TREASURES FROM THE ROYAL TOMBS OF UR

ARCHAEMENID SILVER FROM PERSIA

ARCHAEOLOGY OF THE LEVANT AT THE BRITISH MUSEUM

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ART OF THE ANCIENT NEAR EAST IN BOSTON

ASSYRIAN RELIEFS RECORDED

EXCAVATION REPORT FROM THE SUDAN

AUTUMN/WINTER 1998 AUCTION REPORTS

COINS OR SILVER INGOTS? THE ZINJIRLI HOARD

'Sram Caught in a Thicket.' Gold, silver, lapis lazuli, copper, shell, red limestone, and bitumen. H: 42.6 cm. University of Pennsylvania Museum of Archaeology and Anthropology. From 'Treasures from the Royal Tombs of Ur', currently travelling the US.
Egyptian red granite figure of Bes, protector of men against evil and women in childbirth, standing with his hands fisted.
XXXth Dynasty, 664-343 BC. H.: 13 cm (5 1/8 in.)

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The earliest known writing may date from King Scorpion.

In the tomb of King 'Scorpion', the Predynastic ruler of Dynasty '0', tomb U-j, and the surrounding cemetery, Dr Günter Dreyer, the director of the German Archaeological Institute in Cairo, has uncovered about 150 small bone and ivory labels or tags (referred to as 'clay tablets' in the press) about 3 cm in height, each inscribed with either symbols for numbers or one to four hieroglyphic signs. They mostly represent quantities of goods such as linen and oil which were delivered as tax payments (Figs 1-2). Dr Dreyer informed the writer that some of the tags were still affixed to fragments of woven fabric. Wavy-handled pottery vessels which contained oil or fat also had traces of similar symbols written in ink. The inscription on one of these pots from tomb Uj depicts a tree and a scorpion, indicating that it came from the royal estate of King Scorpion (Fig 3).

The tomb, part of an important royal cemetery located at Abydos (the ancient Egyptian Abdel Bâd), about 480 kilometres south of Cairo, has been dated to c. 3400-3200 BC (Naqada II) by carbon dating. Abydos is most noted for its burials of the later Early Dynastic kings of the 1st and 2nd Dynasties. Because of the large number of pots found at the site of the tombs in the desert it had been named Umm el-Qaab, or 'Mother of Pots.'

Labels, often made of ivory or ebony, were also found at these later sites in excavations conducted by Flinders Petrie in 1900-01. While the majority of the earlier Dynasty '0' labels date to c. 3200 BC, some could be dated as early as c. 3400 BC. It proves that the Egyptian civilization at this early period was considerably more developed than previously assumed. It has long been accepted that the earliest writing originated in Sumer, sometime before 3000 BC. Dr Dreyer believes that the Sumerians might have derived their writing system from the Egyptians, or that it could have begun at Sumer, for they were trading with one another even at this early date. It seems apparent that the first writing was developed for economic and administrative purposes.

Dr Dreyer has been excavating at Abydos since 1985. He has now translated about two-thirds of the inscriptions, which relate primarily to the delivery of linen and oil, but also include the names of kings, their plantations, and other properties. Most of the symbols, simple line drawings, depict animals, plants, and mountains. The early kings took the names of animals such as Elephant, Falcon, and even Mouse. The name of a city, Bu-set, was represented by the symbol for a throne (Bu), and a symbol for stork, Set. Ju Gereh represented the mountain of darkness, because it was located in the west, the direction of the setting sun (Fig 2). The symbol of a fish represented the word for 'delivery' and appears with the names of various towns. Each of the symbols stood for a consonant and together formed syllables. Some of them can be read as phonetic signs.

Thus they can properly be termed writing. Many of the hieroglyphs on the labels were similar or even identical to those used much later; for example, wine, ltp, is Coptic for elephant (of three symbols, the reed, i, the mouth, r, and the mat, p). The early Sumerian symbols, on the other hand, are less advanced, for their meanings are unexplainable. Dr Dreyer's findings will be published by Philipp von Zabern, Munich, this spring as Um el Qaab I: Das prähistorische Königssgräber Uj und seine frühen Schriftzeugnisse.

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ON THE AIA PUBLIC SERVICE AWARD AND THE PROVENANCE OF ANTIQUITIES: AN EDITORIAL VIEW

A new award was added to those regularly presented at the annual meeting of the Archaeological Institute of America: 'The Outstanding Public Service Award.' This was given to Walter V. Robinson of the Boston Globe, who has been writing 'exposés' on the acquisition process in the Museum of Fine Arts, Boston, and Harvard University's Sackler Museum with regard to non-provenanced antiquities.

Mr. Robinson's 'exposés', I feel compelled to point out, include many misleading direct and indirect quotes from the works of and about others. In my opinion it is unfortunate that the AIA has dignified these sensationalist articles by presenting such an award for this type of journalism, especially since it is being presented for 'exceptional contributions to public understanding in the field of archaeology.' That said, the politics of the organization do seem to have become more and more strident in recent years and have tended to alienate many scholars. Witness the unbalanced tone of the articles concerning the antiquities market that have appeared in the past several years in its publication Archaeology (see the writer's editorial in Minerva, July/August 1998, p. 3, 'Archaeology Magazine and "golden Journalism"').

Since 1970 I have presented a number of papers at the AIA's annual meetings, and have been active since 1986, and have, every year for the past eight years presented abstracts of many of the papers in Minerva. As an active Life Member of the AIA I can hardly be termed an 'outsider.' I do deplore the growing rift between many of the academics concerning the issues of the acquisition of antiquities by museums and collectors, and the problem of unprovenanced objects. However, I have noted, in the past few months, a willingness of a few of the leading protagonists not only to listen to opposing arguments, but also to acknowledge the shortcomings of some of the policies which they have so fervently advanced in the past. But I do think that the presenting of this award to Mr. Robinson is a giant step backward. Perhaps it is just an aberration — a parting shot by the retiring President of the AIA, Stephen I. Dyson, under whose leadership the AIA and Archaeology have become more and more polarized. Let us hope so.

Instead of firing salvos at one another, we should all band together in a united effort to rescue and conserve the artifacts of past civilizations which are the heritage of the entire world, not just of the nation-states formed in the past few centuries. What of the many archaeologists who insist that every minor antiquity, no matter how obscure, is meaningless without a provenance, and that it is not 'morally correct' for a private individual to own antiquities? Archaeologists should acknowledge the existence of humanists — those that have an intellectual or aesthetic affection for objects of the past. Where is the dividing line between collecting antiques and antiquities for their own purposes? Why not owning an Egyptian faience figure, a Greek vase, or a Roman marble head be any less morally or politically correct than possessing a Renaissance bronze, a Greek icon, or an 18th century Italian sculpture?

That nation-states were to allow the sale and export of chance finds or objects from old private collections that are not of serious import to the cultural history of their country, as is practised in most other European countries, it would solve much of the current controversy. For to stem the illegal export of antiquities such as South Italian vases and minor Attic vase fragments, which constitute the main thrust of Mr. Robinson's attacks, Italy could allow the export of antiquities once it 'examined that the objects were not of significance.' They could then be photographed for possible future research, and a tax could be levied on them. This tax could then be dedicated to the conservation and publication of the hundreds of thousands of archaeological objects now in storage, further excavation, and the preservation and safeguarding of other antiquities. The Italian government is severely in need of funds for these purposes (see the last recapitulation of these suggestions by the writer in Minerva, November/December 1998, pp. 30-31).

Furthermore the Italian government should allow the purchase and sale of the great majority of these minor objects (many of them duplicates of objects on display, and especially non-provenanced items) for the funding and upkeep of its museums. A similar situation exists in several other countries, especially Greece, Turkey, and Egypt. I have propounded these suggestions in Minerva, at the UNIDROIT Convention in Rome in 1993, and in public forums in Europe and the United States, for some years. I have also addressed the problem in person to the Ministers of Culture and the heads of the archaeological depart-
JORDANIAN MOUNTAIN YIELDS NEW HISTORICAL INSIGHTS

A Finnish team of archaeologists under the direction of Professor Jaakko Frosén, has recently concluded its first, two-month season of archaeological exploration in the area of Jabal Haroun, a mountain located about 5 kms west of Petra.

The primary goal of the The Finnish Jabal Haroun Project (FJHP), is to investigate the Byzantine and Early Islamic periods in Petra, both among the most enigmatic and poorly known in this area.

The main site of the fieldwork concentrated on a ruined architectural complex on the plateau of the mountain, situated around 70 metres below its summit which is crowned by an Islamic shrine. In addition, an intensive survey was carried out in the environs of the mountain. Almost 30 scholars and students from the University of Helsinki and the Helsinki University of Technology, participated in the project, which also included two scholars from other countries, and two representatives from the Jordanian Department of Antiquities.

The religious significance attached to the Jabal Haroun (Mount Hor) derives from the Jewish, Christian and Islamic traditions, which consider the top of the mountain to be the burial place of Aaron, the brother of Moses. The presence of a religious establishment on the mountain was already known from the Nabataean period through the Jewish-Greek historian Flavius Josephus, who lived in the 1st century AD, and also from Byzantine and Arab sources. Furthermore, one of the documents from among the recently discovered Petra, cursive papyri dated to the 6th century AD (inv. 6A), contains a mention of a ‘House of Our Lord High Priest Aaron,’ which confirms the veneration of Aaron in the Petra area during the Byzantine period.

Recent excavations indicate that the ruins below the summit of the mountain are the remains of a Byzantine monastery that contained a chapel. The entire site of the monastery which measures around 75 x 45 metres was intensively surveyed and mapped. Four excavation trenches were opened which revealed extensive occupation of the site, from the

MINERVA 4
ANTiquities Seized in Sicily

On December 7, 1998 Italian authorities announced the arrest of six individuals allegedly involved in trafficking antiquities both in Italy and internationally. Five Sicilians and one man from Rimini in central Italy stand accused of organising a ring that illegally bought and sold over fifty million dollars worth of ancient artefacts. The police believe that many of the artefacts are the fruit of clandestine excavations conducted in Sicily over the past 20 years. The accused deny any wrongdoing.

Catania's district attorney, Dr Luigi Lombardo, initiated investigations in March 1998. Acting on information provided by a local 'tombaro' turned informer, Dr Lombardo, obtained permission to tap a series of telephone lines. He gathered enough evidence to order the arrest of two university professors, two high-ranking entrepreneurs, a numismatist and a respected Sicilian art dealer.

The actual arrests were executed by the Digos, a crack police squad formed in the late 1970s to break up the infamous Red Brigades. The authorities seized artefacts in the homes of all the arrested. Lawyers for the accused have indicated that they will be able to produce documents justifying the possession of the archaeological material. They revealed that one of the professors has sold many pieces from his collection to museums in Sicily.

According to reports the greatest number of objects were found in a castle owned by Vincenzo Cammarata. Cammarata, nick-named 'il Barone', is well-known in the provincial capital of Enna as an art connoisseur and dealer. In 1997, he organised an exhibition of antique jewellery that included many pieces from his personal collection. His wife is the director of the provincial penitentiary.

