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**News**

**NEWS FROM EGYPT**

Nubian Museum opens at Aswan

On 11 October 1997 the new Museum of Nubian Art was opened at Aswan. On exhibition are some five thousand objects saved jointly by the Egyptian government and UNESCO during the construction of the Aswan High Dam, ranging in date from the Predynastic period through to the Islamic. Fifty-two Nubian antiquities were brought over from the existing museum at Aswan on Elephantine Island. About three hundred objects were transferred to the Aswan Coptic Museum in Cairo, along with some additional objects from the Islamic and Coptic Museums. A colossal statue of Ramses II will greet visitors at the entrance. The selection of objects, special studies and research for the exhibits, and a database were prepared by a committee under the direction of Dr Ibrahim el-Nawawi. Custom-made exhibit cases and a state-of-the-art alarm system were constructed in England. This new museum, built at a cost of £60 million, is conveniently located near the entrance to the Dam site at Aswan.

The interest in Nubian art has grown tremendously over the past few years due, no doubt, originally to the erection of the High Dam and resultant appeal in 1959 by UNESCO to save the many monuments in peril, and in great part to the several exhibitions that have taken place more recently in Europe and North America and the opening of special museum galleries devoted to Nubia. An early landmark exhibition, 'Africa in Antiquity: The Arts of Ancient Nubia and the Sudan' was organised by the Brooklyn Museum, opening in September 1978 and travelling to Seattle, New Orleans, and the Hague over the following year.

The Ashmolean Museum of Oxford renovated their impressive Nubian gallery in the early 1990s (see Minerva, January/February 1992, pp. 24-27), but it was first opened in 1941. The British Museum inaugurated their first gallery devoted to Nubian art in 1991 (see Minerva, November/December 1991, pp. 28-30), followed shortly thereafter, in 1992, with both that of the Museum of Fine Arts, Boston, and the Royal Ontario Museum in Toronto. The University Museum in Philadelphia, pioneering in Nubia from 1907 to 1910, and assisting with Yale University, in 1962-63 in salvage operations, organised 'Ancient Nubia: Egypt's Rival in Africa', which opened at the museum in October 1992 and then followed with eight other venues in the US. The Metropolitan Museum of Art held 'The Gold of Meroe' in 1993-94 (see Minerva, November/December 1993, pp. 18-20). A major exhibition: 'Sudan: Art and History of the Nile' opened last year in Munich, and has been seen in Paris and after its current showing in Amsterdam, moves on to Toulouse and Mannheim (see Minerva, November/December 1997, pp. 8-16).

**Dr Gaballah appointed Chairman of Supreme Council of Antiquities**

Less than a year after Dr Ali Hassan was appointed Chairman of the Supreme Council of Antiquities, it has been announced that Dr Gaballah Ali Gaballah, the Faculty of Archaeology at Cairo University, will take the post. Among his first priorities are the salvaging of some of the sites in the Delta and the conservation of Coptic and Islamic monuments. Of the 517 Coptic and Islamic structures damaged by the 1992 earthquake, only 220 of them have undergone any restoration. Many of them are still propped up by temporary wooden bars. The removal of the colossal statue of Ramses II from in front of Cairo railway station to its original location at the Temple of Ptah in Mit Rahina, near Memphis, will be postponed until that area is fully developed as a proper tourist site. In an interview Dr Gaballah acknowledged the value of overseas exhibitions of antiquities from Egypt not only as a source of revenue but also for the resultant publicity and its beneficial effect upon tourism.

Jerome M. Eisenberg, Ph.D.

**TOMB OF TUTANKHAMUN’S NURSE FOUND AT SAQQARA**

Mr Faruq Hosni, Egyptian Minister of Culture, announced a startling new discovery made by the French Expedition at Saqqara under the direction of Professor Alain Zивìe. In the cemetery of the cats, not far from where Professor Zивìe discovered the Nineteenth Dynasty tomb of the ‘unknown vizier’ Aperel several years ago, he has found the tomb chapel of Maya, a lady who was nurse to the young boy-Pharaoh Tutankhamun. Like many of the late New Kingdom tombs found in recent years at Saqqara, it is over 60 feet underground. Fine wall reliefs show how the lady Maya in full court dress with a perfume cistre cone on her head and the young king seated on her lap. Above him is the solar disk with pendant sacred uraeus with the ankh sign of life looped in their coils. Behind the lady the wall-

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carved text has the king's prenomen Nub-kheperu-ra in a cartouche. Obviously she must have been an important figure at court to hold the position of, the texts tell us: 'Royal nurse who suckled the body of the god [i.e. the king] and who was favoured by the king'. Usually such ladies were the wives of influential officials at the court and the new tomb will probably shed new light on Tutankhamun's early years before he became king at the age of nine. As a child (probably the son of the princess Kiya and Akhenaten) he was brought up in the North Palace of Akhenaten's new capital Amarna, 150 miles north of Thebes.

Many of the senior officials of the late Eighteenth and early Nineteenth Dynasties were buried at Saqqara. Some of their tombs were found in the 1840s by the German Egyptologist Karl Richard Lepsius, and then lost to sight. Some twenty years ago, Professor Geoffrey Martin, directing the joint Egypt Exploration Society/Leiden Museum excavations, found the tomb of Tutankhamun's successor but one, the general Horemhab, built before he rose to be pharaoh. Nearby, in February 1986, Professor Martin rediscovered the tomb of Maya (it is both a male and female name) who was the 'Overseer of the Treasury' under Tutankhamun. Sculptures of him and his wife, Meryt, from this tomb had been in the Leiden Museum since early last century. Work is currently in hand for the restoration of these two important tombs.

Peter A. Clayton

HEAD AND TORSO OF 18TH DYNASTY EGYPTIAN STATUE REUNITED

One of the most exciting challenges in ancient art is the joining of long-separated parts of a sculpture. In 1919 the Metropolitan Museum of Art acquired a fine granodiorite head of a deity from the reign of Amenhotep III (c. 1386-1349 BC), purchased in Luxor, long considered to be an outstanding example of the sculpture of this period. In 1995, seventy-six years later, a torso of the same period, in the possession of a French collector, Georges Halphen, for over thirty years, was acquired by Royal-Athena Galleries of New York at an auction in Paris. Soon after its arrival in New York, it was suggested by Dr W. Raymond Johnson of the University of Chicago, who was conducting a survey in the area, learnt of the discovery. They immediately recognised the importance of the finds and quickly initiated, in co-operation with staff from the Çorum Museum, a rescue excavation of the site. This resulted in the recovery of a large number of fragments from the site itself, and at the same time several other important pieces that had

the Nile silt which fertilized the vegetation. Tatenen is named in private funerary papyri of the Eighteenth Dynasty as a deity connected with the jubilee of Amenhotep III.

The statue most probably belongs to a series of statues in the mortuary temple of Amenhotep III in western Thebes. This group represented the assembly of deities at the pharaoh's heb sed festival, celebrating thirty years of his reign. It was at this festival that the rejuvenation of the pharaoh was celebrated along with the successful grain harvest brought about by the inundation of the Nile. The head itself strongly resembles portraits of Amenhotep. The mortuary temple was demolished in the Nineteenth Dynasty, except for the colossal twenty-metre high seated statues of Amenhotep III, now known as the Colossi of Memnon.

It is quite similar to a granodiorite head and partial torso in the Oriental Institute of Chicago. However, as Miss Bryan points out, the Metropolitan Museum sculpture is a skilled work executed by artisans usually working in quartzite. The features are typical of the quartzite statues of the mortuary temple, especially the prominent nose with its drilled outer corners and the treatment of the eyes. The matching of the two pieces by Dr Johnson has been noted by Miss Bryan in 'The statue program for the mortuary temple of Amenhotep III' in The Temple in Ancient Egypt (British Museum Press, 1997), edited by Stephen Quirke, pp. 70-71.

Jerome M. Eisenberg, Ph.D.

HITTITE VASES WITH MINOAN LINKS EXCITE ARCHAEOLOGISTS

In September 1997 some Old Kingdom Hittite pottery, including two large relief vases, were accidentally discovered at a spot known as Hüseyinede in northern central Anatolia. The site is near Yörükli in the northern part of the Sungurlu district (Çorum province). Soon afterwards Dr Tuğrul Sipahi and Dr Tayfun Vildirim of Ankara University, who were conducting a survey in the area, learnt of the discovery. They immediately recognised the importance of the finds and quickly initiated, in cooperation with staff from the Çorum Museum, a rescue excavation of the site. This resulted in the recovery of a large number of fragments from the site itself, and at the same time several other important pieces that had
The horse and rider lay in a large oblong grave pit surrounded by a small ring ditch, covered by a low mound. Around it were set the graves of several children. The dead man was buried in a coffin which survived only as a faint outline of decayed wood in the sandy fill. With him, the burial party placed his sword, two spears and a small knife. The sword, furnished with a small copper-alloy pommel, lay with the hilt at shoulder level, and the blade over the man's left arm. Associated with the scabbard is a fine bun-shaped glass bead which was probably functional, and associated with the scabbard suspension rather than a so-called 'magical' bead, with some apotropaic significance for its owner. Two spearheads lay above the left shoulder with their shafts parallel to the sword, and the knife was found crushed beneath the skeleton in the small of the back. No other possessions were found inside the coffin, although the acid soil conditions would have precluded the survival of anything organic, unless associated with metal - all clothing, leather, and wood have vanished in the hostile grave environment. A shield was originally placed on the coffin lid, but only the iron boss, decorated with a large silver plated disc and five silver plated rivet heads, and handgrip survive, and these fell onto the dead man's chest when the lid collapsed.

Outside the coffin, pressed hard up against it and the edge of the grave-pit, lay the well-preserved skeleton of a stocky horse whose skull had been brutally stove in, vivid evidence of the animal's sacrifice. The horse was a stallion standing a little over fourteen hands high. He had been placed in the grave on his right side with his head filling the north-west corner. His front legs and one back leg were folded as though at rest, but the fourth was stretched out past the end of the coffin into the south-east corner. The positioning of the body may reflect the difficulty of burying so large an animal in a confined space. The neck was thrust up towards the top of the grave with the head turned into it, so that the muzzle faces an iron-bound wooden bucket. This may well have contained the horse's food for the afterlife. At the foot of the grave, near the back legs lay the skull and ribs of a sheep or goat.

The horse was buried wearing a bridle decorated with gilt-bronze fittings and saddle. The saddle was probably a simple pad of felted wool, as it had decayed, leaving no trace in the grave except for a large girth buckle, and a small group of iron

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**EXCEPTIONAL DISCOVERY OF ANGLO-SAXON HORSE BURIAL AT LAKENHEATH**

In late September 1997 the field team of the Suffolk Archaeological Service, directed by Joanna Caruth, and funded by the Ministry of Defence, excavated an early Anglo-Saxon horse burial in a cemetery, in the very heart of RAF Lakenheath, near Newmarket in Suffolk. The shared grave of a horse and rider is an exceptional discovery in British archaeology. The cemetery lies only a couple of hundred metres away from the Little Eriswell cemetery, which was excavated in the 1950s, and is part of the same Fen edge funerary complex. The nearest contemporary settlement is Caudle Head, half a kilometre to the north-west. The cemetery is made up of a discrete group of about two hundred inhumations dating from the sixth and early seventh centuries AD. The graves contain the men, women, and children of a prosperous community whose possessions reflect their status, and, in the case of the weapon graves, something of their role within it. Amongst the warrior graves, that of a horse and rider suggests a position high in the contemporary community.

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**The Anglo-Saxon horse burial at Lakenheath. Note the different fill on the left hand side of the grave indicating a coffin around the man. The horse's legs appear to respect the position of the coffin.**
strap fittings, together with both iron and copper-alloy rivets. The first gilt-bronze horseman uncovered by excavation lay loose on the brow and left side of the skull, and the straps that originally linked them had mostly decayed except where they were in immediate association with them. The remainder, on the underside of the skull and the bit, which was still in the mouth, were lifted with the skull in a single large block by Fleur Shearman and Marilyn Hockey of the Department of Conservation in the British Museum. The bridle fittings so far identified include: four cruciform mounts from the crossover of the brow band; nose bands and cheek-pieces; two narrow rectangular bars attached to the cheekpieces; and a pair of striking pendants, one from each side of the head. All are heavily gilded and decorated with silver sheet appliqués and exceptionally well-executed panels of Anglo-Saxon Style I ornament typical of the mid-sixth century — a date consistent with the form of the shield boss.

The Lakenheath bridle is the third set of early Anglo-Saxon horse gear to be found in the last six years, and its discovery has focused attention on the use of the horse in Anglo-Saxon England. This was a neglected subject until the excavation in 1991 of a complex and ornately decorated set of horse gear from Mound 17 at Sutton Hoo, in Suffolk, and a bridle sharing an identical set of strap links from the Snape cemetery, a few kilometres from Sutton Hoo. All three graves display different rituals surrounding horse burial. At Sutton Hoo, the horse and rider were buried in separate graves beneath a common mound and the horse's saddle and bridle were piled in the northwest corner of the man's grave. At Snape, only the horse's head, wearing an undecorated bridle, was buried. It lay outside and above a small boat-shaped coffin and the reins, shown only by their metal links, trailed down into the grave almost as if held in the dead man's hands [personal communication, William Filmer-Sankey]. The Lakenheath example of a horse and rider sharing a common grave provides a third, and extremely rare, variation on this style of burial. Research on the grave is only in its initial stages, but the three sets of horse gear make it clear that the Anglo-Saxons took the presentation of their horses as seriously as they took their own — even in the arena of death.

Angela Care Evans
Medieval and Later Antiquities,
The British Museum

NEW MUSEUM AT VERGINA HOUSES PHILIP II'S TOMB

The site of the ancient Macedonian capital Aegae at Vergina, has recently been included on the UNESCO World Heritage list of protected areas. In conjunction with this announcement a new museum at the site entitled 'The Great Tumulus of the Royal Macedonian Tombs' was officially opened on 27 November 1997. The site was discovered in 1977 by Professor Manolis Andronikos after excavating in the area since 1938. His search lead him to the 'Great Tumulus' [Megali Toumba] in Vergina, a pineclad artificial mound some 36 feet high. The mound had already attracted the attention of the French archaeologist Leon Hauzey in 1860, but it was to be over a hundred years later before the tumulus revealed the secrets it contained.

Andronikos began to excavate the Great Tumulus at Vergina in 1976, and in 1977 reached the foundations of an above-ground structure that contained important finds. Buried at varying depths under the deposits of the 'Great Tumulus' Andronikos identified the 'Heron'; a looted cist grave, the 'Tomb of Persephone' known for its beautifully painted interior, and the tomb of King Philip II (386-356BC), father of Alexander the Great. Astonishingly, the tomb of Philip II was intact and magnificent gold and silver artefacts were found. In 1978 a third unlooted tomb was discovered. Historians named it the 'Prince's tomb' because it was sug-

Fig 1 (top). Golden larnax found in the main chamber of Philip's tomb (tomb II, Vergina, 350-336 BC). Credit: Archaeological Receipts Fund.

Fig 2 (below). Miniature ivory heads from the Chryselephantine couch in the main chamber (tomb II). Central figure is of Philip II, Vergina. Credit: Dr Angeliki Kotaridou.

spected that the young boy found buried there was Alexander IV, the son of Alexander the Great and Roxane, who was later assassinated by his mother.

Recently a fourth tomb has been excavated. Although heavily looted in antiquity of its contents and building material, it is still of great importance for its unique architectural form.

The artefacts discovered by Professor Andronikos at Vergina had until now been on display at the Archaeological Museum of Thessalonike. Now a state-of-the-art shelter has been built, in the form of a tumulus, under the auspices of the 17th Ephorate of the Greek Ministry of Culture, to house the tombs and their original artefacts. The new exhibition space will focus not only on the return of the finds to their rightful home but also on new pieces dedicated to the history of the tumulus and Philip himself.

Among the objects returning to Vergina are the beautiful golden larnakes (chests) (Fig 1) that contained the bones of Philip II and his queen; and their exquisite golden wreaths; the silver hydria found in the Philip II tomb; artefacts from the funeral pyre of Philip II including the remains of the wooden structure on which he was laid; horse trappings; and numerous vases.

In addition, the remnants of two chryselephantine couches found in Philip's tomb are on display. The first was found covering the larnax of the queen in the antechamber, and the second in the main chamber concealing Philip's marble chest that held his gold larnax with the royal Macedonia sunburst emblem on its lid. Ivory, ivory, and gold, and glass decorative elements from the couches are preserved in good condition, including beautifully carved miniature ivory heads (Fig 2). Unfortunately only a few fragments of wood survive from the actual frames of the couches. The inclusion of the two couches is a major addition to the exhibit and will contribute to the study and knowledge of Macedonian ancient furniture.

A reconstruction of the tomb has been undertaken by Dr Angeliki Kotaridou, archaeologist for the Vergina site, and the Greek painter Christos Bokors. As part of the permanent exhibition there will be an audio visual section, where the late Manolis Andronikos can be seen to guide people through the tumulus, as he so often did himself, a fitting tribute to his tireless effort as an archaeologist.

Laura Wynn is Minerva's correspondent for Greece.

MINERVA 5
AND NOW FOR SOMETHING COMPLETELY DIFFERENT ... THE ILLICIT ANTIQUITIES RESEARCH CENTRE

An Editorial Commentary

A new organisation has been established by Professor Lord Renfrew of Kilmithorn at Cambridge under the aegis of the McDonnell Institute for Archaeological Research, of which he is founder and director. The Illicit Antiquities Research Centre (IARC) - an annual and periodic publication - offers an undeniable double-meaning somewhat akin to a Monty Python title - was founded to combat the large-scale plunder of archaeological sites around the world caused by the illegal excavation and exportation of artefacts.

In its maiden release Renfrew states that 'Progress is being made - respectable museums no longer buy or even accept doubtfully obtained items as gifts and the recent decision by Sotheby's to bring to an end their auction sales of antiquities in London is warmly welcomed.' It might be noted, however, that most museums, especially in the United States and England, have adhered to this policy for many years, following the publication of the 1970 UNESCO Convention, even though America has only recently ratified it and England has not yet followed. As for Sotheby's action, no doubt brought about by a recent scandal involving the sale of items by one of Lord Renfrew, they have not ended their sales of antiquities only the general sales in London. Single owner sales will continue to be held in London, as was the British Railway Fund collection of ancient glass on 24 November. Their New York auction 'no doubt constitutes a new tradition' - indeed, the 17 December auction featured 468 lots, with less than 40% bearing a specific provenance. The slack in London is being capably taken up by Bonham's and in New York by Sotheby's and Christie's.

The IARC states that they will campaign to return items to countries where illicit antiquities are no longer desired, but how many serious museums and collectors actually desire illicit antiquities? Also, the definition adopted by the IARC in their Statement of Intent for an illicit artefact is quite extreme: 'unprovenanced artefacts which cannot be shown to have been known and published prior to 1970 should be regarded as illicit and should not be acquired by public collections whether by purchase, gift or bequest nor exhibited by them on long- or short-term loan and should not be purchased by responsible private collectors.' This would no doubt include over 90% of the objects now in private collections - or family attics worldwide. Also, the IARC would not be able in most cases to differentiate between the vast numbers of illegally exported and/or imported antiquities which bear no provenance and those which are demonstrably exported and/or imported with out proper licenses. In broadly stating that: 'The single greatest threat to the archaeological record today and to the world's cultural heritage is the damage inflicted by looters on archaeological sites to provide antiquities for the illicit trade and for collectors who ask questions on the vestiges of the past omen in antiquities,' they ignore the vast damages inflicted by the host countries themselves, as ably pointed out by Mr George Ortiz at the Courtault Debate (see p. 18), which certainly dwarf the very limited illicit trade. In fact the writer is quite pleased that the Standing Conference on Portable Antiquities, as reported by Dalya Alberge in The Times of 18 November, now refers to the '£100 million international antiquities market,' as estimated by him for several years, most recently in his Minerva editorial of September/October 1997. This is rather more accurate than the incredibly inflated £2 billion to £3 billion figure contained in the ILA report of Lord Renfrew and his supporters (and increased to £3 billion for Saqqara alone by Sarah Bosseley in The Guardian). It was probably first put forward by Professor Ricardo Elias as a 'multi-billion dollar international business' in his 1991 review of Minerva in the Journal of Field Archaeology (Vol. 18).

In their first release IARC states: 'Britain also lags behind the Swiss, French, Dutch and Italian governments in signing the 1995 UNIDROIT Convention...', but they do not point out that it has not yet been ratified by any of these states and may possibly be ratified by all of them, since it contains several undesirable directives. unfortunately The Times repeated this statement, clearly misleading the uninformed reader, by printing 'countries such as France and Switzerland signed up in 1995.'

The IARC is now back in the Kidnake mosaic, the Vasso treasure, the Tokey Parry trial, and the looting of the Kabul Museum, all of which have been amply covered in past issues of Minerva. In the first Culture Without Context, the Newsletter of the Near Eastern Project of the IARC, they publish as their principal article an illustrated report by Professor John M. Russell on the lost Assyrian relief fragments from Nineveh, repeating for the most part, the illustrations in his eleven-page article in Minerva (May/June 1997), of which some illustrations also appeared in International Fine Art Reports (IFAR Reports) (December 1996), but adding four new pieces, which were also illustrated in the Ifar Reports. In addition, these stolen fragments are illustrated on the Archaeology web site http://www.archaeology.org/online. Is this repetition really necessary?

