was necessary to preserve the body and to receive judgement before Osiris.

As the Egyptians conceived of the netherworld as a reflection of this world, it was important for them to possess tomb equipment that reflected their social position. The exhibition houses impressive examples of mummy wrappings from different periods. The museums of Berlin and Hildesheim have lent some precious and unique objects, and the visitor can follow the development of tomb equipment from a rectangular Middle Kingdom coffin to a Late Period set of three coffins for a single mummy, and the heavily gilded cartonnage of Hor from the first century BC. The end of this development is illustrated by three types of mummy wrappings from the Roman period: stucco masks, a painted mummy shroud, and a complete and well-preserved portrait mummy. The mummy of a young girl, encased entirely in an envelope of stucco with an expressive stucco mask, is unique (Fig 3).

So far, the visitor has walked through pharaonic Egypt and seen the great care with which people treated their dead. With the following section, they now enter another world: Europe of the seventeenth and eighteenth centuries.

At that time an extensive import of mummies into Europe had begun. They were used in pharmacies, where they were ground into the drug mumia vera aegyptiaca. The resinous ointments, which had once been packed into the skull and the body.
cavities by the embalmers, were now scooped out and used as a substitute for natural asphalt. Later, even whole parts of mummies were pulverised for use as medicine. Many pharmacies bought Egyptian mummies, including the Ratsapotheke in Lübeck, the town on the Baltic Sea. Fortunately for us, this mummy, which is mentioned in sources dating as far back as 1651, was used for publicity only, and is preserved to the present day. In 1812, when Napoleon’s troops had conquered Lübeck and closed the old pharmacy, the mummy was sent to the town library for exhibition. Since the old coffin and cartonnage mask had fallen apart, a joiner and a painter from Lübeck were appointed to make a new, attractive coffin and mummy shroud (Fig 4). As these were supposed to appear ancient Egyptian, the coffin was designed after an engraving published by Pococke in 1743, which once belonged to Lord Cavendish but is now lost. A picture from Athanasius Kircher’s book Oedipus Aegyptiacus, written in 1654, was the model for the mummy shroud’s design. Stored in the magazine of the St Annen Museum, Lübeck, for a long time, the mummy can now be seen in its original surroundings—a seventeenth-century pharmacy.
In the same period, many aristocrats began to collect 'curiosities' in special cabinets, and scholars built up huge study collections. These collections formed the origins of our modern museums. In these precious objects of art, rare animals and plants, as well as artefacts from old or foreign cultures, were displayed together, and none of them was complete without an Egyptian mummy. A famous collection was that of Paludanus, a scholar at Enkhuizen. After his death, it was sold and put on display in the Kunstkammer of Gottorf palace at Schleswig. Fortunately, this collection was published with many engravings by Adam Olearius in 1667, and for this exhibition we were therefore able to reconstruct a typical showcase with an Egyptian mummy, an Osiris figure, a shabti, a piece of Roman glass and a Roman lamp, a Bronze Age urn, and a statue of Buddha.

During the nineteenth century young English aristocrats used to take a 'Grand Tour' which took them through Europe, and often as far as Egypt. In the latter case, it was understood that they would bring home with them a mummy, which was then unwrapped for the special entertainment of friends (Fig 5). Such society events were also held in other countries. The Prussian prince Friedrich-Karl, a nephew of King Friedrich Wilhelm IV, visited Egypt accompanied by the Egyptologist Heinrich Brugsch. Back in Berlin, he invited his friends to the unwrapping of the mummy of a lady Nes-Khonsu.

pa-Khered, which he had received as a present in Egypt. For this social event, the mummy was placed on the billiard table at his hunting lodge 'Drellinden'. Today, the cartonnage is still in the care of the Ägyptisches Museum, Berlin, but the mummy is lost. In the present exhibition, the cartonnage can once more be seen lying on a billiard table, giving the visitor an impression of the atmosphere which surrounded these 'mummy unwrapping events'.

However, the special thrill which was felt when looking into the uncovered face of an Egyptian mummy can not literally be experienced by the visitor, as no unwrapped mummies are displayed. Nevertheless, the visitor is given the chance to 'look into' a mummy – a 'virtual mummy'. Professor Höne of the University of Hamburg has provided the exhibition with a pioneering computer programme, which, based on extensive x-ray data, enables the visitor to 'unwrap' a mummy by mouse-click and to look inside (Fig 6). To make this possible, the Kestner Museum Hannover allowed special investigations to be carried out on a female mummy still wrapped in its linen bandages (Fig 7).

Moreover, to provide the visitor with an impression of what this lady looked like when alive 2000 years ago, a reconstruction of her face is placed beside the mummy.

The unwrapping of a mummy without touching a piece of its linen wrapping is not, however, the only use of modern scientific technology. Today such research enables us to study the living conditions of a society which no longer exists. It gives evidence of the diseases from which people suffered, and sometimes even discloses the details of medical treatment. Many of the illnesses found are still common in Egypt today: parasitic diseases caused by various worms, malaria, tuberculosis, and blindness. We learn that the Egyptians' teeth were often in bad condition, which can be inferred, for example, from the x-ray of a female mummy in the University of Leipzig, whose teeth were studied using special 3D-reconstructed pictures. Until now, no dentistry has been detected on a mummy. The case of two teeth joined by a piece of gold wire, found in an Old Kingdom tomb near the Giza pyramids, is a rarity, which can now be seen on display.

In ancient Egypt, the Sem-priest performed the ritual 'opening of the mouth' on the mummy, in order to give new life to the body after embalming. Today, we aim to achieve the same with modern technology: to make the mummies speak again, as witnesses of their time.
**Avaris, The Capital of the Hyksos: Recent Excavations at Tell el-Daba**


Professor Bietak’s excavations and discoveries at Avaris, a Canaanite city in the eastern Delta of Egypt, have been amongst the most significant of recent years. Avaris was the capital of the hated Hyksos kings who formed the 17th Dynasty, although it had been founded in the 12th Dynasty under Amenemhat I and, after the expulsion of the Hyksos at the beginning of the 18th Dynasty, a new palatial complex was built by the first king of that dynasty, Ahamose I. The material and inscriptions of the First Intermediate Period (13th to 17th Dynasties) found here and the emergence of the Canaanite connections is of the highest importance. It is, however, the discoveries relating to the palace complex of Ahamose I that have resounded throughout the Egyptianological world. In a layer of destruction on the north side of the palatial fortress, in what was probably a garden area, thousands of fragments of lime wall-plaster were found. Their painted decoration was quickly recognised as Minoan – and a painstaking reconstruction began. The scenes included bull-leaping and bull-grapplers set against a maze or labyrinth pattern familiar from Sir Arthur Evans’ excavations at Knossos in the Minoan palace of Knossos on Crete.

