THE NEW WESTON GALLERY OF ROMAN BRITAIN AT THE BRITISH MUSEUM

INDIAN AND SOUTH-EAST ASIAN ART FROM THE ALSDORF COLLECTION

PHANAGORIA: 1800 YEARS OF HISTORY ON THE BLACK SEA

LESSER KNOWN EGYPTIAN COLLECTIONS IN ITALY

EXCAVATING A WRECK OFF THE STRAITS OF MALACCA

THE SUMMER 1997 ANTIQUITIES AUCTIONS

Head from a colossal bronze statue of the Emperor Hadrian (AD 117-138) from the River Thames in London. In the new Weston Gallery of Roman Britain at the British Museum.
Egyptian Old Kingdom limestone head of a male with a short wig.
Vth - VIth Dynasty, 2494-2181 B.C.

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NEWS FROM EGYPT

Pyramid of Menkaure closes for repairs

The third and smallest of the three 4th Dynasty pyramids at Giza, that of the pharaoh Menkaure (Mycerinus), c. 2533-2504 BC, has been closed for at least a year to install a ventilation system and replace some sections of the interior walls. Many of the limestone blocks have been weakened due to the crystallisation on their surfaces, drawn out from the stone by the increased humidity caused by the large number of visitors. It is not the first time that it has been restored. In the late Period, probably in the 26th Dynasty, it was refurbished to house the remains of a pharaoh. The pyramid has not been closed since its official opening to the public in 1882.

The other two pyramids, the Great Pyramid of Khufu (Cheops), the grandfather of Menkaure, and the Pyramid of Khafre (Chephren), his father, have already been repaired and equipped with proper ventilation systems in the past five years, the latter reopening just a few months ago. New electrical systems will be installed in all three pyramids, as well as improved interior lighting. In addition to limiting the daily number of visitors to each pyramid, it is the current plan to close each of the pyramids in succession in future to avoid increased temperatures and humidity. Also, the scaffolding will finally be removed from the Great Sphinx this autumn following about ten years of conservation.

Necklace of gold flies found at Tell Basta

A necklace with nineteen gold fly pendants, of the type awarded for military bravery, the 'gold of valour', has been excavated at Tell Basta, the site of the ancient city of Bubastis. Mahmoud Omar, the director of the archeological mission, believes that it was one of those awarded by the first king of the 18th Dynasty, Ahmose I (c. 1570-1546 BC), who expelled the Hyskos from Egypt. It was uncovered next to an object bearing a cartouche of Ahmose.

Museum of mumification opens in Luxor

A new museum devoted to mumified humans and animals has opened practically opposite the entrance to the Temple of Luxor. Although small in size it is comprehensive in its coverage of the mumification of humans and animals, with separate departments devoted to mammals, birds, and reptiles. There are displays demonstrating the various stages of embalming and the materials used, as well as a large collection of the surgical tools employed. Dr Ahmed Nawar, Director of the Museums Sector, announced that there will be an international conference on the science of mumification to be held at the museum.

Conference planned for the return of ancient treasures

Again, Egypt is pressng its claims to some of the masterpieces of Egyptian art long in foreign museums, such as the Nefertiti head in Berlin, the Old Kingdom scribe in the Louvre, and the Rosetta Stone in the British Museum, by planning to hold an international conference in November to be co-sponsored by the Supreme Council of Antiquities and UNESCO. It would include participation by all the southern Mediterranean flank countries.' Dr Ali Hassan, Chairman of the Supreme Council of Antiquities, stated that 'holding this conference is a part of the eagerness of Egypt and other countries in the region, which were damaged from the plundering of their antiquities, to urge the international community to bring these pieces back, in particular the rare pieces.'

Also, for the second time the city of Rashid (Rosetta) has instituted a legal action against the British government for the return of the Rosetta stone, continuing attempts by the city since 1984 to return the stone to the place where it was found by a member of the Napoleonic expedition in 1799. Its ownership then passed on to England in 1801 under the Treaty of Alexandria along with about a dozen other important antiquities. It has been on display at the British Museum since 1802.

Additional security measures for the Egyptian Museum

Following the attempt to steal some of the treasures of Tutankhamen (see Minerva, Nov/Dec 1996, p. 3), strong measures have been taken to increase security at the Egyptian Museum in Cairo. 160 cameras, some hidden, have been installed to cover not only the inside of the museum but also the museum gardens and the surrounding streets. A temporary control room in the basement has been set up to monitor the electronic surveillance. Fingerprint recording devices have been placed in the most important exhibition halls. The old wooden doors of the three entrances have been replaced by iron doors. £20 million has been budgeted for the implementation of various security measures in the many museums, warehouses, and archaeological sites throughout Egypt.

Jerome M. Eisenberg, PhD.

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MINERVA 2
ENGLISH RESTORER JAILED FOR SMUGGLING EGYPTIAN ANTIQUITIES

On 18 June an English antiques restorer, Jonathan Tokeley-Parry, was sentenced to six years in prison for smuggling Egyptian antiquities. As reported in the May/June 1997 Minerva he was charged with three counts of dealing in stolen goods as a result of an investigation by Detective Sergeant Richard Ellis of Scotland Yard's arts and antiques squad. When an associate of Tokeley-Parry took some ancient papyri to the British Museum for expert opinion, the Keeper notified the police, resulting in the arrest of Tokeley-Parry and his associate, 'Operation Bullrush', an extensive investigation into the Egyptian and Chinese antiquities market, was then put into operation, eventually resulting in just one other conviction on a minor charge. Apparently, however, a large number of Chinese antiquities are still being held by the police due to complications brought about by actions of the Chinese government.

A unanimous guilty verdict was reached by the jury on the charge of handling a pair of large limestone false doors from the tomb of a noble of the court of King Pepi I, Hetepkha, the royal hairdresser. Tokeley-Parry admitted to removing the tomb doors with a chain saw and boasted about his exploits, as evidenced by the photographs which he took of the undertaking. Not only did he coat the doors with a liquid plastic which was then covered with paint and gold leaf, but he removed some of the hieroglyphs and even trimmed off the bottom of one of the doors to disguise its appearance. He was also found guilty of handling a bronze sculpture of the falcon god Horus and of making false statements to obtain a passport. He had brought a fragmented stone head of Amenhotep III to England with the intention of selling it through an American dealer. Tokeley-Parry had already been convicted in absentia by an Egyptian court in February to fifteen years with hard labour and two of his associates to ten years with hard labour. Since there is no extradition agreement with England, these Egyptian sentences would only be carried out if they should ever again set foot in Egypt. Twelve Egyptians involved in the sale and smuggling of these antiquities were fined and sentenced to from five to fifteen years of hard labour which will hopefully send a strong signal to those dealing illegally in antiquities in Egypt that the government is taking serious measures to combat this problem.

Jerome M. Eisenberg, Ph.D.

ANCIENT BRITISH MEDICAL KIT FOUND

The first definite and properly excavated ancient British medical kit, found at Stanway, near Colchester, Essex, will go on temporary display at the British Museum from late 1997 to early 1998, by courtesy of the landowner, Tarmac Southern Ltd., and of Colchester Museums and Colchester Archaeological Trust. It

Fig 1. The Stanway medical kit. From left to right the instruments are: two scalpels, saw, two combined scalpel and blunt hooks, double sharp hook, smooth-jawed fixation forceps, pointed-jawed tweezers/forceps, three handled needles, scoop probe, handle of an incomplete object. The modern replicas, below, show the probable appearance of the complete instruments.
comes from a satellite burial (grave F47) in one of four large funerary enclosures (Enclosure S). Each enclosure has a principal burial chamber, presumably for the remains of members of the local tribal nobility, surrounded by a number of lesser graves.

The site director, Philip Crammey of the Colchester Archaeological Trust, invited the writer to visit the site in August 1996, in order to view the contents of the grave while they were still in situ. Initially attention had been focused on the discovery in the grave of a well-preserved board game, an evocative and exciting find (see Minerva, March/April 1997, pp. 5-6). But Philip was keen to seek advice on some slender implements of corroded metal which were lying across the top of the board game. Could they be medical instruments? The presence of a spring forceps seemed to imply that they were, but a suspension loop at the top of the forceps, a feature not found on Roman surgical instruments but almost universally applied to Roman toilet implements, cast some doubt on the identification. The other objects were still obscured by soil and corrosion, so it was necessary to await their full excavation before attempting a detailed assessment of their status. Toilet and cosmetic implements have all too often been over-interpreted as medical instruments, and it was important to avoid a similar mis-identification. Over the past fifteen years a few researchers in the field of ancient medicine have sought to establish clearly the range and types of instruments used by Roman medical personnel. Some instruments are diagnostically medical, while others had both medical and non-medical usages. Thus, for a group of instruments to be identifiable as a medical kit, it must include at least one example of the former category.

Once the instruments had been excavated and I was able to examine them properly, with the assistance of radiographs, any doubt as to their medical function was dispelled. Here was an instrumentarium, albeit of modest size, but comprising a complete set of the basic tools of ancient surgery: scalpels, sharp and blunt hooks, spring forceps, handled needles, a scoop probe, and a surgical saw, thirteen instruments in all, four of bronze, seven of iron and two composite iron and bronze objects. Although most are complete and generally retain both their original surface and their functional ends, they are fragmented, very fragile and quite extensively encrusted with corrosion products. Conservation is currently in progress, and our full report on the set must await the completion of that process and the results of scientific analyses. However, the importance of the kit is already clear. Buried in the AD 50s, it is not only the earliest identifiable surgical kit from Britain, but one of the earliest from anywhere in the ancient world. This may explain its rather idiosyncratic appearance, for most of the instruments are subtly different to the relatively standardised forms that Roman instruments acquired from the beginning of the first century AD. In fact, only one instrument is of typical Roman form, the slender bronze scoop probe or cynthiscomele, which was a general purpose medical and pharmaceutical implement (not a spud or sharp spoon for currying tissue as has recently been claimed).

Nevertheless, the set is clearly related to other known Roman instrumentaria, both in its composition and in the general form of the individual instruments. For general surgery the essential or core instruments comprised one or more examples of spring forceps, sharp hook scalpels, needle, and probe, the last three of which could also be put to use as heated cauteries. This was the basic surgical kit, defined already in the Hippocratic Writings, which a physician was advised to keep with him at all times. With it he could have tackled a wide variety of treatments and operations, both mundane and specialised. The Roman author Cornelius Celsus (early first century AD), for example, in his

Fig 2. A small Roman instrumentarium. The instruments, all of bronze, comprise, from left to right, scalpel handle (lacking its iron blade), sharp hook, smooth-jawed fixation forceps combined with a cuvette, toothed fixation forceps with sliding locking ring, needle probe, double ended probe, combined lever/rasp and hooked dissector.

Fig 2. Detail of the top of a tombstone of a Roman medicus, from Palestina, showing a folding box of instruments between two papyrus scrolls. In common with other core kits the instruments comprise scalpels, spring forceps, and hooks as well as two bone levers.
books On Medicine, describes operations for uvullectomy, anal fistula, and piles, without stipulating specialized instruments, and it is important not to underestimate the potential of seemingly simple sets of instruments.

Critical in antiquity was the need to keep the doctor’s kit small and compact, thus combining economy with portability. A common Roman device was to mount two instruments on one handle—one at either end, and the Stanway kit includes two such combination tools, slender rods, one of bronze and one, unusually, of iron, with sharp hook at one end and blunt hook at the other. The primary function of sharp hooks was to resect and fix the margins of wounds and incisions or underlying tissue and structure, but they were also commonly used to seize and raise for excision tissue or small structures, as in the operations for tonsillectomy, pterygium and contraction of the vulva. Blunt hooks served a similar range of roles, but in operations in which sensitive retraction or raising was required and in which puncturing was to be avoided. The combination of sharp and blunt hook was especially well-suited to the operation for excising involved varicose veins in which both varieties of hook were required for retraction and manipulation. Despite the sound procedures involved, the patient had to be made of stern stuff since he or she would have been fortunate to have received any form of anaesthetic or pain-killer.

Duality of function is another characteristic feature of Roman surgical instruments, and many were designed as multi-purpose tools. The Stanway spring forceps, a finely-made bronze instrument, is of the commonest type, with inturned smooth jaws. It was well-adapted to surgical epilation, the operation to remove ingrowing eyelashes (trichiasis), a condition consequent on granular opthalmia which appears to have been particularly prevalent in antiquity. But it was essentially a fixation forceps with many uses in dissection. It is sensibly complemented by its companion instrument, a small iron forceps or tweezers, whose pointed-jaws were specified for fine surgical work in many different operations, including the removal of bone splinters in the treatment of fractures and in tooth extraction.

The two Stanway scalpels are clearly identifiable as such by their distinctive ‘bellied’ blades, the commonest Roman form. However, as single-piece iron instruments, they are very different to the normal Roman scalpel. That was almost invariably a composite tool comprising a bronze handle and an iron blade, which could be replaced without loss of the handle if it broke or wore out. As with the forceps, the Stanway scalpels complement one another, having slightly different blades, one with a convex cutting edge, the other with a straight leading edge. The long handles terminate in knobbled finials similar to those on three other iron instruments in the set. All three were probably solid-handled needles, but corrosion has destroyed the tips of the functional end. Like the scalpels, they also differ from the normal Roman type in being single-piece iron instruments rather than iron needle tips in a socketed bronze handle. Roman medical literature reveals a multitude of uses for needles including fine dissection, perforating pustules, puncturing haemorrhoids, raising the skin of the eyelid, transfixing small tumours on the eyeballs, and couching a cataractous lens. Additionally, needles were used as fine heated cauteries in delicate work, especially on the eyes and ears.

The presence of a saw in the Stanway kit is especially notable for, although bone-setting and bone surgery were frequently undertaken by Roman healers, few surgical saws have been found. It has a slender blade with straight, finely-toothed (14/cm) cutting edge and a small composite handle of bronze and wood or bone. Such a diminutive saw is not well adapted to limb amputation, nor is its form especially suited to skull trephination. Rather it is likely to have been used to amputate smaller bones or to trim away sharp or projecting bone in complex fractures or wounds. As always, it is important to bear in mind the ‘invisible’ component of the kit, namely those pieces made of organic substances that have perished. These could have included implements of wood, leather, reed and feather as well as bandages, dressings, and other textiles.

There is no doubt that the healer who used the Stanway instrumentarium was in contact with Roman medical practitioners, and he was probably versed in the precepts of classical medicine. If, as seems likely, his were the cremated remains in the grave, then he was probably practising until his death in the AD 50s, little more than ten years after the initial phase of the Roman conquest of Britain. Philip Crumley believes he was a professional assistant (perhaps the body physician) of the person who was buried in the principal burial chamber of Enclosure 5. Whether he was a newcomer or a native Briton is not possible to tell, though the latter seems more likely. Certainly the preponderance of iron instruments is in contrast to Roman medical kits in which bronze or composite instruments predominate, while it echoes the admittedly limited evidence of the Celtic surgical tools from Obermenzing (Bavaria) and Kis Köszeg (Hungary). In any case, the early development of skull trephination with a crown trephine by the Celts, and the centrality of contact between southern Britain and the Roman world following Julius Caesar’s British expeditions in 55 and 54 BC, probably mean that there was a common pool of medical knowledge with few novelties brought to Britain by the Roman army in AD 43.

Programme to investigate China's early history
In September 1995, the Chinese Government convened a seminar to make a first effort to begin organising all the disparate archaeological material and scholarly research concerning China's early history. In the almost two years since the seminar they have set up a massive interdisciplinary programme incorporating the knowledge and talents of China's archaeologists, historians and scientists.

Known as the Xia Shang Zhou Chronology Project, it was given two principal aims. The first is to create a basic framework for what has been considered most of this century a mythical dynasty, the Xia. Ostensibly thought to embrace the end of the third and the first half of the second millennium, the Xia has traditionally been viewed as a long lost golden age of righteousness and virtue. For example, the founder of the dynasty, Yu, was the inheritor and pupil of the two great Confucian paragons of kingship, Yao and Shun. He is also credited with finally harnessing the floodwaters, although this must have been only during his reign as the flooding of the Yellow and Yangzi rivers continues to this day to be the most dependable and devastating of natural disasters in China. However, this century, and particularly the last thirty years, has also produced a great deal of evidence through archaeological excavation concerning China in the third and second millennia BC. This has long been considered by both Chinese and Western historians that the history of the Xia is for the most part legend, but that the legend is supported on a foundation of fact. The Project intends to sift systematically through the archaeological record for this period and compare it to what is known of the 'history' of the Xia. At the moment, the archaeology indicates a scattering of transitional Neolithic and Bronze Age cultures across the territory of present day China, and the Project's research will hopefully be able to pinpoint which of these should be considered the dominion of the Xia. Scholars have also singled out an event in the dynasty's 'history', the appearance of a comet in the reign of King Zhong Kang (traditionally thought to have reigned 2159-2146 BC). It is hoped that astronomers will be able to identify the comet and ascertain exactly when it would have appeared.

Although more is known about the subsequent Shang (reign of King Zheng, c. 1050 BC) and Zhou (c. 1050-256 BC) dynasties, the same process of comparing the archaeological record with the traditional historical one is long overdue. There are many famous individual cases where this has already happened, thanks in large part to the habit of the Zhou rulers and aristocracy to create massive bronzes in commemoration of great events, and to inscribe them with sometimes lengthy histories of these events, including dates. However, the incredible mass of such information gained from archaeological activity this century desperately needs to be collated and compared. In particular, it is hoped that the Project will be able to come to some consensus on relatively accurate dates for the Shang and early Zhou kings. Of especial consequence will be the ascertaining of the exact date in which King Zhou of Shang was conquered by Wu, the founder of the Zhou dynasty. Additional benefits of this research will doubtless also be in determining a more defined concept of the political dominions of the Shang and the Zhou. Traditionally, they have been seen as ruling over the same territory, which was thought to embrace the main part of China. However, one certainty that the archaeological record has revealed is that much of southern China was not a part of either Shang or Zhou territory, and it does not seem even to have been particularly under their cultural influence. Another suspicion is that while the Shang domains were centred more in eastern China, the Zhou empire definitely had a western bias.

Indeed, although called the Xia Shang Zhou Chronology Project, it is likely that several other dynastic names will have to be added to these before the Project publishes its final conclusions. No date has as yet been set for completion of the Project, which is not surprising considering its size and scope. The Project intends, however, to publish thefindings of its different areas of research in a series of reports to be ultimately compiled into the project's final report.

