SPECIAL MUSEUM EXHIBITIONS ISSUE

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ANNOUNCEMENT
In 1994 we increased the size of Minerva from 48 pages to 56 pages, in 1996, to 64 pages. Now, beginning with the July/August issue, Minerva will be enlarged to 72 pages — again, without increasing the subscription or cover prices. Our readers will also note that with the current issue we have an additional eight pages in colour — and commencing with the next issue we shall feature a regular section on classical coins.

NEWS FROM EGYPT

Royal pyramids opened at Giza
Three royal pyramids dedicated by Khufu (Cheops), (c. 2589-2566 BC, the 4th Dynasty builder of the Great Pyramid), to his wives, Hetepheres, Merit-it-is and Henutsen, are open to the public for the first time. Located to the east of the pyramid of Khufu, they are quite small — each less than ten metres in height. The bare-walled funerary chambers can only be reached by a steep ramp. The excavation of the deep shaft tomb nearby in 1925 of Khufu’s mother, Hetepheres, revealed extraordinarily fine furniture and furnishings.

The Third Pyramid at Giza, that of Menkaure (Myrcerus), c. 2532-2504 BC, the grandson of Khufu, was finally reopened following a year of restoration and conservation, including the installation of a ventilation system. In addition, the tombs of the son of Menkaure and of nine nobles were opened to tourists for the first time.

Papyrus scrolls found in the Western Desert
A find of about two thousand papyrus scrolls dating from the Hellenistic and Roman periods, uncovered by Canadian archaeologists in the Western Desert, was recently announced by Gaballah Ali Gaballah, Chairman of the Supreme Council of Antiquities. They are a mixture of religious documents, marriage contracts, and business contracts. Dr Gaballah stated that it was the most important find of papyri of the Graeco-Roman period in several decades.

The oldest embalmed mummy
The discovery of the oldest embalmed mummy, belonging to Idou II, c. 2150 BC, predating all others by about one thousand years, was reported in the journal Nature. Unearthed in 1914, he was the ‘secretary general’ of the pine wood trade office. German scientists believe that his flesh was first removed and that he was then embalmed in a solution of salt and pine resin.

Jerome M. Eisenberg, Ph.D.

OVER LIFE-SIZE TRAJAN SCULPTURE FOUND

A remarkable, larger than life-size, marble head of the emperor Trajan (AD 98-117) has been discovered by archaeologist Dimitris Pandermalis at the site of the ancient city of Dion, some 40 miles to the south-west of Salonika. The 14-inch high head shows Trajan with his usual close-set fringe of hair on his forehead above which he wears a deeply carved laurel wreath with berries. In the centre of the wreath is a small facing bust of Zeus, chief of the gods. His head on the wreath seems quite appropriate since the city of Dion is located just behind Mount Olympus, at under 10,000 feet the legendary home of the Twelve Gods of Mount Olympus.

The head was found beside the main paved road in Dion, but of the body of the statue there is no trace at present. Presumably the honorific statue stood, along with others, flanking the main road, as can be seen in some of the major cities of Asia Minor such as Ephesus. The head is in excellent condition overall, showing the deep nasal side lines familiar from portraits of Trajan. The nose and lower chin have some damage, being the normal places that are the first to suffer when a statue fails or is toppled. It is rather a miracle that the head has survived, let alone in such a relatively good condition. The presumption must be that the missing body of the statue, no doubt representing Trajan in military dress (like so many of his surviving full-length statues), was destroyed, probably being burnt in a kiln to provide lime.

Peter A. Clayton

ANNUAL SUBSCRIPTION
(6 issues)
UK £18; Europe £20
Rest of world:
Air £27/US$44; Surface £20/US$33
Published bi-monthly.

Send subscriptions to either the London or New York offices below.

ADVERTISEMENT SALES
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US & Canada:
Disticor, Toronto

Egypt & the Near East:
American University in Cairo Press,
Cairo, Egypt

Printed in England by
Simpson Drewett,
Richmond, Surrey.

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Second class postage paid South Hackensack.
US Postmaster, please send change of address to Royal Mail International
(c/o Yellowstone International, 87 Burleys Court, Hackensack, NJ 07601)

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THE SHAFT TOMB OF IUFAA AT ABUSIR OPENED AFTER 2,600 YEARS

The recent discovery of the tomb of IUFAA, lector priest and controller of the palace, has been one of the highlights of exploratory work carried out at Abusir by the archaeological mission of the Czech Institute of Egyptology since 1995. The shaft leading to the tomb (14 metres square in surface area) plunges down some 25 metres below the desert floor. At the bottom of this shaft there is a small, sturdy burial chamber of large white limestone blocks with a vaulted roof, also of limestone. The tomb had clearly not been entered since it was sealed in the 26th Dynasty, some twenty-five centuries ago. The value of this discovery is further enhanced by the fact that it has been more than fifty years since a similar intact burial of this type has been discovered.

Inside the intact tomb there was an enormous white limestone sarcophagus, also intact. Around its base, and in the narrow aperture between the sarcophagus and the tomb was found a complete set of burial equipment, including a full set of 408 faience ushabtis, four canopic vessels with human-headed lids (plus an enigmatic fifth canopic vessel, much bigger in size than the others), wooden furniture, stone vessels of various sizes, scrolls of papyri and a considerable quantity of pottery, much of it consisting of imports from the Aegean. This pottery was one of the chronological clues that provided an idea about the approximate date for the burial of IUFAA.

The walls of the tomb and the sarcophagus itself are of great interest as they are covered with hieroglyphs — many of exquisite beauty — which repeat the spells and invocation prayers of the ancient Pyramid Texts. There are also extracts from later religious texts, including the Book of the Dead. Vignettes accompanying the texts are also of excellent quality.

Until the end of February 1998, the sarcophagus was left unopened because conditions in the shaft were quite dangerous. The huge shaft and its two small side shafts are cut from tafla, the hard, unstable clay that lies under the desert sand. It was necessary to build a strong protective roof for the tomb below, to prevent the tafla from collapsing and destroying the tomb.

A protective casing for the whole tomb was designed by a Czech architect with practical assistance from experienced Egyptian engineers and workmen. Above the tomb now stands a gable roof made of reinforced concrete that will protect it from any foreseeable disaster from above. A compact wooden staircase has been built in the southern shaft for access to the tomb, while the smaller, western side shaft has been opened to provide good ventilation. This will also help protect the tomb from future deterioration caused by humidity. The gapping shaft above the gable roof has now been partly filled with sand again, for safety reasons.

With the tomb thus protected, work commenced on recording the wall inscriptions and on conducting the engineering works necessary for the opening of the sarcophagus. The reliefs were first covered with foam, then with plywood sheets for protection, and the spaces between the walls and the sarcophagus were filled with sand so that no damage could be done to the precious reliefs.

The lid of the sarcophagus was raised by means of jacks. This was very difficult work and was done extremely cautiously. After this was done the massive wooden beams were inserted beneath the lid to support it. The lid was then slid to the north along these beams, and will ultimately rest on the northern platform that has been built in the tomb.

The limestone block of the chest contained an anthropoid recess in its central portion, and in this, under a scattering of earth, an empty coffin of black-green stone (slate?) could be glimpsed. Around the top of the recess there are coloured hieroglyphic texts. When the inner coffin was opened, it revealed a wooden anthropoid; a very badly preserved coffin with the mummys of IUFAA. The mummys was unwrapped and investigated by an anthropologist. In the course of unwrapping, some amulets, which were often placed in ancient
Egyptian mummy wrappings, were discovered. In addition, thin golden foils were found on the tips of the fingers and toes of the mummy. Preliminary examination seems to indicate that lufa died at the age of about 25–30 years.

The importance of this find cannot be underestimated. Although no precious items were present in the tomb, the most valuable aspect of the discovery is the information gained regarding burial practices and religious beliefs in the early Persian period of Egyptian history as this is something about which very little is known.

Meanwhile, the Czech Institute of Egyptology and the Supreme Council of Antiquities in Egypt, in close association with the members of the Saqqara Inspectorate, have already made preparations for the arrival of tourists who wish to examine this important and interesting site for themselves.

Janomi Krejci
Czech Institute of Egyptology

RESTORED EGYPTIAN LION AND SPHINX STATUES FROM ROYAL TOMB NOW GO ON DISPLAY

Four splendid lions and two sphinxes dating back to the period of Egyptian rule in Cyprus in the 6th century BC, unearthed last year by Cypriot archaeologists working in the tombs of kings at Amassos, in the foothills of the Troodos mountains, are now on display at the Cyprus Museum in Nicosia, after undergoing cleaning and restoration. Archaeologists from the Cyprus Antiquities Department accidentally stumbled on the six oversized limestone statues in late January 1997, while carrying out maintenance work on the tomb site at Amassos, capital of one of Cyprus’ eleven ancient kingdoms and a major copper production and smelting centre, near the modern village of Politiko, 20 km south of Nicosia.

The finds were in near immaculate condition, dating back to 565-545 BC, when Cyprus came under the occupation of Egyptian King Amasis II (570-525 BC) following the defeat of a Cypro-Phoenician fleet by his predecessor King Hophra. The creator of the statues is believed to have been a well-known Cypriot sculptor called Sikan, who holds an important position in the art of ancient Cypriot sculpture. ‘It is the find of a lifetime,’ Andreas Georgiadis, chief conservator at the Antiquities Department said. ‘This would definitely not be in Cyprus had it been discovered last century, but in a foreign museum. I believe the statues have been made in Cyprus, the stone is very characteristic of the island. Had they been found by the early Christians they would, as idols, have been destroyed, others may have ground down the faces and used them as building material.’

During the year-long cleaning, fixing and stabilising process faint red and blue colours from paint used on parts of the statues were revealed. ‘As far as we know these limestone statues are unique in their style and size and probably belong to the royal tombs or to other, as yet unknown tombs,’ recently retired Cyprus Antiquities Department director Dr Demos Christou said.

The lions, one missing an ear and another found in three pieces, are in a crouching position with their teeth bared and tongue sticking out, while the open-winged sphinxes are identical to those found in Egyptian museums.

The Antiquities Department is systematically re-excavating the site at Amassos, once the location of ancient Aphrodite and Apollo temples, to ascertain the reason for the presence of the statues and find out if there is a third tomb area at the royal city, beyond the two known sanctuaries, first excavated by the German archaeologist Max Ohnefalsch Richter in the early 1890s.

The Swiss government, together with a cultural group based in Geneva, is this year helping one of the emerging democracies of Eastern Europe, Hungary, to preserve its cultural heritage and, by extension, to forge its modern national identity anew.

The beginning of this Swiss-Hungarian cultural axis goes back to 1993 when Professor János György Szilágyl, the then Curator of Greek and Roman Antiquities at the Museum of Fine Arts in Budapest, and a scholar whose major achievement has been an important contribution to the study of Etrusco-Corinthian pottery, made an approach to the Association Hellas and Roma of Geneva, of which he is a patron.

This association, founded in 1983, has as its principal aim the enrichment and completion of the Greek, Etruscan and Roman collections of the Museum of Art and History of Geneva, by depositing there the acquisitions made by, or the gifts given to, it, thus fostering an appreciation of the arts of ancient Greece and Italy.

Since its inception, the Association has been led by Mr Olivier Reverdin, formerly Professor of Greek at the University of Geneva; the Association committee includes Mr Jacques Chamay, Curator of the Archaeology Department at the Geneva Museum, and others with backgrounds in the arts, politics and finance.

In the first ten years of its activity, Hellas and Roma deposited over 200
objects in the museum, and sponsored many exhibitions and publications. Thus it was that when Professor Szilágyi approached the Association with regard to a special project, his request met with a sympathetic reception. In 1974 an extremely fine bronze head of the Emperor Marcus Aurelius (AD 161-180) had come to light in the ruins of a Roman military camp on the right bank of the Danube, near the modern Hungarian town of Pécs (Minerva, July/Aug 1996, p.2) (Fig 1). It had not been possible to restore it adequately, hence the request for the services of a Swiss restorer.

The request was granted, and the restored bronze was put on display in Pécs, Budapest, Avanches and Geneva, together with a bust of the emperor in gold, found in 1939 at Avenches (ancient Aventicum) in the Swiss canton of Vaud.

The great success of this initiative led Hellas and Roma to develop a further project – that of setting up in Budapest a specialised laboratory for the restoration of archaeological objects in metal, of which Hungary's long history of human occupation has left a rich patrimony, but which has never been properly conserved due to lack of trained personnel, equipment and funding.

An approach was made to the central government of Switzerland in Bern: the authorities readily made available the sum of 150,000 Swiss francs for the purchase and installation in Budapest of the most up-to-date equipment, while Hellas and Roma set about raising 100,000 Swiss francs for a three-month intensive course in metal conservation for a specially selected Hungarian restorer, directed by the Swiss expert who restored the bronze head of Marcus Aurelius.

The official inauguration of the laboratory took place on 25 April in the presence of representatives of the Swiss and Hungarian governments, and the members of Hellas and Roma. It is very much hoped that this example of disinterested generosity on the part of a prosperous Western European nation towards a less well-off country of Eastern Europe will be emulated by others.

Perhaps the Swiss initiative will usher in an era of enlightened cultural aid towards countries whose main efforts must be directed towards social and economic reconstruction. Marcus Aurelius himself, who endured long and arduous campaigns in the territory of modern Hungary, would surely approve of such humane and peaceable projects.

As part of Rome's continuing programme of cleaning and restoring many of her monuments for the millennium new finds are being made, mainly by accident. Recently, whilst clearing a Cryptoporicus, an underground passage, in the Domus Aurea, the Golden House of Nero, a remarkable find has been made. Italian freelance archaeologist Elisabetta Carnabuci made the discovery under a public park, the Colle Oppio, in front of the Colosseum and between it and the Forum and Baths of Trajan.

The public entrance to parts of Nero's Golden House is in front of the Colosseum, the passages and rooms going back under the hill. This lavishly decorated Neroenian structure was partly demolished when the Colosseum was built under the Flavian emperor and also subsequently under Trajan, who followed the short two-year reign of Nero, successor to Domitian, last of the Flavian dynasty. Remarkable coloured frescoes decorated the walls of the Domus Aurea, including trompe l'oeil effects, and when some of the corridors were re-discovered in the Renaissance they were to influence painters such as Raphael in their subjects.

The new find was revealed when a layer of thick mud fell away from the surface of a brick wall. On the wall, still quite fresh in colour, was a fresco showing a bird’s eye view of a substantial walled city. There is a broad river which is crossed by a bridge, fortified at both ends with towers, and towers line the walls. It has been suggested that this wall may be the Ser
tian Wall that dates from the 6th century BC and was rebuilt in the early 4th century. Very little of this remains today save for a stretch close by Rome's Termini Railway station.

The substantial walls of Rome seen today, with particularly fine stretches on the south, date from the rebuilding under the emperor Aurelian in the 3rd century AD. Buildings that can be made out within the fresco city wall are a semi-circular theatre, and palaces topped with golden statues.

There is a degree of controversy over whether the fresco actually represents Rome itself or is a capriccio, an imaginary city. Dating is also open to argument, whether the fresco is of the 1st century BC or through perhaps into the 2nd century AD. Should it be of the 1st century AD, flights of fancy have suggested that it might represent the Rome that was destroyed by a disastrous fire in AD 64 during the reign of Nero, when, legend has it, the emperor 'fiddled' whilst Rome burned, or, more accurately, played his lyre (representation of which occurs as a reverse type on some of Nero's copper coins).

Conservation problems are the biggest worry of archaeologists at the moment. There are still, apparently, more remains of the fresco beyond the large 3 x 2 metre section exposed. The whole is quite fragile and the fresco technique would have involved the artist working rapidly in wet plaster (like the Sistine Chapel). Questions to be addressed include: should attempts be made to conserve and preserve the fresco in situ, or should it be removed to a museum for display in controlled atmospheric conditions. Whichever course is followed, there is no doubt that a large financial commitment is involved and there will be clamour for more details, pictures and assessments to be made available of this remarkable and totally unexpected find.

Peter A. Clayton

X2 (8.5.98)
New Museums

TWO NEW MUSEUMS OF CLASSICAL ANTIQUITY OPEN IN ROME

The Capitoline museums in the Palazzo del Conservatori in Rome are under restoration and will only reopen in the year 2000. Meanwhile the problem of what to do with their collection of masterpieces of classical sculptures waiting to be rehoused on the Capitol has been solved relatively simply and with panache. With a praiseworthy leap of imagination the city authorities have made available a new magnificent exhibition space for ancient Roman art: this is the Centrale Montemartini, an elegant turn-of-the-century electric power plant and now the temporary home of the Capitoline museums.