In an IARC newsletter article by Erica C.D. Hunter, 'Returned antiquities: a case for changing legislation,' mostly concerning antiquities from Iraq, she states: 'Other antiquities never appear on the market,' but are commissioned by wealthy patrons who specify particular pieces and are willing to pay exorbitant amounts to procure them. We wonder where the 'prominent' city's distinguishing icon was published not as an opinion, but as a fact - and certainly more plausibly as a plot in a novel or film script.

In an editorial in the newsletter, A. McMahon writes: 'It would be impossible to fail to call for a complete embargo on all trade in antiquities given that many transactions in this area involve objects that were legitimately removed from their country of origin prior to the 1970 UNESCO Convention... We must respond to the idea that active promotion of legitimate trade in antiquities will eradicate the demand for illegally excavated and exported objects. In theory, source countries could sell off 'surplus' or duplicate items while, again theoretically, reducing the likelihood of illegal excavations and reports... The sale of duplicates would provide the antiquities departments of source countries with the financial means necessary to record adequately the objects in their collections...' If this editorial seems familiar, one has only to refer to the writer's address to the UNIDROIT Convention in Rome 8 October 1993 (see Minerva, March/April 1994, pp. 41-2), his paper, 'Ethics and the Antiquities' at the UKIC Conference in London on 3 December 1993 (Minerva, March/April 1994, pp. 38-40), in which he 'shared the platform' with Lord Renfrew (who stated that 'at this point the London market ought to be cleaned out'), and his many other articles and editorials in Minerva stressing these very points for several years, most recently in September/October 1997, p. 20, and November/December 1997, p. 6.

Mr McMahon also notes that 'Any registry of stolen antiquities compiled by IARC may overlap with the efforts of other groups such as the International Association of Dealers in Ancient Art, Scotland Yard Art and Antiques Department, etc... One might ask, then, just what is the purpose of the IARC? Most of their objectives, as listed in the Statement of Intent, are amply covered by several other organisations and publications. It could certainly be admired as a publicity vehicle for Lord Renfrew if one reads the 13 November news release from Cambridge University which invited journalists to a buffet lunch and a 'Photographic Opportunity' with Professor Lord Renfrew at the launch of IARC. At any rate, we wish them well, even though their aims appear to be a bit jaundiced and even though Lord Renfrew does not read Minerva, as he stated at his IARC press conference. Perhaps it would save him a great deal of time and effort if he did. The writer attempted to hold a conversation with him at the UKIC conference but was quickly rebuffed. Unfortunately a meaningful dialogue does not appear to be on his calendar.

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

MINERVA 6
Stolen Objects

CYPRIOT ANTIQUITIES SEIZED IN MUNICH

A Kanakaria mosaic of an Apostle seized in the Munich raid.

On 10 October 1997 German police in Munich recovered works of art from Cyprus reputedly worth more than £30 million after a raid on the apartment of a Turkish art dealer, Aydin Dikmen. Among the objects seized were several 6th-century Byzantine mosaics from the church of Panagia Kanakaria at Lythrangomi and fragments of 15th-century frescoes from the monastery at Anti-phonitis. The specific provenance of each object should be directly attributed to the efforts of the single woman, the Honorary Consul of Cyprus to the Hague, Mrs Tasoula Georgiou-Hadjitofu. Since 1988 the Consul has made the recovery of Cypriot works of art illegally removed from the island a personal mission.

The works of art in question were removed from the northern part of island in the 1970s after the partition of Cyprus into Turkish and Greek states. The religious and ethnic hatred that marked the Cyprus struggle led to the destruction of numerous Christian monuments, and Dikmen, who does not deny his role in bringing the works out of Cyprus, has always claimed that he saved them. But the Orthodox Church of Cyprus claims that objects removed from churches in the Turkish Republic of Northern Cyprus are their property and they have pursued their return to the Greek faction whenever and wherever they appear.

In the course of the past 23 years, Dikmen has felt entitled to trade the objects he 'saved'. He was the source of a group of similar mosaics that found their way into the possession of an American art dealer in the late 1980's. In a landmark trial a U.S. court established that these mosaics were indeed stolen property, as claimed, and ordered their return (see Minerva May/June, 1992 pp 27-29).

Cypriots were convinced other pieces could be recovered from Dikmen but they were unable to ascertain their whereabouts until this year. In April, a Dutch art dealer, Michel van Rijn, showed photographs of numerous significant Cypriot works of art to Mrs Georgiou-Hadjitofu and claimed he could obtain them through purchase. She, recognising the opportunity to acquire objects long sought by the Greek Cypriots, agreed to raise funds. Van Rijn knew Dikmen well. He was certain that the Turk could gather these specific mosaics and icons in Munich, even if he no longer possessed them.

It appears that originally van Rijn planned to sell the goods he obtained from Dikmen to the Cypriots at a substantial profit. In addition, he decided to sell the story of the transaction to a British journalist who was fascinated by this 'creative' method of obtaining disputed cultural property.

Since he had quarrelled with Dikmen over business in the past, Van Rijn could not deal directly with him. Acting through intermediaries, he led the Turkish dealer to believe that the Cypriots intended to buy back certain objects. Dikmen agreed to attempt to locate the dispersed pieces and ascertain a price for them. On 8 September, Dikmen received 300,000 DM in exchange for a small lot comprising one Byzantine mosaic and 13 fresco fragments. In order to document the transaction for the journalist, van Rijn engaged a third party to use a camera hidden in an attaché case. The meeting with Dikmen was filmed in secret without the knowledge or consent of the intermediaries.

The goods were flown by private jet to Holland where the Cypriots were waiting. Van Rijn informed them that they could now buy the remaining of the works of art under the Turk’s control for 5 million DM. At this point, the Cypriots countered by notifying the Dutchman that they had enrolled various authorities and that no more monies would be paid. Furthermore, if he refused to collaborate in ensnaring Dikmen, he would face prosecution in Holland for handling stolen goods. The operation became a ‘sting’ and considerable subterfuge was necessary to ensure that Dikmen did not realise this and abscond with the goods.

The intermediaries were allowed to believe that the Cypriots were completely satisfied with the initial purchase and they were prompted to proceed with negotiations for the remainder. They persuaded a suspicious and reluctant Dikmen to gather all the remaining mosaics and frescoes in his modest Munich apartment for a final deal scheduled for 10 October. Once everything was confirmed in place, the police swooped, confiscating the goods and arresting the Turkish dealer.

If an extradition attempt by the Greek Cypriots is unsuccessful, Aydin Dikmen will stand trial in Germany some time this year. The smaller group of works of art purchased at the beginning of the operation were on display in Holland at the Haags Gemeentemuseum from 25 October to 22 December 1997. Presumably the objects seized last October will join this group in the Archbishop Makarios III Foundation Museum in Nicosia, Cyprus, after the trial.

Christopher Redmond

PLUNDERED BEGRAM MEDALLIONS TO BE RETURNED TO THE KABUL MUSEUM

The Society for the Preservation of Afghanistan’s Cultural Heritage (SPACH), located in Islamabad, Pakistan, has announced in their Newsletter that they have managed to recover six ancient plaster medallions, c. first century AD, used for the casting of classical silverware, following several months of negotiations. These were part of the group of about fifty medallions cast from the central disks of silver salvers, part of the famous Bagram Treasure, which were excavated by a French archaeological mission, DAPA, in 1939. Bagram, 60 kms north of Kabul, was the second century AD summer capital of King Kanishka. At the same time they secured two ancient ivory burl and boar heads, and two seated Buddha heads from Hadda to add to the group of eight heads purchased two years ago. All of these pieces had been stolen from the Kabul Museum, which had been severely damaged by rockets during the fighting in 1993 and 1994 (see Minerva, March/April 1994, p. 3). The number of forgeries have multiplied rapidly: SPACH notes that they were recently offered some five hundred Hadda-type heads, of which perhaps only four were considered to be genuine! Other forgeries turning up in the Peshawar region include Bactrian documents (in addition to about one hundred genuine ones which have reached England), objects with cutout inscriptions, and objects with fake Kabul Museum accession numbers. The SPACH Newsletter website is http://www.ucol.col.com.pk.clients/afghan/news.htm.
The WEALTH OF THE THRACIANS

The spectacular ancient treasures excavated in Bulgaria over the past century, including the 165-piece Rogozen treasure uncovered in 1986, are not often seen outside Bulgaria.

Since last viewing many of the Thracian treasures in Sofia in 1970, Dr Jerome M. Eisenberg, Editor-in-Chief of Minerva, welcomes the opportunity to review a long-term travelling exhibition in the United States of over 200 masterpieces of metalwork from seventeen Bulgarian museums.

Occupying the Balkan lowlands from the Timok and Vardar Rivers in the west to the Black Sea and the Bosphorus in the east, and from the Aegean Sea and the Dardanelles in the south to the Danube River and the Upper Carpathian mountains in the north, the Thracians were one of the principal peoples of the ancient world. The first settlements evolved in the sixth millennium BC, with hundreds of early sites, usually in the form of large mounds of accumulated deposits of debris. These Neolithic farmers were skilled in creating fine pottery and were responsible in the fourth millennium BC for what are apparently the earliest known articles made from gold.

The Thracians of the late Bronze Age, from the mid-second millennium BC on, had their origins in the Neolithic cultures of the Balkan peninsula, as well as the foreign tribes which migrated from the east and south-east in the first millennium BC. By the second half of the second millennium BC the peoples of the various cultural regions tribes had consolidated into national tribes—the Odyssae of southern Bulgaria, the Moesi to the north, up to the right bank of the Danube River, the Getae to the north-east extending to the Danube delta, the Triballi in the north-west of Bulgaria, and the Dardanæ from the Balkans and in part from the area around Troy in Asia Minor. It has not been determined whether the Dacians, inhabitants of present-day Romania, north of the Danube, were Thracians or another autonomous group.

According to Homer's Iliad, Thracian warriors, led by their king Rhesus, fought along with the Trojans in the later fifth battle against the Achaeans. This is the first recorded reference to the Thracians. In the eighth to sixth centuries BC there developed a considerable trade between the Thracians and the Greek colonists who settled on the west coast of the Black Sea. In the late sixth and early fifth centuries BC the Odyssae supported the Persians in their wars with the Greeks, whereas the other tribes sided with the Greeks to stave off Persian occupation. The Persians did not withdraw from the Balkans until about 460 BC. The Odyssae under Teres then developed a Thracian state which remained under their influence until early in the third century BC. They excelled in their use of cavalry which was an occupation reserved for members of the upper class. They exerted their greatest power in the later fifth century BC. The Odyssae fought as allies of the Athenians in their battle against Sparta which resulted in the Peloponnesian War.

Philip II of Macedon conquered southern Thrace in 341 BC and allied himself with the Getae. His son, Alexander the Great, then finally vanquished the Triballi. Following Alexander's death, his general Lysimachus briefly ruled Thrace, but in 314 BC he acknowledged the leader of the Odyssae, Seuthes III, as king. In 305 BC Lysimachus claimed the kingly title. Following the death of Lysimachus the Celts invaded Thrace and after several battles settled in the south-east where they remained until their expulsion in around 216 BC. During the war between Rome and Macedonia in 168 BC, the Thracians fought under the Romans and were thereafter considered vassals of Rome. Though Thrace became a Roman province in AD 49 during the reign of Claudius, the Thracians maintained an autonomous state in the first century BC, and they continued to fight against the Romans until their eventual defeat by Trajan in AD 110.

The Thracians were not known for their architectural monuments, but for their royal tombs, some of which had painted friezes of funerary banquets and warriors in battle. These were not created for public view but rather for the gods among whom the rulers were believed to take their proper places. They did not produce sculptures and vases, as did the Greeks, but were noted rather for their ability to create fine metalwork in gold and silver. These small works of art represented not only social prestige but also possessed sacred significance. They depicted elaborate myths and epic legends, many of which remain to be properly interpreted. In many cases Greek artists in residence copied Iranian metalware types and decorated them with images of Greek gods and heroes intended to represent
Thracian Gold

Thracian mythological figures and personages. The Thracian dragon-fighter seems to have been equated with Zeus. The Thracian god of war, Kandaon, was the counterpart of the Greek Ares. Indeed, the Greeks considered his birthplace to be Thrace. Apollo was shared by both the Greeks and Thracians, as were Dionysos (the two gods were often interchangeable), the Kabbiri, and their Mysteries. In Thrace, Artemis, the virgin huntress, was known as Harpyl; and Cybele (the Thracian Great Mother Goddess), Hestia, and the hero-warrior Herakles are also important deities in the local royal imagery.

There are several distinct styles of Thracian metalwork such as those objects produced in the Thracian ruler’s workshop (Figs 16, 21, 24) with their images of female deities; the harness ornaments of the Moesian court (Figs 22, 23) and their classical horsemen and Thracian dragon-fighters; the mixtures of classical Greek and Iranian motifs in the Rotozen and Barova Treasures produced under the Odrysian rulers (Fig 15); and the eastern animal-style of the Getai (Fig 17).

Apparently the Thracians did not produce this fine metalwork as part of an economic system, but for use as symbols of power, wealth, and prestige for the royal dynasties and nobility. Their wealth in precious objects, passed on from father to son, represented the legitimate inheritance of the throne. It is thought that some of the buried objects were placed there not only to give the ruler suitable status in the afterworld but to guarantee the ruler’s power over his realm even following his death. The Thracian rulers also exchanged precious gifts for many social occasions such as official visits and weddings, but they also obtained these wares as military booty and through the payment of taxes.

It has been some twenty years since the exhibition ‘Thracian Treasures from Bulgaria’ was shown in the United States. At that time Dr Alexander Fol and Dr Ivan Marazov wrote Thrace and the Thracians (St Martin’s Press, New York, 1977), some years before the discovery of the magnificent Rogozan treasure (1985-86). The current exhibition has been organised by the Trust for Museum Exhibitions of Washington, D.C. An excellent catalogue has been produced under the direction of the Guest curator Dr Marazov and edited by Dr Elaine Banks Stalniont. It features four introductory essays: ‘Between Ares and Amphiheus: Myth, Kingship and Art in Ancient Thrace’ by Prof. Marazov, ‘Thracian Royal Tombs’ by Prof. J. Venedikov, ‘The Thracian Cosmos’ by Prof. Fol, and ‘Thrace and the Thracians’ by Prof. M. Tacheva.

The catalogue of the objects in the exhibition is quite idiosyncratic - for example, the Rogozan treasure is scattered throughout the catalogue in small groups and in odd single entries. However, this shortcoming does not detract from the overall importance of the exhibition and the excellent 215 colour illustrations in the catalogue, of which 135 are full or half page. The catalogue is accompanied by an extensive bibliography, which, unfortunately, is not annotated, nor are the many Bulgarian or Russian titles translated. Published by Harry N. Abrams, Inc., the soft cover version will be available at the exhibition venues for $40.00. A hardcover edition will be available at a later date.

Fig 1. Gold axe-sceptre, Varna Necropolis (north-east Thrace, west coast of Black Sea), grave no. 36. Late Chalcolithic period, end of the fifth millennium BC. L: 22.5 cm; total weight 85.47 g. Archaeological Museum, Varna. The axe-sceptre, used in religious rites, was a symbol of male power over the feminine. A similar other axe-sceptres with shafts of gold have been found at Varna, the axe-heads are made of copper or stone; this example, with its gold axehead and its hollow gold bar with hiconical forms over the hollow gold haft tube is unique. In the Neolithic and Chalcolithic periods the bull was a symbol of the male principle. These appliqués have punched bead-like bosses as eyes and decorative borders. They were probably sewn on clothing by means of the pierced holes.

Fig 2. Sheet gold bull appliqué, Varna Necropolis, grave no. 36. Late Chalcolithic period, end of the fifth millennium BC. L: 6.5 cm. With a similar, smaller appliqué (L:3.9 cm), total wt: 18.44 g. Archaeological Museum, Varna. In the Neolithic and Chalcolithic periods the bull was a symbol of the male principle. These appliqués have punched bead-like bosses as eyes and decorative borders. They were probably sewn on clothing by means of the pierced holes.

Fig 3. Gold, electrum, and niello vessel, the Vulchitrun Treasure. C. 1500 BC, end of the Early Bronze Age and beginning of the Early Iron Age. L: 23.9 cm; wt: 1190 g. Archaeological Institute and Museum, Sofia. This northern Thracian treasure, unearthed during the plowing of a vineyard, consists of thirteen reported gold objects with a total weight of 12.5 kilograms. Though discovered in 1924, it was first published in 1987. This stunning piece consists of three separated sheet gold, tear-shaped vessels attached to their tubular electrum (an alloy of gold and silver) handles. The central common handle ends in a spout. This unique vessel may have been placed on a ritual cart, perhaps to mix the kykeon, or sacred drink.
Thracian Gold

Fig 4. Gilt silver amphora-rhyton, Kukuva Mogila, Duvanlii, Plovdiv district (classical Philippopolis, named after Philip II of Macedon), central Thrace, on the Maritsa River. Sixth century BC. H: 27cm. Archaeological Institute and Museum, Sofia. The lotus blossom and palmette decoration, as with Fig 7, indicates an Iranian influence. The imposing handles in the form of horned lions with their heads turned backward, one with a spout on its back, also point to Achaemenid prototypes.

Fig 5. Gold necklace, Arabadzhiiska Mogila, Duvanlii, Plovdiv district. First half of the fifth century BC. Diam: of beads, 0.9 cm; pendants, 2.5 cm; wt: 54.7 g. Archaeological Museum, Plovdiv. The biconical beads and pendants are adorned with filigree and granulation, which appear in Thrace in the late sixth century BC or the early fifth century BC; the one exception is a horizontally fluted bead. Similar necklaces have been found at other Thracian sites.

Fig 6. Gilt silver kantharos, Goliamata Mogila, Duvanlii, Plovdiv district. Mid-fifth century BC. H: with handles, 28.5 cm; diam of rim: 16.5 cm; wt: 1073g. Archaeological Museum, Plovdiv. This vase of Classical Greek form, is decorated on each handle with gilt masks of a bearded Silenus. The engraved and gilt scenes on the sides of the cup depict on one side Dionysos approached by a bacchant who offers him a Doe: on the other, a satyr and a bacchant in a frenzied dance. These representations of Dionysian rites are very similar to those on South Italian vases.
Thracian Gold

Fig 7. Gilt silver rhyton, Bashova Mogila, Duwanlii, Plovdiv district, late fifth century BC. H: 20.6 cm. Archaeological Museum, Plovdiv. The skillfully modelled galloping horse emerges from an unusually long horn. This type of animal rhyton and the frieze of palmettes and lotus blossoms point strongly to a direct Iranian influence (see also Fig 4). An incised inscription on the inside of the rim, ΔΑΑΑΕΔΕ, translates as ΔΑ, ΔΑΛΕΜΕ, which is 'Protect me, [Mother] Earth' in Thracian, according to J.-P. Vernant. Since the Thracians did not have a script in their language they adopted Greek characters.

The rhyton was a royal ritual vessel used for libations of wine. Twenty five rhytons, some made of gold and silver, others of pottery and bone, have been found in Thrace. Those in precious metals, as well as the gold and silver jug and phiale, were used by royalty for libations of wine. As royal insignia they represented a means of contact between the ruler and his gods. Rhytons usually have a spout near their base or bottom from which the wine could be poured into the phiale.

Fig 8. Gilt silver phiale, Bashova Mogila, Duwanlii, Plovdiv district. End of the fifth century BC. Diam: 20.5 cm; wt: 428 g. Archaeological Museum, Plovdiv. The phiale is an ancient Greek term for a shallow bowl used for drinking or offering libations. As with the rhyton, the phiale was a royal ritual vessel used for libations of wine. The wine was drawn from a large krater with a jug and then poured into a rhyton or phiale. Four four-horse chariots (quadrigae) are engaged in a race around the large central boss or omphalos (representing the navel of the earth). Each chariot is manned by a charioteer and a well-armed warrior; two of the warriors have Chalcidian helmets, the others with Thracian and Corinthian helmets. As with the previous piece the inscription ΔΑΑΑΕΔΕ appears, this time at the outside rim.
Fig 9. Silver parure or breast ornament, Second Treasure from Bukovošte, Onatovo district, north-west Thrace, late fifth to fourth century BC. Wt: 642.92 g. A group of objects found in 1935 by a farmer while ploughing included this outstanding parure (no doubt worn by a member of the Thracian élite), other silver jewellery, a large number of phialae, several silver jugs, and a gilt silver cup. Seven barbaric heads with rosettes beneath are connected to the five fibulae (clasps) above by a massive braided silver chain; small acorns and poppies are suspended from finer chains. A previous silver treasure near the same site was uncovered by the same farmer in 1925.

The Panagyurishte Treasure

In 1946 a spectacular gold treasure was unearthed near the town of Panagyurishte in the north-west Plovdiv district in central Thrace, consisting of seven rhytons and jug-rhytons, an amphora-rhyton, and a phiale, with a total weight of 6.1 kilograms.

Such a large treasure indicates a very rich and powerful owner.