Earliest city map from Mawangdui
Discovered in 1973, the Mawangdui site near Changsha in Hunan province is perhaps most famous for the lavish and well-preserved second-century BC tomb of the wife of the Marquis of Dai. Although Hunan has
an extremely damp climate, a fortu-
itous combination of the region's clay
doors and the stone structure of the
tomb kept the contents of the tomb
in perfect stasis until the doors were
opened. Legendary now is the excavators' mention of the offerory fruit
transforming from ripe fullness into
dust before their eyes. The tombs at
this site continue to provide surprises,
significant among which are a pile of
dark documents found in Tomb 3,
which are for the most part treatises
about a hitherto lost school of philo-
sophical Daoism, the Huang-Lao.
However, perhaps the earliest city
map has also been found among these
documents and this has been recently
restored. Square in shape and cov-
ering two pieces of silk, the map depicts
a city complete with walls and blocks of
buildings. Happily, each part of the
map is accompanied by precise
inscriptions naming the part of the
city and giving dimensions for such
features as the towers of the city wall,
moats and city gates. The large and
small blocks of buildings in the city's
interior are primarily identified as
official residences. It remains to be
seen which city this map represents.
Could it be some idealised community
identifiable with the ideals of the
Huang-Lao school; is it an image of
the city of the afterlife, or does it rep-
resent some citadel of the Dai mar-
quises?

Persian textiles found in tomb in
western China
A series of graves scattered over Dulan
county in western China's Qinghai
province have yielded a group of bro-
caded textiles depicting a standing
bird known in Chinese as the hanzhou
miao (bird with ribbons in its bill) (Fig
1). A symbol of Persian origin, the
bird represented royalty and good for-
tune in the Sassanid empire (226-
652). The bird also had significance
within the Avestan religion. It was
also adopted by Central Asian Bud-
dhism as a symbol of the soul's eter-
nity, and even as the carrier of the
soul. Several of these brocades bear
Parthian inscriptions, indicating that
they were most likely originally made
by and for a Persian or Sogdian clien-
tele. This is further suggested by the
design and execution of the brocades.
Their bright colouring and the angu-
lar realisation of the floral motifs are
more in keeping with Sassanid design
than the textiles of China. However,
the late seventh- to eighth-century
dates of the tombs provide an inter-
esting conundrum as to how such
Persian textiles came to be in a tomb
in western China. The Sassanids,
and particularly their northern neigh-
bours the Sogdians, were important traders
along the Silk Route to the north of
the area of these tombs in Qinghai
province. However, by the date these
fabrics were buried the Sassanian empire had fallen to the Islamic jihad.
It is known that communities of non-
Islamicized Sogdians still continued
to thrive in the oasis cities of the Silk
Road (located in present day Xinjiang
province) and also in the capitals of
the Chinese Tang dynasty (618-906).
It is also well documented in Chinese
records that the Tang government
gave shelter to members of the Sas-

sanid royal house, and that they lived
as a government in exile in China
throughout the seventh century and
into the eighth. However, Qinghai
province at this time formed part of
the Tibetan empire, and the archaeolo-
gists of these tombs have identified
the occupants tombs as Tibetan. The
consistent appearance of these textiles
with their particularly Persian/Aves-
tan imagery (although conceivably

Buddhist in this context), however,
has raised questions as to whether the
Tibetan government themselves did
not also offer shelter to exiled Sas-
sanids or were home to communities
of Sogdian/Persian merchants.

Early known chopsticks and
acupunctureists' mannequin
figure
Two disparate sites in China have pro-
duced Western Han period (206 BC-
AD 9) objects that are the earliest
known examples of commonplace
items of modern Chinese society.
The first is a pair of lacquer chop-
sticks found at Xuanquanzhi, near
the famous Thousand Buddha Caves
of Dunhuang in Gansu province. At
this time this region would have been the
farthest flung western frontier of the
Han empire, and Xuanquanzhi, more
likely than not, the site of a military
outpost. These chopsticks may have
then been once the property of a Han
military officer.
The second object was found far
to the south of Dunhuang in Shuang-
baoshan, Sichuan province. It is the
earliest known example of the human
mannequin figures now commonly
seen in China and the West in the
windows of Chinese pharmacologists
and acupuncturists. Standing 28 cm
high, it is made of black lacquer on
a wooden core with a diagram of
acupuncture points outlined in red.

Discovery of foundations of
E'pang palace
Archaeologists in the region of Xi'an
in Shaanxi province have announced
that they have found the foundations
of the E'pang palace of the Qin
dynasty (221-206 BC). The E'pang
palace is one of the more famous
monuments of this dynasty, the other
being the Great Wall of China. It was
recorded to have been the largest
palace ever built, taking more than
700,000 labourers several years to
construct. Its life, however, was brief.
In 206 BC it was burned to the
ground by the hero Xiang Yu, when
he took the Qin Imperial city. How-
ever, the pounded earth foundations
of nineteen immense buildings have
recently been located fifteen kilome-
tres west of Xi'an. Covering fourteen
square kilometres, the area around
the mounds has yielded significant
amounts of architectural remains,
including a set of standardised bronze
weights - standardisation of measure-
ment being a key policy of the Qin
government and one of the few bene-
fitting projects they are credited with.

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Donald Dinwiddie.
Source: China Archaeology and Art Digest.
A magnificent recently-uncovered mosaic from a fifth-century AD synagogue in Sepphoris, Israel, is being exhibited for the first time outside Israel at the Jewish Museum in New York until 12 October. Sepphoris, in the Lower Galilee, about six kilometers north-west of Nazareth, was mostly Jewish, and though ancient texts point to a large number of synagogues in the city, eighteen or more only during the Roman period, this mosaic floor comes from the first complete synagogue to have been excavated.

Sepphoris was a major centre of Jewish learning and is notable as being the seat of the Sanhedrin, the Jewish legislative authority, under the guidance of Rabbi Judah the Patriarch in the early third century AD, when the Mishnah, an anthology of rabbinical and legal texts forming the basis of Jewish law, was codified. It was also the administrative centre for a number of Jewish rulers and Roman emperors. Once the capital of the Galilee, it was captured by Herod the Great and was used thereafter as his northern command post. Following the fall of Jerusalem it became the most important Jewish town in the Galilee. In 1993 archaeologists from Hebrew University, Jerusalem, accidentally discovered the synagogue and the mosaic while preparing to open the area as a carpark for the Zipori National Park. The excavation was conducted by Dr Ze'ev Weiss and Professor Ehud Netzer of the Hebrew University.

The huge mosaic measures 13.56 x...
4.4 metres (44.5 by 14.5 feet), and has three major depictions: Abraham and his son Isaac; the Tabernacle and the Temple in Jerusalem; and a zodiac circle. It has been suggested that perhaps the combination of the three themes, all of which have been found in other synagogue mosaics, but never in such an elaborate form, may have represented a single message to the ancient Jews: that God has not forgotten his promise to Abraham for the future redemption of his children. As such the mosaic conveys hope for redemption, the rebuilding of the Temple, and the future benevolence and fertility of the land. Since the destruction of the Temple, over three hundred years before the construction of the Sepphoris synagogue, the local synagogues replaced it as the source for worship and learning, but its eventual restoration was always a hope for the Jewish people.

The mosaic exhibition consists of eight panels, seven of which were in the main hall of the synagogue. Two panels deal with the story of Abraham: the announcement that he and Sarah would bear a son, and the Binding of Isaac. Three other sections are connected with the Tabernacle, the portable house of worship used by the Jews during their Exodus from Egypt, and the Temple. There is also a portrayal of a high priest, various temple furnishings, sacrifices, and musical instruments. The sun, accompanied by the moon and a star, and the chariot of Helios, the Roman sun god, are depicted at the centre of the mosaic, surrounded by the twelve signs of the zodiac, all with anthropomorphic representations. The depiction of the sun rather than Helios is a unique one. The four Seasons fill the four corners of the zodiac. There are two lions at the head of the mosaic, symbolic guardians of the synagogue and its community. The eighth panel on display, with a geometric pattern and the names in Aramaic of the donors to the construction and decoration of the synagogue, originally comes from the side aisle of the building. Additional dedicatory inscriptions in Greek are found in the main body of the mosaic.

Interpretive text panels in the exhibition explain the various symbolic elements in the mosaic and their messages, as well as the process of the removal and restoration of this monumental work of art. The exhibition was organized by Yael Israeli and David Mervorah of the Israel Museum, Jerusalem, in cooperation with the Institute of Archaeology at the Hebrew University and the Israel Antiquities Authority, and coordinated in New York by Susan Braunstein, Curator of Archaeology and Judaica at the Jewish Museum. An international symposium on the art, architecture, and other aspects of the synagogue in the early Byzantine period will be held at the Jewish Museum on 14 September (see Calendar).

Jerome M. Eisenberg, PhD.
THE WESTON GALLERY OF ROMAN BRITAIN AT THE BRITISH MUSEUM

The Romano-British collections of the British Museum are of unrivalled importance, and for the first time in the Museum’s long history they are now displayed in a space worthy of them. Catherine Johns describes the new gallery.

Permanant exhibitions must be up-to-date, but not trendy; focused, but flexible enough to absorb changes and additions over the years; interesting and informative to everybody from lively seven-year-olds to eminent scholars. When the curators of the Prehistoric and Romano-British Department first learned that they would be able to re-display the collections in one of the magnificent suites of early nineteenth-century galleries, there was both excitement and apprehension: the task promised to be a demanding one. It was subsequently made even more challenging by the Museum’s decision to launch the ambitious scheme for the development of the Great Court. This necessitates the demolition of the Department’s offices and storage areas only months after the Late Bronze Age, Iron Age and Roman Britain galleries were due to open. Plans for the completion of the full range of galleries with the Palaeolithic, Neolithic and earlier Bronze Age collections therefore still lie in the future, but the first phase was completed and opened in July 1997.

Financial difficulties have been eased by the generous support of the Garfield Weston Foundation and the Museums and Galleries Improvement Fund. For the rest, the realisation of the exhibition is due to intense and sustained hard work by a large and skilled team of the Museum’s curators, conservators, designers, and technicians.

The British Museum holds some of the most celebrated finds from Roman Britain, such as the colossal bronze head of Hadrian from the Thames, the cavalry helmet from Ribchester, the writing-tablets from Vindolanda, and late-Roman treasures like those from Water Newton and Mildenhall. Tourists, students, and scholars from all over the world rightly expect to see these famous objects, yet we must also show the normal, everyday material culture of Roman Britain. Especially for the many young schoolchildren studying the period, it is important to convey clearly the nature of archaeology and to avoid the impression that it is mainly about art objects. With a rapidly growing collection and very limited space in the former Roman Britain room, there was a real danger of the spectacular overwhelming the typical. The increased space in Room

Fig 1. Limestone head of the god Mercury from the temple at Uley, Gloucestershire. 2nd century AD. H: 29.5 cm.

Fig 2. Head from a colossal bronze statue of the Emperor Hadrian (AD 117-138) from the River Thames in London, 2nd century AD. H: 39 cm.
has enabled us to achieve a better balance.

The interaction of Roman and native, of the centralised administration of a great empire and the tenacious traditions of its individual provinces, is a theme which underlies the entire exhibition. The proximity of the Iron Age display allows us to emphasise the way in which pre-Roman Britain in the first century BC was already influenced and affected by the Roman way of life; British aristocrats were eagerly importing luxuries from the Continent and indulging in Classical customs such as the drinking of wine as well as their native beer. The military event of the conquest in AD 43 merely formalised a process which was already underway.

It is fashionable in academic circles to stress the essential continuity of native life in Roman Britain, but there were also profound changes. Even the humblest rural dweller was subject to Roman law and taxes, had at least a rudimentary grasp of Latin, used Roman coinage, knew how the native deities equated with Roman gods - and worshipped both - and became familiar with roads, bridges, imposing buildings and towns. Only the conquest generation would have found these things new and strange; being Roman as well as (not instead of) being British would have been normal for their descendents, and identifying with more than one cultural group at a time is no problem to most people.

The effect of Roman architecture and engineering, with its grandiose scale and innovative designs, meth-
stone has always been exhibited. Less familiar is the fine sandstone altar found in the sixteenth century at Maryport, Cumbria, dedicated to Fortuna the Home-bringer and other deities by Gaius Cornelius Peregrinus, a soldier thinking longingly of his home town Saldae – Bejaia, in present-day Algeria. Another evocative monument is the cast of a tombstone set up at South Shields to Regina, a British woman of the Cattuvellaunian tribe (north of London) by her bereaved husband Barates, a Syrian from the beautiful desert city of Palmyra. Regina died aged thirty, and Barates wrote out, for the stonemason to copy below the formal Latin epitaph, a single poignant line in the Palmyrene language and script: 'Regina, freedwoman of Barates, alas!' Roman Britain was a land of many races, colours, religions, and languages, blended in subtle and complex ways.

Language and literacy is a topic which is specifically highlighted, and a large selection of documents from the military frontier post of Vindolanda is on display. These letters and lists, excavated from the 1970s onwards, provide an insight into everyday life in the Roman army of a kind which has hitherto been known principally from Roman Egypt. A striking feature is how similar the language and preoccupations of the Vindolanda documents are to contemporary written records from that distant province of the empire.

Many other themes are explored in the gallery, and the choice has not been easy. A subject such as pottery represents everyday equipment, but also questions of technology and trade; one like pagan religion attempts to convey a more intangible aspect of Romano-British life through the physical remains. The place of Christianity is particularly difficult to define and illustrate. There are many Christian objects and inscriptions from the fourth century on show, but it is unlikely that archaeological evidence alone can ever reveal the full extent of Romano-British Christianity. The inclusion of archaeologically associated finds – hoards, grave-groups, and selections of material from site excavations, such as those of the temple of Mercury at Uley, Gloucestershire, or the British Museum's own research at Stonea in the Cambridgeshire fens – is an attempt to cut across classifications and illuminate the nature of archaeological evidence and method.

Treasure hoards are associated finds, a fact which is actually more interesting and important than their obvious beauty and value, and the visitor will find not only familiar trea-
The New Gallery

From Hockwold and Backworth and the great late-Roman finds from Mildenhall, Water Newton and Telford, but also the Snettisham Roman jeweller's hoard. Found in 1985 in the same Norfolk village as the great Iron Age hoards shown in the adjacent gallery, this is displayed for the first time, while the Hoxne treasure, hidden after AD 407-8 and excavated in 1992, is also now permanently on view after several periods of temporary display.

In this gallery we have tried to convey our respect and enthusiasm for the culture of Roman Britain. These remote ancestors were men and women like us, and their society was no less complex and multi-faceted than our own. We can never hope to understand it completely, but if museum visitors enjoy our selection of material and our interpretations, and go on to develop their own thoughts about the role of the past in the present, our hard work will not have been in vain.

Fig 9. A hoard of coins, silver jewellery, engraved gems, silver ingots and scrap from the workshop of a Roman jeweller working at Snettisham, Norfolk, in the 2nd century AD. H (of pot): 17.5 cm.

Fig 10. A small fragment from the great mosaic of the Woodchester Roman villa in Gloucestershire, given to the British Museum in 1808 by Samuel Lysons, who excavated the villa in the 1790s. L: 73 cm.

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INDIAN AND SOUTHEAST ASIAN ART FROM THE ALSDORF COLLECTION

A Collecting Odyssey

Part of the extensive collection of Indian, Himalayan, and Southeast Asian art collected by James and Marilynn Alsdorf, primarily in the 1950s and '60s, is now on exhibition at the Art Institute of Chicago. Jerome M. Eisenberg, Ph.D., who first met the Alsdorfs in the early 1960s, here presents some of the highlights of the Alsdorf collection.

known to scholars and fellow collectors for many years.

Marilynn Alsdorf has long been a Trustee of the Art Institute of Chicago, and, with her late husband James, who died in 1990 and was chairman of the Board of Trustees from 1975 to 1978, has been a major supporter and benefactor of the museum for many years. Their collecting interests were broad – from Egyptian, Near Eastern, and Classical antiquities, to medieval European and Islamic art, from Oriental art to modern paintings, from African art to Pre-Columbian art – very little escaped their eye. Recently Marilynn donated her outstanding collection of Renaissance jewellery to the Art Institute.

Their interest in Asian art began with the purchase of a Nepalese object in Paris in 1955, followed by an active campaign of acquisitions, especially in the 1960s. They purchased nearly all their objects in the United States and Europe, especially in London, and did not actually visit India until 1968. It was the first time that they could truly appreciate the spirituality of the objects in their original contexts. Marilynn has written: 'My husband and I were captivated by the beauty of Indian and Southeast Asian art, and by the vision it embodies of a life in which the human and divine are unselﬁshly intertwined. We looked for objects to delight our eyes and souls, rather than objects that embodied particular ritual practices or exemplified religious texts.' Their knowledge of the ﬁeld was self-taught and virtually all their objects were purchased without curatorial advice. Considering the vast range of their collecting interests, the quality of their holdings is testimony to their connoisseurship and a true refection of their personal aesthetics.

The Alsdorf Asian collection is especially strong in Indian stone sculptures, but also has a broad representation of Nepalese, Cambodian, and Indonesian sculptures, as well as a good number of sculptures from Pakistan, Kashmir, Tibet, Burma, and Thailand. Afghanistan, Sri Lanka, and Vietnam are also represented. One of

Fig 1. Spotted sandstone Buddha Shakyamuni with attendant. Uttar Pradesh, Mathura region, India, c. AD 100. H: 35.9 cm.

'The Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection', an exhibition of about two hundred pieces selected from over five hundred works of art, primarily Buddhist and Hindu sculptures, is the first public display of a major collection well-
the finest of the early Indian sculptures is a spotted red sandstone stele from the Mathura region of Uttar Pradesh (Fig 1), c. AD 100, which depicts the Buddha Shakyamuni seated among his attendants. Completely covering the reverse is a stylised tree with heart-shaped leaves. Of the several later classic Gupta period sculptures in the collection an outstanding example is the sixth-century red sandstone Jain Tirthankara Parshvanath worn in meditation, covered by his protective naga hood of cobras (Fig 2).

There is a particularly fine group of Gandharan grey schist sculptures of the third to fifth centuries AD, including a seated preaching Buddha, a small but important head of the emaciated Siddhartha (Fig 3), a number of bodhisattvas, and the goddess Hariti. There are several stucco heads of the Buddha and bodhisattvas, and a stucco directional guardian or loka-pala with a lion. Two unusually fine but small stelae dishes are carved with relief figures of a female riding a dragon and a scene of the miraculous conception of the Buddha. The art of Kashmir and the Swat Valley of the eighth and ninth centuries is well represented by an exceptional seated bodhisattva Avalokiteshvara from the Swat Valley, one of the few in America, as well as three small copper figurines of the same deity.

