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MINERVA

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SUDAN:
ANCIENT KINGDOMS
OF THE NILE

CENTRAL ASIAN SILKS
OF THE EIGHTH TO
FOURTEENTH
CENTURIES AD

EGYPTIAN ART FROM
THE UNIVERSITY
OF PENNSYLVANIA
MUSEUM

SPAIN:
THE TRANSITION TO A
ROMAN PROVINCE

THE REDISCOVERY OF
A LOST EGYPTIAN
PAPYRUS

THE MAKING OF
ANCIENT POTTERY
THROUGH THE AGES

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NEWS FROM EGYPT

Rock-carved tombs at Giza to be restored

Ten Old Kingdom rock-carved tombs on the Giza plateau are being restored with the intention of opening them to the public. The rock faces of the quarries for the stone used in building the pyramids were perfectly suited for the construction of these tombs which were the first of their kind to be built in Egypt. The Giza plateau has about 4000 tombs, of which only 32 are open to visitors. Seventeen recent buildings, including the rest house, storehouses, and workshops, all on the southern part of the road leading up to the pyramid of Khafre (Chephren) are being removed in order to facilitate this work and also to improve the overall view. Vehicles will no longer be allowed in the area and the camel terminals will be moved about five kilometres from the Pyramid of Khufu (Cheops). An advanced indirect lighting system and new paths more in keeping with the archaeological nature of the plateau will be installed. This second stage of the project for the development and protection of the Giza plateau area will cost £35 million.

Two Egyptians arrested for illegal dealing in antiquities

The Egyptian Antiquities Investigation Squad arrested two farmers from Asyut and el-Badrashein, who were attempting to sell about 130 antiquities valued at £5 million, including two large Old Kingdom black granite and limestone statues. They were ambushed by the police near the Giza pyramids road as they were going to meet a prospective client, an Egyptian antique dealer, and were caught with two sacks filled with antiquities. Many of the pieces had been stored in the farmer’s house in Asyut.

Funds approved for Akhmin treasure project

In 1981 two statues of Ramesses II and one of his daughter Meytmanun were discovered during excavations for the foundation of a government building and a religious institute in Akhmin. Unfortunately they were next to a Muslim cemetery and it was determined that a substantial part of the remaining antiquities would be within a cemetery area. It took several years for the Supreme Council of Antiquities to raise £5 million to provide a larger and more suitable cemetery east of Akhmin in order to transfer the burials, all of which will have substantially larger plots.

OLD FIND SHEDS NEW LIGHT ON ROMAN JEWELLERY

A Roman gold signet-ring found in the 1920s on farmland near Sutton Coldfield, Warwickshire has recently been studied by scholars for the first time. It remained in private possession until December 1996 when it was bought at Christie’s Fine Antiquities Sale in London by the Warwickshire Museum with the assistance of the National Art Collections Fund. Subsequent research has indicated that the Cudworth find is of considerable significance for the study of Roman rings from Britain.

The size (15 x 17 mm) and weight (21.330 gm) of the ring indicate that it was worn by a man. It is set with an oval dark green gemstone, or intaglio, which has been identified as a plasma (chromium quartz). Its subject is Venus Victrix shown as a standing, draped and armed figure which faces to the left. She is depicted with her back to the viewer, her drapery falling around her waist, her right elbow resting on a column, gazing at a crested helmet in her outstretched left hand, with a shield upright at her feet and a spear behind her.

Comparable intaglios are found in a number of museum collections in Europe and North America. There are

The Roman gold ring recently acquired by the Warwickshire Museum.

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Emma Beatty,
14 Old Bond Street,
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Tel: (0171) 995 2590
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(UK)
Suzanne Verdugo,
Suite 2D, 153 East 57th St,
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three close parallels, which are in The Dutch Royal Coin Cabinet at Leiden, the Thorvaldsen Museum, Copenhagen, and the J. Paul Getty Museum, Malibu. In Britain the finest examples are from Caerleon in South Wales and Inveresk, near Edinburgh. Venus Victrix also appears on five other intaglios from Roman sites in Wales, Shropshire, County Durham, and southern Scotland, as well as on a gemstone set into a medieval seal from London.

The gemstone is in an 'Imperial Classicising Style' which was current from the reign of Augustus (27 BC - AD 14) until the early second century AD. The subjects of intaglios at this time were inspired by Classical Greek art of the fifth and fourth centuries BC, especially famous statues and reliefs. The great workshops of the Empire, in Rome or Pomepeii, were manned by Greek immigrant engravers who revived this earlier style as well as adding new contemporary influences. Venus Victrix was one of the most popular deities at this period.

Venus is generally associated with beauty, love, and reproduction, as a result of her identification with the Greek goddess Aphrodite. However, Venus was originally a rather minor Italian deity concerned with vegetable fertility and gardens. In this context a green colour is entirely appropriate as it was linked in the Roman mind with vegetation and growth. A further association of Venus is with the Imperial Julian house since they claimed descent from Aeneas who was the son of Aphrodite (Venus). Venus is said by the writer Dio Cassius to have been on Julius Caesar's seal, while a denarius of his adopted son Octavian refers to Caesar as a god and has a reverse design of Venus Victrix. The ring may therefore have belonged to someone who identified with the Imperial dynasty, and was certainly of considerable wealth and status. He is likely to have been an army officer, a civil servant, or a member of the new rising provincial gentry.

Martin Henig of the Institute of Archaeology, University of Oxford, has commented that the 'Curdworth ring' is the finest and earliest of the eight British gems showing Venus Victrix'. Its design shows a slender, well-proportioned goddess unlike the rather coarser depictions on the other gemstones. This indicates that the Curdworth ring was cut in the first century AD, unlike the other gems which are somewhat later. It is a significant addition to the corpus of British intaglio rings.

DANES MAKE SENSATIONAL VIKING SHIP FINDS

Danish archaeologists have discovered the wrecks of seven ships dating back to the Viking era and the early Middle Ages near the Viking Ship Museum in the cathedral town of Roskilde, west of Copenhagen. The vessels - two dating to the eleventh century, three to the twelfth century, and the remainder to the fourteenth century - were unearthed from the mud of Roskilde Fjord near the museum as workers were engaged in dredging work in connection with the building of a museum island activity centre for visitors which opened this summer.

The finds, comprising six trading vessels and a warship, represent the most important discovery of Viking ships in Denmark since the 1960s, when five eleventh-century craft - two warships, two trading vessels, and a fishing boat - were raised from the fjord, pieced together and put on permanent exhibition at the Roskilde Viking Ship Museum.

Dendrological tests on the keels and planking of the vessels show that the vessels built in oakwood are largely of local origin, with a smaller, pinewood ship probably coming from Norway. The two largest Viking vessels, typical masted longships with long, low hulls and upper planking, have keels 18-20 metres in length and are over four metres broad. The wrecks are in various states of disre-

The excavation of one of the Roskilde wrecks, no. 3. Photo: Werner Karmasch
pair – the oakwood keel of ship 3 (illustrated) is more or less intact, complete with port and starboard planking.

To date five of the wrecks have been partially excavated and visitors to the museum island can follow the dig in progress, while an exhibition in the main Viking Ship Museum building gives a fuller background and reconstruction work can be studied.

Strangely, no cargo has been found in the trading vessels, only logs for firewood, and there are signs that some of the vessels may have gone down during stormy weather, others being deliberately sunk.

The finds are forcing archaeologists to reassess the importance of Roskilde as a commercial port, one theory being that today’s shallow fiord must have been deeper in the early Middle Ages, allowing shipping to unload there directly without having to transfer cargo to barges as was previously thought. Roskilde, its cathedral the traditional burial place of Danish monarchs, was succeeded by Copenhagen as capital of Denmark in the late twelfth century.

*Christopher Follett*

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**FINE SCULPTURE OF SENENMUT ACQUIRED BY LEIDEN MUSEUM**

The National Museum of Antiquities (RMO) in Leiden, The Netherlands, has recently acquired a fine fragment of an Egyptian statue of Senenmut with Princess Neferura.

The New Kingdom knew such prosperity that it is often referred to as The Golden Age of Ancient Egypt. After the foreign Hyksos were expelled, the reunification of the Two Lands by Ahmose in c. 1570 BC marked the beginning of a new 500-year long imperial age. The Egyptian armies were now also fighting with horse-drawn chariots and bronze weaponry, introduced by their former oppressors. Ahmose himself sent an army into Palestine and his grandson Thutmose I marched all the way to the Euphrates. By 1500 BC the empire of the 18th Dynasty rulers stretched from present day Syria to the Libyan desert and to the south including large parts of the Sudan.

It was not the triumphs of war and consequent foreign attributions alone that made the unsurpassed accumulation of wealth and power possible.

Although the Nubian gold mines were very important, prolonged and steady periods of abundant inundations of the Nile as well as new and improved irrigation techniques largely contributed to this wealth, together with the active promotion of trade.

Thutmose II’s reign lasted for only 13 years. He died in c. 1479 BC leaving behind a very young son. This made it possible for his wife and half-sister, Queen Hatshepsut, to act as co-regent to the legitimate heir, a position she obviously coveted as she was to remain in a position of power for the next twenty years.

After a six-year period Hatshepsut assumed the full titulary of a ruling pharaoh. In this she appears to have had the support of the priests of Amun, for she was the daughter of the great Thutmose I and Queen Ahmose Neferu. In a number of her inscriptions she refers to the god Amun as ‘my father Amun’. Eventually she decided to have herself portrayed as a male with a divine beard. This makes it sometimes very difficult to distinguish between sculpture attributed to her, and that attributed to Thutmose III, who finally came to the throne in 1457 BC. It is not clear whether Hatshepsut simply died or whether she was forcibly removed from power.

The most favoured and also most influential person who came into prominence during the early part of the reign of Hatshepsut was the chief steward Senenmut, who held an impressive list of titles, including that of Steward to the Estates of Amun, Overseer of the Queen’s Household, and Master Builder. Under the direct supervision of Senenmut, the famous Mortuary Temple of Hatshepsut at Deir el-Bahari was built and also her tomb in the Valley of the Kings. Discovered by Howard

*Upper part of a block statue or seated representation of Senenmut with Princess Neferura, the only fragment in limestone known to have survived. Only measuring about 11 cm in height, this fine and expressive sculpture gives an excellent example of what contemporary sculptors could create. Pleasing to the eye is the youthful and open face of Senenmut which lacks cosmetic lines and emphasised eyebrows. However, much attention has been given to the finely detailed ears of both figures. The princess is wearing a tight cap with a small frontal wrack and the side lock of youth, and her face bears a strong resemblance to two other well-known representations of her. Because of Senenmut’s youthful appearance this fragment can be placed early in the reign of Hatshepsut, c.1480 BC. Auctioned in New York last May, it was acquired by the National Museum of Antiquities (RMO) in Leiden, The Netherlands.*
Carter in 1903, there is no evidence, however, that it was ever used for her burial.

Being of modest civil servant descent it is interesting to see how Senenmut was able to make himself useful in so many ways. However, whatever he did to impress, Senenmut remained at the forefront of Egyptian art and sculpture is that he is depicted in a number of cases with the young Princess Neferura. Holding as one of his titles that of tutor of Hatshepsut’s only child many speculated as to whether or not he might be her father. After all, Thutmose II and Hatshepsut shared the same father but it is unlikely for him (Senenmut) to be Neferura’s natural parent. Since Thutmose II and his heir Thutmose III both were children by a secondary wife, it was presumably known in those days that this might provide a better chance to produce a strong line.

From texts we can be certain it was meant that Thutmose II and Neferura should marry. But from c. 1460 BC onwards there is no further mention of either Senenmut or Neferura. It is assumed that the princess died at an early age and Senenmut fell from grace. This is supported by the fact that his images in a number of cases were mutilated, as most probably also has occurred with this fragment.

The former eminence of Hatshepsut’s first minister can still be witnessed from a number of interesting privileges he obtained. He was permitted to place his tomb within the royal mortuary complex at Deir el-Bahri and to decorate it appropriately and it has an astronomical ceiling and texts that were normally reserved only for royal tombs. However, this second or ‘secret’ tomb of Senenmut was never completed.

News

the south. Its Latin mosaic reads 'SPES BONA AIV(T)ORIB(VS) OFFICI CVSTODAR(VM)' or 'good luck to the assistants of the office of the guards.' (This too was mistranslated in first reports of the find). The guards would have been in charge of security for the building and perhaps for the governor himself.

Of course, all Praetoria had guards assigned to them. Often they were soldiers from the legions assigned to each province. Despite some wishful thinking, the new mosaic does not actually refer to prisoners or to St Paul, but it is a welcome confirmation: an office for a Latin-speaking guard meant that Roman governmental functions were carried out here, and that, just as we had thought, 'Herod's Praetorium' is the Promontory Palace.

Kathryn Gleason, Project Director, and Barbara Burrell, Field Director of the University of Pennsylvania Museum Excavations at Caesarea Maritima.

THE ANTIQUITIES TRADE ATTACKED IN THE TIMES:
A FURTHER COMMENTARY ON THE ANCIENT ART MARKET

The writer in the September/October issue of Minerva ('Enough is Enough, Lord Renfrew!' of his concerns about the extreme attacks being made on the antiquities trade by Lord Renfrew, Disney Professor of Archeology at Cambridge University, and Professor Ricardo J. Elia of Boston University, who in their wildly exaggerated assertions rank the antiquity dealer as second only to the drug smuggler or illegal arms dealer by their 'trafficking in illegal antiquities'. The writer hopes that his commentary in Minerva helped to lay to rest these nonsensical claims. He also wishes to thank the many readers who wrote and telephoned to convey their agreement with his statements - including a good number of academics (see page 7).

Now Peter Watson, the author of the recent 'Sothebys: Inside Story', has written a two-part article in The Times of London, 14-15 August, stating that up to 90 percent of the antiquities sold in the London auction market have no provenance, based on figures supplied by Drs David Gill and Christopher Chippindale. Mr Watson then proceeds to claim that 'very few antiquities have ever been in an old collection or someone's attic. Instead, most objects without a history may have been illegally excavated and smuggled - and fairly recently at that.' After relating the case of an ancient vase being consigned to auction by an agent of a known participant in the illegal antiquities trade in Italy and then being sold to a noted collector, and pointing out the possibly improper provenances of three antiquities, he states that: 'We are left, therefore, with the inescapable conclusion that many modern collections are, for the most part, made up of valuable objects that have been illegally excavated, smuggled out of their countries of origin, often then bought at auction, with labels attached that may well be archaeologically meaningless.'

It is, indeed, surprising that Mr Watson has the clairvoyance to make this assertion! He has taken the time to examine some of the hundreds of auctions of antiquities conducted in the nineteenth century and the first half of the twentieth century he would be aware that a very small percentage of antiquities sold then bore a provenance. The writer would be more than pleased to point out some of the dozens of major auctions in which tens of thousands of legally acquired but unprovenanced pieces were sold. There are also countless thousands of originally provenanced objects which have lost their labels and can only sometimes be identified by the style of labelling on the object or the type of base used. Huge collections, for example, of Egyptian objects were sold in the 1910s and 1920s by such prominent enthusiasts as Lady Meux, F. G. Hilton Price, the Reverend W. MacGregor (a nine-day sale) - and the great majority of these had no provenance, and following the sales the attribution to the specific collection was also often lost.

The writer, in the 1950s and '60s, brought out many thousands of antiquities from Egypt, all legally purchased and exported with official museum permits (at that time a number of dealers were licensed by the government for the sale of antiquities) - but he can testify that a good deal more than 90 percent had no provenance. In 1960 he acquired 2,740 Egyptian scarabs from the Reverend Nosh collection through Spink and Son in London. All were dispersed by 1965 by entering the collections of many private individuals, and one may speculate as to how many still bear their provenance.