The choice may seem incongruous but the Soprintendenza Archaeologica and its architect Francesco Stefani are to be praised for their choice of setting and the taste of its furnishings: simple and elegant backdrops and plinths painted in neoclassical style in pale green and bright blue. The Centrale is located on the Ostian way near the marble-clad 1st century pyramidal tomb of Gaius Cestius, the Monte Testaccio hill and the Basilica of St Paul's outside the Aurelian walls.

Fig. 1. General view of the museum. In the foreground a marble statue of a muse, perhaps Polyhymnia. Found in a tunnel in the area of the Horti Variani (1926). Rome, Art Centre ACEA.

Illustrations: Figs 1-2 by Filippo Salviati
Fig. 3 Electra.

The gigantic steel grey wheels of the steam engines and the nuts and bolts of the huge diesel machinery and turbines act as a perfect foil for the smoothness and whiteness of the classical sculptures (Fig 1) and the contrast is so startling that one looks with fresh eyes at familiar masterpieces such as the Equiline Venus (Fig 2).

In addition to well known sculptures there is on view the archaeological material found during excavations undertaken last century and at the beginning of this century which have been kept in storage for years. Amongst it are the 4th century AD mosaics from S. Bibiana in Rome. Also, the original 5th century BC Greek statues of the pediment of the temple of Apollo Sosiano, 18m long, are reassembled for the first time since they were dug up. Many of the artefacts have been restored and cleaned and, as a consequence, some of the attributions have changed. A number of portraits have been identified as in the case of the marble portrait of a pious priestess found on the Celian Hill which we now know represents Agrippina Minor.

Masterpieces of Roman sculptures from the Museo Nazionale, and statues not seen for a long time, belonging to the famous Ludovisi collection formerly in the magnificent villa Ludovisi-Boncompagni, are now housed in the restored Palazzo Altemps not far from their original location in the Villa Ludovisi. The Renaissance Palazzo Altemps (Fig 3) built in a superb location at the back of Piazza Navona (in Roman times a stadium) with its magnificent baroque fountains, was used as a residence and as a gallery to accommodate the outstanding collection of Cardinal Altemps' ancient sculptures and his library. The sculptures were eventually dispersed by the cardinal's heirs but sixteen of them are back where they were originally located.

They are shown together with the Ludovisi and other collections of Greek, Roman and Egyptian art so as to recreate the atmosphere of a private gallery of the 16th and 17th century. Among the outstanding masterpieces pride of place is given to the 'Ludovisi Throne', the subject of many recent debates amongst scholars (see Minerva July/August, and November/December 1996) and the 'Torelli Brancaccio', an Egyptian dioritite sculpture of the bull god Apis from the temple of Isis on the Esquiline Hill.

There are recently published excellent catalogues by Electra for both museums, and a splendid book in English and Italian on Roman palaces and their collections of ancient art: Palaces of Rome, by F. Benzi, C. Vincent and R. Schezen, Arsenale Editrice, Venice 1997, with particularly evocative illustrations that convey the extraordinary richness and sophistication of aristocratic collections in Rome very effectively.

Daria Luisa Patane.
TOMB II AT VERGINA REATTRIBUTED AS THE BURIAL PLACE OF PHILIP III

Olga Palagia, a highly respected professor of Greek sculpture at Athens University, has apparently confirmed Dr Phyllis Lehmann’s suggestion that the occupants of Tomb II at Vergina, Greece, were Philip III Arrhidaeus, the half-brother and successor of Alexander the Great, and his wife Adea Eurydice, rather than Alexander’s father, Philip II and his wife Cleopatra. The latter attribution was put forth by Dr Manolis Andronicus, the excavator of Vergina, but was not accepted universally by scholars.

In a paper presented on 1 April at the Institute of Fine Arts, New York University, Professor Palagia noted that following the death of Alexander, a series of monuments depicting Alexander and his Companions – his generals – were produced on the Greek mainland. The first to appear, previous to those with the funeral pyre at Babylon of Hephaestion, his childhood boyfriend, Companion, and presumed heir – for he married Alexander’s sister-in-law in 324 BC. Hephaestion died just eight months before the unexpected death of Alexander at Babylon in 323 BC.

The third frieze of the pyre, as described by Diodorus, depicted a royal lion hunt. Such a hunt of wild animals would take place in a game preserve, in the tradition of the Persian Empire, and was unknown in Greek monuments before Alexander’s conquest of Asia. In Archaic and Classical Greek art the conquest of the lion was confined to the depiction of Hercules subduing the Nemean lion. Dr Andronicus also found the remnants of a pyre at Vergina along with a gold wreath and small ivory ‘portraits’ (though these heads were usually decorative elements on wooden funerary couches rather than actual portraits).

Most probably during Alexander’s lifetime the royal hunt was considered just a sport, but after his death it apparently acquired a symbolic meaning: those Companions who hunted with him would also share in his empire following his death. The famed floor mosaic at Pella depicting two Macedonians hunting a lion on foot, as well as a colossal bronze group commissioned by Craterus at Delphi, commemorates one of Alexander’s Companions coming to his rescue during a lion hunt in Syria. The so-called Alexander sarcophagus from Sidon depicts another lion hunt and probably belonged to Abdalonymus, who was appointed as the last King of Sidon by Alexander following the Battle of Issus.

In the fresco on the facade of Tomb II at Vergina, generally accepted as a royal burial, with its many gold and silver objects, another lion hunt is depicted (see line drawing above). Professor Palagia suggests that the mature man and the young woman buried there are Philip III Arrhidaeus and Adea Eurydice rather than Alexander’s father and his wife. While both couples were about the same ages, perhaps 46 and 20 years of age, the large amount of precious metals in the tomb would not have been available in Macedonia before Alexander’s conquest. Also, the only datable objects found were Attic pottery salt cellars, which are known only from c. 320-280 BC.

Dr Palagia suggests that the fresco depicts a lion hunt set in a large game park and that the principal participants are Alexander on horseback, wearing a wreath and a royal purple chiton, positioned between the two trees and apart from the principal group – identified as such by Dr Andronikos – and a second horseman, bearded, in royal dress, and about to spear the lion – Philip III rather than Philip II. She proposes that the figure wearing a purple kausia (cap) and chlamys, standing between Alexander and the lion, might be Cassander, the champion of Philip III, who is known to have commissioned the tomb of Philip and Adea Eurydice in 316 BC, a few months after their assassination by Olympias, Alexander’s mother. A royal hunt in which Alexander and Philip III participated took place in Babylon in 323 BC, shortly after the arrival of Cassander and his brothers.

Tomb III at Vergina, that of an adolescent boy, is generally thought to contain the remains of Alexander IV, the son of Alexander, who shared the throne with the feeble-minded Philip III, since none of his Companions had enough power to assume rule. Thus Dr Palagia’s reattributition of Tomb II’s occupants and her accompanying scenario fit neatly into place. We are pleased to announce that a more complete account will be presented by Dr Palagia in a forthcoming issue of Minerva.

CORRIGENDA: FORGERIES OF GREEK VASES

Several errors evade our proof reader in the last issue, in which we published Dr Dietrich von Bothmer’s article on ‘Forgeries of Greek Vases’:

P.8, line 30: ‘after Douris’ should read ‘after his’.

P.9, Fig 3B: The illustration is reversed.

P.14, Fig 15: ‘invitation’ should read ‘invention.’

P.15, Fig 17A: ‘of two’ should read ‘on two.’

P.17, column 8, line 9: ‘spanning nearly 50 years’ should read ‘spanning over 50 years.’
For any lover of ancient ceramics, Gifts of the Nile offers a unique and exciting opportunity to enjoy more than 200 Egyptian faience works from over 30 public and private collections in the US and Europe. These lushly glazed treasures — animal and human sculptures, vessels, jewellery, and ritual and tomb objects — represent some of Egypt's finest small-scale masterpieces from the late predynastic to Roman times, including the Metropolitan Museum of Art's sphinx of Amenhotep III (Fig 1) or the Museum of Art, Rhode Island School of Design's (RISD) sistrum (Fig 2). Glazed in a variety of colours, the palette ranges from saturated to matte tones, typically in copper-base blues and greens, but also in reds, yellows, and rich cobalt blues and apple-greens. Not only a feast for the eyes, these works from the so-called personal arts are a largely untapped source for studying Egyptian culture. A multi-author, colour catalogue (Thames and Hudson, 1998) accompanies the exhibition and offers an interpretative study of the objects and faience as a whole, looking at its symbolism and meaning, and use and technology in Egyptian and, to a more limited extent, Nubian, culture. Organised by the Museum of Art, Rhode Island School of Design, Gifts of the Nile opens at the Cleveland Museum of Art in May, travels to the RISD Museum in late August, and closes at the Kimbell Art Museum in Fort Worth in late January 1999. Full dates and venues appear at the end of this article.

During research for the catalogue and exhibition we found that faience was not, as so often asserted, simply an inexpensive substitute for rarer, more costly materials like turquoise, lapis or even gold. Rather, it was a magical substance whose ascribed cultural value far outstripped its
Ancient Egyptian Faience

humble constituents, which were mainly sand, flint or crushed quartz pebbles—items that contain the silica that comprises over 90% of faience. To this was added an alkali, like plant ash or natron, some lime, and a colorant like ground copper, which gives faience its typical blue-green hue. Stirred with a little water, the dry ingredients form a paste which can be modelled, moulded or hand-carved (Fig 3a), though not nearly as easily as clay. Faience (called Egyptian paste by modern ceramicists) does not hold together like clay, nor does it have clay’s wonderfully plastic properties.

What the Egyptians saw in this non-clay, silica-based ceramic was a concrete manifestation of light. Objects that entered the kiln dull, dry and almost colourless (Fig 3b) were transformed through firing into works agleam with colour. (Fig 4).

The Egyptian name for faience was feshnet, meaning ‘what is brilliant’ or
scintillating' like sun-, moon-, and starlight. Shabitis of the Third Intermediate Period are almost exclusively made of faience, presumably because of their light-giving properties. In a darkened tomb and underworld devoid of sunshine, the shabitis cast their symbolic light on the deceased, just as pectorals (Fig 5) and other protective faience amulets (Fig 6) imbued the body with the light of renewal. The material itself, replete with the powers of rebirth, naturally allied with the goddess of fertility and rebirth, Hathor. Several excavated bowls with Hathor motifs were found at the head-end of female coffins, where, like similar unexcavated examples (Fig 7), they were probably meant to confer Hathor's powers of rebirth on the deceased. Similarly, the relief decoration of the Third Intermediate Period lotus chalices depicts human and animal life in marshy landscapes, alluding not to river outings but to rebirth themes in the primordial marshes, a site of dawning creation in Egyptian mythology (Fig 8).

The world of the gods, which one wanted to share on earth and in the Beyond, was filled with tjehnet. Hathor, the Eye of the Sun, is called the Scintillating One (Tjehnet), with a masculine form of the word applied to deities like Horus and Thoth, associated with the sun and moon. Monarchs partook of tjehnet's life-giving light through epithets such as King Aye's tjehnet khaw, 'shimmering of [glorious] appearances,' or tjehnet khepers, 'shimmering of manifestations.' At what point the life-giving properties of cosmic light were projected onto faience is not clear, but it does not seem to this writer to have been its original meaning. Rather, its blue-green colour, a common marker
in many civilisations of life and renewal, was probably its first reason for being, to which the notion of light was subsequently added. The tens of thousands of blue-green tiles beneath the pyramid and South Tomb of Djosir’s Step Pyramid complex at Saqqara (Fig 9), for example, were grouped to simulate marshland reeds which alluded to a watery underworld abode of the king. But whether these early tiles were also understood to yield a symbolic light for the deceased king in his underworld domain is not clear for this early period.

It is likely that faience was first developed as an easy substitute for lapis, the violet-blue rock from far distant Afghanistan, and for turquoise, another highly prized mineral of about the same colour, found in Sinai by mining. Lapis and turquoise were not close at hand, though obviously Sinai was the closer source. This area became sacred to Hathor who gained the epithets ‘Mistress of Turquoise’ and ‘Mistress of Faience,’ as well as ‘Mistress of Malachite’, emphasising her association with blue-green materials. Indeed, applying a blue-green glaze to a soft easily carved stone called steatite (Fig 10) was a practice that preceded the development of faience in the predynastic era, and soon thereafter Egyptian Blue, another synthetic material like faience, was also invented, again surely for the symbolic import of its colour.

The blue-green colour of Egypt’s earliest faience was perhaps first produced through an unwitting accident but probably quickly gained association with notions of regeneration and the heavenly realm of the gods. From the late predynastic into the Archaic Period, blue-green faience products that included beads, vortices and tiles make clear that these shiny glazed objects were the focus of a new ceramic industry. And an industry it was, considering the abundant objects deposited in temple sites from the Delta to Elephantine in the first two dynasties (Fig 11). This is not to say that other media were not pursued with zeal: some vortices continue to be made in stone, and clay and stone pots are represented abundantly among tomb goods of the same period.

However, faience, unlike clay, had a special attraction: the Egyptians could glaze it. They did not glaze their clay until Roman times, either because they could not (because they did not have the proper technology) or they would not (iron-rich Nile silt clay is dull and would not glaze well even if glazing were attempted). Clay had been worked and decorated for thousands of years before faience was developed and has attractive working properties: it absorbs water when wet, so it can be stretched and pulled; and it shrinks when drying, so that removal from a mould is easy, features that are dramatically less apparent with faience. But clay is a time-intensive product, requiring soaking, cleaning, mixing with water, adding filler, wedging, and kneading, before it is ready to work, while faience is relatively quick to prepare. With a little training, labourers could probably quickly mix the paste from prepared, on-hand dry ingredients. The silica could be in the form of coarse sand or finely pulverised quartz pebbles (or a combination of sources and granular sizes that yielded the most cohesive
Fig. 15. Sidetock from the wig of a princess. New Kingdom, end of 18th Dynasty, c. 1320 BC. Wood, gesso; blue, red, turquoise glass; blue faience; glazing. H: 13.0 cm. Musée du Louvre, Paris. 3364.


paste), though brilliant quartz pebbles provided a more reflective surface that is sometimes visible through a break or attachment hole in an object (Figs 12, 13). The copper could have been directly mined by expeditions in Sinai (particularly notable in the reign of Ramesses III) but was more likely obtained in the form of copper scraps from nearby metal workshops.

It is important to remember that quality of execution in faience – or in any form of Egyptian art – did not make an object more symbolically or magically effective. The exquisite works in this exhibition were not more or less efficacious in protecting the body (like the pectorals) (Fig 5), or warding off harmful forces from one’s baby (like the baby feeder) (Fig 14), than a poorly made object. What was significant for magical effectiveness in this world and the next was a clearly fashioned type of object, of a particular symbolic colour, which might be inscribed or decorated in ways that best provided the user with power or protection.

But beauty was not a factor in efficacy, any more than a beautiful wedding ring means one is more effectively married than a cheap ring. Nevertheless, in all cultures, then and now, beauty speaks to the heart and enriches the soul, so that those who could afford it often sought finely crafted works of art.

The best work comes from the craftsmen attached to the royal workshops. One can only guess that creative direction came from those who commissioned the work (like the king, queen or nobility) and the chief designers. Much overlap among workmen from one medium or workshop to another probably also took place. We can see on some multimedia objects how carpenters and faience workers must have co-operated, as on the making of an Amarna princess’s wig (Fig 15). Inlaying faience into objects of other media, like the wig, was probably understood not only to decorate but to enhance the meaning of the object. Craftsmen skilled in cutting soft materials like steatite and ivory may also have been available for doing the final tooling on some faience. With the workshop complex discovered recently at Amarna, it also appears that craftsmen in glass, pottery and faience may all have been working together or interdependently in the same area – areas that must have been hot, dusty and occasionally dangerous with their pyrotechnic activities.