The police said they were overwhelmed by the number of artefacts found in Cammarata's possession, reputedly many thousands. Dr M. G. Branciforte, director of Catania's Fine Arts Superintendent, viewed video footage of the police operation and declared the value of the pieces she saw to be beyond estimate. However, photographs released to the press showed a morley collection of common antiquities and probable forgeries.

Police informants have accused Cammarata of receiving illegally excavated artefacts from various Sicilian sources, and also of links to organised crime. The police believe he is the 'brains' of the organisation, availing himself of the others to help sell archaeological material to collectors in Italy, and abroad. They allege he used the professors to provide an air of scholarship and to confirm authenticity, and they believe the two prominent businessmen provided contacts with Sicilian high society. In addition Gianfranco Casolari, owner of the numismatic auction house Aes Rude, has been accused of furnishing many of the pieces with false documents of provenance. The accused refuse all charges.

Cammarata has already been cited in controversial procedures in Italy and the United States involving a Greek gold phiale that the Italians claim was illegally exported from Sicily. This is believed to be the reason why the authorities adopted a remarkable measure prohibiting his associate, Casolari, from speaking with his attorneys for five days. Although curbing the Italian antiques black market has become a high priority, this move sent shock waves up and down the Peninsula.

Hearings into the case will begin sometime in Spring 1999, but it is unlikely that any conclusions will be reached over the next twelve months. Meanwhile, the police are tracing archaeological objects they believe the accused sold outside of Italy to museums that were convinced they were legitimately on the market.

While Italian collectors and enthusiasts are clamouring for a more rational approach to the field of antiquities, the authorities have responded by vigorously enforcing laws that for decades were applied loosely. If Cammarata and his cohorts are indeed found guilty, they will join the legion of 'tombaroli' who have placed hundreds of thousands of antiquities into homes all over Italy. The world applauds the serious commitment to the preservation of cultural heritage that Italy has demonstrated in recent times. However, provisions must be made for the many private citizens who acquired archaeological material in the past under the impression they were committing little more than an administrative infraction. Some form of amnesty seems to be indicated. Otherwise, a vast, uncatalogued mass of ancient artefacts runs the risk of destruction by those Italians who now fear prosecution for the possession of unprovenanced antiquities.

Christopher Redmond

Federico Zeri on the Ludovisi Throne

In our last issue, Dr Eisenberg, the Editor-in-chief of Minerva, wrote a memoir to the eminent Italian art historian Federico Zeri (Minerva, January/February 1999, p. 8), noting his past support to his findings that not only the Boston Throne was a forgery, but also the Ludovisi Throne (Minerva, July/August 1996, pp. 29-41; November/December 1996, pp. 33-36). He has since located some of his original correspondence with Dr Zeri and presents it here as a matter of record:

Mentana (Roma) 28th June 1971

Dear Mr. Eisenberg,

Thank you for your letter of June 23rd. I have been delighted to talk with you, and your conversation has been one of the most stimulating I have ever had. I must say that I am fully convinced by many of your arguments, and that I am studying some of your 'finds' in the field of fakes. I begin to think that you are right also concerning the so-called 'Throne' here in Rome; I have seen it again, and indeed, it looks very odd.

Sincerely yours,

Federico Zeri

Mentana (Roma) September 23, 1971

Dear Mr. Eisenberg,

... I, too, was very pleased to have you and Mrs. Eisenberg here, and I hope that we shall meet before not too long. The discussion I had with you upon forgeries was extremely interesting, and I must say that you have convinced me about nearly every object we discussed, particularly about the Ludovisi Throne. I can only say, as a sincere wish, you should not become discouraged from the terrible attacks that you will receive from a number of scholars, as soon as the results of your research will be published. The evidence, however, is so striking, that sooner or later everybody will become convinced.

Yours sincerely,

Federico Zeri
REFLECTIONS ON EDITING WOOLLEY

T. C. Mitchell

It is now nearly eighty years since the beginning of one of the great excavations of this century. From 1922 to 1934 Charles Leonard Woolley (1880-1960) led a joint expedition to the group of mounds known as al-Muqayyar, ancient Ur, in southern Mesopotamia (modern Iraq) on behalf of the British Museum and the University Museum of the University of Pennsylvania in Philadelphia. This was his best known achievement and he was knighted in 1935 in recognition of his work there and of his energetic and imaginative exposition to the general public of the discoveries.

Notable among these were the rich burials of the Sumerian Early Dynastic period, c. 2500 BC, in what he called the ‘Royal Cemetery’ on the basis of the identification of two of the occupants (Mes-kalam-du and A-kalam-du) as lágal, ‘king,’ and one (Pu-abîl, Woolley’s Shub-ad) as nûn, ‘noble’ reasonably taken as ‘queen’. The tombs contained a wealth of goldwork and jewellery, as well as musical instruments and other elaborate objects decorated with gold, lapis lazuli, limestone, and shell.

These discoveries, coming at the same time as those of Howard Carter and Lord Carnarvon in the tomb of Tut-anh-Amun in Egypt and during the years 1922-32, caught the public imagination, a process well assisted by the richly illustrated articles on them in the Illustrated London News, at that time under the imaginative editorship of Bruce Ingram, who employed artists such as Amedeo Forestier to make reconstruction paintings of ancient scenes.

The Royal Cemetery was spectacular, but Woolley also uncovered important material illustrative of the changing civilization in southern Mesopotamia during more than 3000 years.

Woolley was not one to let the fame that came to him turn him from his archaeological responsibilities. He was assigned a room in the British Museum, in the area of the central administration rather than in the Department of Egyptian and Assyrian Antiquities since he was not on good terms with the Keeper, Sydney Smith, and there he worked on the final report which he planned in ten volumes. He was assisted by Miss J. Joshua, but he prepared the major part of the text of seven of the volumes (in UE I he completed the work of H.R.H. Hall at Tell al-Uhab (1927), and two others, III (1936) and X (1951) on seals, were largely prepared by Leon Legrain).

During the excavations Woolley was assisted each year by a small staff which usually consisted of an archaeological assistant, an architect, an epigraphist, and a foreman.

Woolley was allowed one archaeological assistant a year, among them, A. W. Lawrence (1922-23), later known as a distinguished classicist (brother of T. E. Lawrence), with whom Woolley had excavated at Carchemish before the War; G. M. Fitzgerald (1923-24), later known as one of the excavators of Beth-Shan in Palestine; M. E. L. (later Sir Max) Mallowan, the longest serving assistant (1925-31), who left to conduct his own excavations in northern Iraq and P. Railton who subsequently published a popular book, Buried Empires, under the name Patrick Carlton.

Among the architects working for Woolley was F. G. Newton (1922-24), who had had experience on excavations in Egypt and Palestine; and J. Cruikshank Rose (1930-32) (the qual-

Fig 1 (above). The ‘Standard of Ur’, From the Royal Cemetery of Ur, grave-pit 779, chamber 9. Sumerian, about 2500 BC, 20.3 cm high x 48.3 cm long. A hollow receptacle, originally of wood, first thought to be a standard. Shaped like a two-sided lectern-top, ornamented on four sides with scenes in a gaily coloured mosaic of shell, red limestone, and lapis lazuli, inlaid in bitumen. The two main sides, each in three registers, depict ‘War’ and ‘Peace’. British Museum WA 121201.

All illustrations courtesy of the Trustees of the British Museum.

T. C. Mitchell is a former Keeper of Western Asiatic Antiquities in the British Museum.
The Excavation of Ur

ity of whose plans would later be seen in the frequently reprinted Pelican Book on The Pyramids of Egypt by J. E. S. Edwards.

Epigraphists who worked with Woolley over the years include Sidney Smith (1922-23), who later served as Director of Antiquities in Iraq (1926-31) and then Keeper of Egyptian and Assyrian Antiquities in the British Museum (1931-48); C. J. Gadd (1923-24); L. Legrain (1924-25); E. Butrows (1926-30), a Jesuit priest who dressed on the dig very much as he did back in England; C. P. T. Winckworth (1930-31); and C. H. Gordon (part time 1931-32 while serving as epigraphist at the American excavations at Tell Billa and Tepe Gawra), later known particularly for his work on Ugaritic. Woolley’s great friend from the days at Carchemish, Hamoudi, acted as his foreman and one of Hamoudi’s sons, Yahia, acted as photographer.

In 1926 Woolley married Katharine Keeling, who had been invited to take part in the excavations in 1924, and she continued to be a regular member of the team from then on. She was an artist and sculptor and, apart from drawing objects for the publications, she made the wax heads on which some of the jewellery from the Royal Tombs was arranged. These are often reproduced in books worldwide, but the best known one, with a wide-spreading head-dress, which visitors frequently expect to find in the British Museum, is actually in the Iraq Museum in Baghdad. She was, like Woolley, a forceful personality, and the atmosphere at the site was evidently sometimes rather tense. C. P. T. Winckworth related that on one occasion when he and Cruikshank-Rose were repairing a chair with locally made tools, she came up to them and began to criticise the way they were going about it. This irritated Cruikshank-Rose so much that he smashed the chair with the hammer and walked off.

Plans were drawn, mainly by the architects but some by Woolley himself, of the numerous buildings found, from palaces and temples to private houses, and his own plans were considered of sufficient quality for him to be made an honorary Associate of the Royal Institute of British Architects. Over 2,300 photographs of objects and locations were taken, and not far short of 20,000 objects were found, a record card being completed for each giving a description, dimensions, the find spot, and sometimes a sketch, and it is clear from the handwriting on these that well over 90% were filled out by Woolley himself. He used these cards and photographs in his preparation of the final reports, the mere process of sorting through them in order to assign them to their correct volumes, and to the sections within the volumes, being a major operation in itself.

He completed the text of the most eagerly awaited volumes well before the war, Ur Excavations II, The Royal Cemetery in 1934, and IV, V, The Ziggurat in 1939, and had five other historical volumes in draft typescript ready for publication by the beginning of the war in 1939. When work could resume after the war, Woolley was otherwise engaged (excavating at Tell Atchana in ancient Alalah), and the limited staff at the British Museum could not give time to making final preparations of the typescripts for the press. Two of the volumes (IV and VI covering the early periods to the end of the 2nd millennium BC) were in the hands of the University Museum for publication in Philadelphia, and three (VII-IX covering the periods from about 2000 until 500 BC) were retained in London. When I joined the staff of the British Museum in 1959, Dr R. D. Barnett, the Keeper of what was then the Department of Western Asiatic Antiquities, assigned to me the task of preparing these volumes for the press.

By that time, twenty years on, certain details in Woolley’s typescripts, notably the forms of ancient names, required revision. Indeed, volumes of cuneiform texts belonging to these periods had been published in the parallel series Ur Excavations: Texts It was desirable to incorporate information relevant to these and to revise the indications of provenance which Woolley had given. It was thus necessary to check carefully through the typescripts, and in doing this I came to have great respect for the work Woolley had done. The typescripts represent many hours of post-excavation work, and though much of what had to be described is rather unexciting, a natural sense of style, together with his old fashioned education, enabled him to record his results in good clear English, something not always found in modern excavation reports.

