UNKNOWN EGYPTIAN TREASURES IN SWISS PRIVATE COLLECTIONS

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FREDERICK CATHERWOOD AND THE 19TH-CENTURY REDISCOVERY OF ANCIENT EGYPT AND MESOAMERICA

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NEWS FROM EGYPT

French team uncovers new mastaba built for a queen

A French archaeological team from the Louvre has discovered the incomplete base of an Old Kingdom mud brick mastaba in Saqqara in the queen’s necropolis, close to the 6th Dynasty pyramid of Pepi I (whose large copper statue in the Cairo Museum is currently being restored).

Only the south side of the mastaba has been excavated and neither an entrance nor an inscription attributing it to a specific queen has yet been found. A lintel was uncovered inscribed for Ankhnesmerne, the wife of Pepi I and the mother of Pepi II, but this name was used for two of the wives of Pepi I, the other being the mother of prince Mencrem, to whom the smaller copper statue now in Cairo is attributed.

Also, Pepi II had at least four wives and it is possible that this newly found mastaba, the fifth found to date in the queen’s necropolis, can be attributed to one of them.

The enigma of Tomb KV55 and the tomb of Tutankhamun

1997 marks the 75th anniversary of the discovery of the tomb of Tutankhamun, and the occasion was marked by a Bloomsbury Summer School in London on 17 May in which Dr Nicholas Reeves spoke on the archaeology of the Amarna period burials in the Valley of the Kings – the enigmatic Tomb 55 (the body from which he identified as Akhenaten) and the hetch-potch burial assemblage of Tutankhamun himself.

A number of interesting points were made. One of the most intriguing was that Carnarvon and Carter’s projected clearance of the central part of the Valley of the Kings had never been completed. Their efforts had been diverted by the discovery of Tutankhamun, and were brought to a close by the fifth Earl’s unexpected death in 1923.

Dr Reeves explained that there are two reasons why the loose ends of Carnarvon and Carter’s work might now be usefully tied. First, this central area is one of very few in the Valley likely to preserve any stratigraphy to shed light on the ancient landscape. Secondly, the site might well yield further vital evidence for the interpretation of: Tomb 55 and the Tutankhamun burial, both of which are located in the immediate vicinity. These two tombs could best be understood by positing the existence close by of further archaeological remains.

More chambers uncovered in KV5, the tomb of the Sons of Ramesses II

At the same event in London Dr Kent Weeks made the announcement that in addition to the eighteen new chambers excavated in KV5, the tomb of the sons of Ramesses II in the Valley of the Kings, in the 1996 field season, the Theban Mapping Project team has found another large group in the spring 1997 season, increasing the total number so far to 116.

Since another corridor is thought to exist parallel to the one near the front of the tomb, it is possible that the total could reach as many as 200 chambers and corridors. Inscriptions on both the chamber walls and on fragments of alabaster canopic jars have been attributed to four of the sons of Ramesses II. Dr Weeks has promised to write an article on the current state of the project in a forthcoming issue. For his previous articles, see ‘The Tomb of the Sons of Ramesses II – An Update’, Minerva, September/October 1995, pp. 3-4, and ‘Clearing KV5’, Minerva, November/December 1995, pp. 20-24.

The colonnade of the Hypostyle Hall of Amenophis III at the Luxor Temple has been officially reopened following ten-years of studies and restoration.

After three of the twenty-two columns showed a visible slanting, two years of studies of the entire site were made concerning the ground water level, just 2.4 metres beneath the surface, and the ground resistance to the tremendous weight of the entire temple, which had already caused a depression in the ground. First, by deepening the water wells and extensive pumping, the water table was lowered to nine metres. Many small items were found in the wells, such as stones with hieratic inscriptions, miniature obelisks, scarabs, and other amulets, as well as pottery vessels dating to the Roman period. Then the columns were dismantled and restored. The sixty-year-old restorations of brick and cement were replaced by proper stone fittings. The bases of the columns needed extensive work as they were strongly affected by the salts in the soil once covering them. The flooring of the temple court has been improved and a new lighting system has been installed as part of the preparation to use the temple as a site for performances and other festivities.

It has been announced that several royal tombs in the Valley of the Kings will be opened to the public for the first time in October. A small museum devoted to mummies and the process of mumification has also just opened in Luxor. In addition to over four hundred houses being demolished in the town of Luxor that are built over possible archaeological sites, as previously reported in Minerva, a new village has been developed at Al Tafik, to house the nearly 1600 families now living at Gourna (Qurna) on the west bank of the Nile, about two kilometres from the Valley of the Kings. Some of the houses were built over archaeological sites, including several ancient tombs, one of which was hidden from the authorities for about ten years (see Minerva, January/February 1997, p. 4). About four hundred families have already been relocated.

Jerome M. Eisenberg, Ph.D.

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DISCOVERY OF ANGLO-SAXON HELMET WITH BOAR CREST

Of all the images traditionally associated with the warrior hero of Anglo-Saxon literature, it is above all, the steely helmet, surmounted by a ferocious boar crest, that seems to sum up the fierce bravery and indomitable resolve of the warrior ethos. The grim visors of the helmet from the Sutton Hoo royal burial and of the more recent find from York provide one familiar version of the reality behind the epic; another, complete with three-dimensional boar crest, is seen in the less well-known helmet from a barrow burial at Benty Grange in Derbyshire. Until now, these have been the only complete examples known; but over Easter this year, a remarkable new find was made which will certainly reshape our understanding of early Anglo-Saxon warrior culture and its wider context (Fig 1).

The new helmet find comes from a rich male burial dating to the later seventh century, situated near Wollaston in the Nene Valley in Northamptonshire; this burial lay about 250 metres to the south of a Romano-British farm on which occupation ceased around the end of the fourth century. It was sited some three metres to the east of a Roman road, and was probably originally covered by a low mound which helped to preserve the contents from destruction from modern ploughing. No settlements of this period are known in the area, and no other burials were found in the immediate vicinity, suggesting that the location of this rich burial was carefully chosen, perhaps to act as a territorial marker.

The grave survived to a maximum depth of only 15 centimetres; some of the objects displayed signs of plough damage, while others, such as the shield and spear, may have originally been present, but suffered complete destruction. What survived, however, was immediately recognisable as an assemblage of rare importance. The body was laid north/south with the

Minerva's Fiftieth Issue

This is the fiftieth issue of Minerva, which was founded in January 1990. Our goal was to publish a news-oriented magazine devoted to ancient art, antiquities, and archaeological discoveries and exhibitions worldwide with an emphasis on newly discovered objects of archaeological importance or recently acquired works of art, especially those that are previously unpublished, that lead to a better understanding of the past. Serious articles and exchanges on ancient art forgery and connoisseurship have been a significant factor in our acceptance by a broad spectrum of the academic community. Our feature articles on exhibitions of ancient art and our annotated international exhibition listings are certainly second to none. We indeed find it flattering that our format of the latter has been adopted by other publications.

We have endeavoured to present all aspects of the problems involved in the international antiquities market and have offered a forum for the exchange of ideas and suggestions that might help to eliminate the illicit trade in cultural property. In contrast to several publications in Britain and the United States which are on an all-out crusade to eliminate the entire ancient art market we have attempted to present a middle ground, a 'voice of reason'. We intend to continue to serve as a centre for the interchange of findings, theories, opinions, and criticisms relating to all aspects of the ancient world. Again, as in our first issue, we invite our readers to contribute to this end.

Jerome M Eisenberg, Ph. D., Founder and Editor-in-Chief.
News

head to the south; originally it had been placed in the grave on its back with the head resting on a pillow and the knees probably slightly raised. Next to the remains of the skull lay a small bronze hanging bowl bearing a delicate enamelled roundel with millefiori inlay (Fig 2), and a large cobble stone. As the pillow decayed, the bowl and the skull shifted, the bowl ending up resting on its side and the skull twisting away from the mandible. Because of the slightly acidic ground conditions, the only other bones to survive were parts of both thighs and it was near these that a fine double-edged pattern-welded sword and a small iron knife were recovered. Traces of wood and fleece lining from the scabbard survive in the corrosion products on the surface of the blade, along with a small iron buckle from the sword harness. The sword may have been stripped of a precious metal pommele before burial.

Alongside the left hip lay the most spectacular of the grave goods - an iron helmet surmounted by the three-dimensional figure of a boar (Figs 3 and 4). The helmet is of the same general type as the Sutton Hoo and York helmets, deriving ultimately from late Roman military parade helmets. Its iron cap is braced by two opposed iron crests, on the crossing of which the boar stands defiantly, a powerful symbol of strength and pugnacity. The longitudinal crest descends into the nasal guard, which, like the rest of the helmet, bears no additional decoration, in contrast to the more elaborate examples from Sutton Hoo and York. Cheek-pieces, complete with attachments for leather straps to beneath the chin, protected the face, and there seems to have been some kind of rod mail neck guard. The helmet had sustained some damage from the plough, resulting in considerable fragmentation and distortion, and the loss of a certain amount of the cap and one cheek-piece. To minimise risk, it was lifted in block with a plaster support, and immediately transferred to the conservation laboratory of Leicester Museums, where excavation was completed; now the long process of conservation and analysis continues on this and the other finds.

It will be some time before the full significance of this exceptional find can be fully assessed, but it already adds a new dimension to our knowledge of early Anglo-Saxon England. The apparent isolation of the burial, its setting under a mound, and its exploitation of a prominent topographical feature - a Roman road for its location, is characteristic of a number of seventh-century Anglo-Saxon high-status warrior burials. This was a period of accelerated change in England - religious, political, social, and economic - and we may see in demonstrative burials such as this reflections of the aspirations and concerns of the local ruling class as they competed for territory and access to resources. The formal accoutrements of the warrior culture that Anglo-Saxons invented for themselves have strong symbolic value, as much as any practical role; they express power, invincibility, inherited rights; they also stand for the complex web of military allegiances which underpinned the power-base. It is no accident that Anglo-Saxon poetry so often defines the heroic warrior (and his fighting band) in terms of equipment - above all, the sword and helmet. The superior pattern-welded sword and the helmet from this new grave could have stepped straight out of the text of Beowulf, with its allusions to serpent-decorated blades, and helmets with iron-hard boar figures. But it is perhaps also significant that, much more than its grander counterparts from Sutton Hoo, York, and Benty Grange, the new all-iron helmet seems to be a wholly functional, rather than decorative, piece of armour. If so, maybe in this new grave we can also see the symbolic message merging with the more brutal practicalities of existence - an interface where the ideal meets harsh reality. The burial also provides important additional evidence for the significance of this part of the Midlands in the seventh century, and invites speculation about the relationship with the Roman landscape. This is certainly an assemblage which will yield fresh insights as work progresses on it.

The discovery and excavation of this outstanding burial was part of a larger project of archaeological study in the Nene Valley. During the last four years, Northamptonshire Archaeology, working on behalf of Pioneer Aggregates, have recovered a network of Iron Age and Romano-British tracks, farms and fields; using system-
atic metal detecting, a range of objects from the plough soil and in areas away from the obvious occupation floor has been retrieved. However, until the discovery of the burial, post-Roman activity was indicated by only a very few pieces of pottery. Recognising the significance of the find, Pioneer Aggregates are funding the conservation and analysis of the objects. They and the landowner with the objects to go on display in Northamptonshire once this work is completed.

Leslie Webster, Senior Curator of Anglo-Saxon Archaeology, the British Museum, and Ian Meadows, Senior Project Officer for Northamptonshire Archaeology and excavator of the burial.

Fig. 4. Radiograph of the boar figure on the crest of the Anglo-Saxon helmet.

BUTRINT, ALBANIA, AFTER THE CIVIL UNREST

The World Heritage site of Butrint, in southern Albania, featured in the pages of Minerva in March 1996, is in the news again. With the civil unrest in Albania created by the collapse of the pyramid investment schemes, many groups went on wild looting forays. It is not yet clear how extensive the looting was, but Butrint itself was subjected to at least one destructive wave of vandalism.

As far as we can tell from Telemark Llakanus, our Albanian colleague in the Institute of Monuments responsible for Butrint, the following occurred. The dozen or so policemen guarding the castle on the acropolis (where the museum and stores are located) fled in early March. Everywhere the police felt themselves to be associated with President Berisha and decided to return to their villages in order to seek safety. At the same time the small maintenance team managed by Llakanus on behalf of the Butrint Foundation were unable to reach Butrint because of roadblocks where groups of youths endeavoured to capture members of the Shik (the secret police). As a result, Butrint was unprotected. Soon afterwards a gang entered the site and looted the stores. It seems that they smashed in the doors of the stores and rifled around the boxes and shelves of statuary. As yet we have little notion of what was taken, although it is believed that a fine Roman statue of Dionysius was stolen from the museum.

By late March, Llakanus and his colleagues had replaced the doors of the museum and stores. In this period we received reports of young men firing 9mm in the woods around the monument and tossing grenades, but

t he country. The Albanians have a great respect for their monuments, as the histories of the Institutes of Archaeology and Monuments, founded in Communist times, illustrate. Now, however, our help is required to help rebuild the country. In this rebuilding, it is essential that Butrint – a microcosm of Mediterranean history – is properly safeguarded and managed to ensure that a flow of tourists can readily appreciate the site without destroying either its spirit of place or its environs. To this end, in consultation with UNESCO and the Albanian authorities, the Butrint Foundation is determined to continue and develop its commitment to this special place, and hopes to return for a short season in the Autumn.

Professor Richard Hodges, Director of the Prince of Wales’s Institute of Architecture, leads the Butrint Project.

Llakanas has reported that the site has once again survived unscathed. Indeed, his maintenance team are now back at work in Butrint, supported by the Butrint Foundation.

UNESCO, meanwhile, are awaiting the go-ahead to send a mission to Albania to examine the situation in Butrint and the circumstances at the other major sites of Apollonia, Berat, and Girokaster. The Butrint Foundation is keen to help UNESCO, not least because, with its tenacious team at Butrint, it has begun to establish a local team who will do their best to ensure the well-being of the monument. Dramatic and difficult though these times have been in Albania, it is clear that the people have a great will to find a new, modern future for the
The seventh Roman amphitheatre to be found in Switzerland was uncovered by chance last summer in the centre of Nyon, a small town on the northern shore of Lake Leman, midway between Geneva and Lausanne. The discovery came as a complete surprise to Swiss archaeologists who have been excavating extensive Roman ruins elsewhere in the town centre in recent years.

References to the existence of an amphitheatre in the town have never been found in any historical document, even though the site was partially exposed as late as the seventeenth century. The year AD 111 is recorded in a stone inscription unearthed at the site, which could be the year of the inauguration of the amphitheatre.

The outer wall of the amphitheatre was discovered during excavation work for an apartment complex planned for the town centre, in a large vacant lot. It is located only a few hundred yards from the site of a Roman basilica, dating from the first century AD, whose foundations were uncovered in 1974.

Nyon was founded by Julius Caesar around 45–44 BC, after the campaigns in Gaul, and rapidly developed into the regional Roman administrative centre in what is now western Switzerland. Excavation work during the past summer uncovered the arena of the amphitheatre and several levels of tiers. Work continues today, with the emphasis on partially excavating the arena floor to a depth of 10–12 inches. The superstructure of the tiers and the exterior walls were dismantled after the Roman occupation of the region ended and the amphitheatre fell into ruin. Large rectangular stone blocks from the walls and tiers were used in the building of other structures in the region. Those which fell and broke into pieces while being raised are now being fitted together.

In recent years, Swiss archaeologists have gathered evidence that many of the stone blocks found in other major structures around the lake had their origin in the Roman ruins above which the present town of Nyon is built. Most of these blocks were transported to Geneva by boat towards the end of the third century AD, where they were used in the construction of the town’s ramparts and the original cathedral, besides in other public buildings. Some of these blocks have been returned to Nyon’s Roman Museum in the past few years and are now on display.

The arena of the amphitheatre was found to be well preserved thanks to the many layers of debris that had accumulated over the centuries. The arena, at 36 x 50 metres, is the third largest to have been found in Switzerland, after Avenches and Vindonissa.

A two-metre wall separating the arena from the first row of seats was found intact over two-thirds of its length around the arena. It was originally covered with thick slabs of white limestone and topped with a cornice which held a wooden barrier designed to prevent spectators from entering the arena and to protect them from any dangers originating in the arena. The cornice stones were found lying on the arena floor where they were set by the scavengers who were more interested in the limestone blocks on which the cornice stood.

Nearly 350 coins have been found to date on the site. Most were struck during the three centuries of Roman occupation, but some were minted in the centuries after the amphitheatre had fallen into ruin, and coins from the seventeenth century indicate that the site was still exposed well into the modern era and probably used as a dumping ground.

Several inscriptions were discovered on the arena floor, being used as covers for the stone-lined drainage channels. Probably mounted in the gates during construction, they were taken down at a later date and used for repairs to the arena’s surface. One of these inscriptions, over three metres long, is a dedication to the emperor Trajan.

The future of the site is still to be decided. Development would destroy part of the amphitheatre, and the municipal authorities would like to see it preserved as a major tourist attraction which would complement the present Roman museum built into the foundations of the nearby basilica.

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J.R. Mikton, Consultant to the Roman Museum of Nyon.
LETTERS TO THE EDITOR

After hearing Dr Eisenberg speak on the same topic at last year's AIA meeting, I was greatly interested in the recent Minerva article (March/April 1997, pp. 20-25) in which he argued that the chalice-stand 'Rubens Vase' in the Walters Art Gallery is an oriental copy of a lost work of the Later Roman period. Dr Eisenberg presents a good case, and to make a long story short, I think he is right.

Whether or not a Chinese carver of hardstone vessels really 'would have had no knowledge of the grape during the late eighteenth or early nineteenth century', the leaves on the Walters vase certainly do not appear to be vine leaves, nor do they resemble the naturalistic vine leaves in the engraving of Rubens' drawing of the vase. Although Rubens or the engraver might well have added some shading to the grapes themselves (I think Dr Eisenberg may overstate somewhat the significance of their curvaceous carving), I find it difficult to believe that either draughtsman would alter the actual forms of the leaves. For the same reason, it is troubling that the base of the Walters Vase is so different from that in the engraving, with a distinctly oriental-looking flower that is, as Dr Eisenberg notes, without parallel in Roman or Early Byzantine art. I would add that the vase in the engraving is also rounder in profile when viewed from the sides carved with heads of Pan; the straighter walls of the Walters vase may have been dictated by the size of the stone available to the oriental carver.

As it happens, Dr Eisenberg is not the first to argue that the Walters Vase is an oriental, probably Chinese, copy based on the engraving of Rubens' drawing. The same conclusion was reached by Carlo Gasparri in an article published several years ago: 'Vasi antichi in pietra dura a Firenze e Roma,' Prospettiva, vol. 19 (October 1979), pp. 5-6. Gasparri, whose analysis of the Walters vase is less detailed than Dr Eisenberg's, suggested that it could have been made as early as the seventeenth century, if not in China then in an area within the Chinese artistic sphere. Ironically, Gasparri compared the original Rubens Vase to the Waddesdon Vase, accepting Rühler's tentative dating of that vessel to the late fourth century. Since Dr Eisenberg (and Hugh Tait) believe that the Waddesdon Vase is also a work of the modern era, it would seem that we are not yet fully out of the woods. Moreover, another scholar has recently disagreed with Gasparri's condemnation of the Walters Vase; Michael Vickers, 'Rock Crystal: The Key to Cut Glass and Diatreta,' Journal of Roman Archaeology, vol. 9 (1996) p. 58, note 67. It is now the task of those who may disagree with Dr Eisenberg and Gasparri to put their defence of the Walters Vase in print.


The history of the 'Rubens Vase' in the Walters Art Gallery, Baltimore, cannot be documented before its purchase on the Continent by William Beckford for £420 in 1818 and, consequently, Minerva is to be congratulated on publishing in the last issue Dr Jerome Eisenberg's timely reminder that the status of the Baltimore 'Rubens Vase' is less than secure.

