NEW EGYPTIAN GALLERIES AT THE LOUVRE

MEDIEVAL STATUES FROM LONDON

RECENT FORGERIES OF EGYPTIAN SHABTIS

EXCAVATION REPORT: ANCIENT ERETRIA IN GREECE

PARTHENON GALLERIES AT THE BRITISH MUSEUM

THE SPRING/SUMMER 1998 ANTIQUITIES AUCTIONS

THE PATCHING LATE ROMAN COIN HOARD

MODERN IMITATIONS OF ANCIENT COINS FROM BULGARIA

EGYPTIAN, GREEK & ROMAN ANTIQUITIES;
OBJECTS AFTER THE ANTIQUE; COINS;
ISLAMIC, ASIAN & PRE-COLUMBIAN ART AUCTION

September 19, 1998 at 10 a.m.

Sloan's Washington DC Gallery

Exhibition begins September 6 at 12 p.m.

Featuring property from the estate of George Moody of Charlottesville, Virginia and the estate of Alvin & Louella Epstein of Washington, DC.

For further information please contact Suzanne Imber at 800-649-5066.
To order an illustrated catalogue contact Sloan's business office at 800-649-5066.
8 New Egyptian Galleries at the Louvre
   Jerome M. Eisenberg

15 Summer/Spring Antiquities Auction Reports
   Jerome M. Eisenberg

23 Arts of Korea Travelling exhibition reviewed
   Filippo Salvati

26 Two Medieval Statues from London Bridge Experts examine two important relics recently re-discovered
   John Cherry and Bruce Watson

29 Recent Excavations in Eretria in Greece
   Stephan G. Schmid

32 Parthenon Galleries at the British Museum revamped
   Peter A. Clayton

34 Recent Forgeries of Egyptian Forgeries
   Jerome M. Eisenberg

43 The Patching Hoard New Late Roman Numismatic Finds
   Sally White

46 Modern Imitations of Ancient Coins from Bulgaria
   Constantin Marinescu

49 Final Report of the Treasure Trove Review Committee
   Peter A. Clayton

2 News
41 Numismatic Section
62 Book Reviews
66 Calendar

IN FORTHCOMING ISSUES
- Finds in the Tomb of the Sons of Ramesses II (KV5)
- The Hunt Museum in Ireland
- The Cairo Fayum Portraits
- Near Eastern Galleries at the Louvre
- Ancestors of the Incas
The site at Marina el-Alamein, about 92 km west of Alexandria, was discovered in 1986 when a large summer resort was being constructed. There is a residential area, including a good number of houses, churches, and other buildings, and a necropolis in use from the 2nd century BC to at least the 3rd century AD. According to Dr Gregor Migeon, director of the Polish-Egyptian mission, several hypogeum tombs were uncovered. These have a superstructure with a rectangular chamber with two benches. A corridor leads down to an open court with a large rock-cut funerary chamber with an offering table. An urn with ashes, an early example of cremation, appears concurrently with the traditional burials of mummies. Moulded lime mortar figurines of both robed and nude females were found with some of the male burials.

Abusir, about 45 km west of Alexandria, was the ancient town of Taposiris Magna, devoted to the worship of Osiris. It has a three-level temple tower from an unfinished Ptolemaic temple and a small Ptolemaic lighthouse, a miniature (one-tenth the size) of the famed lighthouse, the Pharos of Alexandria. The lighthouse was one of a series extending from Alexandria to Cyreneica. One of the earliest bridges constructed in Egypt connected an island in Lake Mariout to Abusir. The town also boasts a large animal necropolis and the oldest known wine press in Egypt. The village dates from the 3rd century BC until its conquest by the Arabs in the 7th century AD. There are two cemeteries, catacombs to the east and a mixture of catacombs, abundant chambers, and rock-cut tombs to the west. Excavations are currently being conducted at two different locations by French and Egyptian missions.

Shortage of funds acknowledged by Supreme Council
Dr Gaballa Ali Gaballa, at a recent meeting in Shura, stated that the Supreme Council of Antiquities is in urgent need of additional funds, especially due to the shortfall of admission fees paid by visitors to the various archaeological sites, caused by the decrease in tourism due to the incident at Luxor last year. He noted that the annual budget of the Supreme Council is LE 283 million (US$937,000), which includes LE 70 million just for salaries. The newly restored temple at Tell el-Amarna requires LE 50 million alone for its continued maintenance and operation.

Jerome M Eisenberg

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
( Worldwide except US)
Emma Beatty, 14 Old Bond Street, London, W1X 3DB.
Tel: (0171) 495 2590
Fax: (0171) 491 1595

US
Suzanne Verdugo, Suite 2D, 153 East 57th St,
New York, NY 10022.
Tel: (212) 355 2033
Fax: (212) 688 0412

TRADE DISTRIBUTION
United Kingdom:
Diamond Magazine Distribution Ltd
Tel. (01797) 225229
Fax. (01797) 225657

US & Canada:
Disticor, Toronto

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

Printed in England by Simpson Drewett, Richmond, Surrey.

All rights reserved; no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without either the prior written permission of the Publisher or a licence permitting restricted copying issued by the Copyright Licensing Agency Ltd, 33-34 Alfred Place, London, WC1E 7DP.

©1998 Aurora Publications Ltd.

Second class postage paid at South Hackensack, US postmaster, please send change of address to Royal Mail International c/o Yellowstone International, 61 Bulleys Court, Hackensack, NJ 07601.

The publisher of Minerva is not necessarily in agreement with the opinions expressed in articles therein. Advertisements and the objects featured in them are checked and monitored as far as possible but are not the responsibility of the publisher.

MINERVA 2
Culture, Walter Veltroni, announced that in one year's time exactly the Domus Aurea will be open to visitors. Furthermore, in the year 2000, the whole Mons Oppius will become part of a unique open air archaeological museum which will include the Forum, the Colosseum, the Palace, the Circus Maximus, and all the areas inbetween.

A special underground route taking in some of the most imposing rooms has been planned within the Domus Aurea. A visit will culminate in the magnificent open space of the octagonal domed chamber which was at the centre of the palace, and which is an architectural masterpiece. It is probable that this was the dining room described by Suetonius which had a roof which 'revolved slowly, day and night, in time with the sky.' The room was lit, like the Pantheon later, by a circular opening in the middle of the ceiling and indirectly from side rooms (Fig. 2). One of these rooms, and another in the palace, contained a ramp, down which water cascaded over glistening mosaics in the fashion that was customary centuries later seen in the Norman architecture in Sicily and in the Islamic world. From here there must have been a magnificent view over the valley and the artificial lake which made up the palace's park. This is where the Colosseum now stands. The marble slabs that lined the floors and the walls of the Domus Aurea and its furnishings, were
Excavation News

TWO STOLEN ANCIENT MARBLES FROM TEGEA RECOVERED

We have been informed by Dr Olga Palagia that the Roman marble votive relief dedicated to Herakles, Artemis, and Dionysos, and the Roman over-life-size marble head of Asklepios, both stolen from the Archaeological Museum in Tegae, Greece, in August 1992, were recovered on 9 May by the police. They were buried by the thieves in the sand at Marathon. The police have apparently arrested the culprits who broke into the Tegae Museum but the whereabouts of the other 16 marble sculptures — six herms and ten heads — are not known.

It was only a few weeks ago that the writer was informed by Dr Palagia that a number of these stolen objects were published by her some time ago as notices entitled ‘An Appeal by the Greek Ministry of Culture’ in the back of two specialised Oxbow Monographs: The Archaeology of Athens and Attica under the Democracy and Sculpture from Arcadia and Laconia. Dr Palagia’s efforts in bringing these thefts to the attention of the academic community are commendable, but it is necessary to broadcast them to a much larger international audience if the activities of such thieves are to be curtailed. Dr Palagia has kindly supplied us with some of the illustrations of these still-missing pieces, along with photographs of other antiquities stolen from the National Archaeological Museum, the Acropolis Museum, and the Kanellopoulou Museum (none of which were supplied to us by the Greek authorities in spite of repeated requests). We shall publish these pictures in the next issue of Minerva.

Jerome M. Eisenberg

POSSIBLE DISCOVERY IN JORDAN OF THE WORLD’S ‘OLDEST CHURCH’

Recent reports in the press have announced an astonishing discovery: the earliest known purpose-built church in Christendom at the port of modern Aqaba, ancient Aila, in Jordan.

Converted houses and caves are known to have been used as churches as early as the 4th-5th centuries AD, but the one at Aqaba seems to be the oldest one, originally designed and constructed as a church. It consists of an adobe brick building measuring 26 x 16 metres with walls surviving to a height of four metres. There was no semi-circular apse as is typical of most early basilical churches of the 4th-5th centuries AD, but rather a rectangular east end. The excavators believe that the building is a church similar to ones found in Egypt with a stairway leading from the first to second floors. Their early dating is based on coins dated no later than 360 AD, pottery and glass oil lamps (which are also an indicator for early churches).

K. D. Politis

MINERVA 4
THRACO-ROMAN DECORATED CARTS FROM TRAN, WESTERN BULGARIA

In August and September last year the scholarly expedition AGRANIKA '97 from the District Museum of History in Pernik and graduate students from the University of Sofia and the New Bulgarian University, Sofia, successfully excavated a 2nd century AD Thracian burial mound near the town of Tran in the Sofia district in Western Bulgaria.

Underneath the mound embankment an oval stone construction was uncovered, in the middle of which had been placed the burnt bones of a Thracian nobleman — a warrior, along with his personal belongings and weapons. These consisted of an elegant glass cup for wine, a set of clay vessels (cup, jug and lamp covered with red slip), a Greek Imperial bronze coin of the Roman emperor Commodus, struck 184/185 at Pautalia (present-day Kushtendil), an iron knife with bronze safety-catches, and iron nails from boots. Around the oval stone were two ritual fireplaces and a couple of clay vessels — an essential element in the burial rites of the Roman period in Thrace.

Not far from the grave but outside the burial mound in a pit dug into rock was the skeleton of a warhorse, buried with an iron bit, a bronze buckle for the saddle, over 30 blue glass beads, and bronze ornaments on the bridle straps, as well as a silvered bronze umbo (central round appliqué) for a shield (Fig 1).

Only 20 metres east of the mound on a level piece of ground and close to one another were the metal elements of four Thracian carts from the 2nd century AD (Fig 2). The chariots had been taken apart and placed in the pits as a funeral gift to the dead Thracian nobleman. All the carts have four wheels, but one of them is very striking — it was obviously the personal showpiece wagon of the dead Thracian nobleman. The cart is made of wrought iron, richly decorated on the border of its seat with bronze appliqués — three massive ferules and seven Graeco-Roman deities and heroes. Excellently preserved, they are fine specimens of ancient bronze casting and they have a high artistic quality (Figs 3, 4, 5). Between the parts of the wagon we found a mysterious cylindrical silver object. Close to the cart another part of the weaponry of the buried warrior was found — an oval shield with a bronze umbo and two iron spearheads.

The parade cart was drawn by a pair of horses, whose skeletons were unearthed closely. They were buried with the wooden yoke on their necks, on which were attached four big silvered bronze appliqués. Attached to the harness straps of the wagon were several silvered bronze rings (Fig 6).

The newly found discoveries near Tran are the richest and the most important grave finds ever uncovered in the Graovo and Zepole areas of Western Bulgaria.

Mrs Vassilka Vladimirova-Panova is the Curator of Classical and Thracian Archaeology at the District Museum of History at Pernik in Bulgaria.
LETTERS TO THE EDITOR

Dr Eisenberg's editorial in the July/August issue of Minerva, 'Archaeology: Magazine and "Golden" Journalism,' discussing the recent changes in editorial policy of that magazine elicited a number of letters, every one, not surprisingly, in favour of his stance. The following is a section of those received.

As a subscriber to Minerva since its inception and to Archaeology for as many years, I can appreciate Jerome Eisenberg's concern for the present editorial stance of the latter. I have written to the editors of Archaeology magazine encouraging a more balanced representation of collectors and collecting, but my letter was never acknowledged, let alone published. All the while rhetoric and the passage of ever more restrictive laws will only eliminate those collectors who are responsible and who contribute so significantly to the scholarship of the past. The real looters and underworld characters will go on finding ways to enrich themselves by despoiling the world's heritage.

It is an irony that the magnificent museum exhibits which Archaeology does feature would not exist in large part if it were not for the collectors whom the editors so consistently demonize. It seems to me that Minerva offers a much more intelligent approach - reporting diligently on the abuses in the trade of antiquities, the theft and corruption, while encouraging policies which would enable source countries to better guard, preserve, and publish their irreplaceable ancient treasures. With this reasoned approach, Minerva has become a valued journal of true scholarship. May the editors of Archaeology wake up.

William Suddaby
SugarSuf Key, Florida.

Your comments in the July/August issue of Minerva upon the content of the magazine Archaeology prompts me as one who is not an archaeologist (as most of the world is not) to make the following observations:

It seems to me that Archaeology is gripped by the fashionable contagion of the moment, 'political correctness.' The 'antiquity mutation' of this disease has affected a number of institutions around the world, including some official ones. Thankfully its course is often short-lived since it feeds on ignorance, flawed reasoning and emotion rather than fact.

Innocent people in this country have recently suffered considerable inconvenience not to say trauma as a result of undercover investigations of supposed drug money laundering and supposed smuggling because it seems that the authorities have watched too many Indiana Jones films but otherwise knew very little about the antiquities trade.

It took a magistrate to remind the British police that they do not police the world (nor do their standards and standards of public life apply in many countries) and I understand that certain Customs officers have had to be reminded that they are primarily revenue collectors and not enforcers of world morality.

Unfortunately certain other people continue to proselytise the politically correct view that the usually innocent pastime of collecting and dealing in antiquities is somehow disreputable and crooked. Their hatred is reminiscent of the Puritan witch finders and just as barmy.

We all when challenged 'when did you kill your grandmother' find ourselves hostile defending it whereas we might in less stressful circumstances question the very basis of the accuser's assertions - is Granny in fact dead? I feel that the same applies to the trade in antiquities, so perhaps we should bow down and consider whether our accusers have so much right on their side.

I earned my collections, bought from a salary received working for a successful international company with high moral standards. I was involved with our business in many of the countries rich in ancient remains and I observed that the market for these was not different from any other aspect of life.

In a number of countries huge quantities of the flotsam and jetsam of 5,000 years of daily life are constantly being brought to the surface by the relatively poor, often living at or below subsistence level, in their battle to grow crops or dig holes in the ground for other people. It is obviously a great help if you are hungry to be able to sell a few potsherds and bits of metal to a middle class entrepreneur in the nearest town. He in turn will take a small profit (for even a local business man has to eat) and in due course these objets trouvés will travel overseas, in many cases with further modest sums paid to ease their progress. All in all many people whose heritage these things truly are will have gained a little benefit. Who are we to cry geniuses like Colin Renfrew and his cronies to denounce such people as 'looters'?

Whilst working in these countries I found that backhandlers have to be paid in all walks of life. Our local trad-
What they cannot do is impose idealised academic standards on those who have other ideas about life. Each country must be allowed to control its own sites in its own way. Inevitably some will do it better than others. Truth may be a case for encouraging this in a practical way with aid and advice, but in the majority of cases there is no sense in trying to make criminals of those at the other end of the pipeline. If this pipeline were blocked worldwide - and I thank goodness this can never happen - many antiquities would not survive, they would be melted down, turned into roadstone for rather lower returns, or worn out on the fingers of the finders. Since the general hooha started a few years ago Sotheby's have given up holding antiquity sales in England, indeed the major auction houses are in a position to switch them to almost anywhere in the world they choose. Furthermore, a significant number of London based antiquity dealers now have branches in Switzerland. As usual the result is a further commodification, a trend which has not been to stem a trade but to re-route it to countries with a more sensible approach, and this country's art market is now the poorer.

I am sure that whatever rubbish Archaeology publishes, the USA will not lose its political inertness and its museums will continue to acquire wonderful objects.

Michael Harrison
Kingston, Surrey.

I'm a subscriber to Minerva and have read your article 'Archaeology Magazine and 'Golden'Journalism'. I also read those articles in Archaeology and agree with you.

I studied to be a teacher of German but have chosen private business now. I am also a registered private collector of ancient coins in Adana, Turkey.

I would like to tell you about our situation in Turkey. As you know, it is forbidden to take any kind of antiquities out of Turkey yet, archaeologically, Turkey is one of the most looted countries in the world. The number of archaeological sites is so vast that there is at least one archaeological site in or near almost every village in Turkey, not to mention the great ancient towns like Pergamon, Ephesus, Aphrodisias, etc. People living near those ancient sites are usually poor and not educated.

Most of them don't even believe that those looted antiquities are part of their heritage because of mis-education over hundreds of years. For them even a small copper coin only means some lira so that they can buy their daily requirements.

When it comes to the laws, Turkish law states that all antiquities found in Turkish soil belong to the Turkish State; so no one can own them or research them without the State's permission. There are not enough staff to protect those ancient sites; many of them are not even known to the State either. Because of financial restrictions archaeologists are unable to excavate on even some of the most important sites. Archaeological education is poor and, even more important, public education is even poorer, or non-existent.

There is a law for private collectors but it is interpreted differently every year. You can get a licence to collect antiquities but then you are told that you cannot buy antiquities from a third person; that means collectors may only buy from other collectors. So where should a collector have acquired his antiquities from initially? I have more than 2300 coins registered and 700 objects over the last nine years. I have bought them all from a 'third' person and every time I have reported it to the museum where I am licensed and they have approved my purchase. This year we have been told that we may not buy from a third person.

The State hasn't enough money to buy everything that people find in their fields; if collectors are banned to buy from these people too, they will sell all their finds to smugglers that are well organised and everywhere. Now I think of a country that doesn't try to educate its people, prevents its loyal collectors from buying antiquities, doesn't spend money to buy finds from the finders, doesn't care for the protection of precious sites but keeps complaining that its ancient heritage is being looted.

As a self-educated numismatist I know that you cannot learn about coins only by reading. You must also see them; not only a few samples, but you must see as many as possible so that you can build up ideas about them; but the law says it is forbidden to touch antiquities. You can only see them in the museums, but the museum collections are so poor and so poorly exhibited that there is not much to see or learn in museums.

Sensational statements cannot protect archaeology or antiquities. Yes, I also believe that our ancient heritage belongs to everyone in the world, but let's face it, some of us don't deserve them.

Bekircan Tabberer,
Adana, Turkey.

I read with supportive interest your editorial in the July/August issue of Minerva, in which you bring out the unhappy fact that Archaeology Magazine, for so long my favourite publication on this fascinating field, is conducting a grievous editorial policy. You point out several articles in Archaeology which are in truth simply monologues condemning antiquity collectors and dealers as the one and only cause for the looting of archaeological sites throughout the world.

I would like to point out that this debate has been going on for years. I have put up with these articles out of loyalty because I have been a faithful reader of that magazine from its inception. That is until now... I have cancelled my subscription. Meanwhile I shall keep Minerva as its replacement. I do believe that there is much to be done in helping to keep archaeological sites from being destroyed before accredited scholars have access.

I offer my virtually complete set of Archaeology to the first interested buyer.

Please send me 40 sets of your wonderfully illustrated and informative article on the Pierpont Morgan cyclinder seals as I will use them in my lectures.

Joel L. Matter
Camarillo, California.

'ARTHUR' STONE DISCOVERED AT TINTAGEL

A 6th century AD slate inscribed with the name ‘Artocynon’, the Latin of a British name Arthur, was discovered at Tintagel in Cornwall, the ruined castle cared for by English Heritage. The stone bears similarities to the name of the mythical King Arthur, long associated with Tintagel. The 'Arthur' stone and other finds provide further evidence of a possible royal site at Tintagel for the 'Dark Age' rulers of Cornwall. However, Dr Geoffrey Wainwright, Chief Archaeologist at English Heritage says: 'Despite the obvious temptation to link the Artocynon of this stone to either the historical or the legendary figure of Arthur, it must be stressed that there is no evidence to make this connection. Nevertheless, it proves for the first time that the name existed at that time and that the stone belonged to a person of status.'

This dramatic discovery and other finds of note, such as the discovery of a small cache of 12 fragments from a unique glass flagon which has provided the first direct evidence every found of a trading link between Spain and Western Britain will be used to justify further excavation at Tintagel. It was originally thought that Tintagel was a Celtic monastery, but work over the past decade and objects found during excavation in the last few years suggest that Tintagel was a high status secular site, perhaps the court of an important, if not royal, Chief in Dumnonia (Cornwall).

Patricia O'Connor
English Heritage

MINERVA 7
THE NEW EGYPTIAN GALLERIES AT THE LOUVRE

In December 1997 the Louvre reopened their greatly expanded Egyptian galleries. Dr Jerome M. Eisenberg takes us on a tour of the new installation and presents some of the major objects for which the museum is justly famous.

On 15 May 1826 the French emperor Charles X created a new department in the Musée du Louvre, that of Egyptian antiquities, and appointed as conservator Jean-François Champollion, the 'father' of Egyptology, most noted for his decipherment of hieroglyphs in 1822. The Egyptian collections were opened on 13 December 1827. The first collection of 2149 pieces, the Durand collection, had already been acquired by the king with the advice of Champollion for the future department. In 1826 the Henry Salt collection of 4,014 objects was purchased, comprising many important works of art such as the colossal red granite sphinx of the pharaoh Amenemhet II (Fig 1), followed by the Bernardino Drovetti collection in 1827, which included the colossal statue of Rameses II (Fig 7) and the gold and silver cups of Djehouty. Thus the foundation for one of the world's great assemblages of Egyptian antiquities, now numbering about 55,000 objects, was well in place 170 years ago.

In the newly reorganised Department of Egyptian Antiquities, now occupying 4,120 square metres—an increase of over 60% in the exhibition area—over 5,000 carefully selected objects, many on display for the first time, are now exhibited in a superb installation. Under the direction of Dr Christiane Ziegler, the Conservator General in charge of the department, it has been divided into two themes—on the ground floor, thematic (the Nile, temples, dwellings, writing, and so on)—and on the first floor, chronological. While this novel arrangement is an excellent one for the general public, it is somewhat disturbing for the student, scholar, and especially for the Egyptologist, for many similar objects from the same periods of history are now divided between the two floors.

The entry to the Egyptian collections, through the solemn medieval foundations of the Louvre, leads into the 'Crypte du Sphinx' featuring the monumental red granite sphinx of the pharaoh Amenemhet II, c. 1929-1895 BC, from Tanis, a masterful representation of majestic power (Fig 1).

The thematic rooms begin with an introduction to Egypt and the Nile, then continue to work in the fields, as shown by wall paintings from the 18th Dynasty tomb of Ounou (Fig 2), followed by cattle breeding, hunting, fishing and the food of the ancient Egyptians. Five 12th Dynasty polychrome wood offering bearers in a large display case demonstrate the importance of scenes of offerings from the fields in tombs of the Middle Kingdom. The next room is devoted to the scribe...
and writing, with a display devoted to weights and measures, followed by a room on the materials and techniques of the artists and workers. The large bronze statue of the falcon-headed god Horus (Fig.3) is displayed here. This Third Intermediate Period (1069-664 BC) masterwork of bronze casting, once gilt and with its wig once inlaid with multi-coloured faience, held a libation vessel, now missing.

The next room, for the house and its furniture, displays the furniture and household objects in a typical early 18th Dynasty home at Deir el-Medina, c. 1550-1450 BC (Fig.4). Next, the clothing, jewellery, and toilet objects include an elegant 18th Dynasty wood cosmetic spoon in the form of a swimming nude female holding a swimming waterfowl (Fig.5) acquired in 1853 from the collection of the French surgeon Antoine Barthémi Ciot Bey (1779-1867). Music and games are now presented, with original musical instruments and board games.

Fig. 4. The furniture and household objects in a typical early 18th Dynasty household. Deir el-Medina, c. 1550-1450 BC. Photo: Jerome M. Eisenberg.

Fig. 5. Wood and ivory cosmetic spoon in the form of a swimming nude female holding a swimming duck. 18th Dynasty, period of Amenhotep III, c. 1386-1349 BC. L: 29.3 cm; E 218. The head and neck of the bird are restored. Acquired in 1853 from the Ciot Rey Collection.

Fig. 6. The row of colossal limestone sphinxes from the Serapeum at Saqqara. 4th-3rd century BC. Each, H: 71.74 cm; L: 130 cm. N 391 A to F. Photo: Jerome M. Eisenberg.

The eleventh room evokes a temple forecourt with its long aisle of colossal limestone sphinxes from the Serapeum at Saqqara (Fig.6), the 'Allée des Sphinx,' dating to the 4th-3rd century BC. Four huge cynocephalus apes carved out of a single block of red granite, 3.25 metres wide, from the base of the obelisk at Luxor (now in the Place de la Concorde), dominates one side of the room. The following room consists of the largest sculptures from temples, including a row of colossal 18th Dynasty diorite seated representations of the lion-headed goddess Sekhmet from the Temple of Mut in Asher at Karnak, a colossal head of Amenhotep III, colossal statues of Ramesses II (Fig.7) and Seti II, and a portico with four 6.6-metre-high granite palmiform columns of the 5th Dynasty pharaoh Unas from Saqqara.

The 12th Dynasty silver treasure found by Fernand Bisson de la Roque in 1936 at Tod, south of Luxor, was a temple foundation deposit in bronze chests inscribed with the name of Amenemhet II. The original find included ten ingots of gold, sixteen of silver, 25 silver chains, and a spectacular group of 145 silver vessels, some of which are on display here, presented to France by Egypt in 1936. The Louvre continued to excavate this site until 1991.