The parallels with Minoan wall-painting from Crete and the settlement at Akrotiri on Santorini (Thera), 70 miles north of Crete, are remarkable, and there can be no doubt that the Tell el-Daba wall-paintings were produced by Minoan artists working in Egypt. The paintings appear to date to the beginning of the 18th Dynasty, after the fall of Avaris to the Egyptians, i.e. after c. 1530 BC. By that count, they should be roughly contemporaneous with the paintings on Thera. However, recent publication of dendrochronological dates for the volcanic eruption and destruction of Thera indicate a date of about 1628 BC. This date creates a problem and a discrepancy of about 130 years in the presently held Egyptian chronology and is therefore Egyptologically unacceptable. The high level of importance of these discoveries cannot be ignored, and the proper interpretation of the results and evidence could be critical for ancient Egyptian chronology. Nowhere else outside of Knossos have Minoan bull-leaping scenes been found; the others are of later, Mycenaean, date.

Professor Bietak’s excavations are throwing new light on one of the most obscure and controversial periods of Egyptian history. This book is the initial publication in English for general consumption, being an expanded and updated version of the epic lecture he presented as the first Raymond and Beverley Sackler Foundation Distinguished Lecture in Egyptology given in the British Museum in 1992. Professor Bietak’s further work, publication and interpretation is a major element in present Egyptological studies and may turn out to be a pivotal factor for the beginning of the New Kingdom, the high water mark of the Ancient Egyptian empire.

Peter A. Clayton

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**The Art of Roman Britain**

by Martin Heng, Batsford 1995. 224 pp., 106 illus., 24 col pls. Hardback, £55.

Appreciation of art is a very personal matter. Perhaps in no other area has there been such a reconsideration of style and standards than in that of Romano-British art. In 1926, R.G. Collingwood wrote in *Roman Britain and the Anglo-Saxon Settlements* (Oxford), ‘At its lowest terms the history of Romano-British art can be told in a couple of sentences. Before the Roman Conquest the Britons were a race of gifted and brilliant artists: the Conquest, forcing them into the mould of Roman life with its vulgar efficiency and lack of taste, destroyed that gift and reduced art to the level of mere manufacture.’ Some artefacts he went so far as to describe as being of ‘blundering stupid ugliness’. Forty years later Jocelyn Toynbee’s comments were more appreciative: ‘The works of art that were made in, or imported into [Britain], during a period of 400 years form an impressive part of our national inheritance’.

The two volumes by Toynbee, *Art in Roman Britain* (Phaidon 1962) and *Art in Britain under the Romans* (Oxford 1964), were most useful compilations, but there remained the impression that this was art under a Roman occupation, the suppression of one artistic heritage by another. New studies of Celtic art have changed that view by revealing it to be both vigorous and exciting with exuberant patterns of intertwining form.

Martin Heng’s book is the first systematic coverage of art in Roman Britain since the work of Jocelyn Toynbee and any such work needs to take account of the variety of artistic strands as well as the discoveries of artefacts made in the last few years. Heng states that his editing of *A Handbook of Roman Art* (Oxford 1983) made him realise that art could be addressed from the standpoint of religion and so the book is a companion piece to his *Religion in Roman Britain* (Batsford, 1984). He also is not intending to discuss the craftsmanship of objects, as this was admirably covered in *Roman Crafts* by Donald Strong and David Brown (1976).

The book begins with the obligatory chapter on Celtic art, which is still somewhat defensive of Celtic achievements, as witness Heng’s comment (p. 23) that the Romans can be ‘seen as nurses helping to lead a culture in an adolescent state of development... towards the adult world of urban amenities, literacy and the arts of civilization’. There follow chapters of a more or less thematic nature. That on the influence of the Roman army deserves expansion for it raises interesting questions, which point the way to further studies. To what extent were Celtic motifs used to embellish Roman buildings? Can a distinction be made between the influence of the auxilia and the legionaries on art? It is now clear that stone sculpture and lapidary art were vividly coloured. How much of this was due to army craftsmen?

A chapter on the uses of art covers its uses in, and for, the state and the community, as well as the role of competitiveness in public life. Much art can be propaganda, as anyone who has lived through the 1930s realised; it makes a positive statement, may be an indicator of wealth and, as the chapter on patronage makes clear, is often the result of interaction between patron and artist/craftsman.

Discussion of the late Roman period is especially useful as this covers an era not explored by Toynbee. There have been a number of monographs on the wealthy hoards dating to that period and discovered in recent years, but there is little linking art, politics and social background. In some areas Heng breaks new ground; the section headed ‘Early Christian Byzantine Britain’ has a title, which, he confesses, is intended to be ‘be arresting’. He explains it by saying that ‘for a hundred years Britain took a full part in the nexus of processes which saw the beginning of the culture which would come to fruition as the Byzantine Empire’. This could easily merit more space for discussion.

In the chapter on natives and strangers Heng modifies Toynbee’s scheme of classification. She had pro-
posed; art imported from the Mediterranean area, high quality provincial work, especially that attributed to Gaulish settlers, and low quality art products by British craftsmen. Henig proposes: imported items, which may be influential in the consideration of artistic influences and how art was used, art made by foreigners from outside Britain, art where Celtic influence was strong, competent artistic works created by Britons and Gauls, and a small group of objects created by artists from the orient. It is the second and third categories which are of most interest, because they help us to examine the dynamics of change. This being so, it would have been useful to have extended his structural categories beyond this chapter.

His last chapter on attitudes to the art of Roman Britain considers the change from the negative attitudes previously mentioned; more research is now concentrating on artistic styles and appreciation. Henig pays tribute to these antiquarians of the eighteenth and nineteenth centuries, who recorded for posterity artefacts and buildings which have now disappeared; without them the artistic heritage of Roman Britain would be much poorer. The wealth of illustrations in the book (which Henig says must be supplemented with those in his book on religion in Roman Britain) include some excellent drawings by these antiquarians, which often reveal details more clearly than those on objects in a modern photograph; compare Horsley’s drawing of the Rudge cup (p.73) with that of the photograph of the iron ring on the same page. If we owe these men a debt, we must also extend it to Martin Henig, who has produced a worthy successor to Toynbee’s works.