The claim, first made by Beckford, that the agate vase he had purchased (now in Baltimore) is the same as the one purchased in Paris two hundred years before by Rubens in 1619 (and sold by him between 1626-1628) is flawed because it rests solely on the one extant contemporary pictorial record: the engraving made by Paulus Pontius between 1640-1658 after the (now lost) drawing by Rubens. Beckford, who kept his copy of the engraving (with its two views) in the same room as the vase in order to demonstrate the vase's earlier history, appears not to have noted the differences that exist between the two. Not for the first time since Marvin Ross's well-known publication of 1943, these discrepancies have been at the root of profound scholarly disquiet about the Baltimore vase's reputed origin in the Late Antique and its putative connection with Rubens, but in his most recent challenge, Dr Eisenberg has also greatly developed the argument for recognising the oriental character of certain features in the cameo-carving of the Baltimore vase.

Unfortunately, my intimate knowledge of the British Museum's Waddesdon Vase - unlike my 'nodding acquaintance' with the Balti-

more vase - does not allow me to share Dr Eisenberg's latest thinking about the likely origin of the Waddesdon or so-called Cellini Vase: 'It seems that this vase is also a creation of an Oriental artist' (p. 25). There are too many differences; for example, even the grape clusters are not achieved by primitive cross-hatching (as on the Baltimore vase) but instead each grape has been given a rounded convex surface (indicative of its spherical form), except for the few tear-shaped ones (at the top of each cluster) and the few bisected ones (at the edges, where the rigid triangular outline of each cluster has insensitively caused them to be cut through). Indeed, this latter feature is just one among many that support Dr Eisenberg's contention that, when compared with the Baltimore vase, 'the overall quality of the carving of the [Waddesdon] vase is obviously inferior'. I would add: and from a different workshop.

Furthermore, in my 1991 full-scale publication of the Waddesdon Vase, I demonstrated that the anonymous compiler of the 1834 Inventory of Devonshire House (the London home of the Dukes of Devonshire) had apparently in error, omitted the word 'agate' after 'Oriental', when listing this vase as: 'A fine Oriental [agate] Vase, engraved raised Vine borders with handles Satyrs heads, and richly mounted in Gold and Enamel'. It was the stone - not the carving - that was being categorised and, in Europe, this stone's traditional description (from medieval inventories onwards) was 'agate Oriental'; indeed, these very words are inscribed under the seventeenth-century watercolour drawing of the lost Late Antique original that was to be used as a model by the copyists who made the Waddesdon Vase circa 1820-30. Unlike Beckford, the Sixth Duke of Devonshire kept the Vase in London and left the all-important watercolour drawing in Derbyshire (at Chatsworth, where it had been preserved since 1753 following the death of Lord Burlington; it was to remain there - forgotten and unpublished until 1981).

The reader may like to know that a further discussion of the proposed London origin of the Waddesdon Vase and its relationship to the Baltimore vase is part of my wide-ranging contribution to Engraved Gems (to be published by the National Gallery of Art, Washington, in 1997).

Hugh Tait
Department of Medieval and Later Antiquities, The British Museum

MINERVA 7
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ANCIENT WORLD TOURS and KUONI TRAVEL are delighted to announce the departure of a special Nile cruise with best-selling author and TV presenter, David Rohl. In the mould of ‘the real Indiana Jones’ (as the Sunday Times dubbed him), David will be taking the luxury Nile cruiser MS Tivoli all the way down the great river from Aswan to Cairo – the first time, to our knowledge, that this has been achieved by a British group in many years. The AWT ‘Gift of the Nile’ cruise presents Egyptophiles with a golden opportunity to explore the rarely visited sites of Middle Egypt – such as Tell el-Amarna and Beni Hasan – in the company of one of Egyptology’s best communicators. David will be giving talks at the sites and illustrated lectures on board. These will include a full presentation of his controversial ideas introduced to the world in the widely acclaimed three-part documentary series ‘Pharaohs and Kings’, as well as his latest startling research on the origins of Egyptian civilisation. AWT will be providing a full support team including top Egyptian Guides and first-class Tour Managers. The ‘Gift of the Nile’ special tour price is just £1,485 for 14 days full-board on MS Tivoli, plus one night at the Aswan Cataract Hotel.

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UNKNOWN EGYPTIAN TREASURES IN SWISS PRIVATE COLLECTIONS

Jerome M. Eisenberg, Ph.D.

Egypt - Moments of Eternity: Unknown Treasures in Swiss Private Collections, now on view in Basel and soon to be seen in Geneva, is the first major exhibition of Egyptian antiquities in Swiss private collections since the 1978 'Geschenk des Nils', which was far more comprehensive, but also included objects from museums and commercial galleries, many of them well known and well published. The current exhibition is an important one in that it is restricted to truly 'private' objects and nearly all of them are published for the first time. It was ably organised by Madelaine Page-Gasser and Dr André Wiese of the Ägyptologisches Seminar of the Universität Basel, who are also the authors of a superb hard-bound cata-

logue illustrating all 223 entries in full colour. The writer has selected for this article those unpublished objects which he believes would be of the most interest to the readers of Minerva, several of which are extremely rare or even unique types. He thus chose not to include any of the pieces from the collection of the Fondation Jacques-Édouard Berger since they were all recently illustrated in a book by Mr Berger, Un regard partagé (Lausanne, 1995).

Egyptian antiquities have been studied and collected avidly for many years in Switzerland. The most prominent of the Swiss Egyptologists, Dr Henri-Édouard Naville (1844-1926), made his first trip to Egypt in 1865, following unusually intensive training in this field in Geneva, London, Bonn, Paris, and finally Berlin, where he studied under the great Egyptologist Karl Richard Lepsius. He was the first excavator employed by the Egyptian Exploration Fund and he was responsible for placing many important Egyptian antiquities in a number of museums, including the British Museum and the Museum of Fine Arts, Boston, as well as the Cairo Museum. He excavated at about ten sites in the Delta, but his most important excavations were of the 11th Dynasty Temple at Deir el-Bahari. His many publications were primarily on his excavations, but he was also noted for his work on funerary papyri.

Gustave Jéquier (1868-1946), a Swiss Egyptologist, studied under the renowned Dr Gaston Maspero in Paris. He conducted a number of exca-

Fig. 1. Pottery vessel in the form of a hippopotamus. Predynastic, late Nagada I, c. 3500 BC. H. 16.6 cm, l. 20.4 cm. Collection of Elsa and Dr Pierre H. Blach-Diener; ex collection of Colonel N. R. Colville. Fourth millennium vessels are known in the form of fish and birds, rarely pigs, but this representation is unique; pottery figurines of hippopotami exist from this period, but not as vessels. The dating has been confirmed by thermoluminescence analysis.

Fig. 2. Painted pottery vessel with two bulls on the rim. Predynastic, Nagada I, c. 4000-3500 BC. H. to rim 22.8 cm. Collection of Roland Cramer, Geneva; ex collection of Ernest Cramer. One of the few vessels known of this type with applied animals on the rim, mostly in the form of tall cylindrical vessels or shallow bowls.
vations in Egypt, concentrating on the tombs at Saqqara. His specialities were Old Kingdom history, and temple and pyramid architecture, on which he wrote many books and articles. Over the years he acquired a large group of Egyptian antiquities and left his several collections to the University of Basel.

Other noteworthy Swiss Egyptologists of the recent past include Dr Jean-Jacques Hess von Wyss (1866-1949), a specialist in Demotic papyri; Dr Georg Nagel (1899-1956), who concentrated on Deir el-Medina, Egyptian religion, and the relations between Egypt and Palestine; Dr Ursula Schweitzer (1916-1960), for whom a chair in Egyptology was created in Basel in 1980; Henri Wild (1902-1983), Professor of Egyptology at the University of Geneva and founder of *Aegyptiaca Helvetica*; and Dr Charles Maysire (1907-1993), also a professor at Geneva, appointed Honorary Professor in 1977, and founder and director of the Centre d’études du Proche-orient ancien.

André Bircher (1838-1926), a Swiss merchant in Cairo, amassed a large private collection of Egyptian antiquities. In his later years he became a dealer, selling many of the objects in his collection to Dr James H. Breasted for the Haskell Oriental Museum in Chicago (later to become part of the Oriental Institute), which Breasted directed from 1901 to 1935. Nicholas Koutoulakis of Geneva (1910-1996) was active in the antiquities trade from the late 1920s, though he conducted most of his business in Paris; he both collected and sold many fine Egyptian antiquities.

In more recent years, especially since the 1960s, several antiquities dealers in Switzerland have actively encouraged the collecting of Egyptian art. They are responsible for the acquisition of many of the objects in this exhibition. Dr Herbert A. Cahn of Basel, though primarily a dealer in
classical antiquities, sold select Egyptian bronzes as early as the late 1940s and held specialised auctions of Egyptian antiquities in Basel in 1972, 1974, and 1981. Heidi Vollmoeller first concentrated on late Egyptian and Coptic art in Zurich in the early 1950s. Hans Humbel and Frieda Nussberger, both dealing in Zurich since the later 1960s, have published a number of catalogues devoted exclusively or in part to the treasures of ancient Egypt. Nicholas Koutoulakis' daughter Daphne opened a gallery in Geneva in 1977. All five are still actively engaged in the sale of ancient art.

There are a number of other more recently established dealers with galleries which specialise in Egyptian art, such as Michael Petropoulos of Zurich, or have a good representation of ancient Egyptian objects; they are located primarily in Geneva and Zurich. In addition, there are two annual fairs in Switzerland which fea-

Fig 6. Anorthositic gneiss cylindrical beaker. Old Kingdom, 5th 6th Dynasty, c. 2500-2180 BC. H. 18.7 cm. Swiss private collection. This elegant vessel is made of a stone reserved exclusively for the workshops of the pharaoh, quarried only in the Nubian desert, south-west of Abu Simbel.

Fig 7. Miniature polychrome seated scribe. Middle Kingdom, 11th-12th Dynasty, c. 2080-1850 BC. H. 5.15 cm. Swiss private collection. This delightful little figure, with its finely modelled face and large, alert eyes, holds his papyrus roll open, a pen in his left hand. It may have been part of a group of figures from a model boat, similar to one in an assemblage of six also in the exhibition.

Fig 8. Sandstone relief with a King making an offering. New Kingdom, first half of the 18th Dynasty, c. 1450 BC. H. 40.1 cm, l. 75.8 cm. Swiss private collection. The pharaoh, possibly Taharqa III, wearing the vemes, or royal headdress, and a broad collar, presents two nemes-vasse, probably containing Nile water, rather than the usual round ew-pots used for offerings of wine, to a deity, now missing, holding a was-sceptre.
ture a large selection of Egyptian antiquities from several dealers: The European Fine Art Fair (TEFAF), in Basel, next scheduled for 8-16 November 1997, and Die Scheizerische Kunst- und Antiquitäten-Messe (KAM), in Zurich, 3-8 February 1998.

Several published exhibitions of Egyptian antiquities were held in Switzerland before the landmark 'Geschenk des Nils' in Basel in 1978, which was organised by Dr Erik Hornung, the long-time Director of the Ägyptologisches Seminar of the University of Basel, under whose direction an excellent catalogue was produced: 'Schatze altägyptischer Kunst' at the Kunsthalle in Basel in 1953; '5000 Jahre ägyptische Kunst' at the Kunsthalle in Vienna in 1961, catalogue by Hans W. Müller; 'Das Tier in der Antike' at the Archäologischen Institut of the Universität in Zurich in 1974; and 'So lebten die Alten Ägypter' at the Museum für Volkunde in Basel in 1976/77. However, the only other major exhibition of Egyptian antiquities held in Switzerland in nearly twenty years has been 'Vermächtnis der Pharaonen - 3500 Jahre ägyptische Kultur - Meisterwerke aus der Ägyptisch-Orientalischen Sammlung der Kunsthistorischen Museums Wien', held in 1994 at the Museum Rietberg in Zurich, with a catalogue by Dr Wilfried Seipel (Stuttgart, 1994). It was comprised solely of antiquities from the museum in Vienna.

The most outstanding private collection of Egyptian antiquities formed in Switzerland in the past fifty years has been that of Ernst and Marthe Kofler-Truniger, Lucerne. The first major publication of their collection, formed over a period of forty years, was 'Ägyptische Kunstwerke, Kleinfunde und Glas in der Sammlung E. und M. Kofler-Truniger, Luzern' by Hans W. Müller (Berlin, 1964). Much of their outstanding Roman-Egyptian mosaic glass collection was published by B. Rütti and exhibited in '3000 Jahre Glaskunst', in the Kunstmuseum, Lucerne in 1981. Many of their pieces were exhibited in 'Geschenk des Nils'. The writer treasures a small mosaic glass bowl he acquired when part of their collection was sold in London in 1988.

Fig 9. Polychrome pottery amphora. New Kingdom, 18th Dynasty, period of Amenophis III, Akhenaton, c. 1390-1322 BC. H. 31.5 cm. Swiss private collection. This beautifully preserved wheel-made vase, typical of the blue-painted pottery of the New Kingdom, is decorated with ankh- and nefer-signs, vedjet-eyes, djed pillars, lotus blossoms, and papyrus umbels. The design originates in the practice of decorating pottery with actual garlands of flowers for festive celebrations.

Fig 10. Limestone sunk relief fragment with the head of Queen Nefertiti. New Kingdom, 18th Dynasty, Amarna period, c. 1350 BC. H. 9.5 cm. W. 13.0 cm. Swiss private collection; ex collection of E. Aeschir, Paris. This is part of a scene representing Akhenaton, his wife Nefertiti, and their daughter Meretaten, making offerings to the Aten, one of its rays, terminating in a hand, holding an ankh to her nostrils, visible in the field. Nefertiti, wearing the short Nubian wig typical of this period, offers a bouquet of poppy to the Aten.

Fig 11. Limestone block statue of Maja, superintendent of the cattle of the lords of the two lands. New Kingdom, second half of the 19th Dynasty, c. 1200 BC. H. 38 cm. This tomb statue is dedicated to Oapis-Shu, god of hunting and war, depicted on the front right side of Maja's garment, and to the falcon-headed Sentus, a version of Horus at Harkhopolis, whose image on the left side is effaced.
Fig 12. Polychrome wood sarcophagus mask of a female, painted over plaster. Late New Kingdom (20th Dynasty) or Third Intermediate Period, c. 1100-1050 BC. H. 26.5 cm. Collection of Roland Cramer, Geneva. The size of this mask indicates that it belonged to the inner coffin of an anthropoid sarcophagus. This fine mask was found in Thebes in February 1888 by Ernest Cramer, great-grandfather of the present owner, in the presence of his cousin, the eminent Swiss Egyptologist, Henri-Edouard Naville.

Fig 13. Gift Egyptian blue Isis nursing Harpocrates. Third Intermediate Period, 21st-22nd Dynasty, c. 1069-715 BC. H. 21 cm. Swiss private collection. While the representation of 'Isis Lactans', the forerunner of the Virgin and Child, is one of the most common subjects in Egyptian iconography, larger sculptures in Egyptian blue, a glassy substance normally used for small objects, are quite rare.

Fig 14. Ivory toilet spoon in the form of a nude, swimming girl. Late Period, 25th-26th Dynasty, c. 780-525 BC. L. 14.3 cm. Swiss private collection. The bowl of the spoon, which the young girl holds between her arms, probably represents the body of a bird or gazelle, the bird's wings or the upper body of the gazelle serving as a cover, now lacking, which was held by pegs to the spoon. The head of the animal was attached separately. Her wig is made of Egyptian blue. This type of spoon is most commonly found in the late 18th Dynasty.

There are also two comprehensive specialist publications on Egyptian antiquities in Swiss private collections: for scarabs and seal amulets, Skarabäen und andere Siegelamulette aus Basel Sammlungen by Dr Hornung and Dr Elisabeth Staehelein (Mainz, 1976), and for shabtis, which also includes those in museums, Ägyptische Totenfiguren aus öffentlichen und privaten Sammlungen der Schweiz by Dr Hermann A. Schlogl and Andreas Brodbeck (Fribourg/Göttingen, 1990).

While the majority of the loans in
the current exhibition are anonymous, several prominent collectors are identified or, as in the case of the magnificent 12th Dynasty large inlaid copper alloy kneeling statue of Ame
thenhat III (see Minerva, January/February 1993, p. 10) from the collection of George Ortiz, Geneva, the piece

and its owner are well known. Dr Leo Mildenberg, Zurich, has a remarkable collection of ancient animals, many from Egypt, which have been exhibited in Cleveland, Jerusalem, Munich, and Mannheim, and are beautifully illustrated and catalogued in a series of three publications (see Minerva, March/April 1997, pp. 53-54, for a review of volume three). Several of his animals are in the current exhibition, though lent anonymously. Elsa and Dr Pierre Henri Bloch-Diener, Bern, have collected for many years. Mrs Bloch-Diener has a special love of cats, which is evidenced by some of their loans to the exhibition in 1978 and the present one. Hans Humbel of Galerie Arete in Zurich has also lent some of the antiquities that he has recently acquired for his private collection. Among the other named lenders, the De Jaager, Ebnöther, Kilchberg, and Schindellegi collections are each well represented by several excellent objects.

For those visitors to Switzerland searching for exhibitions of Egyptian antiquities, by far the finest public collection may be seen at the Musée d’art et d’histoire in Geneva. The Archäologische Sammlung der Universität Zurich also has a permanent exhibit of Egyptian art. Most of the outstanding collection of scarabs and amulets at the Bibliisches Institut of the Universität Münster in Fri
bourg, primarily the former Fouad S. Matouk collection, may be seen only by appointment, except for a few examples on display, with some bronzes, in small wall vitrines. The non-figurative amulets of the Matouk collection have been published by Dr. Claudia Müller-Winkler in Die ägyptischen Objekt-Amulette (Fribourg/Göttingen, 1987) and many of the amulets and scarabs are also depicted in Alterorientalische Miniaturkunst by Ds. Othmar Keel and Christoph Uehlinger (Fribourg/Göttingen, 1990). A steady stream of highly specialised Egyptological publications, especially on Egyptian papyri, scarabs, seals, and amulets, is being produced by the Bibliothices Institut and Drs. Keel and Uehlinger. Until recently there was a small display of Egyptian antiquities at the Museum für Völkerkunde in Basel, but it is no longer on view. Hopefully, the current exhibition and the enthusiasm of Dr. Wiese will encourage the Antikenmuseum to expand beyond its classical roots. One would assume that is one of the possible game plans for the recently organised Stiftung für ein Schweizerisches Orientmuseum, Basel.

Fig 18. Cartonnage mummy mask, gilded and painted over plaster. Ptolemaic period, 305-30 BC. H. 49 cm. Swiss private collection. The two figures of Isis each hold a was sceptre and squat on palace façades. Depictions of Isis and Nephthys are placed on either side of the usual tripartite wig. The wings of the sun disk are atypical in some of the masks of this period in that they point downward, perhaps an attempt by the artist to better frame the face.

'Egypt - Moments of Eternity: Unknown Treasures in Swiss Private Collections' opened in March at the Antiken Museum Basel and Sammlung Ludwig, Basel, where it continues until 13 July. It can then be seen at the Musée Rath, Musées d'art et d'Histoire, Geneva, 26 September 1997 to 11 January 1998. The full-colour catalogue, in German and French editions, 348 pp., with 250 photographs by Claire Niggli and Andreas F. Vogel, is 84.80 at either museum.

All the photographs in this article are by Claire Niggli except for Figs 8, 11, and 15, which are by Andreas F. Vogel.
Offering table from the Tomb of Djefai-Hapi (Hepi-Djefai). Limestone 45 x 41 cm. Egypt, Middle Kingdom, Dynasty XII, about 1950 BC. Necropolis of Assiout. Provenance: Chasaba Collection

"On the offering table a big offering bread, with an offering knife in relief is shown. The rest of the table is divided into several flat basins for offering. The basins are connected by small channels in direction to the outlet. The borders of the basins are incised with hieroglyphic inscriptions: requests for permanent offerings by the gods of death, Anubis and Osiris, especially on the feasts of the necropolis, recitation of spells for the deceased and the request for bread and beer from the temple of each god.