The Chamber of Ancestors', a large (H: 3.6 m; L: 2.47 m) sandstone relief in Room 12, from the Temple of Amon at Karnak, was commissioned by the 18th Dynasty ruler Tuthmosis III. In four registers it depicts 61 seated kings from the 3rd to 18th Dynasties accompanied by their cartouches. It was removed from Karnak by Emile Prisse d'Avennes in 1843. Only three royal lists exist, the fragmentary Royal Canon papyrus in the Turin Museum,
the Abydos King List in the British Museum, and that inscribed under Seti I in the Hall of Records in the temple at Abydos. In the same room one can view the newly and properly restored sandstone celestial Zodiac (Fig 8) from the ceiling of the Temple of Hathor at Dendera dating to the 1st century BC.

The ‘Crypt of Osiris’ features the magnificent rose granite sarcophagus of Ramesses III from his tomb in the Valley of the Kings, acquired by Henry Salt, the English diplomat and collector, in the early 19th century. (The lid is in the Fitzwilliam Museum, Cambridge, given by Giovanni Belzoni in 1823.) There is an excellent display of royal funerary statuettes, shabtis, and faience vases, and funerary papyri. Room 14 is devoted to sarcophagi, including the fine late 18th Dynasty diorite sarcophagus of the royal scribe Iunoua and the superb 21st Dynasty polychrome wood coffins of the lady Tamoutneferet (Fig 9). In the next room there is a display of mummies, mummy cases, and objects associated with the ritual of embalming. Displays devoted to the types of tombs, their construction, and objects found in the tombs, include a show case displaying the contents of an early 18th Dynasty tomb from Western Thebes (Fig 10). The following room displays a wide range of funerary equipment such as a number of examples of the Book of the Dead (Fig 11), including a 30-metre long mounting of the Book of the Dead of Harshefni, on display for the first time. The various magical formulae are translated for the visitor. A superb group of shabtis, shabti boxes (Fig 12), and canopic jars complete the display of funerary items.

The last two thematic rooms, rooms 18 and 19, are concerned with the deities of ancient Egypt and their magical powers, including attractively mounted panels of the gods and their sacred animals (Fig 13), animal mummies such as the striking gift image of a camel (Fig 14), and a section devoted to the Serapeum at Saqqara. In 1851 Auguste Mariette, the eminent French Egyptologist and founder of the Egyptian Antiquities Service, discovered the famous Serapeum with its Apis bull catacombs in the necropolis at Saqqara in which the sacred Apis bulls were buried from the 18th Dynasty until the end of the Ptolemaic period. The Louvre houses a magnificent limestone statue of an Apis bull, 1.76 metres in length, excavated by Mariette.

The chronological galleries on the first floor include many of the superb sculptures for which the Louvre is justly famous. The first room, room 20, covering the late prehistoric art of the Naqada period, c. 4000-3100 BC, boasts of the flint knife from Gebel el-Arak which has a handle of hippopotamus ivory engrafted with four rows of combatants on one side and a bearded figure flanked by lions on the other. There are several important schist palettes, one depicting an animal hunt, another with a bull subduing another animal, a third with four dogs. An exceptional, large, hippopotamus head of a nude male (Fig 15), height 24 cm, was acquired in 1991.

The next room, devoted to the first two dynasties of the unified Egypt,
New Egyptian Galleries

Fig 14 (above). Gift cartonnage encased mummy of a ram named as 'The Osiris, ram of Khnum.' Late period. Elephantine? H. 61.5 cm. L. 100 cm. E. 3089. Photo: H. Lewandowski.

All photos © Réunion des musées nationaux except nos. 8, 21, 52, and photos by Jerome M. Eisenberg.


Fig 16. Polychrome limestone figure of the seated scribe, Kay, Saqqara, 4th Dynasty, c. 2700-2230 BC. Eyes inlaid with rock crystal, magnesite, and copper. H. 33.7 cm. E. 3023. Acquired in 1854, this Old Kingdom masterpiece is without doubt the most popular Egyptian sculpture in the Louvre. Photo: H. Lewandowski.

c. 3100-2700 BC, features the large limestone funerary stele, from Abydos, of the pharaoh Djef (also called 'Serpent'). The famous 4th Dynasty seated scribe Kay (Fig 16) from Saqqara dominates the Old Kingdom room (c. 2700-2230 BC). This magnificent polychrome limestone figure has eyes inlaid with rock crystal, magnesite, and copper. A superb head of the 4th Dynasty king Djeser (Radjedef), c. 2566-2558 BC, was excavated by Emile Gaston Chassinat at Abu Rawash in 1900-01.

The impressive large limestone statues of Sepe and Nesu and the limestone false door of Meri, all from north Saqqara are displayed along with the very delicate depiction of the princess Nofretiyabet on a polychrome limestone stèle from Giza (Fig 17). The ideal depiction of the devoted Egyptian couple is perhaps best exemplified by the Old Kingdom limestone group of Raherka and Merseankh (Fig 18).

One now proceeds to the Middle Kingdom room (c. 2040-1750 BC) with its imposing wood figure of the chancellor Nakhti (Fig 19) excavated by Emile Chassinat and Charles Palanque at Asyut in 1903. Among the many wood funerary statuettes on display that were placed in the tombs to carry out the daily activities of the household for the deceased is a sensitively carved female servant figure carrying a handle of beef on a box and a water jar (Fig 20), demonstrating the exceptional ability of the Egyptian wood carver to capture the subtle form of the female body in this medium. Of course there is a charming example of the requisite blue faience hippopotamus unique to this period. The gilt wood sarcophagi of the 11th Dynasty pharaoh Inefl I has now been carefully restored. Of particularly fine quality, a late 12th Dynasty granite statue of Amenemhat III, the chief priest of Amunemhet III, reflects the stern expression of his king. Unveiled at the opening of the new galleries, the 12th Dynasty statue of Queen Khentm-Neferti (Fig 21), wife of Senusret (Sesostris III), c. 1897-1878 BC, is the latest acquisition of the department.

Room 24 includes the 2nd Intermediate Period (c. 1782-1570 BC) and the New Kingdom through the first part of the 18th dynasty, c. 1570-1353 BC, including the reign of Amenhotep III. The many fine sculptures include a large rose granite head of Hataspsut or Thutmose III, and a rose granite deep bust of Tuthmosis IV. The private representations feature a superbly carved

Fig 17. Polychrome limestone stèle of the princess Nofretiyabet. Giza, 4th Dynasty, c. 2590 BC. H. 37.2 cm. L. 52.5 cm. E. 15591. This very delicately detailed and refined depiction is particularly noted for the representation of the animal skin garment.

Fig 18. Limestone group of Raherka and Merseankh. Old Kingdom, E. 15592. Photo: R. G. Ojeda.
polychrome limestone bust of the royal spouse Meretou, and a polychrome limestone group of Kaemimen, his beauteous wife Merytre, and their small son seated between them. A large polychrome granite group of Senenefer and his wife Hatshepsut (Fig 22) reflects the change from the austere depictions at the beginning of the 18th Dynasty and the elegance of those in the reign of Amenhotep III.

Among the many treasures of precious metal in the Egyptian department, two are particularly outstanding—the gold and silver bowls of Djehuty, the general of Tuthmosis III, who captured the city of Joppa in Palestine through a ruse similar to that used by Ali Baba, and may, perhaps, be a source for that later tale. Each bowl is decorated with fish swimming beneath papyrus plants. Though his tomb is now lost other treasures from it can be seen at Turin, Leiden, and Darmstadt.

Only the hand of Amenhotep III remains on an exceptional blue-green glazed steatite group of the pharaoh and his wife Tiy (Fig 23). This particular technique of glazing the stone was perfected by the craftsmen of this period. The quality of the faience itself is exemplified by the small yellow faience vase with the names of Amenhotep III and Tiy now in the travelling exhibition ‘Gifts of the Nile: Ancient Egyptian Faience’ (see Minerva, May/June 1998, p. 15, fig 25). The High Priestess Tuyu, probably the mother of Tiy, is represented in an exquisite small hard wood statuette, c. 1390 BC.

Amenhotep IV, to become Akhenaten in the fifth year of his reign, c. 1350-1334 BC, and his wife Nefertiti rule over room 25, dominated by an imposing granite half-figure of Akhenaten (Fig 24). The yellow steatite seated statue of the king (Fig 25), with its full breasts and swollen belly, well demonstrates the more restrained style late in the reign of this unique ruler. The art of this period reflects some unusual proportions for other members of the royal family. The superb polychrome limestone group of Akhenaten and Nefertiti (Fig 26) is typical of the Amarna period, named after the site of the king’s new capital. In spite of the unusual distortions of image, some depictions are of exquisite beauty, such as the red quartzite torso of Nefertiti (Fig 27), and especially the wondrous painted limestone head of a daughter of the king (Fig 28).

The following room contains the rest of the antiquities from the 18th Dynasty, from Tutankhamun and his successors, c. 1334-1293 BC. A large black diorite seated statue of Amun, with the features of Tutankhaun, 2.2 metres in height, depicts the enthroned god holding a smaller standing figure of Tutankhamun before him, the latter...
Fig 24. Granite half-figure of Akhenaten. Karnak. 18th Dynasty. c. 1350-1334 BC. Ht 137 cm. E 27112. In 1972 the Egyptian government presented France with this imposing sculpture in gratitude for its assistance in saving the temples of Nubia. This colossal representation of the king, famed for his renunciation of the national religion into a monolithic worship of the sun god Aten, is typical of his new image, with its elongated face, narrow eyes, full lips, and exaggerated chin.

Fig 25. Yellow steatite seated statue of Akhenaten. Amarna period. H. 64 cm. E 15593. This fine sculpture is more restrained in style than the earlier piece (Fig 24). Photo: Jerome M. Eisenberg.

Fig 26. (below right). Polychrome limestone group of Akhenaten and Nefertiti. Amarna period. H. 22 cm. E 25409. One of the finest examples of Amarna sculpture, this voluptuous figure has a small waist and exaggerated buttocks. Photo: M. Chuezville.

Fig 27 (top centre). Red quartzite torso of Nefertiti or one of the princesses. Amarna period. 29 cm. E 25409. One of the finest examples of Amarna sculpture, this voluptuous figure has a small waist and exaggerated buttocks. Photo: M. Chuezville.

Fig 28 (below centre). Lime- stone head of a daughter of Akhenaten. Tel el- Amarna. 18th Dynasty, reign of Akhenaten. c. 1350-1334 BC. Ht 15.4 cm. E 14715. Photo by H. Lewandowski.

New Egyptian Galleries

Bas-relief (Fig 29) depicts the goddess Hathor presenting a menat collar to Seti I (c. 1291-1278 BC), son of Ramesses I, the founder of the 19th Dynasty. A fine silver statuette of a king, 19.5 cm, making an offering of a feather, the symbol of the goddess of truth, Maat, is most probably also of the same period. The exhibit includes some brilliant blue royal shabtis found in 1881 with the cache of royal mummies at Deir el Bahri. There are many fine objects from the long reign of Ramesses II (c. 1279-1212 BC), a pectoral in a mixture of gold and silver inlaid with coloured glass (Fig 30) and a unique gold ring inlaid with carnelian and surmounted by two galloping horses (perhaps commemorating Ramesses’ victory in battle at Qadesh with the aid of his two famous steeds) are but two of the many fine pieces of jewellery from the period of Ramesses II in one of the glass cases. A second room devoted to this period treats of the princes, officials, and deities of the royal court. There are some fine wooden statues such as that of Nefererpet, but most of the stone statue is of a coarser style than the earlier pieces.

The 29th room covers the Third Intermediate Period through to the 21st Dynasty, c. 1070-604 BC. Of particular interest is the fine bronze statuette executed during this period. The gold-inlaid bronze sphinx of the 21st Dynasty pharaoh Siamon and the magnificent bronze statue of Karomama (Fig 31), ‘Amun’s divine worshiper’, inlaid with gold and silver, typify the superb mastery of this craft by the Egyptians. In the 25th Dynasty a kneeling bronze figure of the pharaoh Taharqa was placed before an earlier graywacke figure of the falcon god Hemen, which was later covered in gold and silver.

The Egyptians excelled in jewellery and small statuettes in precious materials, especially in the use of lapis lazuli with gold. The gold and lapis lazuli tiara of Osorkon II (Fig 32), c. 874-850 BC, is an excellent example. A gold Osiris, squatting on a pillar of lapis lazuli, is flanked by gold figurines of Horus and Isis. The gold base is inlaid with coloured glass.

The several colourfully painted wood stelae include a particularly fine one of Taperet (Fig 33) and an equally well executed wood stele of a singing harpist playing before the falcon-headed sun god Amon. The 26th Dynasty exhibits feature a magnificent, typically solemn portrait bust of an anonymous dignitary.

The 30th and final room presents the last Egyptian pharaohs – from the 28th Dynasty to Cleopatra. Two sphinxes of Nefaa (Apernet) and Hakor (Hakoris) of the 29th Dynasty, 399-380 BC, were once in the gardens of the Villa Borghese in Rome.
founder and principal ruler of the 30th Dynasty, 380-342 BC, Nakhthnebef (Nectanebo I), is well represented by a strong granite head and a vigorously modelled graywacke torso. The last native Egyptian ruler, his great-grandson, Nakhthorheb (Nectanebo II), died 343 BC, who lost his throne to the Persian ruler Artaxerxes, is shown being embraced by Isis on a limestone relief from a door jamb from the Serapeum. Following a period of ten years of Persian rule Alexander the Great took control of Egypt. Upon his death the Macedonian general Ptolemy took Egypt as his satrapy, later establishing the Ptolemaic Dynasty. The Greek influence is apparent in the art of this period and often the monuments and objects reflect a fusion of the two as in the gilt cartonnage sarcophagus of the lady Tachetepaankh.

Some of the objects put on display for the first time are a group of reliefs from Idfi parchment and the papyrus of Hornebdjedef. Among other pieces restored for the new presentations are the 21st Dynasty bronze of Henouittaaouy, ‘singer of the god Amon,’ a cloth tunic from Asyut, and a group of Middle Kingdom stelae.

Included among the amenities added for visitors is a café close to the Funerary Egypt rooms with tables that will be set outside on the terrace in the summer. About one hundred benches have been added for relief from the hard stone and wood floors of the museum. A special sales counter devoted to the Egyptian collections has been located at the beginning of the Egyptian circuit on the ground floor. The new galleries devoted to Roman and Coptic Egypt will be presented in a forthcoming issue of Minerva.

Two excellent new publications on the Louvre Egyptian collections are now available. The first, L’Égypte ancienne au Louvre by Guillemette Andreau, Marie-Hélène Ritschowcuya, and Christiane Ziegler, is a beautifully illustrated hardback book published by Hachette in 1997, with 130 large colour photographs of most of the Egyptian treasures from prehistory to the end of the Coptic period, all described in great detail, and listing the most important references for each. It includes a full history of the collections.

The second is an excellent paperback guide, Guide du visiteur – Les antiquités égyptiennes I, by Christiane Ziegler, Bernadette Letellier, Elisabeth Delange, Geneviève Tierat-Bonnelois, Christoffe Barbouin, and Marc Erienne. Published in December 1997, there is a comprehensive description of the thirty rooms, well illustrated with small photos, and describing a multitude of other pieces, all with inventory numbers. It is the perfect companion for a visit of one or two days to this remarkable repository.
Auction Reports

THE SPRING AND SUMMER 1998 ANTIQUITIES SALES

In his 18th bi-annual report on the international antiquity auctions Dr Jerome M. Eisenberg notes the shifting of the sales from a London-New York dominance to a more balanced market with a growing presence in Paris, Vienna, and now Basel.

CHRISTIE’S LONDON SALE OF 8 APRIL WITHOUT A STAR

The lack of a single major object in Christie’s London sale, combined with the obvious shifting of the bulk of the auction market in antiquities to New York and London in the past year (as well as the increasing presence of an antiquity market in Paris, Vienna, and now again Basel) resulted in a rather lackluster auction in London. A striking gold basket-shaped earring of the Troy type (Fig 1) from north-west Anatolia, c. 2200 BC, overall length 7.6 cm, which had a conservative estimate of £7,000-£10,000 (US $12,000-$16,000) was at first bid upon by several dealers, but was finally won by an Asian collector bidding by telephone for £49,900 with an active underbidder from Austria. (All prices realised in this report include the buyer’s commission of between 10% to 15%).

A fine pair of Etruscan balsate type earrings of the late 6th-early 5th century BC, published by H. A. Cahn in his 1970 exhibition ‘Art of Ancient Italy: Etruscans, Greeks and Romans,’ with an estimate of £15,000-£20,000, realised £17,250 to another telephone bidder, though a similar pair sold at Christie’s London sale on 11 June 1997 for £36,700.

An Attic black-figure neck amphora near the Princeton Painter and the Painter of Berlin 1686 (Fig 2), c. 540 BC, height 24 cm without the lid, depicting a bearded man giving a music lesson to a female, with an estimate of £20,000-£25,000, was acquired by Royal-Athena Galleries of New York for £29,900. Another Attic black-figure amphora attributed to the Hybлаea Class, c. 550 BC, height 24.5 cm, with a dancing maenad on a mule being pursued by Hephaistos (Dionysos' in the catalogue), accompanied by two satyrs, had on the other side, Dionysos and Ariadne with two satyrs and a maenad. It sold for £23,500 against an estimate of £20,000-£25,000.

An attractive Romano-Celtic bronze 'Montefortino' helmet, c. 2nd century BC/1st century AD, height 34.2 cm, having hinged ear-flaps and a rich green patina, and estimated at £25,000-£35,000, was purchased by a telephone bidder for just £23,000. A Hellenistic parcel-gilt silver bowl, 3rd-2nd century BC, diameter 19.6 cm, with an estimate of £20,000-£25,000, went to a telephone bidder for £21,275. Sixty-eight lots of Greek and Roman glass were offered, but only one was of special interest – a 1st century AD Roman pale yellowish-green glass inscribed ‘Victory’ beaker, with six victory wreaths, two palm fronds, and bearing the inscription in Greek ‘Take the Victory’. At 19 cm in height and estimated at £7,000-£10,000, it sold to a telephone bidder for £18,400.

An 'Amarna' limestone relief of the torsos of four women playing a harp, two lutes, and a lyre, from the reign of Akhenaten, c. 1350-1334 BC, 5.4 cm x 21.5 cm, estimated at £15,000-£20,000, was acquired for £17,250 by an American museum. It is from a large group found at Hermopolis, published by Professor Günther Roeder in 1939, and was brought into the art market following World War II. A Romano-Egyptian polychrome plaster portrait of a young woman on a half figure with both hands, the top half of a coffin lid, early 2nd century AD, height 58 cm, with an estimate of £10,000-£15,000, sold to a private collector for £20,700. An unusually large Phoenician carved wood-look inlaid glass pendant in the form of a bearded man, 5th-3rd century BC, height 5.4 cm, estimated at an unusually low £6,000-£9,000, was bought for £29,900 by another private collector.

Without the presence of a good number of better objects and with the combined lack of a Sotheby’s sale and a weaker than usual Bonham’s sale the previous day, the reduced number of dealers present, especially from overseas, was noticeable. The rescheduling of the sale to early April rather than the traditional June-July date may also have affected the attendance. Though a good percentage of the pieces were sold, with a number of new collectors participating, the bidding was not strong, as evidenced by Royal-Athena’s purchase of about 20% of the lots. The sale totalled £845,194, with 80.3% of the lots sold.

MINERVA 15
by number and 88.2% by value. Much of the material normally consigned to the London market is now being offered in New York and the continual improvement of the quality of material being offered by Christie's New York has been evident. The closure of Sotheby's London antiquities department means that Christie's will, no doubt, soon become, by default, the leading international auction house for antiquities.

**LARGE BRONZE SERAPIS BUST SOLD BY CHRISTIE'S NEW YORK**

The New York antiquities sale of 5 June, conducted by Christie's featured a magnificent large Roman bronze bust of Serapis (Fig 3), c. 2nd century AD, height 36.8 cm. Once in the collection of Roger Peyrefitte in Paris, and published by him in *Un Musée de l'Amour*, it was also in the 1967-68 exhibition 'Master Bronzes from the Classical World' and the accompanying catalogue by D. Mitten and S. Doeringer. The traditional *modius* (corn measure) worn by Serapis is surmounted by a large eagle with outstretched wings. This type was based upon the famous cult statue in Alexandria, now lost, by Bryaxis. Estimated at $70,000-$90,000, it sold for $156,500 to the Merrin Gallery, with Royal-Athena Galleries as the underbidder.

A large Attic black-figure lekythos by the Edinburgh Painter (Fig 4), c. 500 BC, height 31.1 cm, though executed by a lesser painter, bears a striking depiction of Herakles fighting the Lernean Hydra with a *harpe* (a sickle-shaped knife), assisted by Iolaos, with Hermes as an onlooker. Formerly the property of an Italian dealer, it carried an estimate of $70,000-$90,000, but after a spirited exchange of bids with a telephone bidder sold on commission for a museum for $156,500. Another lively scene of Herakles and Apollo fighting over the Delphic tripod with Hermes again as an onlooker appeared on an Attic black-figure olpe by the Gela Painter (Fig 5), c. 510 BC, height 27.3 cm. Catalogued as being from the Circle of the Andokides Painter, its price was estimated at $35,000-$45,000. Again, although done by a minor painter, the depiction was interesting enough for a European collector on the telephone to buy it for $57,000.

A very large (102.2 cm) Greek terracotta figure of a young girl (Fig 6), wearing a *himation* over a chiton, with ribbons forming a 'Herakles' knot on her melon coiffure, sold to a European collector by telephone for $123,500. A life-size Roman marble draped headless figure of a god, c. 1st-
bought eight other rings including a Greek amethyst gemstone, c. 3rd-2nd century BC, with the muse of tragedy, Medeion, set in a later European gold ring for $27,600. He was the underbidder, however, on a Roman orange and white agate gem, c. 1st century AD, with a bearded comic mask, signed with an abbreviation for the artist, Skylax, found on only three other gems. Estimated at $8,000-$12,000, it finally sold for a healthy $48,300 to another very stubborn private bidder.

The most exciting moment of the auction was the sale of a Byzantine amethyst cameo depicting the half figures of the Virgin and Child (Fig 8), with a Greek abbreviation for 'Mother of God'. Circa late 12th century AD, 3.2 cm in height, it was estimated at $20,000-$30,000. A protracted duel between two telephone bidders resulted in a winning bid for a European private collector of $55,500, ten times the estimate and the highest price realised for any antiquity sold by Christie's this year.

A fine Egyptian granite temple relief of two Striding Fertility figures (Fig 9), 30th Dynasty-early Ptolemaic period (c. 380-280 BC), height 81.6 cm, was probably from the Temple of Isis (the Isen) at Bakhsh el-Hagar in the Delta. It was donated by Frederick B. Pratt between 1900 and 1920 to the Pratt Institute in New York, which was selling it to fund their exhibition programme. Estimated at just $25,000-$35,000, it was sold to an American collector on the telephone for $77,300, following a duel with Royal-Athena, the underbidder.

The sale totalled $2,547,207, with only 56% of the lots sold by number and 69% by value. In spite of the large number of buy-ins it was the highest total achieved by the department since its first sale in December 1992.

SOTHEBY'S NEW YORK FEATURES EGYPTIAN ART

A fine pair of Egyptian polychrome limestone reliefs from the 6th Dynasty, late in the reign of Pepi II, c. 2150 BC, each depicting a Striding Figure of the owner of the tomb, Ankh-nebef (Fig 10) was offered for sale. The matching pair, 97.5 x 54.9 cm and 111.8 x 51.1 cm, estimated at $80,000-$120,000, realised $167,500 from an English collector, with the Parisian dealer Francois Antonovich as the underbidder. A limestone relief section of the late 25th-early 26th Dynasty (Fig 11), c. 680-640 BC, 48.6 x 74.9 cm, most probably from the Deir el Bahari tomb of Mentuemhat, Mayor of Thebes, depicts a procession of men bearing tables laden with bread collars,
libation vessels, a sceptre on a throne, a necklace, a kilt, and three Horus falcons with flails. One of several properties offered from the Alsdorf Collection, first published by Peter Der Manuelian in 1983, with an estimate of $50,000-$70,000, it sold for $107,000. A superb but small basalt relief fragment with the head of a goddess or queen wearing a vulture head-dress (Fig 12), 19.4 x 11.8 cm, was dated to the 30th Dynasty-early Ptolemaic Period, c. 360-282 BC. The estimate of $40,000-$60,000 did not prevent three telephone bidders, including the finally successful American private collector, from running the price up to $211,000.

A rare serpentine ushabti of the 18th Dynasty pharaoh Amenhotep III (Fig 13), c. 1390-1353 BC, 19.1 cm heigh, had for long been in the collection of the late Belgian dealer in tribal art, René Withofs. It was exhibited in Brussels in the 1991 show ‘Du Nil à l’Escout.’ Similar examples, now in the Louvre, were found in the king’s tomb in the Western Valley of the Kings and brought back to France in 1801 by the Napoleon expedition to Egypt. Estimated at $30,000-$50,000, it fetched $74,000 from a European dealer bidding by telephone, despite the figure lacking its bottom section. An inscribed granite torso of Nectanebo I of the 30th Dynasty, 380-362 BC, height 30.5 cm, estimated at $30,000-$50,000, sold for $57,500. A charming early Ptolemaic indurated yellow limestone balse male head (Fig 14), acquired by the Alsdorf’s from Royal-Athena Galleries in 1984 for $18,500, now estimated at $30,000-$50,000, sold for $1,750.