Woolley had a strong, indeed dominant personality, possibly the reason he and Sydney Smith, who was similar in this respect, did not get on well together. Sir Max Mallowan when asked about the relations between them, when he and Gadd were reminiscing in the Museum, said they ‘could not have been worse’. My only contact with Woolley was when he came to consult the Department of Western Asiatic Antiquities library. At that time he was deaf and irascible, and though by then he was an old man, it was plain that he had a natural air of authority and would have had no difficulty controlling a large excavation team.

Fig 2 (above). A Sumerian gaming board. From tomb PG 513 in the Royal Cemetery of Ur. Sumerian, about 2500 BC. 29.8 cm long x 12 cm wide. Originally made of wood, now perished, encrusted with a mosaic of shell, bone, lapis lazuli, red paste and red limestone, set in bitumen. British Museum WA 120834.

Fig 3. Queen Pu-abu's gold feeding cup (above) and goblet (below). From the death-pit at the entrance to the grave of Queen Pu-abu at Ur. Two of the four gold vessels found close together with many other treasures beside the remains of the Queen's wardrobe chest. Sumerian, about 2500 BC. Goblet: H: 8.8 cm; rim: 10.2 cm diam. K1200. Feeding cup: H: 12.4 cm; rim: 12 x 7 cm. 121346. British Museum WA 121345.

Fig 4 (below). The Queen's gold bowl. Sumerian, about 2500 BC. H: 7 cm; I: 19.7 cm; w: 11 cm. Found with a drinking-tube or 'straw' of silver beside Queen Pu-abu's head on her bed in the Royal Cemetery of Ur. British Museum WA 121344.

MINERVA 7
UR OF THE CHALDEES AND THE ROYAL CEMETERY OF UR

The travelling exhibition of the ‘Treasures from the Royal Tombs of Ur,’ organised by the University of Pennsylvania Museum of Archaeology and Anthropology, features many of the spectacular discoveries made by C. (later Sir) Leonard Woolley in an expedition made jointly with the British Museum in the 1920s. In this extract from the exhibition catalogue Richard L. Zettler examines the excavation of the Royal Cemetery.

THE ROYAL CEMETERY OF UR

The cemetery Woolley uncovered in the late 1920s included some 1,850 intact burials spread over an area approximately 70 by 55 meters underneath the southeast corner of Nebuchadnezzar's 'temenos' and partly beneath and outside its enclosure wall. Woolley estimated that perhaps two or three times that number of burials originally existed in the area.

As Woolley reconstructed it, the burials had been cut into irregular and sloping ground; heaps of rubbish spread out from the prehistoric town, whose center lay to the southwest, sloping down to the northeast and southeast. An earlier group of burials was separated from a later group by additional debris layers that varied in thickness, from 1 to 3 meters, as well as in composition. In most places, the debris was gray in color and made up of decomposed mud bricks, but in some places it contained pottery or a combination of pottery, brick rubble, and lime.

Woolley dubbed the debris layers in the cemetery "Seal Impression Strata" (SIS) because of the large number of clay sealings recovered from them. Archaic tablets and seal impressions from the earlier SIS 8-5, dated to the earlier part of the Early Dynastic period (Early Dynastic I), provided a terminus post quem for the earlier group of burials. A apis lazuli cylinder seal belonging to Ninbanda, the queen and wife of Mesannepada, and impressions of seals naming Mesannepada king of Kish and Ninbanda the queen were found in strata that sealed the earlier burials and provided a terminus ante quem for them. The Sumerian King List names Mesannepada as first king of the First Dynasty of Ur; he is commonly thought to be a contemporary of Eannatum, third king of the better attested Lagash dynasty. The earlier graves, then, can be dated to the period conventionally known as Early Dynastic IIIA (c. 2600-2500 BC).

According to Woolley, the cemetery's later burials could be securely attributed to the Sargonic period by inscribed cylinder seals found in two of the graves. These seals refer to officials of Inshushinak, daughter of Sar- gon, founder of the Dynasty of Akkad. Woolley assigned fifteen graves on the northeast edge of the cemetery to a time period intermediate between the earlier and Sargonic graves, the Second Dynasty of Ur. He did so because their artifacts seem the commonality among these groups of burials. Reexamination of the diagnostic pottery and cylinder seals, however, indicates that the "Second Dynasty" burials are Akkadian in date or later.

As for the relative chronology of the burials, Woolley realized that absolute elevations provided little help because graves had been cut into uneven ground. In the cemetery's crowded conditions, later burials commonly overlaid, and not uncommonly cut and disturbed, earlier ones, and Woolley recognized groupings of as many as five, ten, and even twenty superimposed burials. Using only those groups with more than five burials, he devised a developmental sequence of artifacts such as pottery, stone, metal vessels, and metal tools and weapons. Using this developmental sequence, he could look at artifact inventories in other tombs and place those tombs too in a relatively shared sequence. Woolley's methodology was seemingly solid, but questions remain. Beginning with Hans Nissen's Zur Datierung des Königsfriedhofs von Ur, which appeared in 1966, more than thirty years after Woolley's final report, various studies continue to examine the stratigraphy and relative dating of the cemetery's thousands of burials.

THE EARLY DYNASTIC IIIA ROYAL CEMETERY

Woolley assigned 660 burials to the Early Dynastic Royal Cemetery. The overwhelming majority were simple inhumations, in which the body, wrapped in reed matting or placed in a coffin, was set at the bottom of a rectangular pit that varied in size but averaged 1.50 by 0.70 meters. The body was invariably placed on its side, with the legs slightly flexed and the arms and hands in front of the breast at about the level of the mouth.
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Clothed and accompanied by his/her personal belongings—for example, jewelry, cylinder seal, and dagger—the deceased generally held a cup, and a jar and bowl were placed nearby. Other utilitarian goods such as bowls and jars containing food-stuffs, weapons and tools, and so on, might be distributed around the pit, the quantity probably reflecting wealth and social status. Of the 660 burials, 16 stood apart from the simple inhumations in terms of their wealth, peculiarities of structure, and evidence of ritual (Fig 1). Woolley termed these “royal tombs,” assuming that they contained Ur’s deceased kings and queens. A cylinder seal inscribed “Meskaladug, the king,” along with a second seal inscribed “Akaladug, king of Ur, Ashushkildin-gir (is) his wife,” seemingly confirmed Woolley’s assumption.

Royal tombs consisted of a vaulted or domed stone tomb chamber set at the bottom of a deep pit, to which a ramp provided access. The principal body lay in the chamber, buried with substantial quantities of goods, sometimes including a sledge or wheeled vehicles pulled by oxen or equids. Personal and household attendants lay in the tomb chamber with the deceased king or queen and in the pit outside, which Woolley consequently termed the “death pit.” Although no trace remained, Woolley felt certain that the tombs would have been marked on the surface by some sort of chapel.

In Woolley’s reconstruction, the royal tombs constituted the nucleus around which the cemetery grew; the first royal tomb to be dug into the old rubbish tips set a precedent that was followed by other members of the royal house(s). In time, a double row of royal tombs came to exist, running from southwest to northeast across the cemetery area. From the beginning, the graves of private individuals encroached on the royal burial grounds, at first clustering around the tombs of the kings and queens and eventually even cutting down into the filling of the pits and into one another.

Some of the royal tombs uncovered by Woolley had been partially destroyed, presumably by later tomb digging. Nearly all of the royal tombs had been robbed in antiquity. Woolley recognized a considerable variation in the royal tombs, in both their architecture and their wealth, number of retainers, ratio of genders, and so on. Some of the royal tombs contained large numbers of retainers. PG 789 held sixty-three, the majority women, in the pit. PG 1237 (Fig 2) contained seventy-three retainers, apparently five men and sixty-eight women. (Woolley called this the “Great Death Pit” because of the large numbers of retainers and because the tomb chamber itself had been destroyed.) Other tombs contained fewer but still substantial numbers of retainers. Still other burials contained fewer than five bodies.

Unfortunately, the reasons for these variations are as poorly understood today as when Woolley originally uncovered the cemetery. One particularly rich tomb that Woolley did not include among the royal tombs, in large part because it did not
have a tomb chamber or retainers, nevertheless stands out. PG 755 (Fig 3) consisted of a rectangular pit measuring 2.50 by 1.50 meters, cut partly in the shaft of Royal Tomb PG 779. A coffin was placed against the north-east side of the pit. The body in the coffin was that of a male, described as a strongly built, powerful man about 5 1/2 feet in height and under thirty at the time of his death.

PG 755 was unique among the simple inhumations "in the extraordinary richness of its furniture." Behind the deceased was a head, for example, was a gold helmet (Fig 4). He held in his hands a gold bowl inscribed with the name Meskaladum. Around his waist was a silver belt, from which was suspended a gold dagger in a silver sheath, a lapis lazuli whetstone with a gold handle, a large decayed shell cylinder seal, and perhaps a silver toilet reticule. Both the coffin and the tomb pit were filled with artifacts the likes of which Woolley had found only in royal tombs. In the coffin, for example, were gold and silver lamps, a second bowl inscribed with the name Meskaladum, and a number of heads. On the northeast side opposite the upper part of the body was a substantial collection of jewelry, including a copper pin like that normally worn by women in the royal tombs, with a head in the form of a squattings monkey. Perhaps the jewelry was a gift to be presented to underworld deities. Outside the coffin were, as Woolley noted, a "bewildering" number of artifacts, including metal vessels inscribed with the names Meskaladum and Ninnanda, the queen.

The identity of the young man buried with such wealth in PG 755 remains an open question. His seal, which might have been expected to be inscribed with his name, was apparently in very bad condition and not kept. Woolley assumed him to be named Meskaladum, in large part because of the bowls inscribed with that name found in the tomb. Originally, Woolley thought the name referred to Meskaladum the king, whose seal was found in a box in a subsidiary burial in the shaft of PG 1054. Later he apparently changed his mind, deciding that PG 755's Meskaladum was not King Meskaladum but a lesser person of the same name.

From an inscription on a lapis lazuli head found at Mari, we know the royal Meskaladum took the title king of Kish and was the father of Mesannepada. Mesannepada, in turn, was the first king of the First Dynasty of Ur, according to the Sumerian King List. As noted, however, one vessel from the young man's grave was inscribed with the name Ninbanda. Her identification is problematic. She is called "queen," but was she the wife of Meskaladum the king? Or was she the wife of Mesannepada, as reported by Petrie? Or did Meskaladum separate the earlier and later burials at Ur? If this Meskaladum was the son of Mesannepada and Ninbanda, we would have to assume that he was buried with a legacy from his grandfather.