In the second part of his article Mr Watson, backed up by examples of Cycladic sculptures (which were often forged in the 1960s) supplied by Drs Gill and Chippindale, claims that 'a high proportion of antiquities in private collections and museums are probably to Oxford are being tested because they were already questioned or suspected - and probably a significant percentage of them are Chinese tomb figurines. As such the Oxford submissions do not represent in any way a significant cross-section of the antiquities available on the market, but this rather serves to show how readily some individuals can succumb to presenting inaccurate information to support their tirades against the antiquities trade.

He then gives a single example of a bronze Moche offering, a forgery from a private published collection. The writer, incidentally, questions a second object in the same collection - but from a catalogue of nearly two hundred pieces. He would be pleased to accompany Mr Watson and Drs Gill and Chippindale through any major museum in Europe or the United States to challenge their ability to detect forgeries, as his speciality for nearly thirty years has been expertise in ancient art. Which pieces do they condemn in the British Museum, the Louvre, the Berlin Museum, or the Metropolitan Museum of Art? If any expert they nominate could condemn one piece out of every few hundred the writer would be amazed. Also as for dealers, he pointed out in the previous Minerva and elsewhere, '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.'

We can well do without any more of this 'tabloid journalism' and hopefully these ill-informed individuals will exercise their formidable talents elsewhere, especially in helping to bring about a legally sanctioned export of antiquities worldwide. This, to the writer, seems to be the only rational solution which would not only enable ancient objects to be enjoyed and appreciated by people throughout the world, but also significantly increase much needed income to the antiquity-rich states, income which could be used to better preserve and explore the constantly expanding number of archaeological sites.

Jerome M. Eisenberg, Ph.D., Editor-in-chief, Minerva.

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LETTERS TO THE EDITOR

With regard to the Commentary 'Enough is Enough'... in the last issue of *Minerva* (September/October 1997, p. 20), I found the magical £3 billion annual valuation figure for antiquities marvellous in its ability to appear in different guises. No doubt this amusing detail is the product of irresponsible journalists supported by those who would abolish all collecting for the sake of political and moral correctness.

Never mind that most of the 'bits and pieces' in various shop windows are of minor interest and have probably changed hands many times before appearing in those same shop windows.

Never mind the interrelationship of collectors, dealers, and museums as individual pieces are collected, deaccessioned, and recycled. And, most especially, never mind the relationship of small teaching museums, which lack acquisition budgets, with collectors whose donations are their sole source of objects.

Evidently it is no longer politically or morally correct for people to become interested in the past through the agency of art objects they can handle at a teaching museum, or, Heaven forbid, purchase in a shop. If such goings on are indeed to be labelled 'irresponsible' or 'morally repugnant', then the very jobs of those who have done the labelling will eventually stagnate and disappear as the interest of new generations wither. Things that belong to everyone belong to no one, and things that cannot be touched and handled become unreal. In such a case the past will become truly dead and our world will have become Orwellian.

Political and moral correctness are coercive attempts at mind control intended by their advocates to shut down the free flow of information. As such, they should be anathema.

Those who argue for political and moral correctness eventually become strident as the inherent illogic of their position pushes them further and further away from the mainstream and into ever more constricted areas. Divergent and extreme positions are time-bound, revealing their flaws in hindsight. In the past, adherence to political and moral correctness has led us to the Salem Witch Trials and the idiocies of McCarthyism. Where are we going this time?

Martha Ehrlich,  
Associate Professor, Art History  
Southern Illinois University at Edwardsville, USA

I read with considerable interest Dr Eisenberg's recent article in *Minerva*, September/October 1997, relating to the finding of a fifth-century synagogue in Sephoris, Israel.

A colleague and myself found the depiction of the chariots of Helios, the Roman sun god, as part of the mosaic a particularly puzzling aspect of the find.

The depiction of a pagan symbol in a synagogue was noted without comment. We would have thought that the mere depiction of such a symbol would have provoked considerable interest and widespread comment.

The monotheism that is the unique feature of Jewish religion at this period is at odds with the symbols as interpreted at the recent archaeological find.

I am unaware of any similar depiction of pagan images in buildings intrinsically associated with Judaism.

I would be grateful for any observations.

John Barrett,  
King St, Manchester
SUDAN: ANCIENT KINGDOMS OF THE NILE

The largest exhibition of the art and archaeology of the cultures of ancient Nubia and Sudan to be seen for many years is currently on view at the Nieuwe Kerk, Amsterdam. It gathers over 450 exhibits from the great collections of Berlin, Leipzig, Munich, the Metropolitan Museum New York, Boston Museum of Fine Arts, the University Museum Philadelphia, and Khartoum itself.

Robert Morkot

The last major Nubian exhibition was held in 1978, beginning in Brooklyn, and there is a notable difference between that one and the one currently touring, reflecting changes within Nubian and Merotic studies. In Brooklyn the 500-year period of Egyptian rule in the New Kingdom was almost completely ignored (as was the Middle Kingdom domination). This omission reflected an attitude within Nubian studies at that time, emphasising indigenous culture rather than Egyptian influences. At times that wish to emphasise the creativity of the Kushites led to the claim that some quite certainly imported objects were actually locally made. Nubian studies have come a long way in the past twenty years and this is reflected in this exhibition. There is no longer the need for scholars to act as apologists (a need created by the prejudices of earlier generations of Egyptologists) and there is an acceptance of the periods of Egyptian domination as integral and important, not something to be ignored as colonial or belonging to the sphere of Egyptology. The significance of imported artefacts is also acknowledged, without having to argue that they are locally manufactured. This exhibition has material representative of every

Fig 1. Fired clay chalice from el-Kadada. Late Neolithic. H: 27.7 cm. Khartoum, National Museum.

Fig 2. Fired clay vessels from Arinba. C-Group, c. 1900-1600 BC. H (of largest): 11 cm. Berlin, Ägyptisches Museum und Papyrussammlung.
period and aspect of Nubian history from the prehistoric to the advent of Christianity. The objects come from most major sites throughout Egyptian Nubia and the Sudan. The earliest acquisitions by European collections displayed here are those of Ferlino (the Amanishakheto hoard acquired in 1834) and of the Lepsius expedition (1844). The most recently excavated material is from the Berlin excavations at Naqa in 1996.

Although the exhibition is essentially a chronological survey, it has several sections dealing with specific aspects. One presents images of Kushites in different media and from a wide range of periods, another introduces us to the Meroitic pantheon, and a third to Meroitic language and writing. Meroitic is particularly important in that it is only the second indigenous African language (after Egyptian) to have been written down.

There is, of course, a lot of pottery; Nubian potters produced fine wares at all periods of history. There are forms reminiscent of Egyptian predynastic wares along with others which are unique. There are some striking shapes, such as the Neolithic vessels from Kadada and Kadnuka (Fig 1), and that, apparently in the shape of an ostrich, from Kerma. The decoration ranges from plain but highly burnished, or smoke blackened, through incised patterns, geometric and figurative, relief modelling, and painting. The incised, or rouletted decoration popular throughout Kushite history from the Neolithic onwards appears in apparently endless and rarely repeated geometric designs (notable here are the C-group vessels from Aniba (Fig 2). Good examples of the fine Kerma-ware beakers with their red and black burnish with lustrous silvery bands (Fig 3) are surely amongst the finest and most aesthetically pleasing of ancient pottery.

The painted pottery starts with the fine egg-shell wares of the A-Group with its characteristic orange and red decoration (Fig 4), but reaches its high-point in the Meroitic period. The Meroites had a wide range of painted wares, some with carefully executed abstract designs including Egyptian
and Hellenistic motifs, others with figurative decoration executed in an highly individual, almost caricature style. These contrast with burnished black-ware vessels with impressed decoration harking back to the earliest periods.

Also characteristic of many periods are the clay figurines, either human (usually female) or animal. If the female figures were presented without a provenance it is doubtful whether they would be attributed to Nubia; they belong to universal types (Fig 5). Amongst the animals, cattle predominate as these Early Nubian cultures were essentially cattle herders. Sheep also appear, one with an extraordinary top-knot, which we now know from Charles Bonnet’s excavations at Kerma is some sort of feather sundisk.

There are a few small examples of rock drawings which abound in Nubia at all periods. These clearly show the enormous environmental changes which have affected Nubia since prehistoric times. The depictions are of elephant, rhino, kudu, and cattle and, like so many rock drawings (a good collection is preserved at New Kalabsha), emphasize the southward movement of African fauna.

The collection of objects from Kerma reflects the way in which Nubian cultures absorbed Egyptian technologies and iconography and produced something uniquely Kushite. Amongst the most unusual are the ornaments cut from thin plaques of mica and sewn onto caps or garments (Fig 6).

The periods of Egyptian domination in the Middle and New Kingdoms are well-represented by monuments, including the splendid granite ram from the temple of Amenhotep III at Soleb (Fig 7), only one of the dozen which lined the processional way to the temple and were later taken 200 miles to adorn the great Kushite shrine at Gebel Barkal. But they were not alone amongst the animal sculptures of Soleb. The Puduheues lions still stand guard in the British Museum, but here we have part of what once must have been a spectacular rearing cobra in black granite (Fig 8). Some idea of its appearance can be gained from the Taharqa cobra in the Luxor cachette.

The period of Kushite domination of Egypt is illustrated with objects from Egypt and from Kush. Here the impact of Egypt on Kush is obvious, but the stimulus to Egypt is also apparent. Of the Egyptian monuments of the 25th Dynasty included, the most striking is the sphinx of the God’s Wife of Amun, Shepenwepet II (Fig 9). The highly stylised (ioness) body has human arms offering 3 ram-
non-Egyptian aesthetic of female beauty (Fig 14). Doubtless due to their anomalous position, the God’s Wives can sometimes be depicted with the conventionally Egyptian slim figure and sometimes with the more ample breasts, hips and thighs typical of their Kushite relatives. Some idea of the way in which the queen’s head was executed may be gained from the image of Amanitore on the barque stand from Wad Ban Naga and the fragmentary head from Gebel Barkal (Fig 10). Similar imagery can be found in the ba-statue from Paras and one of the extraordinary faience amulets from el-Kurru (Fig 11). The images of Kushite kings generally follow the Egyptian traditions, but most have the characteristic Kushite regalia: cap-crown with double-uraeus. The inclusion of one fragment of relief from Memphis (Fig 12), carrying the cartouche of Shabaqo, should remind us that, although most surviving Kushite work in Egypt is Theban in origin, Memphis was the royal residence city and that it was also lavishly endowed.

The detailing of the superb hieroglyphs and rope-work frame of the Shabaqo cartouche show the influence of Middle and Old Kingdom models, again presaging the ‘archais-ing’ of the 26th Dynasty.

The fusion of Egyptian and Kushite is most clearly demonstrated in the objects from the royal burials at el-Kurru and Nuri, such as the faience
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amulets. As found earlier at Kerma, the technique of the amulets is Egyptian, as is some of the iconography, but the treatment is uniquely Kushite.

The superb bronze bed legs (Fig. 13) combine the Egyptian genius for animal sculpture with a distinctly Kushite type of object. The practice of burying the dead on a bed can be found at all periods in Nubia. With the Kushite royalty of the Napatan Meriotic periods this was combined with mummification and coffins of the traditional Egyptian type. The increased weight could not be supported by a bed alone so many of the royal tombs have a stone 'bench' carved from the floor of the chamber, but with carved niches for the legs.

The artistic production of the later phases of Meriotic civilization was characterised by earlier Egyptologists
bark stand of Natakamani, Fig 16), in the northern province of Lower Nubia a vigorous and individual artistic tradition developed. Following the Roman conquest of Egypt, Meroe dominated Lower Nubia which appears to have enjoyed a particularly prosperous phase in the first and second centuries AD. Partly due to the intensity of excavation in Lower Nubia caused by the building of the Aswan Dams, and a corresponding lack of excavation in the more southerly regions, the later phases are dominated by material from the Lower Nubian cemeteries.

One of the features of the Lower Nubian graves was the ba-bird figures. Again an Egyptian concept, but the sculptural treatment they are accorded is quite distinctly Kushite. Several complete, or almost complete


Fig 15. Sandstone ba-bird statue from Karanog. Meroitic, 2nd to 3rd century AD. H: 69.9 cm. Philadelphia, the University of Pennsylvania Museum of Archaeology and Anthropology.
empire, many of which influenced the development of local forms and decoration.

The exhibition ends with the advent of Christianity to Nubia. This is another phase of the country's history which has been rather ignored. Lasting for another thousand years, the three Christian kingdoms of Nubia flourished and adapted many aspects of their ancient civilization to the new religion. The excavation of Christian sites has been dominated by Polish expeditions, initially at Faras, where the many layers of magnificent wall paintings of the Cathedral were painstakingly removed and preserved. In more recent years, excavations by the British Institute in Eastern Africa worked at Soba, the capital of the southernmost Christian kingdom, Alwa, situated a little to the south of Khartoum, and an exhibition of material from the Soba excavations was displayed at the University Museum of Antiquities, Newcastle-upon-Tyne, during the Summer.

The exhibition is accompanied by a weighty catalogue with many fine photographs of the objects by Jürgen

examples are included (Fig 15). Originally the figures were painted and a wooden sun-disk was attached to the head. A large collection of heads from ba-birds includes some highly stylised, but striking images - perhaps the more striking because they are separated from their bodies. There is nothing Egyptian about these heads, nor do they really belong to the tradition of the Meroitic court in the south, they are a distinctly northern Nubian creation (Fig 17).

The wealth of Merose at this time was derived from its trade with the Roman empire, and that this was a two-way trade is clear from imports such as the spectacular blue glass vessels from the Meroitic cemetery at Sedeinga (Fig 18). These, and some of the bronzes such as the Dionysus heads, lamps, and vessels, and the silver goblet show the high quality of objects imported from the Roman

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Fig 16. Painted and gilted blue glass chalice from Sedence, Meroitic, AD 250-300. Ht 20.3 cm. Khartoum, National Museum.

Liec, and of the sites. The text, by a number of specialists, provides a good introduction to the cultures of Nubia and Sudan.

The Silk Roads are one of the great romances shared by both East and West. Along these routes, sprouting from eastern Iran and stretching across the desert to north-western China, oasis trading posts became great cities and kingdoms of fabled wealth. China received a limitless supply of exotic novelties, horses, and jade; the primary commodity attracting all these goods was silk.

The most recent archaeological data places the beginning of sericulture in China no later than the end of the fifth millennium BC. Yet it would be several thousand years before this cloth began to appear in the civilizations of the subcontinent and Western Asia, and longer still before it reached the Mediterranean and Europe. The Silk Roads themselves do not seem to have come into being until the last two centuries BC. Once they were established, however, Chinese silk quickly came to rival gold and silver wares as the ultimate luxury commodity available to civilizations of late antiquity and the early medieval period. In turn, these cultures soon began weaving their own silk cloth, and trading them further to the West or even back across the Silk Roads to China.

This commerce in silk is the focus of an exhibition jointly organised by Anne Wardwell of The Cleveland Museum of Art and James C.Y. Watt of The Metropolitan Museum of Art in New York. ‘When Silk Was Gold: Central Asian and Chinese Textiles’ draws from the two museums’ famous and substantial collections of Central Asian and Chinese textiles traded along the Silk Roads from their heyday in the eighth century AD to their ultimate replacement by maritime routes in the fifteenth century.