Joan P Alcock,
South Bank University, London

Wine and Wine Offering in the Religion of Ancient Egypt

Motivated by the impulse to bridge the gap between East and West, and to overcome what he feels is a Chinese ‘self-centric tendency’, Mu-Chou Poo has produced a predominantly linguistic analysis of the role of wine in Egyptian funerary and temple cults throughout the pharaonic period, but emphasising in particular the evidence from the Graeco-Roman era. It is not an easy book for a non-Egyptologist to cope with, especially in its presentation of numerous inscriptive examples – as, for instance, in the division into five types of the Ptolemaic temple liturgy. However, the information contained in the first chapter, ‘Wine in Egyptian society’, will be of value to readers interested in the history of oenology.

The author begins by suggesting four underlying symbolic factors caused by wine in influencing religious consciousness: the lifelessness of the vine in winter and its ‘dramatic rebirth’ in spring (‘divine death and resurrection’); the vine products themselves being ritually significant (‘secret of rebirth’ within them despite the apparent death of the vine itself); its intoxicating effect (‘possible means of communication with the gods’); and its ability to break down social barriers and act as a ‘catalyst for human intercourse’ (‘links to fertility’). Not all these generalizations are prominent in Egyptian religion but certainly benign drunkenness figured in the cult of the goddess Hathor.

In looking at viticulture chronologically, it is probable that wine-making spread from the Near East into Egypt, where the earliest archaeological evidence dates to the very late fourth millennium BC – although the author is unwilling to assert whether viticulture was an indigenous invention or an imported practice. By the Early Dynastic period wine jars with royal seals prove the value of wine in the funerary cult and provide details of the location of the vineyards which were mainly situated in the Nile Delta, although one jar stamp mentions a vineyard at El-Kab in Upper Egypt. More interesting evidence of a visual nature comes once we enter the Pyramid Age (c.2575 BC) when the tombs of the nobles in the Memphite necropolis display work in the vineyards. Unfortunately, attractive illustrations that would have given an idea of the colour and vividness of the original scenes are not one of the strengths of this book and the reader is presented with merely two indifferently reproduced line-drawings of wine making. One of these, from the tomb of Ptahshepses at Sakkara, shows the secondary squeezing of a sack of the residue left in the trough after the initial foot-treading of the newly-picked grapes by men clinging onto short ropes hanging from a trellis. The sack is attached to two poles
and four men symmetrically arranged twist them while a fifth man places himself between to keep the sack taut by holding it with his hands and feet. It is surprising that the author does not draw attention in his text to the delightful scene from the rock tomb of Nefer at Sakkarra where the fifth man is replaced by a baboon – typical of the Egyptian sense of humour where there is an implicit pun in the similarity between the word to ‘twist’ (the sack) and ‘baboon’. There is every indication that the grape skins, predominantly represented as dark in colour, were fermented with the juice and therefore, with very rare exceptions, the wine of ancient Egypt was red.

Mu-Chou Poo then gives a very brief summary of wine-making scenes over the next 2000 years or so. In the Middle Kingdom he fails to highlight the remarkable vineyard scene, in the tomb of Khay, son of Khnum, at Thebes where the strange depictions just to one side of it of a man being carried supine on the shoulders of companions and of another standing on his head are surely only to be explained as the results of excessive wine-drinking. In the New Kingdom, however, the author rightly emphasises the employment of Nubians and Syrians (sometimes, but not always, prisoners of war) among the grape harvesters. He also points out the extent of ownership of vineyards by the priesthood as listed in a papyrus from the reign of Ramesses III with Thebes possessing 433, Heliopolis 64, and Memphis five, all likely situated in the Delta. Later in the Graeco-Roman period, especially with the preference of settlers and mercenaries for wine over beer, not all regions like the Fayyum were put under viticulture while the oases of the Western Desert (where vineyards are referred to in the Early Dynastic period) were exploited as never before.

Wine in Egyptian society seems to have been consumed primarily by those in the upper hierarchy, with grain beer (also drunk by pharaohs and couriers) being part of the staple diet of the rest, such as fieldworkers and stone-labourers on pyramid sites. Cost must have played a part in the exclusive and prestigious status of wine – ten times more expensive than beer in the village of the workers on the royal tombs at Deir el-Medina. Possibly festivals, such as that reported by Herodotus in the fifth century BC celebrating the goddess Bastet, saw wine permeate extensively among the participants regardless of social status. In the cases the author cites about wine being a reward for soldiers and part of their regular sup-

plies, I think we could also make an argument for wine being a means of taking the edge off nerves just prior to entering. It is not surprising that it seems to have been the practice among Greek hoplites. In terms of the ancient Egyptian attitude towards the intoxicating effects of wine, the author shows that drunkenness in itself, provided public disgrace was not incurred, was not frowned upon and indeed could be pleasurable. As one piece of Egyptian advice puts it: ‘Wine, women, and food give gladness to the heart; he who uses them without loud shouting is not reproached in the street’.

The rest of Mu-Chou Poo’s book will appeal much less to oenologists and is more the domain of Egyptologists particularly interested in offering rituals. He discusses the salient points involved in the act of wine offering as represented on monuments of the pharaonic and post-pharaonic periods, and gives a detailed description of elements in temple offering scenes, such as ritual vases and pharaonic crowns. In temples wine-offering scenes are ubiquitous but do not actually comprise a separate ceremony; rather it is an ‘individual act’ forming an element in other rituals such as the royal jubilees, the Festival of Min and the Valley Festival at Thebes. There is complex symbolism in some scenes that seem to form ‘decorative patterns’ – for example, in the temple of Seti I at Gurna in Western Thebes the offering sequence of wine + milk + incense + water could equate with ‘exaliturating joy’ + ‘peaceful nourishment’ + two ‘rejuvenating powers’.