HUMAN SACRIFICE

For Woolley, the deaths of the retainers and their burial with kings and queens was an integral element of the royal tombs. The absence of such retainers in PG 755 was one of the reasons Woolley did not think it a royal burial, in spite of its bewildering wealth. In the absence of any archaeological evidence paralleling what he had uncovered or any written sources hinting at such practices, Woolley was left to explain the phenomenon. Using a little circular logic, he suggested that sacrifice implied "godhead." He knew that the kings of the Third Dynasty of Ur were defied during and after their lifetimes; the Early Dynastic kings of that city might likewise have been "divine kings." When the kings and queens of Ur died, they were accompanied by whatever they would need for their palaces in the netherworld, including those persons who had attended them in life. The retainers who were buried with the kings and queens were thereby assured of a "less nebulous and miserable existence in the afterward world than was the lot of men dying in the ordinary way."

In a more recent study, S. Pollock followed one facet of Woolley's explanation, emphasizing the inclusion of retainers in the burials of the kings and queens as an "extreme form of display of the power of certain individuals . . . over the lives of others." Other scholars turned to religious rituals to explain the inclusion of retainers in the burials of Ur's kings and queens. Anton Moortgat, for example, drew on the myths of the dying fertility god Tammuz, so well known from the Mediterranean world, in arguing that the occupants of Ur's royal tombs may well have been kings and queens who had taken the parts of Dumuzi and Inanna in the New Year's sacred marriage rites. The purpose of the sacred marriage was to assure the fertility of the land. As P. R. S. Moorey writes, "The key to these graves at Ur . . . may not lie so much with matters of 'royalty or monarchy' as we today conceive them, as with a cult practice special to Ur, relating particularly to the Nanna cult."

Some surviving written sources purport to describe the deaths of kings and the construction of palaces in the netherworld, as do texts that include slaves along with other goods and commodities buried with high-ranking persons. Nevertheless, no evidence exists for the delification of Early Dynastic kings, and with the exception of a few short royal inscriptions, little is known about Ur's Early Dynastic rulers or its particular traditions of kingship, including, for example, the royal relationship to the cult of the moon god, Nanna. The sacred marriage remains poorly understood as a phenomenon. Moreover, Early Dynastic rulers may or may not have taken part in the sacred marriage. Later inscriptions indicate that certain of Ur's Early Dynastic rulers participated in the ritual, but those references may well be anachronistic.

Charles Redman proposed somewhat different explanations for the royal cemetery's elaborate burials. He suggested that the Royal Cemetery reflected changes in the organization of Early Dynastic city states. In the earlier part of the Early Dynastic and the preceding Jamdat Nasr periods, temple elites held power; by the later Early Dynastic period, written evidence and the appearance of palaces suggest that a secular elite was becoming dominant. At such a critical juncture in the evolution of leadership, kings may have been powerful enough to accumulate great wealth during their reigns, but kingship as an institution was not sufficiently strong and regularized to maintain itself. Rituals were needed to maintain the authority of the king during periods of succession. The ritual destruction of great wealth (human, animal, and artifactual) would have brought recognition to the survivors and heirs and helped to maintain their elite social
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the earth down to the gold, but no farther, and then they too were sent off so that the final work with knives and brushes could be done by my wife and myself in comparative peace. For ten days the two of us spent most of the time from sunrise to sunset lying on our tummies brushing and blowing and threading beads in their order as they lay... You might suppose that to find three-score women all richly bedecked with jewelry would be a very thrilling experience, and so it is, in retrospect, but I am afraid that at the moment one is much more conscious of the toll than of the thrill.

Woolley was a genius not only at getting artifacts out of the ground (Fig 5), but also at reconstructing them. H. R. Hall bragged of Woolley’s reconstruction of the “ram-in-a-thicket” in a letter to Horace Jayne:

“You will I think like your share of last years finds, especially the lyre with the silver stag among the copper ‘burlushes’, which is my favorite among your things. I am sorry to let it go! The ‘ram’ (really a goat, of the markhor type) “in the thicket” (I think it is really eating a plant in the usual goat-fashion, but then I am not romantic) is a really wonderful piece of construction (or rather re-conditioning) of Woolley’s: he is easily first in the way he produces his things for exhibition, and so far as technique is concerned I consider him the first of our excavators. He will restore our goat in the same way.”

Woolley was a man of legendary stamina who routinely stayed in his office at Ur until 2 or 3 AM when he had to be back on the mound half an hour after sunrise. In a real sense, the Royal Cemetery, a previously unknown chapter in Ur’s long history, exists today not just because of the effective collaboration between two museums but also because of Woolley’s extraordinary energy and talent.

Dr Richard Zeitzer is Associate Curator-in-Charge, Near East Section of the University of Pennsylvania Museum, a co-curator of the exhibition, co-editor with Lee Horne of the catalogue, and author of several of the essays.

The above excerpts and illustrations are from Treasures from the Royal Tombs of Ur (Philadelphia, 1998), © the University of Pennsylvania Museum.
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Palmyra alabaster goddess, height 50.2 cm, circa 2nd century AD

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UR OF THE CHALDEES

TREASURES FROM THE ROYAL TOMBS OF UR:
A Travelling Exhibition from the University of Pennsylvania

Jerome M. Eisenberg, Editor-in-Chief of Minerva, selects his favourite objects from the major travelling exhibition: ‘Treasures from the Royal Tombs of Ur,’ organised by the University of Pennsylvania Museum of Archaeology and Anthropology. He describes the two most important tomb chambers and some of their exciting contents.

An expedition in the 1920s and early 1930s to Tell al Maqayyar, a ruin mound located near Nasiriyyah in southern Iraq, brought world-wide attention to a location that had been known since the mid-19th century as Ur, home of the Biblical patriarch Abraham. The excavation was sponsored jointly by the British Museum and the University of Pennsylvania Museum and directed by a young (and then little-known) archaeologist, C. Leonard Woolley. From 1922-1926 Woolley excavated Ur’s ziggurat (terraced temple tower), as well as many of the public buildings that surrounded it. In the fifth field season (1926-27) he discovered a large cemetery to the southeast of the ziggurat. During the years 1926-30 Woolley uncovered more than 1800 burials that date to the later part of the 3rd millennium.

The cemetery contained 16 tombs, all dating to the period archaeologists call Early Dynastic IIIA (c. 2600-2300 BC). Woolley called the tombs royal because of their distinctive form, their rich contents and the inclusion of retainers with the main occupant of the tombs. Woolley assumed that the tombs contained the kings and queens who ruled Ur during that time period.

Most of the important antiquities uncovered in Ur’s Royal Cemetery came from two burials in the Early Dynastic IIIA Royal Cemetery, those of PG 789 (Fig 1) and PG 800 (Fig 2). The two stone-built tomb chambers were adjacent to one another and the death pits overlapped. Though the tomb chamber of PG 789, known as the ‘King’s Grave,’ was robbed in antiquity a silver boat and a gaming board, now in the Iraq Museum, were left behind. The death pit contained two wooden wagons, each with three oxen, near them three bodies, probably the groom and two drivers. Sixty other bodies, including several female attendants, some of the latter covered with jewellery, were found in the pit. Two wooden lyres were found in this pit (Figs 3-4), as well as a copper relief fragment, possibly a shield, depicting lions trampling over fallen enemies.

The tomb chamber of PG 800, featuring a vaulted roof, measured 4.35 by 2.80 metres. It was intact and contained the body of a woman, barely five feet in height and about forty years of age, lying on the remains of a wooden bier. She was identified as Queen Puabi from one of the three cylinder seals found with her which was inscribed Pu-abi, nin, or the Lady Puabi. She wore a magnificent gold headdress (Fig 5), a beaded cape consisting of about fifty strings of gold, silver, lapis lazuli, agate, and carnelian beads (Fig 6). All ten fingers bore gold rings and nearby was what has been thought to be a diadem or belt of gold ornaments on thousands of tiny lapis lazuli beads. A silver pouring cup rested on her body. She was buried with three attendants, one of which, a male, was buried with daggers and a whetstone. The chamber of PG 800 was filled with a large number of vessels and other objects.

The death pit somewhat above the level of PG 800 contained a sled with two oxen, four grooms, each carrying a dagger (or a razor) and a whetstone. A fifth body lay nearby. On the ramp were five other men armed with copper daggers. The remains of a wooden chest inlaid with lapis lazuli and shell.
probably a wardrobe, was guarded by a man with a gold and carnelian headband, bearing a dagger and two whetstones, possibly the keeper of the wardrobe. A large number of gold and silver vessels (Figs 8-11), a lapis lazuli spouted cup (Fig 12), silver lion and bull heads (Figs 13, 14), and a cosmetic box (Fig 15) surrounded the wardrobe. Several other bodies were found nearby.

Woolley found that the broken roof of the death pit associated with PG 800 lay directly beneath the wardrobe. It is now surmised that many of the treasures from PG 789 were plundered for use in the death pit of PG 800. At one end of the death pit located near PG 800 were the bodies of ten women, all wearing elaborate head-dresses of gold, silver, and lapis lazuli, and buried with musical instruments — a harp, a lyre, cymbals, and sistra (rattles).

Woolley conjectured that PG 789 was the tomb of a king of Ur and that Puabi was his queen, who followed him in death. However, it has now been proposed that PG 800 predates PG 789 and that the death pit said to be that of PG 800 does not actually belong to it (the floor is 1.7 metres above the floor of the tomb chamber), but is possibly of an undiscovered or destroyed tomb of another royal personage.

The treasures from the royal cemetery were divided among the British Museum, the University of Pennsylvania Museum, and the Iraq Museum. This is the first time that any of the finds have been seen in a travelling exhibition. After visiting the eight venues around America, from 1998 to 2001, they will be housed in a permanent reinstallation at the University Museum.

For illustrations of some of the best pieces from Ur on display in the British Museum, including the magnificent Standard of Ur, consisting of two large panels, 47 by 20 cm, and ends of figurative mosaics in shell, lapis lazuli, and red limestone once covering a wooden box, see p. 7.

The discovery of the royal cemetery by Woolley remains one of the greatest finds in modern archaeology and, along with the discovery of the tomb of Tutankhamen by Howard Carter just a few years before, brought to the attention of the world the treasures of the ancient Near East and Egypt. It most certainly encouraged a new generation of budding archaeologists to follow in the footsteps of Carter and Woolley.

This article is based upon an essay by Richard L. Zettler in the exhibition catalogue. The catalogue, *Treasures from the Royal Tombs of Ur* (Philadelphia, 1998), edited by Richard Zettler and Lee Horne, 220 pp., illustrating all 157 objects in colour, is available at the venues for $34.95, paperback, $49.95, hardback. It includes an interpretation by Donald P. Hansen on the art of the Sumerians based upon the finds in the Royal Tombs; essays by Holly Pittman on the jewellery and cylinder seals; Jill A. Weber and Richard Zettler on the metal vessels and tools and weapons; Kevin Dart and Richard Zettler on the shell vessels and containers; and Richard Zettler again on the stone vessels.