In the past twenty years, archaeological investigation of Silk Road sites in China’s Xinjiang, Gansu, and Qinghai provinces, and in the regions of western Central Asia, such as Tadzikistan and Uzbekistan, have unearthed quantities of silk fragments and even entire costumes dating from as early as the first centuries AD. The exhibits in the present show are an even more extraordinary phenomenon. Instead of being preserved under the sands of Central Asia, some were discovered amongst the sacred vestments or altar furnishings of European churches, but the majority were preserved in the treasuries of Tibetan monasteries and noble families. They entered these collections usually not long after their creation, often as a result of Silk Road trade, and sometimes as gifts from
2 so-called “concubines” – red and light terracotta.
Height: 13 cm and 15.5 cm.
Egypt – second Intermediate Period (Hyksos-time)
1650-1544 B.C.
Central Asian or Chinese rulers or monasteries. Their dispersion began only with the Dalai Lama’s flight to India in 1959, when the mass exodus brought many of these textiles to India and then to the West. Although never famous for producing silk or silk weaving themselves, it is evident that from their earliest contact with the outside world the Tibetans valued the material very highly, and often these silk objects were either intended to be sacred icons, or were in some other way had a ritual, and therefore sacred, significance. As a result many of the pieces in the exhibition are in an excellent state of preservation, barely betraying their immense age.

One of the more extraordinary survivals from Tibet, and one of the earliest pieces in the exhibition, is a child’s jacket and trousers (Figs 1 and 2). Dating from the eighth century, these garments encapsulate three of the main players in the silk trade of that era. The jacket is an example of Sogdian work, and proclaims this by its woven design of roundels of confronted ducks with ribbons in their beaks (Fig 1a), a motif of Sassanian Persian origin (see Minerva, September/October 1997, p. 7), an empire of which Sogdiana was a part until its ‘liberation’ by the Islamic jihad in 652. For much of the Silk Road’s history, the Sogdians were the major traders. Their two cities, Samarkand and Bukhara, were important trading centres already ancient by the time that the Silk Road began, and which still exist today, splendidly adorned with the remains of past grandeur. Moreover, there were Sogdian merchant colonies as far afield as Chang’an and Luoyang, the Chinese Tang dynasty (618–906) capitals, and in Constantinople. There are approximately one hundred textiles from between the seventh and the tenth centuries that have been identified as Sogdian.

When the Islamic armies took Bukhara, they found a colony of Chinese merchants and artisans, including silk weavers. They spared the lives of four hundred of them, the majority of whom were resettled in Baghdad, with some allowed to remain in Samarkand and Bukhara. It was from the presence of such colonies in their cities that the Sogdians themselves learned to work with silk. The trousers and the lining of the jacket are of Chinese-produced fabric. The white damask silk is woven with a floral pattern of large central rosettes encircled by two wreaths of flowers, a decorative motif that would become one of the most popular in China during the Tang period.

Whether the cut and tailoring of these garments are Sogdian or Chinese is open to question. Given this piece’s Tibetan provenance, it seems likely to have been originally produced for a Tibetan princeling. A similarly cut silk jacket was found in a man’s grave north of Urumqi in Xinjiang province. Dating to the Eastern Han dynasty (25–220), it attests at least to the relatively conservative nature of jacket tailoring in Central Asia between the first and eighth centuries AD. At the time the material of this jacket and trousers were made, a large portion of present-day Xinjiang was under Tibetan control, and it is conceivable that the garments were made either by persons subject to the Tibetans or by Tibetans themselves.
Being of a relatively thin material it is almost certain that the trousers form a part of the costume’s undergarments. As there are no depictions of this type of jacket in painting, it is also felt that this would have been covered by an outer layer or layers.

After the collapse of the Tibetan empire in Chinese Central Asia in the late ninth century and the collapse of the Tang empire in the early tenth century, the trading cities of the Silk Roads reverted to being small kingdoms, most often ruled over by a Turkic people from the Mongolian steppe, the Uighurs. This was not the first incursion of the Uighurs into Central Asia. The Tang Chinese and the Tibetans had primarily contested for control of the Silk Roads with a Uighur empire centred on the Orkhon Valley of Mongolia. However, it is clear that Uighur Orkhon empire was the weakest or least committed of the contenders. In the ninth century, the federation of tribes that made up this steppe empire dissolved, and groups of Uighurs spread across the region, some staying on the Mongolian steppe, others venturing into northern Chinese territories and some assuming the leadership of the aforementioned.

oasis kingdoms of the Silk Road. Other peoples also moved in to take over parts of the former Tang empire. The Tibeto-Burmese Tanguts set up the kingdom of the Xia (1032-1227) in the region of Gansu and Ningxia provinces, while the Khitans from the Mongolian steppe set up the Liao kingdom (907-1125) in much of northern China. Finally, the Jurchens coming out of the area of Manchuria ultimately supplanted the Liao and took an even bigger chunk of China—their Jin dynasty (1115-1234). It was at this time that the Chinese population made a shift to the south-east, to the area between modern Shanghai and Guangzhou (Canton), which is still very much a demographic feature of modern China.

Nevertheless, the silk trade continued apace. The much weakened Chinese now no longer primarily traded their silk, but gave it as tribute to their more powerful neighbours—the Uighurs, Tanguts, Khitans, and Jurchen. These, in turn, had much more of the raw material than they needed, and traded it along the Silk Roads. Thus these trading arteries remained open.

One of the most famous forms of silk weaving to develop during this period is kesi, which is the Chinese term for a kind of tapestry weaving. Once considered to be a Chinese invention, it is now becoming clear...
that it could well be a Uighur technique. One of the earliest descriptions of kesi weaving is by Hong Hao (1088-1155), an ambassador from the Chinese Southern Song (1126-1279) court at Hangzhou to the Jin court at Yanjing (present-day Beijing). Hong Hao gives a lengthy account of the Uighurs in the Jin capital and their production of silk robes using the kesi technique. These Uighurs had been brought from newly-conquered Liao domains in Gansu province in the west. This account emphasizes two things. First, it demonstrates the ethnic diversity of these kingdoms of eastern Central Asia and northern China. The Xia kingdom, for example, was equal parts Tangut, Tibetan, Uighur, and Chinese. Secondly, the appearance of the kesi technique seems to coincide with the dispersion of the Uighurs from their Orkhon Valley base in the ninth century.

The earliest known example of kesi is a seventh-century fragment from the Turfan region in Xinjiang province. Long before the advent of the Orkhon empire or Tang Chinese control of the area, Turkic peoples had been mixing with the primarily Indo-European population of this important Silk Road oasis. After the fall of the Tang and Orkhon empires, Turfan became the centre of the small, but seemingly un conquerable Uighur kingdom of Qocho. Of the examples of Central Asian kesi in the exhibition, however, it would be hard to ascertain whether they were produced by
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Uighurs of this kingdom or by Uighurs or other peoples inhabiting Xia, Liao, or Jin domains.

One of the most beautiful of these Central Asian kesi is an eleventh/twelfth-century fragment featuring a blue and a gold dragon against a field of flowers (Fig. 3). To please animals, and particularly dragons, against such a floral field is a trait of eastern Central Asian textiles during the medieval period. The flowers themselves are not simply a repeated pattern of evenly-scattered blooms, but are a more uneven grouping of individually detailed flowers and stems that give the background of this piece an incredible vividness. The dragons follow Tang Chinese prototypes and have such Western features as long elephant-like snouts and crocodile-like jaws. Such dragons had disappeared from Chinese art by the tenth century, but continued in Central Asian art. Another example of animals on a variegated floral field is another eleventh/twelfth-century fragment, this time depicting two registers of tigers chasing deer below a register of a dragon (Fig. 4). A feature of both these fragments is the way that the lively colouring is sometimes used for a naturalistic and sometimes a purely decorative effect.

The exhibition also includes a kesi fragment from this period that seems completely Persian in conception with little or no trace of Chinese influence. One example has rows of lions with upraised paws against a field of palmettes. With this piece there is none of the lightness of colour or anachronistic detail of the previous two pieces. The lions are a well-ordered pattern against the luscious, but equally well-ordered carpet of palmettes. One theory is that this piece was produced around the eleventh or twelfth century by Uighurs living in western Central Asia or that it is the work of craftsman brought from the Transoxiana area to eastern Central Asia by the conquering Mongols in the thirteenth century.

Another interesting group of textiles are the brocades of the Jin kingdom. In Aicheng in Inner Mongolia, the tomb of Prince Qi, a member of the Jin imperial family, had amongst the lavish tomb furnishings a group of brocades. Dated to 1162, this tomb has enabled the recognition of a number of brocades found in Tibet as being Jin in origin. One such is a fragment in the exhibition with a Central Asian antelope (known as a deeran) gazing at the moon through dense vegetation, a reiteration of a Sogdian motif known as early as the seventh century (Fig. 5). Woven in gold on an orange ground, this piece prefigures the cloths of gold which would become very popular amongst the Mongol rulers of the Yuan period (1279-1368).

One of the most extraordinary of the exhibits is a large and complete thirteenth-century kesi icon of the protective Buddhist deity Vighanta. As well as its size and pearl embroidery, what is most amazing about it is that it comes from the Tangut Xia kingdom. Only five such kesi icons from this kingdom exist.

One was excavated earlier this century from the site of the Xia city of Kharakhotko (in Inner Mongolia), while the other three are preserved in Tibet, which is presumably where this kesi image was until it came to the West. It was indeed fortunate that the Xia kingdom and Tibet had such close diplomatic and religious ties, so that even these few images, possibly given as gifts from the Xia monarch to monasteries in Tibet, have been preserved. Little else above ground remains of the Xia kingdom. Considered to have double dealt with the Mongols, Genghis Khan swore to destroy the Xia, and died in the process of doing so. In revenge, his armies completely obliterated the Xia state and people in the thorough Mongol manner also experienced in much of Western Asia, particularly Baghdad.

Silk and the silk trade, however, survived even the Mongol hordes, and indeed thrived under the so-called Pax Mongolica imposed all along the Silk Roads for a century or more after the passing of their cavalry. As with previous conquerors, they exported artisans from their conquered domains back closer to their political heartland in the Mongolian steppes. There seem to have been several weaving centres in eastern Central Asian cities that had populations of these resettled artisans. These enforced immigrations produced a dynamic melding of eastern and western weaving techniques that produced the finest textiles yet seen along the Silk Roads.

Cloth of gold (nashi) is one of the extraordinary types of silk weaving that arose from Mongol patronage of these Central Asian workshops of resettled craftsmen. With these textiles, both the ground and the pattern are woven with gold so that the outlines of the pattern are simply delineated by the basic silk foundation weave. As can be seen in this mid-thirteenth-century fragment (Fig. 8), the motifs of griffins and lions are derived almost purely from the eastern Iranian world, while background details such as the floral motifs tend to be of Chinese inspiration. This cross current of East and West was also seen in the earlier kesi weaves of the eleventh and twelfth centuries, but by now the design has reached full maturity and there is no residue of the stiffness of eighth-century Sogdian design, or the eccentrically charming experimentation of Uighur weavings of the eleventh or twelfth centuries.

Such cloth was woven for garments known in Chinese as zhisun, which the Mongol rulers would give to members of their court to wear at festivals and state occasions. Given that this piece with griffins and lions was preserved in Tibet, it probably would not predate by much the patronisation of Tibetan sects by the Mongol imperial family in 1251.

Perhaps one of the most important artefacts of the Mongol period is the kesi Yamantaka Mandala (Fig. 9). Featuring the wrathful manifestation of the bodhisattva Manjushri as the central deity, the lowest register also features images of two Mongol princes (Fig. 9a) with their wives, and inscriptions in Tibetan identify them by their traits. The two Tibetan princes are Tugh Temur who reigned as the Emperor Wenzong of the Mongol Yuan dynasty in China from 1328-1332, and his elder brother Khoshila, who sat on the Yuan throne briefly in 1329 as Emperor Mingzong. Both ended up dying in dubious circumstances and the wife of Tugh Temur, Budushiri, has been suspected of causing their deaths and then setting up a succession of regencies. The mandala is thought to have been made between 1330 and 1332. The fineness of the weaving and realisation of form in this massive hanging is evidence of the further heights that kesi weaving reached under Mongol imperial patronage. This piece was almost certainly produced in the imperial workshops of the Yuan capital of Dadu (present day Beijing).

After the fall of the Mongol empire in the second half of the fourteenth century, trade along the Silk Roads continued for a time with the Chinese Ming dynasty (1368-1644) and its Uighur and Tibetan neighbours and West Asian and Indian clients. The exhibition also includes many examples of these silk products. However, the exploration of maritime routes to India and the Persian Gulf that had begun in the twelfth century finally supplant the overland trade, and the civilisations of the Silk Roads disappeared and, to the rest of the world, passed into legend.
Ancient Byzantine Mosaic of Perseus rescuing Andromeda

6th-7th Centuries AD
76 x 37 3/8 in. (193 x 95cm.)
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SEARCHING FOR ANCIENT EGYPT

The exhibition ‘Searching for Ancient Egypt: Art, Architecture, and Artefacts’ offers an unusual opportunity to see masterpieces of Egyptian art from the massive collection of the University of Pennsylvania Museum. More than 130 pieces, ranging from the monumental to the exquisitely small-scale, are on display.

Anne Bromberg and David P. Silverman

Pennsylvania’s collection. The University has acquired more than 40,000 objects, and the exhibition includes examples from Pennsylvania’s excavations at Memphis, Saqqara, Abydos, several sites near Thebes, and Nubia. Ancient Nubia has been an important focus of the University of Pennsylvania’s excavation work. Well-preserved and unusually intact ba figures from Nubia are among the most interesting features of the exhibition. The ba in Egyptian belief was a part of the deceased’s spirit that could go between earth and the afterworld. In Nubia, ba figures were erected outside elite pyramids.

Since so many surviving Egyptian objects were buried with the dead in tombs, it is fitting that the exhibition centres around the Egyptian cult of the dead, in which it was envisaged that the elite of Egyptian society lived in the afterworld much as they did in life. The highlight of the exhibition is a sculptured wall and false door from the Old Kingdom tomb of the nobleman Kaipura, a official of the Egyptian treasury (Fig 1). Built around 2400 BC, Kaipura’s tomb lay to the north of King Djoser’s great Third Dynasty pyramid at Saqqara. The conservation of this masterpiece – rare in a United States museum – and its mounting for travel to several venues was one of the technical triumphs in preparing for the exhibition.

The carved and painted reliefs on the walls of this tomb were supposed to ensure magically that Kaipura would live happily in the afterworld forever. The tomb was supplied with the necessities for life after death, including food and drink. One scene shows butchers cutting up a cow for Kaipura’s sustenance in the afterworld (Fig 2). The choicest cuts of beef, the liver and spleen, are selected to serve to the dead man. There are also scenes of boating on the Nile, as well as other luxury objects supplied for Kaipura’s enjoyment. The Image of

Fig 1. Painted limestone false door on the west wall of the Tomb Chapel of Kaipura, Saqqara. Late 5th Dynasty/Early 6th Dynasty, c. 2415-2298 BC.

Fig 2. Painted limestone relief from the west wall of the Tomb Chapel of Kaipura, Saqqara (detail - relief carving of butcher preparing funerary barbecue feast). Late 5th Dynasty/Early 6th Dynasty, c. 2415-2298 BC.

or more than 100 years the University of Pennsylvania has been a leader in archaeological expeditions in Egypt. Some of the highlights of the vast collection will now travel around the USA for the first time. This provides an opportunity to investigate the culture of the Egypt of the pharaohs from the Predynastic to Roman periods, a span of almost 4000 years. The exhibition is organised thematically, rather than chronologically, to reflect the diversity of the University of...
the deceased and his titles appear several times on the reliefs, to ensure his survival.