The skill in making faience, as with any craft, was in getting it just right, making sure the consistency of the paste, for example, was best to take a mould or tooling as crisply as possible. Now that we have done many replication experiments at the
Ancient Egyptian Faience

Faience, like the Brooklyn shabti of the Lady Satî (Fig. 16), the Louvre Amarna inlay of cattle among reeds (Fig. 17), or the Metropolitan Museum of Art’s falcon (Fig. 18), all decorated with tiny inlays, and some areas of free-hand painted glaze. Leveque’s replication of the inlay technique suggests that, in principle, it was not difficult: paste or slurry with separate colorants could be pressed or dripped into the inlay channels, or, inserted as a powder, and the whole fired in a single-firing process. But the definition, clarity and beauty that the Egyptian artisans achieved are amazing and impossible at this point to replicate.

Like most ancient art, Egyptian works are on the whole anonymous, made by a series of individuals in largely lost workshops. Yet about faience workers or their workshop organisation, we know even less than for other crafts and art forms. A twenty-sixth Dynasty scene from the tomb of Ibi may show the mixing of the paste and the crafting of a faience object, but this is the only possible representation of faience production, a situation in stark contrast to that for other crafts where numerous tomb depictions of craft activities range from furniture making and stone sculpture to the step-by-step production of clay vessels. Given the plethora of faience objects throughout Egypt’s 3000-year history, one might expect some representation of the production of this art form. But the fact that faience was deemed a magical substance may have kept it shrouded in mystery, preventing its manufacture process from being depicted. Faience workers

RISD Museum under the direction of conservator Mimi Leveque, we know that getting the exact proportions of ingredients and manipulating them to best advantage are incredibly difficult and at the moment outside our abilities. The paste is not easy to work: unlike clay, it pulls apart, cracks easily, and dries fast, so that tooling has to be done quickly. We stand in awe of the accomplishments of the ancient craftsmen and artisans whose work is evident throughout this exhibition and yet who remain virtually unknown.

Some of the most beautiful and difficult achievements are faience objects inlaid with another colour of

Fig 18. Inlay in the form of ‘The Horns of Gold’. 30th Dynasty- Ptolemaic Period. C. 380-30 BC; said to be from Ashmunet (Hermopolis). Polychrome faience. H: 15.4 cm. W: 12.9 cm. Th: 1.2 cm.

Fig 19. Stela of Rekhmun. New Kingdom, early 19th Dynasty, reign of Ramesses II. C. 1279-1212; probably from Thebes. Faience. H: 26.5 cm.

Fig 20. Inlay with cartouche of King Raneferef. Old Kingdom, 5th Dynasty, c. 2460-2453 BC. Mortuary Temple of Raneferef, Abusir. Faience with gilded gesso inlay. H: 6.5 cm. Private Collection.
are also barely heard from, with only a handful of names and titles known, one being from a man named Rekhmun who leaves his Nineteenth Dynasty faience stela on which he is called ‘Maker of faience for the god Amun’ (Fig 19).

While the Archaic Period (Dynasties 1 and 2) produced a great deal of faience, little has been known about

**Fig 22. Queen’s vase. Ptolemaic Period, 240-230 BC. Faience. H: 22.2 cm. The J. Paul Getty Museum, Malibu, California. Ex Collection: Barbara and Lawrence Fleischman, New York.**

**Fig 23. Box in the form of a composite capital. Early Ptolemaic Period, c. late 4th century BC. Faience. Lid L: 11.15 cm. The Cleveland Museum of Art, Gift of Shelby White Purchase from the J. H. Wade Fund; and, by exchange, the Gift of the John Huntington Art and Polytechnic Trust. 1987.127.**
Ancient Egyptian Faience

Figure 25. Cosmetic jar inscribed for King Amenhotep III and Queen Tiye. (Providence only). New Kingdom, 18th Dynasty, c. 1386-1349, reign of Amenhotep III. Polychrome faience; H. 8.6 cm. Musée du Louvre, Paris. E 4877. Ex-Collection: Alphonse Ribot (1867).

Fig 24. Two-handled urn. Roman Period, 1st to 2nd century AD. Faience.
H. 23.1. The Detroit Institute of Arts.
City of Detroit Purchase. 40.49.

Faience in the Old Kingdom. That picture is now changing through the faience inlays found at the mortuary temple of King Raneferef at Abusir (Fig 20). In the Middle Kingdom, burials of non-royal individuals yield faience amulets in the form of deities and other funerary subjects that were previously a royal prerogative. But it is in the New Kingdom that faience really flourished, especially during the reign of Amenhotep III, when some of the world's best faience was produced. The material, which assuredly assumed added meaning over the millennia, may have acquired special significance under this king who called himself the Dazzling Sun, a notion expanded on by his son and successor, Amenhotep IV/Akhenaten, under whom extraordinary faience was also produced at Amarna (Fig 17). An expansion of the faience market appears in the Third Intermediate Period (1070-712 BC), when a plethora of faience objects, especially deities, suggests that wider and more diverse socio-economic markets were being served (Fig 21). Some of the velvety, even surfaces found in some Third Intermediate Period faience works find further refinement in the Ptolemaic Period (Figs. 22-3). In this period and into the Roman era, clay was sometimes added to faience vessels to allow them to be thrown on the wheel (Fig 24).

Faience, throughout history, was essentially a luxury product, being largely the province of royalty and the elite. It is in this socio-economic strata that we see the fully magical associations that faience must have held: Amenhotep III, for instance, could surely have commissioned a kohl jar out of more costly stone or even gold for his wife Tiye, instead of the faience inlaid masterpiece in this exhibition (Fig 25). But he chose faience - assuredly for its rebirth properties. It is under Amenhotep that some of the most ambitious faience was produced in the form of inlaid, polychrome objects like the Louvre kohl jar and bookplate (Fig 26), or the Brooklyn Museum of Art's magnificent shabti of the Lady Sati (Fig 16). This non-royal woman either had the status to use the royal workshop or received this and another equally fine shabti as gifts from the king who, on the basis of the shabti's style, was Amenhotep III.

It is not always clear, however, why faience was used in particular circumstances. Among the less wealthy, for example, it may sometimes have simply been a matter of
Ancient Egyptian Faience

Fig 27. Hippopotamus. Middle Kingdom, late 12th or 13th Dynasty, c. 1800-1750 BC. Faience. H: 9.7 cm. Museum of Art, Rhode Island School of Design, Providence. Museum Appropriation Fund, 29.119.


Gifts of the Nile: Ancient Egyptian Faience was organised by the Museum of Art, Rhode Island School of Design, Providence, with major support from the National Endowment for the Humanities, Carl and Carolyn Haffenreffer, and the National Endowment for the Arts. Additional funding has been provided by the Joukowsky Family Foundation, the RISD Museum Associates, Textron Inc, and anonymous donors. This exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities.

VENUES AND DATES FOR THE EXHIBITION:

Cleveland Museum of Art, Cleveland, Ohio
10 May-5 July, 1998

Museum of Art, Rhode Island School of Design
Providence, Rhode Island
26 August 1998-3 January 1999

Kimbell Art Museum, Fort Worth, Texas
31 January-25 April 1999

A variety of special events and programmes, including a November 7, 1998 symposium, will accompany RISD’s Gifts of the Nile exhibition. For more information, call the RISD Museum at 401-455-4500.

fashion based on trends set by the upper echelons. The hippos (Fig 27) and jerboas (Fig 28) from Middle Kingdom non-elite tombs, for example, may have been included in burials for apotropaic reasons; or they may, for some tomb owners, have been the accepted thing to include without anyone’s knowing their full symbolic import. We have to remember that in our own lives we maintain family and school traditions or religious observances whose origins and meaning are often unknown to us.

This is an exhibition that we hope shall educate, entertain and, even inspire the viewer through the lure of the small, the subtle and the beautiful. Presenting an astonishing array of forms, these objects – replete with light and life – opened the way for the Egyptians to the world of the gods and the hope of blessings in this life and beyond.

The catalogue explores these and many other issues, with an Introduction, The Brilliance of Eternity, by the undersigned, followed by Symbols and Meaning of Egyptian Faience, by Robert S. Bianchi; By Necessity or Design: Faience Use in Ancient Egypt, by Diana Craig Patch; Nubian Faience, by Peter Lacovara; and Materials and Technology, by Paul T. Nicholson. The objects are then treated in thematic categories that examine the early use of faience; royal use; women’s use and female-related themes; faience in daily life and devotion; funerary uses of faience; and materials and technology. Since most objects could be used for multiple purposes, the themes should be understood as fluid and overlapping.

An Appendix with analyses by Mark Wypyszki of several Metropolitan Museum of Art objects, a Glossary by Mimi Leveque, and a comprehensive Bibliography, Concordance, and Index conclude the volume.

Dr Friedman, organiser of Gifts of the Nile: Ancient Egyptian Faience, is Curator of Ancient Art at the Museum of Art, Rhode Island School of Design in Providence.

She is also Visiting Scholar in the Department of Egyptology at Brown University.
Faience was a common material for amulets, which could be made in one- or two-part moulds. Its intrinsic associations with light, rebirth, and fertility made it an appropriate material for objects intended to protect the dead—and often the living, as the following pieces illustrate.

Wadjet-eye, H. 3.8 cm. The wadjet- ('the Sound One') eye is one of the most common amulets from ancient Egypt. It represents a human eye and eyebrow surmounting the distinctive markings found under the eye of the falcon larva. Originally the wadjet-eye was thought of as the eye of the sky-god Horus (who originally was distinct from Horus, son of Osiris and Isis), which was wounded in his battle with the god Seth but restored to wholeness by the god Thoth. The wadjet-eye could be associated with both the sun and the moon. In a later myth, wadjet is the eye of the sun-god Re, which abandons him in a fit of pique, travels to Nubia and has to be coaxed back to Egypt by Thoth. With the rise in popularity of Osiris and the myths surrounding him, the wadjet-eye became associated with Horus, son of Osiris, who was said to have restored Osiris to life by offering him the eye.

The wadjet-eye is first attested as an amulet in the Old Kingdom and continues in use through to the Roman Period. It could be placed in various positions on the body of a mummy, but particularly on the chest. It served to protect the deceased from the dangers of the afterlife and to assist in restoring the vitality of the body.

Taweret (Thoeris), H. 3.2 cm. Taweret ('the Great One') was a goddess popular among women and was thought to protect them in childbirth. Her association with childbirth may derive from her unusual physique: she has the head and body of a hippopotamus, pendulous human breasts, the paws of a lion, and the tail of a crocodile. Here she is shown leaning on the hieroglyphs for protection (sa) and life (ankh), both of which could also serve as amulets. This particular example resembles others that have been dated to the New Kingdom. Amulets of Taweret have been found placed on the diaphragm, stomach and feet of mummies.

Bes, H. 7.5 cm. The banded-legged dwarf god Bes was thought to be a protector of children and women in childbirth, and often acted as a partner to Taweret. He is shown naked and with a leonine face with a protruding tongue, wearing a plumed headdress and a lion's tail. Amulets of Bes are first attested in the Eighteenth Dynasty, and from the Third Intermediate Period on Bes heads alone are used as amulets.

Nephthys, H. 14.3 cm. Amulets of deities could either place the wearer under the protection of that deity or enable him or her to 'assimilate the person of the deity they represented and thus gain access to their particular powers or characteristics.' This amulet depicts the goddess Nephthys as a woman wearing the hieroglyphs of her name on her head (the basket, representing Nbt, the rectangle under the basket being the Hvwt sign, Hvwt meaning 'mistress of the house'). Nephthys was the daughter of the earth god Geb and the sky-goddess Nut and the sister of Osiris, Isis, and Seth. Nephthys is occasionally described as the consort of Seth, but a late tradition relates an affair she had with Osiris, the fruit of which was said to be the god Anubis. Nephthys and Isis are frequently depicted on each end of a royal stone sarcophagus and of a funerary bier[s], mourning for the deceased Osiris. Nephthys also served as the protector of Happy, one of the [Four Sons of Horus] canopic deities who protected the lungs. Amulets of Nephthys are common from the Twenty- Sixth Dynasty on, and frequently occur in rows of protective deities placed on the chests of mummies.

Isis and Horus, H. 12.0 cm. The goddess Isis is shown seated on a throne, wearing the hieroglyph for her name on her head (st., 'seat' or 'throne') supporting her infant son Horus on her lap with her left hand, while her right hand cups her left breast, offering it to her child. Amulets similar to this one are known from the Ramesside Period, but become more numerous in burials of the Third Intermediate Period and later. Such amulets would have been worn primarily by women and children.

Djed-pillar, H. 11.8 cm. The djed-pillar is one of the more enigmatic amulets from ancient Egypt. As a symbol it makes its first appearance in the Third Dynasty at the Step Pyramid complex of Djoser at Saqqara, but is not attested as an amulet until late in the Old Kingdom. Exactly what it represents is uncertain. It has been described as 'a tall broad shaft crossed near the top by four short horizontal bars.' [Carol Andrews notes that it may originally have been a stylized tree trunk. Other suggestions for its identity include a column of papyrus stems, a sheaf of bound cornstalks, or the four pillars supporting the sky superimposed on one another. By the New Kingdom, the djed-pillar had become associated with Osiris, representing his backbone. Its Osirian associations are emphasized by surrounding the pillar with the atef-crown (see illustration), typical of this god, during the Late Period.

In Egyptian djed (dd) meant 'to endure, be stable,' and the amulet was intended to impart the qualities of stability and endurance to its wearer. [Dr Geraldine] Pinch has suggested that an amulet should be understood as 'a powerful or protective object worn or carried on a person,' and is to be distinguished from a talisman, whose purpose is 'to enhance a quality in the wearer or to promote success.' By this definition the djed-pillar would be a talisman rather than an amulet.

Chapter 155 of the Book of the Dead provides instructions for placing a gold djed-pillar at the throat of the deceased. In this spell, the pillar is associated with the backbone of Osiris, and its possession is said to transform the deceased into an 'equipped spirit' (akh) in the necropolis in the entourage of Osiris. In spite of the instructions contained in this spell, the most common position for the djed-pillar is on the breast or stomach of a mummy, although some are found at the throat.

No. 155. AMULETS
New Kingdom to Late Period Faience
[Collection of] Dr and Mrs Jerome M. Eisenberg

[An extract from the catalogue of the exhibition, selected with obvious prejudice by the Editor-in-Chief of Minerva. Dr Eisenberg has collected Egyptian turquoise faience amulets for fifteen years and has compiled a catalogue of virtually all known amulet types, which will appear in his forthcoming Encyclopedia of Egyptian Antiquities.] N.B. The illustrations above are not proportionate.
SCROLLS FROM THE DEAD SEA

From 1 May to 30 August 1998, Glasgow Museums are celebrating the 50th anniversary of the founding of the State of Israel with an important exhibition on the Dead Sea Scrolls at the Art Gallery and Museum, Kelvingrove, the sole U.K. venue. The exhibition, prepared by the Israel Antiquities Authority, includes nine of the most significant scrolls and a broad range of objects from the archaeological excavations at Qumran. They provide a moving witness to the lives and beliefs of the community of Essenes beside the Dead Sea in the last centuries of the Second Temple Period.

T he Persian province of Judah was founded in the late 6th century BC when Jewish exiles were allowed by Cyrus to return from exile in Babylon and to rebuild the Jerusalem Temple, so inaugurating the Second Temple Period. Conquered by Alexander the Great in 332 BC, and subsequently ruled by Ptolemaic Egypt and then Seleucid Syria, Judah was exposed to the all-pervasive influences of the Hellenistic world. Under Antiochus IV Epiphanes (175 – 164 BC) the position of high priest in the Jerusalem Temple was put up for sale. In 167 BC, Judaism itself was banned and pagan sacrifice was introduced to the Temple, which was re-dedicated to Olympian Zeus. This final sacrilege provoked the revolt of the Maccabean brothers who, in 164 BC, successfully restored Jewish worship to the Temple and, ultimately in 141 BC, established an independent Jewish state. Yet the Maccabees, and the Hasmonean dynasty they founded, by combining in their own persons the positions of ruler and high priest, continued to scandalise orthodox tradition.

It was against this background that the Essenes, a sect of pious Jews, felt unable to compromise their beliefs by participating in a society and a Temple that they considered to be corrupt. They withdrew into the wilderness of Judaea to found a community where, through study of scripture, worship of God, and ritual bathing, they would preserve the purity of their minds and bodies and the integrity of true Judaism. Until modern times, little was known of the Essenes, other than what had been recorded by Philo of Alexandria, Fliny the Elder, and Flavius Josephus, writing in the 1st century AD. Fliny the Elder, in a brief reference to the Essenes in his Natural History, located them above Ein-Gedi on the west shore of the Dead Sea.