Dating from the late fifth century BC to the early fourth century BC, the vessels represented an amalgam of Near Eastern shapes, derived especially from Iran, with decorative images characteristic of late Greek Classical art. This treasure indicates the important role played by Thracian art in the formation of the early Hellenistic style. The complete group of Panagyurishte gold vessels are in the current exhibition.

Fig 10. Gold amphora-rhyton, Panagyurishte Treasure, fourth century BC. H: 29 cm; wt: 1695.25 g. Archaeological Museum, Plovdiv.

Among the figures depicted in elongated Lysippionic style on one side of this vessel are two men apparently engaged in fortune-telling by examining an animal liver and entrails. On the other side two nearly nude men (join in a spirited attack upon a building (see front cover for detail). Two elegant centaurs form the rather large handles, while the mouths of two Negro heads at the base form the spouts through which liquid was poured.
**Thracian Gold**

**Fig 11.** Gold female head rhyton, Panagyrishte Treasure, fourth century BC. H: 21.5 cm; wt: 460.75 g. Archaeological Museum, Plovdiv. This is one of a nearly identical pair of rhytons in the form of female heads with fluted handles surmounted by recumbent female sphinxes. The hollow eyes were no doubt once inlaid. There is a lion head spout at the front of the wide collar. This head has been identified as that of Artemis, Iera, or more probably that of an Amazon. Another rhyton in the exhibition is similar, but the head is helmeted and represents either an Amazon or Athena. The female head vase is a common fifth century Greek ceramic type; gold examples are quite rare.

**Fig 11 (left).**

**Fig 12.** Gold rhyton, Panagyrishte Treasure, fourth century BC. H: 13.5 cm; wt: 647.6 g. Archaeological Museum, Plovdiv. A lion forms the top of the handle of this ornate stag head vessel; a female mask is at the bottom of the handle. The frieze on the horn depicts the Judgement of Paris, in which the Trojan prince Paris is to decide which of the three goddesses, Aphrodite, Athena, or Hera, is the most beautiful. His selection of Aphrodite, who had promised him Helen as a reward, set off the Trojan War. It is a popular subject in ancient art, most often seen on Greek ceramic vases and especially Etruscan bronze mirrors, but is a particularly appropriate subject as many of the Thracians were participants in these military battles.

**Fig 12 (left) with detail (above).**
Fig 13. Gold rhyton, Panagyurishte Treasure, fourth century BC. H: 14 cm; wt: 439.05 g. Archaeological Museum, Plovdiv. This rhyton with its lively billy-goat protome is smaller than the other rhytons in the treasure and was meant to be hand held since it lacks handles. The statuazy-like figures of the frieze represent Hera enthroned, flanked by Artemis, Apollo, and Nike, all with their names inscribed above their heads. A second related gold rhyton has a stag head, and depicts on the frieze Theseus slaying the Marathon bull and Herakles capturing the Cerynean hind. The third rhyton of this group, with a ram’s head, has Dionysos and Erato as a subject for the frieze (their names are both inscribed), flanked by two baccantes, all engaged in an ecstatic dance.

The Rogozhen Treasure

In 1985 a group of sixty-five silver vessels was discovered in Rogozhen, a small village in north-west Bulgaria. In the following year an additional one hundred silver vessels were unearthed. The treasure consists of 108 phialae (phialae mesomphaloi, with a round, convex boss in the centre) and fifty-four jugs. Until this most spectacular find only about 250 ancient gold and silver phialae were known. Fifteen of them have inscriptions in Greek, some bearing the name of Kotys I, a king of the Thracian Odrysai tribe (see the captions for the Apollo set). These inscriptions are quite important as they give us valuable information about royal rituals. Twenty-two of the Rogozhen phialae and jugs are included in the exhibition.

Fig 14. Gilt silver shallow bowl, termed a ‘phialae’, Rogozhen Treasure, Vratsa district, fourth century BC. Diam: 13.6 cm; wt: 182.8 g. National Museum of History, Sofia. The seduction of Auge by Herakles is depicted in high relief. Her loose hair and revealing open garment indicate her change in status: she is no longer a virgin and has broken her vow of chastity, taken when a priestess of Athena. The Thracian warrior would also have considered Herakles’ action a sin because he was violating his sacred function. It is inscribed with the name of Auge, but next to Herakles the incised inscription reads ΔΕΑΑΑΕ, or ‘it is obvious’. The name of the owner, ΑΙΟΥΚΑΙΜΟ (Didykaimo) appears on the rim.
Thracian Gold

Fig 15. The 'Apollo set', Rogozen Treasure, Vratsa district, fourth century BC. H: of silver gilt jug 17.9 cm; wt: 427.8 g. Diam: of the four phialae 14.8, 12.4, 12.4, 12.2 cm; wt: 170.7 g, 109.2 g, 109.2 g, 101.5 g. National Museum of History, Sofia. This ritual set of five vessels all bear inscriptions to Kotys I. The jug, or oinochoe, is inscribed ΚΟΤΥΣ ΑΙΟΛΑ-ΩΝΟΣ ΠΑΙΣ ('Kotys, son [or servant] of Apollo'). This group has been called the 'Apollo set' because of the inscription and also because the facing head impressed directly on to the omphalos in the centre of each phiala has been interpreted and published as an image of Apollo. It appears to the writer, however, to be identical to the typical Medusa or Gorgon head motif so often used in the late fourth or early third century BC as a bronze or terracotta appliqué.

Fig 16. Silver phiale, Rogozen Treasure, Vratsa district, fourth century BC. Diam: 11.7 cm; wt: 104.6 g. National Museum of History, Sofia. The bottom of this phiale is decorated with facing female heads and three-leaved palmettes, perhaps representing the Great Goddess as the patron deity of vegetation. This was very probably part of a ritual libation service, with a second similar phiale, a third with bull heads alternating with almonds, and a silver jug with a scene of the 'Mistress of the Beasts' flanked by winged centaurs on one side and a lower frieze with two lions attacking a kneeling bull, the latter two in the exhibition.

Fig 17. Gilt silver beaker, Rogozen Treasure, Vratsa district, fourth century BC. H: 20.0 cm; wt: 319.2 g. National History Museum, Sofia. This type of biconical beaker, known from several sites in Thrace, also occurs in the earlier first millennium in north-western Iran. The animals depicted in the frieze—a goat, a stag, a fantastic eight-legged beast, an eagle, a fish, and a hare—all have symbolic meanings, some associated with royal investiture or the hunt, others with myths of the underworld and the forces of Chaos. A wolf attacking a bear is depicted on the underside.

The larger phiale is of an Achaemenid type, dates to the end of the fifth century BC, and was later adapted for use with the group of three phialae by attaching a separate head appliqué to the centre boss.
Thracian Gold

Fig 18. Gilt silver jug, Rogozen Treasure, Vratsa district, fourth century BC. H. 12.5 cm; wt. 162.4 g. National Museum of History, Sofia. This exuberantly decorated vessel depicts two horsemen about to spear a bull; a female bust also appears on the back of the frieze. All of the figures, except the faces of the men, are completely gilt. The boar represents the forces of Chaos; the gliding may signify his magical origin. Similar scenes appear on a gilt silver belt from Lovets, and in the Staro Zagora district, and on several objects of the early first millennium from Iran. It was no doubt a representation of the wild boar. That the hero must slay to become king and receive eternal glory from the Great Goddess.

Fig 19. Gilt silver rhyton, the Borovo Treasure, Russe district (northern Thrace), first half of the fourth century BC. H. 20.2 cm. Museum of History, Russe. The Borovo Treasure, uncovered in 1974, consists of a set of five drinking vessels — three silver rhytons with sphinx, horse, and bull protomes (the last not gilt), a silver jug rhyton with a Dionysian or Kabeiran mysteries relief decoration, and a large gilt silver bowl with handles attached by Silenus head appliqué, all dating to the first half of the fourth century BC. A half-figure of a female sphinx emerges from the fluted horn. Feathers cover the front of her body and her legs terminate in lion’s paws. Her wreath-like hairdo, tied in a knot at the back, relates to the silver tetradrachm coinage of Syracuse first issued in 410 BC. On the head a stippled inscription reads ΚΟΤΥΣΟΣ ΕΞ ΒΕΟΣ: (Belongs to Kotys from (the town of) Beos.) The jug-rhyton bears the same inscription. The complete Borovo Treasure is in the exhibition.

Fig 20. Gold jug, Mogilanka Mogila, Vratsa, north-west Thrace, mid-fourth century BC. H. 9 cm; wt. 240 g. Vratsa Archaeological Museum. The relief depiction, in Thracian style, is of two warriors in armour, each riding a winged quadriga. The lack of a ground line appears to indicate that the chariots are flying. It has been suggested that it represents a royal contest, perhaps the chariot race between Pelops, son of Poseidon, and Oenomaus. This jug was uncovered in burial no. 2 with several other silver jugs, phialae, and horse harness appliqués, the grave goods of a Thracian ruler’s burial.

Fig 21. Gilt silver greave for a left leg, Mogilanka Mogila, Vratsa, north-west Thrace, mid-fourth century BC. H. 46 cm. Museum of History, Vratsa. With the highly stylised female mask above and the two vertical winged dragon-like serpents below, this
representation is probably that of a serpent deity similar to the Scythian 'snake-legged goddess' noted by Herodotus. Her breasts appear to be the coiled tails of two serpents. The role of this goddess as the embodiment of indigenousness implied the authority of the king to rule over his territory.

Fig 22. Gilt silver appliqué, Letnitsa Treasure, Lovech district, northern Thrace, mid-fourth century BC. H: 5.0 cm. A bronze cauldron found by accident in 1964 contained twenty-two gold and gilt silver appliqués for the decoration of a horse harness. The large head behind the horseman on this appliqué, made by a local metalworker, may represent the Indo-European practice of equine and human sacrifices. In the Indo-European sacrificial hierarchy man and horse occupy equally the highest positions and are interchangeable. The sacrificed human head, as shown here, or an animal head, is an important part of several rituals, including royal ones, as it serves as a source of vital powers.

Fig 23. Gilt silver appliqués, Lukovit Treasure, north-west Thrace, fourth century BC. Each 8.3 x 7.4 cm. Archaeological Institute and Museum, Sofia. This opposing pair of horsemen, wearing a flowing chlamys and tunic, each attack a lion with a spear. They are part of a set of harness ornaments which includes silver bridle frontlets with projecting griffin heads. The Lukovit Treasure consisted of horse harness ornaments: two silver and gilt silver bridle frontlets with projecting griffin heads and a large number of appliqués.

Fig 24. Gilt silver skyphos, Strelecha, central Thrace, Plovdiv (Plovdiv oblast), second half of the fourth century BC. H: 8.9 cm. Archaeological Institute and Museum, Sofia. There are four friezes of seven-leaved palmettes on the top and bottom friezes; below a frieze of facing female heads, then one with alternating ram heads in profile and facing lion heads. The heads may symbolise the Great Goddess not only as the patron deity of vegetation (see Fig 16), but also as the patroness of wild animals. This was probably a ritual vessel for the cult of this supreme Thracian deity.

Fig 25. Gold and enamel fibula, Sashova Mogila, Yasenovo, Kazanluk district, central Thrace, second century BC. This striking fibula was found with a parcel-gilt silver phiale, gold, silver, and bronze ornaments, metal and pottery vessels, and a partial set of arms in an untouched monumental stone tomb. A tiny box soldered to the base and the two biconical beads are covered with gold filigree and granulation and inlaid with blue, green, and black cloisonné enamel.

Similar fibulae have been found in Celtic graves in central Europe and this type may be based on those used by the Celts who settled in the Kazanluk district in the third century BC.

The captions are primarily adapted from the catalogue entries by Maia Anamova, Paulina Ilieva, Ivan Ivanov, Georgi Ktov, Liubava Konova, Ivan Venedikov, and especially Elka Penkova. All photographs are by Ivo Hadjipetchev.

ANCIENT GOLD: THE WEALTH OF THE THRACIANS, TREASURES FROM THE REPUBLIC OF BULGARIA. Exhibition Venues:
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The Antiquities Trade

THE TRADE IN ANTIQUITIES DEBATE AT THE COURTAULD INSTITUTE

The First Courtauld Debate, in association with The Art Newspaper, opened on 20 November in a nearly-packed Kenneth Clark Lecture Theatre at the Courtauld Institute of Art, now located in Somerset House in the Strand, London. The motion was: 'This House believes that the trade in antiquities is fundamental to the proper study of the past'. Speaking in support of the motion was Dr Timothy Clifford, Director of the National Gallery of Scotland, and his supporting speaker was Mr Richard Jenkins, Reader in Classical Literature in the University of Oxford. Opposing the motion was Professor Lord Renfrew, Master of St Andrews, a member of the newly organised Antiquities Research Centre - see p. 6, supported by the Right Honourable Bernie Grant, M.P. for Tottenham. The meeting was chaired by Lord Hoffman, a noted judge. The proceedings were opened by Lord Justice Professor Eric Feneley, Director of the Courtauld Institute of Art, who noted that the profits for the meeting would go to assist the Witt Photograph Library, a prime research source.

Lord Hoffman called upon Timothy Clifford to put his case in favour of the motion, having taken note of a call from the floor that the words 'free movement' would be more appropriate instead of 'trade' in the motion. Lord Hoffman suggested that this might well become apparent in the supporters speeches or in any subsequent discussions. Dr Clifford began by stating that his commitment as Director of the National Gallery of Scotland was in terms of paintings, drawings, water-colours, etc., and, thereby, he had 'no special axe to grind' in respect of antiquities. Indeed, he queried, how does one define antiquities - as ancient objects dug up? There had almost always been a trade in antiquities, in Greek art in ancient Rome, in classical art in medieval times - the idea of movement is itself old. Man by his very nature is inquisitive about his origins and therefore his past, and the product of the past - so why should he not collect and learn from the artefacts of the past? In fact, Dr Clifford mourned the break between the British Museum and the British Library that took place in 1973 when the perfect solution of artefacts surrounded by their literature and text was broken. There were the opportunities to study the great civilisations of the past in the leading cities of Europe, hence a trade in antiquities was crucial to civilisation. What is important is the difference that exists when compared to the 18th century - so many objects are being found by 'rescue' or by chance in so many situations involving building works or agriculture. How are we to deal with this? 'Passports' for such items are a possible answer in Western Europe, but perhaps the destruction of works or museums, such as the Kabul Museum, that have been destroyed and their material dispersed? UNESCO has no way of controlling these countries or the corruption so often found to be rife - that control is for an ideal world, 'pie in the sky', and it is not a realistic solution to movement of works of art. In conclusion Dr Clifford declared that 'the movement of works of art is crucial to the understanding of them', and to that there can be no argument.

Lord Hoffman then invited Lord Renfrew to speak in opposition to the motion. Lord Renfrew began by declaring that he was in agreement with everything that Dr Clifford had said, except for his conclusion. The motion, Lord Renfrew suggested, comes close to legitimising the art market, including the 'bad apple' in the art market barrel. He disagreed with Dr Clifford's conclusion in that 'the world's cultural heritage is being lost by the looting of archaeological sites' to provide antiquities for sale to innocent or other buyers. He agreed that not all art trade is of that kind, and there was a case indeed for a licit trade in provenance - but the criticism of that aspect - but what one wants is appropriate movement of provenanced objects. 'The past is not a sustainable resource' - the central point is that our knowledge of the past comes from our study of objects from contexts, and it was agreed that antiquities should be studied as they emerge. For example, had Phillip II's tomb not been discovered by Professor Andronikos, but looted, it would have been an archaeological tragedy of the highest magnitude, so much information lost to the world of scholarship and future generations. Recently the Royal Academy had taken the line in its exhibition policy not to include objects of African art illegally on the market or lacking information as to their origin. Lord Renfrew applauded the stand taken by Sotheby's not to hold any further general antiquity sales in London.

On the question of restitution, which Lord Renfrew noted would be taken up by his supporter Mr Bernie Grant, he was not sure if it was indeed practical to return objects to their sources. He did, however, urge the UK to sign the UNIDROIT and UNESCO conventions, and on the basis that such a signing was not retrospective - he was much in favour of the 'converted sinner'. He ended on the note that the I illicit Antiquities Research Centre had been founded at Cambridge in order to stop looting now, and past 'sins' should or would be forgiven.

Lord Hoffman then invited Richard Jenkins to address the audience as second supporter of the motion. Mr Jenkins began by citing his recent holiday in Canada - there he found in a classics department, in a country that had no such background itself, an admirable small collection of antiquities. At that geographical and chronological difference from its origins it made a tremendous difference. After all, most antiquities were not glamorous but they taught us something. Take Newcastle, with its good classics department and choice collections, built up with loving care over a number of years by successive curators - they were modest but distinguished antiquities, the study of which transformed one's ideas of the past. We are lucky in the UK for our remains and our museums - comparative effect is paramount and you can understand the origins of civilisation outside Europe. The opposition to the motion is not liberal and free - it is the 'I'm all right Jack' attitude.

As countries become more prosperous so they will want a liberal understanding of the past. If no African masks had come out of Africa to Europe there would have been none of their influences on European art - just think of that in relation to the art of Picasso! It would indeed be sad if there were no Greek sculptures in Greece, but even worse if you could not see them except in Greece in situ. Movement of objects, as seen especially through the actions of Lord Elgin, has had a profound effect upon our culture. The arguments against the motion were, in effect, twofold in their basis: 'racial' in that things should stay in their place of origin, or 'territorial' in that they should remain in their national state or geographical areas. Both arguments were powerful, but Mr Jenkins suggested, they 'lacked moral clarity'. It was totally ineffective to attempt to suppress the trade, but it may be there was a need for a legal, regulated trade so that it would not be driven underground.
Lord Hoffman then invited Mr Bernie Grant, as second supporter to Lord Renfrew, to address the meeting. Mr Grant began by declaring: 'I am not an art freak myself', but he was concerned about the movement of art around the world. His argument was the 'moral argument'. He fully supported the study of the past in order to understand the present and to plan for the future. He spoke strongly about a 'one way trade' from the 'poor south' to the rich nations of the north where the majority of objects ended 'locked up in private collections'. The situation of the 'poor' countries encouraged looting and illegal export.

Mr Grant then proceeded to cite the specific case of the Punitive Expedition to Benin in February 1897 when large numbers of Benin bronzes, the classic heads and the large figural plaques, were removed. Many had ended up in the British Museum, others, he had observed, in the Kelvin Grove Museum in Glasgow. Mr Grant maintained that these objects should be returned as they were part of the living culture and religion of the people from whom they had been removed. A major point was that the majority of people do not have access to the artefacts of their own culture, e.g. the Benin bronzes, the head of the Oni of Ife and of the Queen Mother, etc. Since the Stone of Scone had been returned from Westminster Abbey to Scotland should not the same be done with these bronzes? A particular annoyance to Mr Grant was the fact that the labelling of these artefacts was wrong, written by Europeans who did not fully understand their significance. Why, he asked, should Britain benefit from tourists who come to see these treasures which are essentially looted artefacts.

Four speakers having presented their cases, Lord Hoffman then invited contributions from the floor. Mr James Ede, Chairman of the International Association of Dealers in Ancient Art (IADAA), noted that 'art is defined by the market'. The central issue is the question of destruction, not of looting, but by war, by agriculture, and by building - one mortar bomb flung by an Egyptian fundamentalist could destroy the treasures of the Luxor Museum. So many objects were found, as had been remarked, by chance and exported illegally because of the draconian restrictions on the laws of the countries of origin. Mr Ede believes that he understands why Lord Renfrew feels as he does. In the past, 'in a previous life', he had a great interest in ancient sculptures, and 'there is nothing so zealous as a convert.'

During a recent UNDROIT Conference on the Inuit, the Inuit spoke with_love about such groups - one from Turkey, the other from Japan. The Turkish delegate said 'I'm incredibly sad when I see my antiquities in your museums. If people see them there, why should they want to come to us? Where will we get our tourist dollars and dollars from?'' The Japanese delegate said 'When I come to your museums and I see Japanese works of art, I feel proud.' And I think that's everything that has to be said.'

Since Mr Grant so strongly advocated the return of the Benin bronzes as part of the religious heritage of the Benin people, Mr Peter Clayton asked whether, in that event, he was aware of the fact that hardened chief petty officers with the Punitive Expedition had been physically sick when they entered the shrines where the bronze heads were kept - the walls were splashed in blood, as were the heads, covered in the blood of the human victims around them, and the stench of death in the air - is this what Mr Grant was advocating in the return of these objects? Mr Grant chose not to reply.

For an eminent collector, and an individual who regards himself even more as a guardian and a preserver of antiquities, spoke vociferously for the motion and against the counter-proposal of Lord Renfrew. He drew attention to the number of chance finds and expressed his concern, especially Lord Renfrew from agricultural ploughing, digging irrigation ditches, dams, building roads, houses, etc., and even items dug officially that have no context most of the time he estimates it to be 95% of all objects excavated - that it came into the museum by a miracle, 'a miracle', appeared back in Dun Huang'.