All photographs are by H. Fred Schoch © University of Pennsylvania Museum.
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Fig 4. Great Lyre (detail of front of sound box). Shell and bitumen. H: of plaque 33 cm. PG 789. The background of each of the four shell plaques has been cut away and filled with bitumen. In the first scene, a nude hero grasps two human-headed bulls. The three remaining panels depict scenes from a lucrecy banquet. In the second scene, a canine (hyena?) with a dagger in his belt carries a table bearing two animal heads and an animal haunch, while a lion follows him carrying a large jar and a pouring vessel. Both animals have human hands. The third scene shows a seated ass playing a large lyre (with the forepart of a bull on the soundbox), which a bear helps to support, as a small animal (a fox?) holding a stirrup sits at the donkey’s feet. The final scene shows a mythological bearded creature with human arms and a scorpion’s body and tail followed by a gazelle, also with human arms, holding two tumblers like those from Lady Puabi’s tomb in his hands. Similar scenes of animals acting like humans was found on a seal impression from Ur.

Fig 3. Great Lyre from the ‘King’s Grave.’ Sound box: Gold, silver, lapis lazuli, shell, bitumen, and wood. H: of head 35.6 cm. H: of plaque 33 cm. PG 789. The bull, made of gold sheet over a wooden core, has eyeballs of shell and pupils and eyelids of lapis lazuli. The splendid beard is composed of small pieces of lapis lazuli set into a silver backing.

A second lyre is in the British Museum. Both were found on top of the heads of bejewelled females, perhaps lyricists or singers who wore elaborate head-dresses. B17694 (U.105560). [The first number is the museum number, the second the field number.] Catalogue no. 3.
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Fig 5. Puabi's gold head-dress and earrings. PG 800, tomb chamber of Puabi, found with Puabi. The wreaths are gold, lapis lazuli, and carnelian. This head-dress of Lady Puabi consists of several items. The hair ribbon is made of gold, as are the chokers, the pair of lunate earrings, and the two pairs of hair rings. The wreath head-dress, which is constructed of four separate pieces, is made of gold, lapis lazuli, carnelian, and shell. B16699-93 (U.10937, 10890), B17799-12 (U.10933-36). Catalogue no. 29.

Fig 6. Puabi's beaded cape and jewellery. PG 800, tomb chamber of Puabi, found with Puabi. The beaded cape at centre, consists of gold, silver, lapis lazuli, carnelian, and agate beads (83.7.1). The pins of gold and lapis lazuli (upper left) were used to secure garments. Above, a choker with triangular designs between strings of beads. Woolley suggested that the choker was attached to the cape of beads and served as the top of the cape. Bottom, left to right: a garter (found around her right knee), belt, finger rings, and a cuff of lapis lazuli and carnelian. Catalogue no. 31.

Fig 7. String of gold and lapis lazuli beads with gold rosette. PG 800, tomb chamber of Puabi, found with Puabi. This necklace, with its delicate open-work rosette, was worn by the queen above the choker with triangular designs (see Fig 6). L: 43 cm. B16699 (U.10982). Catalogue no. 34.

Fig 8. Spouted gold bowl. H: 8 cm. PG 800, pit floor of tomb of Puabi. The form of the channel spout and the indented band rim have no parallels in southern Mesopotamia. The rare platinum group elements present in this gold bowl and most other early Mesopotamian gold objects indicates that the metal was not mined but was taken from alluvial deposits. B17699 (U.10451). Catalogue no. 96.

Fig 9. Gold bowl. L: 13.1 cm. W: 9.4 cm. PG 800, tomb chamber of Puabi. The fluting ridges were made by punching them from the inside, while the rim, base, and bottom decorations were chased. The herringbone and zigzag patterns at the rim and the rosette on the bottom are similar to the motifs used on other vessels such as the electrum fluted tumbler (Fig 11). B17693 (U.10880). Catalogue no. 98.
Fig 10. Silver and electrum bowl. L: 21.7 cm, W: 13.4 cm, PG 800, tomb chamber of Puabli. This unusual design was created by placing electrum strips into shallow vertical depressions in the vessel. They were then fastened by hammering or otherwise overlapping the silver from the body over the edges. Two horizontal strips of electrum were then placed over the vertical strips. Twisted silver wire threaded through two lugs forms the handle. B17077 (U.10891). Catalogue no. 99.

Fig 11. Electrum fluted tumbler. H: 15.2 cm, PG 800. This tall gold tumbler was found beside the wardrobe chest in Lady Pu-abi’s death pit. The tumbler is constructed of hammered sheet gold decorated with chased designs similar to those on the gold bowl (Fig 9). A loop hammered out of the rim for the attachment of a handle does not occur on similar tumblers in silver and copper alloy which were found in the same tomb. B17691 (U.10453). Catalogue no. 105.

Fig 12. Lapis lazuli cup with trough spout. H: 6.7 cm, D: 10.5 cm, PG 800. Pit floor of Puabli’s tomb. The queen’s tomb contained more than 75 stone vessels, mostly of calcite, some of chlorite and steatite, and a few of rarer stones such as black and white breccia, one in obsidian, and this lapis lazuli vessel, unique for both its material and its form. Its function has not yet been determined. It was possibly made in southern Mesopotamia or could have been an import from Central Asia. It has been suggested that several of the calcite vessels found at Ur came from eastern Iran, northern Afghanistan, or southern Turkmenia. The chlorite and steatite vessels could also be from sites outside of Mesopotamia. B17167 (U.10517). Catalogue no. 120.

Fig 13. Silver head of a lion, eyes inlaid with lapis lazuli and shell. H: 11 cm, W: 12 cm, PG 800, pit floor of Puabli’s tomb. This is one of a pair of heads, probably hollow cast, that were probably the protomes for the arms of a chair. The intense expression is magnified by the shell and lapis lazuli used for the eyes. B17064 (U.10465) Catalogue no. 1.
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Fig 15. Silver cosmetic box with shell lid inlaid with lapis lazuli. H: 3.5 cm. D: 6.4 cm. PG 800, tomb of Puabi. This small cosmetic box was found near the wardrobe in the death pit of Lady Puabi. Woolley identified it as the toilet box of the queen. The finest shell carving found in the Royal Cemetery, it was carved from a single shell. The lid, now incomplete, was originally oval in shape with two semi-circular sections. The scene of a lion devouring a small caprid was inlaid with tiny lapis lazuli tesserae and surrounded by two incised lines containing red and black pigment. It is the only cosmetic container that was not actually made of large bivalve shells or copies of them in gold or silver such as those also found in PG 800. B16744a,b (U.10436). Catalogue no. 12.

Fig 14. Silver head of a bull, the eyes inlaid with lapis lazuli and shell. H: 16.5 cm. W: 15.5 cm. PG 800, tomb chamber of Puabi. Hollow cast metal sculptures dating to the mid-3rd millennium BC are rare. This powerful bull with its naturalistic elements combined with decorative aspects was thought by Woolley to be part of the sounding box of a lyre. B17065 (U.10916). Catalogue no. 2.

Figs 16-17. 'Ram Caught in a Thicket.' Gold, silver, lapis lazuli, copper, shell, red limestone, and bitumen. H: 42.6 cm. PG 1237, the 'Great Death Pit' in which 73 retainers were buried. This statue and its counterpart in the British Museum are constructed of gold sheet hammered over a bitumen-coated wood core, with lapis lazuli and shell elements set in bitumen. The stomach and the base of the stand, originally covered in silver sheet, are now restored. Only the ears are made of copper. The top of the base is inlaid with a mosaic of shell, lapis lazuli, and red sandstone. The animal depicted is technically not a ram, as was assumed based on Biblical references, but rather a goat nibbling leaves. Both sculptures were probably not free-standing, but served as bases for small trays or tables attached to the cylinders that project from the backs of the animals' necks. This example was recently cleaned and reconstructed based on a careful examination and a study of the only surviving expedition photo showing it as it appeared in the ground. The front hooves now rest on the tree branches, the angles of the forelegs and of the tree branches were readjusted, and the height of the tree has been increased as it was previously inserted too deeply into the base. 30-12-702 (U.12357). Catalogue no. 8.
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Fig 18 (left). Gold vessel in the form of an ostrich egg shell. H: 14.5 cm. D: 12.3 cm. PG 779. Constructed from a single sheet of gold hammered from the inside, the base and upper part are decorated with inlaid mosaic patterns of shell, lapis lazuli, and red limestone in a bitumen matrix. Two other ostrich egg vessels, a real egg and one of silver, were found in the same tomb. Ostriches were not uncommon in this area at this time.

For the depiction on a Middle Assyrian seal of a winged hero hunting an ostrich see Minervia, July/Aug 1998, p. 14. Fig. 23, B10692 (U.11154). Catalogue no. 15.

Fig 19 (above). Calcite pouring vessel with relief decoration of a human-headed bull. L: 15 cm. W: 8.5 cm. PG 871, in filling above floor. Several vessels in the shape of half conch-shells made out of stone, gold, silver, copper, and of actual shell, found in the Ur grones were most probably used for drinking vessels for the dead or for use during the funerary ceremonies (see the vessel carried by the lion on the Great Lyre shell plaque, Fig 4). Most of these vessels date to the early Akkadian period, or, like this example, to the end of Early Dynastic III B. Another human-headed bull or bizim vessel in translucent calcite, also with black pigment (probably bitumen), in the British Museum, is from PG 1134, also dating to the latter part of Early Dynastic III B. B17087 (U.10746). Catalogue no. 34.

Fig 20 (right). Gold dagger. L. restored 33 cm. PG 1058. 30–1550 B.C. The tiny gold nails in the lift guard and the pommel initiate granulation, the technique of which was not yet known to this Sumerian workshop. It has been suggested that some of the gold-alloy objects were surface-enriched, probably caused by depletion-gilding (removing a corroded surface caused by heating it in a mixture of salt and clay or by treating it with a catalyst such as acid, and then burnishing it). Wood of handle restored. (U.11153). Catalogue no. 146.

Fig 21. Electrum adze. L: 15 cm. PG 580. This cast, socketed adze was found with the remains of its shaft – three rings of gold binding – and a large copper or bronze nail for the end of its pommel. Other weapons and tools from the Royal Cemetery were made of copper–gold and copper–electrum alloy cores with gold surfaces created by depletion gilding. B16691 (U.93319). Catalogue no. 149.

‘Treasures from the Royal Tombs of Ur’
opened at the Bowers Museum of Cultural Art in Santa Ana, California. It is now at the Frank H. McClung Museum in Knoxville, Tennessee, until 9 May.

Future venues:
The Dallas Museum of Art, Dallas, Texas:
30 May – 5 September 1999
The Arthur M. Sackler Gallery, Washington, DC:
17 October 1999 – 17 January 2000
The Cleveland Museum of Art, Cleveland, Ohio:
20 February 2000 – 23 April 2000
The Pierpont Morgan Library, New York, New York:
May 2000 – September 2000
The Oriental Institute Museum, Chicago, Illinois:
October 2000 – January 2001
Detroit Institute of Art, Detroit, Michigan:
February 2001 – May 2001

MINERVA 20
'THE RICHES OF ALL PERSIA'

St John Simpson reviews the new Achaemenid acquisitions by the British Museum

Following the Persian defeat at the battle of Plataea in 479 BC, the Greek forces found 'tents full of gold and silver furniture; couches overlaid with the same precious metals; bowls, goblets, and cups, all of gold; and wagons loaded with sacks full of gold and silver basins. From the bodies of the dead they stripped anklets and chains and golden-hilted scimitars, not to mention richly embroidered clothes which, amongst so much of greater value, seemed of no account' (Herodotus, The History of Herodotus Macadorian troops beheld a similar spectacle when they entered Persepolis: 'the wealth of this city eclipsed everything in the past ... mounds of gold and silver, huge quantities of clothing, and furniture which not was functional but ostentatiously ornate' (Quintus Curtius Rufus, The History of Alexander, Bk 5).