In 1947, in a cave to the north of this area (Fig 1), shepherds discovered pottery storage jars containing seven leather scrolls (now housed in the Shrine of the Book, Jerusalem). By 1956, a total of eleven caves, more than eight hundred mostly incomplete scrolls and tens of thousands of scroll fragments had been discovered in the surrounding cliffs. At Khirbet Qumran, archaeologists excavated the ruins of a settlement which contained pottery (Fig 2) and other objects similar to those from the neighbouring scroll caves. It is now generally accepted that this was the settlement of the Essene sect beside the Dead Sea, and that the scrolls hidden in the surrounding caves were their sectarian library. A collapsed upstairs scriptorum was found with the remains of

Simon R. Eccles

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found in the caves, the largest incomplete fragment being from Cave 4 (Fig 6) and copied in the late 1st century BC to the early 1st century AD. New recruits to the Community had to undergo a rigorous training period of at least three years and were required, on being admitted to full membership, to hand over all their possessions to the common fund. A hoard of 561 silver coins (Fig 7) excavated at Khirbet Qumran may represent the community's wealth accumulated in this way. Full members met daily for purification by immersing themselves in ritual baths followed by a communal meal, a celebration of the community as a living temple, replacing the Jerusalem Temple. Beside the dining room at Khirbet Qumran, archaeologists excavated crockery stacked ready for use in these communal meals (Fig 8). One of the most severe punishments in the Community Rule was exclusion from the communal meal.

The absence of any reference to marriage in the Community Rule appears to confirm the classical writers' claim that the Essenes were a celibate all-male group who rejected marriage. Yet, the Damascus Docu-
ment (Fig 9), portions of which, copied in the late 1st century BC, were also found in Cave 4, details the rules by which an Essene man might marry. This text is unique in having survived into modern times independently from the Dead Sea Scrolls in the form of a medieval manuscript discovered in 1896 in the Geniza (a repository for discarded Hebrew writings) of the Ben Ezra synagogue in Cairo. Its less stringent rules, which permitted marriage and the raising of children, may have applied to the communities of Essenes who, according to Josephus, lived in the towns and villages of Judaea, but are archaeologically completely unknown.

The Essenes interpreted scripture in accordance with the beliefs of the righteous teacher—an inspired interpreter of holy law who founded their community. From Cave 4 comes a fragment of a late 1st century BC Commentary on the Book of Hosea (Fig 10). The Essenes believed that the prophecies of scripture were being fulfilled in their own time through the medium of their own community. Such commentaries assisted them in preserving what they believed to be the correct interpretation of Judaism and hence in their preparations for an imminent final war against those who did not share their views.

A tiny six-line fragment from Cave 4 may refer to these last days. The War Rule (Fig 11), written in the first half of the 1st century AD, mentions the ‘Prince of the Congregation, the Branch of David,’ which was a common term for the Messiah. The Essenes, in accordance with their belief in the traditional division of power in the Jewish state between a religious and a secular authority, awaited the coming of two Messiahs; a priestly Messiah of Aaron and a secular Messiah of Israel. The fragment may describe the Messiah of Israel’s victorious role in the final war when he kills the leader of his enemies. However, the meaning can be reversed. Some scholars believe that the passage should read that the Messiah is himself killed by his enemies. The phrase used, ‘by piercings,’ occurs in only one other passage in the Old Testament, which is understood by Christians to refer to a crucified Messiah. If this controversial reading were to be correct, it would suggest that the concept of a crucified Messiah was not unique to Christians.

The Essene sect did not survive the First Jewish Revolt against Rome. Their final battle came in the form of the future emperor Vespasian who, at the head of the Tenth Legion, destroyed Qumran in 68 AD. Some Essenes may have regrouped at the fortress of Masada to join the Zealots’ last stand, when they committed mass suicide rather than surrender to Rome. Excavations there have discovered a few sectarian scrolls similar to those at Qumran. The destruction of the Jerusalem Temple in 70 AD brought to an end the Second Temple Period; after that no more is heard of the Essenes. Yet, their foresight in hiding their library from the advancing Roman army, ensured its survival into modern times. Rediscovered at the very time of the refoundering of the State of Israel, the scrolls provide a unique insight into the critical period from which would emerge both rabbinical Judaism and Christianity.

Fig 7 (top). Silver Tyrian shekels and half-shekels, Khirbet Qumran, 136/5 BC-10/9 BC. D: 1.9-2.8 cm.
Fig 9 (above). Damascus Document, 4Q271 (D), copied late 1st century BC. H: 10.9 cm. L: 9.3 cm.
Fig 10 (below). Hosea Commentary, 4Q166 (4QHos4), copied late 1st century BC. H: 17.5 cm. L: 16.8 cm.
Fig 11 (bottom). War Rule, 4Q285 (SM), copied early 1st century AD. H: 4 cm. L: 5 cm.

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**SCROLLS FROM THE DEAD SEA**

The exhibition moves to the Römisch-Germanisches Museum, Cologne, in the autumn.

For further information contact the Exhibition Hotline: 44 (0) 141-353-0809 or browse the Exhibition Web Site: http://www.glasgow.gov.uk/GlasgowCG/counclservices/leisure/DSSFRAME.HTM

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ARTISANS OF ANCIENT ROME: PRODUCTION INTO ART

An ongoing exhibition at the Newark Museum

Susan H. Auth

Many modern viewers encounter Roman art as a procession of pristine white marble statues, lined up along with bronzes, pottery, and glass, in the echoing vaults of a museum. In such a setting the works seem to float in a vacuum of time and space. Artisans of Ancient Rome: Production Into Art, an exhibition at The Newark Museum, Newark, New Jersey, until December 1998, puts these works and their makers into the context of their time.

The function of Roman works of art, whether for private worship and display, civic glorification, or funerary commemoration, was crucial to their form and content. The skilled artisans who made them occupied a humble status in society. Cicero, expressing the prejudices of the wealthy landowning Roman aristocracy said: ‘I will now discuss trading and money-making; some methods we have been taught to consider gentlemanly, others sordid... Equally ungentlemanly and sordid are the earnings of hired hands who are paid for their physical efforts rather than their skill; for the very wages they receive are a token of slavery... The occupation of the silversmith is to be scorned, for what well-born man could possibly spend his time in a workshop’ (Cicero, On Moral Obligation, translated by John Higginbotham, Berkeley, 1967, 1, 42, 150, p. 92).

In contrast to Cicero’s assessment, we learn of the artisans’ own sense of self-worth and pride in their craft from their votive and funerary monuments. The grave stele of the silversmith, P. Curtius, provides a telling example (Fig 1). On his large, deeply carved, marble monument we see Curtius at work with mallet and engraving tool, creating designs on a silver bowl. A running figure has already appeared beneath his skilled fingers. Yet he wears, not his work clothes, but his formal toga. The inscription reads: ‘P. Curtius Agat[us], freedman of Publius silversmith’. As a freedman he is proud that he can wear the toga of a Roman citizen.

Roman artisans showed impressive ingenuity in adapting existing technologies to increase production for the Roman empire’s expanding markets. Glass manufacture provides an excellent example. For some fifteen hundred years glass had been produced by slow, laborious methods such as core forming, or moulding and hand polishing.

In the 1st century BC glassmakers discovered a revolutionary new technology: how to blow out a bubble of molten glass on the end of a hollow blowpipe. For the first time a skilled worker could turn out a simple bowl or jug in a few minutes. Within a generation glass became an affordable commodity, and people could afford complete table services of glass. If the glass broke, there was a recycling service. At Rome travelling hawkers exchanged broken glass for sulphur matches.

Romans were fascinated by the transparency of the new medium. Frescoes from Pompeian houses depict fruit seen through clear glass bowls. An epigram of Martial pokes fun at this same quality. In his epigram to Ponticus he says:

We drink from glasses, you from murrhine.
Ponticus, why do you like an opaque cup?
Transparency might make you blush.
Seeing you serve yourself the vintage stuff.

(Martial, Book IV, 85. Adapted from a translation by Richard O’Connell in Epigrams of Martial Englished by Divers Hands Berkeley, 1987, p. 185.)

Two other Roman glass production methods are noteworthy: mould blowing and ribbed bowl turning. By blowing molten glass into a patterned mould of clay or metal, the glassmaker produced thin vases with designs imitating expensive silverware (Fig 2). Ennion, a glassmaker from Sidon in modern-day Lebanon, may have been the inventor of this process. Ennion signed his works ‘Ennion made me’. These signatures, and the rarity and
exquisite quality of his designs, have made his work highly prized today. Yet in their day they must have been fairly inexpensive items.

Dikaios, another maker of mould-blown glass, even made an ancient version of a sports souvenir. Catering to the Latin-speaking market, he signs his name in its Latin version, 'Dicus'. Two pairs of gladiators decorate the sides of his mould-blown cup (Fig 3). They are identified by name as Ories and Calamus, and Prudes and Petraites. A gladiator named Petraites is recorded as having been a favourite of the emperor Nero. Perhaps we see him here.

A third production method, ribbed bowl making, is illustrated by production photographs and a reproduction bowl made by two scholars of ancient glass, Marianne Stern and Rosemary Lierke, in the glass workshop of the Toledo Museum of Art. This type of experimental archaeology gives us another way to recreate the world of the Roman artisans.

Local customer preferences and available materials dictated artisans' production in other media besides glass. Three Venus figures displayed in a 'household shrine' setting make this point (Fig 4). A marble Venus comes from Pandera, north of Troy, and near the marble quarries on the island of Marmaris. A second Venus, from Egypt, was fashioned of bright blue faience, a material worked by the Egyptians for thousands of years. The third, a bronze figure, was found in Syria. Such bronzes, with local variations, were widely distributed throughout the Roman world. The bronze Venus is the smallest of the three, and might have been one of a larger group of household deities, or perhaps an individual votive figure.

The Romans were highly skilled and versatile metalworkers. The specialisation of the industry can be seen in the Latin occupational titles. The aerarius vascularis made bronzx vessels, the aerarius statarius, bronze statues. There was an aerarius, an axe maker, and even a faber ocellarius, a maker of eyes for statues. The metal-workers also supplied tools for other professions and crafts, such as the sturdy iron scraper displayed in the exhibit. Even utilitarian objects merited decorative treatment. For example, a handsome helmeted head of Athena adorns a heavy-duty bronze cover for the end of a chariot pole.

Metal tablewares, especially in silver, were prized possessions of Roman households. Two shell-shaped bowls from Newark's collection, one silver, one bronze, are a type used at Pompeii in sets of four as dinner-ware (Fig 5). Looking at the ancient bowls, a contemporary metal-crafter could see easily how to make the step-by-step reproduction shown in the exhibit (Fig 6). Dictated by the material, working techniques, from Roman artisan through colonial American silversmith to present day metalworker, remain almost unchanged.

When it comes to works in stone, the Romans' system of quarrying and transporting heavy stones is as remarkable as their carving skill. In the Imperial period the emperors maintained control over the quarries for prized coloured marbles and porphyry, and had their output shipped directly to Rome for building projects in the capital. White marble was more readily available to provincial cities and private individuals. Just such a shpiment of architectural stone has recently been found in a
Roman merchant vessel, discovered along with others at 2500 feet below the surface off the coast of Sicily. Their discovery at such a great depth was only possible with a submarine and a remote-sensing robot.

One interesting example of long distance shipping of stone can be seen from the trade in partly-carved marble garland sarcophagi. The heavy sarcophagus boxes and lids were hollowed out at the quarries in Asia Minor, with garlands and decorative elements roughed out on the surface. Merchant ships transported them throughout the Mediterranean, as far as Macedonia, Moesia (modern Serbia), Alexandria, and Italy. Upon reaching their destination the sarcophagi were finished to local tastes. A limestone garland sarcophagus side in the exhibit comes from Alexandria in Egypt (Fig 7). It was clearly a fashionable but cheaper version of the marble imports. Since it was left unfinished, the tool-marks on the surface are still clearly visible.

For us, the individuality and imagination of individual artists and craftsmen are of great importance. However, for the Romans, the patrons who ordered artworks deserved more credit for the finished products than the artisans who crafted them. Patrons ranged from wealthy aristocrats such as Cicero, who ordered everything from silver services to statuary, to humble freemen who commissioned only a small gravestone.

Conspicuous outlay for civic projects came not only from the emperors, but from well-to-do private citizens. Not only Roman men, but also wealthy Roman women gave money for such purposes. To name just two examples, Eumachia of Pompeii donated a hall for the fullers' guild, while Plancia Magna of Perga in Pamphylia refurbished the entrance court of her city with lavish marble veneer and statues, all dedicated in her name. I have interpreted an elegant marble portrait bust of a woman as just such a patron (Fig 8).

Some middle-class Roman women commissioned the funerary portraits which presented their families to posterity for the travellers who passed through the cemeteries, which lined the roads into Roman cities. Vibia Drosis, a stern-looking Roman matron, made such a group of funerary portraits for herself, her father, Gaius Vibius Felix, and her son, who predeceased her. A roughly-carved inscription on the side, probably written after her death, says 'Hic amor, filius, pietas est'. ('Here is love, fidelity, and piety') (Fig 9).

Whatever the motives for commissioning works of art in ancient Rome, the generally excellent workmanship in items ranging from small luxury goods to vividly rendered life-size portraits demonstrates that the ancient artists served their patrons well.

The exhibition has been funded by The Dodge Foundation, The National Endowment for the Arts, the Martini Foundation, and by private donors.
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Glyptic Art

GLYPHTIC ART OF THE ANCIENT NEAR EAST

‘A Seal upon Thine Heart’

Part I of a two-part review by the Editor-in-Chief of Minerva, Dr Jerome M. Eisenberg, of ‘A Seal upon Thine Heart: Glyptic Art of the Ancient Near East,’ an important two-part exhibition of ancient Near Eastern cylinder seals on view at The Pierpont Morgan Library, New York.

Part I covers the period from c. 3500-2100 BC.

The glyptic arts, ancient carved images on various types of stone, have been avidly collected and studied for over two hundred years. This includes not only the commonly known Classical gemstone intaglios and cameos, but also the more obscure Near Eastern cylinder seals.

Cylinder seals are among the earliest known objects employing pictorial symbols for the communication of ideas. The impressions made by the seals when rolled on clay cuneiform tablets and clay sealings served several practical uses—they indicated ownership of property, or certified or attested the authentication of documents.

The seals were usually impressed on soft clay which was then sun-baked. These impressions were then used to secure goods in baskets, jars,

Fig 1 (right) (No. 1 in the exhibition). Striding male figure with horns. Copper statue. H: 17.76 cm. Southern Mesopotamia (?), Late Uruk period (c. 3400-3000 BC). Lent by Robin B. Martin, on loan to the Brooklyn Museum of Art. This figure may be a shaman; his boots with upturned tips are typical of ancient mountain people.

INTERCONNECTIONS IN THE LATE FOURTH MILLENNIUM BC

Fig 2 (No. 2). (Bottom left) Leather workers (?) in conversation with serpens (?). Lion with entwined snake (?). Serpent head cylinder seal; 29.5 x 25 mm. Mesopotamia, Late Uruk period (c. 3500-3100 BC). The Pierpont Morgan Library, seal no. 1.

Fig 3 (No. 3). (Top right) Palette of King Narmer. Egyptian (c. 3100 BC). Cairo Museum. The serpents indicate the probable wide-spread connections of the Uruk culture.

Fig 4 (No. 5). (left) Kneeling bull holding spurred vessel. Silver statuette. H: 16.3 cm. Iran, Proto-Elamite period (c. 3000 BC). Lent by the Metropolitan Museum of Art, Purchase, Joseph Pulitzer Bequest, 1966 (66.173). The human position of the bull is paralleled on seals of this period (see Fig 6).
A 'Seal upon Thine Heart: Glyptic Art of the Ancient Near East, c. 3500-2100 BC', featuring nearly one hundred seals dating from the fourth to the third millennium BC, was on view at the Morgan Library, New York, from January 7 until April 26, 1998. Drawn primarily from the Library's collection - acquired by Pierpont Morgan nearly a century ago - the exhibition also featured seals from the Yale Babylonian Collection, The Metropolitan Museum of Art, and several private collections. In addition, a number of larger sculptures from the ancient Near East were on view to demonstrate the close relationship between seals and other major artworks.