A major part of the Alsdorf Indian stone sculpture collection is from northern-central India, dating from the post-Gupta period to the twelfth century, including a superb stone Shiva linga, c. AD 700, of the four-faced type known as chatumukhalinga. Among the medieval north Indian sculptures are examples from Madhya Pradesh, Rajasthan, and Uttar Pradesh. There are also many fine Pala sculptures from north-eastern India.

The four medieval sculptures from Orissa of four celestial goddesses are of especial interest as they are among the few examples from this area and period in the United States. The collection is also quite strong in its representation of south Indian sculptures including early limestone pieces dating from the second or third century such as a bust and a head of Buddha, as well as an image of his footprint. Examples of the later Chola period include the powerful fourteenth-century granite androgynous form of Shiva and Parvati, Ardhanarishvara, from Tamil Nadu (Fig 4). Also from Tamil Nadu, the large, magnificent eleventh-century bronze Shiva as Destroyer of Three Cities, Shiva Tripurantaka (Fig 5), is indicative of the high level of sculpture in this medium in the Chola period. Subsequently bronze became quite popular for use in religious sculpture and among the several bronzes exhibited of the Vijayanagar dynasty is a fifteenth-century figure of Ganesha (Fig 6), again from Tamil Nadu.

Included among the Nepalese objects is an exquisite gilt bronze representation of the god Indra executed in the sixteenth century in the Kathmandu Valley (Fig 7). The Alsdorf collection is rich in holdings of Hindu
and Buddhist sculptures from Nepal and Tibet, as well as Tibetan Buddhist paintings, reliquaries, and ceremonial objects. The collection of sculptures from Southeast Asia is quite diverse and includes a fine group of early Thai and Cambodian stone and bronze sculptures such as the very rare seventh-century Cambodian sandstone depiction of the Hindu horse-headed god Hayagriva (Fig 8), an incarnation of Vishnu. Among the Khmer sculptures are a magnificent tenth-century bronze head of a male deity and several outstanding sandstone sculptures from the pre-Angkor period to the early thirteenth century.

The Buddhist and Hindu sculptures from Indonesia include a wide range of representations, such as a fine nineteenth-century andesite head of a transcendental Buddha from Central Java (Fig 9) and another example of a Ganesha from East Java (Fig 10), dating to the eleventh-twelfth century. Though the Bildorfs usually collected together Marly had her own collection of several hundred small figures of the elephant-headed Hindu god Ganesha which she often gave away as good-luck gifts to those whom she felt were in need of them. They both particularly enjoyed animal sculptures and together they assembled a large collection of lions, such as a huge eighth-century granite lion from Tamil Nadu — his astrological sign — and a smaller group of rams (less common in Asia) — her sign.

Dr Pratapaditya Pal, the Art Institute's Visiting Curator of Indian, Himalayan, and Southeast Asian Art (and a member of the Editorial Advisory Board of Minerva), has written a magnificent catalogue which, unlike most collection publications, is thematic, rather than geographic or chronological, and focuses on the role of religion and function of the art objects. The major themes represented are Hindu gods, Buddhist and Jain subjects, goddesses, human figures, animals, and religious and secular objects, each introduced by an appropriate essay linking the theme to the beliefs and practices in South and Southeast Asia. The catalogue section includes some additional objects from the Bildorf collection not on display. The Bildorfs collection is without doubt one of the most complete assemblages of Asian art in private hands, an accomplishment which would be difficult to duplicate today, and the current exhibition of many of its treasures in Chicago, under the capable supervision of Dr Stephen Little, Pritzker Curator of Asian Art, is a welcome one.
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The July issue of Apollo again featured 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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The Antiquities Trade

ENOUGH IS ENOUGH, LORD RENFREW!
A commentary on the ancient art market

According to The Daily Telegraph of 19 June, Lord Renfrew, Disney Professor of Archaeology at Cambridge University, claimed that the antiquities trade is now linked to money-laundering and the proceeds of arms and drug dealing. In The Times of the same date it was reported that Lord Renfrew had said that this illegal trade existed alongside traffic in drugs and weapons. These rather bold but unsubstantiated assertions would not ordinarily deserve the dignity of a reply, but it has elicited rather stronger statements, especially in connection with the recent case of some antiquities being smuggled from Egypt (see p. 2). In The Guardian of 19 June Sarah Roseley wrote that 'trafficking in stolen antiquities is now second only to drug smuggling. There are also suspicions that organised crime uses the treasure trail to launder its drug profits.' She quoted Lord Renfrew: "Dealers have shop windows full of bits and pieces, most of which are the proceeds of illegal excavations." The writer hereby challenges Lord Renfrew to show him some provable examples of this shocking claim in either Europe or the United States.

Sarah Roseley also wrote that 'Some suggest that £3 billion of ancient treasures are looted from Sakkara every year.' In another version, James Mellor in The Independent of 19 June stated that 'experts believe [the illegal smuggling of antiquities] is worth £3 billion each year, second only in value to drug smuggling.' Thomas Hoving had previously written in the now defunct Connoisseur that the illicit antiquities trade is 'the hottest multinational business on Earth these days... Each year hundreds of thousands of spectacular cultural treasures enter into various art markets...'. Enough is enough! Since the journalists apparently are not interested in confirming these exaggerated statements and are perpetuating nonsensical claims the writer would like to take this opportunity to correct several false impressions.

This canard of the antiquities trade being second only to drug smuggling was originally put forward in 1991 by Professor Ricardo J. Elia of Boston University in the Journal of Field Archaeology in his review of the first issue of Minerva. He also wrote that the collecting of antiquities is 'both irresponsible and morally repugnant.' In 1993 he wrote in Archaeology that the ancient art business is 'an activity that is widely known to be mired in criminality, corruption, and sleaziness.' He also made the amazing statement that 'art dealers... are out of financial self-interest, assume that everything is genuine.' How brazen a statement! The most essential element of an antiquities dealer's business is his reputation and, above all, his expertise and the impeccability of his stock. As the writer has stated in 'Ethics and the Antiquity Trade,' a paper published in Antiquities, Trade or Betrayed — Legal, Ethical & Conservation Issues (London, 1995), 'a single questionable or false object in a gallery's stock is enough to damage its reputation and a few such pieces would destroy it.' The veting committees of the international art fairs which feature antiquities, such as those at Basle, Zurich, and Maastricht, are very strict — otherwise the reputation of their trade would be in jeopardy.

First of all, Lord Renfrew and Professor Elia should be aware that the antiquities trade is a relatively small business in spite of their exaggerated claims. In recent years the two hundred or so companies and individuals worldwide dealing in Classical, Egyptian, and Near Eastern antiquities on either a full or part time basis (usually as an adjunct to the ancient coin trade) probably do not gross more than a total of perhaps £100 to £150 million annually. This includes the two major auction houses, Sotheby's and Christie's, which together sell about £10 million worth of antiquities annually, including sales in both New York and London (their total fine and decorative arts sales are about £2 billion, of which antiquities, at about 0.5% of the total, are obviously a very small part). According to The Economist of 28 June 1997 the total world arms export market in 1995 was about £18 billion, and according to the UN International Drug-Control Programme the international illegal drug trade is about £240 billion a year! Does Professor Elia honestly believe that these underworld denizens have an interest in such a limited and sophisticated section of the art market, especially one with a relatively slow turnover of stock? It is quite probable that the market in smuggled and forged CDs, watches, perfumes, and other such consumer products are of much greater significance.

Of course, the barrel always contains a few 'rotten apples', such as Mr Tokely-Parry, who will knowingly smuggle important works of art. This is especially a problem with major works of art being illegally taken out of Turkey. With the hundreds of thousands of minor antiquities which have been in private hands over the past few hundred years, even a responsible dealer cannot demand a provenance for every small object offered to him. But any reputable dealer takes care to exercise due caution. All the members of the International Association of Dealers in Ancient Art (IADAA) sign a code of conduct in which they undertake to make their purchases in good faith and 'not to purchase or sell objects until they have established to the best of their ability that such objects were not stolen from excavations, architectural monuments, public institutions or private property.' The members of the British organisation for dealers in ancient art, the Antiquities Dealers Association (ADA) undertake 'to use their best endeavours to ascertain that no piece sold has been acquired in any illegal or illicit way.' A typical form used by many dealers for purchases states that the seller has absolute title to and full ownership of the property; that it is free and clear of all liens, claims, and encumbrances, and no other person, firm, or entity has any right, title, or interest therein; and that the property has not been and is not sold, exchanged, transported, received, offered, excavated, or removed in violation of any applicable laws and/or regulations. Those dealers who do not use such a form are urged to do so.

Nobody denies that smuggling is a problem and that strong steps should be taken to prevent illegally exported objects from surfacing in the art market. However, the extremist declarations now being voiced by some scholars that the individual ownership of antiquities is no longer politically or morally correct are almost as irresponsible in their own way as is the illegal export of antiquities. Professor Elia would abolish private collecting. One cannot eliminate the love of antiquity and the excitement of actually owning and handling a beautiful work of ancient art, our heritage from the past. Where will one next draw the line? The Byzantine period? The Renaissance?

As the writer has repeatedly stated in Minerva and elsewhere, a more enlightened attitude by certain countries and their museums in the controlled sale and export of catalogued antiquities of lesser value that are not important to their national patrimony would not only reduce significantly the problem of smuggling, but would also create a significant source of revenue for use in excavation, publication, security and upkeep of museums and sites, and especially for conservation, as a good many of the millions of minor objects in museum stores are slowly deteriorating for lack of proper care. How many hundreds or perhaps thousands of crates of excavated materials and donated objects lie unopened in museums worldwide?

Another very sad fact rarely mentioned by scholars is that most countries rich in antiquity do not reward individuals for the casual recovery of small objects. This is often a self-inflicted wound. This situation and the total ban on the export of antiquities in most of the countries in which they are found serve only to increase their value and the incentive to smuggle. There is still the problem of these countries refusing to publicise properly thefts of antiquities from sites and museums, only aggravating the problem and ultimately encouraging such crimes.

Instead of castigating dealers and collectors, perhaps the efforts of Professors Renfrew and Elia would be better put to use in campaigning for some of the above suggested measures for the reduction of smuggling and the illegal antiquities trade. Unfortunately they prefer to make waves in the press with their vehement attacks upon all collectors and dealers, regardless of their ethics, and then take refuge in the halls of academia rather than engage in any fruitful dialogue.

Jerome M. Eisenberg, Ph.D.
Editor-in-Chief, Minerva
PHANAGORIA
1800 years of history on the Black Sea

G. R. Tsetskhladze and V. D. Kuznetsov

'Sailing into Lake Corcondamitis one comes to Phanagoria, a noteworthy city, and to Kepoi, and to Hermonassa, and to Apatorum, the sanctuary of Aphrodite. Of these, Phanagoria and Kepoi are situated on the island above-mentioned... Panticapaeum is the metropolis of the European Bosporans, while Phanagoria (for the name of the city is split thus) is the metropolis of the Asiatic Bosporans. Phanagoria is reputed to be the emporium for the commodities that are brought down from Mavitis and the barbarian country that lies above it, and Panticapaeum for those which are carried up thither from the sea. There is also in Phanagoria a notable temple of Aphrodite Apatorum.'

Strabo, Geography 11. 2. 10.

The ancient Bosporan Kingdom situated on the northern Black Sea coast was divided into two parts by the Kerch Strait: the European and Asian. The European part encompassed the eastern Crimea, where its capital Panticapaeum (modern Kerch) was situated. The Asian part covered the whole of the Taman Peninsula, where Phanagoria was located.

The Bosporan Kingdom, established in about 480 BC as a union of Greek cities, is mentioned many times by ancient Greek and Roman authors. It became very important to mainland Greece, especially in the fourth century BC, as a source of grain. There are several pieces of evidence for the import of grain from the Bosporan Kingdom by Athens and of honours given to the king of Bosporus by the grateful citizens of Athens. The vast majority of the Greek cities in the Kerch and Taman peninsulas were established by Miletan colonists in the sixth century BC (Fig 1), a result of Ionians fleeing the conquest of their homeland by powerful neighbours (Lydia and the Achaemenid Empire). Phanagoria was one of the most important cities in the Bosporan Kingdom, described by the ancient Greek geographer Strabo (64/3 BC-AD 21) as the ‘metropolis of the Asiatic Bosporans’ and a trading centre.

Many Ionian colonists found a second home on the shores of the northern Black Sea. Scholars are familiar with these Greek cities thanks to almost two centuries of excavation. Best known are Olbia and Chersonesos (modern Sevastopol) in the western Crimea, and Panticapaeum. Although Phanagoria is the largest site in Russia and has avoided destruction at the hands of modern construction, it is far less known. Whilst the other sites mentioned have been subjected to intensive excavation for nearly 150 years, the city of Phanagoria was largely undisturbed by archaeologists until 1936, when Professor V.D. Blavatskii began regular study of the site, and even now not much material has been published. In the nineteenth century tumuli around Phanagoria were investigated by amateur archaeologists interested only in finding fine objects, which excavation of the city-site was unlikely to yield. This was essentially treasure hunting, without proper methodology or documentation. Nevertheless, it brought forth many unique objects, which are now kept at the State Hermitage Museum in St Petersburg (Figs 2-4). Since 1936 Phanagoria has been studied by an expedition from the Institute of Archaeology of the Russian (late Soviet) Academy of Sciences, Moscow. In 1996 Russian archaeologists were joined by colleagues from the University of London (Royal Holloway and Bedford New College and King's College) as a result of the inauguration of the Taman Peninsula Project by the Department of Classics at Royal Holloway, whose aim is not just the excavation of Phanagoria but the joint publication by Russian and British specialists of materials from earlier excavations.

According to ancient written sources, Phanagoria was established in about 542 BC by colonists from the
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Excavation

Ionian city of Teos. It was named after the leader of the first colonists, Phanagoros. The settlers chose a perfect location: on the shore of the Taman Gulf, between the Black Sea (known to the Greeks as the Pontus Euxinus; ‘Hospitality Sea’) and the Sea of Azov, called by the Greeks Lake Maeotis after the local population (which guaranteed successful trading prospects), and surrounded by fertile lands, rivers, and shores rich in fish. The then shape of the Taman Peninsula differed considerably from what we see today: it was an archipelago. The city was laid out over two natural plateaux, descending towards the Taman Gulf beneath whose waters its port area is now submerged (Fig 5).

Initially, the city was not large and was situated on the upper plateau. The dwellings were small (10-15 square metres), usually having but a single room, and constructed of mud-brick. They were built close together (about 0.5 metre apart). This high density was necessary for easy defence against the possibility of attack by the local population. Several of these early dwellings were excavated not long ago and yielded important materials. One house had a half-cellar, and parts of its wooden door, burnt, were discovered (Fig 6). Next to the house were the remains of a bronzesmith’s workshop from which came a fragment of a clay mould for casting bronze sculptures by the lost-wax technique (Fig 7).

The proximity of the workshop to the dwelling shows that artists tended to live next to their workshops.

Not far from this complex a temple was discovered dedicated to Kabiri (non-Hellenic deities, Phrygian in origin) who promoted fertility and protected sailors. To find such a temple is yet another indication that the city had been established by Ionians, neighbours of the Phrygians and influenced culturally by them. At the beginning of the fifth century BC there was a fire which destroyed much of the city.

The city’s reconstruction after the fire ushered in a period of growth during which the city spread across both plateaux and the foreshore. The new houses were much larger, containing several rooms, and built of mud-brick (sometimes on stone foundations).

The walls of houses were covered with painted plaster; the streets (3.5 metres wide) were paved. One street was paved entirely with amphora handles; another with fragments of amphora walls; a third with amphora bases. On the southern edge of the city, 400 metres from its original centre, the craftsmen’s quarter was situated. Excavation shows that workshops were built of wattle covered with clay. One workshop, belonging to a coroplast, had a small kiln. Here the craftsman made terracotta figurines in moulds brought from Ionia (Fig 8).

The workshop was destroyed by a sudden fire: excavation yielded several dozen terracotta figurines dried and ready for firing, indicating that the coroplast was at work when the fire struck.

The fifth-fourth centuries BC and the Hellenistic period were a time of prosperity for the city when it reached its maximum size (about 70 hectares). In the former, fortification walls were built. In the south-west part of the site the city gate was found. Thanks to the discovery of graffiti (Fig 9) and inscriptions on stones (Fig 10) it is known that at least part of the population was literate.
ate. From the end of the fifth century Phanagoria started to mint its own silver coins. Several thousand coins have been collected, some of them minted in other cities of the Bosporan Kingdom (Fig 11), mainland Greece, Asia Minor, and the Roman Empire. Gold coins are rarely found, but in 1996 the Russian team discovered one issued by the Bosporan king Asander (47-17 BC) (Fig 12).

As a typical Greek city Phanagoria had temples and shrines. The main deity of the city was Aphrodite, temples dedicated to whom were found in the city and also on top of a hill outside the city walls. In the latter several hundred terracotta figurines offered to Aphrodite were discovered. The temple of Demeter, the corn goddess, was situated on another hill outside the city, behind which lay the agricultural land of the city. Throughout the city there were stone altars, one of which was excavated in 1981. The space between its walls was filled with ash, charcoal and seven black-glazed kantharoi (drinking vessels). This altar is dated to the third century BC (Fig 13).

From the sixth to the first centuries BC Phanagoria was a typical Greek city, such as we know from excavation in Greece, with its regular plan, streets, wells, mud-brick and stone buildings, artists, potters, workshops, developed economy and overseas trade (exporting fish, grain, cattle, slaves etc; importing fine tableware, art objects, wine, olive oil, etc).
Excavation

Fig 10. About 40 fragments of stone inscriptions were found in Phanagoria. These are first hand evidence of many facets of life in the city: religion, buildings, dedications, political life and international relations, etc. Most inscriptions date from the Roman period, as in this picture, and help us study the relationship between the Roman Empire and the Bosporan Kingdom. In 1996 the British team found a very fragmentary marble inscription.

In the Roman period, like all other cities in the Bosporan Kingdom, it lost its Hellenic face and overseas link. Its economy became more inward-looking and many pottery kilns and cattle barns appeared. In this period local wine-making became highly developed and imports of wine virtually ceased. Many areas of the city were abandoned to dumping grounds. One such area was studied in 1996 by the British team and many rubbish pits were found. These pits were full of architectural rubbish, broken local and imported pottery, glassware, animal bones, bronze coins, etc. In one case the complete skeleton of a dog was discovered. Digging these pits had destroyed various buildings and features.