Classical accounts of the Graeco-Persian wars and Alexander's conquest provide vivid, albeit politically biased, sources for the Achaemenids. For over 200 years these Persian kings ruled one of the greatest empires of antiquity. Divided into provinces ruled by satraps - 'protectors of the realm' - answerable to the Great King, the empire stretched from Libya to Central Asia. Sculptured palace reliefs at Persepolis, the most famous of Achaemenid capitals, underline royal power: processions of delegations offer tribute to the King and other depictions show the seated King supported by figures representing the peoples of the Empire. The Persepolis reliefs also provide a rich source for reconstructing Achaemenid material culture and a reference for excavated evidence. Nevertheless, new discoveries continue to throw light on 'the riches of all Persia' (Quintus Curtius Rufus, The History of Alexander, Bk 5).

During the past five years the Western Asiatic Antiquities collections in the British Museum have been enriched with the acquisition of three magnificent Achaemenid objects, all discovered earlier this century in Iran or Egypt. The first is a large silver bowl or phiale (Fig 1) inscribed with the name and titles of Artaxerxes I (465-425 BC). This is one of four silver bowls with identical Old Persian cuneiform inscriptions which appear to have been discovered during the early 1930s at or near the ancient city of Ecbatana (modern Hamadan) in western Iran. This bowl was acquired by the British Museum as a private treaty sale organised through Christie's, with the generous assistance of the National Art Collections Fund, the British Museum Society, and the Friends of the Ancient Near East. The three other bowls are in the Metropolitan Museum of Art, the Freer Gallery of Art in Washington, and the Reza Abbasi collection in Tehran.

Technical examination within the Department of Scientific Research in the British Museum confirms the authenticity of this bowl. It was made of silver of a high fineness to which a small amount of copper had been added as an alloying agent. Trace elements of gold and lead were also found, the latter being a natural impurity surviving the careful refining of lead sulphide ores. This composition resembles other analysed Achaemenid silver objects. Silver mines in Bactria, Badakshan, Fars, Khorasan, and Kerman are mentioned by ancient writers, although melted silver coins from Greece or the Western Satrapies of the Persian Empire were an alternative silver source. The bowl was hammered from a single sheet prior to embossing and engraving the decoration. The design was based on a fully opened lotus flower with 14 petal-shaped garlands radiating from a central raised boss or amphores; deeply recessed oval buds were set between the ends of the petals and smaller buds set between these. Small plain rectangular punch-marks close to the rim may reflect a form of accounting or testing of the silver in antiquity.

The inscription was carefully engraved with a small chisel-like tool in a single line around the interior rim and may be translated as follows:

'Artaxerxes, the great king, king of kings, king of the sons of Xerxes the king, of Xerxes [who was] son of Darius the king, the Achaemenian, in whose house this silver drinking-cup [was] made'.

Formal titles such as these are familiar from other Achaemenid royal inscriptions, notably on the famous 'Cyrus Cylinder', and were intended to confirm the dynastic legitimacy of the ruler. The inscription also confirms that the vessel was made within a royal workshop rather than simply being an item of tribute, as carinated bowls, presumably made of silver or gold, are shown as tribute offered by five different delegations on the Apadana reliefs at Persepolis.

A second Achaemenid silver phiale was acquired by the British Museum within the past year with the generous assistance of the National Art Collections Fund, the British Museum Society, and the Friends of the Ancient Near East (Fig 2). It was formed and decorated in the same manner as the Artaxerxes bowl but is probably later in date. The bowl is said to have been discovered in Mazanderan province in northern Iran, near the turn of the century. It was first exhibited at the State Hermitage in St Petersburg, and later at an Exhibition of Persian Art at the Iranian Institute in New York in 1940. It remained in private hands until it was acquired by the British Museum as a private treaty sale organised through Christie's. The patterns of corrosion and damage to the embossed...
lobes suggests that it originally had been hurled upside down with the central portion protected by a second circular object. It is likely that the bowl had been placed in a grave or nested in a box, jewellery or more other bowls. The alleged northern Iranian provenance is particularly interesting as little is known about this region during the Achaemenid period, although the recent discovery of rich Achaemenid graves at Dowseran, in neighbouring Gilan province, suggests the existence of a wealthy local clientele.

Objects made of precious metals were highly valued in antiquity. The possibility of recycling through melting encouraged hoarding, particularly of silver which formed the basis of the currency. It is for this reason that Achaemenid silver and gold is often discovered in hoards, either as complete objects or as ‘hacksilver’ (literally ‘chopped silver’); the Oxus Treasure and a silver hoard discovered at Babylon in 1882 both feature a mixture of plate, vessels, and coins in varying states of preservation, but often with chisel marks or other signs of deliberate mutilation. The two recently acquired silver bowls may have originated from similar hoards, although sadly no records survive giving the circumstances of discovery. However, silver bowls were made as part of standardised sets used in banqueting. According to Herodotus, Persians ‘are very fond of wine’ (The Histories, Bk I), a statement illustrated by a 5th-century Lydian tomb painting at Karaburun which shows a banquet in progress. The discovery of drinking sets or single bowls interred as grave-goods excavated at Persian-period sites from western Anatolia to the Persian Gulf confirms the extent to which the Persian version of the classical Greek symposium had been adopted throughout the Empire.

Court styles of dress, jewellery and furniture were equally widely imitated. A recently discovered stela in a cemetery at Saqqara (Egypt) depicts one Djederbes, son of Artam and Tanoferit, a local official with Persian and Egyptian parents. He is depicted wearing Persian dress, seated on a typical Achaemenid straight-backed throne with composite legs, and holding a phiale and flower. Bronze elements with bull’s hoof supports originally belonging to such a throne were discovered by chance as recently as 1993 in the Egyptian Delta at Buto (modern Tell el-Fara‘in), confirming that furniture such as this was not simply a Court convention adopted by local elites. This is an important consideration in view of Egypt’s highly conservative culture.

There is a growing body of finds from sites in Egypt that suggest a certain receptivity to Persian art and fashion presumably during the 27th Dynasty (525-404 BC) when the satrapy of Egypt was governed by a Persian administration based at Memphis. Within the British Museum this evidence includes the famous ‘Dariss cylinder seal’ said to have been found in a tomb on the left bank of the Nile at Thebes, a poplar shrine door decorated with coloured glass inlays and showing Dariss I (521-486) in Egyptian dress standing before Anubis and Isis (WA E. 65258), and a unique gilded tamarisk scabbard belonging to a distinctive type of Achaemenid short sword known as an aikakes, that was acquired last century by Mr Joseph Sams (1784-1860).

Most recently, another significant Persian-period object has been acquired by the British Museum. This is a front leg of a tamarisk foot-stool (Fig. 3). Fragments of this form of Egyptian stool, broadly attributed to a Late Period date, do survive in other collections, indicating that they were assembled from separate carved elements connected with crossbars and tenons. This piece was originally covered with red ochre but there are no traces of gesso, or gold leaf. Traces of green staining above a slit in the back of the gaping mouth suggest that it may have been originally fitted with a copper tongue, since corroded and detached. However, this piece is most remarkable for the heavy Persian influence in the treatment of the head which is carved to show a lion with a heavily wrinkled nose, strongly delineated whiskers, a pair of heavy skin folds below the eyes, and a pronounced curl delineating the shoulder muscle. These details are specifically paralleled in Achaemenid art, notably on the Persepolis sculptures and glazed bricks from Susa. Significantly, roaring lions have a lengthy history in Ancient Near Eastern art yet they only appear in Egypt in the 26th or 27th Dynasty. These features therefore imply a fusion of Persian Court style art with local craft traditions in Egypt, probably during the late 6th, or 5th century BC.

The find spot of this stool leg is uncertain although the Delta can be excluded as organic materials do not survive in this region of Egypt. The piece was formerly in the collection of M. Daniel Marie Fouquet (1850-1914), a doctor based in Cairo who built up an interesting collection of antiquities, including a number of lion weights from a temple dedicated to the lion god Maathes at Leontopolis (Tell el-Mogdam). The Fouquet collection was dispersed after his death through auction in 1922, but this piece was finally acquired by the British Museum in 1996 with the generous support of the British Museum Society.

Further reading:

Fig 2. Large Achaemenid silver bowl from Mazanderan, northern Iran. D: 30.7 cm; H: 4 cm. Weight 952 grams. WA 1999.1-17.1.


Illustrations: courtesy of the Trustees of the British Museum.
July 1998 saw the opening of a new permanent gallery at the British Museum devoted to the ancient Levant. The latest in the series of Near Eastern galleries to be generously sponsored by Dr Raymond and Mrs Beverly Sackler, the display draws together material from the region now defined by the modern states of Israel, Jordan, Lebanon, and Western Syria, and presents them in a coherent, exciting and thought-provoking exhibit.

With Anatolia to the north, Mesopotamia to the east, Egypt to the south, and access to Cyprus and the Aegean through the numerous ports of its Mediterranean seaboard, the ancient Levant became one of the most important and enduring commercial and cultural crossroads of antiquity. Open and receptive to influences from beyond its borders, the Levant developed a distinctive culture, characterised by great individuality and cosmopolitan sophistication.

The new Raymond and Beverly Sackler Gallery of the Ancient Levant explores and presents the history of the civilization of this fascinating region, beginning with the early Neolithic farmers of the 8th millennium BC, whose artistic achievements have shattered our conceptions of 'primitive' art and technology, and ending with the fall of the Hebrew kingdoms in the 6th century BC.

Unlike Mesopotamia or Egypt, the Levant has inreliquently yielded significant text archives, and much of the work of reconstructing its history of civilization has depended upon the results of controlled archaeological investigations. It is entirely appropriate, therefore, that the emphasis in the new Levant Gallery is on excavated material now in the Museum’s collections. In this respect, three sites stand out: Alalakh in Syria, Lachish in Israel, and Tell es-Sa‘idiyeh in Jordan.

The ancient city of Alalakh was excavated between 1936 and 1949 by Sir Leonard Woolley, and, in return for supporting the project, the British Museum received a generous division of the excavated finds. The significance of Alalakh lay in its location in the exceptionally fertile plain of Antioch, and on the road intersection linking north Syria to Anatolia and Mesopotamia. The excavations revealed the life of this important urban centre, from the earliest remains dating to the very beginning of the Middle Bronze Age (c. 2000-1750 BC), through to the site’s final destruction at the end of the Late Bronze Age in the 13th century BC.