Liturgies involving wine are surveyed, beginning with the Pyramid Texts where the god Ptah guides the pharaoh taking or being given the Eye of Horus is followed by the description of the offering. For instance, ‘Osiris King! Take to yourself the Eye of Horus – open your mouth with it = two jars of Lower Egyptian wine’. Over 2000 years later, when we come to the rich source material of the Ptolemaic temple texts, the author presents us with a complex analysis of recurrent phrases in the liturgy intimidatingly arranged in pages of typological tables. After this the author discusses the significance of wine and offering it in Egyptian religion. Of particular interest is the association between wine and blood as exemplified in the nature of the god Shemu as bringer of wine to Osiris extended into the crusher of his enemies in the wine-press. I suppose the author is justified in using the myth of the Destruction of Mankind to illustrate the divine origin of the use of intoxicating drink at the festivals of Hathor, even if, as he admits, the savage

honesty which she becomes in the story is deviated from her slaughter not by wine but by barley beer dyed red.

Mu-Chou Poo has clearly and rigorously marshalled into shape all his inscriptions and texts to write this book and it will certainly be of value in the academic milieu. I fear, however, its somewhat daunting layout, its assumption of knowledge of Egyptological reference points, and its lack of high quality visual material will deter many whose prime interest lies in the history of wine per se.


SHORT REVIEWS


This is a most interesting and unusual study of a pottery motif, the winged horse Pegasos, and the head of the helmeted goddess that is coupled with Pegasos as a coin type at Ancient Corinth and there is no question about the identification of Pegasos in legend with Corinth. Dr Blomberg’s study began with an examination of the Pegasos motif on Corinthian pottery when he noticed that the introduction of this particular icon coincided with the fall of the tyrants in the sixth century BC. This, in turn, was also the period when coins first began to appear at Corinth. The possible link of these two occurrences seemed to him to be more than a coincidence.

The obverse type, the ‘head’ side of a coin, at Corinth is the winged Pegasos as the city’s badge; the reverse, unusually so, is the helmeted female head. She is normally identified as Athena. However, the cult of Athena is not a prominent one at Corinth. Indeed, it would be rather strange considering the commercial rivalry that existed between Athens and Corinth. Dr Blomberg’s conclusions are that at Corinth the goddess in question, who appears both helmeted and bare headed, looks attractive, wears a necklace of beads, and has her hair gathered in a braid with a knot, is therefore the more appropriate Aphrodite Ourania, patron goddess and protectoress of Corinth. It is a beguiling theory, backed by appropriate evidence, literary and archaeological.

Numismatists may well find it difficult to come to terms with this reattribution of the Corinthian reverse type to Aphrodite from the standard accepted Athena, but whether they accept it or not, Dr Blomberg’s study will be of interest to them and to their ceramic historian colleagues.


Professor Fagan is a most prolific author in many fields of archaeology in both the Old and New Worlds. He has a facility for writing with interest and enthusiasm, even if the odd spot of purple prose does creep in – yeast, perhaps to make the soft dough of archaeology
rise in public interest and concern. Here, making due acknowledge-
ment to the ‘founding father’ book of this genre, C.W. 
Ceram’s Gods, Graves and Scholars, first published in 1949, he
ably continues the story. This is no dry, academic account of 
the application of scientific techniques in archaeology taken 
from other fields but more a personal presentation of where 
some of those techniques have been ‘hijacked’ with great effect 
for archaeological use.

Fagan takes thirteen specific sites from Old and New World 
archaeology, each of which can illustrate aspects of the multi-
disciplinary nature of modern-archaeology. The sites chosen 
are fairly evenly balanced between the two worlds and range 
from the Wadi Kubbaniya of c. 13,000 BC down to eighteenth-
century Annapolis in Maryland.

As a faint reflection of Ceram, and like Caesar’s Gaul, the 
book is divided into three parts: Hunters and Gatherers, Farm-
ers, and Civilizations, with three chapters in each of the first 
two parts and seven in Part Three. In the main the accounts 
are not of the ‘gold and glory’, ‘Indiana Jones’ type of archaeology 
(except for the Moche warrior-priest tombs at Sipán, Peru) but 
all are interesting for all that – Tutankhamun’s wine bottles, 
whose hieratic ink inscriptions fixed the length of his reign; 
the enigmatic Bronze Age ritual site at Flag Fen near Peterbor-
ough; the fourteenth-century BC Ulu Burun shipwreck with its 
precious cargo of copper and tin ingots, the ingredients for 
bronze making, not to mention cobalt blue glass disc ingots, a 
gold chalice, and a gold scarab bearing the name of Akhen-
aten’s queen, Nefertiti. Other archaeological stories recounted 
here include prehistoric bison hunts on the American Plains;
the search for the first farmers and for Eden in the valley of the 
Tigris/Euphrates rivers in Mesopotamia (Iraq); the thrill of decli-
phering Maya hieroglyphs; and also that of finding letters writ-
ten on slivers of wood, the first Roman documents to survive 
in Britain from the fort at Vindolanda.

Brian Fagan’s enthusiasm for his subject shines through 
every chapter but one small cavil is the accuracy of the numer-
ous maps; immediate errors leap out from the page in Egypt 
alone – Giza is north of the Fayum, not south (p. 16); Dendera 
is north of Thebes, not south (p. 44). Popular as the book is, 
such gross errors should have been spotted and a competent 
map-maker employed.

Late Roman Copper Coins from South India: Karur and 
Madurai, by R. Krishnamurthy. Games Publications, 34, Second 
Main Road, R.A. Puram, Madras 600 028, India, 1993, vii + 140 

Roman coinage found in India up to the reign of Constantine 
has been studied and published by Dr Paula Turner (Roman 
Coins from India, 1989), where she noted that the specie was 
gold and silver and not the base metal issues. Indeed, Pliny, in 
his Naturalis Historia, inveighs against the quantity of good 
Roman gold coin that was disappearing into India. Bullion 
coins were obviously required in payment for the expensive 
goods that were being imported into Rome. However, Mr 
Krishnamurthy has noted that large numbers of bronze coins 
had been found in South India and invariably melted down 
into ingots, or made into useful pots. Nevertheless, sufficient 
numbers were still appearing to merit study, and they form the 
basis of this investigation, beginning with the house of Con-
stantine in the early fourth century to the issues of Zeno, AD 
474-491.