Part II of this exhibition, on view from 30 April until 16 August 1998, will highlight seals from c. 2100 BC to c. 500 BC. The review of this second part will appear in the July/August Minerva. We urge our readers to take advantage of this opportunity not only to view the superb Morgan collection, which has not been on view for nearly twenty years, but also to see for the first time some of the extraordinary seals from what is by far the world's largest private collection - that of Jonathan Rosen. Those that are in the exhibition are published here for the first time.

Organised by Sydney Babcock, the Morgan Library's Associate Curator of Seals and Tablets, 'A Seal upon Thine Heart' is sponsored by grants from Dr Ruth Nanda Anshen, The Joseph Rosen Foundation, and Sotheby's.

There is, however, one Library assemblage in which the exhibition assemblage is without a doubt the most important exhibition of Near Eastern glyptic art to take place in many years. The exhibition is contained in a relatively small space, which unfortunately necessitates its division into two parts. However, this creates an intimate environment conducive to the close study of the many small objects. Unfortunately we were only informed of the exhibition late in January so we could not include it in either of the previous two issues. Thus we have decided to list the next best thing - to consider what we consider to be the best of the best to include in this two-part article - nearly one-third of the seals in the exhibition! The review of the second part will appear in the July/August Minerva. The two articles will then be reprinted as a single booklet which will be available for class room use and resale.

boxes, behind closed doors, or as seals on the cuneiform tablets. The seals themselves were also worn as amulets for protection and good fortune - those from Egypt being the best known of the amulets used in the ancient world.

Carved for about 3000 years in the region of the ancient Greeks called Mesopotamia, or "the land between two rivers," Near Eastern cylinder seals first appeared in the latter half of the fourth millennium BC, just before the emergence of writing. The seals remained in continual usage through the domination of the Achaemenid rulers of Iran in the 6th to 5th centuries BC.

Cylinder seals were carved in intricate detail, with simple tools, on a variety of semi-precious stones. Comparatively soft stones, such as serpentine or marble, were used in the early periods; while harder materials, such as hematite, prevailed in the first part of the second millennium BC, followed by jasper and chalcedony, among others. The choice of materials was governed not only by the technical abilities of the engraver, but also by the magical qualities considered inherent in some stones. Lapis lazuli, for instance, was thought to afford the wearer special protection by the gods.

These cylinder seals are among the smallest objects ever produced by sculptors. Though averaging only about 25 mm (one inch) in height, and some only about the thickness of a lead pencil, many seals are truly masterpieces of the engravers' art, as can be seen by the accompanying illustrations. The amazing detail produced by the ancient artisan using the simple tools of the period, usually on stones, sometimes semi-precious, that are often harder than steel, such as jasper, Fig 29a (page 32), defies the imagination.

The importance of seals to their owners during these three millennia can be seen in the biblical text Song of Songs (8:6), in which the bridegroom implores his beloved:

Wear me as a seal upon thine heart, as a seal upon thine arm; for love is strong as death, passion cruel as the grave; it blazes up like blazing fire, fiercer than any flame.

This first exhibition, Part I, covered the period in which Mesopotamia developed from a series of rapidly expanding urban centres to highly sophisticated temple-states, and eventually to a unified empire. The images on the seals reflect the political, social, cultural, and religious elements of that period. The second exhibition, Part II, on view from 30 April until 16 August will cover the period from c. 2100 BC to c. 500 BC.

The exhibition began with the 3rd millennium period (c. 3500-3000 BC), featuring seals with typical scenes of the era, including the overpowering of a dangerous animal, flourishing herds of animals, scenes of daily life, and sacrifices or prayers offered to a god. A number of seals from Iran, from the so-called Proto-Elamite period, also were on view.

During the Early Dynastic period (c. 2900-2400 BC), the time of the great temple-states, Mesopotamian writing became intelligible and cuneiform inscriptions first appeared on seals. The role of cylinder seals during this era seems to have been mainly administrative, which is evidenced in part by the relative uniformity of the subjects represented, such as scenes of banquets and human or superhuman heroes vanquishing an animal or monster.

The last phase of the exhibition focused on the Akkadian period (c. 2340-2100 BC), when a single individual, King Sargon, established complete rule over Mesopotamia. Royal workshops in Akkade - the centre of his domain - produced both cylinder seals and larger sculptures in a naturalistic style that would shape Mesopotamian art until about 1600 BC. The focus of the subject matter in this period shifted to the gods. Depictions of celestial contests in which a principal god emerged as the victor were frequent. New emblems and monsters also appeared during this period, including the rays of the sun god and the lion-griffin - the earliest form of the creature composed of a lion and an eagle.

Engraved cylinder seals are not only a valuable record of Mesopotamian artistic practices, but they also reveal a great deal about the political, social, and cultural developments of the period. Many of the images symbolise human qualities and intellectual concepts that passed into the literature and art of the Middle Ages and beyond.

Ed. A note about the display: The roll-out impressions used in this article were made by rolling the seals in a grey plasticine-like material (replacing the clay used by the ancients). This allows the entire engraving to be seen. The descriptive text for the illustrations is based upon the exhibition notes prepared by Sydney Babcock, the curator of the exhibition.

The photographs of the impressions were the result of a collaboration between the photographer, Joseph Zehavi, and the Mr Babcock.
Fig 5 (No. 7). Bull attacking lion abducting two bulls; lion attacking bull abducting a lion. Heulandite cylinder seal; 47.2 x 31.3 mm. Iran, Proto-Elamite period (c. 3100-2900 BC). Lent by Mr and Mrs Jonathan P. Rosen. This scene represents a balance of power and may also possibly represent a fable. Heulandite is a complex silicate in various pale colours often mistaken for other minerals and stones such as marble.

LATE URUK/JAMDAT NASR PERIOD (c. 3500-2900 BC)

Fig 6 (No. 8). Kneeling bull with three heads and a striding triple-headed bull with a double serpent tail. Heulandite cylinder seal; 40 x 23 mm. Iran, Proto-Elamite period (c. 3100-2900 BC). Lent by Mr and Mrs Jonathan P. Rosen. Lack of a suspension hole indicates an Iranian origin.

Fig 7 (No. 10). One-eyed hero with lions flanked by enclosures. Serpentine cylinder seal; 50 x 40 mm. Iran (?). (c. 3100 BC). Animals imitating the actions of humans are characteristic of Iranian seals of this period. This is the first known depiction of a Cyclops in Western art.

Fig 8 (No. 11). Griffin monsters with plants and eagles. Heulandite cylinder seal; 48.4 x 35 mm. Iran, Proto-Elamite period (c. 3100-2900 BC). Lent by Mr and Mrs Jonathan P. Rosen.

Fig 9 (No. 14). Sheep grazing on plants. Marble cylinder seal; 55 x 38 mm. Mesopotamia, Late Uruk period (c. 3500-3100 BC). Lent by the Yale Babylonian Collection. The earliest period of urban civilization in southern Mesopotamia is named Uruk after an important sanctuary town.

Fig 10 (No. 16). Bearded male figure and attendant feeding cattle. Marble cylinder seal with suspension loop in the shape of an animal shelter; 63 x 37 mm. Mesopotamia, Late Uruk period (c. 3500-3100 BC). Lent by the Yale Babylonian Collection.

Glyptic Art of the Ancient Near East: 'A Seal upon Thine Heart' at The Pierpoint Morgan Library

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Fig 11 (No. 12). Female wearing a cylinder seal hanging from her wrist and playing a flute. 
Shell inlay; 6.3 cm (shown twice actual size). 
Mesopotamia, Inanna temple, Nippur, 
Early Dynastic period (c. 2500 BC). 
Lent by the Metropolitan Museum of Art, 
Rogers Fund, 1962.

Fig 12 (No. 22). Row of bulls with eagles above. Alabaster cylinder seal; 32.1 x 25.6 mm. Mesopotamia, Late Uruk period 
(c. 3500-3100 BC). Lent by Mr and Mrs Jonathan P. Rosen.

Fig 13 (No. 27). Three stags with a plant. Serpentine cylinder seal; 
25 x 22 mm. Mesopotamia, Late Uruk/Jamdat Nasr period (c. 3500-2900 BC). 
The Pierpont Morgan Library, seal no. 20. The second early urban period is 
named Jamdat Nasr after a more northern site.

EARLY DYNASTIC PERIOD 
(c. 2900-2334 BC)

Fig 14 (No. 32). Pattern of two running goats one above the other (inscription added at a 
later date). Serpentine cylinder seal; 42 x 10.5 mm. Mesopotamia, Early Dynastic I 
‘brocade’ style (c. 2900-2750 BC). The Pierpont Morgan Library, seal no. 48. This period 
is named after the dynastic city-states of Ur, Lagash, and Kish.

Fig 15 (No. 37). Three demons whose legs are foreparts of merged lions with tails ending 
in serpent heads. Shell cylinder seal; 30 x 14 mm. Mesopotamia, Early Dynastic II period 
(c. 2700-2600 BC). The Pierpont Morgan Library, seal no. 59.

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Glyptic Art

Fig. 16. A selection of ancient Near Eastern cylinder seals from the Morgan Library and the collection of Mr and Mrs Jonathan P. Rosen. Photo: Joseph Zehavi.

From left to right:
(1) Heroes fighting lions, green serpentine cylinder seal, Akkadian period (c. 2250 BC), 27 x 17 mm. The Pierpont Morgan Library, cylinder no. 166.
(2) Heroes contesting lions over bulls, white marble cylinder seal. Early Dynastic III period (c. 2400 BC). 56 x 37 mm. Rosen Collection, no. 17.
(3) Heroes and a bull man fighting lions, orange marble cylinder seal, Akkadian period (c. 2250 BC), 29 x 15 mm. Rosen Collection, no. 19.
(4) Battle of the gods, Lapis lazuli cylinder seal, Akkadian period (c. 2250 BC). 33.4 x 19 mm. Rosen Collection, no. 7.
(5) Bull men wrestling with lions, white marble cylinder seal, Akkadian period (c. 2250 BC). 28 x 26 mm. The Pierpont Morgan Library, cylinder no. 167.
(6) Crowned hero grasping bull, nude bearded hero grasping human-headed bulls, carnelian cylinder seal, Akkadian period (c. 2250 BC). 23.5 x 13 mm. The Pierpont Morgan Library, cylinder no. 149.
(7) Hero contesting lions over bulls, Lapis lazuli cylinder seal. Early Dynastic III period (c. 2400 BC). 22 mm x 14 mm. The Pierpont Morgan Library, cylinder no. 85.
(8) Heroes protecting bulls from lions, aragonite cylinder seal. Early Dynastic period (c. 2700-2600 BC). 33.7 mm x 26.7 mm. Rosen Collection, no. 5.
(9) Water god, and battle of the gods, rock crystal cylinder seal, Akkadian Period (c. 2250 BC). 24.5 mm x 16 mm. The Pierpont Morgan Library, cylinder no. 201.
(10) Nude bearded hero and bull man wrestling with animals, dark green and red jasper cylinder seal, Akkadie period (c. 2250 BC). 32 mm x 22 mm. The Pierpont Morgan Library, cylinder no. 162.
(11) Lions fighting water buffaloes, rock crystal cylinder seal, Akkadian period (c. 2250 BC). 37.8 mm x 27 mm. Rosen Collection, no. 6.

THE MORGAN LIBRARY CYLINDER SEALS AND EDITH PORADA

The remarkable collection of 1,132 Near Eastern cylinder seals at the Morgan Library was assembled by William Hayes Ward from 1885 to 1908. He was the first American scholar to appreciate the importance of cylinder seals for the study and interpretation of Near Eastern archaeology. He succinctly summarised the original intentions of Pierpont Morgan: ‘It is the chief project, as I understand it, of Mr Morgan in bringing to this country the written and figured monuments of the early East, such as tablets, seal cylinders, bas-reliefs, or statues, to put within reach of American scholars the material necessary for adding to the knowledge of the world.’

The first exhibition of the cylinder seals, under the direction of Edith Porada, was not held until 1948, sixty-three years after the acquisition of the first seals! An eminent art historian and Professor of Near Eastern Art History at Columbia University, she was appointed Honorary Curator of Seals and Tablets in 1936, a position she held until her death in 1994. The current exhibition commemorates the fiftieth anniversary of her publication of the Morgan seals in two magnificently produced volumes: Corpus of Ancient Near Eastern Seals in North American Collections (Bollinger Series XIV, 1948, Washington, DC). This and Henri Frankfort’s Cylinder Seals (London, 1939) remain the two standard references. The writer recalls with admiration her devotion to her studies, but also remembers her as a taskmaster par excellence when she assigned the graduate students at Columbia their readings for the various courses. He was required to use the original German edition of Akurgal’s Hildete Art as the textbook for that subject, since this was the only text available at that time to meet her demanding standards.

MINERVA 29
AKKADIAN AND POST-AKKADIAN PERIODS
(c. 2334-2100 BC)

Fig 19 (No. 47). Seated figures drinking through tubes in a vessel: eagle between small animals with a boar and a scorpion. Marble cylinder seal; 38.5 x 24 mm. Mesopotamia, Early Dynastic III period (c. 2600-2334 BC). The Pierpont Morgan Library, seal no. 112.

Fig 20 (No. 51). Feline, with plough above, before boat with seated deity propelled by human prow; small bird in front lion-headed stern. Marble cylinder seal; 22 x 16 mm. Mesopotamia, Early Dynastic III period (c. 2600-2334 BC). The Pierpont Morgan Library, seal no. 126.

Fig 21 (No. 58). Hero protecting stag from lion; two human-headed bulls: lion attacking bull. Marble cylinder seal; 46 x 31 mm. Mesopotamia, Early Dynastic III period (c. 2600-2334 BC). Lent by The Metropolitan Museum of Art, Anonymous Loan, 1992. Seals with friezes of animal contests predominate in Early Dynastic II and III.

Fig 22 (No. 63). Crowned hero grasping bull; nude bearded heroes holding human-headed bulls. Carnelian cylinder seal; 23.5 x 13 mm. Mesopotamia, Akkadian period (c. 2334-2154 BC). The Pierpont Morgan Library, seal no. 149.

Fig 23 (No. 64). Nude bearded hero with human-headed bull; crowned figure with bull; bull-man with lion; inscribed. Lapis lazuli cylinder seal; 28.5 x 17.1 mm. Mesopotamia, Akkadian period (c. 2334-2154 BC). Lent by Mr and Mrs Jonathan P. Rosen. The name of the daughter of King Sargon, a high-priestess, inscribed on this seal, Enheduanna, is the earliest identifiable author in history.

Fig 24 (No. 65). Hero, animals, and human-headed bulls. Lapis lazuli cylinder seal; 38 x 22 mm. Mesopotamia, Akkadian period (c. 2334-2154 BC). Lent by The Metropolitan Museum of Art, Anonymous Loan, 1992. The Pierpont Morgan Library, seal no. 159. The largely Sumerian city-states of the Early Dynastic Period were replaced by Sargon of Akkad, a Semite.

Fig 25 (No. 68). Nude bearded hero and water buffalo; bull-man fighting lion. Serpentine cylinder seal; 26 x 25 mm. Mesopotamia, Akkadian period (c. 2334-2154 BC). The Pierpont Morgan Library, seal no. 159.

Fig 26 (No. 72). Battle of the gods: battle raging. Lapis lazuli cylinder seal; 28 x 17 mm. Mesopotamia, Kish, Akkadian period (c. 2334-2278 BC). Lent by The Metropolitan Museum of Art, Anonymous Loan, 1992. In battle the gods try to remove the crowns from their opponents.
Glyptic Art

Fig 27 (No. 74). Battle of the gods: god with flames with defeated god; seated deities with creation of man (?); inscribed.
Shell cylinder seal; 34.2 x 21.2 mm. Mesopotamia, Akkadian period (c. 2334-2154 BC). Lent by Mr and Mrs Jonathan P. Rosen.
The end of the battle is shown at the left: man is created at the right, with a god presenting a plough as a symbol of man’s future labour.

Fig 28 (No. 82). Water god enthroned with worshiper and vizier, and nude bearded heroes grasping gateposts; inscribed.
Serpentine with calcite vein cylinder seal; 30 x 13 mm. Mesopotamia, Akkadian period (c. 2334-2154 BC).
The Akkadian cylinder seals excel in showing the gods in their various mythological settings.

Fig 29 (No. 83). Kneeling heroes with gateposts and divine symbols; inscribed. Jasper cylinder seal; 28 x 16 mm.
Mesopotamia, Akkadian period (c. 2334-2154 BC).
(See colour illustration on page 32.)