Many artefacts from Woolley’s excavations, which vividly document the history of this important second millennium city, are displayed in the new gallery (Fig 9). They include beautiful ‘Amuq-Cilician’ pottery from the early levels, clay tablets from a palace, and, most impressively of all, the statue of one of Alalakh’s kings, Idrimi, on the robes of which is inscribed in cuneiform, his remarkable life story of power struggles, exile and adventure (Fig 8).

The second major site represented in the new gallery is the Canaanite royal city of Lachish, excavated by J. L. Starkey on behalf of the Wellcome-Marston Archaeological Research Expedition between 1932 and 1938. First mentioned in the Amarna letters, the 14th century BC diplomatic correspondence between the Egyptian pharaohs, Amenophis III and Akhenaten, and their Asiatic vassals, Lachish is later well known from the Bible. The siege and capture of the city during the Assyrian king Sennacherib’s Palestinian campaign of 701 BC, recorded in 2 Chronicles 32:9, is also documented in Assyrian records, and dramatically illustrated in the series of limestone reliefs from Sennacherib’s palace at Niniveh, now displayed in the Assyrian saloon (Room 17) at the British Museum.

The excavations revealed large numbers of tombs dating to the Middle Bronze, Late Bronze, and Iron Ages, and these have yielded superb collections of pottery, metal tools and weapons, scarabs and seals, bone and ivory objects, and items of jewellery. One of the most fascinating exhibits, however, comes from a small Late Bronze Age temple, known as the ‘Fosse Temple’. The excavated objects provide fine examples of high quality Canaanite craftsmanship including the possible remains of the temple’s...
cult statue, a finely modelled ivory hand and the inlay of an eye, both about three-quarter life size.

The third major site represented in the new gallery more than adequately fills any chronological gaps left by the Lachish material. The site of Tell es-Sa‘idiyyeh, ancient Zarethan, has been excavated since 1985 by the writer, on behalf of the British Museum, and, through the generosity of the Jordanian Department of Antiquities, many of the excavated finds have been granted to the Museum (Figs 2–6). Sa‘idiyyeh was of great importance during the 12th century BC, when it was controlled by the Egyptian pharaohs of the 20th Dynasty as part of their New Kingdom Empire in Canaan. Exhibits include items excavated from the Egyptian governor’s residency, and from graves of the associated extensive cemetery.

On the Lower Tell area the remains of a palace complex, dating to the Early Bronze Age (c. 3000–2750 BC), have been partially revealed, including part of the public wing of which the smallest of the rooms appears to have been a type of scullery. It contained an extraordinary deposit of artefactual and botanical remains, which can be thought of as representing the palace’s ‘last supper’ – a dinner setting for 11 persons, having been returned from the dining room, ready to be washed up, when the fire broke out which brought an end to the entire complex.

The ‘scullery’ deposit is reconstructed in full in the new Levant Gallery, and together with other vessels from the adjacent rooms, it represents one of the finest collections of Early Bronze Age Canaanite pottery on show in any museum in the world.

Aliakhan, Lachish, and Sa‘idiyyeh are only three of the sites highlighted in the Gallery of the Ancient Levant: there are many others whose collections, although smaller, nevertheless provide major contributions. The extraordinary limestone statues from ‘Ain Ghazal in Jordan, the beautiful gold jewellery from Tell el-Jajul, and the reconstructed tomb from Jericho, provide just three examples. In all, the new gallery offers a wealth of well-excavated material from known and reliable contexts – surely the best tribute to archaeological research and scholarship in the Levant.

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New Ancient Levant Gallery

Fig 8. Statue of King Ebrini of Alalakh, 16th century BC. The biographical inscription, which covers much of the body tells how, following a popular revolt, Ebrini, together with his mother’s family, was forced to go into exile in Canaan and live with the Habiru (related to the biblical Hebrews). Seven years later, he mounted an expedition by ship and recaptured his kingdom. H: 168 cm.

Fig 9. This delicately modelled pale-blue glass plaque from Alalakh represents the Canaanite fertility goddess Astarte. Found in the Middle Bronze Age palace, it dates to the 17th century BC. H: 7.5 cm.

Fig 10. With its elegant bichrome decoration, including a bird with back-turned head, this strainer jug is a typical example of Philistine pottery of the 12th century BC. H: 21 cm.

Fig 11. One of the so-called 'Lachish Letters,' which document the last days of this great city before it fell to the armies of Nebuchadnezzar in 587 BC. Written in Hebrew in black ink on pateras, they are mostly addressed to the military commander of Lachish, Ya’ush, and were sent from an officer named Hishayahu, who was in charge of a nearby military outpost. 6.3 x 7.5 cm.

Fig 12. From the Aramaean city of Gubana (Biblical Gozan, modern Tell Halaf in north-eastern Syria), this carved basalt slab, one of a series from the royal palace, shows a mounted warrior of the 10th century BC. 56 x 43 cm.

Fig 13 (left). Continuing the traditions of the Canaanite craftsmen of the Late Bronze Age, the Iron Age population of the Syro-Lebanese coast, known as the Phoenicians, sustained their economy through trade and the manufacture of art works. Many Phoenician ivories, such as this finely executed Egyptian-style plaque, were found in the Assyrian capital, Nimrud, and it is thought that they were acquired as tribute or booty during the Assyrians various campaigns to the Levant. H: 15 x 7.5 cm.

Fig 14. Both technically and artistically, these gold hawk and basket earrings from the Phoenician colony of Tharros in Sardinia, dating to the 7th century BC, show direct continuity with Canaanite craftsmanship extending back to the Middle Bronze Age. H: 5.2 cm.

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A new permanent exhibition, 'Canaan and Ancient Israel,' has opened in the University of Pennsylvania Museum of Archaeology and Anthropology. Five years in the planning, the exhibition puts on display over 500 of the pieces in the museum’s Biblical Archaeology collection, which includes over 15,000 objects, c. 3000 to 500 BC, principally excavated by the museum’s staff from seven sites in Israel, Jordan, the West Bank, and Lebanon. It replaces the old display which was installed about 35 years ago and now exhibits many of the pieces in this important collection for the first time. It is the largest permanent display of excavated objects from this area in America. Dr Linda Bregstein, curator of the Near East Section of the museum points out that it is also the first ‘to explore the complex identities of those who made the artefacts, be they Israelites, Philistines, or Phoenicians.’

It is not commonly known that the museum conducted the first major excavation at Beth Shean (Beit She’an) in the Plain of Jezreel in Israel from 1921 to 1933 under the direction of Alan Rowe, succeeded by two other early pioneers in the field of Biblical Archaeology, Dr Clarence Fisher and Gerald FitzGerald. A total of 18 levels of occupation were excavated, the first dating to the Chalcolithic period. The Egyptians established Beth Shean as a major garrison following their defeat of the Philistines in the early 12th century BC, using mercenaries to defend it. Some of the most striking objects on display are human-faced clay sarcophagi covers nearly seven feet in height, from Beth Shean around 1175 BC. They originally sealed the cigar-shaped coffins of Egyptian soldiers who were stationed in the military garrison. Though made in Canaan they strongly reflect the cultural influence of Egyptian rule in Israel at that time.

Later Beth Shean was one of the few Canaanite cities to fend off the Israelites. The bodies of Saul and his sons were exhibited on the city walls after they were defeated by the Philistines. Finally, David took back the city and it remained under the rule of Israel until c. 700 BC, at which time it was deserted.

In the Hellenistic period, 3rd century BC, it was reoccupied as Scythopolis (city of the Scythians). It was later named Nysa by the Seleucids, who occupied it in the 2nd century BC, for the nurse of the god Zeus was said to be buried here. John Hyrcanus won back the city in the later 2nd century BC. Under the command of Pompey the Romans occupied it in 63 BC, it was renamed Beth Shean and became the capital of the Decapolis, a league of ten cities. Although it had autonomy, it was under the control of the governor of Syria. It prospered under the Romans and later as a Christian city with the seat of a bishop. Following the Arab conquest in AD 636 it went into decline and a major earthquake in AD 749 nearly levelled the city. (For recent finds of the Roman and Byzantine periods see Minerva, May/June 1992, p. 2, and ‘Marble sculptures from Roman Israel’ in Minerva, Sept/Oct 1992, pp. 14-19).

Gibeon, now known as el-Jib, an early Canaanite city about 13 kilometres north-west of Jerusalem, was the site of the museum’s next expe-
dation, from 1956 to 1962, under the direction of the eminent Biblical archaeologist J. B. Pritchard. Practically all of the finds were from the Iron Age and later, though there were traces of some Late Bronze Age occupation. Massive walls dating to the 10th and 8th centuries BC were uncovered, in addition to a large, circular rock-cut pool with a 79-step spiral stairway, a huge winery with extensive wine cellars, and a later Roman reservoir. The only meaningful finds were of epigraphic material and a large number of jar handles impressed with the seal of Gibeon. These excavations were especially important because they specifically tied in to several events recorded in the Old Testament. Joshua defeated the King of Jerusalem at Gibeon, the occasion on which Joshua made the sun stand still (‘Sun, stand thou still at Gibeon, and thou Moon in the valley of Ajalon.’ Joshua 10: 12-13).

Dr Pritchard also conducted excavations at Tell es-Sa‘idieh (1964-67), a large mound between the Sea of Galilee and the Dead Sea, previously identified by Nelson Glueck as the Biblical city of Zarethan. Considerable finds were made in a necropolis dating from between the Late Bronze Age and Iron Age I, including gold and electrum jewellery and ivory cosmetic pots. The four principal levels of occupation uncovered dated to the Iron Age.

The materials excavated at Beth Shemesh, a site on the border of Judah, received several times in the Bible as Ir-Shemesh, from 1928 to 1933 by E. Grant for Haverford College were later acquired by the museum. The earliest buildings, dating to the Bronze Age, were destroyed in the 16th century BC and were rebuilt in the Late Bronze Age. In addition to the local pottery, objects from the Aegean, Cyprus, and Egypt were excavated, indicating its importance as a centre of commerce.

In addition, expeditions were conducted in the Baq‘ah Valley (1977-81) and the Phoenician port city of Sarepta (1969-74), establishing the museum as a leader in archaeological exploration in the southern Levant. This was not an unusual undertaking for a museum that has sponsored over 350 archaeological and anthropological expeditions world-wide since its founding in 1887.

Dr Bruce Routledge, assistant curator of the Near East Section, writes that ‘while the Bible (the Old Testament or the Tanak) is concerned with defining the cultural boundaries that separated ancient Israel from its neighbours and predecessors, archaeological research has shown us that the biblical world was a cosmopolitan one with significant contact and cultural interchange among the region’s ancient peoples.’

He connects that the Bible has had an important role in shaping the personal and cultural identities worldwide is emphasised in the exhibition, and visitors are challenged to reflect on what it meant to be a Canaanite, or Israelite, in Biblical times.