Far from being gloomy, the ancient Egyptian view of death was positive. Anyone who could afford the proper funerary rituals, from great kings to their relatives, priests, and courtiers, could live forever in the comfortable and refined way of life they were accustomed to in this world. An important element in these funerary rituals was the appearance of the dead person. As a result, Egyptian craftsmen made many marvellous portraits of real people, some examples of which appear in the exhibition, from the powerful Thutmose III (Fig. 3) to the scribe Amenemhat, with his writing materials, and the very elegant shabti of Lady Maya (Fig. 5). An impressive block statue of a man named Sipehhu is another high point of the collection.

The artistic representations of Egyptians designed for their tombs were accompanied by many of the objects they used in life: fine wine jars, ceramics, stone vases, jewellery, an inlaid box – all testify to the high level of craftsmanship in Egypt.

'Searching for Ancient Egypt' is, however, most remarkable for its display of large-scale architectural works. Elements from King Merenptah's palace, as well as majestic lintels and architectural reliefs, give the visitor an understanding of the grandeur and nobility of Egyptian art.

In the prosperous and creative life enjoyed by the Egyptians along the Nile, the pharaoh was a key figure, and was seen as both human and divine. The first object to be seen in the exhibition is a large relief of Merenptah (the thirteenth son of and successor to Ramesses II) conquering his enemies. While this relief is from Merenptah's palace, the image of the triumphant king is one of the oldest symbolic scenes in Egyptian art, going back to the First Dynasty, around 3000 BC. On the relief the pharaoh is accompanied by his hunting lion, who might represent Sekhmet, the lioness goddess of war. Another sculp-

Fig. 3. Red granite head of Thutmose III. Said to be from Karnak. 18th Dynasty, reign of Thutmose III, c. 1479-1458 BC. H: 53.3 cm.

Fig. 4. Green diorite partial statue of the lion-headed goddess Sekhmet. From the Ramesseum at Thebes. 18th Dynasty, reign of Amenhotep III, c. 1390-1353 BC. H: 86.4 cm.

Fig. 5. Painted wood shabti figure of Maya. Possibly from Deir el-Medina. 19th Dynasty, c. 1292-1190 BC. H: 23.6 cm.

Fig. 6. Large bronze cat, with applied gold leaf on ears. 22nd Dynasty, 945-712 BC or later. H: 55.9 cm.
Egyptian Art

Dr Ann Bromberg is the Curator of Ancient and South Asian Art at the Dallas Museum of Art and Curator of the exhibition ‘Searching for Ancient Egypt’. Dr David P. Silverman is Chair of the Department of Asian and Near Eastern Studies and Curator-in-Charge of the Egyptian Section at the University of Pennsylvania Museum, and Curator of ‘Searching for Ancient Egypt’ and Editor of the catalogue. He has also recently published Ancient Egypt with Oxford University Press.

Fig 7. Nubian black and white on red pottery jar with giraffe and serpent. Meriotic Period, c. 10 BC - AD 300. H: 34 cm. Coxe Expedition, 1908.


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EGYPTIAN POLYCHROME WOOD STELE OF NESKHONSU,
son of Paankh-el-khonsu, overseer in the Temple of Amun. Paankh-el-khonsu,
on the right, faces Houus, Iuis and Osiris.

The text is an invocation for Oaaris to provide offerings:

“Words spoken by Oaaris, foremost of the Westerners, Great Lord of Abydos.
A boon (gift) is asked of thee, be it commanded in this place [that there be provided]
three hundred and fifty pens, twenty-two pounds of gold, a ford for eternity for the wab-priest in the temple of Oaaris,
the overseer in the temple of Amun, Neskhonsu, son of Paankh-el-khonsu.”

Ex. Collection of Albert F. Pignoun (1847-1909), Luxor.
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The making of a Roman province

Daria Luisa Patanè

Hispania Romana, from a land to conquer to a Roman province is the third major exhibition about the archaeology of the Classical world to be held in recent years at the Palazzo delle Esposizioni in Rome, each one a landmark both from a conceptual and a design point of view, each pleasantly informative and didactic without any loss of scholarly standards.

Thus, after an exhibition entirely devoted to one of the most famous artists of the ancient world, Lysippus, (‘Lisippo, l’arte e la fortuna’), and a superb one illustrating the myth of Ulysses, (‘Ulija, il mito e la memoria’), there is now on show, in the elegant ground floor rooms of the Palazzo delle Esposizioni, the first international exhibition devoted to the Romanization of Spain. More than three hundred objects, from weapons to large, monumental capi-

tals, inscriptions, coins, jewellery, mosaics, marble and bronze statues, all, with a few exceptions, coming from museums in Spain, represent the material evidence of the transformation of this vast country from a land to plunder and colonise to the first province of the Roman empire.

The process was a long one. It began in 218 BC for military and economic reasons, when Rome invaded Spain during the Punic wars to put a stop to Carthaginian domination in the western Mediterranean, and continued until it controlled the country’s rich mines and had colonised its fertile regions. The conquest was bitterly fought and it took two hundred years for the Romans to defeat the indigenous tribes of the horrida and bellica provincia.

To symbolise this progression from brutal warfare and exploitation to cultural osmosis it is appropriate that the exhibition’s layout is based on the cross made up by the two axes of the cardo maximaus and the decumanus maximus, the Roman quadripartite division according to which agricultural lands and cities were organised.

At the centre of the exhibition space there is a section devoted to pre-Roman Spain with such objects as the gold jewels found at Arrabalde in the province of Zamora and inscriptions in the several different languages of the local tribes. It is a pity that the ‘Dama de Elche’ is only represented in a photograph and not in the original, as she is a powerful reminder of the stubborn character of the Iberians and the sophistication of the original cultures which were to combine with the Roman one.

Moving away from this central core the exhibition is articulated in fourteen sections which illustrate the various aspects of Spain’s assimilation of Roman political and cultural concepts and how these were expressed in the iconography of the art and architecture as well as the objects of everyday life in the Peninsula over six centuries. The forums at Tarragona, Merida, and Cordoba were copies of the forum of Augustus in Rome and like their model were decorated with awesome clipei bearing the heads of Jupiter Ammon and Medusa. In a forum in another of the Roman provinces, Leptis Magna in Libya, this motif was later to take its most spectacular shape.

The Classical imprint was such that, despite the fall of the Roman Empire and the barbarian invasions, it persisted and pervaded the art of Al-Andalus for the following eight
hundred years of Islamic rule, from the seventh century to the fifteenth century AD. The capitals surmounting the columns of the tenth-century Umayyad palace at Medina az-Zahra near Cordoba are the direct descendants of the Classical ones from Tarragona or Merida now on show in Rome.

Four Roman emperors came from Spain - Trajan, Hadrian, Marcus Aurelius and Theodosius - and it was among the members of the Romanised Spanish upper classes that many of Rome's best writers and administrators were to be found. Theirs are the stern portraits found in a section of the exhibition devoted to portraiture, an aspect of Roman sculpture which has already been explored in an exhibition of portraits from the western provinces of the Roman empire from the museums of Merida, Toulouse, and Tarragona: 'Lo sguardo di Roma' held in Rome last year.

There are no portraits of the two Senecas, the Elder and the Younger, the historian and the stoic playwright and tutor to emperor Nero, who belonged to the Anael family from Cordoba, a family who held a high position in both literary and public life for three generations and to which the epic poet Lucan was also related, nor of one of Rome's greatest historians, Tacitus. His bitter words of criticism of Roman rule are quoted in the exhibition which, however, makes it clear that at the time of the Pax Romana Iberia was prosperous and that many were 'the amenities that make... slavery... a vice agreeable.'

The exceptional quantity and importance of the epigraphic material found in Spain is evidence of the symbolic function of the written word as well as of the importance of the law as the basis for civilised living in the Roman empire. An entire section of 'Hispania Romana' is devoted to inscriptions in different media which also provided discussion material for the Eleventh International Congress of Greek and Roman Epigraphy which coincided with the opening of the exhibition and was attended by more than 600 scholars.
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This outstanding exhibition was organised, with the collaboration of her Spanish and Italian colleagues, by Serena Ensoli of the Sovrintendenza ai Beni Culturali.

The Sovrintendenza seems to have woken up from its long slumber following the election of a new mayor of Rome and the appointment of a new Minister of Culture in the Italian government, both of whom are implementing a positive change of policy for the arts in Rome and in Italy as a whole. Amongst the many worthwhile projects which have taken place or are being planned is the restoration of the Museo Palatino and the long awaited opening on 16 December of Palazzo Altemps which, together with Palazzo ex Collegio Massimo and eventually The Baths of Diocletian and Caracalla, will house the collection of Roman sculpture which was previously partly on display in the old Museo Nazionale Romano.

'Hispánia Romana, from a land to conquer to a Roman province' is at the Palazzo delle Esposizioni, Rome, until 23 November. Catalogue available.
THE TALE OF A LOST PAPYRUS

Work on constructing a new gallery at the Petrie Museum in London has led to the unexpected rediscovery of an important lost papyrus

Jac. and Rosalind Janssen

Rosalind Janssen: It gives the curators great pleasure to be able to inform readers of Minerva that a dedicated Papyrus Gallery and Study Room has been constructed this year at the Petrie Museum of Egyptian Archaeology, University College London. The funds for this project have been raised by donations from individuals and organisations (notably the Bloomsbury Summer School and the Thames Valley Ancient Egypt Society), the museum shop, the Friends of the Petrie Museum, and with grant aid from SEMS (The Area Museums Service for South Eastern England) towards the environmental system. It gives me particular pleasure to record the generous donation of Minerva.

The papyrus collection forms one of the great, and most ancient, national and international treasures in manuscript. Chronologically it covers every major period of Pharaonic history, from the Abusir Papyri of the Old Kingdom (c. 2400 BC) through New Kingdom manuscripts (1570-1070 BC), including the unparalleled Shrine Papyrus from Gurob, to material in the cursive Demotic script of the Graeco-Roman Period (332 BC-AD 150). The Middle Kingdom (c. 1900 BC) papyri from Petrie’s excavations of 1889 at Kahun constitute a particular highlight because one half of all surviving Middle Kingdom papyri, covering an unrivalled range from literary narrative fragments to official and personal letters of members of the ruling elite, is preserved in the Petrie Museum.

However, the present article focuses on a dramatic rediscovery which took place in August this year during work on the Gallery. It is related in the words of the scholar who had sought the papyrus in question for the past thirty-five years, my husband, Professor Jac. J. Janssen, Emeritus Professor of Egyptology at the University of Leiden.

The three fragments of Papyrus Greg recording deliveries of beer and firewood to the working men in New Kingdom Egypt, c. 1200 BC. It was rediscovered this August during preparations for the new Papyrus Gallery in the Petrie Museum.

(Photograph Courtesy of the Petrie Museum of Egyptian Archaeology, University College London.)

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the University of Leiden, the Netherlands, who is one of a handful of scholars conversant with the complex late New Kingdom hieratic (cursive) script.

Jac Janssen: In July 1937 Stephen Glanville, the successor to Flinders Petrie in the Edwards Chair at University College London, wrote a letter to Jaroslav Cerny, who would in turn succeed Glanville after the Second World War. Glanville told Cerny, who was then living in Prague, that a certain Mr W.W. Greg had brought him some papyrus fragments from his collection, which he (Glanville) had recognised as deriving from the community of New Kingdom necropolis workmen at Deir el-Medina, on the Theban West Bank. Since Cerny was the acknowledged authority in the matters of the community, Glanville sent him photographs of the text and asked his advice. Cerny answered that he would soon be coming to London and hoped to be able to study the actual fragments.

That autumn, Cerny made a provisional hieroglyphic transcription of the hieratic. During the following years, including the wartime period, nothing else occurred. In July 1945, however, Cerny copied his transcription in his neat hand into one of his Notebooks (at present housed in the Griffith Institute, Oxford). A few weeks later the result was collated by Sir Alan Gardiner, the eminence grise of Egyptology. Thus ends the first chapter in a long story.

The Dr Greg mentioned above (who in 1950 became Sir Walter Greg) was a well-known scholar, Lecturer in Bibliography at University College London, and a specialist in Elizabethan literature. He possessed a private collection of manuscripts, to which the papyrus under discussion belonged. How he acquired the fragments is unknown. However, another person of this not too common name, Sir Robert Hyde Greg, had been a high official in Egypt and became for some years President of the London-based Egypt Exploration Society. It seems not unlikely that the two were related, and that Sir Robert, knowing that his namesake (cousin?) collected manuscripts, purchased the papyrus in the Nile Valley and passed it onto his son.

In 1963 I wrote a letter to Professor Cerny, then holder of the Oxford chair, asking him where Papyrus Greg was housed. I had studied with him during 1957 and had become aware of the existence of the text from his Notebook. Professor Cerny answered categorically: ‘Papyrus Greg is at University College London’. He also told me that he intended to publish it himself — for which he would appear never to have found the time. So I left the matter at that.

After Cerny’s death in 1970 I tried to locate the papyrus. Two scholars, Professor H.S. Smith and Mr T.G.H. James, successively searched for it within the papyrus collection in the Petrie Museum, its obvious location in UCL. Both wrote to inform me that it was not there. Mr James even published a note for me in the 1979 volume of the Journal of Egyptian Archaeology, asking for information as to its present whereabouts, but no reply was ever received. In the ’80s my (future) wife I went again over the entire papyrus collection in the Petrie Museum, and even extended our search to various other likely locations within UCL, but the text had completely disappeared. Even the son of Sir Walter Greg kindly informed me that he had no recollection of ever having seen the papyrus. What had happened to it remained a complete mystery.

In the meantime, the text, in hieroglyphic transcription, was published by Professor Kenneth Kitchen after Cerny’s Notebook, unfortunately not without mistakes. Considering that there was hardly any likelihood that it would soon turn up, I last year decided to publish a translation with comments as a chapter of my book on the necropolis workmen, Village Vara, to be published in late 1997. It was just a few weeks ago in August, during the removal of all the papyri from their cupboard in the Petrie Museum in connection with the installation of the Papyrus Gallery, that my wife came across a papyrus which seemed to her to be written in New Kingdom hieratic, rather than belonging to the Middle Kingdom texts that constitute the bulk of the collection. She asked me to come and look at it, and I immediately recognised it as the ’lost’ text. However, the fragments, provisionally placed between unbound glass, were badly damaged, having broken into numerous fragments which had slid over each other. It did not any more resemble the sketch which Cerny had added to his transcription. Yet it was undoubtedly the text.

What had happened to it and how it had managed to escape the attention of those who had so systematically searched for it, is still a complete riddle. Perhaps the mystery will never be solved. Whatever, the important fact is that the papyrus has been rediscovered. I devoted a fortnight to
attempts to restore the pieces, some no larger than a fingernail, to their original places, and the result, although not yet quite satisfactory, at least shows that not much has been lost since Cerny and Gardiner studied it. The fragments are now in the capable hands of Bridget Leach, the papyrus conservator at the British Museum, who has already done so much with her expert skills to rescue the Kahun papyri in the Petrie Museum for posterity. The entire cost of the restoration work has been most generously underwritten by Mrs Patricia Witkowska and Miss Hannah Witkowska, Friends of the Petrie Museum and loyal supporters of several previous conservation projects. The Manchester Ancient Egypt Society has given a lavish dinner and a publication of the conserved papyri.