A very rare apotropaic bronze figure of a pantheistic Bes (Fig 15), 26th Dynasty, 664-525 BC, 19.1 cm high, was offered. With eight small animal heads flanking Bes’ head, he also has two pairs of arms and wings, and a falcon body emerging from behind his legs. The base was covered with crocodiles, serpents, lizards, and scorpions. The estimate of $40,000-$60,000 was quickly surpassed as a telephone bidder and Mr. Antonovich vied for the bronze, the latter finally acquiring it for $118,000.

Attributed to Sir John Beazley to Group B and published by him in Paralipomena (1971), an Attic black-figure panel amphora depicting on side A Theseus slaying the Minotaur, and on side B Herakles wrestling with the Nemean Lion (Fig 16), c. 540-530 BC, 42.9 cm high, was sold for $91,750 against an estimate of $40,000-$60,000. An elegant Hellenistic marble sculpture of Aphrodite resting her left foot on the neck of a swan in order to remove her sandal (Fig 17) was found at Knossos in 1858 and later sold at

Fig 11 (top centre). A limestone relief fragment depicting a procession of men bearing tables laden with broad collars, libation vessels, a sceptre on a throne, a necklace, a kilt, and three Horus falcons with flails. Probably from the Deir el Bahara tomb of Mentuemhat. Late 25th-early 26th Dynasty. 48.6 x 74.9 cm.

Fig 12 (above centre). A black granite or basalt relief fragment of a head of a goddess or queen wearing a vulture head-dress. 30th Dynasty/early Ptolemaic Period, reign of Nectanebo/Ptolemy I, 360-282 BC. 19.4 x 11.8 cm.

Fig 13 (top right). A rare serpentine ushabti of Amenhotep III. 18th Dynasty, c. 1390-1353 BC. H: 19.1 cm.

Fig 14 (centre right). Early Ptolemaic yellow limestone balse male head, c. 304-250 BC. H: 22.2 cm.

Fig 15 (right). Apotropaic bronze figure of a Pantheistic Bes. 26th Dynasty, 664-525 BC. H: 19.1 cm.

MINERVA 18
Sotheby’s, London, in June 1934. A conservative estimate of $30,000-$50,000 did not prevent an English collector from acquiring it for $104,250.

One of a group of bronzes acquired for a long-term investment by the British Railroad Fund from the Charles Gillet collection in Lausanne, a Greek bronze kore (Fig 18), c. 650-625 BC, 14.3 cm high, was on loan to the Huntington Art Gallery in Austin, Texas from 1981 to 1989. First, offered for sale at Sotheby’s London in July 1996 with a much higher estimate, it was then bought in at £100,000. Now estimated at only $60,000-$80,000, it sold for $74,000 to a New York collector in spite of some apparent restoration. A large and unusually fine Greek terracotta protome bust of Demeter from Boeotia (Fig 19), c. 470-460 BC, height 35.2 cm, was first offered at the Hôtel Drouot sale of the Keheljan Collection in November 1934. It then entered the Martin Collection in Paris and later a New York collection, last being offered at Sotheby’s, New York, in December 1988, when it sold for $63,250. Now estimated at $40,000-$60,000, it sold for a healthy $101,500 to a dealer.

A large but typical Roman bronze Aphrodite anadyomene, wearing a stephane, and holding her tresses in her right hand and also once a mirror, now lacking, in her left hand, c. 2nd century AD, 33 cm in height, from the Withoffs collection, estimated at $40,000-$60,000, was acquired on commission for a European dealer for $76,750. It had been shown in the Brussels exhibition ‘Les Phoeniciens et le Monde Méditerranéen.’ A large Roman marble torso of Herakles, 1st-2nd century AD, height 61 cm, estimated $30,000-$50,000, sold for $60,250 to a commission bidder. Another life-size Roman marble torso, of a man wearing a chiton and himation, c. 1st-2nd century AD, 144.8 cm high, with an estimate of $20,000-$30,000, fetched $71,250. The sale totalled $3,201,931, with 85.1% of the 415 lots sold by number and 90.5% by value, a strong indication of the continuing health of the antiquities market.

Fig 16 (left). An Attic black-figure panel amphora. On side A, Theseus is depicted slaying the Minotaur. On side B Herakles is wrestling with the Nemean Lion. Circa 640-530 BC. H: 42.5 cm.

Fig 17 (right). A Hellenistic marble figure of Aphrodite resting her left foot on the neck of a swan in order to remove her sandal. Circa 2nd century BC. H: 54.3 cm. Found at Knossos in 1858.

Fig 18 (below left). A Greek bronze figure of a koré. Circa 650-625 BC. H: 14.3 cm.

Fig 19 (below). A Greek terracotta Protome bust of Demeter from Boeotia. 470-460 BC. H: 35.2 cm.
CAHN CONDUCTS FIRST AUCTION SALE IN BASEL

Following a very distinguished career as a dealer in antiquities and ancient coins, as well as being a well-published scholar and lecturer in numismatics, Dr Herbert A. Cahn retired as an active participant in 1989 from the firm Münzen und Medaillen which he founded with his brother, Erich, in 1942. From 1951 to 1986 they conducted seventy successful auctions of antiquities and ancient coins. His new firm, H.A.G. Kunst der Antike, set up in 1989, now includes his son, David, who joined the company this year. He was a Junior Research Fellow at Wolfson College, Oxford, from 1991 to 1995. Father and son held their first auction sale in Basel on 15 June, with a large attendance, no doubt helped in part by some very conservative estimates and a notation that bids would be accepted beginning at 70% of the estimate. The catalogue was enlivened by some excellent detailed drawings by David Cahn, obviously a skilled draughtsman.

A choice Cycladic idol of the Spedos type (Fig 20), from the late phase of Early Cycladic II, c. 2500-2400 BC, 28.5 cm high, with an estimate of just SFr 50,000 ($33,000), was acquired by a dealer from Geneva for SFr 214,500. On the other hand, a very large marble head from a life-size idol said to date c. 2700-2400 BC, height 27.5 cm, remained unsold.

A rare Italo-Geometric pottery krater (Fig 21), late 8th century BC, height 21.8 cm, depicts on side A four dancing men led by a fifth figure holding a large lyre. On side B a female presents a vase to another enthroned female, while two other women look on. Figurative representations on Italo-Geometric vases of this period are quite rare, the closest parallel being a vase by the same hand in the Basel Antikenmuseum, also sold by Cahn in 1963. Though estimated at only SFr 28,000 it sold to a telephone bidder for SFr 80,500. A Tyrhenian amphora (Fig 22), c. 560 BC, 40.8 cm high, depicts a rider in a quadriga between horsemen on side A and an erotic scene with six Sileni and two nymphs or maenads on side B. It sold for just SFr 69,000 against an estimate of SFr 80,000. An excellent Attic red-figure neck amphora by the Painter of the Paris Gigantomachy (Fig 23), c. 480 BC diameter 33 cm, width 41.3 cm, shows two youths in a symposium in the tondo and similar scenes with four youths on either side of the cup. It brought a winning bid from the Cleveland Museum of Art for SFr 172,500 against an estimate of only SFr 70,000, even though a significant amount of the tondo scene was lacking.

The sale totalled SFr 1,725,000, with 78% of the lots sold by number and, due to the low estimates, 138% by value. In addition, unsold pieces totalling about SFr 300,000 were purchased following the sale, thus the final percentage of lots sold was about 93%. David Cahn gave an excellent performance in his first role as an auctioneer and the firm is already planning their second sale in 1999. It should be noted that the consignments appeared to be restricted to material from private collections - a promising sign for the new series of Cahn auctions.

The sale was held on 15 June at the Hotel de la Palme in Basel.
THE PARIS AND VIENNA AUCTIONS

The auction house of François de Ricqlès in Paris will hold its annual sale of antiquities on 25 and 26 September 1998, with the continuing expertise of Jean-Philippe Mariaud de Serres. This is just two days following the London sales at Bonham’s and Christie’s, to be held respectively on 22 and 23 September, and two days before the Dorotheum sales of 28 September (see below) – a full week for devotees of the antiquity sales.

There is also an actively growing market for antiquities in central Europe, with the leading auction house in Austria, the Dorotheum, conducting at least two antiquities sales every year under the direction of Reinhard Dollinger. The third and most recent sale for ‘Antike Kunst’, held on 28 April, consisted of 172 lots. At the previous sale, with the less sophisticated title ‘Ausgrabungen’, conducted on 6 December 1997, 267 lots were offered. Mr Dollinger is now planning to hold two sales, both on 28 September, one of them being devoted exclusively to animals in ancient art.
Antiquities

Auction:
Tuesday 22 September
at 11am & 2.30pm

Viewing:
Friday 18 September, 2.00pm - 4.30pm
Sunday 20 September, 11.00am - 4.00pm
Monday 21 September, 9.00am - 4.30pm

Catalogue Orders:
Helen Grantham
01179 349 292

Enquiries:
Joanna van der Lande or Georgina Whiteman
0171 393 3945
(j.vanderlande@bonhams.com or g.whiteman@bonhams.com)

We are now collecting entries for our final sale of Antiquities in 1998, which will be held on 25 November.
(Closing Date for Entries: Friday 25 September)

BONHAMS
Auctioneers & Valuers Since 1793
Montpelier Street, London SW7 1HH. Tel: 0171 393 3900
Fax: 0171 393 3905. Internet: www.bonhams.com
It appears that of the plethora of exhibitions devoted to Asian art, Korea has, at last, a place of its own. Under the auspices of the Korea Foundation of Culture whose main purpose is to encourage an appreciation and a better understanding of Korea and its culture, the Metropolitan Museum of Art in New York opened its gallery of Korean art and culture to the public (Fig 1). This brings to an end the long term project centred on the creation of a section devoted exclusively to Asian art, a true ‘museum within a museum.

Elsewhere, with the support of the Korea Foundation of Culture, the opening of new Korean galleries is planned at the Musée National des Arts Asiatiques Guimet in Paris, for the year 2000, when the museum, once it is completely refurbished, will reopen to the public. It should be noted also that the British Museum in London is currently staging an exhibition of Korean art and archaeology with objects lent by some of the most important Korean museums.

The opening of the new Korean gallery at the Metropolitan Museum of Art is celebrated with an ad hoc inaugural exhibition, 'Arts of Korea,' which runs until 24 January 1999. Many of the Korean archaeological finds and works of art on display have rarely been seen outside their country of origin. In this exhibition 77 out of the 100 objects on display have been lent by Korean museums alongside a selection of the finest objects from the Metropolitan collections. Spanning Korea’s entire history, from the Neolithic period (around 4000-3000 BC) (Fig 2) to the Choson dynasty (AD 1393-1910), the exhibition offers the Western public a rare opportunity to glimpse the artistic developments of a country whose cultural heritage is, for a number of different reasons, far less known, in the West, than that of China or Japan.

However, to build a more complete and integrated view of East Asian civilisations, it is important to understand Korea’s past, and the role played by this country as a recipient and as a transmitter of technologies and cultural traits from China to Japan. This is particularly true for earlier periods of Korean prehistory and history which are much better known and understood today thanks to the progress of archaeological discoveries in this century.

The first archaeological excavations in Korea were carried out by Japanese scholars during Japan’s occupation of the country between 1910 and 1945. Although strongly ideologically motivated, so as to justify the subjugation of Korea to Japan, these excavations were carried out so professionally for that time, and the archaeological reports were so detailed, that their publications still stand today as fundamental reference material. Later, in the 1950s, a generation of indigenous Korean scholars, trained in American universities, started to emerge, and by the 1970s, archaeology had become a well-established discipline for the study of Korea’s past.

The geographical position of the Korean peninsula, solidly anchored in the north by the Asiatic landmass and projecting southward between the Yellow Sea and the Sea of Japan, accounts for the strong ties between the earliest Korean Neolithic communities and those which flourished in the Manchurian region, spanning the present-day Chinese provinces of Liaoning, Jilin and Heilongjiang. It is likely that it is through these regions that the transmission of metal technology from China to Korea took place around the 10th century BC. To begin with, Korean bronze artefacts, especially mirrors and mandolin-shaped daggers, reflect typologies found over a large area in north-east Asia, indicating strong cultural links. However, it is by the 5th to 4th centuries BC that distinctive Korean artefacts appear, such as the bronze object (Fig 3) whose exact function is as yet unclear, though it might have served as a tribal or clan totem. Objects like this reflect the slow, long-term changes which took place in Korea around 300 BC and which led the various communities to coalesce gradually into the early Korean states.

By the 4th century AD three principal states had emerged in Korea: the kingdoms of Koguryo in the north (37 BC-AD 668), Paekche in the southwest (18 BC-AD 660) and Silla in the south-east (57 BC-AD 668). Gold, one of the materials preferred by the Silla rulers and which earned the State, in the words of foreign merchants of the time, the designation of "Kingdom of
Gold', is represented in the Metropolitan exhibition by several outstanding artefacts: a gilt-bronze crown (Fig 4), four pairs of earrings (Fig 6) and a sword hilt (Fig 5). The gilt-bronze crown (Fig 4), reflects a typology often seen in similar objects excavated from royal tombs in the area of Kyongju, and has symbolic elements (in this case seen in the stylised tree) showing affinities with Central Asian examples of analogous objects; the gold earrings (Fig 6), which entered the Metropolitan Museum of Art collections in 1943, are crafted following Classical and Western Asiatic goldsmithing techniques; the intertwined dragons which make up the decoration on the gold hilt echo Chinese stylistic and iconographic model (Fig 5).

All these elements attest to the widespread contacts which characterised the 'Three Kingdom' period, a crucial, politically complex era in the history of Korea which ended, after the absorption by Silla of the Paekche and Koguryo kingdoms, with the unification of the country and the establishment of the Unified Silla dynasty (AD 668-935). Among the events which marked the 'Three Kingdom' period, the introduction of Buddhism in the late 4th century AD was one of the most relevant, since this affected and profoundly shaped the formation of Korean art and culture. It is therefore not surprising that a large number of the objects chosen for the Metropolitan exhibition are related to Buddhism. These include masterpieces such as the seated Maitreya, a delicate bronze figure of the late 6th century (Fig 7), and a gilt bronze reliquary from the 8th-9th century AD which is shaped like a pavilion and was excavated in 1959 from the base of a pagoda at the Songnim-sa temple (Fig 8).

Lengthy descriptions of all the objects presented in the exhibition are provided in the clearly written catalogue which contains individual essays written by some of the most eminent Korean scholars active in Korea, as well as in Western academic institutions. Bearing in mind that the last major overview exhibition of Korean art in the West took place almost twenty years ago, and that there are not many books published on the subject, this catalogue Arts of Korea, with its clearly laid out sections on ceramics, metalwork and decorative arts, and Buddhist sculpture and painting, will remain one of the few reference works available on Korean art in a Western language.

Although a full appreciation of Korean art, both by the layman and specialists of Asian art, has yet to come, this exhibition brings the subject closer to both.

Fig 7 (below). Seated Maitreya, bronze. Three Kingdoms period, late 6th century. H: 83.2 cm.


Bust of Agrippina the Elder, white marble, height 43 cm, Roman, 37-68 AD, from the Antiquities sale.

Palais Dorotheum Vienna

ANIMALS IN ANCIENT ART
28 September 1998 at 2.00 p.m.

ANTIQUITIES
28 September 1998 at 5.00 p.m.

Exhibition:
18–28 September 1998

Enquiries:
Reinhard Dollinger, Tel. (+431) 515 60-533

Catalogues:
Tel. (+431) 515 60-200, Fax 508

Internet:
www.dorotheum.com

E-Mail:
customer.service@dorotheum.at

Address:
A-1010 Vienna, Dorotheergasse 17

DOROTHEUM

'Arts of Korea' is at the Metropolitan Museum of Art until 24 January 1999.

In conjunction with the exhibition, the Metropolitan Museum of Art’s catalogue, *Arts of Korea* is on sale at $50. The catalogue has 512 pages, 148 colour plates, 202 black and white photographs, 2 maps, a bibliography, and an index.
Our medieval ancestors would be shocked if they could see the present bare appearance of their English parish churches. For almost all their wall paintings, furnishings, stained glass, glazed floor tiles, and statues are gone, giving these churches a very denuded appearance. The aforementioned fixtures and fittings were largely destroyed during the Reformation in the late 1540s, when the Protestant ‘reformers’ sought to cleanse the faith by emptying the parish churches of objects they considered to be ‘idols,’ not symbols of faith. To support their actions the zealous Protestants could cite the second commandment – ‘Thou shalt not make unto thee any graven image [carved figure]’ (Exodus Ch. 20).

The wholesale destruction of English medieval religious art means that the few surviving objects are very important as they offer the opportunity to reconstruct that which we have lost. In London the destruction was aggravated by the Great Fire of London in 1666, which destroyed 86 of the city’s 106 parish churches. Mancini, an Italian, describing London in 1482-3, commented on the adornment and opulence of the city’s churches (The Usurpation of Richard the Third, by Mancini, translated by C. A. J. Armstrong, 1936, p. 127).

Fortunately, two of London’s many medieval wooden religious statues survived both the Reformation and the Great Fire by chance, for it seems they were thrown into the River Thames. Both statues were recovered by dredging on the site of the medieval stone London Bridge (c. 1176-1831) during the period 1824-41. Where both statues were produced is uncertain, but it has been suggested that both are Flemish.

London Bridge and its chapel
The statues depict a standing figure of a monk, possibly St Benedict, and a seated figure of God the Father, personified as king or emperor. Both statues would originally have been gilded or painted, but no trace of the original decoration survives on either. The original context of the statues is not known, but it is quite possible that both of them were part of the fittings of the chapel of St Thomas the Martyr, which stood on the large central bridge pier.

The chapel is believed to have been an original feature of the 12th century bridge and served as a reminder that bridge building was then considered to be an act of piety rather than simply a piece of civil engineering. The chapel closed in c. 1553, but from the records of the Bridge House estate which ran the chapel, it is known that it was well furnished with statues. In 1420-21 six ‘images’ in the chapel were cleaned and painted. A statue of the Virgin was repainted in 1426. In 1489 two un-named ‘images’ in tabernacles (probably canopied niches) are mentioned. In 1531 the crucifix, plus figures of Mary and John and the two angels on the rood loft were all gilded.

In September 1547 the royal visitation of the City of London was associated with a wave of image and window breaking. Possibly at this time both statues were thrown through the chapel windows by iconoclasts into the river. However, it is possible, judging from the description of the find-spot of the figure of God the Father, that they were deliberately hidden, perhaps by some pious individual, in the protective piling around the bridge piers (known as starlings).

The figure of the monk
The wooden figure (48 cm high) is carved out of a single block of oak and mounted upon a plinth (Fig 1). Apart from the foreparts of both arms, which have been damaged, the statue is well preserved. The figure is tonsured and is wearing a monastic habit and hood. In the centre of the forehead is a knob, possibly for the attach-
ment of an inscription. The hole in the breast was probably to conceal a relic or the host. On stylistic grounds the figure is dated to c. 1480-1520.

The tonsure and dress indicate that the figure was a monk and possibly a monastic saint. If there was a halo, it is possible that the monk could have been a representation of St Benedict (c. 480-550), the author of the monastic rule which bears his name. He was not a popular saint and was most often represented in Benedictine monasteries. Therefore a chapel on London Bridge would seem to be an unusual place to find a statue of him. However, in the will of John Hatfield (1363) money was left to maintain a chantry in the nearby parish church of St Benet's (or St Benet's), Gracechurch Street, which had by 1392-93 passed, because of default, to London Bridge chapel. This important chantry could possibly explain the link between the saint and the bridge chapel. The statue was acquired by the British Museum in 1856 as part of the Charles Roach Smith collection of London antiquities.

The figure of God the Father
The seated wooden figure (59 cm high) is carved out of one piece of oak, set on a modern plinth (Fig 2). In 1847 the figure had no hands, but these have now been replaced and the right one holds an orb. The figure is seated wearing the long robes of a priest, including a scarf, and at his feet is a globe representing the world. The figure is bearded, with projecting eyes and nose. He is wearing a closed or German crown (not the triple papal crown), decorated with fleur de lis. One suggestion is that the figure originally held in his hands an orb and sceptre or a representation of Christ on the cross, surmounted by a dove (symbolising the Holy Spirit) – making it a representation of the Trinity. However, if this interpretation is correct, it is curious that there is no evidence to indicate where the cross was placed in front of the legs. The restoration of the figure gives the impression that it was thought to be a statue of God the Father alone, possibly sitting in judgement.

On stylistic grounds the figure is dated to c. 1450-1500, as the folds in the drapery compare very closely with some late 15th century alabaster carvings.

By 1854 the statue of God the Father had been presented to John and William Dent of Sudley Castle, Gloucestershire, by Richard Lambert Jones, Chairman of the London Bridge Committee. Today the statue can be seen by visitors to Sudley Castle in the 'Stone Drawing Room'.

It is hoped to reunite the two statues at a forthcoming exhibition at the Museum of London devoted to Medieval London Bridge.

All aspects of the archaeology and history of Medieval London Bridge will be the subject of a forthcoming Museum of London Archaeology Service Monograph.

ACKNOWLEDGMENTS
This research was undertaken as part of the Museum of London Archaeology Service publication project on Medieval London Bridge, funded by English Heritage.

John Cherry is Keeper of the Department of Medieval and Later Antiquities in the British Museum.

Bruce Watson is a member of the Field Section, Museum of London Archaeological Service (MoLAS).
Thousands of collectors visit Antiquities On-line before they buy

Over five thousand people from around the world visit Corsellis-Montford’s on-line services every day. If you are a dealer, inclusion within Antiquities On-line could help you gain access to a new international market.

Once your stock and company details have been placed on-line, collectors can view your pages from anywhere in the world via the Internet. Any enquiries are forwarded directly to you.

Your stock page can be updated as often as you wish by phone, fax or by post and you can display as many images as you choose.

You do not need to have Internet access, only collectors wanting to view your information will require Internet access and the appropriate hardware.

For further details contact Georgie Mann
on +44 (0)171 370 0400

Antiquities On-line is a division of Corsellis-Montford Group plc

NB - Pages shown have been designed to specific requirements. Different rates apply to a standard site within Antiquities On-line.

Your stock page can be updated as often as you wish and you can display as many images as you choose.

www.antiquities-on-line.com
Recent Excavations at Eretria (Euboea) in Greece

Stephan G. Schmid

Ancient Eretria on the island of Euboea in Central Greece is mainly known for its active role during the expansion of Greek colonization in the 8th century BC. For many settlements in South Italy and Sicily (Magna Graecia), such as Rhegion, Messana, Pithekussai, or Kyrene, as well as trading places in Northern Greece, on the Greek islands, and in North Syria were founded by Eretrians and other Euboeans.

Further historical references inform us that Eretria actively supported the Ionian cities in their revolt against the Persian King. That is why the Persian army destroyed Eretria in 490 BC, before sailing on to the battle of Marathon. However, the city recovered well from that destruction, and in the Classical period, the 4th century BC, impressive public buildings and private houses were built all over the city.

During the Hellenistic period (post 300 BC) Eretria, like most other Greek cities, became involved in the struggles between Rome and the kings of the Hellenistic East and Macedonia. Therefore, in 198 BC, Eretria was destroyed by a Roman army led by L. Quinctius Flamininus, the brother of T. Quinctius Flamininus, the so-called ‘liberator’ of Greece. It seems that most of the city was rebuilt after this event, but was again destroyed in the early 1st century BC. This may have been connected with events during the First Mithridatic War between Rome and Mithridates VI, Emperor of Pontus (see below).

In general, the late Hellenistic and Roman Imperial years in Eretria are not well documented, and it was commonly believed that the city was more or less deserted from the late 1st century onwards, although scattered evidence has been found to contradict this.

From the late 19th century onwards the Greek Archaeological Service has carried out systematic research into the archaeology of Eretria. For a short period in the 1890s the American School of Classical Studies was also involved in the exploration of the ancient city. Since 1964 the Swiss School of Archaeology in Greece has been contributing to the exploration of Eretria which is increasingly menaced by the expansion of the modern village of Eretria (formerly ‘Nea Psara’), founded in 1834. In recent years the excavations of the Swiss School have been focusing on a spot between the city gymnasion and the so-called ‘House of the Mosaics’ on the south slope of the acropolis hill.

The area is situated at the crossing of the main east-west artery of the city with two smaller streets running north-south. A few walls as well as pottery sherds from the Geometric period (Fig 1) indicate building activities at this point already in the earlier history of the city. These walls probably formed the far edge of a settlement concentrated around the area of the later temple of Apollo.

The Archaic period is represented so far by a layer which is very small but rich in finds. Fragments of several quite well preserved late Archaic black-figured lekythoi were found. One of them shows an assembly of sitting and standing people, maybe a meeting of the Olympian gods. A second bear the representation of a symposium, a dining scene with a man lying on a kline (couch), and a seated woman. Both vases can be dated to around 500 BC. So far no buildings connected with these finds have been found but it may be that the layer that contained so many well preserved, although fragmented finds, can be dated to the violent destruction of Eretria by the Persians in 490 BC.

Almost all of the walls forming the different rectangular rooms and buildings in the area of the ‘House of the Mosaics’ were built during the Classical period, that is, in the 5th and 4th centuries BC, and only a few of them are later additions. As most of these rooms were reused in later periods, their exact original function is difficult to define. Given the close proximity to the ‘House of the Mosaics’ (excavated by the Swiss School in the 1970s), we may assume that the building on the next street was also a private house, which is a representation of the high standard of living of the Eretrian ‘bourgeoisie’ in late Classical times.

To the same phase of building activity can be assigned the public well across the main, east-west street (Fig 2). The well, six metres deep, was constructed of clay tubes, each composed of three segments. The main interest here is the fact that the well was used for only a short time and then filled in and covered with a large quantity of pottery vessels, metal objects, and other remains which had been violently destroyed.