In the fourth century AD the city was destroyed by the Huns, a fate shared by practically all the cities of the Bosporan Kingdom. Excavation has amply demonstrated the tragedy of these events: in one house, coins and various objects were scattered on the floor, in the middle of which the skeleton of the owner, killed by nomads, was uncovered; there were arrow heads embedded in the walls. Thereafter habitation resumed, but the prosperity of earlier times did not return despite the city's becoming a provincial administrative centre for

Fig 11. Top and bottom: Silver coins of Panticapaeum, mid-3rd century BC. (a) all coins c. 1.3 cm. The lion's head is one indication that Panticapaeum was founded by Miletans; it was depicted on Miletan coins and was the symbol of that city. Centre—silver coins of the 5th century BC with inscription SINDON in ancient Greek.

Fig 12. Gold coin of the Bosporan king Anauris. The portrait on the coin is of the king with his name in Greek on reverse. D: 2 cm. In 1996 the British team found more than 50 bronze coins dating from the 4th century BC to 3rd/4th centuries AD.

Fig 13. Remains of rectangular stone altar. In Greek cities it was usual to have simple or monumental altars dedicated to various gods and goddesses constructed in public places.

Fig 14. Cellar of house of the 12th-13th centuries AD. In the middle, parallel stones indicate the existence of a designated passageway. In the right-hand corner a round stone cover with a hole was covering a large pit (H c. 170-200 cm) dug into the ground. Previously the cover had been used as a grindstone.
Excavation

Fig 15. Clay containers for perfume and jewellery, and lamp, from the necropolis of Phanagoria.

Phanagoria had three extensive necropolises. In the nineteenth century very rich burials under large earth mounds were excavated. Between 1936 and 1996 more than 850 graves from the sixth century BC through to the fourth century AD were investigated (Fig 15). Study of the necropolis is providing extremely important information on many aspects of the population of the city, including health, diet, and ethnicity. Phanagoria also provides opportunities for underwater archaeology: a large part of the city is submerged and the last underwater investigation was made in the late 1950s.

The Russian team is involved in the study of another Greek colony, Kepoi, three kilometres north-east of Phanagoria (Fig 1). This was founded by Miletians and the site occupies about 20 hectares. Several hundred fragments of pottery date its foundation to about 580-570 BC (Figs 16-17). The Archaic and Classical levels were destroyed in antiquity. What survived were Archaic pits and the remains of stone and mud-brick dwellings of the end of the sixth/beginning of the fifth centuries BC. Some fragments of marble sculpture and a spectacular gem (Fig 18) were also found. No fortification system or local coinage is known so far. Parallel study of the two cities shows that each colony had its own distinct history and culture, and this helps us to understand the similarities and differences between Telian and Miletian migration although both belonged to the same Ionian model of colonial practice. We have many colonies founded by Miletus (a large, very rich city in Asia Minor called by the Greek writer Herodotus 'the pearl of Ionia'), whereas Teos, a small city, established only two colonies: Phanagoria in the Taman Peninsula, and Abdera in Aegean Thrace.

To understand Greek colonisation is impossible without studying relations between colonists and the native population. The Bosporan Kingdom, particularly Phanagoria, provides an exceptionally rich perspective. The Taman Peninsula was inhabited by various agricultural peoples: Sindi, Maeotae, Dardarit, Kerketi, Toret, etc. Ancient authors call the territory from the Taman Peninsula up to the Kiban region in the steppes of the northern Caucasus 'Sindice', which is a general name for all the natives thereabouts. For a great many years a heated academic discussion has continued about whether a local, Sindian Kingdom existed. The discussion was spurred by

the Byzantine Empire (which had a strong interest and influence in the northern Black Sea).

Life continued until the twelfth-thirteenth centuries AD, but by then Phanagoria was but a small town. In 1995-96 a house from this last period of the city's existence was excavated by the Russian team on the upper plateau (Fig 14). This stone house was

Fig 16. Fragment of Ionian so-called 'Late Wild Goat' style cup from Kepoi. Second quarter of 6th century BC. To establish the foundation date of colonies is a matter of great difficulty. The main source is the pottery brought by the first colonists. Another difficulty is to establish the mother city of the colony, particularly where written sources are absent. Ionians (and Miletians especially) used to produce very distinctive types of pottery (as in this picture) which it is impossible to confuse with pottery made in the workshops of other parts of the Greek world. The most popular Ionian pottery was decorated with wild goats.

Fig 17. Fragments of an Ionian bowl with a lotus flower. Kepoi. About 560-540 BC.

Fig 18. Gem from Kepoi, 1989. Chalcidian, 2 x 1.3 cm. Winged female holding jug and vase(?). Athena(?). To date the gem is difficult when, as in this case, it comes without any archaeological context. Stylistically it could be 2nd-1st century BC.
the existence of silver coins of the fifth century BC, with the inscription in ancient Greek: SIN DON. Some scholars believe that the coins were issued by a Sindoian king, thus proving the existence of such a kingdom, peacefully incorporated in the Bosporan Kingdom in the fourth century BC. Others think that it was minted by one of the Greek cities in the Taman Peninsula and shows nothing more than that the Greek city was located within the slab of territory ancienlly called Sindelie. A recent find of two coins of this type in Phanagoria (Fig 11), the first to be found in a Greek city (all previous coins were chance finds lacking provenance), gives some credence to the second theory – that such coins were minted by Phanagoria and the inscription could point to the city's location within the territory called Sindelie. An alternative interpretation is that the Sindian élite was strongly Hellenised and well disposed towards the colonists (archaeological material from Sindian settlements and graves indeed points to this), and that Phanagoria used to mint coins for the Sindian kings.

It is a very difficult matter. In both interpretations it is possible to suppose that the coins were minted in Phanagoria. But only further excavation of Phanagoria will enable us to answer this and many other questions, and help us to understand the way of life of ancient Greeks outside their homeland.

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MINERVA 27
THE DUTCH EAST INDIAMAN NASSAU

Excavating a ship lost in 1606 during the Battle of Cape Rachado in the Straits of Malacca involved the largest maritime archaeology expedition in the world for many years.

Mensun Bound

Throughout antiquity and since, the spices of Lower Asia have been prized for their flavouring and preservative qualities as well as for their medicinal and aromatic properties. Chaffed remains of cloves from the Moluccas have been found during excavations in ancient Mesopotamia. The Bible has several references to cinnamon which we can assume came from South-east Asia, and in Kings we learn that part of Solomon's prodigious wealth derived from the 'traffic of the spice merchants'. The first cookbook, compiled by Apicius the Epicure who lived around the time of Augustus and Tiberius, made extravagant use of pepper (both whole and ground). The pharmacological importance of spices was made clear in the first medical handbook, the Materia Medica by Dioscorides of Anazarbus, an army physician of the second half of the first century AD. In both Greece and Rome tributes were frequently

(above) The barge Abex over the site.
(above right) One of the Dutch East India cannons on the sea-bed. A ship and a panel with the name of the Dutch East India company and the date 1606 can be seen on the barrel.
(right) Map showing the location of the wreck of the Dutch East Indiaman Nassau.

MINERVA 28
levied in pepper and in AD 409 such was the value of the substance that Alaric the Goth accepted a payment which included 3000 pounds weight of pepper, in return for withdrawing his hordes from the walls of Rome.

During the Crusades (and after) Venice was the hub of the spice trade but, when Constantinople fell in 1453, the traditional land and sea routes from the East were squeezed, thus inflating prices and fuelling the drive to find alternative avenues of supply. The ‘voyages of discovery’ that followed were inspired not so much by man’s indomitable urge to extend his boundaries as by his greed for the vast and easy profits of the spice trade.

In 1488 the Portuguese navigator Bartholomew Dias rounded the Cape of Good Hope and opened a new sea route to the Indies which cut out the Arab中介 stage. The significance, however, of Dias’ achievement was not at first fully recognised, so that when Columbus, and then Cabot, set off a few years later in search of new sea routes, they headed west. It was not until 1497 that Vasco da Gama reached India and returned to Lisbon with the first sea-borne cargo of spices. Thus it was that throughout the sixteenth century the Portuguese dominated the market by exploiting to the full a nexus of strategically placed, fortified trading posts. These included Cochin, Goa, Mozambique, Ormuz, and, above all, Malacca, the grand emporium of the spice trade which they took by force in 1511. In 1515 Tome Pires wrote of Malacca: ‘There is no known trading port larger than Malacca, nor any place where they deal in such fine and highly prized merchandise. Goods from all over the East are found there; goods from all over the West are sold there’.

But Portuguese domination of the spice trade was not to last. The profits had become too tempting for the other maritime powers of the day. For instance, in 1608, just a couple of years after the events which are described in this article, a cargo of cloves bought in the Spice Islands for £2,948 was sold in England for £36,287. Small wonder that by the end of the sixteenth century, the Dutch (and indeed the English) were seeking ways to wrest dominance from the Portuguese. In 1580 Spain established its sovereignty over Portugal and in 1595 closed the port of Lisbon which had become the spice capital of Europe. History was shining upon the Dutch; if they were ever to impose themselves upon the South-east Asia trades, now was the time.

In 1602 the Vereenigde Oostindische Compagnie (the United East India Company, later to be known as the VOC) was formed, and only three years later the famous Dutch admiral Cornelius Matelief sailed for the East with a fleet of ships fitted out and armed for war. Ostensibly it was a trading mission, but on board the Orange with Matelief were secret instructions which contained the details for an attack on Malacca.

Battle of Cape Rachado
The fleet, which set sail from Holland in May, 1603 comprised nine ships: the Nassau, Middelburg, Mauritius, Witte Leeuw, Zwarte Leeuw, Oranje, Grote Zon, Kleine Zon and Amsterdam. After stops at the Cape Verde Islands (where Matelief opened the secret instructions), Annabon, Mauritius and the Nicobar Group, they arrived at Malacca on 30 April 1606, almost a year after setting out. After destroying four Portuguese ships, which they surprised at anchor, they began their siege of the city.

On 14 August Matelief received word that a Portuguese fleet of almost thirty vessels under the command of the Viceroy of Goa, Dom Martin d’Alphonso de Castro, was in the Straits and heading for Malacca. Matelief immediately re-shipped his artillery, broke off the siege and on 16 August put out to meet the Portuguese.

Accounts of what followed and the details of the battle vary somewhat, but most contemporary writers...
The Discovery of the Battle Wrecks

For almost four hundred years the wrecks lay undisturbed on the bottom of the Straits of Malacca, the dramatic events surrounding their loss all but forgotten.

In June 1993 all that changed when the Malaysian marine salvage and engineering company Transea, working under licence from the Federal Government of Malaysia, began a search for the British trading vessel Caroline that was known to have gone down on the Bambek Shoals in 1816.

For many weeks a Singapore-based...
remote-sensing company, Cabaco Marine, carried out a systematic survey of the area. At last, in August, when patience was almost exhausted and they were about to concede defeat, they registered a major contact to the south-east of the shoal. Every contact had to be evaluated. The divers pulled themselves down the shotline in furious currents and pitch-black conditions. They found themselves, at 25 metres, on a mound studded with cannon.

In the days that followed several items were raised for examination, including cannon and burnt wood. One cannon stood out from the others; it was a magnificent bronze piece with a beautifully detailed ship in relief across the breach. Underneath, in raised lettering, were the words: "De Vereenichet Oost Indie Compagnie Tot Amstersdam Anno 1604" (United East India Company of Amsterdam year 1604). This was clearly not the Caroline.

It was at this stage that the managing director of Transea, Mr S.R. Ong (the prime mover behind the archaeological project that was to follow), contacted the British wreck researcher Nigel Pickford, who informed him of the loss of the Nassau in the Battle of Cape Rachado, and said that, if this was indeed the Nassau, then there should be three other wrecks nearby.

Ong expanded the search and, sure enough, only twelve hundred metres away they registered another major contact. Divers were sent to investigate and returned with reports of a very large mound with cannon. Closer examination over several days revealed that there was in fact more than one mound. Several of the cannon and more burnt timbers were raised. The guns were Portuguese and of the same period as the other wreck. This was surely the Middelburg, Sao Salvador, and Dom Duarte’s Galleon. They had ended up on the seabed just as they had gone down, still grappled together. Ong alerted the authorities to the discovery and gave the cannon to the local marine department. The project was disbanded; they had not found the Caroline and Ong’s company had sustained a serious financial loss. Keenly interested by what he had found Ong pondered what to do next. Perhaps there was some way he could bring together the world of business and that of archaeology in a way that might help his company, and, at the same time, benefit learning and serve the national interest? Ong had been involved in previous underwater treating projects and was well aware of the controversy and loss to knowledge that these activities represented. But what if the work were carried out by professional archaeologists, using public money and working under the auspices of the National Museum with all material going to the Museum? His company would be the contractor and would provide all the plant and professional diving services; the archaeologists would provide the direction, trained staff and erudition. Ong consulted with archaeologists at the National University of Malaysia (UKM), the National Museum, and members of government. It was a bold and innovative idea that served everybody’s interests. A contract was agreed with all parties that was broadly in line with Ong’s original idea. The only proviso made by the Museum was that the work must be directed by a professional academic unit of proven experience and integrity.

Thus it was that Ong approached Oxford University MARE and in June 1994 I met him in London for the first time. The project was approved by the Management Committee of Oxford University MARE and within a short time I made the first of many trips to Malaysia and Singapore. In June 1995, I attended in Kuala Lumpur the signing ceremony of a Memorandum of Understanding between the Federal Government of Malaysia and the Directors of Transea. The day after I was in Singapore where we had a 180 foot flat top barge named Abex that was to be fitted out as our surface vessel and, once on station, our home for five to six months.

As the barge came together, so did the crew: a Barge Master from Canada, a Chief Diver from Northern Ireland, a Bosun from an island none of us had heard of in the South China Sea, and others from all over Malaysia, Singapore, Indonesia and Thailand, various seamen, mechanics, welders, electricians, plumbers, cooks, stewards, and mess boys. On the deck were installed work rooms, storage sheds, mess and galley blocks, ablution units, offices, and two accommodation blocks to sleep 24. An A-frame was built over the bow to take an elevator or ‘stage’ that would carry divers through the currents to the seabed and return them to the surface two hours later. Behind the A-frame was the command centre from where all diving operations were monitored, and from where the Chief Diver and archaeologists could communicate with the divers and watch the work in progress using video cameras and illumination systems attached to the divers’ helmets. All in all, this was the largest maritime archaeological enterprise that the world had seen for many years.

In July Abex was lifted from the slip and lowered into the water. From there she was towed up the Straits of Malacca and put on a 4-point mooring system over the site. Once on station we were joined by the first of many detachments from the Malaysian armed forces who provided night and day protection against pirates.

At this stage we were fighting
The Excavation of the Nassau

Contact objective (after clearing all the sand from the site) was to carry out a pre-disturbance survey which consisted of mapping the terrain and recording all those parts of the wreck that were visible above the surface of the seabed. We completed this in a week. The site had much changed since its discovery. Not until was it removed except for another anchor, seven cannon, and a pile of ballast stones which in outline recalled the map of Britain.

Conditions were the worst I have ever experienced. For this and other reasons it was decided to employ professional divers rather than amateur volunteers using scuba apparatus (which has always been the custom in maritime archaeology). Instead of backpack air tanks which failed, salvaging divers and the divers' mouths, the professionals wore 'hard hats' which completely covered and allowed full voice communication with the surface. Air was supplied from the surface via an umbilical that, together with the hard-face communication leads and tethers, acted as a life-line. This, when tied to the seabed, prevented divers being swept away by the currents. The unlimited air supply meant that the divers could stay down for much longer than scuba divers whose self-contained air supply determined the length of their dives.

Our main problems were the currents and visibility. Currents were so strong that divers making the walk across the seabed from the elevator to the wreck frequently had to crawl along on all fours. The water was like mud soup; were it not for the powerful lights attached to our helmets and energised from the surface via the umbilicals, we would frequently have been working by touch in conditions of utter blackness.

The Finds

The cannon were the finds which provoked most interest from both the team and the public. In all, thirteen cannon have been recovered from the Nassau and several more from the nearby group of three wrecks twelve hundred metres away. All the bronze cannon were in two or more pieces, and all the iron cannon were broken or badly cracked. This was caused either by excessive repeated use during the battle, or the effect of quenching of the overheated guns when the blazing ships went under. Several of the bronze cannon were partially melted - a vivid testimony to the heat they had experienced.

Two of the bronze cannon from the Nassau had been made in 1604 (just two years before the battle) and were decorated with the relief of a ship near the touch-hole. One of the iron cannon turned out to be an English culverin bearing the Tudor rose, the chieft of Queen Elizabeth I and the year 1587 (which puts it just a few months before the defeat of the Spanish Armada). Only eight cannon balls were found on the Nassau, clearly suggesting that she had run out of heavy ammunition.

With the Nassau there was clear evidence of the ruinous fighting that had consumed her. Timbers had been smashed apart by point-blank gunfire, and from stern to stern there was much charred rope, melted metal, and burnt wood. One of the bronze guns from the group of three wrecks was badly bent and had a cannon ball embedded within the metal of its barrel. It did not strain the imagination to picture the brutal violence that the men and their ships had experienced.

Other evidence of weaponry include musket balls and small conical copper-alloy containers that had been used to contain a single charge of gun powder. The right amount of propellant was critical for the successful discharge of a musket; too much and the breech could blow up in the firer's face, too little and the shot would soon lose range and accuracy. In a firefight situation there was no time to measure powder; consequently pre-measured amounts were put in these little containers which were then hung across the chest from a bandoleer. Usually there were twelve, hence the name 'pistoles'.

The pottery consisted of martaban storage jars of South-east Asian origin and, also North European bellarmines and other stonewares. In addition there were a number of albarelli and over forty small pots of Dutch origin which, it is believed, used to contain medicinal ointments. Many fragments of blue and white Chinese porcelain were also recovered.

Good-stuff consisted mainly of coconuts and fish. In the amidsips area, on either side of two lashed anchors, were stowed a number of large barrels of salted meat.

Other finds included navigational instruments, ornate fasteners, candlesticks, pulley wheels, grinding wheels, spoons, tapes, a tobacco pipe, and various ship's fittings.

Probably the most spectacular finds were the coins. It is known from the records that the Nassau was carrying 30,000 silver reals and, indeed, silver coins were found throughout the ship. Nearly all were heavily corroded; it was not until excavation moved outside the hull that legible coins began to appear in large numbers. These were mostly Spanish pieces of eight from the reign of Philip II. On the obverse was the coat of arms of the Hapsburgs and on the reverse the arms of Cartille and Leon.