A similar offering table of the same necropolis and of the same period is to be found in the Egypt. Mus. in Berlin. "W. Kaiser, 1967, No. 429, pg 42 f."

Prof. H W Müller.
FREDERICK CATHERWOOD
Between lost worlds

Angela T. Thompson and Jason Thompson investigate an important yet shadowy figure in the worlds of early Egyptian and Mesoamerican archaeology.

The history of nineteenth-century archaeology numbers few figures as versatile and creative as Frederick Catherwood. His adventures took him first to Italy and Greece, then on to Egypt and the Holy Land; after a brief but active interlude in the United States, his talents flowered most fully in his explorations of the lost cities of the ancient Maya in Mesoamerica. His achievements in Egypt established him as one of the pioneers of Egyptology during its most heroic age, while his Mesoamerican work is virtually the point of departure for Mayan studies.

Yet Catherwood's achievements were rewarded with more obscurity than renown. A current seemed set against him that limited his accomplishments, then effaced them. Only with difficulty can we trace the outlines of Catherwood's life, and sometimes even those are lost, moving his biographer, V. W. von Hagen, to complain, 'It was as if some spiteful poltergeist had followed in Catherwood's wake, destroying every page of his life's testimony.' We scarcely even know what Catherwood looked like. How amazing that a gifted artist, and the close friend of artists, should have almost no portrait — almost, because he did draw himself into a published view of Tulum in 1842 when he was in his early 40s, depicting himself holding one end of a measuring cord, but too small and indistinct to reveal any feature or characteristic (Fig 1). So catastrophic has been the loss of Catherwood material that one might accept the existence of a Catherwood poltergeist as fact. But from the flotsam and jetsam of his literally shipwrecked life, enough remains to document an extraordinary accomplishment.

Fig 1. This illustration, from Catherwood's Views of Ancient Monuments in Central America, Chiapas and Yucatan (1844) shows him on the right and John L. Stephens on the left measuring at Tulum in the Yucatan.

Fig 2. Catherwood's watercolour of Abu Simbel in Nubia, 1824. Searight Collection, Victoria and Albert Museum.
Frederick Catherwood was born on 27 February 1799 in the east London suburb of Hoxton. Among his early friends was the artist Joseph Severn, famous for his friendship with the poets Keats, Shelley, and Byron. Catherwood probably knew these people too, later on, but no record of the acquaintance survives. From 1815 to 1820, Catherwood was apprenticed to the architect Michael Meredith and learned the principles of construction that later informed his work. From Meredith, who was an avid topographical antiquarian, Catherwood also learned to use art and architecture as vistas into the past. In 1820, at Severn’s urging, Catherwood entered the Royal Academy. One of his teachers there was the great J. M. W. Turner, a contact that may account for the romantic, sublime elements that are occasionally found in Catherwood’s work. Another influential master was Sir John Soane, who drilled Catherwood in Greek architecture and introduced him to the work of that incomparable engraver of Roman ruins, Giovanni Battista Piranesi. Catherwood acquired Piranesi’s talent for depicting monuments in meticulous detail, yet somehow conveying the emotions of viewing them.

After exhibiting at the Academy, Catherwood set off on a tour of the Mediterranean in 1822, travelling first through Italy and Sicily, then on to Greece, which was in the throes of the Greek War of Independence. Catherwood made the most of his opportunity and we know that he accomplished a large amount of work, making casts of monuments as well as sketches, but almost all of it has been lost.

In 1823 Catherwood travelled through Syria and into Egypt. This may have been the apex of his tour, for Egypt, especially ancient Egypt, was much in the public mind during the early nineteenth century as collections, travel accounts, and pictorial representations flooded into Europe, revealing a mysterious yet intriguing people and material culture. Now Catherwood was able to view the magnificent remains of ancient Egypt for himself as he, in the company of other artists and travellers, journeyed up the Nile as far as Abu Simbel in Nubia, sketching and painting in watercolour as he went. Some of these early efforts are preserved in the Seafight Collection in the Victoria and Albert Museum (Fig 2). Though relatively naïve in comparison to his later work, they already demonstrate Catherwood’s unmistakable skill for monumental depiction.

On his way back to England in late 1824, Catherwood met the first of two individuals who were to alter the course of his scholarly life when a young Scot named Robert Hay called on him in Malta. Having recently inherited a large fortune, Hay had resolved to fulfill a long-standing dream of travelling to Egypt and documenting the land in grand style at the head of a talented team of artists. He was, in fact, just then on his way to Egypt, so he was curious to see Catherwood’s work. Hay felt his enthusiasm rise to even greater heights as Catherwood displayed his portfolio. The two men soon parted, Hay to continue on to Egypt and Catherwood to make his way slowly to England, for his tour was far from finished, but Hay did not forget Catherwood.

Four years later, Catherwood was working at various artistic and architectural projects. He became an associate member of the Royal Academy in 1831, and later that year was elected a full member. He then went on to become the president of the Royal Academy in 1841. He continued to work on his surveys of ancient Egypt, and in 1843 he was appointed to the commission for the survey of the Suez Canal.

In 1850, Catherwood died suddenly, leaving behind a legacy of works that have become invaluable to historians and archaeologists. His contributions to the field of Egyptology are immeasurable, and his influence on later generations of artists and scholars continues to be felt.
tectural pursuits in London when Hay returned to England. Hay’s experiences on his expedition had been mixed. On the one hand, Egypt had met, indeed exceeded, his expectations as he twice ascended the Nile to Abu Simbel; but on the other, he realised that his initial scope had been much too limited. Now he was determined to mount a second expedition, one that would fully realise its potential. To that end, he offered Catherwood a place on his team. Catherwood, who must have found his London experiences a let-down after his tour, readily accepted. Soon he was on his way East again.

Catherwood seems to have settled into Egypt with alacrity. Like many other Europeans then living in the land, he adopted Eastern lifestyle and dress; soon he knew Arabic and acquired enough familiarity with Eastern ways to move among local society without arousing comment and pass as a native. Catherwood’s cross-cultural accomplishments became a great asset in his researches.

The size and scope of Hay’s project meant that its participants were often assigned different tasks at various sites. Catherwood’s assignments took him the length of Egypt and Nubia. As the expedition’s best cartographer, he produced fine maps of Giza (Fig 3), Amarna, Abydos, and Thebes. He also excelled at panoramic views. This involved fixing himself at an advantageous centre point and making a series of sketches that, put together, constituted a 360° perspective.

Most of Catherwood’s time, however, was probably taken by sketching monuments. Although he was a good free-hand artist, on site he frequently used a portable instrument called a camera lucida that enabled him to trace images of subjects on his draughting paper. With its obvious advantage of controlling scale and proportion, the camera lucida greatly enhanced the archaeological value of Catherwood’s work. Yet, even as he strove to make the most accurate sketches possible, many of his best works also exhibit that uncanny quality found in Piranesi of conveying not only accurate impressions of subjects, but also the emotions that they aroused in their viewers. This is most evident in his several sketches of the Colossi of Memnon, especially the southern, so-called non-vocal, statue. While work-
ing at that famous Theban site, Catherwood also conducted excavations to determine stratigraphic changes, an unusually sophisticated approach for his time.

Ever adventurous, Catherwood eagerly seized opportunities for travel, and accompanied Hay and the traveller G. A. Hoskins to the Western Oases of Egypt in 1832. Before returning to the Nile valley, Catherwood travelled through Libya to Tunisia where he documented a Carthaginian monument. His account, published years later, is the only record of the monument, which was completely destroyed soon after he visited it. That fourteen-page article is Catherwood's only published textbook work about the Middle East.

Catherwood also worked for the reforming pasha of Egypt, Muhammad Ali. His responsibilities included lecturing on architecture at the venerable al-Alzar University and serving as a consulting engineer on Cairo's numerous mosques. With his increasing experience and versatility, Catherwood may well have been the most qualified architectural/archaeological draftsman in the world by the time he left Egypt in 1833.

Catherwood's next destinations were Palestine and Syria. Travelling with his friends the artists Francis Arundale and Joseph Bonomi, he first toured the Holy Land, sketching along the way. At Jerusalem, Catherwood documented a number of sites. He also made a detailed map of the city, the first accurate one ever.

His most important work at Jerusalem, however, took him into the Haram, the enclosure that contained the highly revered al-Aqsa mosque and the nearby Dome of the Rock, built over the spot from which the Prophet Muhammad was believed to have ascended. There were also the foundations of Solomon's temple. The area was thus charged with religious and historical associations. It was also little-known in the West, for it was forbidden to non-Muslims, several of whom had died in vain attempts to enter it. Catherwood, at home in eastern dress and speaking good Arabic, easily entered, but he nearly met with disaster when he took his camera lucida and set to work inside the Dome of the Rock (Fig 4). Sketching inside holy places was regarded as an act of impiety; Catherwood's ostentation was especially outrageous. An angry crowd gathered and prepared to attack him when he saved the situation by quick thinking. He was, he claimed, a devout Muslim engaged in preparatory work for much-needed repairs to the monument, surely a meritorious undertaking. This ruse, cynical as it might seem to us today, not only saved Catherwood, but also enabled him to work at leisure within the Haram and examine it in detail.

From Jerusalem, Catherwood and his companions moved on into Syria. Little documentation of his work there remains, however, apart from the occasional illustration that later appeared in the works of others, such as his view of Damascus or the exterior of the Dome of the Rock (Fig 5 and Fig 6). In Beirut, Catherwood married, but so sparse is the documentation for his life that we only learn his wife's name, Gertrude, from court records years later when Catherwood brought a suit against her lover.

When Catherwood returned to England in 1834 he confidently expected to publish his researches, especially his ground-breaking work at Jerusalem. To his dismay, he could find no publisher. The fashion of the day called for lively travel accounts that contained anecdotes and impressions of places; there was no market for Catherwood's essentially scholarly presentation. He had also expected to be busy with Robert Hay when the latter began publication of the material they had gathered in Egypt. Hay did indeed set Catherwood to work on a magnificently conceived work about Thebes, but soon Hay's energies began to wane. Eventually Hay abandoned the project, leaving Catherwood's Egyptological accomplishments virtually unknown to the general public.

While Hay's indolence was aggravating, some of Catherwood's failure to publish was caused by his own personality. Had he been so inclined, he too could have written travelogues. He had far more adventures to tell than most, and his writing style easily

**Fig 10. Guatemala, engraving of village of Esquipulas, from John L. Stephens, Incidents of Travel in Central America, Chiapas and Yucatan, with 111 illustrations by Catherwood (1841).**

**Fig 11. Catherwood's engraving of Stephens traveling in a traditional 'silla' or chair carried by human porters, a mode of transportation they quickly abandoned for fear of falling, from Stephens, Incidents of Travel in Central America... (1841).**

**Fig 12. Guatemala, engraving of a selection of various vessels from site of ruins in highland Guatemala, from Stephens, Incidents of Travel in Central America... (1841).**

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exceeded the pedestrian prose of most travel writers of his day, few of whom could in any case have matched his illustrative talents. But Catherwood was a retiring, almost self-effacing man, who was not one to give himself away on paper. As mentioned above, a few of Catherwood’s sketches were indeed eventually used to illustrate the travel memoirs of other writers (Fig. 7), but usually after being redrawn by other artists with loss – and occasionally addition – of detail. Most of Catherwood’s Middle Eastern work has apparently been lost.

Catherwood did, however, find a creative outlet for his Middle Eastern work in the great panoramas that Robert Burford was staging in London’s Leicester Square, among the most celebrated spectacles of their time. Large painted canvases illuminated by在外面 arranged to project an illusion of the real landscape. Burford, always on the lookout for useful material, instantly recognised Catherwood’s potential and commissioned him to prepare panoramas of Jerusalem, Thebes, Karnak, and Baalbek in Syria. Having failed to reach the reading public, Catherwood was now contacting the much wider audience that flocked to see Burford’s panoramas.

It was at the panoramas that Catherwood met John L. Stephens, the second of the two men who so powerfully influenced his scholarly career. Stephens, a 29-year-old New Yorker, had just returned from extensive travels in Europe and the Middle East where he had heard of Catherwood and indeed had used Catherwood’s map of Jerusalem. When Stephens returned to New York, he published Incidents of Travel in Egypt, Arabia Petraea, and the Holy Land (1837). Praised by reviewers such as Edgar Allan Poe and Syreey Smith, it made Stephens one of the best-selling American authors of the 1830s.

As they talked in London, Catherwood may well have turned Stephen’s thoughts to the mysterious ruins in Central America, Chiapas, and the Yucatan in Mexico. These had only been slightly investigated, and the few publications that had resulted suggested that their origin lay in ancient Egypt, Carthage, or Phoenicia. But Catherwood, with his extensive experience in the Middle East, knew better. Catherwood’s meeting with Stephens was to result in one of the most important collaborations in the history of Mesoamerican archaeology.

Catherwood did not linger long in England, for he soon wrote to Robert Hay that he was off to America to ‘practice among the Yankees as an Architect.’ Arriving in New York in 1836, he made good his vow and developed an active architectural practice. He also participated in a number of local antiquarian activities, but his most rewarding efforts were in the panorama business. Drawing upon his experience with Burford in London, Catherwood set up as a panoramicist on his own in New York, becoming one of the great panoramicists of nineteenth-century America. He established himself in a suitable Lower Manhattan building called the Rotunda where his first production, ‘Splendid Panorama of Jerusalem,’ covered 10,000 square feet. It was so successful that he returned to London in late 1838 to

Fig. 15. Yucatan, lithograph, Well at Bolonchen, a cenote with a descent of 200 feet to the water, the ladder pictured here was 80 feet long, from Catherwood, Views of Ancient Monuments... (1844).
purchase some of the other Middle Eastern panorama canvases that he had made for Burford. These, too, were popular with New York audiences.

In New York, Catherwood and John L. Stephens resumed their interest in Mesoamerican ruins by studying all available information about them. Such information was lamentably sparse and, Catherwood realised, misleading. The two men decided to make an extensive expedition to see for themselves and prepare an accurate report.

Stephen made most of the arrangements and provided the funding (which came from the money he was making on Incidents of Travel in Egypt, Arabia Petraea, and the Holy Land). Catherwood signed on as artist and architectural expert for a salary of $1500. For the trip, he purchased 'reams of drawing paper,' sepia colours, brushes, a new camera lucida, and surveying and meteorological equipment. Quite by coincidence, Stephens acquired a diplomatic post as United States representative to the ephemeral nation of Central America when the previous envoy suddenly died. Stephens hurriedly had an appropriate diplomatic coat and seal made, items that got him and Catherwood out of trouble on more than one occasion, as did the several large pistols that they carried.

In October 1839 the two men embarked from New York for Central America, entering through Belize. The nine-month expedition took them, sometimes together, sometimes separately, to many parts of Central America, Chiapas, and the Yucatan, including the major sites of Copan, Quirigua, Iximche, Palenque, and Uxmal. Their adventures involved travelling on rough, slippery roads that wound through jungle and over mountains: not at all like Egypt where sailing on the Nile by boat or travelling through the desert by camel was so much easier.

Their initial destination was Copan in present-day Honduras. There the two men set to work. After hiring locals to help clear the jungle from the ruins, Catherwood began to map the site and prepare drawings of its monuments. Both men were fascinated by the grandeur and mystery of the monuments they uncovered from their jungle grave (Fig 8), and, unlike some of their contemporaries and successors, they showed an admiration for the unique artistic and cultural achievements of the people who had built them. Catherwood said that the artistic quality of one of the stone sculptures carved in the round, 'in workmanship is equal to the best performed in an hour, required four in executing; so that the greater part of the day was taken up in going and returning.'

In March 1840 Catherwood joined Stephens in Guatemala. From there they set off for Chiapas, passing first through the old Spanish capital Antigua. Catherwood sketched contemporary scenes along the way, as he had throughout his journeys (Fig 10). They briefly surveyed the highland ruins at Xicmche and Utatlán, then crossed the sierra to Chiapa, Mexico. The fabulous ruins at Palenque took most of their attention in this hilly jungle area.

At Palenque the two men worked again as an archaeological team. Stephens directed and facilitated the work; found supplies and food, and hired and directed workers. He also supervised clearing the sites from the jungle that held them fast so that Catherwood could sketch. They had not thought to bring along heavy axes to cut the tough undergrowth, and the local machetes were not always up to the task. While Stephens prepared the sites, Catherwood drew and painted, setting up his camera lucida wherever enough light penetrated the jungle canopy. Fortunately it was one of the instruments that survived the difficult travelling conditions. Stephens described their method of working:

'As at Copan, it was my business to prepare the different objects for Mr Catherwood to draw. Many of the stones had to be scrubbed and cleaned; and as it was our object to have the utmost possible accuracy in the drawings, in many places scaffolds were to be erected on which to set up the camera lucida.'

In this way they accomplished an extraordinary amount of work within...
ance startled me. He was wan and gaunt; lame, like me, from the bites of insects; his face was swollen, and his left arm hung with rheumatism as if paralysed."

Through it all, Catherwood applied rigorous standards of accuracy to the entire range of his drawings from small objects to full views of sites, just as he had in Egypt (Fig 12). Even though mountains and jungles often obscured most of the sites, Catherwood's experience in Egypt enabled him to envisage and draw an entire site plan and from that develop a panoramic view of jungle-enveloped ruins (Fig 13). Sadly, many of the originals of the hundreds of drawings of idols, inscriptions, monuments, and site plans have been lost.

By the end of June 1840 it was clear that Catherwood, ill with fever, could work no longer. They had just reached the fantastic site of Uxmal in the Yucatan, but only worked there one day before Catherwood collapsed and had to be carried out. He and Stephens cut their journey short and sailed for New York, intending to return to the Yucatan to finish their work there when Catherwood recovered.

Within a year, Stephens completed the text of *Incidents of Travel in Central America, Chiapas and Yucatan*, while Catherwood supervised the production of the hundred or so engravings that illustrated it. Harper Brothers published the book in September 1841; an English edition was published the following year by John Murray. It went through numerous printings in several months, even though it sold for the then handsome sum of five dollars a copy.

A month after the publication of *Incidents of Travel in Central America*, Stephens and Catherwood, now well and rested, returned to the Yucatan to complete their work. During this second expedition to Middle America, they surveyed dozens of sites, many more than they had visited during their previous journey, including Mayapan, Uxmal, Kabah, Labna, Chichen Itza, Tulum, and Cozumel, among numerous others. Catherwood again drew and painted while Stephens prepared the sites. Having brought the materials, they made plaster casts of sculptures and collected smaller artefacts to take back to New York. One of the artefacts was a carved wooden lintel from Kabah that indicated 'great skill and proficiency in the art of carving on wood.' The men also praised the artistry of structures they could not move. Stephens admired the 'richness and beauty' of the stone carved ornaments on the facade of the Hieroglyphic Stairway and Chichen Itza, and Catherwood was impressed by the 'intricate designs', 'vivid colours', and the 'singularly beautiful and graceful' buildings at many sites (Fig 14).

In addition to ruins, the party explored caves and the numerous artificial wells, called cenotes, that had supplied local inhabitants with water for hundreds of years (Figs 15, 16). They also visited many towns, villages, convents, and haciendas, sketching and painting along the way, and taking notes about the way of life of the native people (Figs 17, 18). This informed many of their conclusions about the people who might have built the ancient monuments. A sophisticated approach to the past, it also made Stephens and Catherwood a major source for contemporaneous Mexico and Central America.

When they returned to New York
too ambitious and expensive. Stephens thereafter directed his efforts toward various railroad projects in Panama and Central America until his premature death from malaria in 1852.