Most of the pots were thrown into the well complete and could therefore be restored, such as the West Slope kantharos (Fig 3), dating to the early 3rd
century BC. Of great interest are the fragments of a coarse ware vessel painted with a figural scene (Fig 4) which depicts a man wearing a hat that looks similar to a patera, a hat characteristic of travellers and outdoor workers such as farmers, and also of Hermes in his role as messenger of the gods and thereby a constant traveller. In front of the man a cow is walking to the left, while painted on the other fragments belonging to the same vessel are a hydra and cereals. The fragmentary state of the pot makes interpretation of the iconography difficult, but a bucolic scene seems rather likely and the painting may refer to the use of the vessel for preparing food, or otherwise, if the man in the patera is Hermes, a mythological interpretation of this could be Hermes bringing back the cattle of Helios that had been stolen by the giant Alkyoneus – a scene known from Attic black-figured vases.

A precise date for the filling of the well, and therefore for the destruction of the habitation area surrounding it, is provided by a coin hoard of 338 silver and 16 bronze coins found on the bottom of the well. The majority of the coins are in small denominations, but there are some tetradrachms showing the portraits of Hellenistic kings like Alexander the Great (Fig 5, left). This considerable fortune was obviously hidden by its terrified owner, and the violence of the destruction is further confirmed by the bones of several dogs and of a human baby which were thrown carelessly into the well and found later together with the coin hoard. The latest coin (Fig 5, right) is a silver tetradrachma of King Antiochus I of Syria (281-261 BC). The coin therefore provides a terminus ad quem of 261 BC for the deposit of the hoard and the destruction of the well when it was filled in. This date corresponds very well to the Chremonidean War (267-261 BC) in which many Greek cities faced the Macedonian king Antigonus Gonatas in their last – and unsuccessful – struggle for independence from Macedonian rule. Like Athens, Eretria was part of the anti-Macedonian party and, like Athens, it was destroyed by Macedonian forces, the filling in of the well being an impressive witness to this event.

In the later Hellenistic period another well, of rectangular shape and built with huge stones, was installed adjacent to the biggest room discovered so far. Once more it is the evidence of destruction that offers us the most precise information for the history of Eretria during these years. The Hellenistic street was covered by the remains of a devastating fire, easily recognisable by their ash-grey colour. This layer apparently is the result of a heavy burning of the rooms facing the street.

The fine ashes were mixed with many pottery fragments, including an important number of Hellenistic mould-made bowls from different production centres in Greece and the Near East (Fig 6). The detailed analysis of these bowls, as well as the fact that in the same layer the fragments of Eastern terracotta vessels were found, suggest a date in the early 1st century BC for this destruction. It is very tempting to ascribe this evidence to armed conflicts during the First Mithridatic War in 87/6 BC when the Euboian cities decided to support Mithridates VI against Rome. Athens, also being on Mithridates’ side, suffered a cruel slaughter and destruction by the Roman general Sulla and it could be that Eretria suffered the same fate.

However, this destruction did by no means bring about the end of the settlement under exploration. As mentioned, with two exceptions, all walls of the earlier building continued to be used well into the Roman Imperial period. In most of the rooms, new floor levels were constructed (Fig 7) covering the earlier layers. For these new floors the technique of bricks on edge was used – a characteristic new form known before the reign of Augustus (27 BC-AD 14). The function of the new building is interesting: in the biggest complex not only was a new floor constructed, but a second wall of tiles was built directly adjoining the older stone walls still in good condition (Figs 7, 8). The entire building (floors and walls) was covered by several thick layers of hydraulic mortar, creating a basin with a small but deeper basin in its centre.

From the rectangular well at the building’s south end, a water channel leads directly to the basin, which once obviously contained liquid. The question is – what was its use? A second basin similarly built was installed a few metres west of the first one. In the rooms between the two basins large quantities of murex shells were found, some complete. Impressive layers of broken shells covering the floor of one of the rooms indicate that it was the dumping ground for some type of industrial workshop.

Most of the remains belong to the species of murex brandaris L. (Fig 9, left, top, and bottom) from which purple dye was extracted. Smaller shells or other shells were crushed to extract the dye quickly for rapid production. Therefore it seems that in the Roman period the area was a centre of textile production. Further confirmation of this interpretation is indicated by the large number of loom weights found all over the excavation site – in one pit fifteen loom weights of different shapes and material were found (Fig 10). A clay example bears a round impression of a horseman (Fig 11); probably from an intaglio.

There is strong evidence, therefore, that in the area of the ‘House of the Mosaics’ in Eretria during the Roman period, an entire section of the city was concerned with the textile industry, probably specialising in purple dye works. This is all the more remarkable because purple dyeing was a trade that was at least partially under Roman governmental control because of the ever increasing needs and prices of purple coloured cloth. The information about purple dyeing and the purple cloth, given by Pliny, (Natural History 9, 43, 123-142) and Vitruvius (De architecture 7, 13, 1-3), provide us with a quite precise picture of these economic and trade related aspects. The finds associated with these buildings indicate that they were in use at least up to the 2nd century AD.

There are several points that support the identification of these buildings as dye works. The best parallels for the construction of a basin with tiles as described above and shown on Figs 7 and 8 can be found in the fultonicae
(tanneries) of Pompei and Ostia. It seems that the people who constructed these basins for the textile area at Eretria had a detailed knowledge of how a proper Roman textile basin should look. Further information supplied from ancient historical sources also favours our interpretation of Eretria, as most of Euboea, was known in antiquity for its wealth in cattle and sheep, which would have provided the wool for different textile works. Furthermore Philostratos, in his description of the life of Apollonios of Tyana (1, 24, 2), mentions diving for purple shells from which the purple dye was obtained and even purple dyeing as typical occupations in ancient Eretria.

These results are likely to change our current picture of Eretria in the Roman period. The installation of a textile production area and, precisely, purple dye works in Imperial times would not have been possible without wider organisation in the community. This is confirmed by the fact that the gymnasion and the theatre, two of the city's major public buildings, were in use in the Imperial period. The community, although probably smaller than it was during its flourishing years in the late Classical period, must still have had a considerable number of inhabitants who were well organised and dynamic enough to build the works, and to establish and maintain the necessary contacts in the fields of transport, trade, and general economics.

It seems probable that these activities provided the inhabitants of Roman Eretria with a certain prosperity. In the last state of its - as yet unknown - use, the big basin shown on Fig 7 was filled in with the remains of a broken mosaic floor with ornamental decoration. This mosaic can be dated to the 2nd/3rd century AD and, although it is not yet clear where it was used originally, it testifies to the economic wealth of its owner.

After the middle Imperial years, the area seems to have been only occasionally frequented. No definite traces of building structures can be related with later periods. However, a nucleus of settlement activities must have remained somewhere because several early Christian burials were found in the former city area, such as the one dug in the middle of an ancient street and covered with roof tiles (Fig 12).

From Athens it takes one and a half hours to get to Eretria, either through Oropos with a ferry boat, or through Chalkis by road. The modern village caters for tourists and is a favourite destination for many Athenians in the summer.


All photos: S. G. Schmid.

Stephan G. Schmid
is Assistant
Director of the
Swiss School of
Archaeology in
Greece.
A NEW INTRODUCTION TO THE PARTHENON GALLERIES

Peter Clayton reports on two new galleries at the British Museum and the recurrent call to return the sculptures to Greece.

The British Museum has recently opened two new galleries dedicated to explaining the Parthenon sculptures (more widely known as the Elgin Marbles). The new galleries, funded by Barbara Fleischman and her late husband Lawrence A. Fleischman, are located immediately to the right and left of the entrance to the main display gallery - the Duveen Gallery - where the sequence of the Parthenon sculptures is displayed.

Modern technology has taken a large part in the new presentation which is linked to a programme known as the Tiros Project. Aply named after the Greek sea, Tiros, who was blinded by jealous Hera but given the gift of second sight by way of compensation by Zeus, the Project's intention is to introduce visually-impaired people to the Parthenon frieze and also, not least, to bring details and information to sighted visitors of aspects they might otherwise easily overlook. There are objects and architectural elements in display cases, but the thrust of the exhibition in the new galleries is the tactile focus on a series of plaster casts of the West frieze of the Parthenon, explained by a sound guide and supplementary graphics.

The latter are provided in the new technique of 'touch art.' Some pieces of original ancient sculpture are also available to explore by touch.

The new casts of the panels from the West frieze are in a composite stone, jesmonite, and the moulds from which they were taken are antiques in themselves - they were made by Lord Elgin in 1802. The reliefs are deliberately set at a low height (Fig 1) so that they can easily be reached and touched by wheelchair users. The accompanying labels are likewise specially presented for the visually-impaired visitor.

This aspect is taken over and amplified in a remarkable publishing 'first', a book, Second Sight of the Parthenon Frieze by Susan Bird, Ian Jenkins and Fabio Levi (British Museum Press, hardback, £40). The trio of authors are impressive in their qualifications: Susan Bird is well known for her work as an illustrator in the Department of Greek and Roman Antiquities in the British Museum; Dr Ian Jenkins, an acknowledged expert on the Parthenon sculptures, is Senior Curator in the same department, and Fabio Levi is Professor of History in the University of Turin. The book combines photographs and drawings together with raised graphics and Braille text (Fig 2) and was developed with technology from Turin and the collaboration of the Royal Institute for the Blind. Both sighted and blind users have the advantage of being able to see and feel the cavalcades of horsemen in plan and elevation on the large scale pages.

A continuously running video presentation in the gallery uses the latest computer-generated graphics to present the frieze as it would have been seen in antiquity (and with difficulty) high up and brightly painted within the Parthenon - the result is, no doubt, garish, almost unbelievable, to the modern eye (Fig 3). The computer simulations then take parts of the frieze of horsemen, turning them into three dimensional figures which are rotated through different axes to bring the procession to life (Figs 4, 5).

As well as the casts of reliefs in the second gallery (Fig 1), the visitor can see a full-size reconstruction of the north west corner of the Parthenon which incorporates an original marble column drum and capital. This quite remarkable presentation is the work of a master-plasterer, Mr Leslie Chapman (Fig 6), who has been fascinated by the Parthenon and its problems for many years.

The new display, yet another evidence of the British Museum's commitment to the care and presentation of the Parthenon frieze, comes at an opportune moment when, once again the familiar cycle of requests for its return has resurfaced, this time in the person of the
New Parthenon Galleries

Fig 3. The west porch of the Parthenon with its painted decoration restored.

Fig 4. Computer graphics reproducing a typical rank of horsemen from the northern frieze, first restored with perspective and then converted into a 'wire-frame' image turning to face front.

Greek Deputy Minister of Foreign Affairs, as against the late actress Minister of Culture Melina Mercouri. The British Museum has some 60 per cent of the Parthenon frieze and when one sees the appalling condition of the portions in Athens due to weathering and pollution (they were taken down in 1993), the foresight of Lord Elgin in removing the sculptures to safety and loving care must be applauded. The extreme differences in preservation are also very evident in the single caryatid from the Erechtheum on the Acropolis now in the British Museum, and her five sad and heavily weathered sisters only recently removed from the site to the Acropolis Museum.

Fig 6. Leslie Chapman, master plasterer, at work on a reconstruction of the north-west angle of the Parthenon.

Whilst the 'polite' battle of words and diplomacy re-emerges yet again, it is interesting to note the piece written by the novelist Louis de Bernières: 'It's time to lose our marbles: on British hooligans at the Acropolis' in The Times of 20 June 1998. He has 'rarely met anybody who thinks we should keep the marbles' - where has he buried his head in the sand these past years when one of the first statements of the new Labour Government in office was that the Marbles would not be returned. The Times leader of 22 June acknowledges Mr de Bernières 'aesthetic case', but correctly notes that 'it is, however, thin.' It continues, 'Modern Greece does not have sole claim to the legacy of 5th century Athens or to the pan-European Helenism that followed... It was in London that the Marbles came into their cultural heritage [when first displayed there in 1807]. The Elgin Marbles are central to the rebirth of classical Greece through foreign eyes. They are indeed unique - uniquely the common property of Western civilisation. It is the British Museum which made them so, and it is within its halls, open to mankind, that they should remain.'

New techniques in laser technology that have been researched by the Conservation Centre in Liverpool can, said John Larson, head of sculpture and organics, 'replicate important sculptures on historic buildings with astonishing accuracy, even the slightest cracks are replicated.' Such accurate copies could then be replaced on the Parthenon to complete the restoration that has been under way for decades keeping the temple closed to the public. At their original height (Fig 7) they could not, of course, be seen and admired as they are now - they would simply be an aesthetic and political restoration. Whilst Greece maintains its intention of building an appropriate 'state of the art' modern museum against the frieze's return, this would not even be within sight of their original home. Like so many other antiquities abroad (and there are also portions of the frieze in Paris, Rome, Copenhagen and even Palermo) they are still the best ambassadors for their countries of origin - they can bring the spirit, aesthetics, ethos, and art of their homelands, and thereby inspire and invite interested people to make the pilgrimage to the source.

Fig 7. Computer simulation of the Parthenon seen from the south-east and featuring sculptures from the East pediment and the 15 metopes that are in the British Museum.
Forged Egyptian Shabtis

RECENT FORGERIES OF EGYPTIAN SHABTIS

In early 1997 a large group of unusual Egyptian faience shabtis, or servant figurines, apparently dating to the 19th Dynasty, appeared on the art market. The Editor-in-Chief of Minerva, Dr Jerome M. Eisenberg, presents here their first publication as forgeries in the hope that it will curtail their trade.

Forggeries of shabtis have been made for several hundred years, ever since the collecting of Egyptian antiquities came into vogue. One of the earliest recorded examples was bequeathed by Archbishop Laud to the Bodleian Library at Oxford University in 1635 and is now in the Ashmolean Museum at Oxford. The de rigueur souvenirs of the 18th and early 19th century Grand Tour often included a forged shabti. By the 1830s large quantities of shabtis were produced in Egypt for the tourist trade, usually moulded in Nile mud.

Although the study of Egyptian antiquities has advanced steadily over the past century, especially in technological knowledge, on rare occasions a clever forger has succeeded in fooling some of the experts for a period of time. Such a case occurred early in 1997 when a series of supposed ancient Egyptian faience shabtis, attributed to the 19th Dynasty (c. 1293-1185 BC), were sold to a number of European and American dealers, and also consigned to at least four auction houses in Europe and the United States. Several were acquired by prominent museums in Europe and the United States before questions began to be asked. Manufactured in Egypt, there are several different groups in varying degrees of perfection. Some appear more like the 21st Dynasty (1070-945 BC) examples, such as the reis-shabti of Huy described below. The average height is 13 to 14 cm. They are mumiform except for a few types of Prince Khaemwaset, the famous son of Ramesses II.

One dealer, who acquired a large number of these shabtis, in returning them to the vendor, was informed that the person responsible for the forgeries had seen several genuine examples of Prince Khaemwaset and used them as the models for the copies. He apparently later improved upon the original Khaemwaset series, creating further types, adding other names and titles of ancient Egyptian dignitaries, and even inventing one or two names, with appropriate titles, not known in the literature.

Most of the forgeries purport to be shabtis of Prince Khaemwaset, a son of Ramesses II, c. 1270-1250 BC. Khaemwaset was especially noted for his association, as High Priest of Memphis, with the sacred Apis bull cult at the Serapeum. He has been described as the first archaeologist due to his interest in the restoration of ancient monuments such as the 5th Dynasty pyramid of Unas at Saqqara (c. 2375-2345 BC). Khaemwaset’s tomb in the Serapeum at Saqqara, with its accompanying shabtis, was discovered by Auguste Mariette in March 1852. Additional shabtis of the Prince were found by Sir Flinders Petrie at Kafir-el-Batnam, Giza, which have also considered as the site of the prince’s tomb.

Khaemwaset’s shabtis are quite distinctive and especially desirable as they all have a sidelock of hair, his insignia as the High Priest of Memphis. Thus they were a good target for the forger. Genuine white faience 19th Dynasty shabtis are rare in the art market, and examples attributed to Khaemwaset even more in demand. The later forgeries of the white faience shabtis of Khaemwaset, as the example illustrated (Fig 3) shows, are not always as attractive as the first forgeries (Fig 1), which were made in a relatively fine style to attract the eye of the contemporary collector and curator. The new pieces, which have been in circulation for only a few months, are being passed off as the genuine ones from which the other forgeries were made! The writer has noted the following varieties, nearly all with a very short tuft of hair as a beard, unless otherwise noted, black eyes, nostrils, and mouth, and a single vertical panel of hieroglyphs:

A. Khaemwaset, son of Ramesses II
1. Glassy white faience (Fig 1), usually with encrustations of salt. Solid black wig with sidelock. Manganese-black (with a purplish hue) details; broad collar with three bands with rows of vertical bars. Hands not outlined. No details on back. H: 12, 12.8, and 14 cm. Tiny black specks may appear beneath the glaze. A cruder version, no doubt produced under different circumstances, has a rough surface with a dull glaze.

2. Glassy white faience, usually with encrustations of salt. White wig with vertical black bars and black sidelock. Manganese-black details; broad collar with upper band of triangular elements; lower band of large dots. Hands not outlined. Seed bag suspended from middle of back of neck. H: 13.3 cm.

3. Large white faience figure with a black wig and sideloek (Fig 2). Broad collar with three bands and vertical elements in between. The collar and details are applied thinly. H: 15.2 cm.

4. Glassy white faience with a black wig and sideloek, brick red face and hands, with black details. Beard may be lacking. Broad collar with two bands, the bottom one with seven suspended elements. May have large rectangular seed bag on back. H: 11, 12.5 cm.

5. Dull white faience, with a crude black wig, flesh-coloured face and hands (Fig 3). Crude manganese-black details include a broad collar of three lines and a large round spot beneath each hand representing the bottoms of the two hoes. Back is without detail except for the short wig and a high barred cross at the bottom (Fig 4). Details are often applied in a very thin glaze, almost a wash. This variant appears to be made by another hand. H: 12 cm.

MINERVA 34
Forged Egyptian Shabtis

6. White faience, with a black wig and sidelock. Crude black or manganese-black details. Beard may be lacking or lightly indicated. Broad collar with two bands, the bottom one with 11 suspended elements, or with three bands. Hands not outlined. Glaze on back of wig sparsely applied, leaving patches with a thin translucent glaze. Large rectangular seed bag on back. H: 11.5, 12.5 cm. The latest version, recently being claimed to be the genuine one. For a variant see next entry.

7. Pale blue faience with a black wig and sidelock. Crude black details. Nostrils indicated by two dots; beard by single line parallel to mouth. Broad collar with three bands, the bottom two joined by six vertical bars. Back is without detail except for a small cross at the bottom. A variant of the latest version described above in 6.

8. Reddish-brown body (Fig 5) with a somewhat dull glaze with a painted effect and occasional impurities as large specks beneath the glaze. Solid black wig. Black details, sometimes in low relief; broad collar with vertical elements. No details on the back except for a small vertical bar near the bottom extending to beneath the mumiform base. Body material very hard, and much heavier than the usual faience objects. The specific gravity is 2.42, or nearly 25% heavier than any of the genuine shabtis which were examined by the writer in comparison — they ranged from 1.72 to 1.97. At least three examples of this type are known to the writer (Fig 6), two both slightly smaller than average, H: c. 12.7 cm; a third, the lower part of the body curved to the proper right, is 14 cm.

9. Rough black ceramic-like material with the appearance of tar (Fig 7). Glassy white faience face, hands, and panel of hieroglyphs, all applied to the black body. Head and upper part of body of this type usually tilted to the proper right or the lower half is tilted strongly to the proper left. Mouth is outlined in bright red. The small beardless face is almost doll-like and not at all typical of the usual shabti. Black outline within hieroglyphic panel. Back is solid black, without any details. Body material is black, very hard, and much heavier than the usual faience pieces. The specific gravity of the piece described above, is 2.54, nearly 30% heavier than any of the genuine pieces examined. Several others of this type have been catalogued by the writer. Average H: 12.5-13 cm.

10. Variant of the above made in the hard black material, but a dark reddish-brown face and hands are applied to it (Fig 6). Black outline within applied glassy white faience hieroglyphic panel. H: 14.6 cm.

11. Another variant of no. 9, but the entire body is black except for the hieroglyphic panel with its usual black outline. Back is solid black, without any details. H: 12 cm.

12. Thin blue glazed coating over a large, sandy white body (Fig 9). Blue wig and black sidelock. Broad collar. H: 15.2 cm.

There are certainly many other variations, but in addition to shabtis of Khemwaset, the following types are representative of forgeries that have appeared on the market since last year. Unfortunately, the writer was unable to secure permission to illustrate them all, though he has good photographs on hand which may be viewed upon request.

B. Heri, Sem-priest of Ptah

C. Huy, Governor of Memphis, High Priest of Ptah
1. Glassy white faience overseer or reis shabti (with projecting civil kilt), but holding two hoes instead of the overseer’s whip. Black duplex wig and details. Oval eyes and weakly detailed mouth and nostrils. Proper left hand in dark brick red, outlined in manganese-black, rather than black as on right hand. Large toes in black and, on the proper left foot, in dark brick-red; the surrounding area, including the space between the toes in reddish brown! On the back, a large rectangular seed bag on his left shoulder and another single vertical panel of hieroglyphs. Body material is of an unusual reddish-brown colour. Dr Victor J. Bortolot noted that this specimen had a low thermoluminescence sensitivity and was unsuitable for TL dating (see below). Huy was an administrative officer at Memphis and he preceded Khemwaset as the High Priest of Ptah. Genuine shabtis of Huy are published in Aubert and illustrated in Mariette (Le Serapium, 1857, pl. XIV). Listed in Maystre as a High Priest of Memphis.

2. Glassy pale cobalt blue faience (Fig 10). Blue wig with broad black stripes; blue royal sidelock, coiled braid indicated with black lines. Large eyes, mouth indicated in black, but not nostrils. Stubby beard. Broad collar of seven bands extends below hands. Hands outlined in black. H: 13.8 cm.

D. Itehnesi
1. Dull white surface, almost chalky, and light in weight. Tripodite wig, details, and hieroglyphic panel, thickly outlined, in matte black. Large eyes and ears, smiling mouth, nostrils indicated. Crude broad collar with vertical bars. Trapezoidal seed bag on the back. Apparently not produced by the same workshop as the others. H: 14 cm.

E. Prince Merenptah
1. Pale turquoise blue faience face. Black wig with blue royal sidelock. Sidelock not differentiated from body and appears to flow into it. Doll-like face with a mouth that may be indicated by wide line. Broad collar consists of three bands with pendants suspended from bottom band. Hands outlined and details in dark manganese brownish black. Rectangular seed back hangs from his right rear shoulder. Probably by the same hand as Tuthmosis. Only H: 11.4, 11.6 cm in height. The specific gravity of the specimen described above is 1.74, which falls within the range of a genuine faience piece. Genuine shabtis of Merenptah are published in Aubert and he is listed in Maystre as a High Priest of Memphis.

F. Raia, Lady of the House
1. Pale turquoise blue faience. Blue wig with thin black stripes. Large eyes and ears, smiling mouth, nostrils indicated. Broad collar of four bands with four pendants suspended from bottom band. Hands outlined and details in black. H: 12.2 cm.

G. Raseneb, Royal Scribe and General
1. Pale turquoise blue faience with black details (Fig 11). Blue wig with black stripes. Broad collar indicated by five lines, the same as stripes on wig. Bottom of hoe may be indicated in black. Hieroglyphic panel overlaps bottom of figure. On the back there are two rectangular seed bags and what appears to be a third large bag in the centre. H: 12.8, 13 cm.

H. Prince Tuthmosis
1. Pale turquoise blue faience. Black wig with blue royal sidelock bound by two black bands. Side-lock not dif-
Forged Egyptian Shabtis

Fig 1. Khaemnet shabti forgery (A1).
Fig 2. Khaemnet shabti forgery (A3).
Figs 3, 4 Khaemnet shabti forgery (A5).
Fig 5. Khaemnet shabti forgery (A8).

Differentiated from body and appears to flow into it. Broad collar consists of three thick bands. Hands outlined in black. Bottoms of hoes nearly meet top of wide hieroglyphic panel. Large seed bag covers the entire back. Probably by same hand as Merenptah. Only H: 12 cm in height. Genuine shabtis of Tutmosis are published in Aubert and he is listed in Maystre as a High Priest of Memphis.

Egyptian 'faience', unlike European faience (tin-glazed earthenware), was composed of a finely crushed quartz or quartz sand mixed with a very small quantity of lime and plant ash or natron which helped to bind the quartz grains. This material, in a paste-like form, was covered with a glaze consisting of a mixture of soda, lime, and silica. It was then fired at 800 to 1000 degrees centigrade to fuse the constituents together. The blue and green colours were achieved by the addition of powdered copper minerals; more rarely, in the 21st and 22nd Dynasties to a cobalt mineral, producing a rich deep blue; the black, manganese and iron oxides.

In ancient faience the body may consist of two layers - a coarser inner core, often discoloured, and a fine outer core, often discoloured due to impurities. The reddish-brown or black body material of some of the forged types (A8 to A11), which is very hard and much heavier than the usual faience objects, is probably not faience, but may be an unfired cement-like substance, using burnt lime and clay as a flux to bind the sand particles. It would perhaps then later be fired for the surface glaze.

X-ray fluorescence spectroscopy tests were made on both the forged and genuine shabtis in May 1998 by Marco Leona at the Los Angeles County Museum Conservation Laboratory, under the supervision of Dr John Twilley, to determine whether there were any differences in the glazing of a typical forgery of a Khaemwaset shabti and two genuine shabtis. The black glaze of the forgery showed the presence of manganese as an opacifier (to create the opaque glaze). A substantial amount of lead was present both in the glaze and in the body, possibly for use as a flux. It was a purposeful addition. Lead was not used for glazing in Egypt until the 22nd Dynasty and then not for shabtis, but, as noted by Lucas, found on a few rare amulets and a vase.