At the time of writing it is not clear which direction the project will now take. Certainly we would like to survey the other three wrecks but also we are anxious to begin a detailed study of the Nassau's hull remains, something which until now, because of the shortage of time and the zero visibility, has been largely ignored. The Nassau and her companion the Middelburg are the earliest of the 35 known Dutch East Indiamen wrecks, and as such they are the immediate forebears of what, within a few years, would become the 'Lords of the Oceans'. The methods, materials and designs of these ships are therefore a matter of outstanding archaeological importance.

Acknowledgements

The excavation is indebted to many organisations but none more so than the National Museum of Malaysia, the Directors of Transco, the History and Marine Science Departments of the Universiti Kabangsaan Malaysia, and Oxford University MARE. In particular gratitude is owing to Mr Ong Soo Hin whose energy and vision made the project possible.

Mensun Bound is the Director of Oxford University MARE.
The most outstanding among them, after Florence's Museo Archeologico (due to be entirely renovated, see Minerva, September/October 1996), is that of the Museo Civico Archeologico in Bologna. With its 3500 objects, the collection is one of the richest in Europe for quality and variety.

It gathers the archaeological finds given to Bologna in the centuries since the city's first museum was created by the doctor and naturalist Ulisse Aldovrandi. The botanical specimens and archaeological material he collected – the Naturralia et artificialia – were housed in Bologna's Palazzo Pubblico in 1617. To this first nucleus was added the collection of the Marquis Ferdinando Cospi (1606-86), who donated his collection to the Palazzo Pubblico in 1660. (His was the famous Etruscan mirror known as the patera cospiana.) In 1714, Ferdinando Marsili (1658-1730) created in Bologna the Istituto delle Scienze which had rooms each devoted to different branches of knowledge. In the 'Stanza dell'Antichità', archaeological material was displayed including that acquired by Marsili in Rome, Etruria, and Southern Italy: amongst them the basalt relief of King Nectanebo, first king of the 30th Dynasty (389-363 BC) from the temple to the god Aten at Heliopolis, brought to Italy in Roman times and found in Rome during excavations in 1709. Further donations of Egyptian objects included a
mummy with its funerary box, objects from Alexandria and the marble relief of Soper (first half of the third century AD).

In 1860 the painter Pelagio Palagi (1775-1860) gave his native city his vast collection of Egyptian, Greek, Etruscan, Italic and Roman objects, medals, and coins: to it was added the newly discovered material from excavations in the region around Bologna, including a hoard of eighth and ninth century Abbasid coins which must have belonged to a Muslim trader who crossed the river Rhine near the city.

The Fifth International Congress of Anthropology and Prehistoric Archaeology held here in 1871 coincided with the inauguration of the newly created Museo Civico in the Palazzo dell'Archiginnasio. The museum was instantly a great success; even Richard Burton was impressed and mentioned it in a booklet Etruscan Bologna, published in 1876, as did George Dennis in the second edition of his famous The cities and cemeteries of Etruria (1878).

The museum's Roman, Etruscan, and Greek archaeological collections still await their definitive relocation in the Palazzo's first floor: it is to be hoped that the original and charming nineteenth-century wall painting inspired by motifs taken from the ancient world will be preserved and restored as well, so as to retain the flavour of the Museum's original setting. The Egyptian collection on the other hand has been rehoused in a beautifully designed separate section on the ground floor open to the public since 1994. It is linked to the rest of the building by a previously open-air courtyard now covered, that lends intimacy and comfort in an often cold and rainy climate.

Although the first chair of Egyptology in Italy was created at Bologna University in 1825, the university did not undertake its own excavation campaigns in Egypt until 1993 - together with Lecce University - at the site of Kom el-Ash in the Fayum, where the city of Bacchis had flourished; it was mentioned in papyri from the third century BC to the fourth century AD. There had, however, already been about 100 Egyptian objects in the collection of the museum of Bologna University since the seventeenth century, amongst which was a statue of King Neferhotep I of the 13th Dynasty. But the bulk of the Museo Civico's Egyptian collection was provided by the objects assembled by Palagi who bought most of them from Giuseppe Nizzoli, an Italian who was working in Egypt for the Austrian Consulate between 1817 and 1828. Nizzoli assembled several collections in Egypt, one of which constitutes the core of the Egyptian collection in the Kunsthistorisches Museum in Vienna, whilst another was bought by the Grand Duke of Tuscany Leopold II of Lorena and is now housed in the Museo Archeologico in Florence. Florence had the advantage over Bologna of having the Grand Duke's backing for its archaeological activities in Egypt. He availed himself of Champollion's connaisseurship and his patronage made it possible for the French scholar and for the Italian archaeologist Ippolito Rossellini to lead together an expedition in Egypt and Nubia in 1828 and acquire many important artefacts there.

After a didactic introductory section clearly presented, pride of place in the Museo Civico's new display is given to the reliefs from the tomb of the pharaoh Horemheb (18th Dynasty) at Saqqara, which are the masterpieces of the collection. The Old and Middle Kingdom are represented by few but exceptional objects amongst which are the statue of a man of 2500 BC and the statue of Neferhotep I. There are a great many objects of the New Kingdom and later periods: hundreds of shabtis, amulets, scarabs, bronze statuettes, sarcophagi, reliefs, and stone sculptures, amongst which the heads of the pharaohs Thutmose III and Amenhotep II are outstanding.

Another aspect of Egyptian civilization concerns writing: a rich collection of papyri and manuscripts was donated to the Museum in 1987. A computer graphic reconstruction shows the tomb of Horemheb according to the data given by the British archaeologists Geoffrey T. Martin who rediscovered the tombs in 1975. It had been buried again under sand.
after its discovery at the beginning of the nineteenth century when its low reliefs were taken to Bologna.

The Museum's staff is helpful and the bookshop well furnished. The Museum is kept open late in the afternoon – a blessing in Italy. That the generosity of the Bolognese continues to favour the city's collections is once again proven by the recent donation to the Museo Civico of a granite torso of a dignitary of the first half of the 26th Dynasty (664-525 BC).

Another source of patronage for archaeological activity in Italy in the past centuries has of course always been the Vatican and churchmen were the first collectors of Egyptian works of art in Italy.

In the small city of Cortona (province of Arezzo, Tuscany) in the Museo dell'Accademia dell'Etruria there is on view the Egyptian collection assembled by Monsignor Guido Corelli, apostolic delegate for Arabia and Egypt in the years 1895-96 which he donated to his hometown. It ranges from prehistoric terracotta vases from Naqada (c. 4000-3000 BC) to New Kingdom objects, canopic vases, ushabti, two sarcophagi of the 21st-22nd Dynasty, Coptic textiles, bronzes, and amulets. One of the sarcophagi was given to the Monsignor by the Egyptian government when in 1891 an important cache of tombs of the great priests of Amun of the 21st and 22nd Dynasties was found near Deir el-Bahri at Luxor. The Egyptian government gave a number of the newly discovered sarcophagi to each nation that had an important Egyptian museum in its territory and the one allocated to the Vatican ended up in Cortona because of Monsignor Corelli's efforts on behalf of his birthplace. He was justified by the fame of the Accademia Etrusca and the fact that it already housed around thirty Egyptian objects given by private donors since the end of the eighteenth century, including a statue of a worshipper of the god Thoth of the period of Amenhotep III and a 'scarab of the hearth'. Now altogether the Egyptian collection of Palazzo Casali comprises 300 objects from all periods of Egyptian history with examples of most typologies and with pieces of great historical interest and aesthetic quality. The Accademia also preserves the correspondence between its members and the Monsignor when he was legate at Alexandria, where he describes his acquisitions and how he managed to outwit other collectors of Egyptian works of art.
The sixth conference of the International Committee for the Conservation of Mosaics was held in Nicosia, Cyprus, 24-28 October 1996. Nineteen countries were represented by 138 participants, representing a broad band of professionals involved with mosaics conservation including archaeologists, art historians, architects, designers, managers, and, of course, conservators. The conference venue was the Cultural Foundation of the Bank of Cyprus in the attractive medieval town of Nicosia which is encircled by Venetian fortifications.

The conference was jointly organised and sponsored by the International Committee for the Conservation of Mosaics, the Getty Conservation Institute, The University of Cyprus, The Bank of Cyprus Cultural Foundation, and ICCROM.

The theme of the conference was ‘Mosaics make a site: the conservation in situ of mosaics on archaeological sites’, and it was divided into six sessions:

1. Philosophies favouring in situ conservation of mosaics.
2. Planning conservation before, during, and after the excavation of a mosaic due to remain in situ.
3. Documentation of the condition of mosaics in situ.
5. Shelter protection for in situ mosaics.
6. The presentation of in situ mosaics.

There was a new format to this conference. Each session was introduced by a keynote speaker who had been specially commissioned to provide an overview of existing knowledge and practices to highlight the issues currently being discussed in the field. After the introduction, each session contained presentations by three or four speakers.

The first session keynote speaker was Alessandra Melucco Vaccaro.

The importance of management plans for archaeological sites was discussed and Melucco emphasised that lack of adequate resources for their maintenance was a particular problem. The best approach was at an international level, promoting model programmes based on pilot projects. Patrick Blanc, working at Xanthos, Turkey, reiterated the need for programmes of preventive conservation together with the involvement of local personnel.

For Vassiliki Viamoulou, describing mosaic floors at Samos, and Henri Lavagne, the imperative was one of preserving mosaics in situ since:

1. Mosaics are an integral part of the architecture of a site; 2. Lifting could cause considerable damage to mosaics and substructure; 3. The presentation of mosaics away from their site is misleading.

Lavagne provocatively suggested that embienata should be excluded from this definition as Julius Caesar carried his own personal embienata with him on campaigns! This stimulated a lively discussion which got the conference off to a good start.

Catherine Sease, introducing the second session, felt that too often conservators are not involved from the start of an excavation and their inclusion as part of the team from the outset would save considerable time and money in the long term.

Jake Barrow from the US National Parks Service and Francesca Pique from the Getty Conservation Institute explained the problems of mosaics mounted externally on buildings. Pique described the conservation of the Last Judgement mosaic at the St Vitus Cathedral in Prague. Here the main problem was the deterioration, by sulphur dioxide in the atmosphere, of the glass tesserae with a high alkali content.

Carol Edwards described the work at Brading Roman Villa on the Isle of Wight. A detailed condition assessment had been undertaken including a radar survey to establish the extent of detachment of the tesserae from the bedding layer.

Mike Corfield from English Heritage introduced the session on the documentation of mosaics. He described documentation as an essential prerequisite of any conservation treatment and outlined the various techniques for recording mosaics including the use of diagnostic tools such as radar surveys and computer aided design. Several delegates felt these techniques are very useful but the expensive analytical equipment is unlikely to be accessible to developing countries.

Steffi Chlouverakis presented a comprehensive paper on the methodology of recording the nave mosaic from St Lots basilica at Deir al Abata, Jordan (see Minerva, Jan/Feb 1997). Analysis was being undertaken on the mortar and tesserae of the mosaic.
Dennis Weidmann described a fascinating monitoring project at the site of Orbe-Bosceaz, Switzerland. The substratum of the mosaic had been sampled and analysed for moisture and salt content, whilst improvements had been made to the drainage around the cover building. Measurements of the distortion of other mosaics at this site were monitored in relation to changes in temperature and humidity. The results of this continuing project will yield very useful information in the future.

The fourth session, on the treatment of in situ mosaics, was introduced by Roberto Nardi. He described the sea change that has occurred in the re-evaluation of the significance of archaeological sites and of their mosaics. Now mosaics are regarded as an integral part of the context of the site and minimum intervention is the order of the day. The papers in this session reflected this approach, with the use of lime mortars for injection consolidation to stabilise the stratum.

Tom Roby described an innovative technique at Cosa in Tuscany. Small areas of mosaic were lifted to remove roots which were causing extensive damage (Fig 1). The mosaics are back-filled each season, the fill covering the geotextile is placed in mesh bags to facilitate removal. Interestingly, it transpired during subsequent discussion that at many sites geotextile was no longer used in direct contact with archaeological remains for rebuilal.

Stefania Solar gave the keynote presentation for the next session on Shelter Protection for In-situ Mosaics (Fig 4). The papers (Solar, Concetta Laurenti, Margalit) covered the themes of intrusive shelters which assume more significance than the site itself; the important interpretative role that shelters are required to fulfil; and the micro-climate changes that result from the construction of a shelter.

Nicholas Stanley-Price delivered an excellent practical paper on the problems and successes of the protective shelters that have been constructed at the site of the Piazza Armerina, Sicily. The expertise of building conservators, architects, and ventilation engineers would all be required if it was intended to provide a closed structure. Construction of shelters could result in a worsening of the condition of the mosaics. However, the writer feels it is essential to ensure effective project management over specialists who may not be familiar with the particular problems and aesthetics of an archaeological site.

Ze’ev Margalit described tourist pressure to expose mosaics, although rebuilal may be their best protection. He suggested the alternative of exposing only a few mosaics of high quality and covering the others; periodic rebuilal and the use of interpretation – for example stretching a textile or other covering over the surface of the mosaic with a copy of the design in a scale of 1:1. However, it was felt by delegates that the best mosaics should not be left uncovered, and that repeated uncovering and rebuilal would contribute to deterioration. It seems that the use of interpretation is the obvious answer, particularly for sites with buried mosaics.

The final session was on the presentation of in-situ mosaics.

Demetrios Chryssopoulos describing the situation in Greece, Renee Sivan, from Israel, and Chiara Ziooli and Romana Albini working at Zippori, Israel, all described the importance of interpretation and facilities for the public at archaeological sites.

This would also be an important aspect of the development at the world heritage site of Paphos, Cyprus, detailed by Sophocles Hadjiriasvaas.

Overall the conference was stimulating, but it emphasised the contrast between those developing countries where there is the problem of acres of mosaics exposed in the past by archaeologists from foreign missions where little funding is now available, and Western countries with better support. It is also sad to report that three years after the previous conference, although there is a consensus that mosaics should be preserved in situ wherever possible and only rescue excavations should be undertaken, there are still many problems to be solved regarding the preservation of mosaics in situ once excavated. There is an urgent need for research into rebuilal techniques and the design of shelters for the protection of mosaics.

There were no conference preprints but the Getty Conservation Institute plans to publish the proceedings.
Fragment of a relief – offering with name “Sdh.j”. Limestone.

Size: 30 x 28 cm.

Egypt – Old Kingdom

V./VI. Dynasty about 2300 BC
THE SUMMER 1997
ANTIQUITIES SALES

Erlenmeyer Near Eastern antiquities in London and an exploding Islamic market in New York dominated the summer sales, which were otherwise lacking in excitement, perhaps due to the ever-increasing demand for provenanced objects. Especially noticeable was the lack of better classical marble sculptures and fine Greek vases. Dr Jerome M. Eisenberg presents here his 16th bi-annual report on the international auction market in antiquities.

CYCLADIC IDOL FEATURED
AT SOTHEBY'S NEW YORK
AUCTION

A fine Cycladic marble female idol of the early Spedos type (Fig 1), Early Bronze Age II, c. 2600-2500 BC, 22.2 cm, from an American east coast private collection, was acquired from the late Mathias Komor. Estimated at $75,000-$125,000, it sold for $178,500 (£108,800) to a European private collector bidding on the telephone. (All prices realised in this report include the buyer’s commission.) The Roman marble head of a ram from the Norbert Schimmel collection (Fig 2), c. first to second century AD, length 25.4 cm, sold at Sotheby’s on 16 December 1992 for $60,500, and was now offered for sale with an estimate of $40,000-$60,000, bringing a healthy $118,000 from a European dealer. An elegant Greek bronze helmet of Corinthian type (Fig 3), first half of the sixth century BC, height 24.8 cm, estimate $60,000-$80,000, brought a winning commission bid of $90,500 from an American collector.

It is interesting to follow the activity on a finely carved Egyptian polychrome relief fragment, 33 x 27 cm, with the head of Queen Hatshepsut (Fig 4), 1479-1458 BC, wife of Tuthmosis II, her half-brother, and initially regent for her stepson Tuthmosis III. Now, as the ruling

Fig 1. Cycladic marble figure of a goddess. Early Bronze Age II, early Spedos, c. 2600-2500 BC. H: 22.2 cm.

Fig 2. Marble head of a ram. Roman Imperial, c. 1st-2nd century AD. L: 25.4 cm.

Fig 3. Greek bronze helmet. 1st half of 6th century BC. H: 24.8 cm.
burner in the form of a partridge (Fig 5), 18.1 cm, exhibited at the Metropolitan Museum of Art in 1944, was from the collection of the famous dealer Joseph Brummer. It sold at Parke-Bernet Galleries, New York, in the second estate sale of his collection on 11 May 1949 for only $550! The estimate of $20,000-$30,000 did not deter the successful bidder, a major Middle Eastern collector, from paying $85,000. A Seljuk or Ilkhanid brass candlestick, c. thirteenth century, 20.3 cm, acquired from Victor Spark, New York, in 1974, also estimated at $20,000-$30,000, brought $63,000 from the same buyer.

A fine Kashaun lustre-ware bowl with six seated princely figures, c. late twelfth century, diameter 21.3 cm, from Jacques Marronian, published in M. Bahrami’s Gorgan Faiences (1949), and sold in the Hagop Kevorkian sale at Parke-Bernet, 14-15 December 1962, for a mere $350, again with the same $20,000-$30,000 estimate, was knocked down to the same bidder for $85,000. An attractive thirteenth-century Kashaun turquoise-glazed tile in the form of a palmette (Fig 6), 25.1 cm, with what appeared to be a realistic estimate of $8,000-$12,000, again shot up to $85,000. A striking Seljuk champlevé-ware bowl from the Gansus district, c. twelfth century, depicting a sphinx, diameter 18.6 cm, exhibited at the Exhibition of Persian Art in New York in 1940 and published by Phyllis Ackerman in the catalogue, estimate $12,000-$18,000, brought $57,500. Finally, a small (diameter 10.5 cm) brown and white Kashaun lustre-painted star tile, c. first half of the thirteenth century, with a simple zig-zag design, estimated at $800-$1,200, sold for an amazing $68,500. The writer, who acquired a fine Kashaun turquoise-glazed alabaster in the same sale for $2,070 (estimate $2,000-$3,000) for his own collection, cannot fathom the rationale for these extraordinary prices. All of these six Seljuk pieces, plus a number more, were acquired by the same Middle Eastern collector by telephone competing against at least one other obviously very determined collector. The sale totalled $2,725,740 ($1,705,321 for antiquities; $788,925 for Islamic art; $232,494 for books), with a healthy 90.5% sold by number of lots and 82.8% sold by value. It should be noted that as in other recent sales a number of lots of groups of mixed books on antiquities brought unusually high prices, averaging $400 and more a volume.