The coins are in appalling condition, evidence of their long 
time usage and currency. It needs the eye of an enthusiast such 
as the author to be able to make anything of them; the plates 
here readily illustrate this problem, and the explanatory line 
drawings accompanying them are a necessity to be able to 
appreciate the types. There is obviously much more numis-
amatic work to be done here and Mr Krishnamurthy’s book will 
be invaluable for future students of this field.

Peter Clayton

ROMAN MARBLE FRAGMENT FROM A SARCOPHAGUS
LATE 2ND-EARLY 3RD CENTURY AD. 37.5CM HIGH

RUPERT WACE
ANCIENT ART
107 JERMYN STREET
LONDON SW1Y 6EE
TEL: 0171 495 1623 FAX: 0171 930 7310

MINERVA 59
UNITED KINGDOM


DEVIZES NEW ROMAN GALLERY. New gallery showing aspects of life in Wiltshire through the four centuries of Roman occupation, including the Hattie brooch collection. DEVIZES MUSEUM (01380) 727369.


GLASGOW TREASURES OF THE WARRIOR TOMBS. A major exhibition of over 300 artefacts from Scythian and Sarmatian tombs from Southern Russia, many exhibited in the last 10 years. THE BURRELL COLLECTION AT GLASGOW MUSEUMS (0141) 648 1451. Until 31 March. (See pp. 23-35.)

LIVERPOOL POWER AND GOLD. Jewellery from Indonesia, Malaysia and the Philippines from the collection of John and Penelope Mueller, Geneva, together with material from the Liverpool Museum’s own collections from the island of Borneo, on display for the first time. LIVERPOOL MUSEUM (0151) 702 4865. Until 20 March. (See pp. 58-60.)

READING SLOANE GALLERY. A new permanent gallery giving a recreation of the Robert Adam house and its artefacts found at Slaithwaite, on the famous site of Callea Abretheta, the most completely preserved Roman villa in Britain. THE READING MUSEUM OF READING (0118) 399800. (See Minerva, Jan/Feb 1996, pp. 27-31.)

UNITED STATES

ATLANTA, Georgia FACES OF AFRICAN AMERICAN DECAY: ARCHAEOLOGY AND THE FORGER’S CRAFT. An exhibition organized by the Nelson-Atkins Museum of Art, Kansas City, and also on view at Laumeier Sculpture Park, St. Louis. THE ATLANTA HISTORY CENTER (0404) 772-4828. 2 February - 18 May. (See Minerva, Nov/Dec 1996, pp. 6-9.)

BOSTON, Massachusetts CHINESE GALLERIES REINSTALLATION. The new galleries, opened in November 1996, will present 1,200 works of art from the permanent collection, including many pieces that have never before been on view, selected for their historical and artistic quality, and highlighting the rarest and most significant works, focusing on the relationship of the Chinese and MING DYNASTY (0176) 655-2655. (See Minerva, May/June 1996, pp. 10-16.)

THE HELLENISTIC WORLD: ART AND CULTURE. A new permanent gallery chronicling the cultural legacy of the Greek and Hellenised peoples of the vast area conquered by Alexander. THE HEDGLEY MUSEUM (0176) 655-2655. (See Minerva, May/June 1996, pp. 26-31.)

MYSTERIES OF ANCIENT CHINA. An important exhibition on the ancient China. Only the most striking picture of ancient China displaying some of the most important archaeological finds of the last two decades, in an exhibition that is both inspiring and challenging. The exhibition includes objects discovered in 1986 from a previously completely unknown cultural region containing two large groups of painted jade burial suit of Prince Liu Sheng of the 2nd century BC. THE BRITISH MUSEUM (0171) 333 4848. Until 26 June. (See Minerva, July/Sept 1996, pp. 13-16.)

NEW PREHISTORIC GALLERY. A new permanent gallery tracing the development of Europe’s rich prehistoric artefacts from London, many of them on loan from the British Museum’s River Thames, THE MUSEUM OF LONDON (0171) 600 3699. (See Minerva May/June 1995, pp. 20-23.)


READING SLOANE GALLERY. A new permanent gallery giving a recreation of the Robert Adam house and its artefacts found at Slaithwaite, on the famous site of Callea Abretheta, the most completely preserved Roman villa in Britain. THE READING MUSEUM OF READING (0118) 399800. (See Minerva, Jan/Feb 1996, pp. 27-31.)

UNITED STATES


DALLAS, Texas GALLERIES OF AFRICAN, ASIAN, AND PACIFIC ART. Seven new galleries representing an important multicultural collection of more than 800 objects, including 450 works of ancient art from Egypt such as the colourful coffin of Hrosen and a number of Egyptian and Nubian antiquities on loan from the Museum of Fine Arts, Boston. DALLAS MUSEUM OF ART (214) 922-1200. A permanent installation.

DENVER, Colorado IMPERIAL TOMBS OF CHINA. Over 250 objects excavated from their tombs and buried with their families, from the Warring States Period (5th century BC) on, including a bark shroud made of 2000 jades seen together with golden thread from the Han Dynasty. The exhibition includes objects from the army of the First Emperor of the Qin Dynasty, and two 9.5-feet-tall qin-zithers from the tomb of the First Qin Emperor. THE MUSEUM OF NATURAL HISTORY (303) 370-6345. Until 17 March. Catalogue $25; hardback $40.

HOUSTON, Texas AN ENDURING LEGACY: MASTERPIECES FROM THE MR & MRS JOHN D. AND RUTH McKINNEY BROWN COLLECTION OF ASIAN ART. 70 masterworks in stone, metal, wood, ivory and bronze, ranging from India to China, together with the textile collection in 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. Until 19 January. (Then to San Diego). Catalogue soft cover $45 hardback $50.


KANSAS CITY, Missouri ARCHAEOLOGY AND THE FORGER’S CRAFT. An exhibition, organized by the museum, showing how scholars use different methods to establish whether a work of art is an authentic or forged object. From ancient art from the classical world, Egypt, and the Near East, and forges and encouraging viewers to consider the differences in style. NELSON-ATKINS MUSEUM OF ART, 4250 NE Museum Blvd, Kansas City, Missouri 64100. Until 5 January. (Then to Atlanta). (See Minerva, Nov/Dec 1996, pp. 6-9.)