Nineteen analyses of Egyptian faience objects in Lucas show no traces of lead in either the body material or the glaze. Lead glazes did not come into regular use until the 1st century BC and it was apparently used almost exclusively for pottery, not for faience. Different levels of minor elements were found in the genuine shabtis. It was noted that the forgery had a 'thin and sparse' black glaze, while the black glaze on one of the other pieces was relatively thick.

The writer broke open a genuine shabti to compare the interior to one of the forgeries of Prince Khaemwaset (Fig 3). The body material of the genuine shabti (Fig 12) is slightly less compact than the body material of the forgery (Fig 13) and, in fact, most of the forgeries are heavier than the genuine objects. The genuine shabti also has a visibly thicker coating of glaze, averaging about 0.5 mm. The glaze of the forgery was so thin that it was virtually indistinguishable to the naked eye. Both, however, had microscopic inclusions of broken, angular grains of a black mineral, probably
Forged Egyptian Shabtis

Fig 6. Khaemwaset shabti forgery (A8).

Fig 7. Khaemwaset shabti forgery (A9).

Fig 8. Khaemwaset shabti forgery (A10).

Fig 9. Khaemwaset shabti forgery (A12).

Fig 12 (above). Cross-section of a genuine shabti. X:2.

Fig 13 (below). Cross-section of a Khaemwaset shabti forgery. X:2.

Hematite or magnetite, no doubt a naturally occurring constituent of the sand used for the manufacture of the faience.

Thermoluminescence (TL) tests were made this Spring on nine of the figurines listed above, including examples from groups A (four pieces of Khaemwaset), C, D, E, G, and H, by Dr Victor J. Bortolot of the Daybreak Archaeometric Laboratory Services at the request of the writer. He was unaware, until the preparation of this article, that two other figures, both of Khaemwaset, were tested several months earlier by Doreen Stoneham at Oxford Authentication Ltd for Harlan J. Berk, an antiquities dealer in Chicago. All of these tests proved conclusively that the pieces in question were of recent origin. While these tests are normally used, as with pottery and terracotta, to determine the approximate date of firing of ancient items, they can also indicate whether the material is of modern manufacture. That is, the tests confirmed that none of them could have been made any earlier than the second half of the 20th century AD.

A note of caution should be introduced to those who consider the detection of this group a fait accompli, for the writer has been informed by a knowledgeable dealer that she has seen several recent forgeries of faience amulets, including a small faience figurine of Harpokrates which appears to have been made by the same workshop as most of the shabtis. It is entirely possible that the forgers have already moved on to their next project now that their production of the shabtis has been unmasked.

For legal reasons, it should be stated that the opinions expressed above are those of the writer. He wishes to thank Peter Clayton and Harlan J. Berk for their invaluable assistance in producing this report. Mr Clayton was one of the first to question the authenticity of the shabtis when they appeared for sale in Europe early in 1997 and Mr Berk had TL tests made at Oxford in June and July 1997.

The illustrations for figures 1, 2, 6, 12, and 13 are by the author; 5, 7, 8, and 9 were kindly supplied by Mr Berk; the other photos 3, 4, 10, and 11 are by Peter Clayton.

Bibliography:


4 different simple to use price catalogues:

... Look up for yourself what the market pays for your coins and banknotes ...

Roman
Coin Price Yearbook 1996/7
10,000 auction prices realised from
251 international public auctions held world-wide
Augustus – Hadrian
Imperial, vol. 1: 31 BC-AD 138
Reference numbers to RIC / BMC / Cohen / Seaby / Kankelfitz. All prices converted to USD for comparison.
525+[50] pp, English language, foreword in German + French + Italian + Spanish + Danish.
Postpaid: GBP 55 / USD 83 / DKK 525

Swedish-Finnish
Coin Price Yearbook 1997/8
9,000 auction prices realised:
Sweden and possession coins, Finland 1521-1997
307+[44] pp, Swedish language, foreword in
English + German
Postpaid: GBP 40 / USD 68 / DKK 375

Danish-Norwegian
Coin Price Yearbook 1997/98
12,000 auction prices realised:
Denmark, colonies, Schleswig-Holstein, Norway 1448-1997
379+[52] pp, Danish language, foreword in English + German.
Postpaid: GBP 45 / USD 75 / DKK 425

Nordic Banknote
Price Yearbook 1997
7,000 auction prices realised:
Denmark, Military notes, Jutlandia, Creditbanks, S.O.S. Kasse,
J.A.K, Municipal emergency notes, Private Notes, Danish West Indies, Schleswig-Holstein, Faerese Islands, Greenland,
Iceland, Norway, Emergency notes, Creditmarks, Private
Notes, Svalbard, Bear Island, Sweden, Private Banks,
Finland, from 1657 to present day
7,000 hammer prices for banknotes sold through 178 Nordic
public auctions held during 1990+91+92+93+94+95+96.
739+[48] pp, Danish language, foreword in English + German.
Postpaid: GBP 40 / USD 68 / DKK 375

Available from your coin dealer
or by payment to Danish Bikuben Girobank-account 1199
074-5065 (Æuction Corporation-DK), Copenhagen or
send a Euro-cheque (in DKK) made out to: Grellers
Forlagsekspedition, Drejøgade 26 F 501, DK-2100
Copenhagen Ø, Denmark.

THE ADA ANTIQUITIES FAIR
Ancient art and objects for sale
Prehistoric • Greek • Roman • Egyptian • Mediaeval
THE BRITANNIA HOTEL
Grosvenor Square, London W1, England
Sunday September 20th 1998
10.00am - 4.30pm
ADMISSION £2.50
ADA Fairs, London
Tel: 01497 831759

TOM CEDERLIND
Ancient Coins & Antiquities
Send Today For One Of The Finest Buy-Or-Bid Sales!

P.O. Box 1963-M
Portland, OR., 97207, USA
Tel: 503-228-2746
FAX: 503-228-8130

The Apollo Antiquities Issue covers all aspects of ancient art, from analyses of iconography and materials, to new discoveries, to historiography. The 1998 issue explored pain in ancient art in a discussion of the Vatican Louvreon, Berenson's late work on the Arch of Constantine, Grand Tourist Edward Wright and the techniques used in Egyptian bronze statuary of the first millennium BC. With such a range of objects, periods and philosophies under one cover, this is the yearly event for anyone with an interest in classical art.

Save 25% off the cover price with a year’s subscription to Apollo

Annual subscription (12 issues): UK £70.00; Overseas £75.00; USA (air speeded) $125.00; single copies including postage £10.00
(All major credit cards accepted)

1 Castle Lane, London SW1E 6DR
Tel: 0171-233 8906 Fax: 0171-233 7159
e-mail: artstudio.demon.co.uk
P.O. Box 47, N. Hollywood, California, 91603-0047
Tel: 818-763 7673 Fax: 818-753 9492
e-mail: apollousa@aol.com
June and July have been relatively quiet months in the coin trade as the market winds down for the summer holidays. Italo Vecchi held a good auction of Anglo-Saxon coins in London, and Classical Numismatic Group, Inc. held a mail bid sale in the United States. A different New York fair took the place of the old New York International and was the final event to finish up the season.

American collector Mr William Subjack consigned his fine collection of early Anglo-Saxon coins (thrymsas and sceattas) to Italo Vecchi's June auction in London. Mr Subjack has collected aggressively over the years, and had assembled an outstanding collection, including a remarkable run of 12 gold thrymsas from the 7th century AD. All twelve sold for solid prices ranging from £2000 to £6000. Eight of the twelve were purchased by Classical Numismatic Group and the coins will be making yet another trip across the Atlantic. The 'Crispus' type is one of the most attractive of this series. Attributed to London c. 660-670 AD, with an obverse copied from coinage of Crispus (the eldest son of Constantine the Great, 307-337 AD) and a reverse with a runic legend, it fetched £6000 against an estimate of £6000-7500 (Fig 1). The interesting London type, c. 640-645 AD, sold for £4500 against an estimate of £6000-7500. The 'Constantine' or 'Oath taking' type, c. 655-675 AD, sold for £5000 against an estimate of £3800-4800. The catalogue was beautifully produced, with the actual size and enlarged photos of every coin, and will be a valuable reference for the early Anglo-Saxon coinage.

The final event of the Spring season has traditionally been the New York International in June. However, the fair has lost money for two years running, and the organisers decided to cancel it this year, cutting back to just one New York fair each year in December. The December fair has long been the world's foremost fair for ancient coins, but the June New York fair has never attracted a full quota of Europeans, as many prefer not to come to New York in June since they will be coming to the United States again in August for the American Numismatic Association Convention. To fill the gap this year, a smaller fair was organised at a different location, the Marriot Marquis Hotel in Times Square. Although the European attendance was slight, American participation was good. Tables were sold out far in advance, and attendance was steady. The organisers plan to hold the fair again next year with a slight increase in the number of entries. This fair may well be a useful time to do 'end of the season' business, and so the trade is guaranteed to be well represented.

Classical Numismatic Group, Inc. has in the past usually held a public auction in June in conjunction with the Spring New York International. This year CNG changed their sale from a public sale to a mail bid sale. The coins were all on show at the new Spring New York fair, and the auction was closed the following week. The firm reported that prices seemed to be as high or higher: as would be expected at a public sale. A silver octodrachm of the Thraco-Macedonian tribe of the Bisalti, c. 470-465 BC, sold for £13,500 against an optimistic estimate of £17,500. An interesting and unusual offering of silver staters of Armenia from the late 6th and early 5th centuries BC, each with a different countermark applied in circulation at the time, attracted considerable interest. All were sold, with prices ranging from £250 to £700. A specialised collection of Armenian coins also brought strong bidding. The cover coin, a sestertius of Gallienus, 253-268 AD, a common coin but with a splendid portrait, fetched the estimate of £3000 (Fig 2). A gold medallion of Constantine the Great, 307-337 AD, sold for £14,000 against an estimate of £12,500 (Fig 3). The firm announced that over 90% of the sale was sold.
An Important Private Collection of Byzantine Coins

Auction in New York: Monday, November 2, 1998

Inquiries:
Paul Song or Stephen Lloyd
in New York
(212) 606-7856
Tom Eden in London
44 (171) 293 5313

Catalogue:
(800) 444-3709;
outside the continental U.S.
(203) 847-0465
fax (203) 849-0223

Sotheby's
1334 York Avenue
New York, NY 10021
www.sothebys.com

A selection of highlights from the forthcoming sale
Extremely rare Byzantine gold coins
(from top left to bottom right):
Anastasius I (A.D. 491-518)
Justin II and Tiberius II Constantine
(A.D. 578)
Theodosius (A.D. 590-602)
Mezezios (A.D. 668-685)
Michael V (A.D. 1041-1042)
Zoë and Theodora (A.D. 1042)

SOTHEBY'S
THE PATCHING LATE ROMAN COIN HOARD

The Patching hoard is the latest dated Roman hoard to have been found in Britain and was probably buried in the 460s. Its content, date and location make it an intriguing find and one of the most exciting archaeological discoveries to have been made in West Sussex in recent years.

Sally White

In April 1997 two metal detectorists unearthed five gold coins in a field near Patching, West Sussex. They duly reported their find to the Coroner’s Officer who took the coins to Worthing Museum. There the coins were identified as solidi (gold coins) ranging in date from Arcadius (c. 390) to Valentinian III (c. 425). When the coins were shown to John Orna-Ornstein at the British Museum he confirmed the identification, adding that one of the Valentinian solidi was, in fact, a Visigothic copy (Figs 2, 3).

Preparations for an inquest were in hand when the finders reported further discoveries. This time their finds consisted of another seventeen solidi, two gold finger rings, twenty whole or fragmentary silver coins and a quantity of scrap silver (Fig 1). This group extended the date range of the solidi in both directions; the earliest being from the reign of Gratian (c. 381) and the latest from Libius Severus III (c. 461). The gold is all in superb condition, as is the scrap silver. The silver coins are, however, very fragile indeed.

Anxious both to investigate the site properly and to recover any further items before word of the find got out, the staff at Worthing Museum arranged a small emergency excavation with the help of...

Figs 2, 3. Visigothic imitation of a gold solidus of Valentinian III. Size: 150%.

Figs 4, 5. Silver siliqua of Constantine III (AD 407-411). Size: 200%.

Figs 6, 7. Visigothic imitation of a silver siliqua of Valentinian III. Size: 200%.
the Sussex Archaeological Society. The landowner was fully supportive of this work and the two finders were present on site throughout the two days of the excavation. No more gold coins were found during the excavation but the two detectorists checked through all the spoil with their metal detectors and did find four more silver coins and a few pieces of scrap silver. In the weeks following the excavation they went back to the site and found another solidus, a silver coin and three more pieces of silver.

The excavation was not successful in finding any context for the burial of the hoard. Two landdrains run across the site and their line mirrors the scatter of the hoard. One had been laid in the late 19th century and the other about forty years ago. Two of the silver coins were found directly above one of these pipes. It appears likely that the workmen who installed the pipes disturbed the hoard and destroyed any traces of a container or pit which may have existed. That they may have found some coins is suggested by the fact that only two solidi of Valentinian III with a Sussex provenance had been found before the discovery of this hoard. Both were said to have been found near Chichester, one at the beginning of this century and the other in the 1950s (Dr John Kent personal communication). Both are now lost but it is very tempting to suggest that these coins originally came from the Patching Hoard and were sold by workmen who found them in the course of their work.

The group of solidi is remarkable and includes types of coins not previously found in Britain. The earliest five solidi are not so surprising. They span only ten years, from Gratian (367-383) to Arcadius (383-408). Four of the other Roman solidi, from Honorius and Theodosius II, were minted in the Eastern Empire and four, from Honorius (393-423) and Valentinian III (425-455) come from the Western Empire. None of these eight coins has ever been previously reported from a proper context in Britain.

The other ten solidi were not minted by the Romans but, in all likelihood, by the Visigoths who occupied much of Gaul in the 5th century. Eight of these coins come from the reign of Valentinian III (Figs 2,3) and one each from the reigns of Majorian (457-461) and Libius Severus III (461-465). The latest of these was minted in c. 461, giving us the earliest date at which the hoard could have been buried. These Visigothic coins are of remarkably good condition. Each of the Valentinian coins has a small diadem above the Emperor's head and on one coin this diadem is being held by the Hand of God. Such pseudo-imperial coins are well-known on the Continent but not in Britain.

The silver coins are very fragile and some of them are fragmentary. They range in date from AD 333 to 425 (Figs 4, 5) apart from one worn Republican denarius from 49 BC. The denarius was found in the same general area as the rest of the hoard but its relationship to the other material is unclear. The siliqua of Constantius II, minted in Siscia, is a rare type and the siliqua of Constans with the reverse legend VICTORIA CON-SANTIS AVG in a new type C, one of the other siliquae have been clipped. Two of the silver coins are Visigothic issues, copying coins of Valentinian III (Figs 6, 7).

The two gold rings are both large and made in the same style. They have been found in soil which has a raised, central keel running around the circumference of the ring. Both have clear hammer marks all over the surface. The larger one, with an internal diameter of around 25mm is slightly squashed; it still has very clear hammer marks and rough edges, suggesting that it was unfinished. The smaller one has an internal diameter of 22mm and shows some signs of wear. No parallels for these rings have yet been found and it is likely that they were made not long before the hoard was buried. Analysis in the British Museum's Research Laboratory showed that the gold purity is around 98% and that the metal contains platinum-group inclusions. This suggests that the gold came from placer deposits and had not been sufficiently refined. The implication behind this is that the rings are unlikely to have been made by re-using the gold from coins.

Most of the scrap silver consists of metal which has been made into rough strips and chopped into small pieces ready for re-use. The identifiable items include part of a round-headed pin, buckle pins, part of a late 4th-century spoon and a 5th-century peg-shaped scabbard chape fitting of Continental type. Although a number of 4th or 5th century finds have been made in the vicinity of the hoard's findspot, it is only 2km from the Saxon cemetery on Highbrown Hill. This cemetery, possibly the earliest in Sussex, was in use by the time the hoard was buried in the mid-5th century. The settlement used by the 5th-century community who buried their dead at Highbrown has never been located. The hoard's findspot is visible from Highbrown and it is very tempting to suggest that there was some link between the owner of the hoard and the people who used Highbrown.

It is clear that the hoard was accumulated over a period which spanned several generations. It is also apparent that the silver had a more obvious role as bullion than the gold. The majority of the coins would not have circulated in Britain, the use of a monetary economy having ended after the Roman withdrawal in the early 5th century, and it is therefore probable that the hoard was assembled on the Continent.

The Patching Hoard was one of the last cases to be dealt with under the old Treasure Trove law. The inquest was held in July 1997 and a verdict of Treasure Trove was returned. Thanks to the British Museum's generous decision not to acquire the hoard Worthing Museum staff then had plenty of time to plan their fund-raising. The hoard was valued in September 1997, and with grants from the Heritage Lottery Fund, the Museum and Galleries Commission/Victoria & Albert Museum Purchase Fund, and the Friends of Worthing Museum and Art Gallery, the Museum was able to pay the reward to the finders and commission a suitably secure showcase to hold the hoard. This could not have been achieved without the cooperation of everyone involved, the finders, the landowner, the Sussex Archaeological Society, and staff at the British Museum. The hoard went on display in the Archaeology Gallery at Worthing Museum on 7 April 1998, one year to the day since the staff there were shown the first five gold coins.

Dr Sally White is Principal Curator of Worthing Museum and Art Gallery All photographs courtesy of the Trustees of the British Museum.
Auction 13
8 October 1998

Exceptional series of coins of Magna Graecia and Sicily formerly in exposition at the ANTIKENMUSEUM BASEL

Auction 14
9 October 1998

Important collection of papal coins

catalogues upon request, annual subscription rate US$ 75

NUMISMATICA ARS CLASSICA AG
Niederdorfstr. 43 PO BOX 745 CH-8025 Zürich
Tel.: +41 1 261 17 03 Fax: +41 1 261 53 24
E-Mail:arsclassica@access.ch

CLASSICAL NUMISMATIC GROUP
Incorporating SEABY COINS

14 Old Bond Street
London W1X 3DB

Call us on 0171 495 1988 for a complimentary Classical Numismatic review
Fax 0171 499 5916

Acquitlas Classical Arts Inc.
Ancient Coins & Antiquities

P.O. Box 938, Adelaide Station, 31 Adelaide St. E., Toronto, ON, M5C 2K3 Canada
Tel: 416-351-9855, Fax: 416-351-9832, email: acquitlas@acul.com

55 years experience of serving the collector!

Ancient, Medieval and Modern Coins up to AD 1850
Medals – Numismatic Literature
Buying/Selling – Appraisals – Auction Sales in Basel, New York and Stuttgart

Three locations to serve you better:

MÜNZEN UND MEDAILLEN AG
PO Box 3647
CH-4002 Basel
Switzerland
Tel. ++41/61 272 75 44
Fax 61 272 75 14

M&M NUMISMATICS, Ltd
1100 17th Street NW/Suite 900
WASHINGTON,
DC 20036/USA
Tel. +1/ 202 833 3770
Fax 202 429 5275

MÜNZE UND MEDAILEN
DEUTSCHLAND GmbH
PO BOX 1934, D-79509,
Lörrach, Germany
Tel: ++ 49/7621 485 60
Fax: 7261 48529
MODERN IMITATIONS OF ANCIENT COINS FROM BULGARIA

Constantin A. Marinescu, Ph. D.

Anyone familiar with the ancient coin market has no doubt seen, at one time or another, examples of the many imitations that have surfaced in recent years from Bulgaria. The majority of these pieces are struck from hand-engraved dies and reproduce a bewildering array of Greek and Roman coins in gold, silver and bronze. Generally characterised by their own distinctive style, the majority of the imitations are readily distinguishable as modern products and, as such, they would rarely pass for the ‘real thing.’ Because of their quantity and variety, these imitations are a very interesting phenomenon in today’s coin market and that is why a recently published catalogue describing them is a particularly welcome work.

Published in Sofia in 1997, Modern Forgeries of Greek and Roman Coins, is co-authored by numismatists D. Dimkov, St. Dempev, and B. Kolev. It is a small format publication (22.5 x 12 cm, 72 pp.), cataloguing and illustrating 204 of the imitations. The three-page introduction offers an all too brief background on the production of these pieces. The entries, however, are quite thorough, each describing the imitation’s intended ‘denomination’, the size and weight (where available), as well as the obverse and reverse types; sporadic notes also address obvious aberrations apparent on certain imitations. The photographs are 1:1 and appear immediately above each catalogue entry. At the back of the book there is a list of abbreviations employed in the course of the work, as well as three pages with enlargements of 15 of the smaller size imitations. With few exceptions, the photographs are very clear.

Of the 204 specimens illustrated 66 are Greek (4 in gold, the rest silver), 138 Roman (4 Republican denarii, 27 in gold, 65 in silver, 42 in bronze, including 5 ‘medallions’). The selection of types is fascinating, ranging from common and popular coins such as Alexander tetradrachms and 3rd century Roman antoniniani to great rarities such as a medallic issue in the name of Antinous (cat. no. 102). There is everything inbetween, including many scarcer issues whose presence in hoards of more common coins could prove tempting to the uninstructed. The forger did not hesitate even to create fantasy coins, such as the peculiar hybrid with a Lysimachus obverse and an Alexander reverse (cat. no. 56).

In the introduction, the authors indicate that between 1990 and 1995 ‘at least 300,000 copies were cut in one of the so-called workshops.’ Although the exact meaning of this is not clear, I take it to indicate that the total production of the workshop must be somewhere near this number, leaving little doubt that these imitations are executed on a very large scale. The authors also note that there are a number of dies cut for one particular coin type, a phenomenon that obviously simulates ancient practice. Also discussed somewhat indirectly is the raison-d’etre for these imitations. It is evident that some, such as those signed by the engraver Slavei (CLABRU) (whose nickname apparently translates as ‘nightingale’) were produced to be marketed as reproductions to tourists.

As I understand from other sources, such imitations have been offered for sale in museum gift shops in Bulgaria and are frequently sold in the West for use in coin jewellery. But the vast production of these coins is undoubtedly intended for a more aggressive ‘marketing’ approach, with many of these imitations being artificially patinated and sold in hoards, often combined with actual coins to make the mixture more passable. This must be a bit and miss approach since, as the authors also mention, many of the imitations are not forgeries in the true sense of the word since their distinctive and sometimes rather odd style betrays them immediately to anyone familiar with ancient coins. These coins could perhaps fool the
beginner, but never a professional numismatist or serious collector.

The 204 catalogued imitations, mostly types that could conceivably come from Bulgarian contexts, must be the tip of the iceberg, as there are many more that are constantly appearing. The authors themselves are preparing a second volume which we are told will feature 109 additional forgeries. Indeed, while preparing this review, I was able to obtain a group of these imitations (which are the source of most illustrations in this review). This group contained many types not catalogued in Modern Forgeries of Greek and Roman Coins, including imitations based on the ancient coinage of Sicily (Fig 1), Attica (Fig 8), the Greek islands (Fig 9), and even the Seleucid empire (Fig 10); clearly the Bulgarian engravers have expanded their repertoire and have created a flourishing local industry.

What is remarkable about these imitations is the high degree of craftsmanship and skill that has gone into producing them. Clearly, the engravers are accomplished artists who render their subjects with great care. These men do, however, possess their own artistic idiom, personal styles whose idiosyncrasies are not characteristic of ancient work. Perhaps the most recognisable feature of the Bulgarian engravings is a flair for the dramatic, for they tend to cut extremely expressive and highly animated portraits (note: the heads of Dionysos on the tetradrachm of Maroneia (Fig 2), Demetrius Pollorketes (Fig 5), Perseus (Fig 6), Nikomedes II of Bithynia (Fig 11), and the sestertius of Lucius Verus (Fig 12). Indeed, one of the most striking peculiarities of these portraits is the well defined, linear eyebrow, the very sharp realisation of the eye, as well as
the deep eye socket, whose formulation gives these heads an exhausted or slightly emaciated appearance (cf. in particular the portraits of Perseus and Nikomedes, as well as the Heraclids on the Philip III tetradrachm, Fig 4). The reverses, too, possess their peculiarities and a general trend on the Greek issues is to emphasise the head of the divinity, making it more large and too detailed than one would normally expect. Overall, all the imitations seem to me to be unusually sharp compared to ancient coins, an effect possibly due to the modern tools used to engrave the dies. This sharpness is, of course, not as noticeable once the coins are ‘turned’ to simulate normal wear (Figs 3, 5).

The good quality of the imitations indicate that the die engravers are relying closely on reproductions in books, and catalogues. A quick glance at the magnificent volumes on Greek and Roman coins with the photographs of Max and Albert Hirmer of Munich, suggest that at least some of the imitations may be based on them. By constantly consulting a model as they execute their work (either in photograph form or actual genuine specimens), the Bulgarian engravers are approximating as closely as possible the style of their ancient counterparts. Because the majority of dies are executed by hand, this is a fairly laborious process and I have been told that on average the engraving of a single die may take up to two weeks, and approximately one month to complete a set of obverse and reverse dies. The results are very mixed: they range from attractive but obviously modern pieces, to coins which from afar or at a quick glance appear convincing (this is the case with the smaller sized imitations such as Roman denarii (Figs 13, 14) and antoniniani (Fig 15), undoubtedly because here the die field is smaller requiring less detail and leaving less opportunity for obvious errors.