Fig 30 (No. 6) (below). Three gods, one with grain sprouting from his shoulders and skirt, approaching vegetation goddess enthroned on throne.
Marble cylinder seal; 30 x 16 mm.
Mesopotamia, Akkadian period (c. 2334-2154 BC).
Lent by Tono Eitel.

Fig 31 (88) (below). God sacrificing bull before weather god and rain goddess.
Serpentine cylinder seal 34.3 x 20.2 mm.
Mesopotamia, Akkadian period (c. 2334-2154 BC).
Lent by Mr and Mrs Jonathan P. Rosen.

Fig 32 (No. 91) (below). Warrior approaching enthroned goddess with feet resting on a lion; inscribed.
Lapis lazuli cylinder seal; 35.5 x 18.2 mm.
Mesopotamia, Akkadian period (c. 2334-2154 BC).
Lent by Mr and Mrs Jonathan P. Rosen.
Fig 33 (No. 96). Etana's flight to heaven on the back of an eagle. Serpentine cylinder seal; 38.5 x 22.7 mm. Mesopotamia, Akkadian period (c. 2334-2154 BC). Lent by Torno Etel. Etana, a shepherd, was installed as king by the gods. Here an eagle flies him to the dwelling of the gods to obtain the plant of birth for his wife so that her fertility may be restored.

Fig 29a (No. 83). Kneeling heroes with gateposts and divine symbols; inscribed. Jasper cylinder seal; 28 x 16 mm. Mesopotamia, Akkadian period (c. 2334-2154 BC). Lent by the Metropolitan Museum of Art, Anonymous Loan, 1992. (See roll-out impression on page 31, Fig 29).

Fig 34 (No. 99). Hunting scene; inscribed. Chert cylinder seal; 28 x 18 mm. Mesopotamia, Akkadian period (c. 2334-2154 BC). Lent by The Metropolitan Museum of Art, bequest of W. Gedney Beatty, 1941.

Fig 35 (No. 101). Hunters attacking a lion menacing a fallen stag. Serpentine cylinder seal; 38 x 23.8 mm. Mesopotamia, Akkadian period (c. 2334-2154 BC). Lent by Mr and Mrs Jonathan P. Rosen.

SUGGESTED READING ON CYLINDER SEALS


Fig 37 (No. 59). Foundation figure of a kneeling god holding a peg. Copper statue; height 19.5 cm. Mesopotamia, period of Gudea (c. 2144-2124 BC). The Pierpont Morgan Library. This god is recognizable by his headgear, topped by several pairs of bull horns, and probably represents the personal god of Gudea, ruler of Lagash. Photo: Joseph Zehavi.

MUSEUMS WITH SIGNIFICANT COLLECTIONS OF CYLINDER SEALS

Belgium: Brussels, Musées Royaux d’Art et d’Histoire
France: Paris, Bibliothèque Nationale, Louvre Museum
Germany: Berlin, Staatliche Museen
Iraq: Baghdad, Iraq Museum
Israel: Jerusalem: The Israel Museum; The Bible Lands Museum
ANCIENT ART IN THE WORCESTER ART MUSEUM

Christine Kondoleon charts the history and introduces some of the outstanding highlights of Worcester Museum’s ancient art collections.

The Worcester Art Museum, forty miles due west of Boston, is the largest art museum in central New England with over 35,000 objects spanning fifty centuries of world art. Opened in 1898 with the support of fifty prominent citizens ‘for the promotion of art and art education…for the benefit of all the people of the City of Worcester,’ the museum is a vivid model of the role art played in the civic life of New Englanders. It was funded by the great fortunes made in the steel and related industries during the late 19th and early 20th centuries. Appeals to the public for subscriptions led to numerous civic groups and individual donations of monies and objects. Some of these funds were used to purchase plaster casts of Greek and Roman sculptures from the Brucicani Gallery in London.

Egyptian, Greek, and Roman art was collected from the Museum’s founding, most often under the director’s supervision. High quality and breadth were demonstrated in the early purchases which ranged from a white ground lekythos by the Achilles Painter, (recently featured in the ‘Pandora’ exhibit at the Walters Art Gallery), an unusual Meroitic relief, and an exceptional terracotta Etruscan cinerary urn.

In 1905 a bequest from Stephen Salisbury, the museum’s primary benefactor, included a group of 70 objects found in the Troad. These were purchased from Frank Calvert, a British diplomat and amateur archaeologist, who played an important role in the discovery of Troy and who collaborated with Heinrich Schliemann. Between 1914 to 1918 Director Phillip Gentner was responsible for the acquisition of the outstanding Roman portraits of Caligula, Nero, and Marcus Aurelius.

Perhaps, the most significant contribution in terms of ancient art was made by Francis Henry Taylor who was director from 1931 to 1940, before he became director of the Metropolitan Museum of Art. Taylor agreed that the Worcester Art Museum would collaborate with the Louvre and the Baltimore Museum of Art as sponsors of the Princeton University excavations at Antioch-on-the-Orontes from 1932 to 1939 in exchange for a share in the objects found. As a result some of the most impressive Roman mosaics ever dis-

Fig 1 (centre left). Limestone torso of the royal descendant Heterothes from the tomb of Re-mer at Giza, Egypt. Early Vth Dynasty, c. 2440 BC. H: 137.4 cm.

Fig 2 (below). Sandstone Meroitic relief of Prince Arukhankharer slaying his enemies. 25-41 AD. H: 21.4 cm.
From Egypt there is an exceptional female torso (Fig 1) from the tomb of Re-wer at Giza which dates from Dynasty V (c. 2440 BC). The draped woman, who is carved in high relief, represents Hetepheis, mother of Re- wer, an important court official. The original tomb group consisted of the central figure of Re- wer (in the Nelson Atkins Museum in Kansas City), and another male figure (now in the Brooklyn Museum), and two children. The Worcester relief is unusually sensual in the modelling and display of the female anatomy which is cloaked in a tight-fitting linen sheath dress.

In 1922 the Museum purchased the finest surviving example of relief sculpture from Meroe in the Sudan (Fig 2). This pinkish sandstone relief is singular for its quality and composition. It features Prince Arikankharer, identified by the royal cartouche in Merotic hieroglyphs, about to strike his prisoners with an axe. The hierarchically larger prince gathers the captives by their hair as they kneel and raise their arms in supplication. The triumphal scene includes a winged Victory who flies in with a palm frond and a dog that brutally attacks a fallen enemy, both of which reflect the mingling of Egyptian, Hellenistic, and Roman art with the local culture in Meroe.

Probably the most impressive female head from Archaic Cyprus in the United States is prominently featured in the new Greek Gallery (Fig 3). The head belonged to an overseer figure - some scholars suggest that she represents a priestess for the cult of Aphrodite, others identify her as the goddess herself. Her elaborate crown is composed of satyrs and maenads separated by columns adorned with the busts of Hathor, the Egyptian goddess of love and sensuality. Situated at the crossroads of many Mediterranean cultures, ancient Cypriot art often reveals diverse influences. The multiple ear pendants and necklaces and the tight curls of her hair reflect Assyrian art, the goddess Hathor points to Egypt, and the Archaic smile comes from Greece.

A large intact amphora with scenes painted in the black-figure technique is one of the highlights of the Archaic Greek art collection (Fig 4). The careful rendering of Leto mounting her chariot accompanied by Apollo and Artemis (her twin children) on the front, and Dionysos flanked by dancing maenads and satyrs on the back, are attributed as early work of the Eurykles Painter. Found in Etruria but produced in Attica, the amphora bears witness to the active trading and growth of colonies around the Mediterranean in the 6th century BC.

Two 5th century vases offer several eloquent views into the lives of women in the Classical Greek world. The role of women in the care of the dead is depicted on a white-ground lekythos attributed to the Achilles Painter (Fig 5). Women were responsible for honouring the memory of the deceased through regular visits and the offering of libations. On the Worcester lekythos, one woman carries a three-handled wicker basket with white ribbons which she will tie around the grave stele, and another holds a perfume vessel, a traditional offering for the deceased. The small and delicately painted red-figured pyxis attributed to the Eretreia Painter, about 430 BC, reveals the private life of women in the households of Athens (Fig 6). The scenes of women grooming themselves and tending to their weaving complement the use of such containers for jewellery and cosmetics, and reflect the production of vases for a female clientele.

Also dated to the last decades of the 5th century is the funerary relief of a Greek warrior (Fig 7). The life-size figure of Pentelic marble was found in Megara and is considered to be among the best expressions of Classical art in an American museum. Previously in Colonel Gordon's Collection at Cairness House in
Ancient Art

Aberdeen, it was purchased by Taylor in 1936.

While stone cinerary urns abound in Etruscan art, the large urn (Fig 6) is rare both for the high quality and expressive modelling and for the fact that it is made of terracotta. The figure of the elderly man reclining on the lid offers a vivid demonstration of the Etruscan penchant for realism.

Among the stars of the Worcester portraits is an over life-size bust of Caligula found on Lake Albano at the same time and place as the bust of Caligula in the Metropolitan Museum of Art (Fig 9). This find suggests that pairs of imperial portraits might have formed part of the private collections of Roman villas. One of the rare portraits of Nero (Fig 10) offers clues to the adaptations of marble imperial busts to suit shifts in ideologies. The Worcester bust has been recut so that a radiate crown could be added when Nero decided to present himself as a living god in AD 64. A stunning bronze bust of a young woman (Fig 11), probably a daughter of Marcus Aurelius, is one of a group of imperial statues associated with Bubon, a site in south-western Turkey. The survival of bronze portraits is unusual and this one is particularly noteworthy for the realistic rendering of her hair and facial features. Recently cleaned, a portrait of a private citizen (Fig 12) is remarkably compelling. The upward gaze of his eyes, his curly thick hair, and his beard recall the Kosmetes type, one of the public benefactors found in the Athenian Agora excavations.

A platform at the centre of the gallery displays Roman copies of Greek ideal sculpture. Inspired by a Greek Aphrodite, either a seated statue by Praxiteles or a standing statue of Pheidias, this female head was carved in the 2nd century AD (Fig 13). The bun is a separate part, a removable hairpiece, that was attached with iron dowels.

A pair of statues of the satyr Marsyas (Fig 14) illustrate the concept of replica series in Roman sculpture.

Fig 6 (top left). Attic red-figure pottery pyxis (small container) depicting three women and their maids. Attributed to the Etruria Painter. From the vicinity of Athens, c. 430-425 BC. H: 11.4 cm.

Fig 7 (bottom left). Pentelic marble funerary relief of a warrior from Megara in Greece, c. 420-400 BC. H: 2.197 m.

Fig 8 (top right). Terracotta (with traces of polychrome) cinerary urn. From Etruria (Vignagnarde) in Italy, c. 160-140 BC. H: 112.4 cm.

Fig 9 (centre right). Marble portrait of Caligula. From a villa on Lake Albano, Italy, AD 37-41. H: 48.2 cm.

Fig 10 (bottom right). Marble portrait of Nero. AD 64-68. H: 36 cm.
Ancient Art

One in red marble was found around the base of an obelisk in Alexandria, now known as Cleopatra’s Needle. It was part of a collection formed by Lt-Commander Gorringe who was responsible for transporting the obelisk to New York. The sculpture was on loan at the Worcester Art Museum from 1915 until 1947.

An exciting rediscovery for the new Roman gallery is the green granite snake from Roman Egypt (Fig 15). Previously in three fragments, it has been reconstructed so that the visitor can understand how it functioned. Originally it was much longer and it probably coiled on an altar where it was worshipped as a benevolent deity. Snakes were the companions of the healing gods, exemplified close by in the Roman gallery by a spectacular Hygieia (Fig 16) and part of an Asklepios statue which were found together in a bath at Antioch.

Without a doubt, the Worcester Hygieia is the most monumental and finest sculpture found during the Antioch excavations. She is newly cleaned and traces of gilding were found on her long locks. The subtle carving of her drapery reveals the Hellenistic model that inspired the 2nd century Roman sculptor. The outlines of a snake along the side of her body indicate that she originally was feeding it from a bowl in her hand.

For Greek and Roman art, the Worcester Art Museum is perhaps best known for its remarkable collection of Antioch mosaics excavated in

The Worcester Art Museum is organizing a major exhibition "Antioch: The Lost Roman City" to open in the autumn of the year 2000.

The exhibition will travel nationally to introduce this major Mediterranean metropolis to the American public, as well as unite the finds from the 1930’s excavations now scattered in various collections.

Fig 16 (below). Marble Hygieia, goddess of health, from a bath in Antioch in Turkey. 2nd century AD.
H: 1.74 m.
the 1930s. The excavations yielded finds from 90 buildings and about 300 floor mosaics from this important metropolis. One of the first rooms to be discovered in 1932 was a magnificent early 2nd century triclinium paved by brilliant mosaics of stone and glass. The Drinking Contest between Dionysos and Herakles (Fig 17) greeted the ancient visitor at the threshold to the dining room with an appropriate note of revelry, but also cautioned mortals against the intemperance of Herakles.

A mosaic recovered in a cemetery and dated to the 4th century AD (Fig 18) offers a unique view into the lives of Roman women. The scene, labelled in Greek as 'memory banquet', includes six women seated and standing around a dining table in a curtained room.

The Worcester Art Museum has more than eighteen fragments of pavements from Antioch, including the Worcester Hunt mosaic, which at about 500 square feet once paved a reception room and is today the largest mosaic in the United States.

This article was written by Dr Christine Kondoleon, Curator of Greek and Roman Art, in collaboration with Rebecca Moilhill, curatorial assistant.

All illustrations © Worcester Art Museum.

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**We cordially invite those readers who are attending the 15th International Congress of Classical Archaeologists in Amsterdam 12-17 July 1998 to visit our booth, where Dr Eisenberg will be in attendance.**

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A review of 'Ancient Gold: The Wealth of the Thracians from the Republic of Bulgaria'. Jerome M. Eisenberg

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**DIETRICH VON BOTHMER ON GREEK VASE FORGERIES**
Observations on the art of deception in the vase-maker's craft.

Dr Dietrich von Bothmer, Distinguished Research Curator of Greek and Roman Art at the Metropolitan Museum of Art, New York, is a world-renowned authority on ancient Greek vases. In this intriguing 10-page study (Minerva March/April 1996) he considers ancient copies and more recent forgeries of Greek vases, a subject often discussed by scholars, dealers, and collectors, but rarely offered in print.

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Quantity discounts available for academic use or resale.
An exhibition being held at the Museo Nazionale in Ravenna on Kemet explores one of the most complex and lesser known aspects of Egyptian civilisation – its origins

Daria Luisa Patanè

The exhibition now on view at the Museo Nazionale in Ravenna until 28 June takes its title from the ancient name of Egypt: Kemet, meaning ‘Black Land’.

The purpose of the exhibition is to explore one of the most complex and lesser known aspects of the Egyptian civilization – its origins. For most early cultures, evolution is gradual and rarely has one chronological focal point, while in Egypt the passage from the Neolithic Period (c. 4400-3000 BC) to documented history happens very quickly, possibly within a few decades. For in a very precise an well defined moment all that we know of later Pharaonic Egypt appears in a form and with a maturity which are without precedents; complete with the concepts of regality, State, religion, economy and administration.

From the point of view of the arts, the Neolithic period seems to have been a time of experimentation during which several different artistic attempts were made, then, suddenly, around 3000 BC, a new iconography became the typical form of Egyptian culture as it is mostly known during the Protodynastic period (1st Dynasty, c. 3050-2890 BC). This marks a decisive moment: the unification of Upper and Lower Egypt by the legendary king Menes and the subsequent consolidation of institutions that were to make the building of the great pyramids possible. At that point we see the pharaoh, a god on earth, become the guarantor of cosmic order, of justice and of the functioning of the State, and it was in this role that he is represented.

While there is still much to uncover about these early periods, gaps are being filled by the new archaeological discoveries, which are discussed in the catalogue of the exhibition, made after the initial finds of Flinders Petrie. The first chapters present a general introduction while the following ones focus on active excavation campaigns.