KNOXVILLE, Tennessee ANCIENT ARTS: THE TITANIC VOICE. A new permanent exhibition of over 200 objects featuring the XXVth Dynasty mummy of Djed-Rhinos-sweel-Aur and his elaborately decorated sarcophagus. Large-scale reproductions of buildings and statues are on loan from the Metropolitan Museum of Art, The TITANIC VOICE: ANCIENT ARTS, UNIVERSITY OF TENNESSEE (615) 974-2144.

LOS ANGELES, California ANCIENT ART: THE TITANIC VOICE. AN INTERACTIVE EXHIBITION. An extraordinary collection of Egyptian, Near Eastern, Islamic, and Maya objects assembled by a Japanese group over the past few years, including a number of objects not previously shown in the New York exhibition. LOS ANGELES MUSEUM OF ART (213) 857-6111. Until 9 February. Catalogue. (See Minerva, Nov/Dec 1996, pp. 10-13.)

MALIBU, California THE GETTY KOVAROS. On view with the Kouroi are observations and analyses of the Tenora Kouroi in Munich and the Greek and Roman antiquities, which will close on 8 July for a three-year renovation and will reopen with a new exhibition for comparative archaeological culture. THE GETTY MUSEUM (310) 444-7300.

THE MAKING OF A HERO: ALEXANDER

MINERVA 60
HE GREAT FROM ANTIQUITY TO RENAISSANCE. Images of Alexander from Greek and Roman times on, including antiquities and an illuminated manuscript from Vesalius's 'Lumen Trans- lation of Quintus Curtius Rufus'. The Alexander group, an ancient Roman text, all from the New York Public Library. THE J. PAUL GETTY MUSEUM (310) 459-7611. Until 3 January.

NEWARK, New Jersey

NEW YORK, New York
AMARA GALERIES. The reappearance of the museum's exceptional works of art from the reign of King Akhenaten and his immediate successors of the 'post-Amarna period', c. 1336-1295 BC. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 2 February. (See pp. 9-13.)

EARLY CULTURES OF THE LEVANT: CEDAR WOODS FROM THE ISRAEL ANTIQUITIES AUTHORITY. Long-term loan of fifteen objects, c. 5000-2500 BC. METROPOLITAN MUSEUM OF ART (212) 879-5500. They are displayed with Ashik vases of the same period. METROPOLITAN MUSEUM OF ART (212) 879-5500. (See Minerva, Jan/Feb 1995, pp. 36-39.)

NEW GREEK & ROMAN GALLERIES, PHASE I. The first major section of the reconstruction of the Greek and Roman Galleries, the Belter Court, is devoted to early Greek art from the Cycladic, Mycenaean, Geometric and Archaic periods, including many objects on permanent display. The METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 5 October.

QUEEN NEFERTITI AND THE ROYAL WOMEN: IMAGES OF BEAUTY FROM ANCIENT EGYPT. A special exhibition of the representations of queens and princesses of ancient Egypt, including loans from nine other museums in the United States. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 2 February. Catalogue. (See pp. 9-13.)

NORTHAMPTON, Massachusetts
MORTALS AND IMMORTALS: ROMAN SCULPTURE FROM THE MEYER COLLECTION. Twenty Roman marble portraits and other sculptures, most of which are unpublished and never before exhibited, from the collection of Dr Michael Meyer. Smith College Museum of Art (413) 585-2770. Until 6 January.

PHILADELPHIA, Pennsylvania
ANCIENT MESOPOTAMIA: THE ROYAL TOMBS OF UR. An ongoing exhibition of the museum's renowned collection from the Royal Cemetery at Ur, including the famous gold and lapis lazuli 'Standard of Ur', the famous 'Head of a Lion' and the 'Theban Treasure'. THE J. PAUL GETTY MUSEUM (310) 459-7611. Until 3 January.

ST. PETERSBURG, Florida
ALEXANDER THE GREAT: THE EXHIBITION. A combined showing of two separate exhibitions: 'Alexander the Great - The History and the Legend', organised by the Fondazione Memmo di Rome, and 'Macedonians: The Northern Greeks', organised by the Greek Ministry of Culture, with over 500 objects including marble sculpture, vessels, jewelry, and coins from 45 museums and private collections. Featured are a 10-foot long pomegranate bowl from Pella of Alexander hunting a lion and a Pergam- on frieze of his wedding to Statira. MACAYA INTERNATIONAL MUSEUM (813) 821-1448 or, in the U.S., 1-800-777-9882. Until 11 March.

Tampa, Florida
THE FIRE OF HEPHAISTOS: LARGE CLAS- SICAL BRONZES FROM NORTH AMER- ICAN COLLECTIONS. About 70 large and other large-scale sculptures, heads and fragments from public and private collections. TAMPA MUSEUM OF ART (813) 274-8130. 2 February--11 April.

TOLEDO, Ohio

WASHINGTON, DC

ANCIENT NUBIAN CITY OF KERMA. 2500-1500 BC. A continuing exhibition about Kerma, the ancient capital of the kingdom of Kush. The oldest known city in Africa outside of Egypt that has been scientifically excavated, the city lies between 1500 works of ceramics, a variety of ivory inlays used on funerary beds, and jewellery, all from the Museum of Fine Arts, Boston. NATIONAL MUSEUM OF AFRICAN ART (202) 357-4600.

THE ANCIENT WEST AFRICAN CITY OF BENIN, A.D. 1380-1897. A reappearance of the museum's permanent collection from Benin City, the capital of the king- dom of Benin, as it was before British colonial rule, including an important group of cast-iron brackets and figures of rulers, and powerfully sculpted plaques. NATIONAL MUSEUM OF AFRICAN ART (202) 357-4600.

PRESERVING ANCIENT STATUETTES FROM JORDAN. 6 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. (See pp. 7-8.)

WILLIAMSTOWN, Massachusetts
ART OF THE ANCIENT WORLDS. A new ongoing installation of ancient sculptures, including works from Greece and Rome, Egypt and the Near East, South-east Asia, and the Americas, from the permanent collection. WILLIAMS COLLEGE MUSEUM OF ART (413) 597-2429.

MELBOURNE
ART AND EMPIRE: TREASURES FROM ASSYRIA IN THE BRITISH MUSEUM. The collection of Assyrian objects and display for the first time in Australia, in this exhibition from a single collection of the finest of Assyrian artefacts in the world. NATIONAL GALLERY OF VICTO- RIA (03) 9 208 0222. Until 10 March.