Modern Forgeries of Greek and Roman Coins is therefore a very useful compendium of this new class of imitations. The authors have to be commended for gathering systematically a representative cross section of these modern creations and presenting them to the public in an easy to use catalogue format. Having a particular aesthetic and being exceptionally well struck, these imitations are indeed ideal coins to be incorporated into jewellery where their wide planchets and well centred dramatic images would prove ideal. To the numismatic world, these imitations are very much a double-edged sword, since they could in certain contexts be presented to the unwary as genuine pieces. The danger of this is, however, slight and these imitations will find their very own niche in the coin market. In a way, they are a peculiar continuation of a long established tradition of ‘barbaric imitations’ which flourished in the territory of ancient Bulgaria and its neighbours, a revival in response to new market forces.

Dr Constantin Marinescu is an Adjunct Professor at Pace University, New York

---

**Auction 92**

**November 19/20, 1998**

- Ancient coins
- Antiquities
- Medieval and modern coins

Catalogue mailed on request.

Giessener Münzhandlung
Dieter Gorny GmbH
Maximiliansstraße 20 • 80333 München
Tel.: 0049-89-2472643-0 • Fax: 0049-89-285513

---

MODERN-FORGEBES OF GREEK AND ROMAN COINS

Second Book Coming Soon

FOR CONTACTS: vessela@mbox.cit.bg
On 24 September 1997 the Treasure Act 1996 came into effect. This replaced the old common law of Treasure Trove and widened the definition of finds to be identified as 'treasure.' Under the Act the old Committee is now replaced by the Treasure Valuation Committee, which commissions valuation reports from its Expert Advisers in all cases involving the interested parties, that is, the finder, landowner and any museum that wishes to acquire the find. These have the opportunity to comment on the valuations (or commission their own) before the Committee makes its recommendations to the Secretary of State. In any case of dissatisfaction by any of the interested parties, there is machinery for an appeal to the Secretary of State. Whilst the old law of Treasure Trove applied to England and Wales, the new Treasure Act now covers England, Wales and Northern Ireland (Scotland still has its own law in respect to finds).

This final report, therefore, only includes finds that came under the old Treasure Trove law and were considered by the Committee between April 1996 and September 1997. In the present report all but one of the finds listed were made by metal detectorists and Mark Fisher, Under Secretary of State for Culture, Media and Sport, said that he was 'happy to take this opportunity to acknowledge the contribution made by responsible metal detectorists towards the understanding and safeguarding of our heritage.' He believes that the successful passing of the Treasure Act, 'together with the pilot schemes for the voluntary reporting of all archaeological finds, provide metal detector uses and archaeologists alike with an opportunity to make a fresh start to everyone's benefit.' This does seem to be true since, compared with an average of 25 Treasure Trove cases a year previously, over 75 potential 'treasure' finds have already been reported since the Act came into force in September last year.

Thirty-five cases are listed in the report and an analysis of them is interesting. Only four of the 35 were of objects alone, all the rest were of coins, or coins with some objects. The Fittleworth, West Sussex, hoard was of 42 Bronze Age gold items deposited c. 1000-700 BC. Found in several parts, it consisted of pannamular bracelets and rings, 27 round-sectioned bars and other gold pieces. There is no parallel known from England and the hoard is considered to be the stock in trade of a Late Bronze Age goldsmith who was about to rework the gold into further ornaments. The whole hoard was acquired by the British Museum and a valuation of £12,000 paid to the finders. An unfinished but complete Bronze Age gold bracelet was found at Baumber, Lincolnshire. Two other finds of objects were also metalworker's scrap gold but of the Late Iron Age: three strands of a torc from Bawsey, Northamptonshire and three unfinished torcs and other fragments from Alrewas, Staffordshire.

The other 31 cases listed in the Report were all of coins of which there were eleven Celtic finds, eight Roman, four Anglo-Saxon, five medieval and three modern.

The most interesting of the Celtic finds was the Alton hoard, which included a Roman gold bracelet and a finger-ring set with a banded agate intaglio of a dancing maenad. Fragments of pottery sherds found with the hoard were the remnants of a modern container (Fig 1). There was a total of 256 Iron Age gold staters, found in two groups of 50 and 206. The whole find is of exceptional archaeological and numismatic interest since it, literally, has rewritten a part of Britain's Iron Age history.

The earliest coins in the hoard were of Commius, ruler of the Atrebates tribe who fled from Britain to Rome about 50 BC, shortly after Julius Caesar's two invasions. Another ruler represented was Eppillus with 21 coins – only two of his coins were previously known. The really important coin, historically, in the hoard was a stater that clearly reads on the reverse TINC O in two lines above the horse, and MA RVS below the horse to the right, giving the name, therefore, of TINC-MARUS (Fig 2). Hitherto, this ruler has always been identified, and misnamed, as Taccimius from the letters TINC that appear on his quite well known coins. This is the first instance where his name has appeared in full and therefore it must now be corrected in all the books. The name actually means 'big fish' – not inappropriate for a powerful leader.

Amongst the 206 coins in the second group were 300 of Tincmarus of the normal TINC in a label type (Fig 3), and with horseman reverse (Fig 4) that obviously owes much of its design to Roman coin prototypes. There were also six staters of Verica, another British leader of the Atrebates who fled to Rome in AD 42. Immediately before
the Roman invasion in AD 43. Several of the coins in the hoard were of previously unknown types. The date of deposit of the hoard was around AD 40 and it is the first hoard known of British Iron Age coins that also included Roman jewellery. It thus provides important evidence of trading contact at high level between Iron Age Britain and the world of Rome. The hoard was kept intact and acquired by the British Museum with a total valuation of £103,074 (the coins being valued at £99,074).

Not all the Celtic coins found were acquired by museums since they were unable to raise the money required and could only purchase some of the coins, the remainder being returned to the various finders.

Eight Roman coin hoards were considered of which the Patching, West Sussex, was the most important (see pp. 43-44, and illustrations). This is the latest dated hoard from Roman Britain and, fortunately, after an immense effort on the part of Worthing Museum and much other support, it proved possible to raise the £30,000 valuation and keep the hoard intact in Worthing Museum. The other seven Roman hoards all consisted of silver denarii, ranging in numbers from seven coins to 23, and two of the hoards included early pieces of the Republic and of Mark Antony (Cley Hill, Wiltshire, and Winchester, Hampshire).

Of the four Anglo-Saxon hoards the most important was the group of 17 pennies and fragments from Severn Stoke, Worcestershire deposited c. AD 874 and including coins of Burgred of Mercia and Aethelwulf, Aethelberht I and Aethelred I, all of Wessex.

Five medieval hoards included two from Wales: 101 silver pennies and four half-pennies from Llysdinam, Powys, valued at £314 and acquired by Radnorshire Museum, and the huge hoard of Civil War coins from Tregwynt, Pembrokeshire (see Minerva, June/July 1998, pp. 39-51). The whole hoard was acquired by the National Museums and Galleries of Wales in Cardiff for £30,250. From Cranworth, Norfolk, came a hoard of 297 silver groats and one half groat of Henry VII and VIII, 22 of which were acquired by the British Museum for £1,365 and the remainder returned to the finder.

During building work in the foundations of a demolished house in Macclesfield, a hoard of 299 sovereigns and 52 half-sovereigns was found. They ranged from George IV to Victoria (the majority of the latter reign) but only two were acquired by a museum and the remainder was returned to the finder. An interesting and amusing group of 40 silver threepences, probably deposited about 1943, was found in a glass bottle at Abbey Hulton, Staffordshire, and the whole group returned to the finder.

There was one instance where the finders claimed their right to a reward, this concerned three Gallo-Belgic gold staters found at Sedgeford, Norfolk, by members of the Sedgeford Archaeological Project, since they were found during the course of an archaeological excavation. In all, there were eleven cases of Treasure Trove, including the last mentioned that did not come before the Committee either because of the waiver, or the fact that no museum wished to acquire the items.

The present evidence is that the Treasure Act is working well and the indications are that the first Report next year of the Treasure Valuation Committee will be a substantial one.

---

**FRANK STERNBERG AG**

Schanzengasse 10, CH-8001 Zurich, Switzerland

Tel: (1) 252 3088 Fax: (1) 252 4067

http://www.sternberg.ch

e-mail: sternbergAG@swissonline.ch

---

**PUBLIC AUCTION Nº XXXIV**

in Zurich, Switzerland

on October 22nd and 23rd, 1998

**ANCIENT COINS**

including an important collection of

Jewish and Jewish related coins

RENAISSANCE MEDALS

FOREIGN GOLD and SILVER COINS

(13th to 20th Century)

SWISS COINS

Fully illustrated catalogue with more than 1,200 lots.

---

**BALDWIN**

The name for numismatics

Ancient, medieval and modern coins, medals and numismatic books bought and sold. Extensive stocks of all series for sale at fixed prices.

**BALDWIN’S AUCTIONS** next sale -

12th/13th October 1998 - catalogues sent on request.

**A. H. BALDWIN & SONS LTD.**

Established 1872

NUMISMATISTS

11 Adelphi Terrace, London WC2N 6BJ

Tel: +44 171 930 6879 Fax: +44 171 930 9450
The respect in which Dr Leo Mildenberg is held in the numismatic world was recently marked by the publication of a volume of his collected papers: *Vestigia Leonis: Studien zur antiken Numismatik Israels, Palästinas und der östlichen Mittelmeiwelt* (288pp, 144 illus. Hardback, Fr 140; DM 171; OS 1,247). Although the title is in German, the majority of the papers are in English, notably Dr Mildenberg’s great contributions on the Bar Kokhba coinage. The occasion for such a publication is to honour Dr Mildenberg’s 85th birthday. It seems incredible that it was 15 years ago (time flies in numismatics!) that a festchrift to honour Dr Mildenberg’s 70th birthday was published. His major book, *The Coinage of the Bar Kokhba War* (1984) is still regarded as a magisterial work in its field. Numismatically, on this occasion, one can only wish Dr Mildenberg

**VOTIS**

**LXXXV**

**MULTIS**

**C**

New from British Museum Press, and a ‘first’ in numismatics, is the World of Money CD-ROM. This presents an interactive exploration of money worldwide from ancient times to the present day. It is a mine of information about the use, form, history, and importance of money around the globe and draws on the unrivalled collections of the British Museum to present 2000 images, plus five interactive games at variable levels of difficulty. It is available from BMP at £24.99.

‘Making History: British Medals and Numismatics, 1600-1740’, is the title of an exhibition at the British Museum in Room 68a (immediately outside the entrance to the Department of Coins and Medals, off the Greek and Roman Life Room). It opens on 20 September. This exhibition explores some of the strategies employed in Stuart Britain to create a common historical identity, and also the different histories created and interpreted by the opposing factions, King and Parliament, before, during, and after the English Civil War. Coins, and, to a lesser extent, medallions, survive in large numbers and leading figures of the 17th century, above Charles I and his opponents, wished to leave a record of their own deeds and beliefs notably on medals and also on the coinage. Parliament was fortunate in having the master engraver and medallist Thomas Simon working for it, whereas the King had engravers such as Thomas Rawlins. Thus quite incredible likenesses have been preserved from the period. After the Restoration of Charles II in 1660 (and when Thomas Simon petitioned unsuccessfully to be reappointed as Chief Engraver at the Mint), the King was systematic in his approach to self-celebration and medal-making was increasingly the preserve of the Royal Mint, making it difficult for private persons to have their medals made (compare the series that Simon prepared earlier for many notables). It is an intriguing exhibition and presents some of the finest examples of English medallistic art.

Brian Sables, who lives in South Yorkshire, found that it always pays to seek advice when you are not sure about a coin. The small and grubby silver coin he found near Doncaster the first time he used his metal detector was simply tossed into a drawer, until curiosity got the better of him. The coin was identified as a penny, the triqueta issue, of Harald Hardrada (1047-1066). It is the third example to be recorded from the area and it is the first from England and of extreme rarity. Harald Hardrada led the last Viking invasion of England when the King was killed (by an arrow in his throat it is said) at the Battle of Stamford Bridge on 25 September 1066. The Anglo-Saxon King Harold (actually Harold II) had marched north to inflict a crushing defeat on Haradrada – it was said that only 24 ships of the Viking fleet of 300 returned home. Decisive as the victory was, it was to have repercussions because Harold then had to march rapidly south to counter another attack at Hastings by William the Bastard (better known later as William the Conqueror, William I). Harold lost his life and the Battle of Hastings and, as they say ‘the rest is history’. The silver penny was sold by the London auction house of Dix, Noonan and Webb and realised £3000. It was acquired by Doncaster Museum with the help of a grant from the Museums and Galleries Commission and the Victoria and Albert Museum.

One of the last hoards of coins to be found before the Treasure Act 1996 became law on 24 September 1997 (see pp 49-50, this issue), was found in early September by Bert Douch and two friends at Appledore near Dungeness, Kent. It consisted of nearly 500 silver Anglo-Saxon pennies, mainly of the heavy ‘expanding cros’ type of Edward the Confessor (1042-1066), with a few earlier types. Fragments of pottery showed that the hoard had originally been cached in an earthenware pot. The indications are that the hoard was buried when the great earthen wall of the town of Dungeness was being built. Bert Douch before the ‘light’ type became common, with a date of c. 1050-53. Historically this ties in nicely with problems in the area when the outlawed Earl Godwin and his son Harold landed at Dungeness, only a short distance away. In fact, the hoard was found directly on the site of such a large hoard of silver was obviously a very rich man and, no doubt, of influence in the local community. As may be expected with a Kent hoard, coins from the mint of Canterbury formed over half the hoard. Other finds included Sandwich, Dover, Romney and Hastings and even from as far afield as Chester, Lincoln and York. Such a large group will be extremely significant in studying coin circulation in the mid-11th century.

The hoard was declared to be Treasure Trove and will be valued by an independent committee. The quantity is such that the final sum may reach six figures. When the valuation has been agreed it will be up to interested museum(s) to find ways of raising the money, which will be split three ways between the finder, the Department of Culture, Media and Sport who made the discovery. At their meeting on 5 June, the Treasure Valuation Committee suggested a value of £60,000 for the 490 coins, which the finders agreed with. It is hoped that the hoard will be acquired by the British Museum. Many years ago, Mr Douch and a friend recovered the Hastings Roman Hoard of 59 silver and 90 bronze Roman coins, together with a fragment of the drawing that had held the now rotted leather bag in which the coins had been buried.

The Roman gold ring set with a gold aureus of the usurper emperor in Gaul, Postumus (AD 259-268), found at Poringland, Norfolk (Minerva, July/August 1998, p. 48), was valued at £20,000. Norwich Castle Museum hope to be able to acquire the ring.

Peter A. Clayton
Gerhard Hirsch Nachfolger
Promenadeplatz 10 – D-80333 München – Germany
Tel.: +49-89-292150 - Fax.: +49-89-2283675
E-mail: coinhirsch@compuserve.com

AUCTION NO. 200
(23 September 1998)

AUCTION NO. 201
(24-26 September 1998)

Item from our next sale.
Catalogues available

COINS – MEDALS – NUMISMATIC LITERATURE
ANTIQUITIES – BUYING AND SELLING – AUCTION REPRESENTATION

FINE BRITISH COINS,
TOKENS AND MEDALS
SELECT GREEK, ROMAN AND
BYZANTINE COINS
OUT-OF-PRINT &
ANTIQUARIAN REFERENCES

We enjoy the aesthetic and historical wonders of numismatics and emphasize these values in our dealings. In our 25+ years of business we have helped form many collections as we have formed partnerships and friendships with many collectors.

Please contact us for a free copy of one of our catalogs.

Allan Davison, Ph.D.
Marnie Davison

Davissons Ltd.
Cold Spring, MN 56320 • USA
320-685-3835
24 hour FAX 320-685-8636
email: DAVCOIN@AOL.COM

ANTIQUA

High Quality Ancient Greek and Roman Coins.

Catalogue VI now available.

Complimentary catalogue sent upon request.

ANTIQUA, INC., Steve Rubinger

20969 Ventura Blvd, Suite 11, Woodland Hills, CA 91364 USA Tel: (818) 887 0011 Fax: (818) 887 0069
104th Buy or Bid Sale

Closing September 16, 1998

Marble Sculpture of a Patrician Lady
First Half of 1st c. AD • Height = 105.4 cm
$135,000

Amphipolis Tetradrachm
362-361 BC
8th Recorded • Lorber-26
$45,000

Constantine the Great
307-337 AD Solidus
Aquleia Mint 319 AD
2nd recorded specimen celebrating Constantine’s fifth consulship
$14,500

Harlan J. Berk, Ltd.
Established 1964
31 North Clark Street • Chicago, Illinois 60602
(312) 609-0016  Fax (312) 609-1309

Write, FAX, or e-mail for a complimentary catalogue
http://www.harlanjberk.com • E-Mail: info@harlanjberk.com
Roman Coin Price Yearbook 1996/97

This book is an invaluable compendium of prices realised at public auctions for Roman coins from 31 BC (Octavian's victory at the battle of Actium) to AD 138, the end of the reign of Hadrian. It is ten years since the publication of the last edition of David Sears's Roman Coins and Their Values (although a new edition is in preparation), so the present volume is extremely welcome for dealers and collectors who like to keep an eye on market trends. Sears has the advantage of more description of the emperors and the types, as well as illustrations, but in the present volume there is the advantage of indications of grade and differences due to that and, by virtue of the greater or lesser appearance at auction, there is a very good guide to rarity.

An initial glance at the close-packed tabulated pages may be daunting, but persevere because you will find the basic types listed with date, references to RIC, Cohen, BMC, Sear, and Hanksell, plus mint followed by auction sale identification, and specific comment, grade, estimate and hammer price realised in US dollars. There are over 10,000 auction prices listed drawn from some 200 world-wide public auctions held in 1995 and 1996. Obviously not all of the rarest Roman coins have necessarily appeared under the hammer in those years, this could not be expected, but the range and coverage is, nevertheless, quite incredible. Some coins that appear infrequently have a few lines of information added but other, commoner types can fill a page and therein lies the true value of the compilation to the collector - he can assess a particular type or indeed the coins of a specific reign at a glance.

Not to be overlooked are the introductory pages which set out the way to use the book to best advantage, and describe the basic references works cited and other details. Bearing in mind that coin lists in tabular form can be understood by almost anyone, the compiler has provided the introductory pages in English, German, French, Italian, Spanish and Danish - that really is forethought for a work of international interest! Hopefully, volume two, which is promised and takes the listing from AD 138 down to AD 253, will soon be available. There can be no doubt that a sequence of revised editions of the Roman Coin Price Yearbook will become an invaluable tool for dealer and collector alike.

Peter A. Clayton

Book Review
FRANK L. KOVACS
Ancient Coins & Antiquities

Greek, Roman, and Byzantine coins, especially fine and unusual coins for the advanced collector. Thirty years professional experience working with collectors by appointment, correspondence, or at major shows. Occasional catalogues.

Call when in the San Francisco area, or to arrange to meet during US or European travel.

telephone (650) 574-2028
fax (650) 574-1995  RnKovacs@ix.netcom.com
P.O. Box 25300 • San Mateo, California 94402

LEU NUMISMATICS LTD ZURICH

Since 1949 we have actively traded in ancient, medieval, and modern coins of the highest quality, and we have been holding regular auctions of them since 1954.

We have an extensive stock and we issue occasional lists.

If you are a serious collector, or would like to be, we would like to hear from you, no matter what your budget is.

LEU NUMISMATICS LTD
In Gassen 20
CH-8001 Zurich
Telephone + 41 1 211 4772
Telex 41 1 4686

DR BUSSO PEUS NACHF.
NUMISMATISTS AND AUCTIONEERS SINCE 1870

AUCTION 357
October 28-30, 1998
ANCIENT COINS FEATURING
THE WILK COLLECTION OF CELTIC COINS
AND AN IMPORTANT COLLECTION OF
ROMAN COINS FROM TRIER
ISLAMIC COINS, MEDIEVAL AND MODERN COINS

AUCTION 358
October 31, 1998
COINS OF THE GERMAN DEMOCRATIC REPUBLIC
(ESTATE OF THE FORMER GERMAN STATE BANK, PART X)

AUCTION 359
November 6-7, 1998
NUMISMATIC LIBRARY – PROPERTY OF A FRENCH LADY
Catalogs available against payment of US dollar 20. –
from the beginning of October at

Bornwiesenweg 34 • D-60322 Frankfurt a.M.
Telephone (069) 959 66 20 • Fax (069) 55 59 95
NOTE: FOR INQUIRIES AND/OR THE DELIVERY OF MAIL BIDS THE USE OF THE PHONE OR FAX IS HIGHLY RECOMMENDED

Malter Galleries Inc.
A World Leader In Ancient Coins And Antiquities For Over 35 Years.

We Buy, Sell, Auction and Appraise!
Consignments Now Sought for our Fall 1998 Ancient Coin and Antiquity Auction.
We also have an on-line version of our Los Angeles, California gallery.
We have hundreds of coins, antiquities, books, and unique collectibles for sale.
Please visit us at www.maltergalleries.com
17005 Ventura Bl., Encino, CA 91316 U.S.A.
phone: 818-784-7772, fax: 818-784-4726
GALERIE GÜNTER PUHZE

Ancient Art

Oinochoe, Corinthian, end 7th cent. B.C. Height: 24.2 cm

Send for our current catalogue

Stadtstr. 28, D - 79104 Freiburg, Germany

Tel: 49-761-25476  Fax: 49-761-26459
GALLERIA SERODINE
Classical Antiquities

A Roman Marble Torso of a man.
1st/2nd Century B.C. Height 63 cm.

Vic. S. Pietro 9 – CH-6612 Ascona
Tel. 091/791.18.61    Fax. 091/791.28.20
The International Association of Dealers in Ancient Art, a group of leading dealers in classical and pre-classical antiquities, is the first international trade association devoted to this field. The association has a comprehensive code of ethics and practice which it believes will aid both active and potential collectors of ancient art.

The association will encourage the study of and interest in ancient art and contacts between museums, archaeologists, collectors, and the trade. It will promote a more liberal and rational approach to the regulations in various countries on the import and export of works of art with the ultimate aim of the protection of our cultural heritage.

For a list of members or further information please contact the chairman, James Ede
20 Brook Street, London
W1Y 1AD, England


ANTQUIA

Ancient Art & Numismatics.
Catalogue VI now available.
Complimentary catalogue sent upon request.

ANTQUIA, INC., Steve Rubinger
20969 Ventura Blvd, Suite 11, Woodland Hills, CA 91364 USA Tel: (818) 887 0011 Fax: (818) 887 0069

DONATI ARTE CLASSICA

Torsetto di giovane
Arte Romana, I/II sec. d.c.
Marmo, h. cm 40

CH 6900 LUGANO, VIA NASSA 3
FAX / TEL. 091 923 38 54
WANTED TO PURCHASE:
FINE ANTIQUITIES OF ALL PERIODS

We are prepared to travel world-wide to acquire select works of legally acquired ancient art for our rapidly expanding clientele.

We will purchase collections of any size, act as your agent to sell your objects on commission, or exchange them for other select pieces from our extensive inventory (see our advertisement inside the back cover).

Send photographs and full details if possible with your letter.

royal-athena galleries
153 East 57th Street, New York, New York 10022
Tel: (212) 355-2034  Fax: (212) 688-0412
e-mail:ancientart@aol.com

H.A.C.
Kunst der Antike
Herbert A. Cahn and David Cahn
Malzgasse 23, CH-4052 Basel
Tel: 41 61 271 67 55  Fax: 41 61 271 57 33

Bronze portrait of a thinker in form of a scroll holder.
Greco-Roman Period. Height: 61mm

MICHAEL G. PETROPOULOS
Zürichbergstrasse 26, CH - 8032 Zürich
Tel. +41 1 252 06 20  Fax +41 1 252 06 26
E-Mail: rhea@swissonline.ch
Website: www.antiquities-on-line.com/dealers/rhea

Kunsthandel M. Zilverberg
Greek marble torso of Aphrodite.
H. 12.1 cm. Hellenistic, 2nd-1st cent. B.C.
Send for free full colour catalogue.

Kunsthandel M. Zilverberg
Ancient Art - Ancient Coins
Rokin 30'
1012 KT Amsterdam
Tel. (31-20) 6259518
Fax. (31-20) 6259518 0008
Art of the Ancient World

ATTIC RED-FIGURE COLUMN KRATER
MANNER OF THE NAUSICAA PAINTER

Dionysos holding kantharos and thyrsos processes to left behind an auletes-playing satyr; a maenad, holding torches, follows. Rev: Two ithyphallic satyrs flank maenad. C. 460-450 BC H. 40.6 cm (16 in.)

Cf. a column krater from the same workshop with nearly an identical scene;
see: F.M. Stieglitzman, Antique Art, 1977,
Olbia State Archeological Museum, no. 47.

Established 1942

Send $5 for our new full colour catalogue.

royal-athena galleries

153 East 57th Street, New York, NY 10022 USA
Tel: 212 355 2034 Fax: 212 688 0412
www.royal-athena.com

9478 West Olympic Blvd, Suite 304, Beverly Hills, CA 90212, USA
Tel: 310 277 0133 Fax: 310 277 0616

Seaby, 14 Old Bond Street
London W1X 3DB, UK
Tel: 171 495 2590 Fax: 171 491 1595

Save with a subscription to MINERVA

<table>
<thead>
<tr>
<th></th>
<th>6 Issues (1 Year)</th>
<th>12 Issues (2 Year)</th>
<th>24 Issues (4 Years)</th>
<th>30 Issues (5 Years)</th>
</tr>
</thead>
<tbody>
<tr>
<td>UK</td>
<td>£18</td>
<td>£34</td>
<td>£64</td>
<td>£77</td>
</tr>
<tr>
<td>EUROPE</td>
<td>£20</td>
<td>£38</td>
<td>£72</td>
<td>£87</td>
</tr>
<tr>
<td>USA, CANADA and rest of the world</td>
<td>£20 or US $33</td>
<td>£38 or US $62</td>
<td>£72 or US $118</td>
<td>£87 or US $144</td>
</tr>
<tr>
<td>Surface</td>
<td>£27 or US $44</td>
<td>£50 or US $82</td>
<td>£92 or US $150</td>
<td>£110 or US $180</td>
</tr>
<tr>
<td>Air</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Payments can be made by cheque or one of the following credit card: Visa, Mastercard, Access

Name..................................................................................................................
Address..................................................................................................................
.........................................................................................................................
.........................................................................................................................
Signature..............................................................................................................
Card number.......................................................................................................