He drew attention to a major exhibition entitled 'Treasures of Ancient Indonesian Kings' at the Tokyo National Museum in September 1997 where three large and important masterpieces in gilt and silvered bronze and a major group of 22 other bronze statuettes were all noted in the catalogue as chance finds 'by a farmer while he was digging a ditch', 'by a farmer when he was swimming', and by other farmers whilst cultivating their fields. If there is a chance find by a local farmer or builder, unaware of the value of art, and there is no legal market he immediately melts it for the value of the metal. If it is not metal it may be destroyed in order to avoid problems. Mr Ortiz made a point after point that showed the fallacy of the counter-proposition to the motion put forward by Lord Renfrew and Mr Bernie Grant, and sat down to loud applause.

Mr Grant suggested that objects that went into private collections were lost to scholars and the public. Not so, was the reply from the floor from another well-known collector, Mr Claude Hanks, who spoke that most of the objects in the private collections, especially major collections such as the Fleischman collection, almost all of which is now permanently at the Getty Museum. For his part, his collection has always been available to interested people, including Mr Grant, who had appeared to doubt it. He added that he had often lent pieces for public exhibitions and would shortly again be loaning a classical piece to a major museum for an exhibition. Lord Renfrew enquired if this would be with a provenance, to which the reply was 'Yes... Lord Elgin', a point argument by Mr Ede, J. Mr Hanks also spoke of the book by William Dalrymple, 'From the Holy Mountain', which gives accounts of the destruction wrought by governments such as Turkey, Israel, and Greece. The case of Athens and the proposed underseating was mentioned, as were many. He believes that the movement of art is a natural movement and should be a free movement.

One speaker from the floor drew attention to the parlous situation regarding the historic Globe Theatre and, in so doing, expressed his solidarity with Lord Renfrew's argument.

Since there were no further contributions signalled from the floor, Lord Hoffman proceeded with a succinct summing up in the best judicial tradition. He noticed the 'local' claims of Mr Grant and the 'real' or 'territorial' arguments by Mr Jenkins. Lord Renfrew had advocated that the trade encourages looting and destruction but, Lord Hoffman noted, it was also suggested, that this was but a small phenomenon compared to the possible destruction of the objects themselves. It was questioned whether there was little chance of wholesale regulation in countries where sites were constantly being destroyed. On balance, it came down to the basic question: is the trade advantageous or not.

On that note Lord Hoffman then put the motion to the meeting, to be taken on a show of hands. There was no question but that the motion, 'This house believes that the trade in antiquities is fundamental to the proper study of the art of the past' was carried by an overwhelming majority of the 155 people in the audience - estimated by a staff member of the Institute to be at least 4 to 1 of those that voted (though several viewers counted only about a dozen or so hands against the motion).

This article is based upon a detailed report provided to the writer by Peter Clayton, Consulting Editor of Minerva, and a partial transcript of the debate as supplied by the Courtauld Institute.

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THE MIHO MUSEUM
COLLECTIONS OF
ANCIENT ART

Filippo Salviati reports on the Shumei family collection of ancient art and assesses its presentation in a remarkable and innovative architectural setting.

Regular readers of Minerva are already acquainted with the Shumei family collection of ancient art, since the magazine has featured a selection of the objects belonging to the Shumei family collection which were shown in an exhibition at the Metropolitan Museum of Art in New York (see Minerva, Nov/Dec 1996). Now the opportunity to discuss this striking and outstanding private collection from all standpoints has presented itself with the official opening last November of the Miho Museum in Japan, in Shigaraki, some 35 kilometres from Kyoto. The objects themselves, and the criteria which brought Mrs Mihoko Koyama and her daughter Hiroko Koyama to acquire them, can best be understood by looking at their wider context: the belief systems of the Shinfu Shumeikai religious organisation (of which Mrs Mihoko Koyama is the spiritual leader), and the specific setting chosen for the Miho Museum. Philosophical ideas, works of art and architecture are all inextricably linked together at the Miho Museum. What has been conceived by architect I. M. Pei as the 'physical container' of the objects (that is, the architecture of the museum) can rightly be called a work of art in itself, imbued with a specific symbolic content which matches the rigorous requirements of the sect. Technical and aesthetic perfection celebrate the highest achievements of cultures from the ancient world transcending the boundaries of China's history and evoke a universal human emotion.

Much has been written, and will be written, about the Miho Museum. Those who already know two of Pei's other famous architectural works, the pyramid of the Grand Louvre in Paris, and the China Bank building in Hong Kong, will appreciate many features of his characteristic style: the use of natural light through the extensive glass ceilings, and a geometry in which the triangle and all its possible combinations (almost like the game of tangram) is exploited – from the roof tops to the apertures in the ceilings, to even the lamps. Several of the magnificent ancient temples in Kyoto have acted as a source of inspiration for Pei's design and it shows: his work is a perfect combination of modern taste and traditional architecture (Fig 1).

More than this the museum building appears to be the actual physical transposition of the classical fourth-century Chinese tale: Peach Blossom Spring by Tao Yuan Ming (AD 372-427). In this story, a fisherman, wandering in the countryside, comes by chance upon a grove of blossoming peach trees, at the back of which he finds a hill with a small opening. Venturing inside, the fisherman emerges again into the open light, to find himself in a place detached from the ordinary world, filled with imposing buildings, and inhabited by cheerful and contented people. That is exactly the feeling Mr Pei's project is meant to convey, for the visitor has to go through a slightly bending tunnel, cut through the solid rock of a hill, and then walk onto a suspended bridge, up some terraced steps leading on to the front of the main entrance of the museum.

However odd this may seem on paper, one has to understand that the Miho Museum is by no means just a museum. Rather in many ways it can more aptly be described as a 'shrine' where magnificent works of art have been placed according to the principles governing the philosophical, and spiritual approach to Art: both officially declared focal points of the Shinnji Shumeikai. To the followers of this religious organisation and especially to Mokichi Okada (1882-1955), mentor of Mrs Mihoko Koyama, the body and soul can be purified through the appreciation of beauty which, in the works of art created by mankind, finds one of its highest expressions. It is through this perspective that one can gain a proper understanding of the exact or 'inner' meaning of the Miho Museum and its collections.

Once inside the building, the visitor is inundated by daylight filtering through the skylights which punctuate the roof: a reminder of the meaning of Shumei, 'supreme light', while a bench made out of 350-year-old wood evokes a connection with the beauty of the world of nature. The museum is literally part of the landscape; the structure is 80% buried under a hill mostly covered with indigenous trees to harmonise its profile with the surrounding landscape of a nature preserve in the Shigaraki Mountains. A 180-year-old pine tree has been relocated on the western side of the museum opposite the
New Museum

entrance so that it now appears to be framed by vertical glass panels which convey the idea of an ancient Japanese painted screen. Three classical Japanese gardens: a moss and pine garden, a bamboo garden, and a rock garden, placed in the two southern and northern wings of the Miho Museum, reinforce the uninterrupted spatial, architectural and spiritual continuity between the human and natural worlds.

So, to the sound of Kodo drumming exactly at 1 pm on 3 November 1997, Mrs Mihoko Koyama officially inaugurated the Miho Museum. Its hi-tech glass sliding doors opened to welcome the selected guests, invited from all over the world to participate in a grand ceremony, which was in itself a model of organisation and timing. For the few who had already visited the museum, while it was under construction, but especially for the many dealers, museum directors, curators and scholars who were entering the building for the first time, that moment signified the fulfillment of a curiosity which had accompanied the museum since it was first spoken of. A selection of the 'treasures' now housed in the Miho Museum were finally visible in what is to become their permanent home, although travelling exhibitions outside Japan are envisaged for the future.

The collection in its entirety is characterised by objects which have been acquired over the past forty years, starting with ceramics, bowls and other objects related to the Japanese tea ceremony, and continued, in more recent years, with the acquisition of non-Japanese works of art. For example, the splendid Chinese inlaid bronzes which formed the nucleus of a magnificent exhibition held at Eskenazi in 1991, or the silver statuette of a falcon-deity (featured on the cover of Minerva and on the posters advertising the opening of the Miho Museum in Japan), which was one of the highlights of the 1996 exhibitions of the Shumei collection in the United States.

The inaugural exhibition which closed on 21 December displayed more than 200 objects, divided between the north and south wings of the museum. In the North Wing, which only contains Japanese works of art, it was interesting to note, in addition to remarkable Buddhist objects, a jar of the 4th century AD early Kofun period, and a jar with a handle from the early Heian period (9th century AD) whose shape and colouring already foreshadowed later Japanese ceramic wares.

As you enter the South Wing, dedicated to works of art produced by the Egyptian, Near Eastern, Roman, South Asian, Chinese and Islamic civilisations, the visitor is welcomed by an ancient Egyptian limestone lintel inscribed with hieroglyphs which spell out the words "beautiful west": a perfect introduction to this section of the museum.


Fig 3 (below). Faience and glass inlay of pharaoh's head. Egypt, 26th Dynasty or later (after 664 BC). H.: 15.3 cm. W.: 11.5 cm.
A magnificent near life-size acacia wood statue (Fig 2) from the Middle Kingdom and an inlay of a pharaoh's head in faience and glass of 26th Dynasty or later (Fig 3), are exquisite reminders of both the majesty and the haunting beauty of Egyptian art at its best.

Perhaps not unique like the silver and gold falcon-headed deity, but quite notable are: another falcon-headed deity; a lion-headed deity; a miniature statuette of Horus as a falcon; and a statuette of a cat - all in bronze and from the late 25th or 26th Dynasty, and all examples of the high level of execution and the excellent state of preservation of the Egyptian works of art in the collection.

Equally beautiful are a small silver amulet of Nefertem of the Third Intermediate Period, and a granodiorite sculpture of Queen Arsinoe II (Fig 4). Nefertem, the son of the creator-god Ptah and the lion-headed goddess Sekhmet, is represented as he strides, left foot advanced, arms hanging at his side. The lotus flower on his head proclaims his identity. The larger-than-life-size portrait of the short-lived wife of Ptolemy II (285-246 BC) possibly began its life as an image of Queen Tiy, wife of Amenophis III and mother of Akhenaten, and was recarved a thousand years later. The softness and sensuousness of these forms recall the canons of beauty established by the Greco-Roman tradition to which, in a sense, the sculpture is a tribute, though still maintaining the style of portraits of previous Egyptian royal wives.

Fig 5 (above). Roman bronze statuette of Apollo. 1st century BC-1st century AD. H: 31 cm. W: 14 cm. Depth: 8 cm.

Fig 6 (below) with detail (above opposite). Floor mosaic depicting Dionysos's discovery of Ariadne on Naxos. Roman, probably from Syria, 3rd-4th century AD. Stone tesserae in mortise. H: 352 cm. W: 357 cm.
Truly Classical are a Greek fulcrum attachment in the shape of a horse of the 2nd-1st century BC, and a Roman bronze statuette of Apollo (1st century BC-1st century AD) (Fig 5), while the 3rd-4th century AD floor mosaic from a Roman province (perhaps more North African than Syrian) betrays a certain stiffness in the portraiture of the main gods (Fig 6 and detail).

However, superlative examples of the Gandharan tradition of Buddhist sculpture housed in a further section of the Miho Museum, such as the outstanding Buddha in schist, or portraits of the Enlightened One in the more fragile stucco of the Hadda and Taxila schools, attest to the prolonged influence exerted by Graeco-Roman culture in places far away from its points of origin (Fig 7). A departure from the classical rendering of these very early Buddhas is seen in the magnificent Chinese bodhisattva of the Wei period (Fig 8).

The arts of the ancient Near Eastern civilisations are represented by Bactrian artefacts; (Fig 9), three superb limestone reliefs, one Assyrian, from Nimrud (Fig 10) and the other two from Persepolis – of which one, representing two horses, is a detached fragment from an Achaemenid relief showing a royal chariot whose matching section was lent by the British Museum for this exhibition, as well as a large number of gold and silver objects, predominantly decorated with animalistic motifs.

From north-western or Western Iran and of the 8th-6th centuries BC is a unique compound zoomorphic silver vessel in the shape of two rampant lions standing on a bull (Fig 11). The function of this object as a vessel is suggested by a hole on the head of one of the lions which might have served to fill the container; another hole, disguised in the open mouth of the second lion, might have been used to pour out the liquid contained in the hollowed bodies of the two animals. However, why this peculiar vessel was made and for whom are questions that remain unanswered,
century AD, it also bears a rare inscription in Tibetan and Chinese characters (Fig 13).

A sense of ritual pervades the atmosphere of the whole Miho Museum. The way in which the objects have been selected and displayed, the relationship the viewer is expected to establish with the objects, have attained almost a sacred aura. At the end of the first day of the opening ceremonies (the second day was reserved for the members of the Shinji Shumeikai only) a huge bonfire was lit, resplendent in the night. The crescent of the new moon had just appeared in the sky, celebrating a new cycle. The Miho Museum is first of all an experience, and visiting it is truly an experience of the soul.

Fig 12 (right). Rhyton with a horse-lion protome. Silver with lapis lazuli, quartz, red jasper (?) and vitreous paste (frit) inlays. Iran or Afghanistan. Achaemenid period, 5th-4th century BC.
H: 17.5 cm. D: (at rim) 9.6 cm.
W: 5.2 cm. L: 14.5 cm.

Fig 13 (below). Silver gilt plate. Tibet, 8th-9th century AD. D: 29.2 cm.

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Shiga, Japan.

Fig 11 (above), with detail (top left). Silver compound zoomorphic vessel. Western or north-western Iran, 8th-6th century BC. H: 24.9 cm. W: 21.9 cm. W: 1,114 g. contributing to the mystery emanating from the object.

A better known liquid container used as a libation cup is the rhyton, of which the Miho Museum has three fine examples. One of them, (Fig 12) from Iran or Afghanistan and dated to the Achaemenid period, has its lower part shaped as an animal protome, a composite creature with leonine features, but provided with horns and upturned ears.

Not a few of the animal motifs characteristic of Near Eastern artefacts found their way into more distant regions, eventually ending by being used on Chinese Tang dynasty metalwork (itsel strongly influenced by Sasanian art). Whereas other mythical creatures of Classical origin filtered through to the Near East and are seen on the the ow relief design executed in the champlevé technique on a silver gilt Tibetan plate of the 8th-9th
ANCIENT ART FROM THE CARIBBEAN

A major exhibition of Pre-Columbian Art of the Taino Culture from the Caribbean, on view at El Museo del Barrio, New York, is described by one of the guest curators Dr Dicey Taylor.

Taino: Pre-Columbian Art and Culture from the Caribbean, on view at El Museo del Barrio, New York, until 29 March 1998, is the first comprehensive exhibition of Taino art ever presented in North America or Europe. Although not as well known as the Aztec, Maya, and Inca, who were their continental contemporaries, the Taino were the dominant culture in Puerto Rico, the Dominican Republic, Haiti, St. Lucia, Jamaica, and the Bahamas from about AD 1200 to 1500. This pioneering exhibition presents rare and beautiful objects that illustrate the secular and sacred spheres of Taino society, in accordance with the following themes: the Taino world; caciques, nobles, and their regalia; daily life and subsistence; the ball game; spiritual ecstasy and the cohoba ceremony; and religion and cosmology.

The Caribbean was colonised nearly 5000 years ago by nomadic hunters and gatherers from Mesoamerica and, some scholars believe, Florida. After 500 BC, Arawak-speaking peoples began to move into the region from Venezuela and the Guianas in South America. They travelled in canoes from island to island in the Lesser Antilles, close to the coast of South America, and from there into the large islands of the Greater Antilles where they established communities on Puerto Rico and Hispaniola (Haiti and the Dominican Republic). The origin of these pre-Taino groups in north-eastern South America has been well documented, and they are associated with distinctive ceramic series.

The Taino evolved about AD 1200 in Puerto Rico and Hispaniola, and later settled in Jamaica, Cuba, and the Bahamas. When Columbus reached the Caribbean in 1492, the islands of the Greater Antilles were dotted with Taino communities nestled in valleys and along the rivers and coastlines.

Note: this exhibition may be extended to 3 May.


Society was divided into two classes – nobles and commoners – governed by a hierarchy of greater and lesser chiefs known as caciques, who were advised by high-ranking nobles and shamans (medicine men). The caciques controlled by caciques were confederations of communities with populations that ranged from several hundred to thousands of people. As Taino society developed, powerful caciques united these chiefdoms into political states. At the time of the conquest, Hispaniola was under the control of five important chiefs. Puerto Rico was governed by approximately twenty.

The Taino exploited their natural resources, and developed efficient techniques of agriculture, hunting, and fishing. Although root crops, beans, squashes, and fruits supplemented the diet, yuca (manioc) was the staple food. The cultivation of yuca was brought to the Caribbean by the predecessors of the Taino from north-eastern South America. After grating and straining to remove its poisonous juices, this nutritious tuber was mixed with water and cooked into thin cakes (cazabe) like tortillas that could be filled with fish, meat, and vegetables. As in other pre-Columbian societies, the many ceramic bowls (Fig 1) made by the Taino further suggest that their cuisine included soups, stews, and gruels, and it is known from sixteenth-century sources that most food was boiled.
The Taino had an extraordinary repertoire of expressive forms in sculpture, ceramics, jewellery, weaving, dance, music, and poetry. *Dueros*, or ceremonial seats carved in stone and wood, were used by caciques, shamans, and other members of the nobility. Those with high backs were exclusively for caciques, and were often carved in human or animal form with finely incised designs and encrustation of shell and gold in the eyes and teeth (Fig 2). Prestige and power were intimately linked to the ownership of these seats; sculptures of *zenis* (spirits and ancestors) were sometimes placed beside caciques on separate *dueros*, suggesting that many chiefs owned at least two.

*Caciques* and nobles were further distinguished by their clothing, jewellery, and other accessories. They wore garments of the finest woven cotton and beaded belts with geometric designs. For important occasions they donned capes made from the colourful plumage of tropical birds: parrots, toucans, herons, and eagles. They also wore beautifully worked shell jewellery – including necklaces and pectoral ornaments – and amulets made from gold, semiprecious stones, shell, and bone (Figs 3 and 4). *Caciques* carried boldly carved sceptres.
and daggers of polished stones as symbols of their authority (Figs 5 – 7).

Spanish chronicles attest to the caciques’ power over almost every aspect of Taíno society. They controlled the collection and distribution of food and trade goods; they organised community festivals known as areyos; and they decided when to go to war. In addition, caciques functioned as spiritual leaders who contacted the supernatural through hallucinogenic trances. Natural psychoactive substances were regarded by pre-Columbian cultures as sacred and endowed with inherent force. Their preparation and ingestion were associated with elaborate rituals, and they were consumed only by people considered to have sufficient power to communicate with the spirits and ancestors who dwelled in the otherworld. Only those in touch with the supernatural realm could heal the sick, predict the future, ensure the fertility of the world, and resolve the larger problems of existence.

The most important sacred substance for the Taíno was cohoba, a psychoactive powder ground from the seeds of trees native to South America and the Caribbean. The Taíno sometimes mixed cohoba with tobacco to maximise its effect. Taíno shamans took cohoba to cure illnesses for individual patients and to ensure the well being of the community; caciques took it to communicate with spirits and ancestors (Fig 8). Before ingesting their hallucinogenic mixtures, chiefs and shamans fasted and purged themselves with vomiting spatulas of wood and bone in order to consume the “pure foods” of the otherworld (Figs 9 and 10). Then, they inhaled
their concoctions from small vessels and trays, using delicately carved sniffers of wood and bone (Figs 11 and 12). Ceramic figures on duhos illustrate stages of the cohoba ritual, from the initial use of the spatula to the aftermath of stupor, fatigue, and spiritual exhaustion (Fig 13).

The spirits that presided over the cosmos included a creator and many others associated with rain, wind, the sea, human fertility, and the successful growth of crops. At the beginning of time, these spirits blanketed the cosmos with invisible layers of symmetrical designs that covered the faces and bodies of people, animals, communities, the earth, the heavens, and the sea. These designs – cosmic tissues of connectedness that united the universe – could be “seen” only by chiefs and shamans during cohoba ceremonies. Illness, bad crops, and natural disasters such as hurricanes were caused by destructive spirits that ripped holes in the geometric fabric of the world.

The Taíno believed they were descended from the primordial union of a male “culture hero” named Deminian and a female turtle. Similar creation stories persist among contemporary societies in Venezuela and the Guianas. Deminian wears a female turtle carapace on his back and thus represents the union of male/female and father/mother in the same figure. Dualism and the unity of opposites in Taíno art are further illustrated by beautiful ceramic vessels that combine symbols of life and death and images of male and female fertility (Figs 14 and 15).

The exhibition includes a selection of three-pointers (trigonolitos), enigmatic stone objects that are particularly characteristic of Taíno art (Figs 16 and 17). Small three-pointers have been excavated by archaeologists at sites with early dates (400 BC-900 AD) in South America and in the Caribbean, but these examples predate their widespread appearance among the Taíno. Spanish accounts from the time of contact make tantalizing references to trigonolitos, but fail to pinpoint their true significance.

Modern scholars have debated whether these triangular stones represent mountains, volcanoes, breasts, phalluses, manioc shoots, or all of these at once. Some three-pointers may depict the yuca spirit; others combine multiple images and suggest the visions that caciques and shamans experienced under the influence of cohoba.