What now are the contents of Papyrus Greg, and how does it look at present? It mainly consists of three fragments, a larger one in the centre, with two smaller ones on both sides. Each of these bears the remains of a column. From the contents it appears that between col. A and col. B a full column is lost. The larger fragment measures about 34 cm in height. That is less than the usual height of papyri in the New Kingdom, which are between 38 and 45 cm. Hence, a bit at the top is also lost. The other parts, of only 17 and 14 cm respectively, contain only small bits of the column and some preserved text.

The fragments bear a text on both sides (recto and verso), comprising several entries which list day-to-day deliveries to the workmen, as well as presenting some additional information. The text is thus, as Egyptologists are accustomed to call it, a ‘Journal of the Necropolis’. The various sections are dated to a regnal year (year 5 to 7 of a Pharaoh whose name is nowhere mentioned) and to a specific month and day. The year-date changes somewhere on the verso-side in a particular month, and this proves that the years are those of Seti II, the penultimate ruler of the Nineteenth Dynasty (c. 1200 BC). He was the only ruler whose year-dates changed in that period. As such the papyrus is the earliest to have survived from this community.

After the date, in the same line, it is noted whether the workmen were at work on that day or were free. In the next line we find the information as to how many wicks were issued to them on that same day, items which were needed for their work in the royal tomb. Then follow the receipts: beer and loaves (probably of high quality) that came from temples on the Theban West Bank and from a high official of the palace; fish from the fishermen who were in the service of the community; wood from its woodcutters (for the ovens in the houses); plaster for preparing the walls of the royal tomb for their decoration; and, on some days, the most important item of all: the monthly rations of grain that constituted the basic food of the Egyptians. Moreover, the names are noted of the two workmen who received on that day the deliveries, as representatives of their colleagues.

Of course, the text contains many details, not all of them clear. That is partly due to the present fragmentary state of the papyrus. On the other hand, a surprising amount can be understood in the light of what is known from other documents, notably the ostraca (broken potsherds or limestone flakes) from Deir el-Medina. It seems that in Papyrus Greg is collected the gist of the notes made daily on these ostraca, and that it so constitutes a final report on the administration of the workmen. One may suggest that it was intended for the central authorities, probably the Vizier, who was the superior of the workmen. If it had been forwarded to his office, it would have ended up in a building at Thebes itself, in the flood-plain on the east bank of the Nile, and would have followed the fate of numerous such papyri to disintegrate in the moist ground. Obviously it was, for whatever reason, never sent off, and remained somewhere in the desert near the workmen’s village. Where exactly we will never know; nor will we discover how it fell into the hands of modern men and, through those of antiquities dealers, into that of Mr Greg. This is one more mystery of the many surrounding the papyrus.

Yet, the unique Greg Papyrus will certainly constitute one of the treasures of the new Papyrus Gallery in the Petrie Museum.

Jac Janssen is Emeritus Professor, University of Leiden, and Rosalind Janssen is Assistant Curator in the Petrie Museum, University College, London.
Khribet Qazone
During April and May 1997 rescue excavations were conducted at the Nabataean cemetery of Khribet Qazone on the eastern shore of the Dead Sea. The objective was to continue the urgent measures taken last year (surface collections, survey, and rescue excavations of six burials) to investigate this unusual site with over 3500 robbed-out shaft graves. The project was sponsored by the Department of Antiquities of Jordan and the British Museum.

Eighteen shaft graves were investigated during 1997, fourteen of which were excavated. Each of the graves had a single burial and there was no evidence of reinterment. Most of the graves were dug into the natural soil, undercut to the east and covered by adobe brick slabs, though some were constructed of stone cists. Men, women, and children were laid out with their heads to the south. The dry conditions of the soil in which they

Fig 1 (right top), Child's burial with cloth shroud.
Fig 2 (right), Adult burial with leather shroud.
Fig 3 (below), Tunic from a child's burial before conservation.
were buried preserved many of the corpses in a very good condition. Some of the bodies were still wrapped in leather and fabric shrouds, the most complete textiles ever found in the Levant (Figs 1, 2, 3). Only a few of the burials contained grave goods such as iron, copper, silver and gold earrings, and bracelets, beads, a scarab, a wooden staff, a pair of sandals and a wreath. From surface collections more metalwork was discovered as well as pottery and glass fragments belonging to the first to

second centuries AD. During 1996 five funerary stelae were also discovered from robbed-out tombs, four of which had engraved rectangular signs (betyles or ‘Durases blocks’) and one which was inscribed in Greek.

The discovery of the Khirbet Qazone cemetery is as significant for its historical context as for the well-preserved organic finds. Regional investigations indicate the possibility of similar period cemeteries and settlements situated at Khirbet Sekine and Haditha. These may have been part of the Nabataean community living near the Dead Sea which was described by the ancient historians Diodorus, Strabo, and Josephus.

Lot’s Cave Monastery

Although archaeological excavations at Lot’s Cave Monastery (Deir ‘Ain ‘Abata) were concluded in 1996, restoration and tourism development activities continued during 1997. In the course of clearing rubble in front of the reservoir, a decorated and inscribed lintel and door jamb were discovered which apparently came from the main entrance to the basilica church which was on the south side rather than the west. Further clearance revealed large fragments of the seventh-century AD wooden door
which had carved rosette and geometric designs with traces of red and blue paint (Fig 4) similar to those found on architectural stones in the church. Such evidence is extremely rare from anywhere in the early Christian world.

Lisan Monastery
One of the most exciting archaeological excavations in Jordan during 1996-97 has been at Deir al-Qattar on the Lisan peninsula by the Swedish Expedition to the Dead Sea. They have uncovered a small monastery with a chapel in one of the most inhospitable environments on earth. They also conducted work in a nearby hermitage with some surviving Greek graffiti. These sites, along with several other hermitages on the Lisan, were stations along the pilgrim route from the Judean Desert across the Dead Sea. The sites seemed to have been used from the early Byzantine period through to the nineteenth century as was evidenced by the discovery of an Abbasid gold coin at the monastery.

Petra
As always, the site of Petra attracts the most popular interest in Jordan. Consequently it receives more support than any other site which means that more funds are available for archaeological work. An expensive and controversial white space-frame was erected over the sixth-century Petra church recently excavated as a shelter for the mosaic floors. This means they are now on public view for the first time, although mosaic conservation is still not complete.

Along with the Petra church, the Americans are funding excavations of rooms or shops along the colonnaded street and at the ‘Great’ Temple. This later site represents one of the major free-standing buildings in Petra, some 7000 square metres. It is located south-east of the Temenos Gate and is comprised of a Propylaia, a lower Temenos, and a monumental stairway. Once the excavations are completed, there is no doubt that it will once again be a major focus of attention.

Just west of the ‘Great’ Temple is es-Senaturn, another major public building complex which is currently being excavated by the Swiss-Lichtenstein Mission to Petra. Some of the best stratified evidence for Nabataean pottery types comes from this project which has just published the first volume on the excavations. The Swiss contribution to Petra also includes the excavation of the paved Roman entrance passage to the site, the sig, initiated this year. The plan is to excavate the entire road, which, although it would be as impressive as convenient for visitors, is fairly contentious.

Madaba Map Colloquium
From 7-9 April 1997 an international colloquium entitled ‘The Madaba Mosaic Map Centenary 1897-1997: Travelling through the Byzantine- Umayyad period’ was held in Amman, Jordan. It was attended by top scholars of early Christian and Byzantine studies of which 42 presented papers. This unique conference was intended to commemorate the discovery in 1897 of the famous Byzantine mosaic floor map (Fig 5) at St George’s Greek Orthodox church in Madaba, Jordan, which depicts over 150 places in Palestine/Israel, Jordan, Lebanon, Sinai, and Egypt. The proceedings of the colloquium are now being published.

The Madaba Map’s importance was highlighted by the first two papers by Father Michele Piccillo (Franciscan Biblical Institute, Jerusalem) and Dr Yannis Meimaris (National Research Foundation of Greece) who set the scene for the actual discovery of the ancient church with the mosaic in 1896. The discovery was first published in 1897 by Deacon Kleophos Kiklidis. Eventually the Greek Patriarchate in Jerusalem commissioned a modern church to be built over the mosaic which has protected it during the last century. Since then many other Byzantine churches with mosaic pavements have been discovered in Madaba.

Other papers touched upon the theme of the map as a road and pilgrims’ map, and compared it to the only other known ancient map encompassing the Holy Land, the Tabula Peutingeriana. Many of the papers dealt with the artistic and theological interpretation of the map. Was it a map of the holy places of Christianity in the late sixth century AD? Was it really meant to inform travellers of the accurate topography, or was it a heavenly depiction? Professor Irwin Nathans (Georgetown University) gave a fascinating paper supporting the theory that the map represents Moses’ view from Mount Nebo across to the Promised Land. All seemed to agree that the Holy City of Jerusalem was the focus of the map.

The final session, which dealt more with site identifications by new archaeological discoveries, showed that the Madaba Map was indeed fairly correct in its locations (Dr Crista Clamer, German Archaeological Institute, Jerusalem). Some went so far as to identify specific buildings in cities (Professor Yoram Isafir, Hebrew University, Jerusalem). The discrepancies could be put down to poor knowledge of certain regions. There is also some archaeological evidence to date the paving of the Madaba Map to the early seventh rather than the mid-sixth century AD, put forward in a paper by the writer.

On 12 June a conference on the same subject was held at the British Museum. Although some of the speakers were the same as the Amman conference, there were additional papers on cartography and the Nile Delta and a presentation to the subject.

Dr Konstantinos D. Politis is a researcher in the Department of Medieval and Later Antiquities at the British Museum and Director of Lot’s Monastery excavation.

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Ceramics were among the earliest artefacts collected by the founding fathers of the British Museum and today represent the single largest category of material held in the eight antiquities departments. They are no longer mere objects of curiosity and a visit to the galleries will reveal that, while some of the ceramics are very fine indeed, aesthetics are not the determining factor in the choice of material for display. Pottery can be a sensitive index of technological progress, economic structure and social behaviour. Indeed, ceramics from archaeological excavations form the baseline of our understanding of many ancient cultures. In planning the exhibition ‘Pottery in the Making’, we wished to emphasise the link between ceramics and society and how this connection may be inferred from the pots themselves. The focus of the approach is the process of production, that is the methods used to make ceramics and the physical and social environment within which they are made. Production provides a common theme by which we can readily make comparisons across and between cultures and it has allowed us to draw upon the vast range of material available in the Museum and involve all pottery-holding departments.

The idea that pottery is not a static material but changes with time and place really took root with archaeologists towards the end of the nineteenth century, and for much of the twentieth century pottery has been seen primarily as a tool for dating, or at least sequencing, archaeological deposits where no independent evidence for date occurs. Thus medieval pots differ from Roman pots which, in turn, differ from those of the preceding Iron Age. Dating is still an important application of pottery. Great effort has been expended in refining classifications to distinguish between groups of pots on the basis of their shapes and decorative features so that archaeological finds may be dated more accurately. In the most successful cases, groups of pottery which underwent rapid changes in style, such as the terra sigillata of the Roman period, may be dated to within decades. On the other hand, a recent radiocarbon dating programme carried out by the Museum has shown that the decoration on Beaker pottery from the British Bronze Age does not show simple changes with time.

In their efforts to build a picture of the people of the past, archaeologists have taken the study of ceramics well beyond dating. The work of Anna Shepard of the Carnegie Institute of Washington is generally considered to have been highly influential in stimulating the use of pottery for purposes other than dating. Her book "Ceramics"...
for the Archaeologist, published in 1956, took a more thoughtful approach to the study of ceramics, and incorporated a consideration of raw materials and sources of pottery, as well as manufacturing technology. With this change in emphasis has come recognition that pottery can be a key to the understanding of economic organisation, social behaviour, trade, and technology. ‘Pottery in the Making’ focuses upon the production of ceramics, from whether it was carried out in the household or in the factory, to whether it was modelled by hand or thrown on the wheel. What were the markets and who the users? An understanding of such questions provides considerable insights into the organisation of society as a whole. The introduction of the wheel and the kiln in Late Iron Age Britain, or in Japan in the fifth century AD, indicates an increasing investment in skills and equipment and an increasing professionalism of pottery-making. Potting may no longer have been a sideline to agriculture, the main subsistence activity, but have been the main activity of a specialist craftsman. The increased output afforded by such organisational changes requires larger markets, and it is not surprising that these changes are associated with the growth of large towns. Similarly, sophisticated production strategies involving the division of labour reflect complex societies, and a strong degree of control over the manufacturing process, whether by the state, as in the porcelain of Ming dynasty China, or by the entrepreneur, as in Josiah Wedgwood’s Etruria factory in eighteenth-century Staffordshire.

Our understanding of pottery production depends upon evidence from a number of sources. First is archaeology itself. The excavations of kilns, workshops, and pottery-making areas not only tell us where a particular ware was made but also something of the scale on which it was made, the technology of production, and the standardisation of the products. Stacks of fused and overfired ‘wasters’ of Roman lamps and Egyptian faience in the exhibition give an intriguing hint of the techniques of mass production in use two thousand years ago. However, for much archaeological pottery, there is little evidence of production. The production sites in some cases remain to be discovered, but in others the process of pottery making has left little trace beyond the pots themselves. Many pre-urban cultures, from pre-dynastic Egypt to the Forman culture of Japan, made their pots by coiling ropes of clay or joining slabs; no wheel or machinery is

Fig 3. Tondo of black-figure cup, made in Athens c. 490 BC, said to have been found at Saqqara, Egypt. The scene on this late, rather rough black-figure cup shows a potter at the wheel. Above him a shelf is filled with finished wares, perhaps drying before being decorated. The British Museum, Dept of Greek and Roman Antiquities. Photo: British Museum Trustees.

required for such a process. Pottery was often fired in a bonfire, with no walls or roof, and experiments by Dr Alex Gibson have shown that such fires are recognisable when re-excavated only a few years after use. Hand-building and bonfire firing techniques continue to be used today in many parts of the world, for example by the Dowayo people of Cameroon, and good quality earthenwares can be produced which meet the needs of the communities concerned.

In the absence of pottery production sites, we may deduce many aspects of the production process from an examination of the pots themselves. The use of bonfires as opposed to kilns may be inferred by the distribution of colour on the vessel and the examination of the fabric. The technique of decoration may be inferred; while the distribution of the ware across a region provides an indication of market and trade. Scientific methods may be utilised to obtain evidence of a less accessible kind, for example X-rays have revealed the nature and position of whims in Peruvian whistling pottery, while chemical analysis has revealed that the tiles who manufactured specialist flue tiles for Roman hypocaust systems were itinerant, and moved around to be close to new building works.

In historical cultures, artists and writers have sometimes left us records of the production process. Scenes showing potters at work are found in wall paintings in ancient Egypt, engraved on a cylinder seal from Mesopotamia, and even painted on pottery from ancient Greece. For some wares we have quite full accounts of the process of manufacture. For example, Abu'l Qasim, whose treatise dating from the beginning of the fourteenth century, describes lustreware production in Islamic Persia, while the amateur potter Cipriano Polcicco, in his Three Books of the Potter's Art published around 1557, supplies details of malolica production in Renaissance Italy. A group of twenty-four prints from eighteenth-century China provide a cautionary note, however. While they show many aspects of the process of porcelain production, they suggest that ceramics were made in an idyllic rural environment, rather than the industrial town that we know Jingdezhen to have been. Even where a source appears to be relatively comprehensive, it should be cross-checked against the evidence of archaeology as well as that which can be inferred from the pots themselves.

Experiment is crucial to an understanding of past ceramic production. From the skilled modern potter replicating an early masterpiece to the experimental archaeologist carefully reproducing the detailed characteristics resulting from a particular method of building the rim of a cooking pot, our understanding of the behaviour of clay and its response to the hands of the craftsman and the heat of the kiln can provide insights which are available in no other way. During the preparation of 'Pottery in the Making', students from the University of Westminster have been busy replicating the techniques used by the ancient potters, and examples of their work are to be seen in a special case in the entrance hall of the Museum of Mankind.