Catherwood also turned to engineering adventures, but he made one last effort to communicate at least a portion of his artistic and scholarly vision to the world in his final and best publication, and his only book, *Views of Ancient Monuments in Central America, Chiapas and Yucatan*, published in 1844 and dedicated to Stephens (Fig 19). In it, a thoughtful introductory text was followed by a series of coloured lithographs of Maya monuments. This was the only occasion in his life that Catherwood had the means to produce a work exactly as he envisaged it. The result was an exquisite culmination of the artistic and documentary ideals that he had developed in Egypt and honed to perfection in the jungles of Mesoamerica. On one level, the detail in the illustrations is fastidiously accurate. Often tested, it remains convincing even today. Comparison of early photographs of the monuments with Catherwood’s views of them shows almost uncanny point for point agreement (e.g., Fig 20). His copies of inscriptions are so accurate that scholars today can easily read their texts, even though Catherwood could not. Transcending accuracy, yet never interfering with it, is a subjective quality that evokes the complex emotions that a viewer might actually feel when standing before a monument in some dim Central American clearing (e.g. Figs 21, 22). It was the same quality that had enhanced the best of his views in Egypt, such as those of the Colossi of Memnon; now it utterly suffused his meticulous depictions of Mesoamerican monuments. It was an act of artistic virtuosity, compellingly beautiful, and all the more poignant and valuable because Catherwood’s drawings of the monuments are sometimes the only surviving evidence for what was lost after he saw them.

Splendid as the lithographs are, Catherwood’s textual introduction to them, which has been virtually ignored, shows a level of intellectual maturity equal to his artistic virtuosity. In it, he explained his revolutionary conclusions, already foreshadowed in the information he supplied to Stephens, about the origins and character of the Middle American ruins. Foremost is his argument, based on unique architectural features such as the extensive use of the corbel arch (Fig 23), that the ruins were indigenous. This was a bold assertion, diametrically opposed to the scholarly consensus of the day that assigned their origin to contact with ancient Egypt or some other ancient Mediterranean or Middle Eastern society, but Catherwood’s knowledge of Old World archaeology prevented him from being seduced by so facile a notion. Also remarkably acute was Catherwood’s conclusion that the Maya hieroglyphs, then undeciphered, recorded historical information just as the ancient Egyptian hieroglyphs did – an example that Catherwood knew well.

This too flew in the face of accepted wisdom which held that

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**Fig 22. Copan, engraving of a gigantic head in the pile of broken idols, from Stephens, Incidents of Travel in Central America... (1841).**

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**Fig 23. Yucatan, lithograph of the corbel arch gateway at Labna, situated between Uxmal and Chichen Itza, from Catherwood, Views of Ancient Monuments... (1844).**

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**MINERVA 24**
their function was entirely religious and symbolic, a plausible yet mistaken belief that has only recently been dispelled. But perhaps Catherwood’s greatest accomplishment, in his Views and in his work with Stephens, was to provide an accurate basis for work by others in Mesoamerica, especially in introducing the many sites that they had visited. Those who followed Catherwood knew where to go and what to look for.

After completing Views of Ancient Monuments of Central America, Chiapas, and Yucatan, Catherwood turned his attention away from scholarship. Like Stephens, Catherwood became involved in railroad construction, first in South America and later in California. Whatever reflections he may have had about his days in the Middle East and Mesoamerica, they found no further expression in scholarly work. Indeed, documentation of any kind is even rarer for Catherwood’s later years than for his earlier ones. On a crossing between England and New York in 1854, the Catherwood ‘poltergeist’ struck again, this time fatally. His vessel, the steamship Arctic, collided with another steamship and sank. When the list of the lost was published in the papers, there was no mention of Catherwood. Not until many days later, and almost as an afterthought, did a small addendum appear in the New York Herald: ‘Mr. Catherwood Also is Missing.’ It was a pathetically if characteristically inadequate notice of the passing of so accomplished a scholar.

From our viewpoint today we can see in Catherwood an individual who strove heroically against the forces of oblivion long after others would have given way. When he could no longer continue, he yielded with good grace. He resembled so many of his contemporaries who never developed their scholarly talents into life-long professional interests. That would be left to the next generation. In his own time Frederick Catherwood moved boldly between vanished civilizations and lost worlds – ancient Egypt, the land of the Maya, and others. The scope and originality of his contributions can never be fully known.

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Further Reading

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TROY AND ITS TREASURES
An international symposium held in Moscow

Mikhail Treister

The international conference on 'Troy and its Treasures', which was planned originally for 18-21 November 1996 in conjunction with the exhibition of the Trojan Treasures in the State Pushkin Museum of Fine Arts, eventually took place a week later. The participants included scholars from Belgium, Canada, England, Germany, Greece, Russia, USA, and the Ukraine. The first session of the conference was devoted to Heinrich Schliemann.

An independent writer, Igor Bogdanov (St Petersburg) devoted his paper to the topic of Heinrich Schliemann in Petersburg. He presented a survey of unpublished letters by Schliemann from the Gymnasio Library in Athens. The 'Russian' part of this huge archive includes 34,460 documents from 1846-1864, not counting account books, diaries, copies of Schliemann's letters, etc. He quoted some newly-found letters that reveal not only the outstanding linguistic talent of their author but also his willingness to work day and night towards the goal he set for himself.

In connection with the controversy over the authenticity and integrity of 'Priam's Treasure', most critics, so far as the original sources bearing on its discovery are concerned, are familiar only with excerpts from Schliemann's writings which deal directly with the Treasure. Schliemann's Diary, however, especially the whole of his Bericht of 31 May, 1873, contains important additional information. Using this extra information, Edmund F. Bloedow of the University of Ottawa demonstrated the authenticity and integrity of 'Priam's Treasure', and proved beyond reasonable doubt that the hypothesis which attributes fraud to Schliemann is untenable.

Finally, Armin Jaehne (Humboldt University, Berlin) analysed Schliemann's contacts with A. A. Polovtsev, who was a senator and from 1883 a state secretary of Russia. Due to these friendly contacts, revealed in a six-year correspondence, Schliemann sent as a gift a collection of Trojan antiquities to the Central School of Technical Drawing of Baron Stieglitz in St Petersburg. The second gift followed soon after - four boxes of Trojan antiquities were sent from Troy via Odessa on the 20 January, 1882. On the customs declaration were included 20-25 stone grinders and 80-100 stone axes. On the 19 March 1883 Polovtsev thanked Schliemann in a letter sent from St Petersburg.

Lyudmila Akinova (Pushkin Museum, Moscow) and Anatoliy Kifishin (Moscow) devoted their paper to the meaning and function of the Trojan diadems, analysing the objects in the context of Sumerian and Egyptian ideology and coming to the following conclusions: the Trojan diadems have a 'female' image, being decorated with female idols; their structure with vertical pendants represents the ancient 'horizon' where the sun rises from the water; the person wearing the diadem is the 'newly born', 'crowned in a tomb of his mother'. The two Trojan diadems with pendants have an antithetical structure. One is small, of open-work construction, with schematic decoration and an odd number of temple vertical pendants. The other is large, entirely covered with miniature leaves, with a naturalistic image of a tree goddess and with an even number of temple vertical pendants. To the ancient mind large and small formed a pair of oppositions, in which 'small' was connected to male, 'large' to female divinity. So, in the
opinion of Akimova and Kifishin, the two diadems could have been worn by the Trojan king and queen.

The second day of the conference was devoted to the Treasures from the Trojan city, the main topic of the symposium. It was opened by Vladimir Tolstikov (Pushkin Museum, Moscow) with the story of the Trojan collection in the Pushkin Museum, since the time when the objects were moved to the Museum in 1945 up to the present day.

Katie Demakopoulou (National Archaeological Museum, Athens) described the Trojan collection in the National Museum at Athens, which came from Schliemann’s excavations, and which comprises various objects of gold, bronze, stone, bone, and clay, and was donated to the Museum by Schliemann’s wife, Sophia, two years after his death, in 1892. Most of the items in the collection can be dated to the Early Bronze Age; some appear to be of a later date, while a few are not datable. The most important group in the collection is the gold jewellery, which consists of two pairs of earrings and 1761 beads in a variety of forms. Both pairs of earrings belong to the well-known semi-lunate or crescent-shaped type and could have come from Treasure A and G of Troy. The beads – which make up six necklaces – are of types known from Treasures A and D.

Philip P. Betancourt (Temple University, Philadelphia) spoke on the treasure from the Troad in the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia. This was acquired in 1966, and both stylistically and technologically belongs to a style that is similar to the gold jewellery excavated by Schliemann in the Troad. Several of the pieces, in fact, are so similar in style that they must originate in the same or a closely related workshop operating in the Troad in the middle of the 17th century BC. The objects have been studied both stylistically and with PIXE, a non-destructive analysis, providing information on the elements present. The jewellery from the Troad is composed of gold with some silver as a natural alloy. Local enrichment of copper at the points of fusion indicates the use of copper salts as a flux. This technique has been documented previously for later periods, but it has not been previously noted as early as this. It demonstrates that a sophisticated metallurgical technique in the joining of pieces of gold was already known in the Troad in the Early Bronze Age.

Mikhail Treister (Pushkin Museum) discussed the problems of the relative and absolute chronology of the Trojan Treasures. Discussing various approaches to the problems he gave preference to the stylistic analysis of artefacts. Some peculiar details of precious vessels from Treasure A were compared with those of vessels from the Royal Cemetery of Ur. The author spoke in favour of broad borrowings from the Mesopotamians by the craftsmen, who were working most probably at Troy. Whether they were local craftsmen, imitating the imported Mesopotamian articles, or Itinerant artisans from Ur who adapted their production to local artistic tastes, one can state that contacts existed, most probably limited to the Early Dynastic IIIa period in the course of which the precious vessels from Treasure A were manufactured. The date corresponds well with the dating of the final stage of the Troy II level, suggested most recently by M. Korfmann.

Robert Laffineur (University of Liège) proposed a review of gold finds from Troy in Aegaean, East Mediterranean, and Near Eastern contexts. He investigated the nature of the connections, the conditions of their existence and development, the way the influences worked and the routes they followed. It was maintained that it is difficult to draw clear conclusions in most cases, mainly due to the many chronological uncertainties in our record. Some of the data, however, point to non-disputable and non-negligible observations that seem especially important when dealing with a collection of goldwork of unprecedented significance in the East Mediterranean.

Yuri Piotrovskij (The State Hermitage) presented a broad variety of early gold finds from the Circumpontic Metallurgical Province, starting with the Early Aenean necropolis of Kazakhstan, demonstrating the finds from Malkop, and Novosvobodnaya in the Caucasus, pointing out the relationship of certain types of beads found in these barrows with those from the Trojan Treasure A.

Natalya Nikulina (Moscow) discussed the ritual hammer-axes from Treasure L, suggesting that these are objects associated with certain ritual functions. They belong to the early type, but the speaker stressed that this does not mean that they could not have been created in the beginning of the second millennium BC. The technique of their manufacture, the perfection of shape and decoration are, according to Nikulina, arguments in favour of the late dating. Treasure L, according to Nikulina, may be dated to the first half of the second millennium BC. Given the same composition and combination of objects in Treasure L, the following hypothesis is put forward. Most probably the complex in discussion belonged to the treasury of some unknown sanctuary. In extreme conditions the objects could have been hidden in the city walls.

George Sines (University of California, Los Angeles) and Natalya Shishkina (State Historical Museum, Moscow) analysed the 42 plano-convex lenses of crystal quartz, found in Treasure L, which give an insight into the level of technology that could be attained at a very early date. Such lenses could be used as follows: for the concentration of sunlight to heat objects and to start fires, and in religious ceremonies; for the enhancement of vision by magnification. The speaker discussed the dating of the objects in Treasure L, especially in conjunction with the finds of stone hammer-axes in the same treasure, which were compared with axes from the Borodino Treasure found in the territory of Moldova in 1912, coming to the conclusion that the date is later than those generally given to Troy II.

The next session was devoted to the uses of scientific methods in the study of metal from Troy.

Eugeniy Chernykh and Lyudmila Avilova (Institute of Archaeology, Russian Academy of Sciences, Moscow) devoted their paper to the place of Trojan metal in the system of the Circumpontic Metallurgical Province (CMP), a central system of interrelated metallurgical and metalworking centres of Eurasia, geographically enormous (up to 4.5 million square kilometres), which functioned for approximately fifteen hundred years, covering the Early and Middle Bronze Age. The computer database of metal from the CMP contains at present more than 50,000 objects. The Trojan collection is one of the central and the most representative ones in the CMP, containing approximately

Globular gold flask from Treasure A. H: 14 cm.
Conference Report

one fifth of all the metal from the province. The paper dwelt on the chronological correlation of the metal finds from Troy. The picture corresponds absolutely with the main features in the development of this vast province - its growth, decline, and catastrophic decay, which is especially characteristic for the southern regions of this province. Special attention was given to the problem of gold in the CMP, which, given the quantitative data mentioned above, is one of the most complicated. The statistics clearly demonstrate that most of the gold was concentrated exclusively in the richest 'royal' burials, the total number of which does not exceed fifty. The traditionally prevailing hypothesis that the 'golden' complexes of Troy were treasures were disputed by Chernykh and Avilova, who considered them as the contents of rich burials.

Noel Gale (University of Oxford) presented a survey of the metal sources for Early Bronze Age Troy and the Aegean, based on analyses of lead isotope and chemical composition of over 3000 copper-based artefacts from Bronze Age archaeological sites in the Eastern Mediterranean in the Isotope Laboratory in Oxford. The picture emerging from this research shows that in most regions, e.g., the Aegean, Cyprus, Bulgaria, and Anatolia, local sources of metals were always the most commonly used. On the other hand, in each group of contemporary artefacts from the same area there are pieces which have been brought there from quite distant sources. A high proportion of tin bronzes from Troy is mainly represented by elaborate vessels. From the available geological information one cannot exclude that these minerals can be found in the Caucasus, or further east. These results indicate that Troy may have been a central point for the movement of goods (metals) from the east to the Aegean, and possibly also from the Aegean to the east. The results of the analysis show that the flow of this metal was accidental rather than deliberate. It is possible that Troy was on the 'gold route' between these sources and the Aegean.

Ernst Pernicka (Max-Planck-Institute, Heidelberg), Friedrich Heinrich Begemann, Sigrid Helene Schmitt-Strecker (Max-Planck-Institute, Mainz) devoted their paper to Troy and the development of metallurgy in the northern Aegean in the fourth and third millennia BC. It was suggested that the smelting and working of metals was independently invented in eastern Anatolia and south-eastern Europe. From around the middle of the fourth millennium BC the two areas were joined in a common metalurgical tradition that has been termed the Circumpontic Metallurgical Province by E. N. Chernykh. It is characterised by the use of arsenical copper and the first appearance of new types of objects. In this period new metals make their first appearance in the Aegean, namely silver (Poliocchi azuro), lead (Besiktepe, Thermi), and tin (Thermi). An indigenous innovation appeared to be a plausible explanation, strengthening the views first formulated by Colin Renfrew that the social and cultural changes observed in the Aegean in the Early Bronze Age were triggered by metallurgical innovations. By the end of the Early Bronze Age the north-east Aegean region abounds in technologically advanced metal finds such as the objects in the rich hoard from Troy but also from Poliochhi. Most significant is the use of tin bronze because objects from the Aegean seem to belong to the earliest occurrences of this alloy in the archaeological record. However, the authors demonstrated that an indigenous development of tin bronze in the Troad is highly unlikely and the old ideas of trade and foreign contacts should be reconsidered. The metallurgical development rather suggests that in the fourth millennium BC the Aegean either suffered from a crisis or was otherwise of little interest while in the third millennium, especially around 2500 BC, the inhabitants of the north-east Aegean acquired a hitherto unknown status. Since this is also true for comparatively barren islands such as Lemnos and Lesbos, this rise in status more likely had to do with their geographical position at a time when seafaring became important.

Barbara Armbruster (Archaeological Museum, Schleswig) devoted her paper to the scientific methods of the estimation of the technological aspect of the prehistoric goldwork. The approaches discussed (the use of macro- and microscope techniques, the methods of archaeometry in combination with traditional typological studies) were recommended in the study of the gold objects from Troy in a framework of interdisciplinary archaometallurgical examination of these finds, given the typological, cultural, historical, and technological aspects of the Trojan goldwork.

The last session of the conference was devoted to the general problems of the Troad and the neighbouring regions in the Early Bronze Age. It opened with the paper by Machtheld Mellink (Bryan Mawr College) about Troy II in the context of the Early Bronze Age of Anatolia, presenting a survey of recent studies of Troy II sites in Anatolia. Dwelling on Troy II metal treasures, Mellink stressed that these were valuable stored in safe hiding places in the thick half-timber walls and, more rarely, under floors. At Troy itself, we have no evidence for the original location of the Troy I pithos cemetery and for the different burial complexes of Troy II, with elite burials of special form and rites (built tombs, cremations?) and contents (weapons and jewellery, precious metal vessels). The speaker supposed that the Troy II graves may have been discovered and loot by enemies in the Bronze Age or by inhabitants of Novium. If any of the elite burials survive to be excavated systematically, many of the questions concerning Troy II will be answered and undoubtedly tantalizing new questions will emerge.

Nikolaj Merpert (Institute of Archaeology, Russian Academy of Sciences, Moscow) concentrated on the problem of Eurasian ethno-cultural contacts in the third millennium BC, discussing the Balkan-Anatolian cultural interaction from the early Neolithic period onwards. The transition from the Eneolithic to the Early Bronze Age (late fourth millennium BC) was marked by sharp ethno-cultural changes both in Anatolia and in the Balkans. These two areas were included within the Circumpontic zone, which united a vast territory from the Carpathian Basin to the Caucasus and was characterized by a 'contact continuity'. Correspondingly, the Balkan-Anatolian interrelation in the Early Bronze Age became once more active, reaching its peak. Alongside the evident and in some cases complex diffusion of the Trojan cultural elements in the Balkans, there is more clearly seen the role of the continental European influences in the same process of the cultural change mentioned above. The type of relations varied: from diffusions and exchanges to direct invasions. The speaker maintained that there was a continuity in the development of major cultural features and the system as a whole up to the beginning of the history of the peoples of the Indo-European language family (the Thracians etc.) fixed by a written tradition.

In the discussions numerous problems were touched upon, especially those connected with the dating of the Treasure, whether it should be dated to the mid-third or to the mid-second millennium BC.

The Pushkin Museum is planning to publish the proceedings of the conference this year.

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Egyptian wood amulet of Wepawet  H: 3.75 in  Dynasty XXX

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Khmer Art

THE GLORY OF CAMBODIAN ART

Khmer Sculpture from the sixth to the sixteenth centuries AD

Helen Ibbitson Jessup

Angkor is a name that resonates with mystery and majesty, indicating one of the world's grandest, longest-surviving, and least-known civilizations. From its earliest beginnings in the maritime kingdom of Funan, mentioned in third-century Chinese records, to its days of waning glory a thousand years later (when it was still mighty enough to impress the Chinese emissary Zhou Daguan), the state that evolved in what is now Cambodia has fascinated foreigners. Europeans were aware of it from about the seventeenth century, but until the time of the French Protectorate in the nineteenth century there was no concerted western attempt to understand it. In the first half of our own century intensive study of its epigraphy, architecture, and sculpture offered insights into its extraordinary culture, soon rendered inaccessible by decades of internal and external conflict that isolated the country until the United Nations supported elections of 1993.

The name 'Angkor' dominates the general perception of Cambodian culture, but it can only properly be applied to the era from the early ninth to the mid-fifteenth centuries. In fact, some of the most glorious achievements of sculpture were realised in the pre-Angkorian period, two hundred years before Jayavarman II initiated the Angkor dynasty in a ceremony on Mount (Phnom) Kulen in AD 802. Furthermore, Khmer artists were still producing magnificent carvings for several centuries after the court's retreat south to the Phnom Penh region, after a Thai invasion in AD 1431. The apogee of the civilization, its millennium of glory, lasted from the late sixth century AD to the sixteenth century, a staggering continuum that rivals the span of Greece and Rome.

The dream of bringing together the two great collections of Cambodian art, those of the National Museum of Cambodia, Phnom Penh, and the Musée national des arts Asiatiques-Guimet, Paris, became possible after the formation of the present Royal Government of Cambodia. With the support of the Ministers of Culture and the cooperation of Cambodian scholars, the National Gallery of Art in Washington and the Réunion des musées nationaux-Musée Guimet began a fruitful collaboration that resulted in the current exhibition of more than a hundred of the greatest Khmer works of art. Only when these pieces were chosen, compared, and studied were we fully aware of the

Fig 1 (above left). Bronze Buddha. Pre-Angkor period, 7th-8th century AD. H: 27.5 cm. National Museum of Cambodia, Phnom Penh.

the skill with which the Cambodian sculptor suggested the suppleness of the monastic robe subtly revealing the contours of torso and limbs.