In many pre-Columbian cultures, teams of men and women participated in a competitive ball game similar to soccer. The ball was hit with the head, arms, hips, and legs, but could not be touched with the hands except to put it into play. Among the Taíno, the ball game was played in the batey, a paved court often lined with carved stones. Games were typically held during areytos, in which communities from several chiefdoms

Fig 9 (top left). Dominican Republic, manatee bone vomiting stick. 1200-1500 AD. H: 5.1 cm. I: 21.1 cm. Fundación García Arévalo, Santo Domingo.

Fig 10 (bottom left). Dominican Republic, wood vomiting stick. 1200-1500 AD. H: 34.2 cm. Collection of Ambassador Bernardo Vega, Santo Domingo.

Fig 11 (below). Dominican Republic, manatee bone cohoba inhaler. 1200-1500 AD. H: 9 cm. Fundación García Arévalo, Santo Domingo.
came together to recount their joint histories and legends, and to cement their social and political relationships with singing, dancing, and feasting. The *bateys* found by archaeologists tend to be located on the borders of chiefdoms, which indicates that *ayoyos* focused on diplomacy as much as on ceremony.

The ball game was potentially lethal because the solid balls - made from rubber, fibres, and cotton - were heavy and extremely fast. Players wore protective belts and padded accessories on their arms and legs. Most depictions of ball players in pre-Columbian art suggest that belts were made from a combination of wood, fibre, and cloth, but stone belts have been found in several pre-Columbian cultures, including that of the Taino in Puerto Rico. These belts of stone, known as "collars", exist in two forms: heavy and thick or slender and attenuated (Fig 18). Some scholars believe that these stone collars were actually worn during games; others interpret them as memorials that accompanied the dead to the otherworld. The corpus of Taino art also includes stone objects known as *codos*, or "elbows" which may be belt fragments to which wooden pieces were once attached (Fig 19).

One of the highlights of the exhibition is the headed *zemí* from the Pigorini Museum in Rome, which returns to the New World for the first time in five hundred years (Fig 20). It is the most remarkable work of art produced in the Caribbean between
the arrival of Europeans and the decline of Taino culture some thirty years later. This brightly polychromed sculpture depicts a human figure with an alert face and an intense expression. On the reverse is a second face with empty eye sockets and skeletal features emblematic of Taino spirits from the realm of the supernatural. Wrongly identified as an African work until 1952, this dazzling object's exact meaning remains an enigma.

The zemi consists of a wooden frame covered by crocheted cotton embellished with beads and mirrors from Europe and disks of Caribbean shell and seeds. The figure's brown face, carved from the horn of an African rhinoceros, has curly black hair and white shell eyes with dark pupils. The use of imported materials and certain African stylistic conventions indicate that the zemi was made about 1515, after the Taíno had come into contact both with Europeans and the West African slaves who worked their colonial plantations and goldfields. Forcefully conceived and elegantly crafted, it combines ideas and materials from three distinct cultures together into a stunningly original work of art. The beaded zemi heralds a new phase in Caribbean art and culture and reflects a multicultural sensibility that persists to this day.

Until recently, the Taíno have been peripheral to the study of pre-Columbian societies. Scholars focused on the high cultures of the mainland, such as the Inca, the Aztec, and the Maya because they were organised into political state. The chiefdoms of the Taíno seemed less worthy of attention. Archaeologists now realise...
that, by the time of the conquest, these chiefdoms had evolved into complex political entities which resembled true states. Current archaeological research continues to explore the nature of Taino chiefdoms through settlement pattern studies of communities, changes in ceramic sequences, and the role of intensive agriculture in the use of terraces, ridged fields, and artificial mounds as practices that enabled powerful chiefs to unify smaller hegemonies into advanced chiefdoms or states.

The exhibition is accompanied by a bilingual softback catalogue, priced at $15, in English and Spanish, written by the guest curators – Ricardo E. Alegria, José Juan Arrom, and Dicey Taylor – with illustrations in colour and black-and-white and a checklist of the 139 works in the show.

A book with the same title, Taino: Pre-Columbian Art and Culture from the Caribbean, has also been produced in conjunction with the exhibition. Published by El Museo del Barrio and The Monacelli Press, this 200-page, softback volume, priced at $35, incorporates the most recent thinking of art historians and archaeologists on the ancient Taino. The book has a foreword and twelve essays, 120 colour images, many of which have never been published before, and 20 black-and-white illustrations. Also included are translations of key sixteenth-century commentaries on the Taino by Christopher Columbus, Pietro d’Anghiera, and Bartolomé de las Casas.
Egyptian Art

THE ART OF ANCIENT EGYPT

In an extract from a new book by Dr Gay Robins that breaks new ground in understanding ancient Egyptian art, she discusses basic principles, materials, techniques, and artists.

The art of ancient Egypt has never lost its power to inspire fascination and awe. Over some 3,000 years the great civilization of the Nile Valley produced some of the finest works of art the world has ever known, whether exquisitely painted on tomb walls, carved in stone or wood, or cast in metal.

Gay Robins, in her new book, The Art of Ancient Egypt, from which the following extracts are taken, traces the course of Egyptian art from its sudden initial flowering to its final renaissance during the rule of the Ptolemies. She explains how the ancient artists developed an artistic system that was perfectly adapted to expressing the Egyptians' world view, encapsulated in their religious and funerary beliefs. She brings to the subject many fresh insights based on first-hand study in Egypt, exploring the different functions of artistic products in temples, tombs and everyday life, and stressing the importance of understanding them within the context for which they were originally designed.

As far as we know, the ancient Egyptians had no word that corresponded exactly to our abstract use of the word 'art'. They had words for individual types of monuments that we today regard as examples of Egyptian art - 'statue', 'stela', 'tomb' - but there is no reason to believe that these words necessarily included an aesthetic dimension in their meaning. Did the Egyptians then have no idea of art as we think of it today? Certainly they had no notion of gathering pieces of 'art' together in a gallery or museum for the sole purpose of viewing it, although later generations were not averse to visiting earlier monuments and leaving their comments in the form of graffiti. However, this does not mean that Egyptians were not aware of and did not aim for an aesthetic content in their monuments. It is rather that these monuments and other representational items were first and foremost functional. To represent was, in a way, to create, and Egyptian representation in both two and three dimensions was bent on creating images that would function as a meaningful part of the cults of the gods and the dead. Statues provided places where deities could manifest themselves.

Images of the dead ensured their survival in the next world and formed a point of contact between the realms of the living and the dead where the dead go to receive the offerings brought by the living. Representations of temple cult ensured its enactment for all time, and depictions of offerings presented to the dead meant that these items would be available in the next world. Images of protective deities found in houses, on furniture, and made into amulets created a powerful shield against the malign forces of the universe.

When we visit museums today or look through the illustrations of books on Egyptian art, the pieces that are presented to us are pieces that in general appeal to modern aesthetic tastes. Yet these represent only a selection of surviving Egyptian material. Visit any museum's reserve collections or examine the finds from many an excavation in Egypt, and you will discover another world completely. Here are objects that are plainly recognisable as statues, stelae, coffins, amulets, and yet one would hesitate to call them works of art. They may demonstrate poor workmanship, unbalanced composition, awkward proportions, clumsy execution. Nevertheless these pieces had the same functions as the more aesthetically appealing items. The difference between those objects that we prize as high-quality art and those we relegate to storage frequently derives from the status of their owners. The prized objects prove on examination to have been made almost invariably for kings and their high-ranking officials; the lesser pieces were usually commissioned by people lower in the social hierarchy. Since the king and his top officials commanded the most resources in ancient Egypt, it follows that they had access to the best artists, that is, the artists who had the skills to produce in the best possible way what their patrons desired. That the monuments produced by these artists also appeal to us today suggests that our aesthetic tastes and those of the ancient Egyptians were similar. However, people of lesser rank who could not get access to first-class artists had to accept work from second-rate talents. Although the resulting objects frequently lacked the artistic quality of the most accomplished works, they must still have functioned to the benefit of the owner or there would have been no point in having them made.

Today it is the aesthetic quality of Egyptian art that many people admire. Statues, stelae, and fragments of wall decoration that appeal to modern tastes are displayed as isolated objects for the viewer's delectation. Many have no provenance, all are out of context. The relationship between an architectural form, its two-dimensional decoration and the
statues created to occupy the resulting space is lost and can seldom be restored. However, by studying the remains of ancient temples, tombs and settlements that still survive in Egypt and by reading the written records left by the ancient Egyptians, we can begin to understand something of the Egyptians' world view and how this shaped their attitude toward the art that they created.

**Principles of Egyptian art**

In order to understand Egyptian art, it is vital to know as much as possible of the élite Egyptians' view of the world, and the functions and contexts of the art produced for them. Without this knowledge we can appreciate only the formal content of Egyptian art, and we will fail to understand why it was produced, or the concepts that shaped it and caused it to adopt its distinctive forms. In fact a lack of understanding concerning the purposes of Egyptian art has often led to be compared unfavourably with the art of other cultures: why did the Egyptians not develop sculpture in which the body turned and twisted through space, like classical Greek statuary; why do artists seem to get left and right 'muddled'; why did they not discover the rules of geometric perspective as European artists did in the Renaissance? The answer to such questions is that these supposed shortcomings had nothing to do with a lack of skill or imagination on the part of Egyptian artists, and everything to do with the purposes for which they were producing their art.

The majority of three-dimensional representations, whether standing, seated or kneeling, exhibit what is called frontality: they face straight ahead, neither twisting nor turning (Fig 1). When such statues are viewed in isolation, out of their original context and without knowledge of their function, it is easy to criticise them for their rigid attitudes that remained unchanged for three thousand years. Frontality is, however, directly related to the functions of Egyptian statuary and the contexts in which statues were set up. Statues were created not for their decorative effect but to play a primary role in the cults of the gods, the king and the dead. They were designed as places where these beings could manifest themselves in order to be the recipients of ritual actions. Thus it made sense to show the statue looking ahead at what was happening in front of it, so that the living performer of the ritual could interact with the divine or deceased recipient. Very often such statues were enclosed in rectangular shrines or wall niches whose only opening was at the front, making it natural for the statue to display frontality. Other statues were designed to be placed within an architectural setting; for instance, in the monumental entrance gateways to temples known as 'pylons', or in pillared courts, where they would be placed against or between pillars: their frontality worked perfectly within the architectural context (Fig 2).

Statues were normally made of stone, wood, or metal. Stone statues were worked from single rectangular blocks of material, and retained the compactness of the original shape. The stone between the arms and the body, and between the legs in standing figures or the legs in seated ones, was not normally cut away. From a practical aspect this protected the figures against breakage, and psychologically gives the images a sense of strength and power, usually enhanced by a supporting back pillar (Fig 3). By contrast, wooden statues were carved from several pieces of wood that were pegged together to form the finished work, and metal statues were either made by wrapping...
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leaving limbs separate from the body and each other.

When artists work in three dimensions they can, if they so desire, achieve a realistic correspondence between the three-dimensional world and their three-dimensional sculp-
tures. The matter is quite different, however, for artists who wish to re-
produce the three-dimensional world on a two-dimensional surface. In a num-
ber of cultures artists have found means by which to obtain the illusion of the third dimension depth, in their work, but in others the two-di-
imensionality of the drawing surface has been accepted and even exploited. The ancient Egyptians belonged to the lat-
ter group, which historically is more widespread. When creating representa-
tions on a two-dimensional surface, they did not aim to incorporate the appearance of depth. Rather they arranged two-dimensional images of the objects they wished to represent over the flat drawing surface. These objects were rendered from their most characteristic and easily recognised aspect, usually in profile, full view, plan or elevation. These were then grouped together to form a scene. Because these different views can occur together in the same picture plane, the result is not rendered as

from a single viewpoint, but rather is a composite assemblage encoding information that can be interpreted by the reader.

The rendering of the human figure forms a composite built up from its individual parts (Fig 5). Thus the head is usually shown in profile with a full-
view eyebrow and eye set into it. The shoulders of formal figures are most frequently depicted full view but the waist, buttocks and limbs are in profile. The nipple on male figures and the breast on female ones are drawn in profile on the front line of the body. However, items that lie on the chest, such as collars, necklaces, pectorals and clothing are shown full view on the expansion of the torso framed by the front and back lines of the body. The navcl, shown full view, is placed inside the front line of the body at the appropriate level. Up until the Edynite Eighteenth Dynasty the two feet are rendered identically from the inside, showing the big toe and the arch. After that time, the near foot was increasingly rendered from the outside with all the toes showing.

The order that the Egyptians strove to maintain in the world around them was also fundamental to their art. Images were not placed haphazardly on the drawing surface, unless there was a deliberate evocation of chaos, but were ordered by a system of registers. The lower border of a register acted as the ground line for the figures within that register. The positional relationship of one image to another could be cued for the viewer by overlapping and placement within the reg-
ister. When items overlap, what is behind is further from the viewer than what is in front. When items are

stacked above one another in a regis-
ter, those higher up are behind those lower down. The hierarchical ordering of society was reflected in art by the manipulation of scale. The larger a figure the more important its status (Fig 5). The king's figure, for instance, is usually the same, or nearly the same, size as the figures of the deities he interacts with (Fig 6), but larger than the figures of his subjects.

Ancient Egyptian representations, whether two- or three-dimensional, were usually combined with texts written in hieroglyphs. Short texts acted as captions, identifying the figures depicted and the actions taking place. Longer texts included requests for offerings for the dead (the offering formula), hymns to deities and words

Fig 5 (far left). Wooden striding statue of the official Hiet. Nude statues of elite males occur only in the 5th and 6th Dynasties, perhaps referring to rebirth in the Afterlife. 6th Dynasty, c. 2345-2181 BC. British Museum.

Fig 5 (left). Wall painting from the tomb of Nebamun at Thebes showing Nebamun and his family in the marshes. Note the convention of other participants in a scene being smaller than the prime focus figure. 18th Dynasty, c. 1559-1295 BC. British Museum.

Fig 6. Relief with Tutankhamon III offering bread to the god Amon. Karnak, dismantled boat sanctuary. 18th Dynasty, c. 1550-1295 BC.
spoken by deities to the king. The texts within any given scene formed an integral part of the whole composition, with blocks of hieroglyphs often set against representational elements, so that, without the hieroglyphs, the composition would not be balanced (Fig 6).

In addition, hieroglyphs themselves are small pictures drawn according to the principles underlying Egyptian two-dimensional art. Despite this, many do not write the object they depict but are phonetic, standing for different consonantal sounds in the Egyptian language. Others, however, are logographic, standing literally or metaphorically for an object or idea. Furthermore, hieroglyphs can act as determinatives, that is, they are placed at the ends of individual words to show the categories to which these words belong; these have no phonetic value. Thus, for example, verbs of movement are followed by a pair of legs, names of men by the image of a man and those of women by the image of a woman. So closely are art and hieroglyphs connected that, when a figure is identified by its name in hieroglyphs, the expected determinative is mostly omitted, so that the presentation itself acts as the determinative.

The primary orientation in two-dimensional art for hieroglyphs and figures was facing to the viewer's right. However, both could be reversed to face left as the occasion demanded. Further, hieroglyphs could be written in horizontal lines or vertical columns, and this allowed for great versatility and subtlety in the combination of hieroglyphs with representations. Normally hieroglyphs face the same way as the figure to which they refer. Reversals of hieroglyphs were not usually done at random, but were intentional designed to carry meaning (Fig 7).

**Material, techniques and artists**

Egyptian artists worked with a great variety of materials. One of the most readily available was limestone, since the Nile valley in Egypt was bordered for much of its length by limestone cliffs. Other fairly soft stones available were calcite (a crystalline form of calcium carbonate), sandstone, schist, and greywacke. In addition there were harder stones, including quartzite (a crystalline form of sandstone), diorite, granite, and basalt. Stone was the major building material for free-standing and rock-cut temples and tombs. It was also used to make statues, steles, offering tables, libation bowls, vessels, and other ritual equipment. Masons worked with a thin layer of plaster and painted. Although paint was sometimes applied to harder stones, it would seem that much of the stone was left visible, and that the colour of the stone was often chosen for its symbolism. Black stones like granodiorite referred to the life-giving black silt brought by the Nile inundation. Thus they symbolised new life, resurrection and the resurrected god of the dead, Osiris, who is often shown with black skin. A range of colours – red, brown, yellow, gold – was associated with the sun, so that stones of these colours, such as red and brown quartzite and red granite, carried a solar symbolism. Green stones referred to fresh, growing vegetation, new life, resurrection and Osiris, who can also appear with green skin.

We have already seen that statues could be made of wood as well as stone, and there was a long tradition of wood-working in ancient Egypt. The timber provided by native Egyptian trees such as tamarisk, acacia, and sycamore fig tends to be irregularly small and knotted, covered with the straight blocks and planks of coniferous wood imported from Syria. Nevertheless, Egyptian woodworkers were skilled at piecing these uneven lengths of wood together to form furniture, chests, coffins, and statues. As in soft-stone statues, the surface of these objects was often plastered and painted, but sometimes paint was applied directly on to good-quality wood.

Tomb scenes from the Old Kingdom onwards occasionally depict the working of metal, while worked copper from early times, arsenic bronze (copper and arsenic) from the late Old Kingdom and bronze (copper and tin) from the later Middle Kingdom. Gold and silver were highly valued as precious metals. Metals were used to make tools and to make statues, terracotta covered on the surface with metal to make implements (Fig 8), jewellery, and funerary equipment. Cult statues of deities were made of gold and silver inlaid with precious materials. Not surprisingly, few survive today, as they were repeatedly melted down for their metal. It was rare that statues of these materials that made them suitable for employment in divine images, but also the symbolism associated with them. Gold was considered the flesh of the gods, especially the sun god. Silver was the material of which the bones of the gods were made. It was also associated with the moon, and lunar disks on statues might be made of silver.

The Egyptians manufactured a material often called Egyptian faience or glazed composition. It is (usually) made from a core of quartz sand (grains) covered on the surface with black glaze. The material could be modelled and moulded, and, because it was not costly, it was ideal for the mass-production of small items, such as statuettes, amulets, rings, and ear studs (Fig 9). The colour of the glaze depended on the additions to the basic mixture, and faience was often made to imitate and substitute for real stones. One of the commonest colours was a blue-green related to turquoise and linked with the goddess Hathor, who was called 'Lady of Turquoise'. The word for faience was *tjeheitet*, from the root *tjehe*, 'to dazzle/gleam', which was associated with the sun, giving a solar symbolism to the material.

Limestone and other soft stones were carved with copper chisels and stone tools. Hard stones were worked by hammering and grinding them with tools made of even harder stone together with sand, which is basically quartz, acting as an abrasive.
Drills with copper bits were employed with an abrasive to hollow out stone vessels, and to apply details and inscriptions to hard stone monuments. The finished object was polished with a smooth rubbing stone. Wood was shaped with chisels and adzes and the surface smoothed down with rubbing stones.

Scenes on stone surfaces were often cut into relief before painting. There were two main types of relief: raised relief and sunk relief. In both, chisels were used to cut round the outlines of figures. Then, in raised relief, the stone of the background was cut away, so that the figures were left standing out from the surface (Fig 7). In sunk relief it was the figures that were cut back within their outlines, leaving the surface of the background at a higher level (Fig 10). Finally, in both types of relief, the figures were modelled to a greater or lesser extent within their outlines. Traditionally, sunk relief was used on outside walls and raised relief on interior ones, since bright sunlight has the effect of flattening raised relief and enhancing sunk relief.

Before stone was painted, the surface had to be smoothed, and any holes in the stone or joins between blocks filled in with plaster. In painted, as opposed to relief-cut, Theban tombs, the rock-cut walls were covered with a layer of mud that was then plastered before painting. Similarly in mudbrick buildings, such as houses and palaces, surfaces were prepared for decoration with a layer of plaster. Scenes were laid out by first marking off the area to be decorated and then drawing in the initial sketches in red, to which correction were often subsequently made in black, probably by the master draughtsman in charge of the project. Squared grids, introduced at the beginning of the Middle Kingdom, were often drawn on the surface before the scene was sketched in. Their function was to help artists obtain acceptable proportions for their figures and often also to lay out the composition as a whole. The lines of the grid were either drawn against a straight line or more usually made with a string that was dipped in red paint, stretched taut across the surface and snapped against it. The sketches were drawn with brushes, made from fine reeds that were trimmed at one end to an angle and chewed or split to fray the fibres.

Paint was laid on in flat washes, pigment by pigment, so that painters mixed as much of one colour as they needed, painted in all the appropriate areas, and then moved on to another colour. For this purpose they used thicker brushes made from fibrous wood, such as palm ribs, or from bundles of twigs tied together that were beaten at one end to separate the fibres and make a coarse brush. The final stage of painting was to outline figures and add interior details with a fine brush. Many details in relief work and on statues were often only added in paint and not cut into the stone.