NEW ANTIQUITIES GALLERIES. A new permanent installation of 1500 works of ancient art from the Mediterranean, Egypt, the Near East, and Pre- Columbian America, presenting the full extent of the Gallery's holdings in this area for the first time. NATIONAL GALLERY OF VICTORIA (03) 9 208 0222.

Chinese pottery tomb model of a granary, Han dynasty, 206 BC - AD 220, on display at the new by Wu Gallery at the Royal Museum of Scotland, Edinburgh.
AUSTRIA:
VIENNA: ETFRANSC AND ROMAN TREASURES. KING'S AREA. VIE- NNAER MUSEUM (43) 222 527 177. Until 2 February.

BELGIUM:
BRUSSELS: BUDDHAS OF SIAM: TREASURES FROM THE KINGDOM OF THAILAND. 120 original-coloured facsimiles of famous images of the Buddha from Thailand. MUSEES ROYAUX D' ART ET D'HIS- TORIE (02) 741 7303. Until 16 February.

CANADA:
TORONTO, Ontario: ANCIENT MARINERS OF THE ADRIATIC. An ongoing exhibition of Bronze Age Greek, and Roman artefacts discovered by a N.OM. archaeological expedition to Pelagruza, a Dalmatian site on the Adriatic Sea, supplemented by objects on loan from the Archaeological Museum of Split, Croatia. THE ROYAL ONTARIO MUSEUM (416) 586-8000.

NEAR EASTERN ARTS: THE GORELICK COLLECTION. 24 selected examples from a collection of 90 stamp and cylinder seals recently donated annually. ROYAL ONTARIO MUSEUM. (416) 978-3692.

CYPRUS:

DENMARK:

EGYPT:
CAIRO: THE ROYAL MUMMIES. Eleven mummified mummies, 8 kings, including Ramesses II, and 3 queens and princesses, have now been placed back on permanent exhibition. They were removed from display in 1950 when Anwar Sadat thought that their appearance robbed them of their dignity. THE EGYPTIAN MUSEUM (20) 75-43-10.

FRANCE:
BIBRAC TE, Burgundy: NEW CELTIC MUSEUM. A new museum of the Celtic civilization, part of the newly inaugurated Centre archéologique européen du Mont Beauregard, includes objects not only from France, but also Sweden, Germany, the Nordic countries, the Iberian Peninsula, and other regions of Europe. An{quote}opium, with most of its fortifications still in place. MUSÉE CELTIQUE DE BIBRAC, Saint-Leger-sous-Beauray.

(38) 85-86-52 35. Closed Tuesdays.

BLOIS, Loir-et-Cher:
GALLO-ROMAN GLASSWARE, MUSEE DES BEAUX-ARTS. (33) 3 24 14 16 00. Until 2 May.

LOURDES, Hautes-Pyrénées:

LYON :
COINS, MUSEE DES BEAUX-ARTS (33) 42 47 10 17 40. Until 16 Febru- ary.

NEMOURS, Seine-et-Marne:
PASSAGES WITHOUT RETURN. A new permanent exhibition of funerary monu- ments made in the north-west part of the Paris region during the Neolithic period, c. 3500-2500 BC. These tombs were able to house dozens and even hundreds of people. MUSEE DE PREHISTORE DE L'EVE-de-FRANCE (31) 6-24 40-37.

ORGANIC L'AVEN, Ardeche:
FARMINGS IN ORGANIC L'AVEN is an interactive guided tour from the Upper Pale- olithic, from the first stone tools to the end of World War II. It has been placed on permanent display in two rooms. NATIONAL ARCHAEOLOGICAL MUSEUM (30) 821-77-17.

HONDURAS:
COPAN:
NEW MUSEUM OF MAYAN ARCHAEOLOGY. A dramatic exhibition of over 3000 sculptural fragments, including two new-scale models of buildings and seven complete facades with a large number of important friezes. There is also a complete replica of the 26th-century temple, Rosalía, discovered in 1991 within the site's main pyramid. MUSEO REGIONAL DE ARQUEOLOGÍA MAYA.

IRELAND:
DUBLIN:
VIKING AGE IRELAND. New permanent galleries tracing the impact of the Viking invasions on Ireland, from the 9th to the 18th centuries BC. THE ISRAEL MUSEUM (972) 70-820-811.

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 (972) 70-800811.

ON THE ROAD TO EDOM: DISCOVERIES FROM EREZ ISRAEL. MUSEUM OF ANGLO-HEBREW ART (45) 341 960-11-87. Until 3 March.

MAINZ:
CHRISTIAN ART FROM THE NILE. LAND- MUSEUM MAINZ (49) 61 31 28 57 28. Until 23 February.

MANNHEIM:
THE FRANKS: PIONEERS OF EUROPE. THE KING CHILDREN 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. REISS- MUSEUM, FÜR ANTHROPOLOGIE UND VOLKSKUNDE (41) 62-293-3006. Until 6 January (then to Berlin and Paris).

MUNICH:
FROM NOAH'S ART: ANIMALS FROM THE MILDENBERG COLLECTION. An exhibition of about 850 rare and unique pottery figurines of animals from the renowned Leo Mildenberg collection, many of them added since the first two volumes of his catalogues were published. A third cata- logue has been prepared especially for this present show. PRAEHISTORISCHE STAATSAMMLUNG (49) 099-290-911. Until 15 January. Catalogue (in German and English editions) 80 DM.

GREECE:
ATHENS:
THE ALIODION TREASURE. NATIONAL ARCHAEOLOGICAL MUSEUM (30) 821- 77-17. Until 30 April.

THE EGYPTIAN ANTIQUITIES ROOM. 280 Egyptian works of art, including sarcophagi, funerary statues, vases, and jewellery, selected from the British Museum's collections. At the end of World War II, it has been placed on permanent display in two rooms. NATIONAL ARCHAEOLOGICAL MUSEUM (30) 821-77-17.

NOCERA UMBRA, Umbria:
Etruscan Funerary ART FOUND IN UMBRIA. The centenary of the discovery of the necropolis at Nocera Umbra. NOCERA UMBRA CIVIC MUSEUM. (39) Until 10 January.

ORVIETO:
THE MUSEO CLAUDIO FAJNA. An important collection of Greek and Etruscan vases are once again on display after the reopening of the Museum after four years of restoration and reinstallation. MUSEO CLAUDIO FAJNA. (39) 0763 341-27. (See pp. 44-53.)