Discussions touch first of all on the Uadi el Obeiyed cave at the Farafra Oasis which is decorated with rock paintings depicting animals, hands and a boat to be dated to c. 5000 BC; then on the Delta region, which, according to Egyptian traditions, was the seat of a prehistoric kingdom with Pe (Buto) as its capital. At the time of Menes, the mythical founder of the First Dynasty, this kingdom united with Upper Egypt. The Delta was a region long neglected from the point of view of prehistoric protohistoric archaeology, but since the 70s many important preprotodynamic sites have been identified making it possible to define more precisely the process of unification of Egypt during the 4th millennium BC. Some of these sites in the Delta, among them Tell el-Farkha, have now been identified as belonging to a local pre-dynastic culture contemporary with Naqada II in Upper Egypt and linked more to African prehistoric traditions than to Near Eastern ones.

This discussion is followed by a section on the Fayyum depression which in prehistoric times was entirely filled by water and which is now a very fertile area with a lake. The numerous prehistoric sites along its shores, first studied by Gertrude Caton Thompson and the geologist Gardner in the 30s, provided evidence of the most ancient examples of agricultural organisation in Egypt existing side by side with settlements of hunters and fishermen.

Other sections are devoted to Naqada, one of the most important of the pre- and protodynastic archaeological sites, and to el-Adaima in Upper Egypt, a site south of Luxor near present-day Esna. El-Adaima is unfortunately severely threatened by expanding urbanization and therefore has been the subject of recent fruitful investigation by the scientists of the Institut Français du Caire who employ the latest technology available, including palaeobiology and DNA tests.

The texts then discuss Gebelein (ancient Inerty), whose importance was first detected by Sir Gastor Maspero; Hieraconpolis, which corresponds to the city of Nekhen, the capital of Upper Egypt in predynastic times and whose patron deity was the falcon god Horus represented wearing the White Crown; and Memphis (Men-nfr), the capital of Egypt during the Old Kingdom, which according to Herodotus, was founded by Menes. Its necropolis includes king Zoser’s Step Pyramid at Saqqara. The last section concerns Helioopolis, (ancient Heliopolis, ‘the city of the pillar’, or benben, almost certainly a low obelisk which was worshipped there from the most remote periods) – one of the most important spiritual and religious centres of ancient Egypt.

The picture that develops is one of early settlements with features in the northern regions different from those in the southern regions until the whole country was unified under the rule of a single pharaoh – the pharaoh who becomes the symbol and personification of the State. Until a few years ago this process was believed to be the result of a victory of Upper Egypt over Lower Egypt whereas now a slower merger led by the obscure kings who preceded the
Egyptian Art

presumed founder of subsequent dynasties, Menes, seems more likely. Probably a long process of commercial and cultural exchanges followed by colonisation began in the second half of the fourth millennium BC, rather than outright conquest.

The 400 objects on show come from a host of museums in Europe ranging from the British Museum and the Petrie Museum in London, to the Museo Egizio in Turin and in Florence, the Ägyptisches Museum in Berlin, the Kunsthistorisches Museum in Vienna and the Staatliche Sammlung Ägyptischer Kunst in Munich.

Among the earliest objects on show are the palaeolithic flints from the Fayyum and a beautiful dark grey clay liquid container with incised markings from the Petrie Museum. Its elegant shape and abstract decoration anticipate later vessels in more durable materials (Fig 1). The bone figurines from Naqada (Fig 2) are the earliest examples of a type of amulet dolls which continued to be made well into the Christian era by the Copts. There are examples of pottery from Naqada in red-brown clay with white patterns, geometric or naturalistic, as well as several vases of the black-top type and burnished black ones. There are also small stone vases

in veined limestone and with gold leaf additions dating to Naqada II period (Fig 3).

The oldest fragments of painted cloth known from Egypt were lent to the exhibition by the Museo Egizio in Turin. They were part of a woven linen fabric that was originally two metres long. A clearly ritualistic dance is among the scenes depicted on it. The fragments were found in the western necropolis at Gebelein and belong to the period of Naqada II period (Fig 4).

A superb hippopotamus tusk (Fig 5) with a bearded head carved at its end, perhaps a symbol of fertility, reminds one of the elephant tusks carved to make side-blown horns which are still used today in many regions of Africa for particularly important ritual ceremonies. It is also dated to Naqada II.

MINERVA 39
A fragment of a votive carved slate palette dated c. 3200 BC displays gazelles on one side and prisoners on the other (Fig 6). A prisoner with his elbows bound behind his back is also realistically depicted on a small bone plaque, perhaps part of a box, found at Abydos and dating from the beginning of the 1st Dynasty (Fig 7). Another small bone plaque of the same period has a scorpion carved in relief on it (Fig 8).

The beautiful tortoise shaped slate palette (Fig 9) was used to grind cosmetics and dates to Naqada I when such objects were often made in the shape of animals rather than rectangular, perhaps for apotropaic and symbolic reasons.

The amulets and the zoomorphic vases from Naqada show a purity of line and a sculptural mastery of abstracted forms which are characteristic of Egyptian art of whatever period (Figs 10). Though small in size they have the monumentality of Brancusi's sculptures.

By assembling a remarkable group of mostly predynastic and early dynastic objects, some of which are noteworthy not only for their antiquity but also for their beauty, 'Kemet' helps shed some light on Egypt's mysterious past, but, as is inevitable when confronted with the Nile Valley's uniquely complex civilization, with some answers more questions always arise.

The exhibition was assembled by an international team of specialists led by Anna Maria Donadoni Roveni from the Museo Egizio in Turin. It was organised by the association ‘Meeting per l'Amicizia fra i Popoli’ (Meeting for Friendship among Peoples) which has for some years already been promoting exhibitions that survey the origins of cultures, such as, 'Treasures from the Black Sea', (Minerva May-June 1995, vol. 6, no. 3) and 'The diffusion of Christianity in the early centuries of our era' in 1996.
These illustrations appeared in the article “Intaglios and cameos in Roman Britain” by Martin Henig and were reproduced courtesy of the Institute of Archaeology, University of Oxford. This article appeared in Apollo, July 1997, our special issue on Antiquities and Ancient Art. Copies of this issue are still available @ £10 inc. p&p from Apollo’s London office.

Readers of Minerva may also be interested in our special issue on Oriental Art published in March 1998 also available from our London office @ £10 inc. p&p

The July 1998 issue of Apollo will again feature antiquities and ancient art. This issue is scheduled for publication on Wednesday 1st July. Dealers, auctioneers and other related businesses are invited to submit advertisements by 5th June. For advertisement details please telephone either of our two offices above.

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Excavation Report

CARMONA IN ANDALUSIA

Ongoing excavations in one of the oldest continuously inhabited cities in Europe

Filippo Salviati

Because of its strategic position on top of an outcrop above the fertile valley of the Guadalquivir in Andalucia, Julius Caesar described the city of Carmona in the De bello civile, as the largest and strongest city in Baetica: 'Carmenenses quae est longe firmissima totius provinciae civitas...'

Carmona, however, was known in antiquity not only for its strategic importance but also for its famous limestone quarries, excellent clay, and its much sought after semi-precious garnets.

Carmona had been inhabited for many centuries when the Roman armies conquered it. This is attested by the results of recent excavations around the city which validate the claim of Spanish archaeologists that Carmona is one of the oldest continuously inhabited settlements in Europe - there is evidence of primitive dwellings going back 5000 years, followed by Tartessian ones in the 8th century BC, Carthaginian ones in the 4th century BC and then by those, much more elaborate, of Carmona, the Roman city.

Archaeologists employed by the municipality of Carmona have been working full-time for the last twelve years mapping the city and identifying priority sites for possible future excavation. They also intervene speedily when finds are discovered accidentally during building work. One example can be seen in the unexpected discovery made last December of a Roman mausoleum outside the Puerta de Sevilla under an area designated to become a large car park for the city. In this instance building work was suspended until the archaeologists had finished recording the site, which enabled them to save what was important of the monument.

The objects in Carmona's archaeological museum fill the rooms of a former 16th century private house. Pride of place is given to the large 7th to 5th century BC painted vases found in 1992 during conservation work in the palacio of the Marques de Saltillo. The most beautiful vase was recently seen at the exhibition Les Dîners in Paris at the Grand Palais (Fig 1). The Museo Arqueologico de la Ciudad Casa Palacio, like the Casa de Carmona nearby (which was converted into a deliciously comfortable and stylishly elegant hotel), while being modernised, still retains the pleasant atmosphere of an aristocratic mansion. The patio of both

these mansions are made up of reused Roman columns.

West of the city, between two former Roman roads, lie the 1st century BC Roman amphitheatre and the necropolis (2nd century BC to 4th century AD) of the ancient city. This site was first identified at the turn of the century by the British archaeologist George Bonsor. Today a small museum displays objects found in the area: glass, ceramics, cinerary urns, and bronzes.

Fig 1, 7th-5th century BC vase found during excavations in Carmona at the Casa Palacio del Marques de Saltillo. Carmona, Museo de la Ciudad.

Fig 2 (centre right). Overview of the 1st century AD Tumba de Sevilla in the necropolis of Carmona, Spain.

Fig 3 (bottom right). Part of the shrine to Cybele and Attis in the necropolis of Carmona, Spain. Statue of an elephant.
The subterranean, rock-hewn tombs, which were approached by narrow stairways or perpendicular shafts are generally arranged in groups. Among them the most impressive is a large 1st century AD temple-tomb with columns surrounding a galleried patio, known as the tumba de Servilia (Fig 2). Inside the tumba del Elefante, still in situ, is the stone sculpture of an elephant, probably part of a shrine to Cybele and Attis (Fig 3).

Invading Moslem armies took Carmona in 712 AD. The Arabs walled the town with stone, constructed an arsenal and a major mosque, now a church, Santa Maria Mayor. Part of the church with its orange trees and horseshoe arches also survives. The 2nd century AD Roman Puerta de Sevilla was altered and the impressive Alcazar de Abajo, a palace-fortress with machicolation and an imposing gate cutting through the city walls was built (Fig 4). Here one enters the pretty old town with its white-washed houses and cobbled lanes typical of Andalusia.

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Eric J. McFadden

The Chicago International has long been one of the top American fairs for ancient coins. Chicago is the unofficial capital of the Midwest, and the 'Windy City' is known for its fine architecture and fine dining, not to mention the fact that the locals dye the river green on St Patrick's Day. However, as my taxi drove into town from O'Hare Airport, the radio weather reporter cheerfully announced that the temperature, taking wind chill into account, was 2 degrees Fahrenheit, so it was clear we were going to enjoy only the indoor attractions of Chicago. In fact, I felt lucky that my taxi driver knew the route, as many of the signs on the freeway were impossible to read after they had been covered by the snow that was blowing horizontally.

Worse still, the fair was moved this year (and for this year only) to the Holiday Inn Mart Plaza, which charges approximately the same price as the better hotels in town ($140 per night) but provides little in the way of ambience. The fair, which itself was lacklustre has for the past few years attracted fewer and fewer Europeans and this year the collector attendance was also down. Dealers reported slow sales, most of which were to each other. Next year the fair will be moving to Rosemont, by O'Hare Airport, and some quiet efforts are being made to bring back more of the important European dealers who once made the fair so exciting.

Auctions continue to show strong results. The Classical Numismatic Group reported 1250 bidders in its Auction 45, a mail bid sale, with good results even for the more expensive coins that one ordinarily thinks would sell best in a public sale. An attractive silver nomos of Kroton in South Italy, circa 370 BC, depicting a head of Apollo and the infant Heracles strangling two serpents, sold for $4500 on an estimate of $3500 (Fig 1). A magnificent silver tetradrachm of the Bactrian king Agathokles, circa 190-180 AD, fetched $9000 on an estimate of $7500 (Fig 2). The firm announced that nearly 90% of the 3000+ lots were sold.

Rino Vecchi also experienced a good result in his London auction. An artistic silver stater of Aspendus in Pamphylia, circa 400-370 BC, with an energetic depiction of the two wrestlers, fetched £2000 on an estimate of £500 (Fig 3). A remarkably sharp struck and finely styled gold aureus of Claudius sold for £5000 on an estimate of £3800. A gold aureus of Julia Domna, struck in 201 AD, depicting confronted busts of Caracalla and Geta on the reverse, estimated optimistically at £14000, fetched a healthy price of £11000 (Fig 4). The consignor had purchased it in the July 1995 Sotheby's London sale of the Von Hoffman collection for £9000.

This was Vecchi's first sale with a buyer's premium of 15%, up from his previous 10%. A few years ago, when Sotheby's and Christie's tried to raise the buyer's premium on coin sales to 15% (as they did generally for sales in other departments) they were met with considerable opposition from the numismatic community, but now that London houses Glendining's, Dix, Noonan, and Webb, and Vecchi have all gone to 15%, it is likely to become the London standard. A 15% buyer's premium has been the norm on the Continent for many years. An increased buyer's premium is the line of least resistance for auction houses which have found - as have many - that their costs are approaching or overtaking their gross profits.
Book Reviews

The Snettisham Roman Jeweller's Hoard


In British archaeology over the last fifty years the site name of Snettisham is redolent with mental pictures of great gold from Age torcs first found soon after the War, and later discoveries in 1990-91 of further hoards of precious and base metal Celtic torcs and coins. In August 1985 a much smaller, some would say mundane, discovery was made within the village itself by Mr George Onslow, then employed as a digger-driver. As he was clearing up a trench on a new housing estate he noticed the rim of a small pottery vase. Carefully recovering the vase (it was only 17.5 cm high), he took it home and emptied it out, finding the contents to consist of coins, rings, bracelets, small engraved gemstones and a few other items. The next day he informed his employers (Wagg and Jex Ltd), and the King's Lynn Museum was notified of the discovery.

The hoard is not in any way a par with other magnificent hoards from Roman Britain, such as Mildenhall, Water Newton, Hoxne, but, in its own way, it stands unique as a record from Roman Britain: the only known instance of the stock-in-trade of a second-century AD jeweller. Thanks to the rapid and proper reaction to the find, its examination and, anew, this publication, the Snettisham jeweller's hoard has thrown considerable light on an obscure, hardly known aspect of Roman Britain. It is more than appropriate that the author is Catherine Johns, Assistant Keeper of the Department of Prehistoric and Romano-British Antiquities in the British Museum, whose expertise lies not only in Roman Britain at large but especially in the jewellery from the province (vide her excellent book, The Jewellery of Roman Britain, 1996).

The contents of the small pot posed legal problems because it was a 'mixed' find in terms of the old law of Treasure Trove. The objects of precious metal, gold and silver, were the subject of a Coroner's Inquest (held on 30 January 1996), and were declared to be Treasure Trove but, of course, the other items, the small intaglios, the base metal items and the pot itself were not within the scope of the law. Had the find been made after 24 September 1997, when the Treasure Act came into force, then the whole find would have been considered 'treasure', and kept together accordingly. Fortunately, an agreement was reached (after an independent valuation), between Mr Onslow, the finder to whom the non-TT items were returned, and the British Museum was able to acquire the hoard entire. The ex gratia reward paid for the Treasure Trove element of the hoard was assessed at £31,001.

Some indication of the many aspects of this hoard is easily seen in the ten specialist reports by acknowledged experts who contributed to the publication. Every object is reproduced in photographs, the tiny gemstones at twice their actual size, accompanied by larger drawings, and many other pieces also have detailed drawings alongside where appropriate. The total of items packed into the tiny pot is quite amazing: 110 coins (83 silver denarii and 27 bronze), 110 loose carnelian intaglios, 21 gem-set rings (of which four were missing their gems), 36 complete snake-headed finger rings, 8 wound-wire rings, seven other rings including one gold example, plus fragments of necklace chains, pendants, decorative clasps, 3 silver bar ingots, a quartz burnisher, a seal-box and other small pieces of scrap metal.

The essential element, leaving aside any intrinsic value of the hoard, is that here may be seen the stock-in-trade of a small, no doubt itinerant, jeweller, who, to judge from the number of silver snake-head rings, knew exactly where and what his market was. The circumstances that forced him hurriedly to conceal his meagre wares will never be known to us. However, it is through the perspicacity of the finder and his employers that such a meticulous publication has been made possible, and a major contribution to yet another aspect of Romano-British studies made.

Peter A. Clayton

Transport in Ancient Egypt


From no other ancient civilisation has so much information on transport survived in both actual examples and contemporary illustration. The former by virtue of the incredible preservative conditions of Egypt's dry sands and tombs, and the latter by representa-

tion in the tombs, or in the reliefs on temple walls.