In addition to wood and stone, linen, too, could be plastered and painted to make decorated funerary and votive cloths. Alternating layers of linen and plaster could be built up to form cartonnage, from which painted funerary masks, coffins and mummy wrappings were manufactured. Papyrus, made from the papyrus reed, was the ancient Egyptian equivalent of paper. Its main use was as a writing surface for a wide range of administrative, economic, lit-
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We sometimes get glimpses relating to the working lives of artists in documents from Deir el-Medina, the village that housed the workmen who excavated and decorated the royal tombs in the Valley of the Kings. We learn that the state issued the workmen with metal chisels for their work on the royal tombs and that a record was kept of the weight of these tools. When the tools were returned they were weighed to make sure that the workmen had not nicked any of the metal. The state also provided these artists with the pigments and other supplies needed for their work on the tomb, and a letter survives from the workman Inherkhau, who lived in the reign of Rameses II, in which he writes to the vizier: ‘I have been working [in] the places (the royal tombs) which my lord said must be decorated in proper order, but there are [no more] pigments at our disposal [?]. May my lord [let] me carry our his good purposes and [have] a message sent to my supervisor, life, prosperity, health, may be informed. And have a dispatch sent to the majordomo of Ne, to the high priest of Amon and the second prophet (of Amon), to the mayor of Ne, and to the administrators who are managing in the treasury of Pharaoh; such things, life, prosperity, health, in order to supply as with whatever we require. List for my lord's information: yellow ochre, gum, opiment, reargar, red ochre, blue frit, green frit, fresh talc for lighting, and old clothes for wicks.’ The lighting supplies were essential, since the artists were working under oil lamps.

The workforce at Deir el-Medina was divided into two groups that worked on each side of the tomb. A letter from the draughtsman Hor to his father, the scribe of the necropolis Hor, written in the mid Twentieth Dynasty, gives an account of how he spent a day, and of how he would be sent every day to assist him with the drawing – I'm alone, for my brother is ill. The men of the right side have carved in relief one chamber more than the left.’ Hor was a draughtsman for the left side of the tomb and, being on his own, could not work as fast as the draughtsmen on the right side, so that the relief cutters on the left side, whose job it was to cut Hor's sketched scenes into relief, were being held up.

The evidence from Deir el-Medina together with scenes in private tomb chapels of the Old, Middle and New Kingdoms that depict sculptors' workshops and other types of production show that artists worked in teams. Therefore, when we think about artists in ancient Egypt, we have to rid ourselves of the Western notion of the lonely genius toiling in a garret to create unappreciated masterpieces (which is itself a recent fiction). In ancient Egyptian society as a whole, conformity not individualism was encouraged, and there was hardly a place for an artist with a personal vision that broke the accepted norms. This does not mean, however, that artists could not experiment and innovate within these limits.

Many of the fundamentals of Egyptian art were established at the very beginning of Egyptian history and changed little thereafter. In addition, much of the subject matter portrayed remained unchanged over long periods of time. This has given rise to the mistaken notion that Egyptian art remained virtually the same for three thousand years. In fact, despite the limited repertory of subject matter, Egyptian artists valued variation and avoided producing exact copies of the same forms. Nevertheless, the content of Egyptian art was tied to its function, which was dependent on the Egyptian worldview. Only if the latter had changed fundamentally would there have been reason to alter radically what artists depicted.

The art of ancient Egypt was thus no more unchanging than the institutions and beliefs that it served. Nevertheless, because its significance derived from its ability to express and legitimate the power of the king and the gods, and because the gods were real, the ancient Egyptian art remained meaningful. Neither the rule of the foreign Pharaohs, with the introduction of a competing ideology, nor the Roman conquest in 30 BC, after which the ruler ceased even to reside in Egypt, destroyed the indigenous worldview, which persisted among the elite priesthoods of the temples. It may be, however, that unending foreign subjugation finally sapped the vitality of Egyptian culture, for when Christianity was first adopted, and the Roman Empire, the conversion of Egypt was relatively rapid. With the adoption of Christianity there came a whole new world view that rendered the traditional one not only meaningless but also abhorrent. Old funerary beliefs and customs were replaced by new, and the ancient rituals of the temples, once central to maintaining the ordered world of the cosmos, were silenced, to be replaced by liturgies that praised and petitioned a new deity. The purposes for which the monuments of pharaonic Egypt had been built were no longer relevant, and gradually over the centuries the sands of the deserts covered the ancient temples and tombs.

The Art of Ancient Egypt by Gay Robins is published by Thames and Hudson. 271 pp, 150 col. and 150 b/w illustrations. Hardback, £28.50.
The Antiquities Trade

EXPORT OF WORKS OF ART FROM THE UK, 1996-97

Peter A. Clayton

The reviewing Committee on the Export of Works of Art, established in 1952, has recently published its 43rd Report. The Committee, chaired by Mr John Guiness CB, made its report to the Secretary of State for Culture, Media and Sport, The Rt Hon. Chris Smith, MP. The brief of the Committee is to review those applications for export licences of works of art to which objections have been raised on the basis of various criteria, notably the Waverley criteria, and whether the items concerned are considered to be of high historic, artistic content, etc., which would be damaging if they were to leave this country. The Waverley criteria system allows decisions on export licence applications to be deferred to enable offers to purchase to be made. It is essentially a safety net that enables museums, galleries, libraries and other institutions in the UK to have a last chance to raise the money to purchase objects of outstanding historical, aesthetic, or scholarly importance before they are exported, normally without any prospect of their coming onto the market again. A recent case in point was the question of the superb Thomas Becket casket which was on the verge of leaving the UK after auction but which, due to the generous attitude adopted by Lord Thomson of Fleet, was saved and did not come before the Committee as it assuredly would have done. It is now a gem in the collections of the Victoria and Albert Museum, having been recently exhibited in the Becket exhibition in Canterbury Cathedral.

Most of the cases that are referred to the Committee are concerned with the Fine Arts. In each case submitted, a 'champion', normally the Department's Expert Advisor in the relevant area, speaks on behalf of the object, and also expert assessors are available to submit their opinion. The Committee is also backed by an Advisory Council on the Export of Works of Art which consists of representatives from various national bodies and also the trade: the Antiquities Dealers Association has two nominated representatives on the Council.

In the period under consideration the Committee had 33 cases presented to it, but four of these were withdrawn before they reached the consideration stage, leaving a total of 29 in all. The range was wide, including six paintings, photographic prints and negatives, sculpture and silver, a Warrant of Charles II, and decorations and a sword presented to Sir William Carnage, Earl of Northesk, in connection with the battle of Trafalgar in 1805 in which Northesk was third in command after Nelson and Collingwood.

Seven of the cases submitted came under the heading of antiquities, and of those six were coins, all from the same hoard. The sole Neolithic stone ball from Scotland (Fig 1). An application was received from Sotheby's for a licence to export to the USA with an export licence valuation of £7,057.50. An objection to the export was raised by the Keeper of Prehistoric and Romano-British Antiquities at the British Museum as the Department of National Heritage's expert advisor. It was noted that such carved balls were a distinctive product of the Scottish Neolithic period (c. 3000-2500 BC), with some specimens being known, mostly with provenances from the north-east of Scotland. The piece in question had been found at Fyvie, Aberdeenshire, in 1885 and was subsequently added to the famous collection of General Pitt-Rivers, a founding figure in the history of British archaeology. The case was heard in November 1996, and the applicant submitted that the ball was one of a large number of similar examples, most of which were in UK collections; indeed, five were held in the British Museum collections but were not on display. It was recommended that a deferral period of two months be applied to the licence application and if, at the end of that period, a possible purchaser had been identified, then the period would be extended by another three months. The Aberdeen Art Gallery expressed an interest in acquiring the carved ball at £8000, the price agreed with the owner, and subsequently acquired it with the assistance of the Heritage Lottery Fund.

The other six cases were concerned with eight forged Roman coins found as part of a hoard in Essex and considered by the Committee in September 1996 (Fig 2). All British finds require an export licence. The coins were contemporary forgeries of silver denarii of the Emperor Claudius (AD 41-54). The original hoard was found by a metal detectorist, amounting to around 110 coins. In the normal course of events under the old law of Treasure Trove, the coins would not have had to be reported for a Coronet's Inquest...
The Antiquities Trade

since they were of base metal, not of gold, silver or bullion. Under the new Treasure Act, enacted as from 24 September 1997, they would have been considered as 'Treasure' and as a hoard. Although forgeries, the coins in this hoard made it one of the most important archaeological discoveries in Britain for a number of years. They were of immense importance in shedding light on monetary practices so soon after the Conquest in AD 43. Applications were made for export licences by C. J. Martin (Coins) Ltd for the five coins, valued at £495 each, to be exported to purchasers in the USA, Switzerland and Germany. A deferral period of two months was proposed with a possible extension of a similar period if a purchaser had emerged. In the event, no offer to purchase was made and the five export licences were therefore issued.

From the same hoard, the Lennox Gallery Ltd made application for the export of three coins to the USA with an export licence valued of £825. A similar licence deferment was placed on these coins and, at the expiration with no offers being received, an export licence was granted them. The Committee learnt that, subsequent to their consideration of these eight coins, the British Museum had managed to acquire a substantial portion of the hoard from the original owner.

A detailed Appendix is of considerable interest to the antiquities trade since it lists, under broad categories, items for export licences after reference to the export advisers for advice as to national importance. The export advisers are the Keepers of the relevant departments of the British Museum, the Victoria and Albert Museum, the National Gallery, the Tate Gallery, and such others who may be concerned.

It is interesting to note the ratio of the number of items submitted for consideration in any one area to the gross value of the group cited. The highest number of cases (201) was of archaeological material submitted to the Department of Medieval and Later Antiquities, British Museum, and valued at £166,864. The same department also considered seven cases of medieval and later antiquities valued at £148,800. Prehistoric and Romano-British antiquities, with 117 cases, amounted to £69,193. The many coin finds, individual and hoards, that are appearing meant that 94 cases of coins and medals with a gross value of £431,303 were examined. Greek and Roman antiquities, ten cases, accounted for £713,828.

Middle Eastern antiquities considered were low in number but high in value ratio. Eleven cases of ancient Egyptian items amounted to £885,825, whilst Western Asiatic antiquities, with ten cases, amounted to £395,213.

Such figures as these, publicly published and available, very much belies the emotive statements in the press that would associate the sums in the antiquities trade with those of more nefarious activities, whose volume of trade is incomparably greater.

Numismatic News

THE ANCIENT COIN MARKET

Victor England

The recent run of auctions in Zurich in late October indicated the continuing health of the numismatic market this year. Dealers and collectors from around the world gathered for sales of modern, medieval and ancient coins, with the week ending on a very high note with Leu Numismatik's 71st sale.

Two highly important Greek coins fetched strong prices of note. The cover coin, lot 217, an exceptional Tetradrachm from Rhodes soared to 50,000 SF ($40,000 – $42,500) on a presale estimate of 36,000 SF. This was the first appearance of this wonderful type of coin, since this actual coin was last sold in 1978. The coin was hammered down to a dealer representing an American collector who has been waiting for this coin to reappear since it was last sold. Lot 58, an archaic silver drachm from Naxos, fully estimated at 50,000 SF was hammered down to Leu in stiff competition at 64,000 SF ($44,000 – $47,000).

People went to lunch after seeing the Greek coins fetch good strong prices. However, the fireworks started after the mid-day break. On offer was a wonderful collection of Roman coins built up over the last forty years. The estimates on the morning session of Greek coins represented fair evaluations in today's market. The estimates in the afternoon session indicated that the coins were there to be sold – and sold, they were, for record prices.

Lot 265, a worn example of one of ancient Rome's most recognised coins, the Elag-Mar Denarius which commemorates Brutus' assassination of Julius Caesar in 44 BC, sold for 54,000 SF ($37,000 – $42,000) on a presale estimate of 28,000 SF.

The highest price realised in the sale was for lot 533. This gold coin of Constantine the Great depicted an extraordinary full-facing portrait of Constantine with a halo behind his head and his hand raised in salutation. To use the words of Alan Walker, numismatist at Leu Numismatik, "The extraordinary fully-facing portrait...is quite frankly a tour de force of engraving." After a bidding battle between an American, a Norwegian and a Swiss collector the coin sold for an amazing 178,000 SF ($122,750 – $134,000) on an estimate of 85,000 SF. It remained in Switzerland.
ANCIENT BUDDHIST SITES IN NEPAL

Robin Coningham and Armin Schmidt report on important new surveys at the ancient Buddhist sites of Lumbini and Ramagramma in the Nepalese Terai.

Having received reports of discoveries of ancient Buddhist remains within the Nepalese Terai (Fig 1), the southern plains which stretch from the foothills of the Himalayas to the Ganges River, Dr Alois Fuhrer, the Archaeological Survey of India’s surveyor for the North-Western Provinces and Oudh, was depited to investigate them with the permission of the Kathmandu Durbar, in 1895, and again in 1896. During his second tour he met General Khadga Shamsher J.E. Rana, Governor of the Nepali Province of Palpa, in late November at his temporary camp at Rummindel, approximately six miles north of the Indian border, and was struck by the sight of a broken pillar of sandstone. The pillar, rising 3m from a debris of brickbats, was covered with a number of rough inscriptions recording devotional pilgrimages to the site by fourteenth century AD Tibetan and Nepalese Buddhist personages. Interested in the possibility of discovering further inscriptions, Dr Fuhrer and General Shamsher cleared the debris from the base of the pillar and were rewarded with the exposure of a far older and more spectacular inscription (Fig 2). The inscription was written in the Brahmi script and had recorded in the third century BC that: ‘Twenty years after his coronation, King Priyadarsi, Beloved of the Gods, visited this spot in person and offered worship at this place, because the Buddha, the Sage of the Sakayas, was born here...’

Both Fuhrer and Shamsher immediately recognised the enormity of their discovery – they had discovered the birthplace of the Buddha.

Although of noble birth, according to Buddhist tradition, the Gautama Buddha, or Prince Gautama Siddhartha as he was known before his renunciation, was not born in a royal palace but in a garden known as Lumbini in 563 BC. His mother, Queen Maya Devi, had been traveling from her husband’s capital at Kapilavastu to visit her parents’ home in a neighbouring kingdom. Heavy with child, the Queen stopped at the Lumbini garden in order to bathe in the pond there. On leaving the pond she walked twenty paces and, catching hold of an overhanging tree, gave birth to a son. The prince was raised in his father’s palace at the city of Kapilavastu, and he later married Princess Yasodhara, and together they had a son, Rahula. At the age of 29 he renounced his princely life at Kapilavastu, and abandoned his wife, child and family in order to achieve enlightenment. Shortly before his parinirvana, or passing away, the Buddha identified Lumbini as one of the four great sites of Buddhist pilgrimage, the others being Bodh Gaya, Sarnath and Kushinagara.

Certainly by the third century BC, the site was of enough significance to be visited by the great emperor Asoka in person, the King Priyadarsi of the inscription, who erected the commemorative stone pillar. It remained a key centre of Buddhist pilgrimage and the Chinese pilgrim, Huen-Tsang, noted during his visit to the site in the seventh century AD, that Queen Maya Devi’s tree and pond were still preserved beside the pillar. Fuhrer was quick to draw on the topographical similarities between these traditional descriptions of ancient Lumbini and that of his new discovery at Rummindel. He determined that the modern name of the locality was derived from its ancient name and identified amongst the ruins the pond in which Maya Devi had bathed and the column that Asoka had erected.

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Further evidence was added when he discovered a fourth century AD nativity scene in a modern Hindu shrine on one of the adjacent mounds, wrongly identified as Rupa-devi (Fig 3). After this initial success, Faucher was accused of falsifying evidence from other sites and was prematurely retired. However, his work was continued by P. C. Mukherji, also of the Archaeological Survey of India, in 1899. Mukherji further cleared the ruins of ancient Lumbini and succeeded in identifying the location of the original temple of Queen Maya Devi under the modern shrine of Rupa-devi and exposed a series of later Kushan period stupas, monastic structures and temples, confirming the site's position as a central complex of Buddhist pilgrimage.

Having been established as the land of the Buddha's nativity and childhood, Lumbini and its associated sites in the Terai, remained important for archaeologists and growing numbers of Buddhist pilgrims, but it was not until the visit of U-Thant, the General Secretary of the UN, in 1967 that it reached a modern international status. U-Thant, a devout Buddhist, began a campaign to establish Lumbini as a centre of international Buddhist culture and learning. With the creation of the International Lumbini Development Committee, the campaign achieved notable success with the launching of the Master Plan for the Lumbini development in 1978, designed by the Japanese architect, Professor Kenzo Tange. The Master Plan is now being realised under the auspices of the Lumbini Development Trust, which was established for that purpose in 1985.

The Master Plan is an enormous project which transforms three square miles of paddy land into a sculpted landscape to make the teachings of the Lord Buddha accessible to all and is divided into three linear zones. The first, and most southern, zone is the sacred garden which surrounds the archaeological reserve (Fig 4); the second, or monastic, zone is divided into forty-one plots for places of worship (Fig 5); and the final zone is the residential village for visitors and tourists, separated from the second zone by libraries, museums and a research centre. Although much of the plan exists only on paper, the sacred garden is now demarcated and hotels, monasteries and the research centres steadily rise out of the surrounding jungle. In line with other archaeological monuments of major international significance, it has been proposed to nominate Lumbini for inscription on the UNESCO World Heritage List.

In addition to an archaeological and architectural study of Lumbini, this has also involved a study and survey of a number of neighbouring sites of international importance, undertaken by a series of UNESCO missions. As a result, the two authors were invited to undertake a mission to further investigate two sites, Tilaurakot and Ramagrama, through a combination of surface and non-destructive archaeological survey. The former survey was undertaken with an electronic distance metre and the latter with archaeological geophysical equipment (see Minerva, July/August 1997, pp. 39-43). The team consisted of three members from the University of Bradford, UK: Dr Robin Coningham, Dr Armin Schmidt and Mr Damian Threader; and three members from HMG of Nepal Department of Archaeology: Mr Kosh Prasad Acharya, Mr C. P. Trilapat, Mr Soka Saga Sreshta and the Chief Archaeologist of the Lumbini Development Trust, Mr Bisanta Bidari.

Tilaurakot was first surveyed in 1899 when Mukherji was ordered to discover the remains of the Kapilavastu, the Buddha's childhood home. Searching for the city, he investigated a tiger-inhabited, jungle-covered mound, some 28 km west of Lumbini. Here, on the eastern bank of the Banganga River, he identified a substantial moated site covering an area of 500 m by 400 m. Cutting sections through the defences he uncovered the remains of a 4 m wide wall running round the mound. Within the walls the site was covered with a series of overgrown mounds, presumably the remains of structures, in addition to two large water tanks.

Mukherji investigated a number of these monuments and exposed cardinally oriented brick-built structures, including a sixteen-sided stupa. He also excavated the gateway in the centre of the city's eastern wall, exposing a complex of cells and rooms. He surveyed
the immediate vicinity and identified a number of possible stupas adjacent to the city; only one, the eastern, was excavated and had a diameter of 8.5m and stood 1m high. Using a combination of his own topographical notes, Buddhist textual descriptions, the records of Chinese pilgrims and the site's close proximity to a further two Asokan pillars, one at Gothihawa and the other at Niglighava, Mukherji had no hesitation in identifying the site as the ancient city of Kapilavastu – the childhood home of the Buddha.

Archaeological investigations at the site were not renewed until 1960 when a joint Nepali-Indian team excavated a 4m deep section across the northern wall, and these were followed by a series of excavations between 1967 and 1975. This latter work greatly enhanced the knowledge of the site by excavating the western gateway complex, recording two stupas some 400m to the north of the site, cutting a series of 5m deep sondages to natural soil within the city as well as exposing a series of buildings close to the surface in an area of 72m by 36m, to the immediate south of the modern Samit-Mayi temple. It became clear that the site's sequence began in the early part of the first millennium BC and ended with its abandonment in the first half of the first millennium AD.

Clearly, the size of the site, in combination with its sequence, marks Tilaurakot as a key Early Historic site for this region. Indeed, covering some 20 hectares, it is one of the largest urban sites of this period in the Terai. Our work at the site consisted of a topographical survey of the site and its surrounding monuments, as well as an archaeological geophysical survey of the area between the central buildings and the eastern gateway (Fig 6). Whilst no structures were visible on the surface, once the survey data was processed, it was possible to identify the line of a major street running from the eastern gateway towards the western gateway. This street was some 7m wide and it was possible that further subdivisions had been made by smaller streets at right angles, defining blocks of housing between. As our survey was likely to have recorded the final phase of occupation, it is most probable that we have identified the city layout of the first half of the first millennium AD. The resultant grid plan is very similar to that of other important Kushan settlements such as Sirkap, Taxila and Shalikhan Dheri in modern Pakistan, suggesting that the site was still a key urban centre.

The topographical survey was, however, successful and we confirmed that shallow channels on the city's southern and eastern sides mark the silted courses of the city's moats and that the cultivated area of approximately 12 hectares immediately to the north of the city, is most likely a fortified suburb. As only the fortified core of the city is protected we were keen to ensure that the agrarian environment of the site was preserved, thus we have recommended that the silted moats and the northern suburb are acquired to form an monument buffer zone and that the land within a radius of half a kilometre of the site is restricted to agricultural uses only to prevent detrimental development. In this way we hope to ensure the site's survival and its preservation.