Much can be learned from the observation of contemporary potters in traditional societies, and the field of ethnography has developed which attempts to aid understanding of the behaviour of people in the past by analogy with those of the present. Generalisations may be made which suggest the preferred distance that a potter might travel for his raw materials, or the factors influencing the adoption of new technologies, such as the potter's wheel. Professor David Peacock of the University of Southampton has used models based on ethnographic observation as a framework for the interpretation of Roman pottery production; from production in the household for family use, through the workshop, to the factory. Applied with caution, bearing in mind that every culture is unique in many ways, such parallels may greatly enrich our understanding of early pottery production.

Ethnographic studies lend support to models of early pottery making that are becoming apparent from the archaeological record. The power of fire to transform soft, malleable clay into a robust and durable material was recognised at least 25,000 years ago by the nomadic cave-dwellers of eastern Europe, who have left evidence at a number of locations in the form of small, fragmentary fired clay figurines. However, pottery is relatively heavy and fragile, and not well suited to a nomadic existence. The first appearance of pottery vessels came much later, associated with the development of lifestyles with extended settled periods. It did not depend entirely on the introduction of agriculture, as is so often assumed. The Jomon people of Japan, who began making pottery some 12,000 years ago, were hunter-gatherers who lived on a rich diet of forest products and seafood. The pottery that they produced is the earliest that is well-documented at present.

In many traditional rural societies, potters tend to be female for whom potting may be a secondary activity, interspersed with other activities of more immediate importance such as preparing food and child rearing. They may make pots for the use of their own household, or sell them to supplement the family's income or obtain from farming. In such cases, the equipment associated with potting is typically minor, and pots are built by coiling ropes of clay, rather than throwing on the wheel. The use of the wheel and the kiln is more often associated with potters in urban societies who tend to be full-time and male. Potting is often their main subsistence activity and they make for the market. Such a division between male and female potters is characteristic of North Africa today. It is tempting to extend this idea to the past, but unfortunately we are not able to tell whether the potter who produced a vessel was male or female.

Competition in the market place, whether with other potters, or other materials such as metalware, leads professional potters to introduce modifications to the production process which improve properties or appearance. The introduction of impervious coloured slips and glazes is one such modification. Such developments led to the figure ware of
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SOTHEBY'S
ancient Greece, the decorated slipwares of post-medieval England, the lustreware of fourteenth-century Iran, and the painted maiolica of Renaissance Italy. Increased demand for similar types of ware may cause potters to pool resources and group their workshops together in 'potters quarters', where they may exploit the same raw materials, and even share kilns, and where the smoky business of potting is separated from domestic housing. Societies as diverse as ancient Greece and medieval England may show such nucleation of pottery making. In some societies, such as Korea of the Koryo period, the state itself may assume an important role in the regulation of the industry.

The growth of empire and a global market for ceramics and other household goods can lead to the development of the pottery industry on a massive scale. Industrial scale pottery production, with some element of division of tasks, and kilns which fire tens of thousands of pots in one firing, has occurred around the world and on several occasions over the past two thousand years, from the giant tableware producers of the Roman empire, through the Ding kilns of Song Dynasty China to eighteenth-century Staffordshire in England.

The success of the mass production of standardised ceramic products for a global market is now a fact of the modern world and factory production on a scale beyond that of Jingdezhen or Wedgwood is now commonplace. However, perhaps in response to this impersonal efficiency, the West has, in the last century, seen a revival of interest in craft traditions. By the reinterpretation of ancient processes, the craft or studio potter provides a link between potters past and future.

'Pottery in the Making' is at The Museum of Mankind, London, until the end of December 1997. It is accompanied by a fully-illustrated catalogue, with 50 colour and 200 b/w illustrations, paperback, price £18.99.

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Collectors worldwide took a break from the commercial side of numismatics to attend the 12th International Numismatic Congress in Berlin from 8-12 September. Attendees descended from all over Eastern and Western Europe, the United States, the Indian subcontinent, the Far East and elsewhere to attend the quinquennial event.

To begin the festivities, Dr Hubert Lanz of Munich hosted a reception in conjunction with an exhibition of the important Celtic coin collection of his father, Hermann Lanz, one of the founders of the International Association of Professional Numismatists. Collectors, dealers, and academics mingled to discuss the latest topics of numismatic research and to exchange the inevitable gossip that circulates in the close-knit numismatic community.

The core of the Congress was, of course, the great variety of papers delivered by scholars from throughout the world. The Congress is an ideal occasion for researchers to meet and exchange views personally rather than using the usual long distance means of communication. Among the best attended presentations were a number of papers on metallurgy, which has become one of the most important areas of numismatic study in recent years.

However, the highlight for many of those interested in ancient coins was a visit to the Pergamum Museum, where selections from the Greek and Roman coin collection are now beautifully displayed. The museum has an exceptional collection, and each coin is not only itself displayed but is also accompanied by either a duplicate from the collection or an electrotype copy so that the reverse may also be seen.

Two weeks after the Congress, the venerable house of Gerhard Hirsch Nachfolger held their Auction 196 in Munich. The firm is one of the most prolific in the trade, producing a consistent stream of telephone-book size auction catalogues. The highlight of the sale was a fine Syracuse silver decadrachm, c. 411 BC, signed by the engraver Kimon (Fig 1). Estimated at DM100,000, the piece fetched DM120,000. As an interesting price comparison, another silver decadrachm of Syracuse, but a slightly commoner type signed by the engraver Euailetos and in somewhat lesser quality, sold for DM10,500 against an estimate of DM12,500 (Fig 2).

The highlight of the coming season promises to be the New York International Fair in December, which has an especially full series of auctions scheduled in conjunction. Sales will be held by Superior Stamp and Coin of Beverly Hills, Münzen und Medaillen of Basel, Stack's of New York, Spink/Kolbe (their annual book auction), and Italo Vecchi of London. In addition, there will be an important auction under the new name ‘Triton’ which will be a joint sale conducted by Classical Numismatic Group, Freeman & Sears, and Numismatica Ars Classica. The auction estimates for the Triton sale alone will be $3.5 million, so New York will certainly have a substantial amount of material on offer.
An Egyptian black stone figure of an Official seated on a throne, wearing a straitened shoulder length wig and long kilt, Middle Kingdom, 12th Dynasty, reign of Senusret II, circa 1937-1878 B.C., 8 3/4in. (22.2cm) high.

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An Egyptian Basalt Block Statue of General Pto-Kys, 26th Dynasty, reign of Psammetik I, 664-610 B.C. Height 127/8 in. Auction Estimate: $125,000-175,000

SOTHEBY'S
Greek Vases in the National Museum of Natural History, Smithsonian Institution, Washington, D.C.


The unusual depository for this collection of Greek vases is explained by the fact that all ancient Classical objects in the Smithsonian Museum are under the care of the Department of Anthropology of the National Museum of Natural History. While 31 of the Attic black- and red-figure vases have been briefly listed in Sir John Beazley's Attic Black-Figure Vase-Painters (1956) and Attic Red-figure Vase-painters (1963), all the other vases, except a Laconian cup by the Allard Pierson Painter, are unpublished. Apart from the Lacoan cup and an Ionian lip cup, all are Attic vases, the majority purchased in 1904 from the estate of Thomas R. Wilson, who had purchased them from Italian excavation sites in Chiusi, Ostia, and Vulci, as well as from collections in Bologna between 1884 and 1886 while he served as Vice Consul for the United States in Nice, France. Wilson later became Curator of Archaeology for the Smithsonian. In 1896 the Smithsonian sold sherds from unassembled vases to Professor Frank B. Tarbell for the University of Chicago, where they are now at the David and Alfred Smart Gallery.

Dr Schwartz has not only published the joins with the Chicago fragments, but has also linked them with vases and fragments in Amsterdam, Erlangen, Treburg, Göttingen, Mainz, and Vienna, since many of the acquisitions in these museums were made at the same time in Italy. The published joins are a triumph of scholarly detective work made with the assistance of several others, most notably Dr Dietrich von Bothmer. One of the most impressive joinings is that of a highly fragmented Attic red-figure cup by the Eucleon Painter, one of the followers of Douris, in which no less than 25 sherds are linked from five museums. One might note that the fragment 'Göttingen H92' illustrated on plate 64 for this cup is actually 'Göttingen H92' and 'Erlangen I 732,351' on plate 65 should be labelled as 'e' rather than 'c'.

The format of the catalogue follows that of the Corpus Vaisorum Antiquorum and the illustrations are more than ample. While there are no important vases in the collection, among the more interesting entries are fragments of a black-figure dinos by Exekias, a black-figure panel amphora by the Painter of Berlin 1886, another amphora of the Group of London B145, related to the Exekias workshop, a red-figure pelike by the Painter of the Louvre Centaur-omachy (presented by King Paul and Queen Frederike of Greece to President Dwight D. Eisenhower), and an early red-figure cup fragment by the Epiktetes Painter.

The publication of the Smithsonian vases was recommended by Dr von Bothmer over 35 years ago, and while Dr Schwartz began his work in 1975, her relocation from the D.C. area the following year restricted her work to occasional university breaks over the years. It is fortunate that her perseverance paid off, for the Smithsonian collection is little known and this first volume of the Classical pottery collection, which consists of over 350 vases and fragments, is an admirable first step in presenting it to the scholastic community.

Jerome M. Eisenberg, PhD

Light in the Dark Ages: The Rise and Fall of San Vincenzo al Volturno


San Vincenzo lies in beautiful, mountainous countryside, some 120 kilometres to the south-east of Rome. As Richard Hodges' well known excavations, initiated in 1981 and still in progress, have shown, it has a remarkable history. It first achieved prominence as a rich Samnite settlement, which later developed into a substantial Roman complex. In Late Antiquity there was extensive new building work, including the construction of a large funerary church; but, in common with so many late-Roman rural sites in Italy, the site appears to have been largely abandoned by the mid-sixth century. The wars between the Goths and the Byzantines (535-554), and the Lombard invasion, launched in 568, may have had much to do with it.

It is, however, the discovery of the monastic settlement, founded early in the eighth century, which has made the San Vincenzo excavations so remarkable. Initially rather modest, under Abbot Joshua (792-817) it was transformed into what Hodges calls 'a monastic city'. Its centrepiece was the church of San Vincenzo Maggiore, which had the astonishing overall length, including an atrium, of 103 metres. Particularly impressive paintings were found, including a figure very probably depicting Joshua himself. There were splendid refectories for both the monks and distinguished guests, and very extensive workshops, producing, amongst other things, glass vessels, enamelled work, and cavalry equipment. Early ninth-century San Vincenzo was clearly hugely wealthy, and one of the great monastic centres of Carolingian Europe.

Hodges' book tells the complex history of the site over the next few centuries, from a period of decline to the present. Prior to a shift to the present site, on the far side of the river, when Gerard was Abbot, between 1076 and 1109. Hodges and his team, including the distinguished art historian John Mitchell, have unravelled their intricate saga with enormous skill and perception. The archaeological evidence is rich, and the story can be fleshed out still further by the Chronicon Vulturinense, written by an abbot of the monastery in the twelfth century. It is described the events of a dark day in October 881, when San Vincenzo was sacked by the Saracens. Dramatic evidence of the firing of large parts of the monastery came to light in the excavations, including the use of burning arrows. Not until 916 did the monks return, and thereafter, although not without its splendid ruins, the monastery never again achieved the same pinnacle of power, wealth, and prestige.

Hodges tells this compelling story with characteristic flair, not shirking from setting it within the broader European context. Both Anglo-Saxons and Aghlabid Arabs feature in the search for explanations for the rise and fall of this now remote and thinly populated place. Elsewhere he pauses to tell us something of the personalities and events which attend any major project of this sort, not least in Italy; this is a particularly pleasant feature, given the dry-as-dust narratives of so many archaeological excavation reports. Better still, the reader will learn that much of the site is being laid out as an archaeological park, with generous support from the regione of Molise. Many will be encouraged to visit it, and it is well worth while.

Dr T W Potter, The British Museum.
Book Reviews

The Oxford Encyclopedia of Archaeology in the Near East

The title of this impressive work is a little misleading, for it covers not only the Near East, but also includes a significant number of articles on Egypt, as well as contributions on Cyprus, Crete, the Aegean, and even Malta, Sardinia, and Semitic East Africa. Thus its scope extends beyond the geographical area of its title, encompassing those regions which have been influenced by Near Eastern cultures. Under the capable direction of Dr Eric M. Meyers and an impressive editorial board, 660 scholars from over 200 countries have contributed over 1,100 entries, including reports on nearly 450 archaeological sub-regions and sites, which are heavily weighted in favour of Palestine, Syria, and Transjordan. A total of only 127 sub-regions and sites in Mesopotamia, Anatolia, Iran, and the Arabian peninsula are included, with the disclaimer that Westerners have been given limited access to Iraq and Iran. Nevertheless the broad coverage, from prehistory through to the Crusades, is quite commendable.

For each region covered there are historical overviews, regional definitions, and entries on the peoples, politics, and major events. Writing, language, and texts occupy a prominent place, with discussions of the language families and individual languages, inscriptions and texts (including extensive tables on the Egyptian Aramaic texts); and writing materials and technologies. The articles on material culture deal with subsistence, trade, and society; built structures, and artefacts and technologies. Here one might note that the entry under 'glass' is superfluous, as most of the material is repeated under 'vitreous materials'. Up-to-date discussions of the many archaeological methods covering all aspects of archaeology, site typology, artefact analysis, dating techniques, provenance studies, field methods, and allied science and disciplines are included.

The history of Near Eastern archaeology is treated with special attention and includes theory and practice as well as narrative histories of the various regions. An unusually large amount of space is devoted to biographies of the leading scholars and archaeologists, as well as the principal organisations, though the latter appears to be selective, with an entry, for example, on the American Research Center in Egypt, but none for the prominent Cairo-based Institut français d'Archéologie orientale.

An invaluable synoptic outline not only provides an overall view of the conceptual scheme of this work, but can lead the reader immediately to specific categories and related articles, as it includes all of the 1,100 plus entries. The many thousands of bibliographic references are nearly all annotated, a significant aid for further research. The index is unusually comprehensive and the final volume of the set also presents a series of regional maps indicating the various sites and a time-line chronology for the non-specialist reader. The work appears to be remarkably free of typographical errors.

It is a worthy successor to Biblisch Realexikon, published by Kurt Galling, the second edition of which was issued in 1977. This now out-of-print classic had no English edition and was restricted to Biblical archaeology. Of the other recently issued comparable works, the New Encyclopaedia of Archaeological Excavations in the Holy Land (1993) deals exclusively with archaeological sites, nearly all in Israel, and Civilisations of the Ancient Near East (1998) was limited to about two hundred essays and was not intended to be encyclopaedic in nature. It is perhaps unnecessary to say that this new set, prepared under the auspices of the American Schools of Oriental Research, should be considered an indispensable addition to any serious archaeological library.

Jerome M. Eisenberg, PhD

Classical Archaeology of Greece: Experiences of the Discipline

This is one of those books where the subtitle is more significant than the title: it is not an introduction to the traditional disciplines of Classical archaeology but an autobiographical account of the author's encounter with the subject, followed by a survey and critique of recent archaeological theorising, including 'New' and 'Processual' archaeology (the bibliography consists overwhelmingly of works published since 1980).