Enclosed £/US $ cheque value.................................................................
Expiry date...................................................................................................

Circle the subscription rate you require
Please print all details clearly in block capitals

SEND TO: Minerva 14 Old Bond Street London W1X 3DB Tel: (44) 171 495-2590 Fax: (44) 171 491 1595
or 153 East 57th Street, New York NY 10022 USA Tel: (1 212) 355-2034 Fax: (1 212) 688-0412
For further details see our website at: http://www.desiderata.com
The George Zacos Collection of Byzantine Seals
London, 7 October 1998 (Auction 127)

An important group of 111 seals from the most famous collection of Byzantine seals ever assembled.

Catalogue now available.

All enquiries to Sarah Tebbs Tel: +44 (0) 171 747 6903

SPINK
founded 1666

5 King Street, St. James’s, London SW1Y 6QS Tel: +44 (0) 171 930 7888 Fax: +44 (0) 171 839 4853
7000 Years of Seals


Man is a possessive creature and has, since he ever acquired anything, needed to identify his ownership. There was no simpler way of doing that from the earliest times than the seal: ‘devices to make honesty unnecessary’, as Dr Collon quotes in her Introduction to this collection of papers. Their origins, the papers, lie in an international seminar held in the British Museum in mid-1992 entitled ‘Seals of the World’.

However, the origins of the seals go back to the 8th millennium BC, although these were probably only used for marking textiles, bread or the human body. Seals indicative of administrative use or ownership, although schematic in their designs, appear around 5000 BC. Progression then, in the Near East, is through stamp and cylinder seals of ever increasing complexity and design.

From such beginnings the whole world of seals is unravelled here in a series of twelve chapters that take in the civilisations of the ancient world, the classical world, medieval and later periods, Indian, Islamic and Chinese seas. Hitherto, treated on seals, or sealings, to differentiate the actual matrix from the impression, have always, and reasonably so, tended to concentrate within one area or type. Here, for the first time, is a comprehensive and detailed look at the history of seals, and in the field. Such an overview has not been previously published.

The range of illustrations in the collected papers, as may be expected, is extremely wide, and this is the great value of their publication alongside their respective texts. The participants were each asked to consider a standard range of questions so that the papers were thereby linked by a common theme. Each paper approaches the seals similarly within a structure of their history; shapes, materials and designs; use; and magic and jewellery. This is invaluable in taking an overall view.

The illustrations are well chosen and the colour plates especially fine. One slight problem with the illustrations is the referencing system, as the captions in most cases merely list the relevant identification number back to detailed captions at the end of each contribution. This becomes rather a nuisance, especially when a superb item catches the eye on a colour plate and then its number has to be noted and pages turned until the item can be traced and identified. A small cavil, but only two of the colour plates carry their captions in words under them, and none of the other illustrations have identification other than their numbers.

However, this should not detract from a handsomely produced book that is also an extremely useful one being the only overall presentation of the glyptic art of 7000 years.

Peter A. Clayton

German Stoneware 1200-1900: Archaeology and Cultural History


This is the most authoritative and comprehensive account ever published on German stoneware. Initial reaction to the title ‘German Stoneware’ may regard it as being of too narrow interest – one could not be more in error. The core of the book is a fully illustrated catalogue of representative pieces taken from the British Museum, the Victoria and Albert Museum, and the Museum of London.

To most people with any knowledge about this pottery, German stoneware means Bellarmine jugs – a 16th-century German beer or liquor vessel – but these are amongst the most distinctive and immediately recognisable examples of this ware, and are certainly among the most useful in terms of archaeological dating, when found in excavations, or in wrecks (see Minerva, Sept/Oct 1997, pp. 28-32). However, this hard, non-porous ceramic has antecedents long before the popular Bellarmines, as Dr Gaimster points out. Once salt-glazing had been introduced, plus applied relief decoration from moulds, added when the vessel was leather hard just prior to firing, the ware ‘took off’. It moved from being a utilitarian commodity into a decorative social medium that could present coats-of-arms, royal portraits, religious imagery of saints and associated iconography.

Difficult to break, and virtually indestructible in its fragments, German stoneware permeated throughout the trading world. It has even been recovered from wrecks off the South Australian coast (where there are fine collections in some local museums), and also from early settlement sites in North America. It was universal in its use and acceptance, but the Germans kept a tight control on its production and ‘the mysteries of Cologne ware’, as it was often referred to, although it was also produced at several other centres, particularly Raeren, Freetzen and Siegburg.

There are six major sections of the book preceding the detailed catalogue and comparanda. First, there is an outline history of collecting and research which is quite fascinating. It was only in the early 19th century that interest began to be taken in the stoneware and the story of its growth in interest, the excavation of kiln sites, not least that of John Dwight (granted a patent in 1674), in London’s Fulham, is riveting. The application of scientific methods to pottery analysis can trace individual wares to their geographical source and data bases of chemical profiles have now been built up. To understand stoneware it is necessary to be aware of the method of its production, and this is examined in both medieval and early modern Germany – the raw materials required, how the ceramic is formed, decorated, finished, and glazed.

Of particular wide-ranging archaeological interest is the chapter on imports and exports which opens windows on the international trade that seems quite incredible considering that stoneware essentially originates in a relatively small area of northern Europe. Stoneware is also seen in its utilitarian and social medium and, not least, its ritual use. The great advantage of this book is that the ceramics are not simply looked at as so many pots, shapes, and characteristics – the ware is seen in its context, its use in households great and small, and its illustration in paintings that reflect all strata of society.

There can be no doubt that Dr Gaimster has produced the definitive book on this quite incredible pottery which will find ready acceptance and use in so many different fields away from the primary one of the ceramic collector. Archaeologists are going to treat this as their Bible for dating even quite small fragments from their excavations since now a well illustrated and chronological framework has been made available. Due to what was obviously considerable and generous financial assistance from the Ceramic-A-Stiftung, Basle, the price of the book is remarkably cheap for its size and content, and it is thus put within reach of everyone who has an interest in German stoneware.

Peter A. Clayton

MINERVA 62
Short Reviews

Excavating Women: A History of Women in European Archaeology

Gender issues are becoming more prominent in archaeological literature when studying most societies, but this collection of essays addresses the role of modern women archaeologists in European archaeology. It is a first of its kind and makes a major contribution to the history of archaeology. The selectivity of what has been, essentially, a male-orientated discipline, in recognising the contributions of women archaeologists is well illustrated. Careers of pioneer women archaeologists such as Dorothy Garrod and Marija Gimbutas are discussed, as well as lesser known women from Mediterranean Europe, Britain, France, Germany, Scandinavia and Poland. ‘Women in British archaeology: Visible and invisible’, charts the lives of five ladies in one chapter of 23 pp., and American lady archaeologists feature largely in the chapter on women in Crete. Of the 20 contributors, a lone male, John Chapman, contributes a biographical sketch of Marija Gimbutas.

It is an interesting and intriguing approach to archaeology, but the high price of the book puts it out of the reach of the younger generations of students, both female, at whom it is essentially aimed, and the interested male.

The World of the Ancient Maya

Originally published in 1981, this is the second edition of what quickly established itself as the best available guide to the rich and extraordinary culture of the Maya. The text has been completely revised to take into account the enormous amount of new information and research that has emerged in the intervening 17 years (the new bibliography has 35 pages of double column). The Maya were the only fully literate pre-Columbian people in the Americas, and it is only in very recent years that the “Maya Code” of their hieroglyphs has been “cracked”, opening up new worlds in the assessment of their culture, scientific achievements, appreciation of their religion and philosophy. Professor Henderson, who holds his chair at Cornell University, takes all these aspects on board in a text that is carefully thought out and presented, together with new illustrations that put the incredible Maya culture into perspective. The time span is from the earliest traces of settlement c. 1500 BC to the Spanish Conquest 3000 years later in the 17th century AD. It is a book that everyone interested in this fascinating people will need to have.

Fayum Portraits

The often enigmatic faces that gaze out at the modern world from the Fayum portraits have received much coverage in the last three years, what with the magnificent exhibition, Ancient Faces, which was first shown at the British Museum and subsequently travelled to Europe (see Minerva, March/April 1997, pp. 10-13). This was accompanied by a magnificent catalogue and, coincidentally, there was published Euphrosyne Doxiadis’ splendid The Mysterious Fayum Portraits (also from Thames and Hudson, as this book).

The present slim volume adds to the literature in presenting a broad spectrum of the portraits (many already in the aforementioned exhibition and books). The short introductory text is a pleasing overview of the genre at a price considerably less than its superior colleagues. Portraits from many different museums are well reproduced, the only problem is in linking the unnumbered plates to the details given in the last section when their details and sources are presented against postage stamp-size catalogue illustrations. For its size and price this book will be welcomed by those who were sanguine about the price for the ‘heavier’ tomes and also by people who has artists with an interest in these earliest examples of portrait panel paintings.

An Archaeological Bouquet from Shire
Shire Publications have this year produced an amazingly wide and useful series of small in length but great in content books on many facets of archaeology, both in Britain and abroad, to a similar format, invariably 72pp and priced at £4.99. Among the latest crop is Prehistoric Egypt by Barbara Adams and Krysztof M. Cialowicz, no. 25 in the Shire Egyptology series. This is an extremely useful synthesis of the interpretations of the ceremonial treasures relating to the Protodynastic/Early Dynastic transition and the information derived from new and old fieldwork set in a chronological framework.

Megalithic Tombs and Long Barrows in Britain by Frances Lynch covers all the great tombs of the first farmers in Britain, both the earthen mound and the huge stone chambers. They are set in their European context and the various processes of burial involved examined in the light of modern excavation. The story is continued in Neolithic Britain by Joshua Pollard who provides an introductory outline to the British Neolithic from c. 4000 to 2500 BC, covering aspects of social life and belief together with a discussion of the material culture and the spectacular evidence of the ceremonial monuments that were constructed.

Turning to more historic times, there is The Boudican Revolt against Rome by Paul R. Sealey. One of the most emotive events in the history of Roman Britain (much covered in the magisterial books by Dr Graham Webster), Dr Sealey presents a concise view of the monstrous revolt led by the Queen of the Iceni in the light of recent excavations at the cities which she sacked: Colchester, London and Verulamium (St Albans).

For the beginner and informed amateur it is good to notice that the sixth edition of James Dyer’s invaluable Discovering Archaeology in England and Wales (first published in 1969) has been published. It has been rewritten and expanded and covers the history of Man in England and Wales from the earliest times to the Norman Conquest, explaining the basic terminology and methods of archaeology.

Peter A. Clayton
MINERVA
BINDERS
VOLUME 9
NOW AVAILABLE

We are offering dark blue rexine-covered binders with the Minerva logo and volume number on the spine.
Volumes 1, 2, 3, 4, 5, 6, 7, 8 & 9 are available.
Please state which volume you require.

OFFER PRICE
UK (inc VAT) £5-50
USA & rest of the world £6.50 US$12-50
Prices include postage and packing
Please allow 28 days for delivery
Send your order to:
MINERVA
14 Old Bond Street, London W1X 3DB
Tel: 0171 495 2590 Fax: 0171 491 1595

What’s in ANTIQUES BULLETIN?
- The most comprehensive Auction Calendar
- The most comprehensive weekly Fairs Calendar
- More news and prices than any other antiques trade magazine

Plus Art Prices Index • Saleroom Reports • Features
Fairs News • Talking the Trade • Exhibitions
Specialist Articles • Book Reviews

Subscribe to what interests you most
Each week on a four-weekly rotation, we focus on:
1. Furniture, clocks, bronzes and architectural items,
2. Silver, ceramics, glassware and jewellery,
3. Art and sculpture
4. Collectables
Subscribe to all four if you wish, or choose one, two or three sectors from the four – please phone for details.

Subscribe to all four NOW and receive a FREE subscription to the Antiques Fairs Guide – a publication that no fairgoer can afford to miss.

1 years’ subscription is £30.50 UK (46 issues), Europe £60.00, USA/Canada £90.00,
Australia/New Zealand £120.00

Whether you are a dealer, a collector, or just furnishing your home, a subscription to Antiques Bulletin makes sense!

Post cheques/postal order to
H.P. Publishing
2 Hampton Court Road,
Harborne, Birmingham B17 9AE

SPEEDPHONE ORDERING
SERVICE Access/Visa/Amex
= 0121-681 8023
Mon-Fri 9am-6.30pm

Seaby
antiquities gallery

EGYPTIAN HARD STONE STRIDING THOUERIS
The goddess with the usual zoomorphic attributes and unusual surface blooms of pyrolusite dendrites (manganese oxide).
New Kingdom, c. 1570-1070 BC.
H: 12.4 cm (4 7/8 in.)

Send for our complimentary antiquity catalogue

14 Old Bond Street, London W1X 3DB – Tel: (44) 171 495 2590 – Fax: (44) 171 491 1595
Open Monday to Friday 10 am to 5 pm
Have you missed any issues of MINERVA?
Back issues can be supplied at £3.50 each in UK/Europe, or £4.00/$7.00 to the rest of the world (subject to availability).

- MAY/JUNE 1994
  Greek gold jewellery
  Treasures from Inner Mongolia
  New galleries of ancient art in
  Chicago & Manchester
  Islamic Textiles from Egypt
  New Treasure Trove Bill

- JUL/AUG 1994
  The Arts of South & South-East Asia
  Mosaics from Cartagena
  Maya Royal Ceramics
  Conservning Medieval Wall Painting
  in Winchester
  New Greek Gallery in Philadelphia

- JUL/AUG 1995
  Assyrian art in New York
  Jades from the Hong Kong
  Pre Colombia mud friezes in Peru
  Valley of the Kings: new discoveries
  Sarmatian gold from the Steppes
  Gods, state and people in Egypt

- MAR/APR 1996
  Treasures from Ancient Egypt
  The Roman Town at Silchester
  Akhenaten: The Earliest Portrait
  Egyptian Textiles
  Nekhons Greek Vases
  Treasures and coins of the Pharaohs

- SEP/OCT 1996
  Neolithic Culture in Greece
  New Discoveries from Ancient China
  Archaeological travels of Jean Erville
  Attic Vases in Renaissance Florence
  The Synagogue in the Ancient World
  Excavating an ancient city in Jordan
  Museum for Megaliths in Malta

- MAY/JUN 1997
  Treasures from Ancient Peru
  Antiquities Looted from Iraq
  The Mysterious Cult of Isis
  Alexander's City in Pakistan
  Money Gallery at the British Museum
  Archaeological news from New York
  Thermoluminescence: a new look

- MAR/APR 1998
  Ancient Gold and Silver from Bulgaria
  Pre-Columbian Tulio art from the
  Caribbean.
  The Minoan Museum in Shigaraki, Japan
  Ancient Buddhist Sites in Nepal
  The Courtland Debate on the Antiquities Trade

- JUL/AUG 1994
  The Mahdia Roman Shipwreck
  Tomb Treasures from China
  Archaeological finds from Romania
  Jain art from India
  Roman sculpture in Carthage
  Ancient Silver in Cleveland
  Museum

- NOV/DEC 1994
  Saving the monuments of Egypt
  Tomb of the sons of Ramses II
  New galleries at the Fitzwilliam
  Edward William Lane: Profile
  The tomb of Tutu and Tuya
  The Summer Antiquities Sales

- JAN/FEB 1995
  New Mexican gallery at the BM
  Treasures of Byzantine art
  Conservation of the Seso Treasure
  Ancient Egyptian stone vessels
  Looting in Africa
  Roman Military Diplomas

- SEP/OCT 1995
  Women in Classical Greece
  KV 5 in the Valley of the Kings
  The American Discovery of Egypt
  Plunder and Pillage in Africa
  Status in Chinese Ornament
  The Middle East: 17th-century Coins

- JUL/AUG 1996
  The Greeks in the West
  The Ludovisi & Boston Thrones
  Egyptian Art from Hillesheim
  The Chauvet Cave paintings
  China's Northern frontier
  Excavations in Beirut
  Ancient Egyptian mining

- MAR/APR 1997
  Egyptian mummy portraits
  Roman influence in dark age Britain
  The Rubesin Vase: an oriental copy?
  Late bronze age society in Cyprus
  New antiquities gallery in Australia
  Romanesque wall paintings in Norfolk
  The Winter 1996 Antiquities sales

- MAY/JUN 1998
  Gifts of the Nile: Ancient Egyptian
  Papyrus
  The rediscovery of a lost egyptian
  papyrus
  The making of ancient pottery
  Glyptic Art of the Ancient Near East Part II
  Revealing the face of Artemideous
  Alexander the Great as Lion Hunter
  The Aitn Museum opens in W.Macedonia
  Ancient Sculptures of the Palazzo
  Altemps
  New numismatic discoveries of British
  Emperor Caracalla
  Welsh coin treasure of the English Civil War

Please send your order and payment for back issues to:
MINERVA
UK office: 14 Old Bond Street London W1X 3DB.
Tel: (44) 171 495 2590 Fax: (44) 171 491 1595 email 101721.3442@minervamag.com.
Tel: (1 212) 339-0234 Fax: (1 212) 688-0412 email:ancientart@aol.com.

NB: please telephone or fax if you do not see the issue you want.
UNITED STATES
ATLANTA

**TEARS OF THE MOON: ANCIENT AMERICAN PRECIOUS METALS FROM THE PERMANENT COLLECTION.** Gold, Silver, and bronze objects, primarily from the Witten collection, will be featured in this exhibition of ancient metallurgical techniques and the art of the Americas. MICHAEL C. CARLOS MUSEUM, EMORY UNIVERSITY (1) 404 727-4282. Until October.

BOSTON, Massachusetts

**ARTS OF JAPAN.** A new exhibition tracing the history of Japanese art from the 17th century to the present day, will feature porcelain, paintings and sculptures, lacquer and metalwork. THE BRITISH MUSEUM (44) 171 636 1555.

HUMPHREY COLE: MINT, MEASUREMENT, AND MAPS IN ELIZABETHAN ENGLAND. 26 spectacular instruments signed by Cole are on display, alongside maps of Palestine, a choice of gold and silver coinage and other related pieces. MAORI. Major exhibition devoted to the art and culture, and arts of the Maori people. Featuring weapons, tools and wood carvings spanning over 1000 years. THE BRITISH MUSEUM (44) 171 636 1555. Until November.

TWO NEW PARTHENON GALLERIES. Following a full-scale reconstruction of one corner of the temple. THE BRITISH MUSEUM (44) 171 636 1555. 26 June. (See Minerva, Sept/Oct 1997, pp. 10-13, and the issue pp. 32-33).

NEW SAXON LONDON GALLERY. With the latest evidence from recent archaeological discoveries under Covent Garden where extensive evidence of the Saxon town and trading centre Ludwichen has been discovered. MUSEUM OF LONDON (44) 171 600 3699.


THE WESTON GALLERY OF ROMAN BRITAIN. This new gallery displays the British Museum’s extensive collection of material from Roman Britain, following new archaeological discoveries and research which add to our understanding of the Roman occupation. THE BRITISH MUSEUM (44) 171 636 1555. Opened July 1997. (See Minerva, Sept/Oct 1997, pp. 10-13).

**LOS ANGELES, California**
**FOURTH TRAVELING ANTIQUITIES AS EVIDENCE.** To inaugurate the new arts and cultural campus built by the J. Paul Getty Trust, this exhibition presents not only the beauty of ancient works of art but also the historical, cultural, and technical information provided in these works. GETTY CENTER (1) 310 440 7560. Until 18 October.

**MALIBU, California**
**FRAMING THE ASIAN SHORE: NINE PHOTOGRAPHIC VIEWS OF THE OTTOMAN EMPIRE.** Over 50, 19th century photographic views from Istanbul from the Pierre de Gigord Collection, including a number devoted to ancient sites. GETTY CENTRE (310) 440-7300.

J. PAUL GETTY MUSEUM CLOSED. It should be noted that the Getty Villa Museum, which houses the noted collection of Greek and Roman antiquities, closed on 6 July 1997 for a three-year renovation and will reopen in 2000 as a centre for comparative archaeology and culture. THE J. PAUL GETTY MUSEUM (1) 310 459 7611.

**MEMPHIS, Tennessee**
**THE INDRAS: THE LOST CIVILISATIONS OF PERU.** Over 300 antiquities from the National Museum in Lima, illustrating the history of Peru, including the Inca civilization. THE MEMPHIS MUSEUM (1,800) 2-MEMPHIS. Until 16 September (then to St Petersburg).

**NEWARK, New Jersey**
**ART INTO TECHNOLOGY INTO ART.** Using collections from Newark Museum and loans from major museums and individuals, this exhibition takes visitors back 2,000 years to the world of the Romans and the work of the ancient artisans who skillfully adapted existing technology to satisfy the vast market for artistic goods created by the spread of the Roman Empire. Maps, Latin inscriptions and quotations from ancient authors allow the ancient objects into context. THE NEWARK MUSEUM (1) 201 596-6550. Until 10 October 1999 to 4 January 2000 (then to Memphis). Catalogue. (See Minerva, May/June 1998, pp. 21-23).

**NEW ORLEANS, Louisiana**
**ANCIENT GOLD: THE WEALTH OF THE THracians.** Over 200 gold and silver antiquities from Bulgaria, including the spectacular vessels from the Panaguvianite and Rogozene Treasures, horse trappings, and jewellery. NEW ORLEANS MUSEUM OF ART (1) 504 488-5757. Until 16 November 1999 (then to Memphis). Catalogue. (See Minerva, Jan/Feb 1999, pp. 8-17).

**NEW YORK, New York**
**JADE FROM COSTA RICA.** About 1000 jade artifacts (ade from pre-Columbian human and animal form, c. 300 BC to the 16th century AD, from museums in Costa Rica. METROPOLITAN MUSEUM OF ART (1) 212 870-5000. 16 September 1998 – 26 February 1999.

**NEW GREEK & ROMAN GALLERIES.** The first major exhibition to explore the renovation of the Greek and Roman Galleries, the Egger Court, is devoted to the arts of the Mediterranean, including the Minoan, Mycenaean, Geometric, and Archaic periods, including many objects from the National Museum of Greece. METROPOLITAN MUSEUM OF ART (1) 212 879-5500.

**SAN DIEGO, California**
**MYSTERIES OF THE MUMMIES.** Dozens of mummies from ancient and modern cultures, including examples from Egypt, Peru, and China, will be on display, including mummies such as tombs, caskets, sacred skulls, and shrunken heads will be on display by the Weta Workshop. METROPOLITAN MUSEUM OF ART (1) 212 879-5500.

**OBERLIN, Ohio**
**ART, Until 31 October.** ALLEN MEMORIAL ART MUSEUM, OBERLIN COLLEGE. (1) 216 773 3631.

**CANAAN AND ANCIENT ISRAEL.** The first major North American exhibition to explore the history of ancient Israel and its neighbours, featuring more than 500 ancient artifacts, will be on display at the PEABODY MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 212 898-4000. A long-term loan from the Israel Antiquities Authority. (See article in forthcoming Minerva.)

**THE EGYPTIAN MUMMY.** An important cultural and scientific ongoing exhibition at the Peabody Essex Museum presents an intriguing story about life after death and the health and disease patterns revealed by X-ray and autopsy studies of mummified remains, featuring mummies from the museum’s collection. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 212 898-4000. Until 3 January 1999.

**TREASURES OF THE CHINESE SCHOLAR-ARTISTS.** Objects – brushes, inkstones, water droppers, and ink containers – the scholar’s rocks – stones, metal, ivory, lacquer and wood – are presented dating as early as the Zhou Dynasty (770-256 BC) as well as paintings and calligraphy, from the collection of Jia Zhi. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 212 898-4000. Until 3 January 1999.

**ROMAN GLASS: REFLECTIONS ON CULTURAL CHANGE.** A new exhibition of over 200 glass vessels from the late 2nd century BC to the early 7th century AD from the museum’s collections, most never displayed previously, illustrating how the craft of glassmaking was influenced by historical events and changing social values in the ancient Roman world. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 212 898-4000. Until September 1999. Catalogue.

**TIME AND RULERS AT TIKAL: ARCHITECTURAL SCULPTURE OF THE MAYA.** Exhibition organized by the Cleveland Museum of Art, presenting a view into the museum’s major excavations at Tikal in 1938-1940, which produced new insights for theories about the development of Mayan civilization. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 212 898-4000. An ongoing exhibition.

**PROVIDENCE, Rhode Island**
**GIFTS OF THE NILE: ANCIENT EGYPT.** A landmark exhibition of more than 250 Egyptian and Coptic works from museums and private collections worldwide organised by Florence Friedman of the Rhode Island School of Design. THE CLEVELAND MUSEUM OF ART (216) 421-0232. 10 May–5 July (then to Boston Museum). (See Minerva May/June pp. 8-17).