PERGAMON:

THE NETHERLANDS:
ROTTERDAM:
PREHISTORIC POTTERY. MUSEUM OF ETHNOLOGY. Until 5 January.

RUSSIA:
MOSCOW: FROM TROY. Schleier'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) 95-203-95-78. Until 30 April. Catalogue: (See Minerva, March/April 1996, pp. 28-37.)

SPAIN:
BARCELONA: SPAIN'S EARLIEST MODELS IN HISTORY (5500 BC - AD 300). At
exhibition devoted to models from antiquity, including a selection of works from the main ancient cultures of the West and Middle East: Egypt, Mesopotamia, Greece, and Rome, among others. It offers a culture, function, and typology. CENTRE DE CULTURA CONTemporània DE BARCELONA, (93) 4120781/82. 17 January to 31 August.

ROMANESQUE GALLERIES. The world's most outstanding collection of Romanesque sculptures in their original aspen, mostly from the area of the Pyrenees, has been reinstalled after being off display for some years. MUSEU NACIONAL D'ART DE CATALUNYA (34) 34237199.

MADRID
MUSEO DE AMERICA. The museum has reopened and the new installation devotes an area to the Precolombian objects, including the Paracas Mummy and the gold Treasure of the Quimbayas. (34) 1-549 2641; fax (34) 1-544 6742.

THEOPEHARIC MUSEUM. The museum, now re-opened, is housed in the Transito Synagogue, built in the reign of Pedro de Castro in the 14th century, and in the rooms of the ancient convent of the order of Calatrava. Contact is for the history, culture, and religious art of the Jewish community in the medieval period. MUSEO SEFARDI. Calle Alamillos del Transito (925) 22-36-65.

SWEDEN
STOCKHOLM
THE GOLD ROOM. A new permanent exhibition ‘rock chamber’ with about 3000 gold and silver antiques from the Iron Age to the Medieval period, including a magnificent display of prehistoric and Viking jewellery. STATHENS HISTORSKA MUSEUMAN (66) 8783-9400.

SWITZERLAND
GENEVA
COSMIC FINANCIAL CENTRE SINCE THE 11TH CENTURY. The results of scientific research on a hoard of 11th-century coins, found 100 years ago. MUSEE D'ART ET D'HISTOIRE (41) 22 418 26 00. Until 31 August.

MEETINGS & CONFERENCES

11-12 January, THE ROMAN ARMY AS A COMMUNITY IN PEACE AND WAR. International conference at Birbeck College, University of London. Arranged in association with the University of Wales Institute of Classics and Ancient History. Contact: Dr Adrian Goldsworthy, School of History and Archaeology, University of Wales, PO Box 909, Cardiff, DFI 3XU, tel: (01222) 874000, or Dr Ian Haynes, Department of History, Birbeck College, Malet Street, London, tel: (0171) 831 6265.

21-23 February, SYMPOSIUM ON MEDITERRANEAN ARCHAEOLOGY. Edin- burgh University, Institute of Archaeology, Department of Archaeology, University of Edinburgh, Old High School, 12 Infrarred Street, Edinburgh EH8 9JG, Edinburgh, Scotland. Tel: (0131) 650 2372; fax: (0131) 662 8094.

23 February - 1 March, INTERNATIONAL STUDYvisit WORKSHOP CULTURAL HERITAGE. To take place in Hildesheim, Germany. The symposium is addressed in particular to experts on the preservation of monuments, specialists from museums, restoration institutes, and universities as well as for laymen interested in the preservation of the world cultural heritage. Contact: PÜHR, Hildesheim, Brigitte Mayerhofer (49) 5121 301 649.

7 March, THIRD ANNUAL STUDY DAY ROMAN ART. Tickets from the Department, THE BRITISH MUSEUM (0171) 636 1555.

18-21 March, JEWISH IN THE HELLENISTIC AND ROMAN CITIES. Dublin. Contact: Dr G. J. Norton, Consultative Committee on Biblical and Near Eastern Studies, Royal Irish Academy. 19 Dawson Street, Dublin 2, Ireland. Tel: (353) 1 676 2570; fax: (353) 1 676 2346.


4-6 April, SOCIETY FOR MEDIEVAL ARCHAEOLOGY CONFERENCE. Expressions of Cultural Identity: The Archaeology of Regions and Nations in Medieval Europe. Contact: Allan G. Rutherford, Department of Archaeology, University of Glasgow, Glasgow, Scotland.

11-13 April, THE AMERICAN RESEARCH CENTER IN EGYPT ANNUAL MEETING. Ann Arbor, Michigan. Contact: A.R.C.E., Suite 401, 30 East 20th Street, New York, N.Y. 10003. Tel.: (212) 529-6661; fax: (212) 529-6656.

11-13 April, SECOND INTERNATIONAL ROMAN ARCHAEOLOGY CONFERENCE. A biennial conference organised by the Society for the Promotion of Roman Studies. University of Nottingham. Contact: Dr Andrew Poulter, Department of Archaeology, University of Nottingham, NG7 2RD. Tel. (0115) 951 4844, fax: (0115) 951 4812.

18-20 April, THE Aegean AND THE ORIENT IN THE SECOND MILLENNIA BC. Cincinnati. Contact: Dr Diane Harrison, Classics Department, M.L. 0226, University of Cincinnati, Cincinnati, Ohio 45221-0226. Fax: (513) 556-4581.


12 June, SEMINAR ON THE CENTENARY OF THE DISCOVERY OF THE MADABA MAP. Tickets from the Education Department, THE BRITISH MUSEUM (0171) 636 1555.

LECTURES

LONDON


15 January, HERMOPOLIS AND ANTI-
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of a high-ranking lady. Face and neck gilt, wig and collar decorated with designs in white, blue and ochre.
XXVIth Dynasty, 664-525 B.C.  H. 30” (76 cm.); W. 19 1/2” (49.5 cm.)

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EGYPTIAN MONUMENTAL UPPER SECTION OF A GILT AND POLYCHROME WOOD SARCOPHAGUS of a high-ranking lady. Face and neck gilt, wig and collar decorated with designs in white, blue and ochre. XXVIth Dynasty, 664-525 B.C. H. 30" (76 cm.); W. 19 1/2" (49.5 cm.)

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