The Nile was the premier highway and, obviously, papyrus growing along its banks, suitably blanched, formed the earliest means of movement on its surface. Wooden planked boats were a subsequent development since large timbers appropriate for dugouts, as found in prehistoric Europe, were not available. Quite incredible weights, such as the several hundred-ton granite obelisks, could be moved on water, and illustrations of this occur in Queen Hatshepsut's mortuary temple at Deir el Bahari. Once the traditional lines of boats on the Nile had evolved there was little need for modification, although it would appear that religious constraints restricted sacred boats or depictions of them to the old papyrus boat shapes.

Land transport was never easy in Egypt except over short distances, and beasts of burden, especially the suffering donkey, were the obvious answer, although the author naturally draws attention to walking itself and to carrying chairs. Horses were not introduced until late in the Second Intermediate Period (c. 17th century BC), and chariots subsequently. Riding horses are rarely represented, and the author, although illustrating the Metropolitan Museum's wooden horse and grooms rider model, rightly notes that its authenticity is in doubt. Chariots, the new weapon of war, adopted so readily and ably in the New Kingdom, can be seen in splendid action in reliefs and also in the remarkable survival of examples from Thebes, notably one from the tomb of Yuya and Thuya (the in-laws of Amenophis III) and several from Tutankhamun's tomb.

Another form of transport noticed was the sledge, once again represented from Old and Middle Kingdom reliefs and in examples supplied with runners for moving the large wooden coffins and Tutankhamun's canopic shrine.

In gathering all this material together from diverse sources, and adding some extremely useful illustrations, Robert Partridge has rendered a most useful service of synthesis that highlights an aspect of ancient Egypt rarely treated, except as an aside in the literature.

Peter A. Clayton

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THE SECRETS OF ICE CREAM HILL
Excaavations at the Mola di Monte Gelato:
A Roman and Medieval Settlement in South Etruria

T. W. Potter and A. C. King
Archaeological monographs of the British School at Rome, 11, 1997 London,
456pp, £24.95 illus, 132 line illus. Paperback, £55.

On the day I assumed the directorship of the British School of Rome ten years ago its staff said one interest only: the remarkable wealth of finds being discovered by Tim Potter and Tony King at Monte Gelato. The back corridor of the School was being filled by boxes of finds from the site – as the boxes of reconstructed late Roman and 9th-century pots. But these excavations provided more than a rich seam of objects. Between 1986-90 Potter and King charted an unique sequence of buildings illuminating the highly particular settlement history of South Etruria. This volume, the eleventh in the School’s attractively edited series of archaeological monographs, does complete justice to the intelligent execution of the archaeological project, as well as to the debates and issues raised by the richness of the discoveries made in this strangely-named place.

The Mola di Monte Gelato lies in a picturesque valley of the river Treia, about 35 km north of Rome. The Mola, now a ruined early modern manor house, lies on the fast-flowing river – and is comprehensively studied in a short, cogent report – while the Monte Gelato lies a kilometre to the east. The authors speculate that it is the ‘seductive and cream-toned texture of the waterfalls which provides an origin for the toponym’. The site lies in the southern part of the Ager Faliscus, an area studied by generations of Rome-based archaeologists: Angelo Cozza, Thomas Ashby, Giuseppe Tomassetti, John Ward-Perkins, and as a research student of Ward-Perkins, Timothy Potter.

Following in the steps of these distinguished topographers, Potter has over the past thirty years sought to develop a model for settlement histories in the region in the first millennium AD. With excavations at Mazzano Romano and Ponte Nepesino, he endeavoured to identify the origins of the medieval hilltop villages. What puzzled him was ‘what seemed to be an archaeological gap between the apparent demise of late Roman villas – somewhere in the 6th century, to judge from surface finds – and the appearance of the medieval castelli (like Mozzano Romano and Ponte Nepesino), three to four centuries later’. Mola di Monte Gelato, the site of a Roman villa, close to the deserted medieval castello known as Castellaccio, raised the promise ‘that there might have been movement from one to other’. This promise was made all the more intriguing by the identification of Monte Gelato in a Papal Bull of 1053 as castrum Capracorum, a successor of the Papal farm or domusculata known as Santa Cornelia, excavated by the British School at Rome in the 1960s.

The report describes the setting in the Treia valley, the Roman road system in the Ager Faliscus, the hitherto unpublished 1966-72 field survey of this locality, then the excavations. In summary, the excavations revealed a pattern of buildings or a language ascribed by the authors to six main phases: Phase 1, an Augustan courtyard villa, enlarged (Phase 2) in c. AD100-200; Phase 3, a later Roman centre including a church dating to c. AD350-550; 4, a minor church with accompanying buildings in the mid- to late 6th century; 5, a 9th-century complex including a church with accompanying baptistry, a short-lived pottery kiln producing coarse wares and ‘a habitation’; 6, a refurbished church and associated graveyard dating to the 10th to 11th centuries. Each phase is splendidly illustrated. In addition, the volume includes an account of the 1990 excavations at Castellaccio (‘nasty castle’), a site measuring about 0.25 hectares in area, in which remains of a tower survives. Traces of settlement were subsequently discovered, but no pottery convincingly earlier than the 12th century, the proposed date, on the basis of the architectural style of the tower.

This is a microcosm of first millennium AD history in the environs of Rome. Not surprisingly, therefore, the material culture is outstanding. A large tomb monument mentioning four freed slaves dating to the Augustan age is reconstructed in a handsome pull-out. A range of 9th-century church furniture belonging to the little church of this date, commonly known from unstratified sites in Rome and Latium, is documented in invaluable detail by John Osborne. Then, in addition to exemplary accounts of the ceramics, animal bones and human skeletal evidence, there is a fine series of objects of which the following merit notice: a fine copper-alloy jug of late Roman date, a fine group of 6th-century iron axe-adzes, an early medieval indented flask decorated with white feathered trails, and a stork-vase bearing two Greek inscriptions, one of which reads ‘I am called a friend of friends when you drink you will understand that I do not deceive’. In their conclusions the authors locate the principal episodes of this long history in a wider context, or is the authors colourfully put it – the ‘mirror of Rome’ and ‘the waxing and waning of the city’s power and influence’... writ large upon its adjacent landscape: for instance, the Augustan villa tentatively attributed to C. Valerius Faustus belongs to the great expansion of that period; the changes of the Trajanic age reflect the intensification of agrarian production at that time: the signs of an abrupt demise in the late 2nd or early 3rd century coinciding with the collapse of the so-called slave mode of production; abandonment between the early 3rd century and mid-4th century; the unostentatious later Roman complex which included a small church that survived until the mid-6th century, when the area lay in a frontier zone between the Lombards and Rome; the typical 9th-century church associated with the Papal estate at Santa Cornelia; and the short-lived thirteenth-century church which outlived the church in the late 10th or early 11th centuries as the Late Antique arrangement of estates was reaffirmed on the eve of the creation of hilltop villages. However, for or all its achievements, the excavations failed to document the issues which drew the authors to Monte Gelato in the first place. No evidence was found of the elusive 7th- and 8th-century phase; and no connection between the villa and the hilltop settlement known as Castellaccio could demonstrably be illustrated. And yet, given discoveries made during various excavations in Central Italy during the 1990s, it is tempting to speculate that a longer campaign of investigations might have resolved the issues. Recent archaeological investigations at sites as diverse as Montareenti and Poggibonsi (Tuscany) and San Vincenzo al Volturno (Molise) suggest that the buildings which would have succeeded the later Roman centre would have been either post-built or constructed with cob walls, neither of which is easily identified when stone-built structures survive. Indeed, traces of exactly these types of structures were discovered in the Roman mausoleum outside the main nucleus of the excavations and continuity of settlement, moreover, is hinted by Federico Marazzi’s illuminating account of the institutional history of the area. Of course, the nature of the settlement changed. The later Roman centre, like its...
Augustan forebear, was a middle-ranking place, but not an especially important one. The Carolingian-period church, on the other hand, was well appointed, but certainly an exceptiona! example of a *pilfebs*, that is, a church serving an estate comprising a number of dispersed households. The shift to the hilltop, we might speculate, involved assembling these households around a new local authority — manifested by the modest tower. Such households, illustrated by the timber structures inserted in the 9th century (if not earlier) into the abandoned remains of a Roman mausoleum just as Potter discovered at the nearby hilltop site of Ponte Nepesino were modest by any 11th- or 12th-century Tuscan examples, and thus understandably difficult to identify in restricted trenching of the site.

In conclusion, we must be grateful for such a fulsome, detailed account which by virtue of its comprehensive descriptions and catalogues invites reassessment. The authors and their numerous collaborators deserve our warmest compliments because this volume elegantly sustains the special character of Rome's Home Counties throughout the first millennium, and without question sits comfortably on a shelf beside those great studies of this special region by the likes of Cozza, Ashby, Tommassetti and Ward-Peppers.

*Dr Richard Hodges, Director The Prince of Wales's Institute of Architecture*

**Medieval England: Archaeological collections in the Ashmolean Museum from Alfred the Great to Richard III**


The medieval collections in the Ashmolean Museum in Oxford are world renowned. They include objects that are world class in terms of artistic content, for example, the Alfred Jewel, or the 13th-century Limoges enamel chasse with the martyrdom of St Thomas Beckett (illustrated on the cover), but it is the homogenous aspect of the collection, linked as it is to one of the finest and oldest university cities in Europe, that give the collections that extra cachet. Many of the major medieval finds have been made in the city during redevelopment over the last one hundred years, not least by the assiduous dedication of the young T. E. Lawrence (of later 'Lawrence of Arabia' fame). Under a series of eleven thematic headings the authors have used the museum collections to paint a broad picture of medieval life. They have included even quite lowly objects in magnificent photos that bring that world alive, with the text setting the items in their relevant contexts. Too often in museum display cases one sees small objects such as pilgrim badges, annular brooches, buckles and the like with a perfectly adequate, but mundane description on the label. Here they are well illustrated and explained. Not since the overloaded (but still extremely useful) old guides like the *Medieval Catalogue of the London Museum* (1954), or the even older British Museum departmental guides to these areas of 75 years ago has the like appeared. For a small book it is remarkably well written, well illustrated, well produced and reasonably priced — every medievalist should have a copy, as should anyone who has any interest in the period and its artefacts.

*Peter A. Clayton*

**Splendours of Ancient Greece**


**Splendours of the Roman World**


These two large format books, which will not fit any reasonably-sized bookshelf, are an absolutely stunning record and evocation of the Greek and Roman worlds. Objects and sculptures have been carefully lit for photography to promote and project them as they have never been seen and appreciated in their museum environments before; the clever use of lighting and shadows give depth and life to even the most mundane of sculptures such as the marble relief of a town from the area of Lake Fucino (Roman World, p. 60) — it looks for all the world like a sleepy Italian hill town basking in the afternoon sun. In *Splendours of Ancient Greece*, especially in the section on Hellenistic art, one notes the overall photo of the classic Venus de Milo with, facing her on page 155, the subtly lit detail of her torso and the overall view of the delightful Crouching Aphrodite from Rhodes beside her. Similarfantastic photography shows the incomparable Roman bronze and absolutely incredible details of them, of the like not previously seen.

For the site photography in both books, patience was the key to achieving the lighting required, often only available for a short time during the day. Complementing the sites are a series of reconstruction views of cities, towns, temples (exteriors and interiors), and monuments, many as large double-page spreads. Of especial note are the breathtaking aerial views of many sites that give a completely new dimension to one's understanding of the structure and its place in the changing landscape. The aerial view of Olympia is quite stunning and an eye-opener for those who only know the site from walking on the ground.

With the richness of illustration in books such as these the text can easily be overlooked, but here it should not be. Furio Durando is an archaeologist and university teacher with degrees in his subject from Milan and Bologna, and Dr Liberati is Director of the Museum of Roman Civilisation in Rome. Both authors are therefore extremely well qualified to take a broad overview of the splendours of the Greek and the Roman worlds. All aspects of these worlds are covered. In *Splendours of Ancient Greece* the scene is set with Greek history from Minos to Augustus, followed by chapters on civilization and culture and on Greek art through the centuries. The reader is then taken on an archaeological journey through Greece and Asia Minor, followed by one through Magna Graecia (Southern Italy and Sicily, where, one must recall, the finest surviving Greek temples are to be found). In *Splendours of the Roman World* the text ranges through the obvious major subjects such as government and architecture down to the people in the Roman street, their way of life and entertainment. Both books are splendid introductions, invitations and veritable companions to the world of ancient Greece and Rome.

*Peter A. Clayton*

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ASSOCIATION FOR THE STUDY OF TRAVEL IN EGYPT AND THE NEAR EAST

This is a new ASSOCIATION, established in the autumn of 1997 in the wake of conference in Oxford on the subject of travel in Egypt and the Near East. The conference was attended by 170 participants, many of them descendants of earlier travellers in the area. Papers from an earlier conference held in 1994 are about to be published by I.B. Tauris (for further information contact Dr Paul Starkey, CMF, South Road, Durham).

The AIMS of the Association are to promote the study of all aspects of travel and travellers in the region, including the use of their accounts as a resource for many contemporary disciplines. A BULLETIN is published twice a year (editor Mrs Janet Starkey) which keeps members informed of research interests and queries as well as giving information on the growing number of relevant databases held by members.

A one-day SEMINAR is to be held in Birmingham on July 5th. Principal speaker is Professor Malcolm Wagstaff of Southampton University, who will be speaking on travel writing as a source of geographical information for other disciplines. A third full conference is being planned to take place in Cambridge in July 1999.

Chairman of the Association is Dr Starkey, treasurer Dr Elizabeth French, secretary Ms Sarah Searight who should be contacted for further information (97 Larkhall Rise, London, SW4 6HR: tel/fax 44 171 622 9407). Membership is £20 per annum and includes a reduced conference fee as well as the Bulletin.

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MEETINGS, CONFERENCES & SYMPOSIA

1-4 May. NEW APPROACHES TO MEDIEVAL AND POST-MEDIEVAL GREECE. An international symposium to review recent progress in the archaeology and history of post-Roman Greece, from early Byzantine times up to the end of the 19th century. Venue: University of Oxford. Contact: Dr. T. S. Crouch, Dept. of Archaeology, Archaeology Faculty, University of Oxford, JAC 391, Oxford OX2 6EP. Tel: (44) 1263 211111. Fax: (44) 1263 211111.

3-7 May. WAC INTER-CONGRESS ON THE DESTRUCTION AND CONSERVATION OF WORLD CULTURAL PROPERTY. Belgrade, Serbia and Montenegro. Contact: Prof. Dr. Lj. Dinkic, Dept. of Archaeology, University of Belgrade, P.O. Box 5082, Belgrade 11001, Serbia. Tel: (381) 11 442 5111. Fax: (381) 11 442 5111.

5-6 May. THE DEAD SEA SCROLLS IN THEIR HISTORICAL CONTEXT. Edinburgh. Placing the Dead Sea Scrolls within the context of Judaism in the Second Temple Period. Contact: Rev. Dr. F. R. H. Austin, Director of the Dead Sea Scrolls Project, University of Edinburgh, Edinburgh EH13 9DS. Tel: (44) 131 662 2222. Fax: (44) 131 662 2222.

11-15 June. 5TH INTERNATIONAL CONFERENCE OF THE ASSOCIATION FOR THE STUDY OF MARBLE AND OTHER STONES IN ANTIQUITY. Contact: Dr. J. V. Beazley, Dept. of Classical Art and Archaeology, Cambridge, United Kingdom. Tel: (44) 1223 337 014. Fax: (44) 1223 337 014.

11-14 June. EARLY MEDIEVAL ROME AND THE CHRISTIAN WEST. An international conference to honour Donald Bullough on the occasion of his 70th birthday. Contact: Mrs J. E. Johnstone, School of History, St Andrews University. Fax: (44) 1334 462941.

20 June. GERMAN AND INTERNATIONAL SYMPOSIUM ON THE RAQQA TEXTS. A disciplinary symposium on Oman. Oman Studies Centre. Contact: Ms Walter (49) 2188 464040. Fax: (49) 2188 464040.

25-26 June. HELLENISTIC ECONOMICS. This international conference will attempt to review current scholarly work. Contact: Prof. Dr. H. J. Kremers, Dept. of Classics and Ancient History. Fax: (44) 0151 794 2442.
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Attic, ca. 490-480 BC. H: 43.5cm (17 1/8"). One of only five known specimens by this painter (ARV, p. 289) and the only known amphora. For the figure of Athena cf. ARV, p. 289, 2-3.
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