CIRCUS MAXIMUS RELIEF
SOLD AT CHRISTIE'S,
NEW YORK

A second-century AD sarcophagus relief section depicting three charioteers driving bigae in the Circus Maximus (Fig 7), 112.4 cm x 40 cm, was from the collection of Lieutenant Colonel Lord Burnham of Hall Barn, Beaconsfield, England. It depicts a collision in which the second biga has apparently been struck by the lead group. The number of courses in each race were recorded by removing one of the stone eggs above the gateways following each completed course. Probably acquired by Edmond Waller of Hall Barn in 1719 from a garden located in Kennington, it once belonged to Eyden Cupper, a former servant of the 7th Duke of Norfolk, the great-grandson of Thomas Howard, 2nd Earl of Arundel, to whose collection it no doubt once belonged. This relief was part of a group of Arundel marbles from Hall Barn and Fawley Court which were sold at Christie's, London, 10 Decem-
A powerful Roman parcel gilt silver bull (Fig 10), c. first century BC/AD, length 14 cm, was said to have been found at Pompeii c. 1780–90. It passed through the nineteenth-century collections of Maria Cristina di Savoia and her descendants and then three other collections. A low estimate of $25,000-$35,000 did not prevent a European dealer bidding by telephone from acquiring it for $107,000. A life-size Cypriot limestone female head wearing an olive fillet and two necklaces (Fig 11), c. late fifth-early fourth century BC, 31 cm, still retained much of the original polychromy. It is said to be from Mersin, Anatolia, and has been in the same private collection since its purchase in Turkey c. 1930-32. Bearing an estimate of $20,000-$30,000, it sold to an American private collector by telephone for $43,700.

Normally, late Roman and early Byzantine mosaics have been difficult to sell at auction due to the large number of pieces usually available, the usual lack of provenance (after all, they are architectural elements), and the ever-present possibility of
reconstitution of the ancient tesserae into new designs. None of these problems seem to have affected the pieces offered for sale at Christie's this time. A Byzantine marble mosaic panel with a running lion, c. fifth-sixth century AD, 176.5 x 139.7 cm, estimated at $5,000-$7,000, brought an astounding $85,000 from an American telephone bidder. He also acquired a late Roman-early Byzantine marble mosaic panel of a rabbit and a duck within scrolling foliage, c. fourth-fifth century AD, 191.8 x 94.5 cm, for $90,000, although the estimate for this at $5,000-$7,500 was indeed much too low. A pair of Byzantine marble mosaic panels depicting a leopard attacking a bull and a leopard attacking a deer, c. fifth-sixth century AD, but with newly-made borders from ancient tesserae, both 171.1 x 135.9 cm, estimate $8,000-$12,000, soared to $11,400, from a different American buyer.

The sale totalled $1,444,548, with just 58% sold by number of lots (small classical bronzes and Egyptian objects did not fare too well) and 78% sold by value. The private buyers were particularly in evidence in both this and the New York Sotheby's sales. Only one of the top ten items at Sotheby's and two at Christie's were acquired by dealers.

ERLENMEYER WESTERN ASIATIC ANTIQUITIES DOMINATE SALE AT SOTHEBY'S LONDON

A further selection of antiquities from the famous Erlenmeyer collection, parts of which were sold from 1988 to 1992, featured Western Asiatic sculptures and seals acquired by the late Professor Hans Erlenmeyer and his wife Marie-Louise from 1943 to the early 1960s. They are being sold by the Erlenmeyer Foundation, which supports animal welfare and the preservation of the natural environment. An exceptional Early Dynastic II Sumerian pierced limestone votive plaque (Fig 12), c. 2700-2600 BC, 26 x 25 cm, first published by the Erlenmeyers in Orientalia in 1957, has three registers: a drinking scene, two recumbent horned ani-
Auction Reports

Fig 13 (above). Sumerian gypsum female worshipper. Early Dynastic period, c. 2500 BC. H: 17cm.

Fig 14 (below). Sumerian gypsum bearded figure. Early Dynastic period, c. 2700-2500 BC. H: 32 cm.

Fig 15 (above). Syrian bronze figure of a warrior. Middle Bronze Age, c. 1800 BC. H: 18.5 cm.

Fig 16 (left). Egyptian graywacke figure of a kneeling priest. Late Period, 30th Dynasty, c. 380-342 BC. H: 35.4 cm.

Dynastic gypsum bearded male figure (Fig 14), c. 2700-2500 BC, 32 cm, badly damaged and with feet missing, hands also once clasped in prayer, received the same estimate and was bought by the same dealer for £62,000. A Middle Bronze Age Syrian bronze warrior (Fig 15), c. 1800 BC, 18.5 cm, was first published by the Erlenmeyers in Orientalia in 1955. His unusual halid consists of coiled strips of bronze. With an estimate of £15,000-£20,000, it sold to a dealer for £36,700.

The first 97 lots were devoted to cylinder and stamp seals from the Erlenmeyer collection. While this group offered only a few cylinder seals of top quality, an Akkadian dark green serpentine cylinder seal with scenes of ploughing, c. 2334-2194 BC, brought £23,500 from a London dealer against an estimate of £10,000-£15,000 (it was also offered in the first sale of the Erlenmeyer cylinder seals at Sotheby's London, 9 July 1992, where it brought £19,800), yet an Akkadian cylinder seal with a contest scene and the same estimate
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brought just £8,625. An unusual Sumerian pink limestone cylinder seal of the Uruc period, c. 3200-3000 BC, with a stag, duck, and two fish, with the same estimate, sold for £19,550 to a Lebanese dealer. The same dealer acquired a Neo-Babylonian carnelian cylinder seal with a bearded winged gods and a worshipper, perhaps the finest known example of this scene, c. 800-600 BC, for £20,700. It had, however, previously sold at the 1992 sale for £44,000 against an estimate of only £3,000-£4,000. A lot of ten Near Eastern steatite or chlorite hemispheroïd seals, fifth-fourth millennium BC, valued at £1,500-£2,000, was sold to the same London dealer for £28,750.

A fine 30th Dynasty Egyptian greenish-black greywacke figure of a kneeling priest holding on his lap an enthroned ram-headed Khnum (Fig 16), c. 380-342 BC, 35.4 cm, came from the collections of the Earls of Warwick and was no doubt acquired in the late eighteenth century or the first half of the nineteenth century. Unfortunately it had been repolished, perhaps in antiquity, and the inscriptions on the base and on the back pillar, of which just traces remain, were certainly removed at that time. This, however, did not detract from the overall aesthetic of the sculpture and certainly did not deter four telephone bidders from actively bidding it up to a selling price of £309,500, far beyond its modest estimate of £60,000-£80,000. It was acquired by a private collector. A large Egyptian granite head of Osiris wearing a fragmented aterf crown (Fig 17), 25th-26th Dynasty, c. 750-525 BC, 28 cm, was originally in the private collection of Georges Legrain, appointed Chief Inspector at Luxor in 1907. It was then acquired by H.R.H. The Duke of Connaught, later purchased at Spink in 1943 by Gaze Cooper, and was now being sold by a descendant. Estimated at £25,000-£30,000, it was hotly contested by two telephone bidders, finally acquired by a private collector for £83,800.

A large (20.2 cm) Hellenistic bronze group of two wrestlers, certainly Herakles and the Libyan giant Antaeus (Fig 18), probably from an Alexandrian workshop, c. second-first century BC, from a French private collection, estimated at a very low £20,000-£30,000, sold for £51,000 to a private collector. An Attic geometric pottery pitcher decorated with two small horses amid a variety of geometric designs (Fig 19), c. 720 BC, 45.5 cm, from the Reichelt collection, Germany, estimate £15,000-£18,000, brought £32,200, a commission bid from a private collector. The grand total of the sale was £1,644,905, with 71.9% sold by number of lots and 92% sold by value.

SOTHEBY'S TO CONCENTRATE ANTIQUITIES SALES IN NEW YORK

Sotheby’s, London, announced on 18 July that henceforward they would concentrate their antiquities and Indian sales in New York and would hold just occasional single-owner sales in London, such as the next section of the Erlenmeyer collection and the ancient glass from the British Railways Pension Fund, both sched-
uled for late November. Oliver Forge, recently appointed head of the antiquities department, and Brendan Lynch, head of the Indian and Islamic departments, have left, though Sotheby’s confirmed that they were not closing the London departments. These moves were taken, along with several other changes, following the publication a few months earlier of Peter Watson’s book Sotheby’s: Inside Story, in which he disclosed some of the rather loose procedures followed by the London departments. In acuality, the New York sales in both departments have been much stronger for some time. The 2.5% value added tax on antiquities brought into England from outside the European Union has probably also affected the London sales, which have been declining in the past couple of years. According to the Antiques Trade Gazette, fine art imports to England from countries outside the European Union have dropped forty percent from 1994 to 1996.

HELENISTIC BRONZE RULER AS HERAKLES SOLD AT CHRISTIE’S LONDON

A bronze statuette of a bearded Hellenistic ruler as Herakles, wearing a fillet and with a lionskin draped over his shoulder (Fig 20), c. second century BC, 20.1 cm, estimated at £45,000-£55,000, was acquired by a telephone bidder for £47,700. A fine pair of large Etruscan gold a baule type earrings, heavily encrusted with tiny filigree and granulations (Fig 21), sixth-fifth century BC, 2.6 cm, sold for £36,700 against an estimate of £15,000-£18,000 to a London dealer. They had been acquired by the owner at a Sotheby’s London sale of 11 July 1988 for £12,100. A matching pair of Roman-Egyptian gold bracelets with medallions with relief busts of Isis and Serapis (both, however, catalogued as Isis with different head-dresses) (Fig 22) were sold previously at the same Sotheby’s sale in 1988 for £18,300 and now estimated at £35,000-£40,000 brought £28,750 from a telephone buyer. A Roman gold boss bracelet, estimated at £6,000-£8,000 in the 1988 sale, but apparently passed at £3,000, now bore an estimate of £10,000-£15,000 and sold for £20,700 to a commission bidder.

A fragmentary East Roman marble statue of a priest wearing a well carved fringed garment tied with a broad tasselled waistband (Fig 23), c. third century AD, 99 cm, with an estimate of £15,000-£18,000, sold to a telephone bidder for £29,900. Royal-Athena Galleries purchased a Roman marble bust of Alexander the Great as Helios, c. second century AD, 36.3 cm, estimated at £12,000-£18,000, for £23,000. A striking Canaanite copper statuette of the god Baal completely covered with gold foil over silver foil except for the silver foil-covered arms (Fig 24), c. 1900 BC, 23.5 cm, bearing an estimate of £40,000-£60,000, was acquired by a Lebanese dealer for £41,100. The sale totalled just £590,882, with only £5,766 sold by lot and 67.2% sold by value. The one major piece in the sale, an Egyptian Xilith Dynasty granodiorite seated statuette of the administrator Yuy-Ankh, formerly in the Kaus Perils collection, bearing an estimate of £150,000-£180,000, prompted no interest, perhaps due to his homely features and the bold estimate. This piece was previously offered at the Sotheby’s New York sale of some of the Perils antiquities on 1 June 1995, where it sold for $145,500. As with the New York market, the London auction houses are
lacking in fine antiquities and the few better objects appearing for sale are commanding higher prices, especially those with old provenances. Hopefully this will attract more and better consignments.

Fig 23 (right). East Roman marble honorific fragmentary statue of a man. c. 3rd century AD. H: 99cm.

Fig 24 (far right). Cannanite gold and silver foil covered copper or bronze figure of Baal. Br. 1900 BC. H: 23.5 cm.

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THE ANCIENT COIN MARKET

New York fairs slow in summer heat

Eric J. McFadden

Dealers had great hopes for the American Numismatic Association ('ANA') Convention, which is held in a different American city each summer. This year the venue was New York, a numismatic centre where a good attendance could be expected. However, despite much publicity, most of the buyers simply did not attend. Yes, the actual attendance numbers were high, but it was the curious rather than the devoted who ventured to the Marriott Hotel in Times Square.

The verdict was that there were simply too many New York events in too short a period of time. The New York International Fair took place in late May, then there was the 'pre-ANA' fair in the week prior to the ANA itself, and finally the Professional Numismatists Guild fair just before the ANA. Altogether, there were 14 full days of New York coin fairs in just over two months. To top it off, not everyone was prepared to endure the sweltering heat and humidity of New York in the summer, so even a good number of dealers either did not come to all the events or elected to leave early. With only a small number of the better-heeled collectors present, most of the significant business seemed to be dealer-to-dealer. A number of larger groups of coins changed hands, including substantial numbers of Roman silver denarii, which have been coming onto the market in large quantities. There was significant demand among the 'promoters' for quantities of historically, artistically, or Biblically interesting coins that can be readily sold to the public. Inflation-adjusted prices of common ancient coins are now so reasonable that they can be readily marketed to the non-collecting public, who see them as very good value compared to other collectible items.

Spink & Son of London held a July auction which included a small but attractive selection of ancient coins. Despite a sale date during the summer holidays, the better pieces did excite strong interest. A bold 'pedigree' silver tetradrachm of the Bactrian king Antimachos, c. 185-170 BC, on which he claims descent from the earlier king Euthydemos, fetched £9,000 against an estimate of £6,000-£8,000. A lovely style silver stater of Neapolis (modern Naples), c. 360-350 BC, depicting the head of the nymph Parthenope, brought £920 against an estimate of £1,000-£1,500. One of the hidden highlights of the sale, a rare provincial bronze coin of Vespasian Junior (a rare personage on coins), sold for £780 against an estimate of £200-£300.
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Hellenistic and Roman Terracottas from Egypt


This is a catalogue of 309 Hellenistic and Roman terracottas from Egypt in the collection of the Szépmüvészeti Múzeum (Museum of Fine Arts) in Budapest, Hungary, also including thirteen pieces from a private collection in Budapest, and four pieces from the Déli Museum in Debrecen. Almost 200 of these were previously unpublished, the rest mostly briefly listed without illustration in Z. Orozlan’s 1930 general catalogue of the museum’s terracotta holdings.

Many of the museum’s terracottas were purchased in 1914 from the scholar, collector, and dealer Paul Arndt (1865-1937). Arndt had formed a collection of about 2500 ancient terracotta figurines, of which the museum acquired some 650 pieces, including 115 of the Egyptian figurines in this catalogue. 114 terracottas were purchased from a Hungarian collector in 1974, 1984, and 1990 – the same collector who assembled most of the Coptic objects and textiles in the museum’s collection, previously published by Bretschneider in two excellent catalogues, Coptic Antiquities I and II (1993).

In addition to detailed discussions of the style and iconography of many of the types, the late Professor Török emphasizes the chronology of the individual pieces in relation to the presumed prototypes. He is particularly interested in the portrayal of the many grotesque types, which are now usually accepted as an indication of the Greek colonists’ contempt toward the native lower classes. The phallic grotesque and related images, however, can be better associated with the cults of Ptah-Sokar-isis, Harpocrates, and Bes. The interconnections between the Egyptian and Greek cults are also discussed, as is the popularity of Harpocrates and his cult attendants.

Although well edited, there are a number of errors, such as the goat bika of Eros depicted on a rare pyxis (no. 4) being described as a quadriga. The author neglects to describe or discuss the prominent short kalathos with crescent in relief which supports the Isis-headdress of an Aphrodite anadyomene type (no. 101), which should probably be described as an Isis-Aphrodite-Demeter rather than a ‘Hathor-Aphrodite’. Such errors are few and do not prevent this work from becoming an invaluable scholarly addition to the limited number of catalogues on the works of the Egyptian coroplasts.

The publication of several catalogues of Graeco-Egyptian and Romano-Egyptian terracottas in the past few years by European scholars has greatly expanded the amount of information available on this intriguing series, and has illustrated many previously unpublished types: Eva Bayer-Niemeier – Blätterwerke der Sammlung Kaufmann, Vol. I, Griechisch-Romische Terrakotten (Melsungen, 1998), a well documented catalogue of the Kaufmann collection, first catalogued and published by the owner in 1913, now in the Liebighaus, Frankfurt; Françoise Dunand – Catalogue des terres cuites greco-romaines d’Egypte (Musée du Louvre, Paris, 1902), a comprehensive catalogue of 1017 Egyptian terracottas in the Department des antiquités égyptiennes, all illustrated, with cross-references to similar pieces in other collections. (Note, however, that nearly all pieces are dated to the Roman period, although many are distinctly from the third to first centuries BC); Simon Besques – Catalogue Raisonné des Figurines et Reliefs en Terre-cuite Gréco, Étrusques et Romains. IV–II: Époques Hellenistique et Romaine Céramiques d’Égypte Phénicienne et Romaine, Afrique du Nord et Proche-Orient. (Musée du Louvre, Paris, 1992), a catalogue including only 156 Egyptian terracottas in the Département des antiquités grecques, étrusques et romains, supplementing Dunand’s catalogue of the 1017 pieces in the Department des antiquités égyptiennes; Ewigleben, Cornelia, and Jochen von Grumbkow – Götter, Gräber & Grotesken: Tonfiguren aus dem Alltag Leben im römischen Ägypten (Hamburg, 1991), a picture guide to the 1991 exhibition of terracottas held at the Museum für Kunst und Gewerbe, Hamburg, illustrating 148 pieces Jutta Fischer, in Griechisch-Römische Terrakotten aus Ägypten (Tübingen, 1994), has completely catalogued the 1269 Egyptian terracottas in the Sieglin and Schröder collections, now disseminated among four museums in Dresden, Leipzig, Stuttgart, and Tübingen, with most of them illustrated, and with excellent cross references. The lengthy introduction includes a good study of their typological development and dating. Mette Fjeldsgaard – Graeco-Roman Terracottas from Egypt, Ny Carlsberg Glyptotek (Copenhagen, 1995), the updated and illustrated catalogue of the 213 terracottas in the museum’s collection, including the 180 pieces catalogued by V. Schmidt in 1911. It lacks, however, both an index and an explanation of the arrangement of the catalogue.

These late Egyptian terracottas, with their fascinating amalgamation of Egyptian, Greek, and Roman elements, are often dismissed as a bastard child of both the Egyptian and Classical departments of so many museums. Indeed, when the reviewer approached the curator of a prominent American museum in order to include some of the unpublished types and varieties in their extensive holdings in his forthcoming Encyclopaedia of Egyptian Antiquities, he was informed that they were crated and would be unavailable for several years. Such has been the fate of many such hybrid series. It is to be hoped that the recent group of publications will redress the issue.