The dynamic high relief of Krishna Gavardhana (Fig 2), possibly dating from the late sixth century, and the magnificent Avalokitesvara from Tan Long (Fig 3) have the oval face, almond-shaped eyes, and slightly aquiline nose associated with Indian models. At the same time they project a humanism and spirituality that are already distinctively Khmer. The *tribhanga*, or triple flexion of the figure, is more restrained than in Indian counterparts. Khmer sculpture would increasingly exploit the frontal, hieratic stance that is visible in the seventh-century Harivara in the so-called Phnom Da style from Asram Maha

![Fig 3](left). Sandstone Avalokitesvara. Pre-Angkor period, style of Phnom Da, mid-7th-early 8th century AD. Height with tenon: 188 cm. Musée national des Arts asiatiques-Guimet, Paris.

remarkable variety of style and iconography they comprised, and also, paradoxically, of the unmistakably Khmer identity that persisted throughout the many styles and centuries.

Although we owe to the Chinese the earliest records of Funan and Zhenia, the states that merged and evolved into pre-Angkor Cambodia, it was the Indians who left the deepest mark on Khmer civilization. Buddhism and Brahmanism seem to have reached the region early in the first millennium, apparently at about the same time, and irrevocably shaped religious beliefs, architecture, and sculpture. There is little material evidence of the earliest centuries, but seventh-century art reveals Indian influences. Sanctuary towers, such as the prasat at Angkor Borei, recall Indian *sikhara*, and both Buddhist and Hindu statues show characteristics of Amaravati or Gupta style. The drapery of a slender bronze Buddha of the seventh or eighth centuries (Fig 1) reveals this source, while even in its fragmentary condition it typifies the accurate rendition of anatomy, and

![Fig 4](above). Sandstone Harivara. Pre-Angkor period, style of Phnom Da, 7th century AD. H:178 cm. Musée national des Arts asiatiques-Guimet, Paris.

![Fig 5](left). Sandstone Harivara. Pre-Angkor period, style of Prasat Andet, last quarter of the 7th century AD. H: 197 cm. National Museum of Cambodia, Phnom Penh.

Rosel (Fig 4). This god, particularly important in Cambodia, also has Gupta-type facial features. There is a clear differentiation of the Visnu and Siva halves of the image that would later become less apparent, as can be seen in the iconic and graceful Harivara from Prasat Andet (Fig 5), whose posture retains only a slight hint of flexion in the relaxation of one knee, and where the distinction between the two deities is apparent only in the indication of half of Siva's third eye and the treatment of the headress (and even there, the braided and coiled locks of Siva's coiffe, the jata-nukata, have been shaped to conform with Visnu's cylindrical mitre). The loss of the statue's attributes further blurs the definition of the respective halves, but this of course is historical and not stylistic.

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between Indian and Khmer style can be seen in one of the earliest Cambodian sculptures of a female deity, the seventh-century Durga Mahisasuramardini (Fig 6) from Sambor Prei Kuk. Perhaps the most beautiful of all Khmer images, this goddess is rendered with full sensuousness yet does not project the sensuality so characteristic of Hindu sculptures of the female body.

Sculpture of the pre-Angkorian period is particularly rich and varied, perhaps reflecting the diverse centres of power that existed in the late Funan period. Images of Vishnu are more numerous than those of Siva, a reflection of the predominance of the linga, rather than an anthropomorphic figure, as the symbol of Siva. Typical of this era are the mukhalinga, or linga with faces (Fig 7), while one of the commoner Sivale deities to be represented is the beloved elephant god, Ganesa, protector of new enterprises. The high patina on the example from Tuol Pheak Kiri (Fig 8) indicates how many hands seeking protection and prosperity caressed his ample stomach.

With the centralisation of power that followed the AD 802 proclamation of Jayavarman II as a cakravartin, or universal monarch, sculptural style became more consistent and more hieratic. Typical of this trend is a ninth-century figure of Vishnu (Fig 9) from Phnom Kulen, the site of Jayavarman’s installation of a linga and the initiation of the devaraja (god-king) cult. The exact meaning of the devaraja is still a speculation, though there is no doubt that it involved some kind of identification of the monarch with his chosen deity. This four-armed Vishnu, most unusually, has retained all his attributes: the conch, the mace, the disk, and the globe, or earth. His stance has no suggestion of flexion; it is fully frontal, the body powerful, the expression detached from mundane preoccupations though not lacking in humanity, with its faint smile and downcast gaze.

The hieratic dignity of Khmer sculpture reached its most extreme expression in the early tenth-century statuary of the Bakheng period, when the capital was established for the first time in the region of present-day Siem Reap and the towering temple-mountain of Bakheng was constructed. The most massive embodiment of power, however, can be seen in the slightly later art of Koh


Ker. This town, the native city of Jayavarman IV, was the capital for almost forty years, from AD 921. Sculpture achieved a new dynamism and solidity but at the same time retained great refinement of carving, as can be seen in the image of Brahma (Fig 10).

The tenth century was particularly rich in sculptural and architectural achievement, the dynamic carving of the lintels of the East Mebon and Pre Rup temples visible also in sculpture in the round. Its apogee was reached in the creation of the temple of Banteay Srei (Citadel of Women), dedicated in AD 967 or 968. Although much smaller in scale than the tem-
ple-mountain of Bakong and Bakheng, its perfect proportion and the profusion of its decorative details often inspire its designation as the pearl of Cambodian art. The hard and dense pink sandstone used for its lintels, columns, pediments, and walls has withstood weathering and the careful reconstruction, or anastylosis, carried out in the 1930s permits a complete understanding of the structure. One of the most characteristic features of the carving is the dynamism and masterly composition of the narrative reliefs that decorate lintels and pediments. Two pediments are visible in the exhibition; the ceremonial gate structures they once crowned were too ruined to be reconstructed; and the pediments were taken to museums for safekeeping. They have never been exhibited together before. Both depict episodes from the Mahabharata. Fig 11 shows Krsna and Balarama watching the fight between the leaping Bhima, warrior brother of the five Pandava, and his opponent from the Kaurava fam-
Khmer Art


The rhythm of its narrative reliefs, defy comparisons. Stone statuary is imposing, somewhat remote, but the highest expression of sculpture in the round is to be seen in the bronze images of the period. An unusually tall adorned Buddha (Fig 13) typifies the control of detail and proportion and epitomises the Angkor Vat style.

The most famous Buddhist era in Angkorian history occurred during the reign of Jayavarman VII (1181-1218). It was during this period that the Khmer kingdom expanded to its greatest extent, comprising significant parts of present-day Thailand, Laos, and Vietnam. After driving Cham invaders from the land, the king consolidated the kingdom, constructed many temples, hospitals, hermitages, roads, and bridges, and promoted the Buddhist faith. Sculpture of this era reflects the humanism and spirituality of Khmer art at its highest level. The meditative but benign portrait of the king (Fig 14) and his first wife, Jayaramadevi (Fig 15) in the guise of Tara, companion of the Bodhisattva Avalokitesvara, are incomparable exam-
NEW KHMER TEMPLE SITE DISCOVERED AS SEVERAL STOLEN SCULPTURES ARE RETURNED TO CAMBODIA

A thirteenth-century temple site, Prasat Banteay Thom, located just three miles north-west of Angkor Wat, was discovered in April by Keo Reth, a member of the Cambodian government Dépôt de la Conservation d'Angkor. The temple, still in a good state of preservation, was erected by Jayavarman VII. Until last year the area was under the control of the Khmer Rouge guerrillas. Reth located the site by tramping through the jungle, as there were no roads or even paths to the site, which was known only to a few villagers. The only recent damages appear to be the missing faces of five dancing Apsara figures, which were probably removed for sale to the illegal antiquities trade. While the site is now being surveyed and cleared it will probably be several years before the excavation and restoration are completed and a suitable road built in order that it may be opened to the public.

Meanwhile the publication in 1993 of One Hundred Missing Objects: Lootin in Angkor (see 'The Villages of Angkor', by Jerome M. Eisenberg, in Minerva, March/April 1994, pp. 16-19, in which forty of the stolen pieces were illustrated) has resulted in the location and recovery of six sculptures, two of which were illustrated in the Minerva article.

A twelfth-century sandstone female torso (DCA 1429) from Siem Reap was stolen from the Dépôt in the early 1980s. It was purchased in Bangkok shortly thereafter by a French dealer, who was informed of its illicit source by a curator from the Musée Guimet following his application for an export licence. It was presented by the dealer to the Cambodian embassy in Paris. Another sandstone female torso (DCA 7081), of the late tenth century, from Prasat Trapeang Khna (illustrated in Minerva), was sold by Sotheby's, New York, on 2 June, 1992. It was located in Switzerland in January 1995. The current and original owner, an American gallery, was recently in negotiation for its restitution.

A fine twelfth-century sandstone head of the god Shiva (DCA 1664), from the Temple of Bayon in Angkor (illustrated in Minerva), was exhibited at the Honolulu Academy of Arts. In compliance with ICOM's Code of Professional Ethics, negotiations for its restitution are now in progress.

Another sandstone head of Shiva (DCA 5729), of the early tenth century from the Prasat Cheung temple, had been donated to the Metropolitan Museum of Art in 1985. Following the publication of the head in 1993, the curator contacted the Cambodian authorities. It has now been deaccessioned and will be returned to Cambodia after restitution arrangements have been settled.

A late eleventh-century sandstone male head from Trapeang Chhurik (DCA 5602) was located in New York last year as it was about to be placed in an auction. It was originally sold in Hong Kong in the 1980s. Again, negotiations are underway for its return. A four-faced sandstone head of Brahma (DCA 3489) of the thirteenth century, from Trapeang Phong, now sadly lacking one of its faces, was sold by Sotheby's in London on 21 October, 1993, before the One Hundred Missing Objects publication was received. Its sale was rescinded and the owners gave the piece back to the Cambodian authorities in December 1996. Further details on these six pieces are chronicled by Martin Bailey in The Art Newspaper, March 1997, p. 15.

We have been informed by ICOM (the International Council of Museums) that in addition to the above recoveries, 27 objects have been seized from art dealers in Thailand between 1990 and 1996, of which thirteen were returned in November 1996. Two sculptures seized by Dutch customs officials in Rotterdam in October 1995 have also been returned. An Angkor sandstone statue seized from an art dealer in San Francisco in 1994 by U.S. customs was returned in July 1996.

A new edition of One Hundred Missing Objects: Lootin in Angkor has been issued by ICOM on the occasion of the Khmer exhibition recently in Paris and now on view in Washington. A further selection of 25 additional objects missing from the Dépôt de la Conservation, not included in the first edition, has been added. Copies will be available for sale at the Washington exhibiton, the proceeds of which will go to the National Museum of Phnom Penh in Cambodia.

Jerome M. Eisenberg, Ph.D.
MONUMENTS UNDER THREAT IN BANGLADESH

A pilot survey this year at two important World Heritage sites in Bangladesh has examined the way in which archaeological geophysics could be of use in managing and protecting sites under pressure from over population and adverse environmental factors.

Robin Coningham and Armin Schmidt

Bangladesh is one of South Asia's youngest states, having gained independence from Pakistan in 1971. Although it has only just celebrated its Silver Jubilee it boasts an impressive monumental heritage stretching back as far as the third century BC, with the Mauryan provincial capital at Mahasthan. Of particular importance are the eighth-century AD Buddhist complex at Paharpur and the fifteenth-century AD Islamic city of Bagerhat, both of which have been awarded World Heritage status by UNESCO. A third site, the third-century AD Buddhist complex of Mainamati, has been provisionally nominated for similar World Heritage status.

These sites are very different in terms of date and purpose, but are unified by a distinct Bengali cultural style. This is undoubtedly formed by

Fig 1. Traditional boats on the Padma river.

Fig 2. A map of Bangladesh showing sites mentioned in the text. Map: Briece Edwards.

BANGLADESH

INDIA

BAY OF BENGAL

MYANMAR

MINERVA 39
"REINCARNATION"
Par Raoul Allaman du 24 juillet au 10 août 1997 au Métropole Palace de Monte-Carlo
rise of pressure on its cultural heritage from a massively increasing population and its needs. With a population of 120 million, expected to rise to 250 million within the next 40 years, there is a premium on available land for agricultural, industrial, and residential development, leading to encroachment and eventual destruction of many archaeological sites. Moreover, the absence of any stone to mix with cement to make concrete has caused a widespread robbing of brick from ancient sites. The robbed bricks are then pounded and ground up to form coarse aggregate, a substitute for sand aggregate. In addition to these human pressures, salination, waterlogging, and forest encroachment have also taken their toll on archaeological sites.

In response to these human and natural blights, in 1973 the government of Bangladesh requested UNESCO to assist the Directorate of Archaeology in the preservation of two of the country's most important monuments, Bagerhat and Paharpur. Following a series of multidisciplinary missions to the sites, both Bagerhat and Paharpur were entered on the UNESCO World Heritage list in 1985. Since that date further missions have been conducted to assist the Directorate in its preservation and management of the two monuments.

One of the most recent missions, which took place this year, involved a pilot study of the use of archaeological geophysics at the two sites, in which both authors took part. Archaeological geophysics, a non-destructive technique, is now an integral part of non-destructive site assessment in the UK. It can record shallow sub-surface features quickly and requires only a small team, making it both time and cost-effective. Within the UK it is generally used in two ways: first, to investigate and assess newly discovered sites, and secondly, to assist in the management of protected sites. As such techniques are seldom available or used in South Asia, our pilot mission was designed to test the effectiveness of the instrumentation in terra

Fig 3 (left). Archaeological geophysics in front of the Bibi Parma masoleum, Lalbagh Fort, Dhaka.

incognita and to offer training to Directorate personnel in its use. In addition to our work at Bagerhat and Paharpur we also organised a more general training workshop in Dhaka in the Mughal gardens of the Lalbagh Fort (Fig 3).

The site of Bagerhat or 'place of tigers' is located some 175 kilometres south-west of Dhaka at the present edge of the mangrove swamps of the Sunderbans. There, on the banks of the Bhairab river, once the inhospitable domain of man-eating tigers, sharks, and crocodiles, a mysterious warrior-saint known as Ulugh Khan-i Jahan and his followers founded a new capital in the fifteenth century AD. Although his name suggests that he was from Central Asia, his reasons for coming to Bengal are unclear; some have suggested that he had been exiled from the court at Delhi, whilst others believe that he was a pious and zealous proselytiser of Islam. The only historical detail that we know about this new city's ruler is that he died in the evening of the 24th of October 1459, this being recorded on his tomb. The city was later incorporated into the Sultanate of Bengal as a mint town known as Khalifatabad, upon which its successor, the modern town of Bagerhat, is located. The archaeological site at Bagerhat is enormous, with numerous tanks or dighis, mosques, tombs, and mined buildings covering 12 square kilometres along the old meander of the Bhairab. Indeed, according to local tradition, Khan-i Jahan built 360 mosques in the city. Of all these monuments two are extremely important, the Saithgumbad mosque (Fig 4) and the muzhar or masoleum of Khan-i Jahan himself.

The former, the largest brick mosque in Bangladesh, stands at the western edge of the city on the banks of the Ghora Dighi. Although its name translates as 'the mosque of sixty domes', this is something of a misnomer as although it has sixty stone pillars within (Fig 5) there is a
Hindu pilgrimage, and devotees daily offer live chickens and goats to two large sacred crocodiles in the Thakur Dighi. In addition to the buildings described above, reference should be made to the numerous remains of brick roads which still survive and are used even today - a lasting legacy of the city's founder. Our team conducted archaeological geophysical surveys at both sites resulting in a fuller understanding of the monuments and allowing future developments and restorations to be planned avoiding areas with substantial subsurface archaeology.

The second element of our mission was to conduct a survey at Paharpur, the largest single Buddhist monastery in the Indian subcontinent, which is situated just over 200 kilometres north-west of Dhaka. Known locally as Paharpur or 'the settlement of the hill', the ancient name of the site was Somapura or 'the settlement of the moon'. The monastery was founded by the second Pala emperor, Dharmapala (AD 770-810), whose empire covered much of present Bengal and Bihar and was ruled from the dynastic capital of Pundravardhana, present day Mahasthan. The site consists of a massive rectangular courtyard measuring about 280 metres square, formed by 177 individual cells opening onto a veranda on the inner side. At the centre of the courtyard stands a 22-metre high cruciform terraced shrine which dominates the surrounding alluvial plains and paddy fields (Fig 8). Numerous shrines, votive stupas, halls, wells, and ancillary structures occupy the area between the courtyard and central shrine. One of the most striking features is the use of over 3000 terracotta plaques to decorate the various circumambulatory paths around the different levels of the central shrine (Fig 9). Consisting of what Sir Mortimer Wheeler described as 'folk art' and deities, they provide further evidence for the continuity of the use of terracotta as a medium in Bangladesh.

It is interesting to note that this style of temple and shrine architecture - a central shrine with surrounding monastery, appears to be a prominent feature of Buddhist Pala art and is found in Savar near Dhaka as well as at the numerous monastic complexes on the Lalmai Hills at Mainamati in the east of the country. A number of scholars have suggested that this feature appears to be the moving force or genesis for the central temple architecture of the massive Buddhist and Hindu monuments in Southeast Asia, as typified by the city of Angkor in present day Cambodia. Our work at the site concentrated on the western edge of the courtyard, where we successfully identified a series of sub-surface features which may be interpreted as additional auxiliary structures, and recovered data of rebuilding episodes which suggest that the current alignments are not necessarily those of Dharmapala's original foundation.

This mission was a pilot study, designed to assess the applicability of archaeological geophysics to Bangladesh, with special reference to the two UNESCO World Heritage sites which are detrimentally affected by increasing human and natural pressures. The results of the mission were very promising and next year we are planning to return to Bangladesh during the second phase of the project. In particular we hope to survey a much larger area of the monastic courtyard at Paharpur in order to explain the asymmetric alignment of the monastery's central shrine - it stands slightly off-centre in relation to the courtyard’s central cardinal-oriented staircases. The preliminary results of our study indicate that substantial sub-surface foundations exist on a symmetrical alignment, suggesting that the original layout of the entire complex was symmetrical, but
that subsequent rebuilding changed this plan. Similar examples of asymmetry and realignments were found during the excavations at the Pala period Salhan Vihara at Mainamati, suggesting a general shift in the organisation of sacred space. Whether this represents a response to the decree of a royal donor or a shift in doctrinal dogma is unclear and only further work can help answer this question. It is hoped that non-destructive site assessments, such as archaeological geophysics, will be practised more widely in South Asia, allowing us to understand the region’s magnificent monuments more fully and in so doing help ensure their successful management into the next millennium.

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MINERVA 43
Mask made for the mummy of the lady Satttjehuty, early Eighteenth dynasty, c. 1500 BC.
Cartouche, painted and gilded. Ht 52 cm. The British Museum, EA 29770.
Discussed in an article by John H. Taylor, Apollo July 1996.

The July issue of Apollo again features antiquities and ancient art with articles on Roman intaglio and cameos, the excavations at Phanagoria, Crimea, the representation of speed in ancient art, acquisitions at the Getty, Dallas and Metropolitan Museums and reviews of exhibitions and books.

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A LATE ROMAN MOSAIC FROM THE VILLA OF LOD

Sean A. Kingsley

The recent exposure of a vibrant Late Roman mosaic pavement 35 kilometres north-west of Jerusalem in the town of Lod sheds new light on a period traditionally thought to have been one of decay and deprivation in the area.

The 9 x 17 metre floor, excavated by Miriam Avissar of the Israel Antiquities Authority, with funds supplied by the Municipality of Lod, is exceptionally well preserved and outstanding in artistic quality. The main composition, conceived within a rectangular plain, sub-divides into a tripartite order. In the central scene sea-fish and birds in triangular medal-

Fig 1. An Israeli archaeologist copies one of the panels of the Roman mosaic discovered at Lod. The central octagonal panel depicts a ‘Nilotic’ landscape. Photo: Popperfoto/Reuters.