**SAN DIEGO, California**
**MYSTERIES OF THE MUMMIES.** Dozens of mummies from ancient and modern cultures, including examples from Egypt, Peru, and China, will be on display, including mummies such as tombs, caskets, sacred skulls, and shrunken heads will be on display by the Weta Workshop. METROPOLITAN MUSEUM OF ART (1) 212 879-5500.
**Calendar**


**SAN FRANCISCO, California**

**CHINESE BRONZE AND BUDDHIST ART**

The most exceptional pieces from the museum's permanent collection dating from the early Neolithic period to the first major reinstallation of the Chinese collection in over two years. ASIAN ART MUSEUM 690 S.PagerAdapter (415) 379-8801. An ongoing exhibition.

**VIENNA**

**FOUR MILLION YEARS OF MAN**

Including the famous neolithic "Wilenstorf Venus." PALAESTRA 4277 Brun, ORANGERIC, VIENNA. Tel: (43) 1 820 5040. Until September 7.

**MUMMIES FROM EARLY EGYPT**

Kunsthistorisches Museum. (43) 523 75. Until October 8.

**YEMEN, Künstlerhaus.** (43) 1 587 966 391. From September 9.

**CANADA**

**TORONTO, Ontario**

**THE JOEY & TOBY TANENBAUM GALLERY OF BYZANTINE ART**

A new gallery devoted to Byzantine antiquities from the 4th to the 15th centuries, including over 300 objects: sculpture, mosaics, frescoes, liturgical objects, jewellery, and coins. ROYAL ONTARIO MUSEUM (1) 416 586-5349.

**CHINA**

**REOPENING OF SHANGHAI MUSEUM**

Reopened after four and a half years of planning and construction, the new museum is shaped like an ancient Chinese bronze vessel – its 10,000 square metres contain 11 galleries and three exhibition halls housing over 120,000 cultural relics. SHANGHAI MUSEUM (86) 21 65 72 35 00.

**EGYPT**

**CAIRO**

**THE ROYAL MUMMIES.** Eleven pharaonic mummmies, 8 kings, including Ramesses II, and 3 queens and princesses, have now been placed back on permanent exhibition. They were removed from display in 1980 when Amr Sadik thought that their appearance robbed them of their dignity. THE EGYPTIAN MUSEUM (20) 75-45 10.

**LUXOR**

**MUSEUM OF MUMMIFICATION.** A small new museum, close to the Temple of Luxor, devoted to mummiﬁed humans and animals, as well as displays for mammals, birds and reptiles. The stages of embalming, the secrets, and a large collection of the surgical tools used are also on view. (20) 9538 0269. (See Minerva, Jan/Feb 1999, pg. 44/45.)

**FRANCE**

**BRUNO ANCEY, Haute-Savoie**

**THE BRONZE AGE IN THE ALPS. MUSEE CHATELET DANNAY (33) 50 45 29 66. Until 30 September.**

**CLAMECY, Nioure**

**THE MUSEUM AND ITS EXCAVATIONS. MUSEE D'ART ET D'HISTOIRE ROMAIN ROLLAND.** Until 30 October.

**GERMANY**

**ARCHAEOLOGY.**

**DÜSSELDORF MUSEUM DÜS. (33) 5 626 7404. Until the end of December.**

**MEROVINGIAN SITES. MUSEE DU MEROVINGIAN. (33) 5 626 7404. Until the end of December.**

**ROMANESQUE PAINTING. MUSEE DU MEROVINGIAN. (33) 5 626 7404. Until the end of December.**

**ISTRES, Bouches-du-Rhone**

**SHIPWRECKED LANDS: CERAMICS FROM THE 7TH CENTURY BC TO THE 4TH CENTURY AD. MUSEE RENE BEAUCAR.** Until 30 October.

**LIMOGES, Haute-Vienne**

**FACES FROM EGYPT. MUSEE DE LEV.** Until 18 October.

**NIMES, Gard**

**LIFE IN ROME: THE EVIDENCE FROM MONTAUBAN. MUSEE ARCHEOLOGIQUE (33) 66 67 25 27. Until 14 October.**

**ORGAN LA VENUE, Ardèche**

**FASCINATING ORGANI**

A new interactive guided tour from the Upper Paleolithic Period to the 3rd century BC. MUSEE REGIONAL DE PREHISTOIRE (33) 75 38 65 10. A permanent installation.

**PARIS**

**ALEXANDER THE GREAT: THE META.**

MORPHESSES. About 250 antiquities, including portrait heads and sculptures, and other related items, organised by François Antonovitch, author of Les Mélamorpheses Divines d’Alexandre. LE LOUVRE DES ANTIQUAIRES. Until the end of December.

**PARIS**

**THE WRITING OF ANTIQUITY: FROM ANTIQUITIES TO THE PRESENT. BIBLIOTHEQUE NATIONALE DE FRANCE (33) 381 381 126. REOPENING OF SOME OF THE NEAR EASTERN, EGYPTIAN, GREEK, ROMAN, AND ISLAMIC GALERIES.**

The Sackler Wing and the Children's Antiquities gallery have been renovated; reopening of the Egyptian galleries with many new objects on view including a large diorite head of Queen Neferet, prehistoric and Archaic Greece; Hellenistic antiquities; epigraphic gallery, Greek and Roman terracotta, and glass; and Islamic gallery. MUSEE DE LOUVRE (33) 1 40 20 50 50. (See pp. 8-14.)

**ROUEN FOR THE EYES OF ISIS. ROANOISE DECHELETTE. Until 20 September.**

**STRASBOURG**

**EGYPTIAN ANTIQUITIES FROM THE SCANNERBERGER COLLECTION. MUSEE ARCHEOLOGIQUE (33) 863 248 85. Until 21 December.**

**BERLIN**

**GIFTS FOR THE GODS: BRONZE AGE TRAVELS OF EUROPE.** About 100 objects in bronze and terracotta from the collection of the museum demonstrating their use and offering their relationship to an early belief in chthonic powers. MUSEUM FUER VOR- UND FRUEHGESCHICHTE (49) 30 320 91 233. Until December.

**TROY-SCHLIEMANN-ANTIQUITIES.**

Permanent exhibition of more than 500 Trojan antiquities in Berlin, now on display after reuniting the museum collections from East and West Berlin. MUSEUM FUER VOR- UND FRUEHGESCHICHTE SCHLOSS CHARLOTTENBURG, LANDBAUSBAU (49) 30 320 91 233.

**BONN**

**RHEINISCHE LANDESMUSEUM BONN.** The museum will be closed down until early 2001 for a complete renovation.

**KONSTANZ**

**OTZI – THE MAN FROM THE GLACIER.** ARCHAEOLOGISCHES LANDESMUSEUM BADEN-WUERTTEMBERG. Until 27 September.

**MAINZ**

**THE ROMAN BRIDGE AT MAINZ.** A new installation. ROEMISCH-GERMANISCHES ZENTRALMUSEUM (49) 6131 23 22 31.

**MANNHEIM**

**SUDAN: KINGDOMS ON THE NILE.**

That part of the Nile valley which is in Sudan is no longer open to the public. This exhibition, organised by the Institut du Monde Arabe and the Kunsthalle of Munich, demonstrates its influence on pharaonic Egypt, especially by its role in the royal maquis. It includes a variety of re-presentations of the four millennium BC pottery from Al-Kadada and a number of treasures from the kingdoms of Kerma, Kush, and Meroe. REISS MUSEUM (49) 621123636. Until 20 September. Catalogue (See Minerva, Nov/Dec 1997, pp. 8-16.)

**NURENBERG**

**JEWISH ART OF THE CELTS.** Until 1 November.

**TRIER**

**LIGHT IN THE DARKNESS: LAMPS AND CANDLESTICKS IN ROMAN TRIER.** The first complete exhibition of the museum's extensive collection of bronze, pottery, and glass lamps and related items from the Roman city of Trier to the early 5th century AD. RHEINISCHES LANDESMUSEUM TRIER (49) 651 97740. Until October.

**TRIER-TREVIRI – A CELTIC TRIBE THAT BECAME ROMAN.** Following its defeat by Caesar in the Gallic War of 58 BC Trier became an important Roman city as evidenced by the stone monuments and imported goods that bear witness to the Gallo-Roman culture in this special exhibition. RHEINISCHES LANDESMUSEUM TRIER (49) 651 97740. Until 10 January 1999.

**GREECE**

**ATHENS**

**ARCHAEOLOGICAL MUSEUM.** A NEW APPROACH TO THE MINOAN CRETE. The gold jewellery, amulets, seal stones, and other antiquities from 34 years of excavation by G. and E. Sakellaraki, including objects from the first unfurled royal tomb excavated by Sir Arthur John Evans at Crete and the Palace building at Tourkogeroina. 248 objects on display in the new wing of the museum, the STIRRUP KINGS. THE GOU LANG DRIUS MUSEUM CYCLADES AND ARCHAIC GREEK ART (30) 1 722 8321. Extended to September.

**THE EGYPTIAN ANTIQUITIES ROOM.**

280 Egyptian works of art, including statues, sarcophagi, Fayum portraits, vases, and jewellery, selected from about 4000 objects in storage since the end of World War II, now on permanent display in two rooms. NATIONAL ARCHAEOLOGICAL MUSEUM (30) 821 77 17.

**VERGINA**

**THE GREAT TUMULUS OF THE ROYAL MACEDONIAN TOMBS.** New museum and shelter opened at the site of the ancient Macedonian capital Aigae to house Philip II's tomb (or that of Philip II). (30) 33 19 2347. (See Minerva, Jan/Feb 1998, p. 5, May/June, p. 6, and July/August 1999 pp. 25-37, 33-35). Opened 27 November 1997.

**IRELAND**

**LIMERICK**

**THE HUNT MUSEUM.** A new museum housing the renowned and wide-ranging collection of the late James Henry, the Gertrude Hunt. The collection is par-
PALESTINA
MUSEO ARCHEOLOGICO PALAZZO BARBERINI
The archeological museum, housed inside Palazzo Barberini which is located in the celebrated 17th-century B.C. temple dedicated to the Fortuna Primigenia, will reopen May after extensive modernization. Important works of art include the famous mosaic representing a Nilotic scene and the group of statues forming the Capitoline Triad as well as many other works of art from ancient Praeneste. (39) 6-9538100

PERUGIA
MUSEO ARCHEOLOGICO NAZIONALE "VITELLI PAMINATI"
The 1st millennium B.C. monumental bronze statue of Germanicus, emperor Tiberius’ nephew, is now on view after restoration which has lasted since 1963 when the 2.9 meter high statue was found on a meadow of a mill at Amelia. (39) 75-5727141

RIMINI
MEDIEVAL ART IN RIMINI FROM THE 12TH TO THE 15TH CENTURY
As part of the exhibition of the city museum there are now exhibited here Paleochristian and early Christian works. The exhibition is devoted to the XXII International Conference on Paleography held in Florence in August 23-29. Also, it illustrates the archeological work undertaken by the Istituto Papirologico Città di Rimini. (39) 541-55414 Up to 31 January 1999

RIVA DEL GARDA
"IL CAMPO MINERALE E LEuristiche" and "ANCIA: THE CAMPA
FORM BEAKERS AND ITALY DURING EUROPEAN PRERESIDENCE IN THE 3RD MILLENNIUM B.C.
This is the founding of the exhibition, which follows an international conference held in May on the same subject, concentrates on the diffusion within most of Europe of this particular type of contain-
MUSEO CIVICO. (39) 464 514 490 Until 15 September 1999

ROME
ANGELIKA KAHNFAMM ROMA
The exhibition explores the relationship of this painter, one of the closest colleagues of the Royal Academy in London, who had in Rome with collectors of antiqui-
Galleria Borghese. (39) 6-328101 Until 15 June 1999

THE SACRED AND WATER: INDIGENOUS CULTS IN BASILICATA
Six sanctuaries and the many objects excavated in their premises document the various cults existing in antiquity from the 4th cen-
Tiberio, as well as the villa itself and its collections which has been entirely renovated. GALLERIA BORGH.
(39) 6-328101 Until 15 June 1999

THE SACRED AND WATER: INDIGENOUS CULTS IN BASILICATA
Six sanctuaries and the many objects excavated in their premises document the various cults existing in antiquity from the 4th cen-
Tiberio, as well as the villa itself and its collections which has been entirely renovated. GALLERIA BORGH.
(39) 6-328101 Until 15 June 1999

TURIN
MUSEO DI ANTICHTA
Newly renovated sections were opened in May as part of the restoration of the museum documenting archaeological work in Piedmont on sites dating from prehis-
tory to the middle ages. (39) 11-5221255

UDINE (CRODIÒPO)
GARDEN FROM THE MEDICI TO THE HAPSBURG
VILLA MANIN DI PASSARI-

VENICE
THE MAYAS
GRASSI Catalogue. 6 September-16 May 1999.

CAGLIARI
THE NECROPOLIS AT TUVUDEKU
MUSEO ARCHEOLOGICO NAZIONALE (39) 32-2007540

CREMONA
TREASURES OF THE POSTUMIA: ARCHEOLOGY AND HISTORY ALONG A GREAT ITALIAN ROAD AT THE ROOTS OF EUROPE.
More than a thousand objects from Italian and European museums document the spread of

FALONI VETERE, FALERI NOVI AND NARTES. (39) 6-3226571

MUSEO NAZIONALE ROMANO. PALAZZO MASSIMO ALLE TERME
All the sections are now open to the public since the concluding exhibition of the thematic collec-
tions and the Roman wall paintings from the Villa della Farnesina and other important systematic catalogues and booklets also in English. (39) 6-620726

NEW DISCOVERIES AT THE CARCAR TULLIANUM.
S. LORENZEN IN MIRANDA
OF THE FORUM. Report. (39) 657-24121 Conditioned by the excavations, notable finds include a well-preserved statue of the god Mithras from ancient Praeneste. (39) 6-9538100

VIRTUES AND PLEASES OF COUNTRY LIFE: PAINTINGS, SCULPTURES AND DRAWINGS
The villa and its collections of the Villa Doria Pamphilj (39) 6-39376616 From 2 October until 3 December 1999

MINERVA 68

METROPOLI, FLORENCE, MONZA, MILAN. The exhibition coincides with the XIXth international Congress on the History of Glass. The Museum itself contains in its decoration the most representative works of Trivulzio Roman glass. MUSEO ARCHE-
(3902) 80533937 October 1998

MONTELUPO FIORENTINO, MAJOLICA OF THE 13TH AND 14TH CENTURY.
Twenty years of archaeological work have produced a wealth of evidence that proves that Montelupo was a very important center of ceramic produc-
tion already in the middle ages. The first volume by archaeologist F. Beri document the archeological exca-
ations at Montelupo and the develop-
MENTELUPO, FIORENTINO. MAJOLICA OF THE 13TH AND 14TH CENTURY.
Twenty years of archaeological work have produced a wealth of evidence that proves that Montelupo was a very important center of ceramic produc-
tion already in the middle ages. The first volume by archaeologist F. Beri document the archeological exca-
ations at Montelupo and the develop-
MENTELUPO, FIORENTINO. MAJOLICA OF THE 13TH AND 14TH CENTURY.
Twenty years of archaeological work have produced a wealth of evidence that proves that Montelupo was a very important center of ceramic produc-
tion already in the middle ages. The first volume by archaeologist F. Beri document the archeological exca-
ations at Montelupo and the develop-
MENTELUPO, FIORENTINO. MAJOLICA OF THE 13TH AND 14TH CENTURY.
Twenty years of archaeological work have produced a wealth of evidence that proves that Montelupo was a very important center of ceramic produc-
tion already in the middle ages. The first volume by archaeologist F. Beri document the archeological exca-
ations at Montelupo and the develop-
MENTELUPO, FIORENTINO. MAJOLICA OF THE 13TH AND 14TH CENTURY.
Twenty years of archaeological work have produced a wealth of evidence that proves that Montelupo was a very important center of ceramic produc-
tion already in the middle ages. The first volume by archaeologist F. Beri document the archeological exca-
ations at Montelupo and the develop-
MENTELUPO, FIORENTINO. MAJOLICA OF THE 13TH AND 14TH CENTURY.
Twenty years of archaeological work have produced a wealth of evidence that proves that Montelupo was a very important center of ceramic produc-
tion already in the middle ages. The first volume by archaeologist F. Beri document the archeological exca-
MUSEO ARCHEOLOGICO DI SANTA GUGLIA (39) 30-2807540

MUSEO NAZIONALE ETTRUSCO DI VILLA GIULIA
Seven rooms closed since 1990 have reopened to view the ceramics and jewellery from the Castellani collection and artefacts from the 6th and 5th century temples and the necropolis of
9-10 October. GENDER AND ARCHAEOLOGY ONGREENSE. Milwaukee. Contact: Bettina Arnold, Department of Anthropology, University of Wisconsin, P.O. Box 413, Bolton Hall, Milwaukee, WI 53201. E-mail: barnoltc@cs.uwm.edu.

10-16 October. ICOM TRIENNIAL CONFERENCE. Theme: ‘Archaeologies and Cultural Diversity – Ancient Cultures, New Worlds’. Melbourne, Australia. Contact: AAIM/ICOM, Suite 400, 1575 South Wabash Ave, Chicago, IL 60605. E-mail: inaeea@icam.org.

28 October – 3 November. JUVIN INTERNATIONAL ASSOCIATION FOR THE HISTORY OF GLASS, CONGRESS. 26-27 October, Venice, Museo Correr, 30 October, Adria, Pada, 31 October. Venice, Italy. The Congress, which marks the 400th anniversary of the ABV’s founding will include over 100 papers, an extensive programme of museum exhibitions, visits to glassworks and other events of the ABV.

28 October. A POSTER EXHIBITION: THE SLEEPING GODS. By the Sleepers, 11th Century. The exhibition will be held in the Mikhaylovsky Palace.

28 October. THE AFTERLIFE OF ANTIQUITY: ANCIENT ART IN MEDIEVAL SETTLEMENTS AND EARLY MODERN COLONIZATION. Dr Salvatore Setta. 7pm. Getty Center. Reservations required.

31 October. AN POSTER EXHIBITION: THE SLEEPING GODS. By the Sleepers, 11th Century. The exhibition will be held in the Mikhaylovsky Palace.

FOR THE INFORMATION OF EXHIBITIONS, COLLOQUIUMS, SYMPOSIUMS AND CONFERENCE FRONTIERS, contact: info@frontiers-frontiers.com

FRANCE PARIS


12 November. AN POSTER EXHIBITION: AN UNRECOGNIZED ANCIENT CITY AT THE SITE OF MARINA EL ALAMEIN. Prof Dr Wlodzimierz Dąbrowski. Department of Egyptian Antiquities, The Louvre.

AUCTIONS

19 September. SLOANS, WASHINGTON, D.C. ANTIQUITIES. (1) 202 800 649 5066.

22 September. RONHAMS, London. ANTIQUITIES. (44) 171 393 3945.

23 September. CHRISTIES, London. ANTIQUITIES. (44) 171 839 9560.

26-27 September. RICCOLES, Paris. ANTIQUITIES. (33) 1 4874 3893.

28 September. DORTHEUM, Vienna. ANTIQUITIES. (43) 1 315 60-533.

FAIRS


7-15 November. EUROPEAN FINE ART FAIR. Basel, Switzerland.

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

Emma Beatty, Minerva, 14 Old Bond St, London W1X 3DB. Fax: (0207) 491 1595.

Please send U.S. and Canadian listings to:

Dr Jerome M. Eisenberg, Minerva, 14 Old Bond St, London W1X 3DB, New York, N.Y. 10022. Fax: (212) 688-0412.

MINERVA 69
See the past through new eyes

The new-look History Today brings history to life. Spanning the ages from the most ancient civilisations to the modern day, the magazine is as diverse, wide-ranging and as multi-faceted as history itself.

This special offer to Minerva readers saves you over 15% off the cover price — and we’ll give you your money back if you are not delighted!

Plus yours FREE — The Penguin History of the World
Described by JH Plumb as "A brilliant book...the most outstanding history of the world yet written," and by The Sunday Telegraph as "A work of outstanding breadth of scholarship." JM Roberts’ magnificent History of the World (rrp £12.99) is yours FREE when you subscribe.

With a new design, new features and expanded critical coverage, History Today is a monthly delight for the specialist historian and the intelligent general reader alike. You can enjoy interesting and informative articles from some of our foremost historians, read reviews of books, films and multi-media, and be kept up to date on the latest discoveries and historical research.

And you’ll find History Today represents extraordinarily good value. During the year you will be able to read 60 major features, scores of shorter pieces, and over 100 reviews. That’s over 500,000 words! As we say — History Today makes serious history a seriously good read.

Future Features
- The Origins of Byzantium
- The History of the Crown Jewels
- Britain and Empire
- Medieval Mock Combats of Central Italy
- Calendars and Festivals in the Ancient World

Rates (12 issues): UK: £32.95; Europe: £47.95.
Airspeed: Rest of World: £51.95; USA: $59.95; Canada $79.95.

Yes, I would like to become a new History Today subscriber/take out a Gift Subscription. I enclose a cheque payable to History Today Ltd/debit my credit card for £/

Send to History Today, 20 Old Compton Street, London W1V 5PE, or send your credit card order (Amex/Diners not accepted) via FAX/Telephone (quoting MN1) on 0171-534-8025. (If using Switch please use the full name.) Please complete details in Block Capitals.

Card no:________________________
Expiry Date__/____
Switch Issue:_________
Signature:

Name:
Address:
Postcode:

Daytime Tel no:____________________

* UK students (16yrs+ enrolled on degree level course or above) and OU students special rate £19.95 if proof of status sent, but free book offer not applicable.
Antiquity within your reach

We offer a fine selection of ancient artefacts and art; prehistoric, Egyptian, Greek and Roman.

Open on Thursday, Friday and Saturday from 11.00 am until 5.30 pm and by appointment.

Send for our complimentary brochure.

Granite bust of a man. H. 17 cm. Egypt, Middle Kingdom.

NIEUWE SPIEGELSTRAAT 37A
1017 DC AMSTERDAM
THE NETHERLANDS
TEL. (31) 20 6230552
FAX (31) 20 4218768
E-MAIL: archea@tefaf.nl

EDGAR L. OWEN
A.N.A.,S.N.,C.M.N.S.,O.S.N.A.

Fine Antiquities and Ancient Coins

Bi-monthly Illustrated Mail Bid Auctions.
Free copy in US. One year subscription $20 ($25 overseas).
We welcome quality consignments.
We also buy.

Extensive Internet Gallery: www.edgarowen.com, EdgarOwen@worldnet.att.net
1007 Mohawk Tr, Andover, NJ 07821, US, Tel: 973-987-9557, Fax: 973-987-8082

Conservation & Restoration of Ancient Art

- All Metals  - Wood  - Terracotta
- Cartonnage  - Stone  - Ivory
- Over 20 years of expert professional service
- Collectors  - Museums  - Dealers
- Write or call for free estimate - (212) 627-5714

IRENE SHEKHTMAN
One Union Square, Suite 305
New York, N. Y. 10003
(212) 627-5714

BRITISH CELTIC BRONZE ATTACHMENT IN THE FORM OF A HEAD OF A MALL, 1ST CENTURY BC-AD.
3.6CM DIA. FOUND THETFORD, NORFOLK

EXHIBITING AT
TEFAF BASEL
7 – 15 NOVEMBER

RUPERT WACE
ANCIENT ART

14 OLD BOND STREET
LONDON W1X 3DB
TEL: 0171 495 1623  FAX: 0171 495 8495
EGYPTIAN DARK GREY GRANODIORITE NEAR LIFE-SIZE TORSO OF A STANDING MAN WEARING A KILT

The elegantly proportioned figure, with a large rectangular pillar on back, is executed in an extremely fine style employing a sculptural type first developed during the Old Kingdom.

Ptolemaic Period, c. 305-31 BC. H. 92 cm (36 1/4 in.)

Very few hard stone statues of this size and quality are found in private collections or offered for sale.

royal-athena galleries

new york beverly hills london
A GROUP OF THREE GREEK MARBLE DANCING MAENADS

Their short chitons aswirl with movement. Two wear a hebrid (goat skin) and hold their chlymidia over the left arm. The other wears a pardeid (panther skin).

4th-3rd Century BC. H. of tallest 27.6 cm (10½ in.). Ex Old Belgian Collection

Cf. similar statues of Artemis and Dionysos very likely from the same workshop, see: F.M. Shititelman, Antique Art, 1977, Olbia State Archaeological Museum, nos. 62-64

Greek, Etruscan, Roman, Egyptian and Near Eastern Antiquities
Old Master Prints and Drawings • Classical Coins

royal-athena galleries
new york beverly hills london

Member of the International Association of Dealers in Ancient Art

153 East 57th Street
New York, NY 10022
212-355-2034 Fax: 212-688-0412
e-mail: ancientart@aol.com
Monday-Saturday, 10 to 6

9478 W. Olympic Blvd., Suite 304
Beverly Hills, CA 90212
310-277-0133 Fax: 310-277-0616
Monday-Friday, 10 to 6

Sealby, 14 Old Bond Street,
London W1X 3DB, England
(44) 0171-495-2590 Fax: (44) 0171-491-1595
Monday-Friday, 10 to 5
The Castle Ashby Boxer Vase
An Attic black-figure Panathenaic neck amphora
circa 500 B.C., 16¾ in. (41.1 cm.) high
Provenance: Acquired by the second Marquess of Northampton (1790-1851) in Italy during the 1820s.

London, 23 September 1998

VIEWING: 20-22 September 1998

ENQUIRIES: Sarah Hornsby on (0171) 389 2111, Christine Insley Green on (0171) 389 2113
or Catherine Anderton on (0171) 389 2110

CATALOGUES: (0171) 389 2820

CHRISTIE'S
8 King Street, St. James's, London SW1Y 6QT Tel: (0171) 839 9060 Fax: (0171) 389 2542 Internet: http://www.christies.com