Jerome M. Eisenberg, Ph.D.

The Cerne Giant


In recent years Rodney Castleden has been the author of a number of books on aspects of the ancient world, but here he turns his attention to a subject close to his own heart, the Cerne Abbas Giant, and to an area in which he has great knowledge. The publication of this study is opportune as it was only recently that a one-day conference on the many aspects of this hillside figure was held.

Over the years there has been a great deal of controversy about the Giant – who represents himself, how old he is, how accurate he is (i.e. how much has the original hill figure been altered by both additions and deletions). It is, of course, invariably the phallic imagery of the Giant that dominates any consideration of him, followed by the iconography of his knotted club by which he is immediately and popularly identified as Hercules. On the first point, Castleden demonstrates that the Giant’s present appearance results from a Victorian extension connecting with his navel; on the second, the Giant has lost a cloak over his left arm and is pre-Roman and therefore pre-Hercules, and in true Celtic fashion he once dangled a severed head from his left arm.

Much of the re-interpreted or re-found aspects of the Giant’s representation have been carried out through the use of modern and up-to-date
from the generally accepted Iron Age back to the Late Bronze Age, c. 800-600 BC (Minerva, May/June 1995, pp. 16-19).

Castleden's work has been aided and supported by many senior figures in the archaeological field, and he has the backing of independent archaeologists (through the CIA), who have expressed solidarity with his work and aims - he is essentially a dedicated amateur in the best sense of the term. Landscape archaeology, as against 'digging', 'archaeology', has not received the recognition it should and a proper and scientific examination of one of Britain's major hill figures is long overdue. Rodney Castleden's book brings it all together in a splendid and readable survey of the legends, lore, and known facts about the Giant and is to be highly recommended.

Peter A. Clayton

Museo Chiaromonti (Bildkatalog der skulpturen des Vatikanischen Museums, vol. 1)


The ancient works of sculpture in the various galleries of the Vatican Museum have since the beginning of the last century been part of the education of countless artists, architects, and art historians, as well as the interested general public. Any visit to Rome and the Vatican would be incomplete without experiencing the rich heritage of antiquities housed in this august institution. In 1903 a meticulous and carefully written catalogue of the Vatican Museum's ancient sculpture was published by Walther Amelung, The Amelung catalogue - designed as a handbook - was arranged 'geographically', that is it followed the display of sculptures in the various galleries which now comprise the totality of the Vatican museum. The major drawback of Amelung's work is that it lacked proper photographs of the sculptures, for the images provided with his volumes were overall shots of individual rooms, with many sculptures cluttered into one small frame. These photographs were obtained by the German Archaeological Institute in 1894 from G. Luchetti, but their resolution did not allow study of the individual works of art in any detail.

It is this very problem that the present volume is designed to remedy. Structured as a 'Bildkatalog' (pictorial catalogue), this is the first volume in a larger series which intends systematically to document photographically the Vatican's holdings of ancient sculpture. Future volumes in the Bildkatalog series include the Belvedere Galleries (vol. 2), the Galleria delle Statue, Salle dei Busti and Gabinetto delle Maschere (vol. 3), and the Sala degli Animali (vol. 4).

The present volume on the Museo Chiaromonti is an elegant quarto three-volume set whose generous plates - approximately 23x30 cm - present clear black and white photographs of many sculptures in the Chiaromonti wing of the Vatican Museum. Every scholar must be grateful for this difficult and expensive undertaking, for here, at long last, the Vatican's collection can be studied overseas in the leisure of one's own university library.

The Museo Chiaromonti Bildkatalog is truly impressive, for, as the introduction points out, one third of the Vatican's 3200 or so ancient sculptures are housed there. This collection was assembled in record time (between 1803 and 1807) under the patronage of Pope Pius VII (Luigi Barnaba Chiaromonti, 1800-1823) and opened in 1807. Within its displays is a truly representative collection documenting the entire history of Roman art from the Republic to the reign of Constantine. The range of object types is also vast, encompassing over-life-size sculptures, small statues, portrait busts, steiae, altars, sarcophagi and even elements of architecture and furniture. The quality is also much varied, but in the end the collection serves as a compendium of the totality of Roman art, and as such the catalogue approaches being a miniature textbook on that subject.

The organisation of the material - namely, the sequencing of the photographs - is now chronological, employing four large categories, not unlike those of other modern catalogues and handbooks: Hellenistic-Augustus, Tiberius-Trajan, Hadrian and the Antonines, Severus to Late Antiquity. Within each chronological division the sculptures are, typologically, first the portraits, then the statuary, followed by bases and altars, and finally architectural decorations. The material in each category...
varies a bit depending on the popularity of certain types of objects at that particular time. This chronological arrangement seems quite utilitarian, although one may argue about the attribution of certain works to specific periods.

To fully appreciate the achievement of these volumes one is invited to compare the original Lucchetti photographs with the new ones in the Bildkatalog. Presently, each work of sculpture is photographed individually, frequently in more than one view as dictated by the importance and composition of the object itself. Portrait busts, for instance, are generally shown in four views - front, back and right/left profiles, while large statues - such as the majestic colossal statue of Tiberius (illustrated on the page opposite) or the early third-century statue of a woman in the guise of Venus (nos. 494 and 639, pls. 160-164 and 1014-1018) - in as many as eight to twelve different views. The photographs range in size, and are taken against a very light grey background which many times appears as white; this convention allows the objects to be presented clearly, with no distractions. While the contrast level seems to vary from sculpture to sculpture, the quality of the photography overall is excellent, the pieces being well illuminated and positioned so that a maximum of detail may be illustrated. The photograph of each object is accompanied by a caption giving the critical information and catalogue number, as well as the placement number of the piece in the museum, enabling cross reference to P. Livianus' museum guide, Museo Chiaramonti (1989).

Although the photographs are understandably the main thrust of the work, one should not neglect the very useful information provided in the Bibliography which presents updated references for many of the sculptures depicted in the plates - this will enable interested parties to pursue further research. Various concordances between the present catalogue, Amelung's work, the museum's placement of the piece, and the numbers in the collection of the German Archaeological Institute will also be useful to academics. More detailed indexes include one of find spots, one of collectors, art dealers and excavators, an epigraphic index of nomina and cognomina, as well as the more general 'persons and places' index.

So, after many generations, the Vatican's wealth of ancient sculpture will be readily accessible overseas. The Chiaramonti Bildkatalog, despite its substantial price tag, is bound to be an indispensable reference to the art historian, a work which no specialised library can do without. With its clear and sharp photographs it will popularize the Vatican's 'hidden' collections which heretofore had to be visited to be appreciated.

Constantin A. Marinescu, Ph.D.
Pace University, New York

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NEW ANTIQUITIES GALLERIES. New Roman, Saxon, and Medieval Gallery, and West Asian Gallery, opened in June 1993. THE FITZWILLIAM MUSEUM (1171) 636 1535. (See Minerva, May/June 1993, pp. 33-36.)

NEW ROMAN LONDON GALLERY. Nearly 2,000 objects in new permanent displays and in new exhibition spaces in the British Museum, with evidence from Egypt’s prehistoric sites. MUSEUM OF LONDON (1171) 600 3699. (See Minerva, July/Aug 1996, pp. 55-58.)

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THE POWER TO INSIRE. An exhibition tracing the history of Christendom in Canterbury, marking the 1400th anniversary of St Augustine’s arrival in Kent. Objects on display include the Becket Chasse, recently saved for the nation, and a 12th-century statue of St Thomas Becket, which is usually found in St Mary Magdalen, Rome, containing the shirt and bones of St Thomas a Becket. CATHEDRAL (01227) 672862. Until 31 October.

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THE GILDED IMAGE: PRE-COLUMBIAN GOLD FROM SOUTH AND CENTRAL AMERICA. The origins of metalworking in the Americas are traced back to the second millennium BC in the Peruvian Andes and followed through its spread northwards to Mexico and Central America. THE MUSEUM OF MANKIND (0171) 323 8043. Until at least December. (See Minerva, May/June 1996, pp. 10-16.)

COIN JEWELLERY: ANCIENT, MEDIEVAL AND MODERN. This exhibition displays and examines the significance of coin jewellery from classical to modern times. THE BRITISH MUSEUM (0171) 636 1535. Until 14 September.

THE HELLENISTIC WORLD: ART AND CULTURE. A new gallery chronicling the cultural legacy of the Greek and Hellenistic periods. Sponsored by the Alexander. THE BRITISH MUSEUM (0171) 636 1535. (See Minerva, May/June 1995, pp. 26-31.)

THE HSBC MONEY GALLERY. A new permanent gallery chronicling the 4000-year-old story of money. THE BRITISH MUSEUM (0171) 636 1555. (See Minerva, May/June 1997, pp. 33-36.)

UNITED STATES
ANN ARBOR, Michigan.
SEPAPPONG IN GAFLLE! CROSSRAYS IN SCULPTURE. A new exhibition of African, architectural fragment mosaics, f mosaic artists, ritual objects, ceramic and bronze vessels from the site of Sepappong (Bijupor in Hebrew), once an important provincial capital in Roman Palestine, on loan from the Israel Antiquities Authority. KELSEY MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (131) 764-0395. 7 September - 14 December (then to Atlanta). CATALOGUE.

ATLANTA, Georgia.
TECHNOLOGICAL MODERN. ANCIENT AMERICA. PERIOD METALS FROM THE PERMANENT COLLECTION. Gold, silver, and bronze objects, primarily from the Wittern collection, will focus on different metallurgical aspects and the art of specific cultures in ancient and colonial Peru. MICHAEL C. CARLOS MUSEUM (404) 727-4282. Until October 1998.

AN ENDURING LEGACY: MASTERPIECES FROM THE M R AND MRS JOHN D. ROCKEFELLER 3RD COLLECTION OF ASIAN ARTS. Works executed in stone, metal, wood, and ivory, ranging from India to Japan as well as China, from the 14th to the 18th century AD, from the important permanent collection at New York’s Asia Society. MICHAEL C. CARLOS MUSEUM (404) 727-4282. Until 12 October. (See Minerva, May/June 1996, pp. 44-45.) Catalogue, soft cover $45 hard cover $65.

BOSTON, Massachusetts
FACING ETERNITY: MUMMY MASKS FROM ANCIENT EGYPT. A new long term exhibition. The mummy sarcophagus, whether the wood and cartonnage, from the Old Kingdom to the Roman Period, from the permanent collection of the museum and several private collections. THE MUSEUM OF FINE ARTS, BOSTON (617) 267-9300.

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

CHINESE GALLERIES REINSTALLATION. The new galleries, opened in November 1996, present 1200 works of art from the permanent collection, including pieces that have never before been on view in New York for their potential value and historic significance, including Shang, Han, and Northern Zhou bronzes and a set of Liao silver saddle ornaments. THE BROOKLYN MUSEUM (718) 638-5000.

CAMBRIDGE, Massachusetts
ANCIENT CYPRUS: THE CESNOLA COLLECTION AT THE SMITHSONIAN. An exhibition of some of the 1300 minor antiquities, including bronze weapons, terracotta figurines, and pottery, acquired by the museum in a 1995 exchange with the Stanford University Museum of Art, with some additional objects from three other museums. HARVARD UNIVERSITY SEMITIC MUSEUM (617) 495-4631. Until December 1998.

FRAGMENTS OF ANTIQUITY: DRAWING UPON GREEK VASES. A recently acquired collection of line art. The collection demonstrates their iconography and the techniques of Athenian vase painting. THE BRITISH MUSEUM (0171) 638-9400. Until 28 December.

IMPRESSIONS OF MESOPOTAMIA: SEALS FROM THE ANCIENT NEAR EAST. An exhibition highlighting over 100 examples of cylinder seals over 3000 years. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (617) 495-9400. An ongoing installation.

IVORIES FROM THE ANCIENT NEAR EAST. Explores the role of ivory carving in the historical regions between the Red Sea and the Mediterranean, focusing on nine ivories from Samaria and Syria. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (617) 495-9400. An ongoing installation.

CHICAGO, Illinois


CLEVELAND, Ohio
WHEN SILK WAS GOLD: EASTERN ASIAN AND CHINESE TEXTILES. Exhibition of approximately 200 textiles and tapestries ranging from the 8th to early 15th century providing important new insights into the historical and technical aspects of Chinese textiles. CLEVELAND MUSEUM OF ART. (216) 421 0212. 26 October - 4 January 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 funerary cart of Horohit 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.

SEARCHING FOR ANCIENT EGYPT: ART, ARCHITECTURE AND ARTIFACTS FROM THE UNIVERSITY OF PENNSYLVANIA MUSEUM. This is the first of six venues for this important exhibition of 338 Egyptian antiquities from the University of Pennsylvania Museum such as part of the Old Kingdom funerary chapel of Gaperne including the four-lon false door, architectural elements from the 19th Dynasty Palace at Medinet Habu, and a head of Tutmosis III, funerary sarcofagi, and more. THE DALLAS MUSEUM OF ART (214) 922- 1200. 28 September - 1 February 1998 (then to Denver). Catalogue. An article will appear in the next issue of Minerva.

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

DENVER, Colorado

DETROIT, Michigan
SPONTANEOUS REASSEMBLY OF AN ANCIENT EGYPTIAN, 170 Egyptian antiquities from the world- renowned collection of Robert and Patricia Heery, Germany of major objects from the Old Kingdom and the Middle Kingdom. DETROIT INSTITUTE OF ARTS (313) 833 7963. Until 1 January 1998 (then to Portland, Oregon). Catalogue.
explores how people and others in human form are depicted in various objects, such as the METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 3 October.

LETTERS FROM CAIRO: JEWS AND MUSLIMS 800-1500. Over 70 works celebrating the 50th anniversary of the discovery of the Cairo Geniza, the great- est Jewish literary deposit ever found. THE JEWISH MUSEUM (212) 423-3271. Until 12 October.

REVEALING AN ANCIENT MESSAGE: A SYNOPTIC APPROACH TO SCRIPT. The first showing outside of Israel of the magnificent 5th century AD mosaic floor of the ancient site of Qumran, uncovered in 1993, depicting Abraham, Isaac, the Tabernacle, Jerusalem Temple, and a zodiac circle. THE JEWISH MUSEUM (212) 423-3271. Until 12 October. (See pp. 8-9.)

PHILADELPHIA, Pennsylvania

ANCIENT MESOPOTAMIA: THE ROYAL TOMBS OF UR. An unique exhibition of the museum's renowned collection from the Royal Cemetery at Ur, including a famous gold and lapis lazuli bull-headed lyre, the bronze and lapis lazuli lyre, and as Lady Puabi's headdress and jewelry, all from 2650-2550 BC. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898-4000.

ROMAN GLASS: REFLECTIONS ON CULTURE. An exhibition featuring 200 glass vessels from the late 2nd century BC to the early 7th century AD from the museum's collections, most never displayed previously, illustrating how the craft of glassmaking was used for ceremonial and decorative purposes. (See pp. 5-6.)


CHICAGO, Illinois

TEMPLE, Arizona

MIMPRES LIVES AND LANDSCAPES. Recent excavations in Eastern Mexico are the subject of this Logical Project on the Classic and Post-classic Mimbres culture in south-west New Mexico. C. 260 BC to 1100 AD. UNIVERSITY OF ARIZONA STATE UNIVERSITY MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (520) 965-6213. A new ongoing exhibition.

WASHINGTON, D.C.

MILLENIUM OF GLORY: SCULPTURE OF ANCIENT AND ANTIQUE ROMAN. A major exhibition organized by the Cleveland Museum of Art in Washington, which includes 113 masterpieces of the 6th to 16th centuries from the great Khmer collections of the Museum and the National Museum in Phnom Penh.

WASHINGTON, D.C. (202) 377-4215. Catalogue. (See Minerva, July/August 1997, pp. 31-38.) Until 28 September. (See pp. 8-9.)


ANCIENT EGYPTIAN ART. A new exhibition of 15 coloured glass vessels of the eighteenth dynasty, 14th century BC, from Egypt, part of the 1400-piece ancient Egyptian collection of Charles Lang Freer, acquired in Cairo in 1909, now part of the museum's holdings. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION (202) 357-4880. A new ongoing exhibition.

KHMER CERAMICS. An exhibition of rare glazed ceramics from the 9th to 14th centuries fashioned into animal, bird and human forms. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357 1300. Ongoing exhibition.

LLEIDA, Spain

PROV,ACO, Spain

THE SWEETNESS ABDASADA: DISCOVERY OF THE EXCAVATION. The Herodian and Roman history are shown by over 700 objects including coins, pottery, jewelry, and weapons, of which some of the most interesting are Scythian Greek and Phrygian, some of which are exhibited.

BRAGH JAM LUND UNIVERSITY MUSEUM OF PEOPLE AND CULTURES (801) 378-2787. Until 18 September.

RICHMOND, Virginia

AMERICAN ART FOR ETERNITY: STATUS AND RANK IN CHINESE ORNAMENT. 113 gold, silver, and bronze objects, including a bronze bell from the 13th century BC to the Ming Dynasty, from Inland bronze bell hoards of North Vietnam. Unseen examples of the Mengxiapeng collection in Hong Kong. VIRGINIA MUSEUM OF FINE ARTS (804) 367-6844. Until 9 November. Catalogue: $18.

SACRAMENTO, California

SAN DIEGO, California

IMAGES FROM THE OUTBACK. Forty large-colour photographs by photographer singapore. Artworks of aboriginal rock art from three major regions of the Australian outback, some back as much as 40,000 years. SAN DIEGO MUSEUM OF MAN (619) 239-2001.

SAN FRANCISCO, California

SOUTH-EAST ASIAN GALLERIES. The newly opened re-organised permanent galleries feature a number of new acquisitions including Cambodian and Indonesian bronze sculptures and Philippians' fine art. ASIAN ART MUSEUM OF SAN FRANCISCO (415) 668-8921.

MINDANAO, Philippines


MELBOURNE, Australia

GOLD AND SILVER FROM MEXICO. An exhibition of Pectoral and gold and silver pieces from the National Museum of Anthropology in Mexico City. KUN- STHALMUSEUM (STOCKHOLM) (03) 1 222 524 24. Until 19 October.

NEW YORK, New York

AMERICAN MUSEUM OF NATURAL HISTORY. The remanual of the museum's exceptional works of art from the regions of King Athenian and his immediate successors of the "Post- Amarna period", c. 1336-1295 BC. MET- ROPOLE MUSEUM OF ART (212) 456-5000. (See Minerva, Jan-Feb 1997, pp. 9-13.)