Fig 2. Detail of the newly-discovered mosaic showing two merchant vessels with various sea-creatures. Photo: Israel Antiquities Authority.
lions surround gazelles, panthers, beasts of prey, and sets of dolphins separated by a trident in all four corners. The same theme is expanded upon within a large octagonal expanse at the very heart of the mosaic where lions perch on mountain peaks, separated by a river, survey a 'Nilotic' landscape populated by a roaming elephant, giraffe, rhino, tiger, and African bull (fig 1). Once again, a collection of single fish, examples within a basket, and wild animals, dominate one of the outer edges.

A marine theme portrayed on the opposite side of the mosaic introduces motion into the overall scheme. Within a scene surprisingly bereft of wave crests two merchant vessels, one in full sail the other at anchor, are placed against a background of lobster-pots, crustaceans, over-scaled fish, dolphins, and a mythological whale (fig 2).

Such subject matter is unique inside Israel. While pastoral images of 'Nilotic' harmony became commonplace during the centuries of Byzantine expansion into the region, Roman parallels are entirely absent. In this respect the Lod mosaic may be regarded as a forerunner to the elephant and tiger from the Ma'On synagogue mosaic (c. AD 538), the lions, tigers, flamingos, and gira'fe from the Gaza Malka synagogue (AD 508/9), and the landscaped 'Nilotic' motifs exposed at the churches of Tabgha, Beth She'an, and most recently in spectacular fashion at Sephoris.

The inclusion of merchant vessels in the composition also represents a rarity within Palestinian mosaic art. Although Byzantine examples, once again, have been exposed at Bet Loya, Beth She'an, and Haditha (five kilometres east of Lod), the present images represent the first examples found on Roman mosaics in Israel. Since comparisons with the 'Nilotic' motifs may be drawn with copious material from Tunisia to Syria and almost certainly derive from standard pattern-books, the distinctive form of the ships—unlike any other representation within the Roman Mediterranean—is a curious inclusion.

Both ships are remarkable for their accuracy of detail and are stylistically identical, fortunate since the right hand example was largely obliterated by trenching disturbance during the Ottoman period. The well-rounded hull of the intact ship and single mast identifies the vessel as a small merchantman with a probable maximum cargo capacity of 75 tons or 1,500 amphorae, a class of coaster practically designed to face the realities of the shallow near-shore coastal belt of
palestine. The billowing sail, segmented by black lines which may represent seams in the shroud, is supported by a mast and horizontal yard clearly separated into woodlings which girdled interlocking composite lengths of timber. Beneath the water-line a false-keel (depicted by black facets) protects the hull, and stumpy-blades with concave edges disappear into a roofed deckhouse. Six sets of hull-ports contain and shift the tension in the sail through six rigging blocks.

On the right side of the vessel, the stern terminates with an overhanging gallery and a goose-headed sternpost, a common Roman emblem of the second and third centuries AD. However, although the goose unanimously gazes outward in depictions from Ostia, Portus, Pompeii, Sidon, and Trajan’s Column, amongst others, the Lod example obstinately faces inward in a rare departure from Roman standards. The concave curvature of the prow (to the left) is also unknown amongst the iconographic lexicon of the Roman Mediterranean. Alongside very gentle concave curvature recognized on a second-century sarcophagus from Sidon (Fig 3) and a relief in the market-place at Leptis Magna, the closest examples to the Lod ships come from the Haditha mosaic and Leontis Koubas paving at Beth She’an (Fig 4), both inside Byzantine Palestine. However, in these developments the goose-head and overhanging gallery in the stern are replaced by an inwardly-voluted sternpost.

Tunisia is the homeland of mosaics with the artistic theme of sea teeming with varieties of fish. Baskets filled with fish feature at Sousse, while oversized wondrous creatures of the sea and pleasure craft can be seen within the House of Neptune and House of Nicentius at Thuburbo Majus, between the late third and early fourth centuries. The stylisations of dolphins at Lod is also comparable to the treatment of these sea mammals at the House of the Venus’s Charriot at Thuburbo Majus and House of Cato at Utica, in contexts of the late second to early fourth centuries. If the North African school apparently served as the inspiration for the principal conception of the Lod mosaic, the distinctive treatment of the ships may point to a local Palestinian source for their primary influence. Given the close styles between the Lod ships and the later Byzantine ‘beak-prowed’ examples of Beth She’an, may a new class of Palestinian or East Mediterranean Roman merchant vessel have been discovered?

Upgraded in municipal terms around AD 199 to Colonia Lucia Septimia Severia Diospolis, Lod was considered the equal of the famous Jewish centres of learning in the Galilee during the Late Roman period. Although heralded as the birth-place of St George, Lod is equally renowned for the Great Academy of Rabbi Joshua ben Levi and as an important junction on the main Joppa to Jerusalem road where high quality textiles were manufactured up to the mid-fourth century. The sage Beytos ben Zinin is recorded as just such a local textile industrial entrepreneur who also loaned large sums of money and imported dried figs by ship. Perhaps the Lod mosaic, dated numismatically by Miriam Avissar to the end of the third or very early fourth century, belonged to a similar commercial agent who based the ship forms on his own vessels at the port of Joppa. The decision to depict the decorative ferro as a square block on the prow of the Lod ship, rather than portraying a Roman god, may imply the mosaic was devised by a Jewish iconoclast.

Certainly the sophistication of the paving, complete with glass tesserae, suggests Late Roman Lod was far from stuck in a great economic slump, as ancient Roman sources have suggested for the province as a whole.

Sean A. Kingsley, of Somerville College, University of Oxford, is a marine archaeologist.

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A Catalogue of the Gandharan Sculpture in the British Museum


The name Gandhara was originally the geographical designation of a region, and then became the denomination of one of the most interesting and creative phenomena of the ancient world. It was a period of artistic and cultural integration between East and West, when, from around the beginning of the Christian era, anonymous sculptors started to produce Buddhist works of art to adorn shrines and temples in the area corresponding to present-day Pakistan and Afghanistan. Today the name Afghanistan is synonymous with war and destruction of the art once produced there: one may say this corresponds to the Buddha’s teaching that nothing is permanent, but a modern layman does, however, suffer when thinking of the systematic destruction and pillage of the great monuments of the past. The Khaibar museum is a ruin and its collections dispersed, including the Bagram treasure and other masterpieces. The magnificent site of Bamiyan, restored by Italian scholars, has again been damaged by bombing. Mercifully the objects gathered through the archaeological campaigns carried out there and at other sites, particularly in the Swat valley in Pakistan by the ISIAO, Istituto Italiano per l’Africa e l’Oriente (ex ISMOE) are safely in the National Museum of Oriental Art in Rome and are again on show to the public after many years in storage.

That is why within this sad framework the publication of the British Museum’s collection of Gandharan sculpture, one of the finest in the world, is particularly welcome. The time-consuming job of thoroughly researching all aspects of the collection and of Gandharan art in general – investigation in the British Museum archives, comparative examples drawn from a huge amount of scattered material, examination and presentation of scholars’ opinions through a large body of published and unpublished works – has been accomplished by W. Zwalf in a two-volume work, divided into text and plates, which already stands as a major reference work soon after its publication.

The author, formerly Assistant Keeper in the Department of Oriental Antiquities at the British Museum, has described and analysed for the first time the whole of the Museum’s collection comprising 680 objects. All of them are fully illustrated here in black and white with a few colour plates, a number of these featuring some of the most outstanding pieces in the whole BM collection. This is the case of the stone head representing the so-called ‘fasting Buddha’ (cat. no 182) as Indian artists imagined the sage during the ascetic period which preceded his enlightenment (illustrated overleaf), and the finely modelled stucco heads (cat.nos. 549 and 626). These stucco heads are not only good examples of another medium in which the unknown Gandhara artisans excelled, but are also the subject
marks, and technical aspects of conservation.

This is an old-fashioned book in the most positive sense: extremely meticulous, detailed, and reliable, a true catalogue and as such indispensable for all scholars working in the field of Buddhist art. However, the author has so carefully restrained himself and abstained from presenting anything but the dry facts that the extraordinary nature of Gandharan art, its complexity, and its value as a bridge between Classical and Indian art and as a vehicle for the transmission of Classical and Indian styles and iconographies to lands as remote as the Far East is somewhat lost. Gandhara art is a crucial landmark on the Silk Route and still is an endless source for discovery and speculation as well as aesthetic enjoyment. Objects such as the gold casket set with amethysts (cat. no. 659), despite the painstaking description in the catalogue, still remains an iconographic puzzle, its dating the subject of speculation and its provenance ultimately uncertain.

Filippo Salvatori

Aspects of Egypt: Of Portraits and Animals

Never before in a publication, let alone in an exhibition, have so many faces from antiquity gazed out so boldly at the modern world. The, at times disconcerting, stare of the Graeco-Roman dead of Egypt have always suffered by falling between two stools: they have not been accepted in the tradition of ancient Egyptian studies and yet have also been denied a place in the oeuvre of Classical painting. Happily, the two worlds have now met in two British Museum authors, Dr Susan Walker, Deputy Keeper of Greek and Roman Antiquities, and Dr Morris Bierbrier, Curator in the Department of Egyptian Antiquities. Assembled in a truly eye-catching and, indeed, eye-opening exhibition at the British Museum (see Minerva, March-April 1997, pp. 10-13), at last the portraits are seen in context and properly evaluated in the splendid catalogue, Ancient Faces: Mummy Portraits from Roman Egypt (British Museum Press, London, 1997, £18.99). The catalogue also does double service, standing as Part IV of A Catalogue of Roman Portraits in the British Museum, although many examples are included from other collections, notably the Petrie Museum, University College London (whose work is afoot to publish their own catalogue of their holdings).

Six preliminary essays examine the background to the burial practices, the people and the discovery of the mummy portraits, and of special interest is the contribution on Techniques by Eupompyne Doxaidis, herself a practising painter and the author of the internationally acclaimed book The Mysterious Fayum Portraits. The structure of the catalogue is to examine the portraits first by site provenance, followed by their cultural and archaeological context. Much new evidence and dating has come to light by the careful comparisons made between the portrait representations, hairstyles, jewellery, etc., with finds from elsewhere in the Roman Empire. At last these silent sentinels with their steady gaze, the first panel portraits in history, have received their overdue recognition.

As a preliminary to the exhibition a major international symposium was held at the British Museum in July 1995 and 21 papers have now been published under the title Portraits and Masks: Burial Customs in Roman Egypt, edited by Morris Bierbrier (British Museum Press, London, 1997, pp. £40). Their content is wide-ranging within the parameters of Roman Egypt, examining the reasons behind and the background to the development of the mummy portraits out of their ancient Egyptian antecedents and considering their religious and social background. They are also indicative of the social classes from which they grew and fascinating for the technical expertise that produced these first portrait panel paintings.

A particular feature of the papers is the scientific examination and evaluation of the portraits, their pigments, the wood used and the specialisation of the artists. It is necessary in many instances to, literally, bring them back from the dead of their dusty and begrimed condition into often vibrant colours and lively features. Amongst the new scientific examination techniques, possibly a little eerie in its way, is the manner by which Computerised Axial Tomography (CAT scans) can draw the comparison between the actual mummy behind the painted board and the representation on it. Variations in depiction can indicate where a linen shroud, obviously having been painted at the time of death, took its representation not directly from the deceased but from an earlier portrait since the inscription on one mummy case gives the occupant’s age as 89, but the face on the shroud is a middle-aged man.

These two books, exhibition catalogue and symposium papers, comple-
PORTRETS AND MASKS
BURIAL CUSTOMS IN ROMAN EGYPT

Edited by M.L. Bierbrier

meticulous record of 'before and after' photographs and in *House of Eternity: The Tomb of Nefertari* his superb photographs complement the text by John McDonald which, together, take the reader through the tomb. A valuable feature is the series of vignette plans of the tomb located throughout the text with the particular portion illustrated and discussed marked in red.

This book, though slim, is an invaluable introduction to the finest example of Egyptian tomb art and in itself a model of splendid colour book production.

Turning from people to animals in ancient Egypt, the love of animals, and an appreciation of them in their environment and in religion, is well presented in Patrick McAllister's *The Animal World of the Pharaohs* (Thames and Hudson, London, 1997, £29.95). Mr McAllister's previous book *The Birds of Ancient Egypt* has proved to be an invaluable guide and his new book will take its place alongside as an extremely useful reference work.

In a series of nine chapters animals are first seen in the context of a divine bestiary, those associated with various deities as their 'familias' or emblem, and in their later association with the gods as mummified votive offerings. Other aspects of them are in service, as hunted or the hunters, and as household pets - the Crown Prince Tuthmosis's pet she-cat had her own finely carved limestone sarcophagus on which she is depicted wearing an elaborate collar, yet, despite all this, she is only referred to as 'the female cat' in the inscriptions and has no pet name at all. Other pets such as cats or monkeys often feature in tomb reliefs of parties seated under their owner's chair.

The principal beast of the Nile was the crocodile which is particularly featured in Old Kingdom mastaba reliefs, usually as a predator on young hippopotamuses and is later found mummified in large numbers near temples such as Kom Ombo that share a dedication to the crocodile god Sobek with the falcon-headed Horus. Other animals associated with water include the frog, mongoose, and hippopotamus. Fish are also included, although there is a separate book on them (*Fish and Fishing in Ancient Egypt*, by D.J. Brewer and R.F. Friedman, 1989), and birds likewise have a chapter here. Those animals that creep, crawl or fly - serpents, scorpions, scarab beetles, flies, and bees are seen represented in many reliefs and wall paintings as well as, in many instances, beautifully executed small amulets.

The Egyptians' interest in exotic and strange or foreign animals is
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exemplified in a number of reliefs, notably the mortuary temple of Queen Hatshepsut at Deir el Bahari (in the expedition to Punt reliefs) and at Karnak in Tutankhamun III’s so-called ‘botanical garden’ reliefs. Humorous elements involving animals are quickly picked up by the Egyptian artist and craftsman, and are especially noted in the humorous papyri of the world turned upside down – the lion playing senet with a wildebeest, or a cat acting as nursemaid to a baby mouse.

Patrick Hollyhan has done an invaluable service to Egyptology in bringing so wide-ranging a group of illustrations together, most ably supported by his text, and animal lovers the world over will find something of interest here in the splendid range of illustrations.

Peter A. Clayton

Frontiers of the Roman Empire

Until recently, any study of the frontiers of the Roman Empire would have concentrated on strategy and fortifications. There is now more of an emphasis on the human element, and although this book begins with a discussion of the different types of frontiers, provinces, and client kingdoms, as well as the barbaricum beyond, it really presents the story of the soldiers, civilians, natives, and barbarians who lived there. There are chapters dealing with the role of the army and commercial activities either side of the frontiers which were clearly more flexible than the rigid international borders of today.

The boundaries between Roman provinces – and the client kingdoms which were regarded as integral parts of the empire – were usually well defined. It was the demarcation of the empire itself that was less certain. The great rivers of the northern frontiers were not so much obstacles as communication routes, and tribes in the area had traditional lands either side of them. In the east there were few fixed topographical boundaries and any frontiers there were even more fluid.

Contrary to popular opinion, the Roman army did not spend all its time fighting wars; much of it was spent acting as police or customs officers. In times of peace it is especially remembered for its engineering work: building roads, aqueducts, and other utilitarian buildings, as well as the fortifications themselves. Roman troops stationed on the frontiers would have got most of their supplies locally and trade was brisk. Indeed, surviving records from frontier units show that the troops were widely deployed, and foraging for provisions either side of the borders accounted for almost as many absences as military secondments.

New frontier posts thus encouraged cross border trade that ranged from immediate supplies to the import of luxury goods destined to travel some way inside the empire. Such imports and exports were controlled, but Elton shows that whatever regulations and policies had been decided by the central authorities, the impact of Rome was often diluted by the time it reached the far flung frontiers of the empire.

This is a very readable and stimulating book that carefully analyses historical, epigraphic, and archaeological sources. It provides a fresh approach to life on the edge that should be welcomed by any student of the forces that shaped the Roman world.

Julian Bowsher, The Museum of London

Books Received

Virtual Archaeology: Great Discoveries Brought to Life Through Visual Reality, edited by Maurizio Forte and Alberto Silviotti. Thames and Hudson, London, 1997. 249pp, over 700 illus, 660 in col. HB, £29.95. For a subject dealing with the past, archaeology moves forward at a very rapid rate. This book, organised regionally and chronologically, ranges over vast areas of the Old and New Worlds with many essays by the original discoverers of the sites featured. The use of modern computer techniques, graphics, and simulations in an extraordinary compilation of material makes this one of the most vibrant presentations of archaeological discoveries of recent years. It will appeal to a readership at all levels and all ages – as Professor Colin Renfrew writes in his Foreword: ‘the reader will find new discoveries or computer-aided reconstructions which aid the imagination of the viewer just as they raise questions which tax the ingenuity of the archaeologist. It gives an excellent view of the pace of archaeological research as the second millennium of our era nears its end’.

Ancient Peoples of the Americas, by Stephen Plog. Thames and Hudson, London, 1997 (Ancient Peoples and Places series no. 108). 224pp, 150 illus, 17 in col. HB, £18.95. Because of the more familiar Precolumbian civilizations of the Aztecs and the Maya the contemporary cultures a little further north of the American Southwest have been largely overlooked. Here may be found fantastic sites such as Chaco Canyon or the Mesa Verde. In this book Professor Plog has brought together information, illustrations of sites and objects to provide the most readable and up to date account of the predecessors of the modern Hopi and Pueblo Indian cultures. It will be a welcome book in the New World and also be a substantial eye-opener to scholars and students of the Old World.

The Landscape of Roman Britain, by Ken and Petia Dark. Sutton Publishing, Stroud, 1997. 186pp, unnumbered illus throughout. HB, £18.99. By bringing together information from excavated sites and archaeological survey data with the results of environmental analysis, the Drs Dark have produced an archaeological ‘first’. The Iron Age background to Roman Britain is reviewed so that subsequent analysis provides a context for human activity and its effects on the landscape, much of which is still with us and recognisable today (although much is also fast disappearing before development schemes). This is a timely book, coming as new insights are being recognised, to place the material culture of Roman Britain in its environmental context, leading to a better understanding of that world and its impact on medieval Britain and later periods. Not only will it obviously become a required reading textbook, it is also a book that is well written and intriguingly readable.

The Archaeology of Ethnicity: Constructing Identities in the Past and Present, by Slim Jones. Routledge, London, 1997. xiv + 180pp. PB, £13.99. The study of ethnicity is a highly controversial area in contemporary archaeology where it is argued that the ‘cultures’ of archaeological remains and their association with post ethnic groups is hopelessly inadequate. Slim Jones develops here a new framework for the analysis of ethnicity in archaeology that has methodological, interpretative and political implications. It is a densely worded book that many archaeologists of the ‘old school’ will find difficult to assimilate. Hopefully, the text is more accurate than the figures where, on the location map of sites in Essex and Hertfordshire, ‘Dickey Mead’ should read Dicke; ‘Locketts Villa’ should read Lockleys; ‘Coseck’ should be Gosbeck, ‘Camulodunum’ should be Camulodunum, etc. This is simply evidence of sheer carelessness that is unwarranted and unnecessary in a book that is seeking to lead a new way.

PETER A. CLAYTON

MINERVA 57
Numismatic News

THE ANCIENT COIN MARKET

New York fair closes Spring season

Eric J. McFadden

The New York International at the World Trade Center is the last major event of the spring before dealers prepare for their summer holidays. However, this year it will not be long before dealers and collectors return once again to New York. The American Numismatic Association Convention, which is held in a different city each year, will take place this summer in New York in the last week of July. Anticipation of the ANA convention kept attendance below usual at the spring New York International, as many of the European dealers decided to come to the ANA instead of the spring fair. Business was therefore only at a moderate level, although dealers reported no difficulty in selling reasonably priced material.