Shanks came late to Classical archaeology, having read Archaeology and Anthropology at Cambridge. Lacking a grounding in basic aspects of the subject like architecture, sculpture, and vase-painting, he is prone to fall for superficially seductive but fallacious theories, such as the idea that the stylistic development that is evident in Athenian vase-painting was not the achievement of the vase-painters themselves but of goldsmiths whose compositions and style the vase-painters merely imitated. In approaching vase-painting, Shanks has apparently attempted a continuous reading of Beazley's lists of attributions (which he curiously miscalls 'catalogues') and condemns them as 'boring'. This is like starting to study the inhabitants of London by reading the telephone directory: a mere 'boring' book would be hard to imagine, but properly used even the telephone directory provides valuable information.

On his own ground Shanks has much of interest to say, although he betrays his political prejudices by using terms like 'elitism' and 'cultural imperialism' as verbal brickbats. If you want to read about semiotics and metanarratives, if you want an introduction to Social Archaeology as applied to ancient Greece, and if you share the author's view that the future of Classical Archaeology lies in the heritage industry, then this is the book for you.

But do not under any circumstances treat it as a work of reference, since it can be very unreliable in detail. To take just one example: Phidias and Charles Newton. Phidias was not the sculptor of the pediments at Olympia (page 51), at least according to Pausanias (the ability to read ancient Greek is, of course, a symptom of elitism). Newton was never the Director of the British Museum (page 44) nor its Keeper of Antiquities (page 99), and the colossal large marble lion on the recovery of which his account is quoted at length, came not from the Mausoleum at Halicarnassus as Shanks supposes (page 44), but from a far smaller tomb on a cliff-top near Cnidus. Caveat lector.

B.F. Cook

[Book reviews are continued on p. 54]
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From Age to Age: Pyramids and People

In Egypt's Legacy: The Archetypes of Western Civilisation 3000-30 BC (Routledge 1997, hardback, £37.50) Michael Rice, well known for his work on museums in the Arabian peninsula, continues the story from his earlier (1990) book, Egypt's Making, 5000-3000 BC that explored the origins of the Egyptian state and made many correlations across to Mesopotamia, an area with which he is very familiar. The present book is an intriguing and indeed somewhat personal approach to ancient Egypt. Rice takes on board the perennial question of the continuing allure of ancient Egypt and then suggests why Egypt has been so important in the history of the West. His approach is through the analytical studies of Carl Jung and the psychological drives in our dormant but shared unconscious, which Jung identified as 'archetypes'. Rice points out the well-known aspects of ancient Egypt: the idea of godlike kingship, the nation-state above all things, and the god-ridden structure, are in themselves all aspects of these archetypes, and therefore underlie many of the accepted norms of Western civilisation. He looks at the nature of ancient Egypt, its psyche and its relationship with the gods before moving through the accepted structure of Egyptian chronology. On this latter aspect he notes that he relies on "one of the most recent studies of the chronology of Egypt", Balines and Malek, published in 1980 (pace the present reviewer's Chronicle of the Pharaohs, 1994 (reprinted 1996, and now in seven languages). The text is an intriguing one with ideas that some may not agree with, but at least they will cause thoughts to arise. It is a pity that more care was not taken with an expensive book in the proofing, with footnotes repeating the statement in the text (p. 157, n. 7, repeated on p. 216), two footnote 85 on p. 157 and the second is to n. 9 on p. 217. Also, Burrian's (sic) in the Bibliography should read Bourriaux; such errors do not help people wanting to trace further referenced books.

On a much narrower front, and certainly a much easier "read", is Guillaume Andrieu's Egypt in the Age of the Pyramids (John Murray, 1997, hardback, £20). The author is Professor of Hieroglyphs in the École du Louvre and a member of the Egyptian Department in the Louvre Museum. Her book, well translated from the French by David Lorton, appeared in English under the Cornell University imprint and the production is typically American printing, pleasantly done. For the Age of the Pyramids the chronological overview is not, as so often, only the Old Kingdom, but also takes in the Middle Kingdom. The latter noted not so much for its huge structures as more for being the apogee of language, literature and craftsmanship. In a series of ten chapters all the many aspects of high and more lowly life in ancient Egypt are treated, often perhaps a little too briefly, but where one would have wished for a little more detail. The use of fine line drawings from various sources very much enhances the detail of daily life, often more than enough to make a good photo can produce. It is, in all, a readable text and an excellent introduction for anyone intrigued to know more of the background to ancient Egyptian life. Since the book is a translation, the extensive, ten page, Bibliography, should have been looked at more closely for an English readership more than half of the titles are foreign language. Interestingly, in the Bibliography section which is divided into various headings, under 'Scribes and Scholars', Agatha Christie's Death Comes as the End, a murder mystery set in the family of a mortuary priest in ancient Egypt, is included. And, not least, strangely in design terms, the Step Pyramid of Zoser (the author's photo), appears no less than 14 times in the book - three times on the cover, once as a text figure, and ten times as chapter openings - rather an overkill for the first monumental structure in the world.

In Getting Old in Ancient Egypt (Rubicon Press, 1997, paperback, £14.95) the husband and wife Egyptologist team of Rosalind and Janc Janssen have scored another "first" in Egyptological literature (the other was their widely acclaimed Growing up in Ancient Egypt, 1990). How old is old one may ask - the answer, certainly in ancient Egypt in terms of the optimum old age, is 110 years - often sought after in the inscriptions and achieved by Joseph (Gen. 50, 22), as well as Joshua. A text on an ostrakon in the Petrie Museum (where Mrs Janssen is Assistant Curator) tells us that "You should not mock an old man or an old woman when they are decrepit. Beware lest they [take action] against you before you get old"; simply an earlier version of "Do as you would be done by". Age, and the venerable status thereby acquired has always been recognised in the ancient as well as the more modern Near East (something one finds lacking in Western society). As the authors point out, "the role of the elderly [in ancient Egypt] was decidedly less conspicuous than in most other great civilisations", but the fact that high officials such as Amenophis son of Hapu can be seen in statues as a young vigorous seated scribe as well as the more mature version (and therefore old in ancient Egyptian terms) shows that age had dignity. This latter is very evident in the limestone seated statue of the Vizier Hemitu (responsible for the building work at the Great Pyramid). His authority and thereby sedentary life is well reflected in the corpulent rolls of flesh - he, like similarly depicted high officials, did not run about, he sat and directed.

Each of the dozen chapters takes a specific view, and one notes especially those on the Care of the Elderly and on Old Age Pensions. Some of the kings, notably Pepi II and Ramesses II far exceeded the expected life span even for the elite - they would have made excellent studies for the relatively new discipline of gerontology. There are, as might be expected, some interesting parallels to be drawn from the Wisdom Literature and Biblical citations and the Janssen's have drawn heavily on citations in ancient Egyptian literature, also on the limestone flakes (ostraka), and have happily cited their sources and their locations (the lack of which is so frustrating in many other books). A particularly charming Postscript in the book gives a short biography of the centenarian Egyptologist Dr Margaret Murray who was closely associated with University College - she wrote her autobiography, My First Hundred Years, and beat it by four months!

This is an altogether excellent book on an area of ancient Egypt that needed to be looked at and assessed - sadly it appears that the authors cannot be drawn into the "gap" volume of Middle Age in Ancient Egypt - I am sure they would make an excellent and interesting job of it as they have done in the present and their previous publication.

Peter A. Clayton

MINERVA 54
EXCAVATING IN UZBEKISTAN

The discovery of a Proto-Bactrian Bronze Age culture on the banks of the Amu-Darya river in Southern Uzbekistan by Uzbek and Russian archaeologists has provided a new insight into the development of early urban civilization and religion in this significant region of Central Asia.

Vladimir I. Ionesov

Northern Bactria, situated on the fertile soils of the right bank of the Amu-Darya river and between the mountain ranges of the Kugitang-tau to the west and Gissar to the east, is the cradle of the most ancient early urban civilization of Uzbekistan. However, it has long remained a mystery, which is why it has too often been explained only in terms of the Achaemenid conquest of Central Asia in the sixth century BC. However, the large archaeological remains of urban complexes – the Uzbek sites of Sapalitpe, Djarkutan, Molali, and Bustan, and Dashly in Afghanistan – on both banks of the central Amu-Darya river, discovered by A. Askarov and V. Sarianidi in the late 1960s and early 1970s, testify to the existence of a unique settled agricultural civilization in the ancient Bactrian region for a thousand years before the arrival of the Achaemenids. The settlements of this civilization have been called in archaeological literature 'monuments of the Sapalitpe culture' and dated to 1750-950 BC.

Djarkutan is the largest settlement of this Proto-Bactrian civilization and consists of a temple and palace building, citadel, living quarters, craft areas, irrigation canals, and cemeteries.

Recent archaeological excavations at the site of Djarkutan by the Institute of Archaeology of the Uzbek Academy of Sciences, Samarkand, shows that it had separate tribal quarters, which each had its economic and residential blocks, covering an area of more than 50 hectares. Each block had its own tribal cemetery in which were discovered the burials of both ordinary people and tribal leaders.
As a rule between five and fifteen objects were deposited in each burial, but some of the richest burials contained up to fifty different grave goods. These were chiefly high-quality thin-walled ceramic vessels, which were made on a potter's wheel. The assortment of ceramic vessels found was diverse: vases on tall stems, jugs, jars, bowls, decanters, saucers, goblets, etc (Figs 1, 2, 6). The surfaces of some vessels were decorated with delicate carved ornament.

Among the grave goods were also bronze tools (knives, butchers' and carpenters' adzes, chisels, mattocks, shovels, sickles), weapons (daggers, swords, spears), household articles (ladders, spoons, plates), toilet implements (mirrors, razors, pins, cosmetic items), jewellery (earrings, beads, bracelets).

A special group of objects were ritual vessels, amulets, items of social prestige, and seals. The complicated social order and mythological world were represented by vegetable, zoomorphic, and anthropomorphic symbolism. The most widespread popular mythological images were winged creatures, birds, dragons, snakes, scorpions, bulls, sheep, goats, trees, and shrubbery.

The main subjects of the artistic compositions are the struggle of good and evil forces and the worship of the four sacred elements - earth, water, air, and fire. Later these elements were included in Zoroastrian religious practice, so primitive Zoroastrian values had already been born in ancient Bactria by the end of the second millennium BC.

This first showed itself in the construction of the Temple of Fire at Djarkutan, c. 1400 BC. In the temple there was a treasure house or reli-

The funerary objects of Djarkutan have been archaeologically investigated over the last twenty years. Some cemeteries (Djar-11A, 4V) were completely excavated. Altogether, more than 2000 burials have been excavated in 32 cemeteries and settlements of the Sapalli culture in Southern Uzbekistan. As a result of these field investigations a great number of valuable archaeological materials, including more than 6000 ceramic vessels, 400 metallic items, and dozens of stone and clay articles, have been analysed.

The complex of burials consists of five ritual groups of tombs: 1. Single (one-man) burials; 2. Pair and collective burials; 3. Combined burials (man with animal); 4. Cenotaphs; 5. Cremation burials. The bodies of males were laid on their right side and those of females on their left side.
quary, sacred wells and altars, a storehouse for the sacred ashes, wineries, a yard where animals to be sacrificed were kept, and a workshop for making bronze and clay votive articles. Unfinished votive figurines, crucibles with the remains of molten metal, clay anthropoid figurines, censers, portable ceramic altars, and ritual vessels were among the artefacts found in the temple.

It should be noted that Zoroastrianism is a creation of the synthesis and integration of settled agricultural cultures and cattle-breeding societies of the steppe. Each of these cultures embraced different pre-Zoroastrian elements, but the full phenomenon of Zoroastrianism arose out of their merging in Bactria. A specific characteristic of the Sapaall culture can be seen in the widespread use of imitative rites in mortuary practice. The ritual funeral imitations include the clay anthropoid figurines, models of altars, sacrificial grounds, grave constructions, burials of animals, and jar graves. Over 50 cenotaphs have been discovered in the cemeteries of the Sapaall culture (Fig 4), with over 300 bronze models which were made specifically for burial and not for everyday use (Fig 8).

Almost all the existing evidence from burial imitations (votive replicas, cenotaphs, sacrifices, etc.), points to the temple’s attributes, as also evidenced by the anthropoid clay figures (Fig 1), with ritual items recently found in some of the burials in Djarkutan and Rustan. Among the ritual grave goods were miniature plastic vessels, tiny spoons, clay cone-shaped articles and miniature clay altars imitating precisely the temple’s round altars.

Twenty ritual cylindrical vessels with roof-shaped lids have been discovered in some of Djarkutan’s burials. Usually, together with these unbaked vessels which had been decorated with red paint, were some minute handmade cups. Most likely they represent the tent, or yurt, for the soul of the deceased. Some archaeologists interpret these vessels as a prototype of the Zoroastrian ossuary.

Also known are at least ten burials of dismembered human skeletons. Again this is evidence of a proto-Zoroastrian ritual practice. The human bones were carefully arranged with a large number of ceramic vessels and some bronze models of tools and weapons. Usually the human skeleton was scattered with red ochre.

Thus, archaeological excavations at these early monuments of Southern Uzbekistan testify that in the middle and second half of the second millennium BC Djarkutan was the early urban capital of Northern Bactria, which was the economic, political, ideological, trade and religious leader in this Central Asian region, and to all appearances this area was the motherland of Zoroastrianism.

Vladimir I. Ionesov is Assistant Professor in the Samara State Academy of Culture and Arts and Chairman of the Samara Society for Culturological Studies, Russia.

All photos, unless otherwise credited, by Vladimir Ionesov.

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CAMBRIDGE

METAL IN AFRICA. The production of tools, weapons, sculptures, and ornaments in gold, copper, iron, and other metals from about 4000 BC to the present, emphasising the early expertise in metal working throughout Africa. CAMBRIDGE UNIVERSITY MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY. (01223) 333 511. Until Spring 1998.

DEVIZES
NEW ROMAN GALLEY. New gallery showing Roman life in Wiltshire through the four centuries of Roman occupation, with the Museum’s latest acquisitions, including the Hattatt brooch collection. DEVIZES MUSEUM (01380) 727272. Opening 1 November 1996.

EDINBURGH
THE IVY WOOD GALLERY. A new permanent exhibition of artworks from China and Japan, and from the Museum’s extensive collections of lacquer, textiles, ceramics and jade – made for the first time. ROYAL MUSEUM OF SCOTLAND (0131) 225 7534. Opened December 1996.

LIVERPOOL
MISSING LINKS - ALIVE! A new exhibition using ‘living’ figurines to portray our earliest ancestors, Australopithecines, Homo erectus, Neanderthals and Cro-Magnons. The exhibition re-examines an important aspect of our prehistoric settings. The exhibition also uses video presentations, and displays historic artefacts to illustrate the four million-year-old story of evolution to the first modern human. LIVERPOOL MUSEUM (0151) 478 4614. Until 3 November.

LONDON
ARTS OF KOREA. A new exhibition giving an overview of Korean art and architecture, ranging from the Neolithic period to the 19th century, with loans from the National Museum of Korea, the British Library, and several private collections. THE BRITISH MUSEUM (0171) 636 1555. Opened 11 July.

CITIES ON THE EDGE: THE ARCHITECTURE OF YEMEN. (Part of the Yemen Festival.) Re-examination of the rich architectural heritage, from the exquisitely decorated townhouses of Sana’a to the mud skycrapers of the Wadi Hadramaut. Also highlighted are the conflicts between development versus conservation. RIBA ARCHITECTURE CENTRE (0171) 580 5553. Until 1 November.