Our second site was first recorded in 1898 by Dr Hoey, who noted that he had visited a large stupa on the bank of the River Jhara. The site, some 40km north-east of Lumbini, was next visited in 1964 by Professor Deo, who cleared it of grass and recorded that it stood 10m high and had a diameter of 25m. The size of the monument shows it was clearly a very important site and a number of Nepali archaeologists have identified it as the stupa of Ramagrama. According to Buddhist tradition, following the Buddha's passing away at Kusinagara, his remains were divided into eight parts which were then enshrined in stupas. The Koliyas of Ramagrama took their portion and built a stupa close to the river. During the third century BC, the Emperor Asoka travelled to many of these sacred Buddhist sites and, opening the stupas, redistributed the relics. According to the Chinese pilgrim Fa Hsien, when Asoka reached the stupa of Ramagrama, he was prevented from opening it by a guardian and thus it is the only stupa to contain the original share of the Buddha's relics. As the site has never been excavated nothing is known about its archaeological sequence or when it was abandoned, thus we were asked to survey and study this 'unlucky field', and identified a 10m high stupa, separated from the surrounding farmland by a wire fence.

A survey of the stupa's immediate vicinity failed to identify any structures outside the fence, but an area of brick fragments was noted close to its south-west corner. This area is occupied by a cemented surface raised slightly higher than the surrounding area and having crops of lentils and maize, whilst elsewhere paddy was being grown. In particular, we were attracted to a small uncultivated field, which local inhabitants told us was unlucky to cultivate. We therefore started our archaeological geophysical survey in this field and were rewarded when the data was processed, with the very clear outline of a square structure within an approximately 10m square enclosure wall.

We surveyed two fields adjacent to our 'unlucky field' and identified the outlines of a further two structures. We have tentatively identified them as votive stupas, perhaps mistaken for a diabolical residence by local farmers, thus giving the field its unlucky reputation. These were extremely promising results and it seems likely that the monuments of the farmland immediately surrounding the monument is purchased in order to protect the monuments beneath. We will further recommend that this monument is the subject of a larger survey in order to record the plan of the entire complex with the use of non-destructive techniques. It is possible to propose a Kushan date for these votive monuments as they have many similarities to Kushan Buddhist monuments elsewhere. Such a suggestion would clearly link the later development of this site with a similar Kushan dated re-development at the site of Lumbini itself, suggesting that this region continued to be an important focus and inspiration for Buddhist pilgrimage.

Whilst the results of the mission are still preliminary, we have helped to confirm the hypothesis of the Nepalese Terai offer an almost unbroken tradition of Buddhist devotion and pilgrimage from the seventh century BC to the present day.

Dr Robin Coningham is Lecturer in South Asian Archaeology and Dr Armin Schmidt is Lecturer in Archaeological Geophysics in the Department of Archaeological Sciences, University of Bradford, West Yorkshire. They acknowledge the support and co-operation of the following bodies: HMG of Nepal, Department of Archaeology, Lumbini Development Trust, UNESCO and the University of Bradford.

Fig 6. Topographical survey of the central monuments, Tilaurakot.
MUMMIFICATION MUSEUM OPENS IN LUXOR, EGYPT

Peter A. Clayton

The recently opened Mummification Museum at Luxor, Egypt, is absolutely unique. It is located in the sparkling new Visitors Centre set in the lower levels of the Nile corniche in front of the entrance to the grandiose temple of Amun.

Mummies have a perennial if not macabre fascination for the public and are invariably the most popular exhibits to be found in any western museum. At Luxor the new museum caters to this interest and presents the material in fine displays and good taste. The visitor enters a large darkened hall and is led along an upward sloping ramp with, on the walls beside them, line drawing reproductions from various well known papyri (such as the Books of the Dead of the Royal Scribe Ani and of Hunefer, both in the British Museum) showing the vignettes that refer to the mummy, e.g. the Ceremony of the Opening of the Mouth. As the visitor progresses, laid out to view on the right from this elevated position, is the rest of the display of objects. The whole is shown in shrouded darkness with spotlights accentuating details and especially brilliant colours. Reaching the end of the entrance slope, a few steps lead down to the floor of the museum and the exhibition cases.

The exhibits have been very carefully chosen to give an overall picture of the rites and beliefs involved and the attendant items that accompanied the mummy. Not only human mummies are treated; included is an interesting selection of the various sacred animal mummies, such as a well wrapped cat, an impressive ibis mummy from the sacred animal necropolis at Saqqara, and a baboon squating in a close fitting box from the cemeteries dedicated to Thoth, god of learning at Tuna el Gebel, and to whom the baboon was sacred. Crocodiles sacred to the god Sobek are also shown, hundreds of which have been found in the cemeteries at the site of the temple he shared with Horus at Kom Ombo. The sacred rams of Khnum, from Elephantine, somehow always seem to have a rather sly expression on their faces, despite the splendid gilding that adorns them.

Many items involved in human mummification are on show, a good set of canopic jars with their stoppers, the heads of the Four Sons of Horus; and metal implements used in the embalming process, very similar to a number of medical instruments today, and to those shown on the wall relief in the temple at Kom Ombo. Other necessary items to accompany the dead were ushabti ('answerer') figures and there are several of these from the Late Period and one of the ushabti boxes of the 21st Dynasty pharaoh Pinedjem I, brought back from the Cairo Museum. His mummy, together with numerous other royal mummies, ushabtis and funerary papyri, were revealed to the antiquities authorities by the Abu el-Rassoul family in 1881. The 'First Royal Cache', as it is known, was at the bottom of a deep shaft just to the south of Hatshepsut's mortuary temple at Deir el-Bahari on the west bank at Luxor.

The principal mummy on show is that of the General and High Priest of Amun, Maaiberti, who was the son of Pinedjem I, who died c. 1000 BC. He lies discretely shrouded with his face showing in a coffin, and nearby the highly decorated outer and inner lids of his two coffins are exhibited, together with his shroud with a finely drawn standing figure of Osiris, god of the dead, on it. Another fine series of decorated coffin lids on show are those of the priest Pedi-Amun.

Among the several wooden models are fine examples of kneeling mourning figures of the goddess Isis and Nephthys who are often shown on the foot and head end respectively of coffins - and royal carved stone sarcophagi, to be seen across the Nile in the Valley of the Kings, notably those in the tombs of Tuthmosis IV and Ramesses IV. Some of the rather charming wooden model boats of the Middle Kingdom, c. 2000 BC, represent the mummy of the deceased on a bier being ferried across to the west bank to his tomb, and thence to make the journey to the West, to the Fields of Iaru and the land ruled by Osiris.

Every congratulation must go to the Egyptian antiquities authorities who had the idea of this museum and brought it to such a successful conclusion. Although small, it will become one of the 'must' visits of Luxor.

Ushabti box of the pharaoh Pinedjem I (1070-1032 BC) recovered from the Royal Cache of mummies in 1881. Formerly displayed in the Cairo Museum, it is now exhibited in the Luxor Mummification Museum.

Photo Peter Clayton.

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The Mummification Museum is open daily, 9am-13pm, and 17-22pm. Admission £2.00 (about $4. sterling). There is a short guide available for £1.00.
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Book Reviews

Caesarea Maritima: A Retrospective after Two Millennia


The archaeology of the ancient capital of Roman Judaea, and later of Byzantine Palaestina Prima, has often disappointed and mystified the visitor. Enthused by the glorious descriptions in the writings of Josephus, and St Paul in the New Testament, antiquarians and travellers exploring Palestine frequently felt the physical remains did not live up to the literary hype. Thus, in The Topography of the Holy Land of 1871, H. B. Tristram described Caesarea Maritima as 'now a scene of utter desolation, with vast masses of ruin, many of them projecting into the sea, but with no human inhabitants within miles of the once sumptuous capital of Palestine'. Reconstructing the anatomy of the city was impossible beyond the realm of romantic speculation.

Today, Caesarea is a UNESCO-designated world cultural monument and ranks alongside Beth Shean (Scythopolis) as the most extensively scientifically studied classical archaeological site in Israel of the modern era. Between 1992 and 1995 the Caesarea Tourist Development Project sponsored year-round excavations which were directed principally by the Israel Antiquities Authority and Haifa University, but with a number of other universities under the conglomeration of CCE (Combined Caesarea Expeditions). The preliminary results of this massive episode of fieldwork were presented at a symposium initiated by Baron Edmond de Rothschild at Caesarea at the beginning of 1995. This rapid publication of forty diverse papers is a tribute to the Baron's vision and the diligence of editors Avner Raban (Haifa University) and Kenneth Holom (University of Maryland) who are also long-term directors of excavations at the site.

In the detailed introduction to this book, which is the most important summary of Caesarea's ancient history and process of exploration and excavation so far published, the editors announce that the site at last begins to rate amongst other well-known classical Mediterranean cities. In reality, this claim is rather modest. Where attempts to interpret some Mediterranean cities are hampered by a preoccupation with architecture, to the virtual exclusion of studies in material culture, the vision of Caesarea is holistic. Traditional studies in urban planning, ornamented architecture, inscriptions and statuary are not neglected. But both Raban and Holom evidently feel that attempts to reconstruct the socio-economic conditions of this port city can only succeed by a multi-disciplinary approach. Alongside papers delivered by historians specializing in Jewish and Christian history, this critical approach to Caesarea brings professional architects, marine archaeologists, pottery specialists, and some of Israel's finest excavators under one roof. Such pooling of experts knowledge and exchange of ideas is simply a joy to behold.

The range of eloquently written, thought-provoking articles (see
Hohfelder on Caesarea’s master harbour builders and Lehmann’s contextual appraisal of inscriptions) are far too numerous to do justice to here. However, in terms of fresh data seven particular seminal papers contribute greatly to our knowledge of maritime trade, Roman and Byzantine economies, and the evolution and demise of this site. Kathryn Gleeson’s ‘Ruler and Spectacle: the Promontory Palace’ discusses the external influence of Herod the Great’s visits to Rome in 40 BC and 17 BC on his domestic plans to construct a new frontier city at Caesarea. The new king of Judea seems to have been particularly inspired by combined residence/public entertainment complexes he observed first-hand at the Campus Martius and the Opera Pompelia. In isolation, the theatre, palace, and amphitheatre all excavated at Caesarea are unremarkable symbols, but as a combined landscape they represent a potent symbol of Herod’s politics: ‘the interplay of the royal residence and the places of public entertainment is particularly significant because it represents the relationship of the ruler to his subjects as their benefactor, but also as an individual whose hegemony can be at their pleasure’.

Contrary to previous archaeological opinion, the vaulted warehouses recorded beneath the Temple Plaza and at the foot of the inner harbour are not contemporary with Herod’s original city plan. Yosef Porath’s excavation of the Southwest Zone on behalf of the Israel Antiquities Authority redated these stores to three centuries later than the reign of Herod. As well as discussing the remarkable first century AD U-shaped hippodrome with tiers on three sides, Porat found that only about 25% of the shore was used for private housing during the Byzantine period, a reflection of the importance of warehouses for commerce.

Perhaps surprisingly, the Umayyad period seems to have witnessed rapid urban decline, with former insulae being converted into stone quarries and patches of farmland. Kenneth Holom’s enthralling article on the city council of Caesarea argues that the boule continued to play an important role in governing the city up to the Persian conquest of AD 614. The traditional view that the Byzantine State seized city treasuries and thus contributed to the decline of urban prosperity may thus need reconsidering in Palestine. However, Moshe Sharon’s catalogue of Arabic inscriptions clearly proves that by AD 895 the classical city grid was reclaimed by an extensive Muslim cemetery.

From a maritime perspective, Avner Raban’s systematic study of the gradual demise of the inner harbour suggests that this docking facility was already sedimentologically blocked soon after AD 70 and became increasingly more landlocked in the following centuries. But if Herod’s harbour was the most technologically sophisticated facility established at Caesarea, Joseph Patriarch’s work on the coastal warehouses seems to prove that the Byzantine period witnessed the peak in trade and thus presumably regional surplus agricultural production. Patriarch has recorded four types of stores (vaulted, courtyard, corridor and composite), some featuring frescoes of saints. The location of these facilities alongside the provincial administrative centre is perhaps an indication that these warehouses were State controlled. Peaks, troughs, and types of imported and exported produce being redistributed from this port city are examined by Jeffrey Blakely who is one of the few pottery specialists seriously studying trade by quantifying pottery assemblages. Hopefully this chapter will inspire other Israeli excavations to initiate a similar methodology and enable the economic structure of Roman and Byzantine Palestine to be more accurately understood.

Although perhaps pedantic, the absence of a chapter discussing how trade within the port of Caesarea may have differed or compared with other Roman and Byzantine harbours in Palestine in scale and organisation is a slight regret. However, the huge amount of new information which this volume has made available makes the copious selection of illustrations, maps, and colour aerial photographs more than compensates and helps one retain faith in archaeology during the fallow years when other site reports from Israel fail to surface.

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

[Ed.: Dr J. M. Eisenberg, Editor-in-Chief of Minerva, organised the Louisville-Israel Archeological Expedition to Caesarea in 1962.]

The Dome of the Rock
Oleg Grabar and photography by Said Nuseibeh.
Hardback £38.

The Dome of the Rock, Masjid al-Aqsa ('the farthest mosque') is an incredible building both for its architecture and for the fact that it stands prominent in all three major religions of the world that originated in the ancient Near East: Judaism, Christianity and Islam. Enshrined within it is the rough top of the Sacred Rock Mount Moriah where, but for the intervention of God, Abraham would have sacrificed Isaac (or, in Islam, Ishmael). And it was also from here, after his miraculous night flight from Mecca that the Prophet Mohammed ascended to Heaven to see God on His throne.

The area of the Haram al-Sharif (the ‘Noble Sanctuary’) where the Dome of the Rock is situated is rich in religious associations: it is the site of the building of Solomon’s Temple and the Third Temple built by Herod the Great – the Western or Wailing Wall, its last remnants, being of especial focus in Judaism as a place of pilgrimage and prayer. Here Christ carried out much of His Ministry, and the association with the Prophet Muhammed makes it the third most holy shrine in Islam after Mecca and Medina. Twenty metres in diameter and 30 metres high, the symbolic austerity of the Dome of the Rock and its golden shape outclasses the skyscrapers of modern Jerusalem’s skyline. Many inscriptions in splendid Islamic calligraphy, both inside and out, record the history of the building – its construction being dated to AH 72 (= AD 691-692), although the Caliph named al-Ma’mun, ruled AD 813-833 and, in adding his name in place of that of the founder, stressed the importance of preserving the date over that of the individual.

Nowadays the Dome of the Rock, despite the tourist multitudes that swarm around the Haram al-Sharif, still retains its sanctity as first a place of private devotion and congregational prayer, and secondly as a place of Islamic pilgrimage rich in associations with the Prophet. The religious focus on the site was further strengthened politically in the seventh century AD when the holiest shrine, the Ka’aba at Mecca and the requisite pilgrimage (the hajj) to it, was denied to the Faithful by ferocious fighting that led to that shrine being destroyed and rebuilt twice.

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Peter A. Clayton
Book Reviews Editor
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The first thing about this book that immediately strikes the reader's eye are the superb photographs by Said Nuseibeh who is not only a professional photographer but also has close links with Jerusalem through his family who have maintained the keys of the Church of the Holy Sepulchre since AD 639. Stunning overall views of the Dome of the Rock in all its moods, in the light of different times of day, are complemented by splendid architectural details, and colourful mosaics that are an incredible feature of the building. Whilst visiting the building (having, of course, removed one's shoes) the blaze of colour and intricate detail is overwhelming and, although marvelled at in its own right, can be fully appreciated with the naked eye and time available to the general visitor or pilgrim. Only as seen illustrated here can it all be properly appreciated.

The book, like the site itself, at first stuns the senses with its richness, but the text must not be relegated to second place. The informative, detailed and highly readable text by Professor Oleg Grabar is masterly. Text and illustrations complement each other wonderfully. Professor Grabar is an architect and his well known in the literature for his work on Jerusalem. He describes the situation and the setting of the Haram al-Sharif and the Dome of the Rock, the space occupied by them and their background history. Then he moves to the building itself and its structure, the formal and decorative features of the Dome and their sources. His text is a complete appreciation and explanation of this evocative place.

Said Nuseibeh also contributes notes on and translations of the epigraphics within the building itself. It may be remembered that not only are there alternative interpretations of many of these (which he duly notes) but also that so much of the detail where the epigraphy occurs is incredibly difficult to see; the mosaics themselves start at 21 feet above the ground and run all the way to the ceiling. His chapter on the photographic aspects of his brief is very interesting with details of how he carried out the extremely difficult task and the equipment he used to achieve these superb results.

Presented here is the first full survey of not only the largest group of pre-twelfth century mosaics in the world but the collection that adorns one of the most sacred sites in the world - a combination that cannot be upsided. For those who will never have the opportunity to see its treasures in person, the photographs of the Dome of the Rock provide a surrogate experience of the mosque. For those who have had the privilege of visiting this most sacred shrine of faith and art, the book is an evocation in both its text and photographs that adds a new dimension to the visit, no matter to which of the three great religious faiths they may adhere.

Peter A. Clayton

From Function to Monument: urban landscapes of Roman Palestine, Syria and Provincia Arabia.


This is a copiously illustrated and attractive volume on the magnificent early Imperial monumental architecture of many of the eastern cities of the Roman empire. It focuses on the grand colonnaded streets, public squares, gates, triumphal arches and nymphaea. The underlying theme is that cities sought to express their status mainly through the medium of splendid buildings and that, stylistically, these urban structures and landscapes were remarkably similar across most of the empire. Many would perhaps not wish to press the latter point too far; but this is an interesting study, which makes accessible descriptions of many sites that are not well-known, and will surely encourage the wanderlust. Only the reference to Hadrian as second emperor of the Antonine dynasty really jars; but much else pleases.

Dr T. W. Potter
The British Museum

Art and society in Roman Britain


A few years ago, Romano-British art, even with 'society' tacked on, was too unfashionable a subject to warrant a popular introduction for the general reader. Attitudes are changing at last, and it is good to see that the theme is now considered respectable. In principle, the attempt to make this fascinating and long-neglected topic attractive to a wide readership is to be welcomed.

Whether the book may be recommended as a reliable introduction for the novice is, unfortunately, another matter. The curious list of chapter headings sounds the first warning note, vacillating between themes appropriate for a general 'Roman Britain' work and those focused more specifically on art. There are: the development of Romano-British art; religion; personal possessions; jewellery; the countryside; towns; the army; the post-Roman period. This haphazard selection leads to unnecessary repetition, e.g. the need to discuss glass and wall-paintings both in Chapter 5 ('the countryside') and Chapter 6 ('towns').

Even within chapters, order and layout often appear arbitrary and disjointed. The brief survey of bracelets in Chapter 3 ('jewellery', pp. 81-2) begins with the very last and the exceptional assemblage from Hoxne, goes on to describe (inaccurately) the much earlier snake-bracelets from Dulaucothi, continues with a paragraph on the late types of bronze bracelet, and concludes with a few words about glass bangles. The approach is neither chronological nor typological, but apparently random; it fails to provide a balanced commentary on a class of object, let alone an assessment of any social, ethnic, regional, chronological, technological or other messages which personal ornament may convey.

Minor errors and misunderstandings abound, e.g. the reversal of the Mildenhall platters in a colour plate and on the dust-jacket, misspellings such as cére perdue for cire perdue (p.10, p.137) and argentinum for argentum (p.54), mistakes in the inscriptions of the Corbridge and Bedford piercwork rings (p.86), the addition of eight unmounted intaglios to the Thetford treasure (p.86), and the location of Balline in Northern Ireland rather than the Irish Republic (p.57, p.61). There are peculiar statements, like that on p.156 - although the Roman occupation lasted a mere four centuries...'. With pre-conquest contacts, the period of Roman influence was closer to 500 years, but in any case, 400 years is surely quite a substantial period of time in most people's estimation. This remark is in the final chapter dealing with the post-Roman period, which otherwise has a noticeably surer touch than the rest of the book.

Uncertainty of fact and interpretation is perceptible throughout the text. The author has read widely and well, and her extensive bibliography

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**Book Reviews**

is of real value, but she displays little personal familiarity with the primary data, the artefacts. The style is simple, and the book is well-produced, inexpensive, and lavishly illustrated in half-tone and in line-drawings by various hands. Of the latter, some, like that of the Walbrook Mithras (p.33) are excellent, but far too many are of utterly unacceptable quality.

With Martin Henig's *The Art of Roman Britain* (1995) available in paperback and many good general books on Roman Britain in print it is difficult to see any pressing need for Laing's entry-level synthesis at all, but as an inexpensive introduction designed to catch the attention and interest of non-specialists it could have served the purpose admirably. If only the text had been more rigorously checked to eliminate the many errors.

*Catherine Johns, The British Museum.*

**Greek Coinages of Southern Italy and Sicily**


It is a truism that the best preserved Greek temples are to be found not in the motherland of Greece but in the colonies of Magna Graecia (Southern Italy and Sicily). Similarly, the Greek coins struck in the colonies founded there from the later sixth century BC are amongst the finest examples of Greek numismatic art to survive. Mental pictures of the superb decadrachms and tetradrachms of Syracuse, and also those of Aegina, and the silver issues of other cities such as Leontini, Naxos, Catane, etc., immediately present a metallic and artistic apogee of ancient numismatic art. It is therefore perfectly reasonable in that event for most of the books on the coinage of the area to approach it from an artistic viewpoint. In this book, however, Dr Keith Rutter, Senior Lecturer in Classics in the Department of Classics at Edinburgh University and a well known scholar in this field of numismatics, has put the coins into their political and economic environment, yet whilst not disregarding their artistic content. And what a difference it makes to our understanding and appreciation of the coins.