Classical Numismatic Group held the only auction in conjunction with the convention. Although actual attendance was slightly below the usual numbers, many of those who decided not to come to New York gave their auction bids to dealers who attended, and prices overall were strong with over 90% sold. A silver tetradrachm of Katane in Sicily, c. 410-404 BC, signed by Euainetos, one of the greatest of Greek die engravers, sold for $24,000 against an estimate of $20,000 (Fig 1). An exceptional silver stater of Thasos, c. 525-463 BC, fetched $11,000 against an estimate of $7,500 (Fig 2). A choice gold octadracon of Ptolemy IV of Egypt, 221-205 BC, brought $11,000 from an American collector against an estimate of $12,000.

Interesting coins in the Roman series also attracted competitive bidding. An extremely rare silver denarius of Clodius Macer, AD 68, sold to an American collector for $12,000 against an estimate of $10,000. An important collection of the coins of Postumus, AD 259-268, found considerable interest from specialist collectors, and one rare antoninianus of Postumus (reverse: the Emperor as Castor standing before his horse) brought $2,600. The highest price among the Roman coins was realised by a gold aureus of Carus, AD 282-283, which brought $19,000 from Zurich dealer Numismatica Ars Classica against an estimate of $18,000 (Fig 3). A rare bronze follis of Alexander of Carthage, AD 308-311, sold to a commission bidder for $6,600 against an estimate of $5,000.

Although the amount of material on offer this spring in New York was perhaps less than usual, the December New York International this year promises the most important combined auctions since the Sotheby’s sales of the Hunt collection. Major auctions have already been announced for December by Munzen und Medaillen (their first US sale), Superior, Stack’s, and Italo Vecchi, as well as a joint auction by Numismatics Ars Classica and Classical Numismatic Group. Total estimates are reported to be over $10 million. Last December the Marriott Hotel at the World Trade Center was completely booked more than one month prior to the fair. For those planning to attend this December, early reservations are recommended.
MYSTERIES OF CHINA AT THE BRITISH MUSEUM

A conference held in the British Museum 6-8 December

Donald Dinwiddie

In the history of archaeology two great periods of discovery come to mind. The first is the unearthing of ‘classical’ culture which engendered the Renaissance and culminated in the discovery of Pompeii in the eighteenth century. The second is the race in the nineteenth century to discover the ‘Homer’ and ‘Biblical’ civilizations of Egypt and the Near East.

At the conference accompanying the recent travelling exhibition of ‘Mysteries of Ancient China’ at the British Museum, one fell in the midst of a third great period of archaeological discovery. Although it has been almost eight hundred years since the Emperor Huizong first published his collection of arcana ritual bronzes of the Xia (twenty-first to sixteenth century BC), Shang (sixteenth century-1050 BC) and Zhou (1050-256 BC), it has been the archaeology of this century, especially the latter half, that has illuminated these ancient periods of China’s history. It has proved almost impossible to dig in any region of present-day China’s broad expanse and not find evidence of some ancient civilization.

While this wealth of material has confirmed China’s position as a well-developed centre of human civilization from at least the fourth millennium BC, it has also put paid to the national myth of a single, continuous, and homogeneous culture. This was particularly evident in the discussion of the material remains of two advanced communities in China’s north-east and south-west. The latter are the second millennium BC life-size human bronze figures and masks found at Sanxingdui in Sichuan province (and which formed the magnificent focus of the exhibition). It is currently being debated whether the civilization to which these artefacts belonged had anything to do with the development of later Chinese civilization – whether they perhaps represent the predecessor of some Southeast Asian culture. Similarly, the so-called ‘Hongshan’ culture, known to have existed in the fourth millennium BC in Liaoning province, has been adopted by some Chinese archaeologists as the well-spring of all Chinese culture. Others have stated that it is strange, abstract jades and terracotta figures have little in common with later developments in Neolithic and Bronze Age China, and that the Hongshan culture’s descendants should be looked for elsewhere in East or even Central Asia.

The conference speakers represented the cream of scholarship and activity in this area from both Asia and the West.

One of the grand old men of Chinese archaeology, Ren Shihan, fitted through the archaeological record of the past two centuries and came up with a dramatic revision of how and when agriculture and the first sedentary settlements arose in this part of Asia. By 10,000 BC, dogs had been domesticated, pigs were being raised as food, and rice was being cultivated in China’s southern regions. He estimated that three and a half thousand years later the majority of China was populated by stable and sedentary communities. Perhaps most interesting was the date for the first widespread evidence of silk-worm rearing in China – 4,000 BC. This early date certainly helps to explain why more than five thousand years later a multi-layered silk gauze sleeve in the exhibition elegantly embroidered with dragons and tigers could have been created as part of a funeral garment at a time before any of the great Mediterranean cultures had even heard of the material.

Another myth laid to rest at this conference was that southern China was a jungle inhabited by savages until the light of northern Chinese culture was shed upon it in the mid-first millennium BC. Professor Hidetoshi Okamura reported on a joint Japanese and Chinese excavation of a third millennium BC walled city, half a kilometre in length, found in the middle Yangzi river valley of the southern Hubei province. He showed for comparison several other contemporaneous walled cities found in the province. Whatever culture these cities belonged to, it is becoming apparent that they were from a distinct southern civilization that played a much larger role in the formation of Chinese culture than previously considered. After all, the first emperor of the Han empire (221 BC - AD 220) was a man of the southern ‘kingdom’ of Chu as was a significant portion of his government. It is from this dynasty that the modern idea of a single ‘Chinese’ culture first arose.

Another topic taken up was the importance and manufacture of bronze in China as compared with that of the rest of the ancient world. Robert Bagley of Princeton drew attention to a bronze food vessel in the exhibition which alone weighs 117.5 kilogrammes. This vessel, created in the late second millennium BC, is just one of a huge range of examples of ancient Chinese bronze production. Given that China’s mining techniques were probably no more advanced than those in the rest of the ancient world, this is evidence of a staggering amount of raw material for this all-important medium in any one region of China. Robert Bagley reasoned it was this amazing wealth in the material that led the peoples living in China from very early times to cast their bronzes as opposed to the hammering evidenced in the bronze artefacts from most other areas of the ancient world. The reason why an Achaemenid king would expect all the bronze he handed over to a craftsman back in the finished piece – and why the craftsman chose hammering as the technique – was because of the superior quality of bronze in Persia as compared to China. Casting, evidenced by the vents in the mould for ventilation and pouring, as well as the thickness of walls required for a cast object, bespeaks an abundance that allows for wastage. The Middle Eastern and Mediterranean civilizations did not employ the casting process until quite late not because they did not know of it, but because they could not afford it.

Congratulations should be given to both the British Museum’s Department of Oriental Antiquities and its Education Service for organising and running what many participants qualify as the best conference they had ever attended. Although hosted in a Western venue, it was evident, in the conference as well as in the exhibition, that none of it would have been possible without the astounding work accomplished by Chinese archaeologists in the past thirty years.
THE HSBC MONEY GALLERY. A new permanent exhibition exploring the history and art of world paper money. THE BRITISH MUSEUM (0171) 636 1555. (See Minerva, May/June 1999, pp. 33-36.)

NEW PREHISTORIC GALLERY. A new permanent exhibition exploring the rich holdings of prehistoric artefacts from London, many of them found in the River Thames. THE MUSEUM OF LONDON (0171) 600 3699. (See Minerva May 1999, pp. 20-27.)

NEW ROMAN LONDON GALLERY. Nearly 200 objects in new permanent display and the latest evidence from recent archaeological discoveries. MUSEUM OF LONDON (0171) 600 3699. (See Minerva, July/Aug 1996, pp. 55-58.)

ARTS OF KOREA. A new exhibition giving an overview of Korean art and archaeology, ranging from the Neolithic period to the 19th century, with loans from the National Museum of Korea, the Detroit Institute of Arts, and private collections. THE ROYAL ANCIENT MUSEUM (0171) 636 1555. Opens 11 July.

THE WESTON GALLERY OF ROMAN BRITAIN. A new gallery displays the British Museum's recent archaeological discoveries. A fine atlas which adds to our understanding of the Roman occupation of Britain. THE BRITISH MUSEUM (0171) 636 1555. Opens 17 July.

THE NEW LATER BRONZE AGE AND CELTIC EUROPE GALLERIES. Dramatic changes in technology, ideology, and relations between societies are shown in two new galleries covering the late Bronze Age to the 7th century BC., and aspects of the period of Roman expansion (350 BC - AD 150). THE BRITISH MUSEUM (0171) 636 1555. Opens 17 July.

READING. SILCHESTER GALLERY. A new permanent gallery giving a recreation of the Roman town and its artefacts found at Silchester, on the famous site of Calleva Atrebatum, the most completely preserved Roman town in Britain. MUSEUM OF READING (0118) 965 5515. (See Minerva, Jan/Feb 1999, pp. 26-27.)

ST ALBANS. PHARAOH'S PEOPLE. An exhibition focusing on life in Ancient Egyptian society, with objects from the Museum's collection, the British Museum, the Ashmolean Museum, and the Fitzwilliam Museum; also a collection of reproductions of furniture from the tomb of Tutankhamun created in 1924. MUSEUM OF ST ALBANS (01727) 819 340. Until 12 October.

UNITED STATES ATLANTA, Georgia


ENDERUNING LEGACY: MASTERPIECES FROM THE KNOELE R MRS KIRK FELLER 3rd COLLECTION OF AMERICAN ART. 70 masterworks in stone, metal, wood, and glass from American artists of the 20th century, including Japanese, from the 11th century BC to the 18th century AD, from the important permanent collection at Hiroshima, Asia, on tour for the first time in the UK. MICHELANGELO GLASS MUSEUM (0404) 727-4282. 17 July - 12 October (then to Pittsburgh). Catalogue, soft cover £45; hard cover £65.

BOSTON, Massachusetts

FAMILY WEEK: MUMMY MASKS FROM ANCIENT EGYPT. A long-term exhibition of sarcophagus masks, both wooden and ivory, from the Old Kingdom to the Roman Period, from the permanent collection of the museum and from the Egyptian Department of the Chicago Museum of Fine Arts, BOSTON (617) 267-9300.

BROOKLYN, New York

ANTIQUITIES FOR REINSTALLATION. The museum's collection from the region of the Andes, especially Peru, of Pre-Columbian objects, including some of the world's largest collections of large Paracas textiles and some dating as early as 100 BC. THE BROOKLYN MUSEUM (718) 638-5800.

CHINESE GALLERIES REINSTALLATION. The galleries were opened, in November 1999, presenting 1,700 works in the permanent collection, including many pieces that have never before been on view, selected for their artistic quality and historic significance, including Shang, Han, and Northern Zhou bronzes and a set of Liao silver saddle ornaments. THE BROOKLYN MUSEUM (718) 638-5800.

CAMBRIDGE, Massachusetts

FRAGMENTS OF ANCIENTITY: DRAWING UPON CREEK WASES. A recently acquired collection of fine art drawings demonstrates the shift in the techniques of Athenian vase painting. FOOG ART MUSEUM (617) 495-9400. Until 28 December.

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

IVORIES FROM THE ANCIENT NEAR EAST. Exploring the role of ivory carving in the historical and social context of the area, focusing on nine ivories from Samaria and Nazareth. SACKLER MUSEUM, HARVARD UNIVERSITY (617) 495-9400. An ongoing installation.

CHICAGO, Illinois

IN VIRTUE OF THE GODS: ART FROM ANCIENT SUMER. A selection of objects from the permanent collection of the museum's Institute, exhibiting while the Institute's own galleries are closed for renovation and reinstallation, CHICAGO ART MUSEUM. Until 8 March 1998.

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 Horash 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.

SOUTHERN ARAPAHO. A group of exceptional stone sculptures from the late 19th century AD, bequest of David Osley and the permanent collection of the museum. DALLAS MUSEUM OF ART (214) 922-1200. An ongoing installation.

DETROIT, Michigan

SPIRITUALITY OF ANCIENT EGYPT. 175 paintings, manuscripts, and sculptures from the permanent collection of the Detroit Institute of Arts, including a renowned collection of the Roemer-und Pelizaeus-Museum, Hildesheim, Germany, of major objects from the Old Kingdom and the Late Period. DETROIT INSTITUTE OF ARTS (313) 833 7953. Until 1 July 1998 (then to Portland, Oregon). Catalogue.

INDIA

BIRDS AND ANCESTRS AT INDIAN ART. A travelling exhibition that explores the role of birds in the art of India and their influence on various aspects of life, including humans and animals in Mexico and Central and South America. It includes 140 artefacts from the 15th century to the 19th century, including gold jewellery, sculptures, ceramics, and textiles from the University of Pennsylvania Museum, the Florida Museum of Natural History, and the Carnegie Museum of Natural History. EILISO/ORG MUSEUM OF AMERICAN INDIANS AND WESTERN ART (317) 636-5900. Until 7 August (then to Gainesville, Florida).

KNOXVILLE, Tennessee

ANCIENT EGYPT: THE ETHERIAL VOICE. A new and permanent exhibition of over 200 objects featuring the 26th Dynasty mummy of Djed-Rhons-hwed-Akh and his elaborately decorated coffin. A large-scale reproduction of buildings and statues are on loan from the Metropolitan Museum of Art. THE FRANK M. MCCCLUNG MUSEUM, UNIVERSITY OF TENNESSEE (865) 974-2144.

MALIBU, California

THE GETTY KOUROS. On view with the kouroi are observations and analyses, casts of stone sculptures, the Institute of the Andokouso kouroi in Athens, and the kouroi koros torso that has stylistic similarities to the Getty kouroi. GETTY MUSEUM (310) 459-7611. Until 6 July. (See Minerva, Sep/Oct 1993, pp. 36-39.)

1. PAUL GETTY MUSEUM CLOSING FOR REINSTALLATION. It should be noted that the Getty Villa Museum, which houses the notable collection of the Getty Museum antiquities, will close on 6 July for a three-year renovation and will reopen in 2004 as a monument to the Getty Villa's architecture and culture. THE J PAUL GETTY MUSEUM (310) 459-5011.

NEW YORK, New York

AMERICAN GALLERIES. The reinstatement of the museum's exceptional works of art and the reign of King Ahthemen and his immediate successors of the 'post- Amarna period', c. 1336-1295 BC. METROPOLITAN MUSEUM OF ART (212) 879-5500. (See Minerva, Jan/Feb 1999, pp. 9-13.)

ART FROM CENTRAL ASIA: TADJIKISTAN. A long-time loan of fifteen objects from the State Historical, Archaeology and Ethnography of the Academy of Sciences of Tadjikistan, including ten objects in the form of two bronze rings with the name of the country, and one of wood depicting the figure of the fifth to eighth century AD. METROPOLITAN MUSEUM OF ART (212) 570-3100.

EARLY CULTURES OF THE LEVANT: CHALCOPYTHIC ART ON LOAN FROM THE ISRAEL ANTIQUITIES AUTHORITY. A long-term loan of fifteen objects, c. 4500-3300 BC, including ivory and stone figures from the Beeshbeba and Gilat regiments, house-shaped burial containers from Azor, and a group of copper and ivory figurines from the Cave of the Treasure near Nahal Mishmar. METROPOLITAN MUSEUM OF ART (212) 879-5500.

ENLIGHTENMENT EMBOSSED: THE ART OF THE LUCAS COLICHI COLLECTION. Thirty two masterworks of the 7th to 14th centuries, including 23 'important cultural masterworks' from the Lucas Colichi Collection. LONG ISLAND MUSEUM GALLERY (212) 832-1155. Until 6 May.


MUSEUM EXHIBITIONS
MUSEUM OF ART (212) 879-5500. Until 31 August.

THE GLORY OF BYZANTIUM. A major exhibition of the art of the Second Golden Age of Byzantium (c. 886-c. 1204), from the mid-ninth to the mid-thirteenth centuries, including icons and secular works from Constantinople, other regions of the empire, and from neigh-
bouring lands. It provides a rare opportunity for interaction with the arts of the Islamic East and the Latin West. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 6 July. Catalogue.

GREEK ARCHISCAP SCULPTURE GALLERY. The museum's noted collection of archiscape sculptures and engravings has been cleaned and now show much of their original colour. They are displayed with Afric of the same period. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 31 July. Catalogue.

NEW GREEK & ROMAN GALLERIES, PHASE I. The first major section of the restoration of the Renwick Galleries, the Belver Court, is devoted to early Greek art from the Cycladic, Minoan/Mycenaeian, Geometric, and Archaic periods, including many objects currently on loan from the METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 31 October.

PHILADELPHIA, Pennsylvania

ANCIENT MESOPOTAMIA: THE ROYAL TOMBS OF UR. A special exhibition drawn from the museum's renowned collection from the Royal Cemetery at Ur, including a famous gold and lapis lazuli built-in lyre and a "Ram in the Thicket" sculpture, as well as Lady Puabi's headdress and jewellery, all from c. 2650-2550 B.C. The UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898-4000.

THE EGYPTIAN MUMMY. An important cultural and scientific ongoing exhibition examining the mummy, from mummification to death and the health and disease patterns revealed by X-ray and autopsy studies. Accumulated remains, featuring mummies from the museum's collections and the PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898-4000. Until 30 September.


RALEIGH, North Carolina

SEPHORIS IN GALILEE: CROSS-
CURRENTS OF CULTURE. Sculptures, architectural fragments, mosaics, ritual objects, ceramic and glass vessels from the first century BC to the seventh century AD. SEPHORIS IN GALILEE: CROSS-CURRENTS OF CULTURE (Coppin in Hebrew), once an important provincial capital in Roman Palestine, on loan from the Israel Museum. NORTH CAROLINA MUSEUM OF ART (919) 839-6262. Until 6 July. Catalogue.

RICHMOND, Virginia

ADAM DE STUBBART: STATUS AND RANK IN CHINESE ORNAMENT. 113 gold, silver, and bronze objects and jewel-

SF - CAPOCELO S.jpg

THE ANCIENT WEST AFRICAN CITY OF BENIN, A.D. 1300-1897. A reinstalling of this installation of ancient sculptures from Benin City, the capital of the kingdom of Benin, as it was before British colonial rule, including a group of cast-metal heads and figures of rulers, and a powerful sculptured plaque. METROPOLITAN MUSEUM OF AFRICAN ART (202) 357-4600.

WILLIAMSTOWN, Massachusetts


WORCESTER, Massachusetts

GREEK GALLERY REINSTATED. The museum's famous Greek Gallery is being reinstated. The Greek Gallery will now be open; the Roman gallery will follow in December. WORCESTER ART MUSEUM (508) 799-4406.

ST. LOUIS, Missouri

NEW ANTIQUITIES GALLERIES. A new permanent installation of 1500 works of art from the beginning of the Christian era to the Age of Napoleon. BELLEVue MUSEUM (314) 355-5000. Until 10 August (then to Knoxville, Tennessee).

TEMPLE, Arizona

MINERAS LIVES AND LANDSCAPES. An exhibition of Pre-Columbian gold and silver, including 123 objects from 25 cultures, featuring the San Pedro River Valley. BELLEVue MUSEUM (314) 355-5000. Until 10 August (then to Knoxville, Tennessee). (See Minerva, May/June 1997, pp. 10-12.)

WASHINGTON, D.C.

MILLENNIUM OF GLORY: SCULPTURE OF THE BYZANTINE EMPIRE. A major exhibition of the works of Byzantine artists, bringing together 113 masterpieces from around the empire, including the famous "Klotzler, the National Museum in Phnom Penh, Cambodia.

ANCIENT CHINESE POTTERY AND BRONZE. A selection of 29 bronze and eight ceramic vessels from c. 2000 BC to c. AD 200 to demonstrate the complex, changing relationship between the traditions of ancient China and those of Greece. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION (202) 357-4880. An ongoing exhibition.

ANCIENT EGYPTIAN GLASS. A new exhibition of 145 glass vessels from the eighteenth dynasty, 14th century BC, and the 14th and 16th centuries BC, part of the 1460-piece ancient glass collection of Charles Lang Freer, acquired in 1907 as part of the museum's holdings. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION (202) 357-4880. An ongoing exhibition.