NEW YORK, New York

ART FROM CENTRAL ASIA: TAJIKISTAN. A long-term loan from the Institute of History and Ethnography of the Academy of Sciences of Tajikistan, in which the museum is a co-exhibitor, a life-size bronze ram's head of the fifth-third century BC and a wood deity of the fifth-sixth century AD. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 30 September. (See pp. 9-13.)

NEW YORK, New York

EASTERN CIVILISATIONS. An important exhibition of Chinese art from the 14th century onwards, including a life-size bronze ram's head of the fifth-third century BC and a wood deity of the fifth-sixth century AD. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 30 September.

NEW YORK, New York

NATIONAL GALLERY OF ART. A fine exhibition of 1000 works of art from ancient art from the Mediterranean, Egypt, the Near East, and Pre-Columbian America, presenting the full extent of the Gallery's holdings in this area for the first time. NATIONAL GALLERY OF VICTORIA (3) 9 208 022. (See Minerva, March/April 1997, pp. 35-39.)

AUSTRIA

MUNICH, Germany

BELLINGHAM, Washington

THE EGYPTIAN MUMMY. An important cultural and scientificino exhibition exploring Egyptian ideas about life after death and the health and disease patterns revealed by X-ray and autopsy studies of mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remains, featuring mummiified remain
MINERVA 61
CALENDAR

following the discovery of the Hercules Farnese, the REMBRANDT GEMMEN MUSEUM KASSEL, Schloss Wilhelmshöhe (49) 561 93 77. Until 5 October.

KÖLN

DEATH ON THE RHINE. An exhibition presenting the changing patterns of culture and society in Köln and its region between 16th and 18th centuries. A comprehensive exhibition of some of the most important works is drawn from the Museum’s own collections. NATIONAL MUSEUM OF IRELAND (01) 777 68 44. Until 13 September.


STUTTGART

THE ALAMANNI. An exhibition on the material culture of these people from the end of the Roman period to the mid-8th century, including jewellery, armour, and glass. GENERAL-LIBRARY (49) 711 12270. Until 14 September.

WURZBURG


GREECE

ATHENS

THE EGYPTIAN ARTIQUITY ROOMS. 280 Egyptian works of art, including statues, sarcophagi, Fayum portraits, vases, and jewellery, selected from about 400 large objects in storage since the end of World War II. National Archaeological Museum, National Art Museum, and National Historical Museum. NATIONAL ARGEOLOGICAL MUSEUM (30) 821-77-17.

ARCHAISMS: A NEW APPROACH TO THE MINOAN CRETE. The gold jewellery, amulets, seal stones, and other antiquities from around 34 years of excavation by G. E. Sakellarios, including objects from the first un plundered royal tomb excavated in Crete and the Palace building at Tylouktos. ZEUS MUSEUM. 221-722-8321. Through May 1998.

THESSALONIKI

TREASURES FROM MOUNT ATHOS. 889 pieces from the richest repository of Byzantine art in Greece, many of which have never before exhibited outside the monasteries. Exhibits include Byzantine documents, manuscripts, icons, textiles. MUSEUM OF BYZANTINE CULTURE (30) 31 868 570. Until 31 December.

FROM THE ELYSIAN FIELDS TO THE CHRISTIAN PARADISE. An exhibition on burial customs and traditions during the early Christian period. THE MUSEUM OF BYZANTINE CULTURE (30) 31 866 570.

INDIA

NEW DELHI

THE ENDURING IMAGE: TREASURES FROM THE MODERN MUSEUM. The largest loan overseas by the British Museum, and the first major exhibition of the museum’s collection of Indian paintings, sculptures, textiles, and other decorative arts from its extensive collections. NATIONAL MUSEUM, NEW DELHI (55) 52-33 2349. Until 7 November.

FLORENCE

THE ARCHITECTURAL COLLECTIONS OF THE BUONARROTI FAMILY. Hosted in the Palazzo Medici-Riccardi, the great nephew of Michelangelo’s famous collection is shown to public view for the first time. ROCLERKELER ARCHILOGICAL MUSEUM (39) 2-28-22-51. An ongoing exhibition.

ITALY

BOLOGNA

ROMAN IMPERIAL RUINS: A BRIEF HISTORY OF ILLUMINATION IN ANCIENT ROME. MUSEO CIVICO ARCHEOLOGICO (39) 51-233 269. Until 3 September.

GENOA

ECHOES OF THE PAST: ANCIENT TERRACOTTA CIVILIZATION. A comprehensive exhibition, held in the Aquarium of Genoa, of excavated objects from ancient terracotta vessels that were found at Greek, Sardinian, and Roman antiquities, emphasizing the social aspects of these later cultures. MUSEO CIVICO DI ARCHEOLOGIA LIGURE DE GENOVA (39) 60 255 204. Until September.

IRELAND

DUBLIN

ANCIENT EGYPT. A recently opened permanent exhibition in the National Museum of Ireland, containing a large number of objects drawn from the Museum’s own collections. NATIONAL MUSEUM OF IRELAND (01) 778 56 22. Until 13 September.

VICKING AGE IRELAND. New permanent galleries tracing the impact of the Viking invasion on Ireland, AD 800-1000. THE NATIONS MUSEUM OF IRELAND (01) 677 444. Until 1 September.

ISRAEL

JERUSALEM

A DAY AT QUMRAN: THE DEAD SEA SECT AND ITS SCROLLS. This new permanent exhibition commemorates the 50th anniversary of the discovery of the scrolls. A unique 1st-7th century AD document from an ostracan discovered in Qumran in the winter 1995 reveals the connection between the site and the scrolls discovered in the cave of QUMRAN. THE ISRAEL MUSEUM (2) 726-68011.

THE CAIRO GENIZAH: A MOSAIC OF LIFE. This exhibition marks the 100th anniversary of the Cairo Genizah: a cache of documents found at the Ben Ezra Synagogue in Old Cairo in 1897, detailing religious, legal, and secular events in the Mediterranean basin during the 11th and 13th centuries. THE ISRAEL MUSEUM (2) 726-68011. Until 31 October.

THE FIRST ARTISTS. A special permanent exhibition of rare objects recently found at prehistoric sites. THE ISRAEL MUSEUM (2) 726-68011.

THE HISTORY OF COINAGE IN EBETZ ISRAEL AND THE ANCIENT WORLD. Coin relating the life and art of their period. ISRAEL MUSEUM (2) 726-68011.

SAMARITAN MOSAIC FLOOR OF EL KHIRBE. A unique, recently excavated, late 4th century AD mosaic floor revealing a Samaritan synagouge of El Khirbe depicting a menorah with rams’ horns and an incense burner; the show case of tables with loaves and bowls; next to it the ark with a winged cherub. THE ISRAEL MUSEUM. (2) 726-68011.

THE CRUCIFIED MAN FROM GIV’AT HA MIVTAR. The ossuary of a crucified man 24-28 years old, exhibited with a replica of his crucified body pierced with nails. ROCKEFELLER ARCHILOGICAL MUSEUM (39) 2-28-22-51.


ALLARD PIETSEN MUSEUM (31) 20 255 2536. 10 October - 1 February 1998.

LEIDEN

ARMED WITH GOLD: THE STRUGGLE FOR POWER IN THE EARLY MIDDLE AGES. An exhibition exploring the significance of precious objects for the power relationships of the medieval elite. All objects in the exhibition, including coins, jewell, glass, vessels, and arms, are dated between AD 800 and 650, and they were found in the area now known as the Netherlands. THE RIKSMUSEN HET KONINKLIJKE MYNHEM, GINCKABINET (31) 71 51 074 89. Until 28 September.

MIDDELBURG, Zeeland

NEHALENOMIA. About 350 years ago the first display for dedicated to the ancient Neahlenomia were found on the beach at Dornburg. With this exhibition the museum has also rearranged its permanent collection of archaeological objects. (31) 118 628 655. Until January 1998.

URTRICH

ARCHAEOLOGICAL FINDINGS FROM THE LANDSHEUTH CITY. The history of the city is shown with the aid of archaeological finds and architectural remainings. CENTRAL MUSEUM UTRECHT (31) 30 236 2362. 25 October - 4 January 1998.

PORTUGAL

LISBON

ROMAN PORTUGAL. An exploration of its natural resources. MUSEU ARQUEOLÓGICO (31) 1 362 0000. Until April 1998.

SPAIN

BARCELONA

ROMAN GLASS GALLERIES. The world’s most outstanding collection of Romanesque mosaics, some in the national gardens, from the area of the Pyrenees, has been reinstalled after being off display for several years. MUSEU NACIONAL D’ART DE CATALUNYA (34) 3-423-7199.

NEW MUSEUM OF PRECOLUMBIAN ART. A small museum with an outstanding collection of Mesoamerican, Central and South American sculptures, pottery, textiles, and other artifacts. MUSEO BIC-BIER-MUELLE PRECOLUMBI, Monteada 14 (34) 13-519-76-03.

MADRID

JAMON DE LA AMERICA. The museum has reopened and the new installation devotes an area to the Precolumbian cultures of the Paracas Mummy and the gold Treasure of the Quinquis. (34) 3-549 2641.

TOLEDO

THE SEPARDIC MUSEUM. The museum, now re-opened, is housed in the Trasito Synagogue, built in the 14th century, and in the ancient convent of the order of Calatrava. Emphasis is on the history, culture, and religious art of the Jewish community in the medieval period. Archaeological objects from Israel and the Levant, and the other objects from the Israel Antiquities Authority. MUSEO SBB (34) 29-39-92-99. Until 31 December.

SWEDEN

STOCKHOLM

THE GOLD ROOM. A new permanent exhibition in the Royal Academy, featuring some of the most significant and Viking jewels, and one of the most famous Viking artefacts, the famous golden vessel. NATIONAL MUSEUM (66) 68-78-9903.

SWITZERLAND

GENEVA

VASE FRAGMENTS FROM THE COLOGNE CAR. A major exhibition of the first exhibition of the outstanding group
of Attic and South Italian vase fragments from the collection of the noted Swiss dealer, Professor Wilhelm Pollak, Fachhochschule für Kultur und Werbung, Darmstadt, Germany.

1-11 September. THE 14TH INTERNATIONAL CONFERENCE ON THE INSTITUTE OF MEDIEVAL MUSICAL COLOQUIM. Contact: Institute of Medieval Music, University of Wisconsin, Madison, Wisconsin 53706. Tel: (608) 263-1832.

12-25 September. 23RD ANNUAL BRYAN STUDIES CONFERENCE. Contact: Dr. J. S. Nisbet, School of Oriental and African Studies, University of London, London WC1B 3DG. (071) 862 5577.

27 September. RECLAIMING ANCIENT EGYPT. UNIVERSITY OF PENNSYLVANIA EXCAVATIONS, PAST, PRESENT, AND FUTURE. A symposium held in conjunction with the opening of the exhibition of ancient Egyptian antiquities from Philadelphia. Museum of Fine Arts, Houston, Texas. Tel: (214) 922-1389; fax: (214) 934-0741.

28 September - 2 October. THE MEDITERRANEAN IN ANTIQUITY: EAST AND WEST. Madrid, Spain. Contact: Dr. Carlos Sanchez. Tel: (34) 1 555 5681.


2-5 October. PARO LITHOS - PARAI QUARRIES, MARBLE, AND WORKSHOPS OF SCULPTURE. The First International Congress on the Archeology of the Paros and the Cyclades. Paros, Paros. Contact: Dr. G. Barker, School of Mediterranean Studies, University of Norwich, Paros, Leros, and Santorini, Greece. Tel and fax: (30) 1-759-0911.

2-5 October. BRITAIN, THE MARITIME LINKS. A conference to be held at the Maritime Museum, Greenwich, London, to highlight the maritime significance of the Roman province of Britain. Contact: Byn Walters, The Mauritius, Anachron, 27 Broadway, Swindon, SN2 3BN. Tel: (01793) 534 008.

6-9 October. THE NEOLITHIC IN SOUTH EASTERN EUROPE. An international symposium. Karanovo, Bulgaria. Contact: Prof. Stefan Hilfer. Institute of Archaeology, Universitat Salzburg, Residenzplatz 1, A-0520 Salzburg, Austria.

6-11 October. 8TH INTERNATIONAL COLLOQUIUM OF THE AIEMIA (MOASIQUE ANTIQUE). Mosaic-making schools and workshops; the iconography of myths. Lausanne. Contact: AIMEA Colloquium, Institute of Archaeology and Ancient History, University of Lausanne, BSHN II, CH 1015 Lausanne, Switzerland. Tel: (41) 21 692-2911; fax: (41) 21 692-3045.

14-15 October. ARCHAEOLOGICAL EXHIBITIONS: DEMANDS IN COMPARISON. A colloquium to examine and discuss the role of museums and architects concerning the problems of the presentation of archaeology to the public. Sponsored by the Palazzo della Civiltà, Venice. Contact: Marcello Pralongo, Palazzo Grassi, San Samuele, 3231, 30124 Venezia, Italy. Tel: (39) 41 32 61 620; fax: (41) 32 61 842168.

1 November. DAY OF WREATHES. CBA Wessex annual day conference, in Salisbury, Wiltshire. Contact: Margaret Cox, School of Conservation, Bournemouth University, Talbot Campus, Fern Barrow, Poole, Dorset, BH12 3SB, UK. Tel: (01202) 835 022; email: bordeaux@bournemouth.ac.uk.


LONDON

12-14 September. ALEXANDRIA AND ITS BRITISH SCIENTISTS. Contact: Mrs. C. M. Rouc, Dept. of Classics, King's College, Strand, London WC2R 2LS.

23 September. THE YELLOW NILE. Birgit Johntz, Cologne. Tickets from Berliner Archäologischer Verein, British Museum, London WC1B 3DG. (071) 825 75 50, contacts at). Cheques payable to SARB and sealsac.

1 October. SPARTA AND ITS TOPGRAPA (Pre-Persian Greece and the Hellenistic World). Institute of Classical Studies (the new premises in Senate House). Tel: 0171 380 7498. 5 p.m.

1 October. THE AULD STANE MAN: MEDIEVAL MILITARY EFFIGIES IN LOW LAND SCOTLAND. Mr A V B Norman. British Archaeological Association ACM (Society of Antiquaries). 5 p.m.

2 October. THE POWER OF ROMES. Prof. A.M. Cameron. Institute of Classical Studies (the new premises in Senate House). Tel: 0171 380 7498. 5 p.m.

2 October. A SURVEY OF COASTAL SITES IN WESTERN TRIPOLITANIA. (The Olwen Brogan Lecture). Contact: Mrs C A E Hales. Society for Libyan Studies (British Academy). For details tel: (0171) 387 7022.

13 October. YEMENI STUDY DAY. Historical and contemporary Yemen. The British Museum (0171) 636 1555. £20 (£15 for BSA members, or British Yemeni Society Members and concessions).

15 October. ROMAN BRITAIN STUDY DAY. An all-day event of study on Roman Britain, as reflected in the collections of the Weston Gallery. Tickets £20. BMS and concessions £5. The British Museum – Tel: 0171 636 1555.

16 October. BIRTH AND CHILDHOOD IN ANCIENT EGYPT: THE ANTHROPOLOGICAL EVIDENCE. Joyce Fuller Egypt Exploration Society (British Academy). 6 p.m.

28 October. LOST MONEY: INTERPRETING ANGLO-SAXON AND ANGLO-NORMAN COIN FINDS. Dr Mark Blackburn and Dr Christian Mowbray, British Numismatic Society (Warburg Institute). 6 p.m.

5 November. IMPERIAL STYLES UNDER THE SEVERIAN DYNASTY. Adrian Marsden. British Archaeological Association (lecture at the Society of Antiquaries). 5 p.m.

M anc hester

8 September. FATHER OF POTS. FLINDBERG PETRE AND PRE-TRIBAL POTTERY. Manchester Ancient Egypt Society, at Allen Hall, University of Manchester. 7.30pm for 7.30pm.

ST ALBANS

Lecture series to coincide with the exhibition "PHARAOH'S PEOPLE AT HOME" (THE ANCIENT EGYPTIANS) (Until 12 Octo ber) at the Museum of St Albans. For further details: (01727) 819339.

USA

27 September. ROMAN GLASS: REFLECTIONS ON CULTURAL CHANGE. Dr Stuart Turner. Department of Anthropology, University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia. 2.30pm.

LECTURES

UNITED KINGDOM

LEEDS

27 September. REVIVING THE MUMMY: NEW RESEARCH INTO ANCIENT REMAINS. Northern Illustrated Lectures in English, Lecture 2. Royal Scottish Antiquarian Society. Middle East Art Gallery. Pre-bookings essential. Tel: (01423) 861 604 or 276 151.

Calendar

MEETINGS & CONFERENCES

2-4 September. 6TH BIENNALE CONFERENCE ON ARCHAEOLOGICAL SCIENCES. Durham. Contact: Dr Andrew Millard, Dept. of Archaeology, University of Durham, South Road, Durham, DH1 3LT, UK. Tel: (0191) 374-4757; fax: (0191) 574-3619.

5-9 September. GREEKS AND ROMANS IN THE BLACK SEA AND THE IMPORTANCE OF THE PONTIC REGION FOR THE GRECO-ROMAN WORLD. First International Pontic Congress, Varna, Bulgaria. Contact: Dr G. R. Tsevitshov, Department of Classics, Royal Holloway, University of London, Egham, Surrey TW20 0EX. Tel: (01784) 443 203; fax: (01784) 439 855.

6-12 September. THE MARITIME ARCHAEOLOGICAL LONG DISTANCE VOYAGING. 19TH INTERNATIONAL CONFERENCE FOR MARITIME ARCHAEOLOGY. Contact: Jeremy Green, Centre for Maritime Archaeology, Western Australian Maritime Museum, Clif Street, Fremantle, WA 6159, Phone: (08) 9 431 8440; fax: (08) 9 335 7224.
Etruscan bucchero oinochoe with a large ovoid body decorated with molded figures of eleven nude youths dancing above a band of twelve gorgon heads; tall flaring foot, curved handle decorated with facing head where it meets the vessel’s trefoil lip. Early 6th century B.C. H. 20 1/4 in. (51.4 cm.)

Egyptian black granite statue of Djaneser, priest of Amun, kneeling; with hieroglyphic inscription on rectangular base and back pillar.
An extremely fine example of Late Period stone sculpture.
Late Period, ca. 400-380 B.C. H. 15 in. (38 cm.)

Ex Collection of Omar Pacha Sultan, 1920s, Cairo; American Private Collection.

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