The book, after an introductory chapter on the Greeks in the area under examination, then breaks down into six chapters: three each on Southern Italy and Sicily, covering the Early Coinage, the Fifth Century, and the Fourth and Third Centuries. Too often has artistic appreciation of the coins, especially of the silver issues, overshadowed the facts that it is only by virtue of detailed study that the full story behind the coins, the political events, effects and necessities, can be seen. Overstrikes can, in the first instance, establish a sequence of issue; die linking takes it further, and weight standards and iconography will give the links to mother cities, local alliances and the aftermath of local military catastrophes. Nominal style, abbreviations, use of the ethnic and grammatical changes in the inscriptions when noted in detail, provide an amount of evidence for the political structures obtaining, the alliances and local conquests. In many instances this type of examination can revise the literary record of ancient classical authors, e.g. Crotoniates taking over the territory of Sybaris as against the recorded 'total destruction' by them of the latter.

The coin evidence indicates a remarkable uniformity of techniques and weight standards in the early coinage of South Italy whereas in Sicily, a little further to the west of Greek influences, the adoption of coinage was not, as might be expected, a progression from east to west but rather sporadic with the earliest coinage apparently appearing in the west of the island at Himera and Selinus, to be followed in the east at Naxos and Zancle, c. 525 BC, and at Syracuse some 15 years later. Not least amongst the basic problems that Dr Rutter addresses is the very simple one, often overlooked: what was the source of the silver for this abundant coinage in the metal-starved Magna Graecia? Syracuse, her coins and their art, is a major player in fifth and fourth century Sicily. Notable here is, of course, the question of the Demaretion, its identification and dating (here c. 466 BC), together with the later superb decadrachms of the masters Kipion and Daimon in around 400 BC. Influences from outside in this period, the burgeoning might of Carthage, introduces the evidence of the ethnics on coins changing from Greek to Punic script. Bronze coins appear and, like the silver, produce evidence of internal strife and external warfare.

Whilst much work has been done on detailed die studies of many of the mint cities of Magna Graecia, much still remains to be done. In making this very valid point in several instances Dr Rutter (who has himself contributed enormously to this area of numismatic expertise) takes the evidence on board to produce one of the best, most lucid and interesting books in recent years on the coins of South Italy and Sicily.

Peter A. Clayton

**The Furniture of Western Asia: Ancient and Traditional**


This sumptuously produced volume, no less than to be expected from the publisher, represents the proceedings of a conference held at the Institute of Archaeology, University College, London, 28-30 June 1993. There are 22 papers (including two in German and one in French) essentially focused on Western Asia but also including contributions on parallel Egyptian and Aegean material. The practical basis and essence of furniture is explored in the first paper by Nigel Hopper on timber trees in Western Asia – so often the basic element that is overlooked. Geoffrey Killen, using the furniture, tools and techniques of ancient Egypt, about which more is known than anywhere else in the ancient world, expounds the similar techniques that must have been used in Western Asia. With this grounding in practicalities the stage is set for the succeeding papers to examine furniture from many different milieus: Iraq, ancient Mesopotamia, Jericho, Ugarit, Cyprus, the Aegean, Hittite, the Nimirud ivories, Assyria, Urartu, Phrygia, Elam, Babylonia, Parthia, and early Islam.

Whilst the majority of the papers deal with the archaeological or representational evidence, Terence Mitchell puts much of it in context by examining furniture in the West Semitic texts, its citation and identification.

Such a series of detailed studies of a basic utility, ranging from the humble stool to the royal throne, in a focused area of such importance for the emergence of the early civilizations is to be welcomed. Many new insights are present alongside very recent excavation reports (notably from Gordion). It is a book for the shelves of anyone involved in Western Asiatic archaeology.

Peter A. Clayton

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MUSEUM EXHIBITIONS

UNITED KINGDOM


CAMBRIDGE


METAL IN AFRICA. The production of brass objects in Africa and metalworks in gold, copper, iron, and other metals from about 4000 BC to the present day. A new exhibition at the Victoria and Albert Museum, London. (See Minerva, Sept/Oct 1997, pp. 10-13.)

THE WESTON GALLERY OF ROMAN BRITAIN. This new gallery displays the British Museum's recent archaeological discoveries and research findings. (See Minerva, Sept/Oct 1997, pp. 10-13.)

MANCHESTER

TREASURES FROM THE DEAD SEA – THE SEPPHORI'S GALLERY. 2000 B.C. to 1948. This exhibition celebrates the 50th anniversary of this century's greatest archaeological discovery and focuses on the history and religion of early Judaism and nascent Christianity. Opened 4 July. THE MANCHESTER MUSEUM (0161) 265 2734. Until 10 January.

OXFORD

ART AND TILEWORK FROM ISLAM AND SYRIA. Ceramics from Syria in the medieval and Ottoman periods drawn from the University's research collections. THE ASHMOLEAN MUSEUM (0865) 276 000. Until 1 February.

READING

SICHESTER GALLERY. A new permanent collection of the Roman town and its artefacts found at Sichester, the famous site in Wiltshire. MUSEUM OF READING (01734) 399800. (See Minerva, Jan/Feb 1996, pp. 27-31.)

LONDON

ARTS OF KOREA. A new exhibition giving a view of Korean art and archaeology, ranging from the Neolithic period to the 19th century. THE ROYAL MUSEUM OF SCOTLAND (0131) 213 7534.

CHINESE GALLERIES REINSTALLATION. The new galleries, opened in November 1997, have 1200 works of art from the permanent collection, including masterpieces that have never before been on view, selected for their artistic quality and historic significance, including 24 new objects from the 18th century. THE BROOKLYN MUSEUM (718) 637 7700. Until 1998.

CAMBRIDGE, Massachussetts

ANCIENT CYPRUS: THE CESNOLA COLLECTION AT THE SEMITIC MUSEUM. New exhibition of major pottery vessels, stone and terracotta sculptures, metal objects, and glass vessels were acquired by the university and are on display. AMHERST COLLEGE MUSEUM OF ART. Until 10 January. (See Minerva, Nov/Dec 1997, pp. 26-27.)

IMPRESSIONS OF MESOPOTAMIA: SEALS FROM THE NEAR EAST. An ongoing exhibition charting the development of cylinder seals over 3000 years. AMHERST COLLEGE MUSEUM OF ART. Until 10 January.

IVORIES FROM THE NEAR EAST. The role of the ivory trade in the historical and social context of the area, focusing on five ivory carvers of the 18th century. THE BROOKLYN MUSEUM. Until 1 February.

CHICAGO, Illinois

IN SEARCH OF THE GODS: ART FROM ANCIENT SUMER. A selection of objects from the permanent collection of the University of Chicago, including small objects and figurines. (See Minerva, Nov/Dec 1997, pp. 26-27.)

CZECH REPUBLIC

ATLANTA, Georgia

ART SCROLLS EXHIBITION. A series of new galleries opened in December 1997 including an exceptional Mayan polychrome ceramic, Olmec stone sculptures, and Ancestral figurines made by the African Djenne, Ile, and Nok peoples, some of which are new to the CLEVELAND MUSEUM OF FINE ARTS, BOSTON (617) 267-9300.

BOSTON, Massachusetts

THE ART OF AFRICA, OCEANIA, AND THE ANCESTRAL AMERICAS. A series of new galleries opened in December 1997 including an exceptional Mayan polychrome ceramic, Olmec stone sculptures, and Ancestral figurines made by the African Djenne, Ile, and Nok peoples, some of which are new to the CLEVELAND MUSEUM OF FINE ARTS, BOSTON (617) 267-9300.

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

BROOKLYN, New York

ANDEAN COLLECTION REINSTALLATION. New installation of the collection of Andean art, including objects, including textiles. THE CLEVELAND MUSEUM OF FINE ARTS, BOSTON (617) 267-9300.

NEWARK, New Jersey

THE HISTORY OF MUSEUM TECHNOLOGY INTO ART. Using collections from the Newark Museum and loans from private and public collections, this exhibition takes visitors back 2000 years to the world of the ancient Egyptians. The exhibition features artifacts that have adapted existing technology to satisfy human needs and desires by the spread of the Roman Empire. Maps, Latin inscriptions and quotations

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from ancient Roman authors put the ancient city into context. The NEWARK MUSEUM (210) 596-6550. Until December.

NEW YORK, New York
ARCHAEOLOGY: THE ROYAL TOMBS OF UR. An ongoing exhibition of the museum’s renowned collection from the Royal Cemetery at Ur, from a famous gold and lapis lazuli bull-headed lyre and a “Ram in the Thicket” sculpture, as well as Lady Puabi’s heart-shaped necklace and gold jewellery, all from c. 2650-2550 B.C. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLGy AND ANTHROPOLOGY (215) 898-4000.

EARLY CULTURES OF THE LEVANT: CHALCOCOLITHIC ART ON LOAN FROM THE ISRAEL ANTIQUITIES AUTHORITY. A long-term loan of 100 objects, including some of the finest and earliest ceramic vessels, textiles, and glass objects from the early Canaanite and Philistine cultures, are on display. The EXHIBITION HALL AT THE METROPOLITAN MUSEUM OF ART, 1000 Fifth Avenue, continues until December 31.

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MEETINGS & CONFERENCES

8 January, HOUSEHOLDS IN CLASSICAL ANTIQUITY. Conference aimed at graduate students. Contact: Mrs Priya Panchhiowa, Department of Classical Studies, Faculty of Arts, The Open University, Walton Hall, Milton Keynes, MK7 6AA.

9-12 January, NEAR EASTERN ARCHAEOLOGY INTO THE 21ST CENTURY. Los Angeles. Contact: Continuing Education, Loyola Marymount University, 7900 Loyola Blvd, Los Angeles, California 90045, 3860. Fax: (310) 338-2706.

11-13 January, THE USES OF SCULPTURE IN ANTIQUITY. Contact: Leonard Victor Rutgers, Faculty of Theology, University of Utrecht, PO Box 80103, 3508 BC Utrecht, The Netherlands. Fax: +31 30 2533241. E-mail: rutgers@euronet.nl

23-25 January, ANCIENT WARFARE II: ROMAN WARFARE. Residential course for adults. Contact: University of Cambridge, Board of Continuing Education, Madingley Hall, Madingley, Cambridge CB3 8AQ. Tel: (01954) 210636; fax: (01954) 210677.

24 January, HOME AFFAIRS AT HOME IN ANCIENT EGYPT. Egyptology Day School. Contact: Anna Colloms, Executive Officer for Archaeology, Birkebeck College, Centre for Extra-Mural Studies, 26 Russell Square, London WC1Q 1SD. Tel: (071) 631 6627; fax: (071) 631 6666. £25 (12 concessions).

28-30 January, SYMPOSIUM ON THE ARCHAEOLOGY OF THE UPPER SYRIAN EUPHRATES (TURHAN DAM AREA). Held at the Aula Magna, University of Barcelona. Spain. Tel: 34 4 303 5697; fax: 34 4 303 5596.

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LEcTURes

UNITED KINGDOM

LONDON

7 January. RECENT ARCHAEOLOGICAL AND CONSERVATION WORK AT ST PAUL'S CATHEDRAL. LONDON. Dr John Schofield, Mr Martin Stancliffe and Dr Gordon Higgott. British Archaeological Association at the Society of Antiquaries. 5.30pm.


8 January. RECENT EXCAVATIONS AT TELL EL-AMARRA. Barry Kemp. For details contact: The Egyptian Embassy Culture and Education Bureau for an programme. 4 Chesterfield Gardens, London W1Y 8RR. Tel: 0171 491 7720. No charge. 6.30pm.

13 January. RENDER TO CAESAR THE THINGS THAT ARE CAESAR'S AND TO GOD THE THINGS THAT ARE GOD'S: A CONFLICT BETWEEN TWO UTOPIAS. The M V Taylor Memorial Lecture. Professor H S Versel. Romsey Abbey. This programme, 6.30pm.


14 January - 4 March. COLLECTING PERCEPTION: THE REDISCOVERY OF ANTIQUITY AND EUROPEAN CULTURE. A series of 8 weekly lectures sponsored by Christie's. Each Thursday, 6.30pm. By arrangement. For details Contact: Christie's Education. Tel: (0171) 581 3933; fax: (0171) 589 0393.

22 January. DISCOVERIES IN THE ELITE CEMETERIES IN HIERAKONPOLIS. Barbara Adams. The Egyptian Embassy Culture & Education Bureau, 4 Chesterfield Gardens, London; Tel: 0171 491 7720. No charge. 6.30pm.

27 January. THE SOCIETY'S EXCAVATIONS AT EUESPERIDES. Dr John Lloyd. Society for Libyan Studies (at the British Academy). 5.30pm.

28 January. VISUALISING THE EMPRESS: GENDER, POWER, ROMANITAS. Seminar. Lucy Creswell. University of Reading. Centre for Roman Studies seminar. For info contact: Dr Janet DeLaine (E-mail: lkslaure@reading.ac.uk) (Cambridge). Spm.

29 January. EXCAVATIONS AT TELL EL-BALAMIN & SURVEY IN THE NORTHERN DELTA. Dr Jeffrey Spencer. The Egyptian Embassy Culture & Education Bureau, 4 Chesterfield Gardens, London; Tel: 0171 491 7720. No charge. 6.30pm.


4 February. MEDALS AS GIFTS IN ANCIENT ROME. Dr Andrew Burnett. London Numismatic Club (at the UCL Institute of Archaeology). 6.30pm.

11 February. CONSUMPTION PATTERNS, FRACTIONAL COMPOSITIONS, RECENT ACQUISITIONS AND CATAPODA: NEW DEVELOPMENTS IN BRONZE AGE CRYTE. Mycenaean Seminar. Yannis Hamilakis. Institute of Classical Studies. 3.30pm.

12 February. EGYPT & THE MYSTERIOUS LAND OF PUNT. Professor Kenneth Kitchen. The Egyptian Embassy Culture & Education Bureau. Tel: 0171 491 7720. No charge. 6.30pm.

18 February. REBUILDING ANCIENT AMU: THE ESS SURVEY OF ROM EL-HGUN. Christopher Kirby. The Egypt Exploration Society at the British Academy, 10 Carlton House Terrace, London SW1Y 5AH (it has moved from 20 Cornwall Terrace, London NW1 4QP). 6pm.

19 February. RECENT WORK AT THE SACRED ANIMAL NECROPOLIS AT NORTH SAQQARA. Dr Paul Nicholson. The Egyptian Embassy Culture & Education Bureau. Tel: 0171 491 7720. No charge. 6.30pm.

24 February. THE REEDBED WALL PAINTING FROM AKROTRI. Michael Ventris Memorial Lecture. Dr A Vlachopoulos. Institute of Classical Studies. 5.30pm.

25 February. NAXOS AND THE CYCLADES DURING THE LH IIIC PERIOD. Mycenaean Seminar. Dr A Vlachopoulos. Institute of Classical Studies. 3.30pm.


26 February. THEBEAFTER THE NEW KINGDOM. Dr Nigel Strudwick. The Egyptian Embassy Culture & Education Bureau. Tel: 0171 491 7720. No charge. 6.30pm.

27-28 February. POLIS AND URBs: INTERPRETING CIVIC SPACE AND IDENTIFICATION. A graduate student symposium at Stanford University, California, USA. For details send e-mail to: polit-urbs@lists.stanford.edu or see the link at www.ieiland.stanford.edu/group/classics.

BIRIMINGHAM

22 February. REWRITING BYZANTINE ENAMEL HISTORY. Mr David Buckton. Centre for Byzantine, Ottoman and Modern Greek Studies, University of Birmingham. Spm. For details contact Mr Robert Arnott, Department of Ancient History and Archaeology Tel: (0121) 414 5515/5497.

EDINBURGH

14 January. ROMAN EMPERORS AND GREEK MYTHOLOGY: THE JULIO-CLAUDIANS RELIEFS FROM THE SERASEBION AT APhRODISIAS. Prof. Robert Smith. Joint meeting, Classical Association of Scotland with The Roman Society. Contact: Dr Jennifer Nimmo Smith. E-mail: CLA- RNSServ@eds.ac.uk.

LEICESTER

12 January. MUMMY CACHES AT DEIR EL BABH. Dylan Bickerstaffe. Non-members £2, The Rows, College Street, Leicester, 2.30pm. For details: June Joyce (0116) 204 9205.

MANCHESTER

12 January. THE MIDDLE KINGDOM - A PERSONAL VIEW. Thomas Fish. Manchester Ancient Egypt Society. Allen Hall, 1 Vlmslow Road, Manchester 14 (as part of the University of Manchester). £2 (for non-members). 7pm for. For programme contact the Secretary, Mr Victor Branden on (0161) 225 0879.

9 February. FIGURES OF ARRAHETEN. Dr DonaldQaaterat, Manchester Ancient Egyptian Society. (See details above). 7pm for. 8 February.

11 February. PETRIE'S TEXTILE LEGACY. Mrs Rosalind Janssen. Egypt Exploration Society Centre, 6th Floor, The Theatre, University of Manchester. 7pm. For details of programme contact the Honorary Secretary Dr Rosalie David at the Manchester Museum, Tel: (0161) 275 2647.

READING

28 January. VISUALISING THE EMPRESS: GENDER, POWER, ROMANITAS. Seminar. Lucy C. Wellman. University of Reading. Centre for Roman Studies seminar. For info contact: Dr Janet DeLaine (E-mail: lkslaure@reading.ac.uk) (Cambridge). Spm.

11 February. MUMMY PORTRAITS: EGYPTIANS, GREEKS AND ROMANS. Dr Susan Walker (British Museum). Seminar. University of Reading. Centre for Roman Studies Seminar. For info contact: Dr Janet DeLaine (E-mail: lkslaure@reading.ac.uk) (Cambridge). Spm.

NEW YORK

19 January. SACRED CARGO: HOW TO SHIP AN OBELISK. Dr Cheryl Ward. American Research Center in Egypt, Southern California Branch, at UCLA, Kingsley Hall Room 382. Tel: (213) 231-1104. 7pm.

USA


The first ever directory for lectures given by the various British Egyptology Societies around Britain has been produced by the Manchester Ancient Egypt Society.

12 Thorneleigh Road, Fallowfield, Manchester M14 7RD

Calendar listings are free. Please send details of any and other European exhibitions, meetings and conferences, lectures, and auctions, at least 6 weeks in advance of publication, to:

Emma Beatty, Minerva, 14 Old Bond St, London W1X 3DB. Fax: (0171) 491 1595.

Please send U.S. and Canadian listings to:

Dr Jerome M. Eisenberg, Minerva, Suite 10D, 153 East 57th Street, New York, N.Y. 10022. (212) 688-0412
This superlative portrait head of the first pharaoh of XXXth Dynasty, Nectanebo I, comes with an august provenance, having been acquired by a Swiss collector before the First World War. A work of the greatest importance, it represents one of the few opportunities in today’s market to acquire a major Egyptian royal head. Nectanebo I ruled Egypt for eighteen years, during a period of relative peace and prosperity. Many temples were granted royal patronage, which led to intensified building campaigns. Nevertheless, royal statues dating to this period are quite rare, and there are only several portraits of Nectanebo I.

This over life-size basalt sculpture depicts the king wearing the nemes with lateral folds over the head and a central uraeus with an s-shaped base; the chin supported a false beard which is only extant in part. The head is preserved in its entirety and includes a part of the right shoulder as well as a broad jutting section at the back. It is the shape of this section that indicates the head was not part of a standing figure, but rather of a human-headed sphinx, whose crouching leonine body would have extended backwards from the shoulders. The physiognomy, although somewhat idealized, presents an individual with a wide, projecting brow, large eyes placed somewhat narrowly together, and a well proportioned mouth, delicately sketching a gentle smile. The arched eyebrows, although not precisely delineated, emphasize the form of the rounded upper part of the eyes and together give the head a unique personality. The granite is highly polished, creating a smooth and refined surface which beautifully catches light.

The high quality and fine features of our head are in part due to a cultivated approach to sculpture at this time and the use of a slight archiving style to recall the creations of the XXVth Dynasty. One of the last kings of Egypt, Nectanebo I’s portrait remains very much infused with the majestic and elegant quality which characterize so much of Egyptian art and embodies the true nature of the Egyptian aesthetic. On the portraiture of Nectanebo I in general see H. W. Müller, “Bildnisse König Nektanebos I,” Pantheon 28/2 (1970), pp. 89-99.

The closest parallel to our head is a green schist royal head in the British Museum (BM 97) which has been variously attributed as the pharaoh Amasis of the XXVth Dynasty or that of Nectanebo I or II, both XXXth Dynasty rulers. Our head, however, also bears close similarities to those on several human-headed sandstone sphinxes with the portraits of Nectanebo I which stand at the approach to the temple at Luxor (see K. Mysliwicz, Royal Portraiture of the Dynasties XXI-XXX (Mainz, 1988), p. 70, no. 5, pls. 81-84, esp. pls. 83d, 84c).
An important Egyptian over life-size basalt portrait head of Nectanebo I. XXXth Dynasty, 380-362 BC. H: 40 cm (15 1/2 inches). Ex. E. Duval Collection, Geneva, purchased before the First World War.

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