ANCIENT NUBIAN CITY OF KELMA, 2500-1500 BC. A continuing exhibition on Kerma, the ancient capital of Kush, in the south Sudan. KELMA is a known archaeological area in the south of Egypt that has been scientifically excavated. It includes ceramics, a variety of ivory objects and work, and jewellery, all from the Museum of Fine Arts, Boston. NUBIAN CITY OF KELMA (202) 357-4600.

THE JOBY & TOBY TANNAEBUM GALLERY OF BYZANTINE ART. A new gallery devoted to Byzantine art and the Middle Ages, and from the 4th to 150th centuries, including over 300 objects: sculpture, mosaics, frescoes, liturgical objects, jewellery, and coins. ROYAL ONTARIO MUSEUM (416) 586-5549.

CYPRUS

NICOSIA

NEW MUSEUM OF THE COINAGE OF CYPRUS. The new museum illustrating the history of Cyprus through its coinage. 5140 coins, 3500-600 BC. RACHID, Strovolos, Nicosia. (See Minerva, March/April 1996, pp. 44-53.)

DENMARK

COPENHAGEN

KNIGHTS HALL, COPENHAGEN. Assyrian treasures (9th-7th century BC) in an exhibition of works from the British Museum, which has one of the finest Assyrian collections in the world. NATIONAL MUSEUM (45) 33 13 44 11. Until 7 September.

IN THE SACRED GROVE OF THE GODDESS DIANA. Finds from the ancient sanctuary at Sardis, the last part of Upper Egypt, including figurines, pottery, and furniture, in a museum opened in 1995, for-
merly the mansion of the late owner of the collection, a prominent industrialist, landowner and politician. MAHLER KHALIL MUSEUM, 1 Kafou al-iher-street, West Bank (20) 3-364-2376.

THE ROYAL MUSEUMS. Eleven pharaonic mummies, 8 kings, including Ramsesses II, and 3 queens and princesses, have now been placed back on permanent exhibition. They were removed from dis-
play in 1980 when Ammar Sadat thought that their appearance robbed them of their dignity. THE EGYPTIAN MUSEUM (20) 7-45-40.

FRANCE

BIBRACTE, Burgundy

A new museum of the Celtic civilization, the most important museum dedicated to the newly inaugurated Centre archéologique évoluée de Mont Beuvray, includes objects not only from France, but also from Western Germany, Switzerland, Italy, and Germany, and the Mediterranean region. Bibbracte is part of a huge Celtic fortified castrum with most of its fortification still in situ. MUSEE CELTIQUE DE BIBRACTE, Saint-Leger-sous-Beuvray. (33) 85-62-35-35.

BERCK-SUR-MER, Pas-de-Calais

RESCUE EXCAVATIONS AT BERCK-SUR-
MER. Objects from more than 60 Meuro-Saxon graves discovered in advance of the building of a road. An important site which was occupied from the end of the 7th century to the end of the 7th century. AD. MUSEE DE BERCK-sur-MER (33) 21 84 07 80. 3 July - 31 October.

BOUGON

OUR VILLAGES ARE 5000 YEARS OLD. Archaeological excavations from TUMULUS DE BOUGON (33) 5490 51213. Until 28 September.

COLMAR, Haut-Rhin


DAOULAS, Brittany

THE MAYA AND OTHER CIVILIZATIONS AROUND COPAN. 300 objects from the site of Copan, in the south of Honduras. DALOU, Saint-Pierre, and Comayagua on
display. Also a giant screen inviting visitors to undergo a virtual reality visit of the city of Copan as it stood in the 8th century. CENTRE NATIONAL D'ETUDES DU DAULAS (3) 2 9825 8439. Until 7 Sept.


ISTRES, Bouches-du-Rhone FISH IN ANTIQUITY. An exhibition focusing on fish in the art and amharon of the fish in amharon. The museum is noted for its extensive collection of ancient amharon. MUSEE D'ISTRES (3) 42 52 50-38. Until 31 August.


MARSEILLE, Bouches-du-Rhone ROGERS EXHIBITION: "ART DE L'ETAT." MUSEE D'ARCHEOLOGIE MEDITERRANEEN (3) 4 91-14 58-80. Until 13 July.

NEMOURS, Seine-et-Marne PARIS. Diorama. A new permanent exhibition of funereal monumens made in the north-west part of the French region in the Neolithic period, c. 3500-2500 BC. These tombs were able to house dozens and even hundreds of individuals. MUSEE DE PREHISTOIRE DE L'ILE-DE-FRANCE (3) 1 14 67-38-17.

ORCHAC-ALVAROD, Ardeche FASCINATING ORGANIC. A new interactive guided tour from the Upper Paleolithic to the Bronze Age. MUSEE REGIONAL DE PREHISTOIRE (3) 675-38-65-10. A permanent installation.


PARIS GAREO BUDDHIST ARCHITECTURE. MUSEE (3) 1 47-23-61 65. Until 31 December.

SUDAN: KINGDOMS ON THE NILE. That part of the Nile Valley which is in Sudan is not so well known to the public. This exhibition, organised by the institut du Monde Arabe and the Kunsthalle of Munich, demonstrates the influence of parthian Egypt, especially in the light of recent excavations. It includes an outstanding representation of fourth millennium BC pottery from Al-Kadada and a number of treasures from the kingdoms of Kusha, Kerma, and Meroe. INSTITUT DU MONDE ARABE (3) 1 40-31-38-38. Until 31 August (then to Amsterdam).

THE GREEK SPACE: 150 YEARS OF FINDS BY L'ECOLE FRANCAISE D'AETHNES. CHARPILLE DE LA SOURINONNE (3) 1 40-46-20-52.

FIRST MEN OF THE SYRIAN DESERT. MUSEE DE L'HOME (3) 1 44-05-72-72. Until 8 September.

STRABSBOURG, Bas-Relin NIEDERLAN. AN IMPORTANT NIEPO- LOS OF THE 5TH TO 7TH CENTURIES AD. MUSEE ARCHEOLOGIQUE (3) 38-852-50-00. Until 2 November.

SAINT-REMNAN-EN-VAL, Rhone NEW ARCHAEOLOGICAL MUSEUM. The largest in the area, the new archaeological museum in France overlooks the archaeological site of Roman city of Vienne. Excavations conducted on the site have uncovered some impressive frescoes and mosaics, including the magnificient, mosaic of the Battle of Lycurgus MUSEE DE SAINT-REMENAN-EN-VAL (3) 74-85-03-76.

VALENCE, Nord ARCHAEOLOGICAL TREASURIES OF THE 16TH CENTURY FRENCH. Major works of Gallo-Roman and Merovingian art, bronzes, jewels, and jewellery from Nord Pas-de-Calais, assembled together for the first time from European museums. MUSEE DES BEAUX-ARTS (2) 527-72-50. Until 19 October. Catalogue.

VALLON-POINT-D'ARC, Ardèche THE CHAUVEY CAVE. An exhibition on the aquatic fauna and the prehistoric art of the Ardeche. SALLE MUNICIPALE. Until 1998. (See Minerva, July, p. 17-22.)

GERMANY BERLIN TROY-SCHLIEMANN-ANTIQUITIES. Per- manent exhibition of more than 500 Trojan antiquities in Berlin, now on display after reuniting the museum collections from East and West Berlin. MUSEUM FUER VOR- UND FRUEHGESCHICHTE (3) 2 01-29-11-40. Until 14 September.

KÖLN DEATH ON THE RHINE. An exhibition presenting the changing patterns of culture and society in Köln and its region between the 4th and 8th centuries AD. Tod und Leben, a topographical exhibition and the rich series of late Roman and Frankish cemeteries of Köln itself. ROMSCH-GESAMTMUS (3) 421-2432. Until 14 September.

JAVANESE TERRACOTTA ART. RAUVENT- SAU CHAOJ-MAA(3) 221 31-12-12. Until 28 February.

MUNICH EGYPT: TREASURES FROM THE DESERT SANDS. CHRISTIAN ART AND CULTURE FROM THE NUBIA. A major exhibition of about 450 antiquities from German and other European museums, STAATUTSCHE SAMMLUNG (49) 89-559-1486. Until 13 July. Catalogue.

GREECE ATHENS THE MYCENAN ANTIQUITIES ROOM. 280 Egyptian works of art, including statues, funerary figures, vases, and jewelry, selected from about 4000 objects in storage since the end of World War II, are on permanent display. ROOMS. NATIONAL ARCHAEOLOGICAL MUSEUM (30) 821-77-17.

THRESSALONIKI Treasures FROM Mount Athos. 889 pieces from the richest repository of Byzantine art in Greece, Mount Athos, never before exhibited outside Mount Athos. Exhibits include Byzantine documents, manuscripts, icons, textiles, MUSEUM OF BYZANTINE CULTURE (20) 31 688 570. Until 31 December.

FROM THE ELYSIAN FIELDS TO THE CHRISTIAN PARADISE. An exhibition on burial practices and traditions from the early Christian period. THE MUSEUM OF BYZANTINE CULTURE (30) 31 688 570.

HONGRAS COPENHAGEN NEW MUSEUM OF MYANMAR ARCHEOLOGICAL EXHIBITION OF OVER 3000 SCULPTURAL FRAGMENTS, INCLUDING THE ELEMENTS OF EIGHTTEEN BUILDINGS AND SEVEN COMPANIONS WITH A LAMB. THE MUSEUM OF MYANMAR ARCHEOLOGICAL EXHIBITION. MUSEUM OF ARCHEOLOGY MAYA.

IRELAND DUBLIN ANCIENT EGYPT. A recently opened new permanent display of Egyptian antiquities from the Museum's own collections. NATIONAL MUSEUM OF IRELAND (01) 6777-4414.

VIRGIN AGE IRELAND. New permanent exhibition focusing on the impact of the Viking invasion on Ireland. AD 800-1000. THE NATIONAL MUSEUM OF IRELAND (01) 6777-4414.

ISRAEL JERUSALEM A DAY AT QUMRAN: THE DEAD SEA SECT AND THEIR SITES. This major exhibition commemorates the 50th anniversary of the discovery of the scrolls. A unique 1st century Jewish site from an ostracum discovered in Qumran in the winter of 1995 reveals the connection between the site and the scrolls discovered in the caves. Also on display are a unique assortment of tools, and papyri. THE ISRAEL MUSEUM (92) 2 6708-811.

THE IMMORTALS OF ANCIENT EGYPTIAN ART. A collection of 150 antiquities promised to the museum by Abraham Golman, with the emphasis on dykes, papyrus, and everyday possessions. THE ISRAEL MUSEUM (92) 2 6708-811.

THE HISTORY OF COINAGE IN EBETZ ISRAEL AND THE ANCIENT WORLD. Coins reflecting the life and art of their period. BANK LEUMI COIN GALLERY. THE ISRAEL MUSEUM (92) 2 6708811.

SARANTAM Mosaic Floor From EII KIBBEKI. A unique, recently discovered, fourth century AD mosaic floor from the Sarantam gate of El Kibbek depicting a memorial with rams horns and an incense shovel; the showbread table with loaves on its bowls; next to it the ark with a facade depicting the Temple. THE ISRAEL MUSEUM (92) 2 6708-811.

THE SECRET OF THE GOLDEN TIARA. The works of Israel Rouchot who were accepted as genuine antiquities and were on display as such at the Louvre from 1982 to 1993. His famous, the other jewellery and decorative objects making them a border of Pairs are on display. THE ISRAEL MUSEUM (92) 0-2-7088-811. Until 25 August.

THE CRUCIFIED MAN FROM GIVAT HA- MITAR. The crucified of a crucified man 24-26 years old, exhibited with a replica of his load borne by an iron nail. ROCKEFELLER ARCHAEOLOGICAL MUSEUM (92) 2-28-22-51.

THE WORLD OF ANIMALS. Ancient ani- mals are symbols in art and life. ROCKEFELLER ARCHAEOLOGICAL MUSEUM (92) 2-28-22-51.

ITALY BOLOGNA ROMAN LAMPS; A BRIEF HISTORY OF ILLUMINATION IN ANCIENT ROME. MUSEO CIVICO ARCHEOLOGICO (31) 2 33-23-68. Until 9 November.


MEETINGS & CONFERENCES

3 July. THE EMERGENCE OF STATE IDENTITIES IN ITALY IN THE FIRST MILLENNIUM BC. University of London. Contact: Edward Herring, Royal Holloway, University of London, Egham Hill, Egham TW20 0EX. Tel: (01784) 434 455.

4-6 July. FOURTH WOMEN IN ARCHAEOLOGY CONFERENCE. Cairns, Australia. Contact: Jillian Comber, Dept. of Environment, P.O. Box 2066, Cairns, QLD 4870, Australia. Tel: (61) 7-502-0389; fax: (61) 7-502-4536.

5-6 July. THE COLONIES OF ROMAN BRITAIN. Conference in Gloucester to celebrate the 1900th anniversary of the foundation of Gloucester Colonia. Gloucester Archaeology Unit, The Old Fire Station, Barticam Rd, Gloucester. Contact: Pat Swearer (213) 8 74-8681.

10-12 July. TRAVELLERS IN EGYPT AND THE NILE VALLEY. Center St Catherine, University of Oxford. Contact: Deborah Hanks, 57 Plantation Road, Oxford OX2 6TH. Tel: (01865) 310 284.

14 July. RELATIONS BETWEEN MESOPOTAMIA AND IRAN IN THE PARTHIAN AND SASANIAN PERIOD. C. AD 250-650. The Vladimir C. Lukevics Memorial Seminar, at the British Museum. Contact: The Department of Antiquities, the British Museum, London WC1B 3DG. Tel: (0171) 323 8315.


14 July. MESOPOTAMIA AND IRAN IN THE PARTHIAN AND SASANIAN PERIODS, C. 250-650 AD. The Vladimir C. Lukevics Memorial Seminar (no fee). Contact the British Museum: Dept. of Western Asian Antiquities. Tel: (0171) 323 8315.


17-19 July. CURRENT RESEARCH ON EGYPTIAN COLLECTIONS IN BRITAIN. The Sackler Colloquium. Fee £25 to registrants. Roehampton University, Dept. of Egyptian Antiquities, British Museum, Green Park, London W1C 3DG. Enclose a s.a.e.

24-25 July. BRITISH ARCHAEOLOGICAL ASSOCIATION ANNUAL CONFERENCE: MEDIEVAL ART AND ARCHITECTURE OF GLASGOW AND ENVIRONS. University of Strathclyde. Contact: Conference Secretary, 44 Montrose Street, Glasgow G1 1HD. Tel: (041) 486 885.


22-24 August. REGIONALISM IN HELLENISTIC AND ROMAN ASIA MINOR. Harvard University, Center for Hellenic Studies, Washington, D.C., Tel: (202) 694-3100. Contact: History Department, Trinity College, Hartford, Connecticut 06106.

3-7 September. ARCHAEOLOGICAL SCIENCES. Durham. Contact: Dr Andrew Millard, Dept. of Archaeology, University of Durham, South Road, Durham, DH1 3LY. Tel: (0191) 374-4757; fax: (0191) 374-3619.

5-9 September. GREEKS AND ROMANS IN THE BLACK SEA AND THE IMPORTANCE OF MYCENAEAN GRACO-ROMAN WORLD. First International Poseidonia Congress, Varna, Bulgaria. Contact: Dr G. R. Tsetskhladze, Department of Classics, Royal Holloway, University of London, Egham, Surrey TW20 0EX. Tel: (01784) 434 203; fax: (01784) 439 855.

6-12 September. THE MARITIME ARCHAEOLOGY OF LONG DISTANCE VOYAGES. University of the Western Australian Institute for Maritime Archaeology, Centre for Maritime History, Fremantle University, Cnr Freeman- place and Queen's Gardens, Fremantle, WA 6160. Tel: (61) 9-431-8440; fax: (61) 9 335 7224.

9-11 September. THE 11TH ANNUAL CONFERENCE OF THE INSTITUTE OF FIELD ARCHAELOGISTS. Manchester. Contact: Institute of Field Archaeology, University of Northumbria, Newcastle upon Tyne, Manchester M13 9PL. Tel: (0161) 275 2304.

9-11 September. SECOND INTERNATIONAL CONFERENCE ON ARCHAEOLOGICAL PUBLIC INTERPRETATION. University of Antwerp, Antwerp, Belgium. Contact: Senewosut Egyptian Antiquities (send stamped self-addressed envelope). Tel: (0171) 323-8633.

12 September. THEORY AND PRACTICE IN HISTORICAL ARCHAEOLOGY: First International Meeting of the Society for Historical Theory in South America. Contact: Scott J. Allen, Av. Jose Sampaio Lúcio 553, Apt B, 205, Curitiba, Brazil. EEP 57.035.260, Malacó, Alagons, Brazil.

10-13 September. METALS IN ANTIQUITY. Cambridge, Ma. Sponsored by the Archaeometry Laboratories, Harvard University, and the Ancient Metallurgy Research Group, University of Bradford, UK. Contact: Suzanna Young, Harvard.

16-19 September. CURRENT RESEARCH ON EGYPTIAN COLLECTIONS IN BRITAIN. The Sackler Colloquium. Fee £25 to registrants. Roehampton University, Dept. of Egyptian Antiquities, British Museum, Green Park, London W1C 3DG. Enclose a s.a.e.

21-25 September. CONGRESS OF INDEPENDENT TURKISH ARCHAEOLOGISTS. A major presentation of recent important archaeological discoveries -- e.g. Iron Age buri- als from Carchemish -- plus archaeological proposals to re-flood the moat at the Tower of London (Graham Keen). Contact: Mike Rumboold, 3 West Street, Weccombe, Northampton NN7 4QJ.

24-28 September. EUROPEAN ASSOCIATION OF ARCHAELOGISTS, THIRD ANNUAL MEETING. Themes: Interpreting the Archaeological Record, Managing the Archaeological Heritage, Archaeology as a Profession. Rennes. Contact: Secre- tariat, EAS, Caia Safii, via S. Marchesi, 12, 50100 Siena, Italy. Tel: (39) 543 35052; fax: (39) 543 35050.

24-28 September. 23RD ANNUAL BYZAN- TINE STUDIES CONFERENCE. Contact: John A. Beards, Program Chair, Department of History, University of Wisconsin, Madison, Wisconsin 53706. Tel: (608) 263-1823.

1-4 October. MEDIEVAL EUROPE 1997. A conference to be held at the Museum of London to highlight the medieval significance of the Roman province of Britannia. 14 papers on such subjects as types of ships used in British waters, evidence from wreck sites, military and naval operations. Contact: Bryan Walters, The Association for Roman Archaeology, 27 Broadway, Swindon, SN2 3BN. Tel: (01793) 534 008.

LECTURES

UNITED KINGDOM

16 July. RECENT EXCAVATIONS AT DAWSHUR. Dr Dieter Arnold. British Museum. By invitation only. Contact: Senewosut Egyptian Antiquities (0171) 323 8683. (pm)

23 July. HUSBANDS AND WIVES IN AN EGYPTIAN TOMB. Mr. & Mrs. Rob. Egypt Exploration Society (at the British Academy). 6pm

MINEVRA 63
Roman monumental marble head of Apollo

This major sculpture, executed in a crisp and unusually sensitive style, is a Roman eclectic creation with severing features and braided archaizing hair, undoubtedly from an important cult statue. This type of Apollo was particularly popular in the art of the Augustan period where it often appears on relief panels. To the best of our knowledge this head is the only extant example of this type as a sculpture in the round. On this Apollo type see Lexicon Iconographicum Mythologiae Classicae vol. 2, pp. 371-374, nos. 25-40. Ca. late 1st century B.C./1st century A.D. H. 17 3/4 in. (45.2 cm.)

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Corinthian flat-bottomed oinochoe by the Dodwell Painter or his Circle, with an elegant trefoil lip and arched strap handle, sphinxes and lions flanking a central palmette on the shoulder, a frieze of goats and lions on body. Ex old California collection. Cf. a similar piece in H. Hoffmann, Ten Centuries that Shaped the West (1971), no. 159. Middle Corinthian, ca. 600-575 B.C. H. 9 1/2" (24 cm.); bottom dia. 7 7/8" (20 cm.)

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