CLOSURE OF THE MUSEUM OF KINSMAN. The Museum of Mankind will close permanently on 31 December. A presentation for the return of the Department to the British Museum. The Library will continue to be open for public use from 10a.m. to 6.45p.m. Monday to Friday.

FROM PERSEPOLIS TO THE PUNJAB:


THE GILDED IMAGE: PRE-COLUMBIAN GOLD FROM SOUTH AND CENTRAL AMERICA. The origins of metalworking in the Americas are traced from the first millennium BC through to the last millennium AD, with the most complete collection of pre-Columbian gold in the world. (0171) 323-8043. Until December. (See Minerva, May/June 1996, pp. 16-10.)


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

KOREAN TOMB PAINTINGS. THE BRITISH LIBRARY AT THE BRITISH MUSEUM (0171) 636 1555. Until 16 November.

THE NEW LATER BRONZE AGE AND CELTIC EUROPE GALLERIES. Dramatic changes in technology, ideologies and relationships are traced in two new galleries covering the later Bronze Age (2000-700BC). The Age and aspects of the period of Roman expansion (750 BC - AD 130). THE BRITISH MUSEUM (0171) 636 1555. Opened 17 July.

NEW ROMAN LONDON GALLERY. Nearly 2,000 objects in new permanent displays display the evidence from recent archaeological discoveries. MUSEUM OF LONDON (0171) 600 3699. (See Minerva, July/Aug 1996, pp. 55-58.)


POTTERY IN THE MAKING: WORLD CERAMIC TRADITIONS. This exhibition explores pottery production from across the world, comparing the skill and artistry of potters from societies as diverse as mesolithic Japan, ancient Greece and Rome, Imperial China, Renaissance Italy, modern West Africa, and Gujurat in India. With free demonstrations of pottery techniques by leading British potters on Saturdays. THE MUSEUM OF KINSMAN (0171) 477 2224. Until 31 December. (See pp. 38-42.)

THE WESTON GALLERY OF ROMAN BRITAIN. A new gallery at the British Museum’s recent archaeological discoveries and research which add to our understanding of the development of Britain. THE BRITISH MUSEUM (0171) 636 1555. Opened 17 July. (See Minerva, Sept/Oct pp. 10-13.)

OXFORD

RESEARCH CENTER: POTAMIA SEALS FROM THE ANCIENT NEAR EAST. An ongoing exhibition charting the development of cylinder seals over 3,000 years. ARTHUR M. SACKLER MUSEUM, Harvard University (617) 495 9400. Until 20 December.

IVORIES FROM THE ANCIENT NEAR EAST. Explores the role of ivory carving in the historical and social context of the area, from the late 5th millennium BC to the fall of Ancient Samaria and Nimrud. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (617) 495 9400. An ongoing installation.

CHICAGO, Illinois

CLEVELAND, Ohio
WHEN SILK WAS GOLD: CENTRAL ASIAN AND CHINESE TEXTILES. Exhibition of approximately 60 Central Asian and Chinese tapestries ranging from the 8th to early 15th century providing a unique introduction. THE CLEVELAND MUSEUM OF ART (216) 421 2032. Until 4 January 1998.

PRE-COLUMBIAN ART REINSTALLATION. The outstanding museum collection has been expanded into another room to include spectacular pots from objects from southern Central America and northern South America including some spectacular gold jewellery. CLEVELAND MUSEUM OF ART (216) 744 8181.

DALLAS, Texas
THE MUSEUMS OF AFRICAN, ASIAN, AND PACIFIC ART. Seven new galleries representing an important multicultural collection of more than 800 objects, including 450 works of ancient art from Egypt such as the colourful coffin of Horamid 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. An exhibition of some 1300 minor antiquities, including bronze weapons, laraocotta 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 institutions. UNIVERSITY OF PENNSYLVANIA MUSEUM (617) 495 4631. Until 28 December.

CAMBRIDGE, Massachusetts
ANCIENT EGYPT: THE CESNOLA COLLECTION AT THE SEMITIC MUSEUM. An exhibition of some 1300 minor antiquities, including bronze weapons, laraocotta 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 institutions. UNIVERSITY OF PENNSYLVANIA MUSEUM (617) 495 4631. Until 28 December.

FRAGMENTS OF ANTIQUITY: DRAWING UPON THE PAST. Acquired collection of fine Attic vase fragments that demonstrates the variety and techniques of Attic vase painting. FEGG ART MUSEUM (617) 495 9400. Until 28 December. (See pp. 26-27.)

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

DENVER, Colorado
HONORING THE SOUL: ANCIENT CHINESE BURIAL WARES. An exhibition of pieces from the extensive Sze Hong Collection of Chinese art, now on permanent loan to the museum, focusing on funerary figures of the Tang dynasty. THE MUIR GALLERY (0131) 640 2793. Until 14 December 1997.

DETROIT, Michigan
SPLENDORS OF ANCIENT EGYPT. 170 Egyptian artefacts from the world renowned collection of the Roemer und Pelizaeus Museum, Hildesheim, Germany, including the Cook Fund Old Kingdom and the Late Period. DETROIT INSTITUTE OF ARTS (313) 837 9800. (See pp. 19-20.)
CALENDAR

GAINESVILLE, Florida

KNOXVILLE, Tennessee
DARWIN AND THE VOICE. A new permanent exhibition of over 200 objects featuring the 26th Dynasty mummy of King-tumeh-Ihwet-Ankh and his elaborately decorated sarcophagus. Large and elaborately decorated buildings and statues are on loan from the Metropolitan Museum of Art. THE FRANK H. MCCURDY MUSEUM, UNIVERSITY OF TENNESSEE (615) 974 2144.

THE SPIRIT OF ANCIENT PERU: TREASURES FROM THE MUSEO ARQUEOLOGICO LA CARRANZA. The Chimu pre-Columbian culture, known as the Incas, is celebrated in this exhibit. On loan from the internationally renowned collection of the Metropolitan Museum of Art (615) 974 2144. Until 20 November. (See Minerva, July/August 2019, pp. 14-15.)

LOS ANGELES, California
BEYOND BEAUTY: ANTIQUITIES AS EVIDENCE. To inaugurate the new arts and culture wing at the Getty Center, Paul Getty Trust, this exhibition explores not only the beauty of ancient works of art and architecture but also the historical and technological information embedded in their materials. J. PAUL GETTY MUSEUM (310) 440 73 15. 16 December - 17 January 1999.

MALIBU, California
J. PAUL GETTY MUSEUM CLOSED. It should be noted that the Getty Villa Museum, which houses the noted collection of Greek and Roman antiquities, closed on 6 July 1997 for a three-year renovation and will reopen in 2000 as a center for comparative art and cultural and technological information embedded in ancient materials. J. PAUL GETTY MUSEUM (310) 440 73 15. 16 December - 17 January 1999. (See listing above.)

NEWARK, New Jersey
ARTISTS OF ANCIENT ROME: TECHNIQUES AND MATERIALS. This exhibition, from Newark Museum and loans from ten major museums and individuals, this exhibition takes visitors back 2,000 years to the world of the Romans and the work of the ancient artisans who skillfully adapted existing technology to satisfy the vast market for artistic goods created by the spread of the Roman Empire. Maps, Latin inscriptions and quotations from ancient Roman authors put the ancient objects into context. THE NEWARK MUSEUM (201) 596 6550. Until December 1999.

NEW YORK, New York
AMARA GALLERIES. A reinstallation of the museum’s exceptional works of art from the reign of King Ahmose and his immediate successors of the ‘post-Amarna period’ c. 1336-1295 BC. A major exhibition of 181 works, depicting the daily life, commerce, and the culture of ancient Egypt, the exhibition features rare works from the last 21st dynasty BC. (212) 879 3500. (See Minerva, Jan/Feb 1999, pp. 9-13.)

ART FROM CENTRAL ASIA: TAJIKIKAMCHAND. A major exhibition of 70 masterpieces from the National Museum of History, Archaeology and Ethnography of the Academy of Sciences of the Tajik SSR, Western Central Asia, featuring six objects including a life-size bronze ram’s head of the fifth to third century BC and a wood deft of the fifth to eighteenth century AD. METROPOLITAN MUSEUM OF ART (212) 297 2787.

EARLY CULTURES OF THE LEVANT: CHALCOLITHIC ART ON LOAN FROM THE ARCHAEOLOGICAL INSTITUTE OF OHIO. A long-term loan of fifteen objects, c. 4500-3300 BC, including ivory and copper figurines, vessels and figurines from the Chalcolithic Gilat regions, house-shaped burial containers from Lachish, and ivory figurines found in the Cave of the Treasure near Nahal Mishmar. METROPOLITAN MUSEUM OF ART (212) 879 3500.

NEW GREEK & ROMAN GALLERIES, PHASE I. The first major section of the renovation of the Greek and Roman Galleries, the Bellor Court, is devoted to early Greek art from the Cycladic, Mycenaean, Geometric, and Archaic periods, including many objects on permanent display for the first time. METROPOLITAN MUSEUM OF ART (212) 879 3500.


TAINO: PRE-COLUMBIAN ART AND CULTURE FROM THE CARIBBEAN. Stone, terracotta and wood sculptures, pottery and objects of the Taíno, AD 1000-1500 AD, from the Dominican Republic. THE METROPOLITAN MUSEUM OF ART (212) 871 2727. Until 29 March 1999.

PHILADELPHIA, Pennsylvania
ANCIENT MESOPOTAMIA: THE ROYAL TOMBS OF UR. An ongoing exhibition of the museum’s renowned excavations from the Royal Cemetery at Ur, including famous gold and lapis lazuli headdress and a ‘Ram in the Thicket’ sculpture, as well as Lady Pu-abi’s headress and diadem, c. 2650-2550 BC. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898 4000.

THE EGYPTIAN MUMMY. An important cultural and scientific ongoing exhibition explaining Egyptian ideas about life after death and the medical and diagnostically and autopsies of mumified remains, featuring mummies from the Egyptian Mummy exhibition. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898 4000.

ROMAN GLASS: REFLECTIONS ON CULTURAL CHANGE. A new exhibition of over 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 influenced by historical events and changing social values in the ancient Roman world. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898 4000. Until November 1998. Catalogue.

PITTSBURGH, Pennsylvania
ANCIENT CHINESE POTTERY AND BRONZE. A selection of 29 bronze and 31 pottery vessels from China’s Shang Dynasty, AD 1400-1000 BC. J. PAUL GETTY MUSEUM (310) 459 7611. (See listing above.)

THE ANCIENT NUBIAN CAPITAL OF KAIRA, 2500-1500 BC. A continuing exhibition on Kura, the ancient capital of Kush, and the oldest known city in Africa outside of Egypt that has been scientifically excavated. It includes ceramics, a variety of ivory inlays used for furniture, beds, and jewellery, all from the city of Fine Arts, Boston. NATIONAL MUSEUM OF AFRICAN ART (202) 357 4600.

THE ANCIENT WEST AFRICAN CITY OF BENIN, AD 1000-1897. A restatement of the museum’s permanent collection from Benin City, the capital of the Oyo Empire, and the Benin court. A British colonial rule, including an important group of cast-metal heads and bronze sculpture. A powerful, well-known sculpture plaque. NATIONAL MUSEUM OF AFRICAN ART (202) 357 4600.

KIMBER CERAMICS. An ongoing exhibition of the finest ceramic installations from the 9th to 14th centuries fashions animal, bird, and human forms. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357 2700.

TRENCHES FROM THE CELTIC GORGET TO THE ROMAN GOLD. More than 120 objects illustrating Celtic Gaul’s pantheon of gods and their Romanisation. MUSEUM DU MALERGUE-TOUT. (32) 6039 0223. Until 21 December.

WESER AT THE ROYAL COURT. AN EXHIBITION. An exhibition which seeks to describe and explain the appearance of megalithic tombs in the Weser-Hannover region of the old kingdom of the Weser in central Germany, 4000-3000 BC. MUSEUM DES MEGA LITHES (32) 86 21 02 19. Until 16 November.

CANADA
TORONTO, Ontario
ANCIENT MARINERS OF THE ADRIATIC. An ongoing exhibition of Bronze Age, Greek, and Roman artefacts uncovered by a R.O.M. archaeological expedition to Paleopolis, a Dalmatian site on the Adriatic Sea, supplemented by objects on loan from the Archæological Museum of Split, Croatia. THE ROYAL ONTARIO MUSEUM (416) 586 8000.

ANCIENT NEAR EAST SEALS: THE GORECKI COLLECTION. 24 selected objects from a collection of 90 stamp and cylinder seals recently acquired by the ROYAL ONTARIO MUSEUM (416) 586 3692.

ARTS OF SOUTH ASIA. To celebrate the 50th anniversary of India and Pakistan’s independence this new exhibition showcases the arts and crafts of South Asia, drawings on a collection of artefacts from India, Pakistan, Bangladesh, sri lanka. The exhibition
Mike D Webber. Royal Archaeological Institute. Sp.m.

2 December. URBAN WATER SUPPLY IN ROMAN NORTH AFRICA. Mr Andrew Ollier. Society for Libyan Studies ACM (British Academy). Sp.m.


3 December. LATE ANTIQUITY - THE TRANSFORMATION OF ANCIENT LEARNING. COINAGE IN EAST AND WEST IN THE 5TH TO 7TH CENTURIES. A STUDY IN CONTRASTS. Professor Philip Grierson. Institute of Classical Studies. 4.30pm.

16 December. COIN JEWELLERY: ANCIENT, MEDIEVAL AND MODERN. Royal Numismatic Society, at the Society's Antiques. 5.30pm.

18 December. HOMER'S ISLE: THE WORK OF THE BRITISH SCHOOL AT ATHENS ON CHIOS. Open University London Regional Centre in Association with the Ashmolean Museum (Parsifal College, 527 Finchley Road, NW3). Dr Lesley Beament. 7.30pm.

MANCHESTER

26 December. SAILORS AND FARMERS; COASTLINE AND COUNTRYSIDE: MARITIME GEOGRAPHY IN THE POLIS. Gordon Davies (Oxford). University of Oxford. Sp.m. (This is one lecture in a series called The Sea in Antiquity, exploring various aspects of human interaction with the sea, from the Bronze Age to late antiquity.)

OXFORD


USA

29 November. MUSEUM OF ANTIQUITY IN MEXICO. A Lecture. University of Chicago. 29 November. Sp.m.

29 November. ANTIQUITIES, Bonhams, London (0171) 939 3945

29 November. ANTIQUITIES, Phillips, London. (0171) 648 8341

17 December. ANTIQUITIES, Sotheby's, New York (0171) 292 7328

18 December. ANTIQUITIES, Christie's, New York (0171) 246 1075

Calendar listings are free. Please send details of exhibitions, meetings and conferences, and auctions, at least 6 weeks in advance of publication to: TRAVEL Calender Editor, Minerva, 14 Old Bond St, London WIX 3DB. Fax: (0171) 491 1595.
EGYPTIAN GRANODIORITE BUST OF ITY, WEB-PRIEST OF THE GODS, wearing a khat headpiece and false beard, holding an ostrich feather; sections of hieroglyphic inscription on the preserved left shoulder and back; from a block statue. The fragmentary inscription reads: “Ity... Web-Priest of the Gods... a Royal Offering to Amun... Beloved of...”.

Ex French collection. Probably from Thebes. XXVth Dynasty, 712-656 B.C. H. 18 cm (7”).


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ATTIC BLACK-Figure Amphora by the Acheilos Painter

Dionysiac festival with a nude male carrying a draped female in his arms; in front, a bearded male holding kantharos, behind, another holding a rhyton. Reverse: similar scene, with a bearded male in front drinking from a kantharos.

C. 510 B.C. H. 43.5 cm (17 1/8")


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