Planning for the installation was initiated by Dr Bregstein, and Dr Eliezer Oren of Ben-Gurion University of the Negev, and has continued under the direction of Dr Bregstein and Dr Bruce Routledge. They have organised the exhibition into seven sections: Politics and Society; Religious Practice and Belief; Domestic Life; Technology and Craft Production; Personal Identity; Commerce and International Trade; and Death and Burial Customs. In addition to the large and dramatic sarcophagi, the exhibition features statuary, objects of gold, ivory, and semi-precious stones, weapons, pottery, and inscribed seals and jar handles.

The Domestic Life section includes a full-scale ‘walk-in’ model of a furnished three-room Iron Age house from Tell Beit Mery, BC, including displays of bread-making in an oven, weaving, family life, and animal use. A series of hands-on interactive activities in different sections of a gallery form a ‘Discovery Trail’ for children and not only includes artefact examination and identification, but also serves to reinforce the key concepts in an amusing way.

On 21 March a public symposium will be held on ‘Archaeology and the Bible: Jews and Christians in a Roman World,’ featuring such leading scholars as Jan Alcock, Gideon Avni, Eric Meyers, and Neil Silberman. For information telephone (1) 215 898-4000 or fax (1) 215 898-0657. An earlier symposium, held in November, following the opening of the exhibition, was devoted to the end of Bronze Age Canaan and the creation of the states of Israel and Judah.
Fig 4. Egyptian limestone Horus Falcon. Temple of Seti I, Beth Shean, Israel. Late Bronze Age, c. 1200 BC. H: 45.3 cm. This falcon, a representation of the Egyptian god Horus, was found on the floor near the altar of a Canaanite temple at Beth Shean, Israel. The crown, feathers, and body were originally painted in bright red, yellow, and blue, traces of which were very clear when it was excavated in 1925. UM No. 29-107-916.

Fig 5. Terracotta 'grotesque' sarcophagus lid. Northern Cemetery, Beth Shean, Israel. Early Iron Age, c. 1175 BC. H: 68 cm. This large lid with moulded human face from a cigar-shaped sarcophagus was excavated from the cemetery of Egyptian soldiers stationed in the military garrison. The rendering of the quite exaggerated facial features in high relief is termed 'grotesque' by archaeologists in order to draw a contrast to the naturalistic lids on which the faces are roughly life-size and portrait-like. UM No. 29-103-780.

Fig 6 (left). Terracotta sarcophagus lid. Northern Cemetery, Beth Shean, Israel. Early Iron Age, c. 1175 BC. H: 60 cm. Another lid with moulded human face which originally sealed the cigar-shaped sarcophagus of an Egyptian soldier who was stationed in the military garrison at Beth Shean, Israel. The naturalistic rendering of the facial features may actually represent a portrait of the deceased interred inside. UM No. 29-103-789.

Fig 7. Gold pendant. Southern Temple, Beth Shean, Israel. Early Iron Age, c. 1175 BC. H: 3 cm. This gold pendant, stylised to represent a crescent moon, was perhaps offered by its owner as a votive gift in the Southern Temple at Beth Shean. UM No. 29-105-45.
Museum Exhibition

Fig 8. Canaanite ceramic shrine house. Beth Shean, Israel. Iron Age, c. 11th century BC. Black ware burning brown. H: 50 cm. This shrine house, modelled in the form of a two-storey temple building, was probably used as a stand to support a vessel in which incense was burned. The man in the window may represent a worshipper, priest, or Canaanite god. UM No. 29-103-807.

Fig 9. Ceramic hippopotamus. Beth Shean, Israel. Late Bronze Age, c. 1200 BC. Brown ware with black grits; reddish brown was burnished. H: 10 cm. L: as restored 19.5 cm. Hippopotami were native to the southern Levant - indeed, hippo ivory was a very valuable commodity - but they are a more common motif in Egyptian art than Canaanite art. UM No. 29-103-953.

Fig 10 (below left). Judean ceramic figurine fragment: Mother holding infant. Beth Shean, Israel. Judean or Persian Period, c. 8th-7th century BC. Black ware with polished brown slip. H: 7 cm. This fragment depicts a woman holding a naked infant in her left arm. The mother wears a necklace and also holds a tambourine. Such tender embraces are rarely represented in ancient art. UM No. 29-403-883.

Fig 11 (right). Canaanite ceramic plaque figurine: Goddess with lotus flowers. Beth Shean, Israel. Late Bronze Age, c. 1559-1175 BC. L: 9 cm. This mould-made figurine features the goddess Astarte holding a lotus plant in each hand. On such plaques, which are very typical of Canaanite material culture, Astarte is always shown nude. UM No. 61-14-1655.

Fig 12 (below). The museum's excavation at Beth Shean in the 1920s. The 'Lion and Dog' stone panel, c. 14th century BC, is being removed. The tell is in the background.

Photo: University of Pennsylvania Museum Archives.
Fig 13 (above). Judaeo ceramic pillar figure; detail of head. Beth Shemesh, Israel. Iron Age, c. 8th-7th century BC. H: 11 cm. Ceramic figurines were a prominent part of daily Israelite religious practice. They depict a goddess of fertility, Asherah, worshipped probably by women. In the typical Judaeo pillar-type figure, as the one shown here, the lower part is represented as a solid pillar, while the upper torso and head are of a naked female usually supporting her breasts with her hands. The head, made separately in a mould, is generally very detailed, with careful attention to the hair, eyes and mouth. UM No. 61-14-1318.

Fig 14 (right). Limestone game board with playing pieces and 'dice'. Beth Shemesh, Israel. C. 1500-600 BC. L: 15.2 cm, W: 11.9 cm. This game, 'Twenty Squares,' originated in Western Asia, where early examples date to the 3rd millennium BC, and it was especially popular in ancient Egypt and Mesopotamia. It is certain that the game was for two players, although there is little evidence for the way the game was played. The dice used were astragals (the tarsal joints of sheep and goats), which are more familiarly, but incorrectly, known as 'knucklebones.' UM No. 61-14-2474.

All illustrations courtesy of the University of Pennsylvania Museum.

CANAN AND ANCIENT ISRAEL

The University of Pennsylvania Museum of Archaeology and Anthropology.

The museum is located at 33rd and Spruce Streets, Philadelphia, Pennsylvania.

Opening hours: Tuesday to Saturday, 10am to 4.30pm, 1pm to 5pm on Sunday. Closed Mondays, holidays and summer Sundays from Memorial Day to Labor Day.

For general information call (1) 215 898-4000,
Website: www.upenn.edu/museum.

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AUCTION IN LONDON: 22ND-23RD APRIL 1999

Left: A selection of the Anglo-Saxon coins comprising an early sceatt and pennies of Offa and Beornwulf of Mercia, Aethelred I of Wessex, Alfred the Great, Edward the Elder, Athelstan, Edgar and Cnut

Below Left: An Anglo Saxon gold sword pommel, 7th century AD, actual size 29 x 15 x 8mm.

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Sotheby's has great pleasure in announcing the forthcoming sale of this exceptional Collection of over 900 pieces, the most extensive of its kind to come to public auction in the past 25 years.

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THE GABATI CEMETERY
An ancient Nubian population revealed.

In medieval times writers such as Ibn Hawqal, Al Adrisi, and Maqrishi described areas in Nubia noting the fertility of the land and the seeming prosperity of the inhabitants. Joyce Filer reports that in recent years archaeological excavations have revealed an important cemetery site in Central Sudan, the information from which seems to agree with the observations made by these writers.

The cemetery site of Gabati is situated some 50 km from Meroe, the powerful base of the ancient Kushite kingdom, and close to a modern village from which the cemetery site takes its name (Fig 1). Nowadays, the area has a typical desert climate with the local population remaining itself through animal husbandry and food crops for home consumption. However, it does seem likely that in ancient times the climate was not so dry, resulting in a more fertile environment and the production of a wider range of foodstuffs, as witnessed by the writers mentioned above, and other Arab travellers to the area in medieval times.

The Gabati cemetery includes burials from several periods in Nubian history covering a timespan from c. 300 BC to about the 13th century AD, that is, embracing the Meroitic, post-Meroitic, and Christian eras. The site was identified as a result of a survey of the Begrawiya to Atbara area of Central Sudan when it was realised that an ancient cemetery near the modern village of Gabati would be endangered by the proposed construction of a road through the region. Two seasons of rescue excavation were mounted by the Sudan Archaeological Research Society (SARS) as a response to the situation. The excavations revealed artefacts and biological material of immense interest. Importantly the site shows that the area, during the periods mentioned, was subject to influences from Egypt, the Classical world, and other African cultures.

The earliest level of burials, from the Meroitic period, were made in rock-cut tombs. The entrance to many of them was closed off by large, carefully laid blocking stones (Fig 2). Several graves had the remains of bases of brick structures overlying them and it is quite possible that these were originally pyramidal in shape, clearly pointing to an Egyptian influence. A particularly interesting pyramidal base covered a rock-cut tomb containing two adults (Fig 3). The evidence suggests that these two individuals, both males, were probably buried at different times, when the first occupant of the tomb was pushed aside to admit the second. Most of the Meroitic tombs contained between...
two and six individuals; in some cases the tombs had been robbed in antiquity and the bodies disturbed (Fig 4). Others of these burials remained undisturbed, allowing the original burial ritual to be ascertained. Here individuals were laid out curled up with the arms flexed and the hands near the face (Fig 5). All the available evidence suggests that these burials were oriented with a north-south axis, the head being at either the north end or the south end of the tomb. Despite many of the tombs being robbed some grave goods did remain, possibly having been overlooked by the robbers. These included scarabs and beads, some with obvious Egyptian influence.

One of the most interesting examples of pottery from the site, a beautifully decorated bowl, shows clear Egyptian influence (Fig 6). Although it is not certain if the bowl is truly Meroitic or post-Meroitic, it is certainly worth remarking upon. It is wide, shallow and buff-coloured with pinkish-red painted decoration in a central star burst design with tendrils ending in ankhs like symbols.

The post-Meroitic levels of the cemetery produced a large number of intact burials, most of them again in rock-cut tombs, covered by a tumulus of layers of black rock and sand, which seems to have been a feature of these cemeteries. As with the earlier period tombs, both the tomb itself and the corpse were aligned on a north-south or south-north axis. An important feature of these burials seems to be that the deceased had to face the tomb entrance. Again, as with the Meroitic burials, the body was flexed, but this time laid on a bed. In some tombs the legs (Fig 7) and frame of the bed were intact and, in a few cases, even the plaited leather thongs forming the webbing of the bed survived. Interestingly, the form of these beds is not dissimilar to the *saghareeb* used in modern Sudanese households, thus demonstrating the continued use of some types of artefacts. Sometimes textiles and mats were placed in layers between the corpse and the leather webbing. Eventually, through age, the beds collapsed and the corpse fell to the floor of the tomb, but still remained on the layers of textiles and mats. In several burials the bed legs appeared too tall to be stood up in the tomb, and occasionally they were found placed across the legs of the deceased. It is probable that the beds were found to be too large to be erected in the tomb and so were inserted piecemeal. Interestingly, some burials contained a roll of leather webbing placed behind the corpse at the back of the tomb – again, this might be further evidence of the difficulty in reassembling some of the beds.

The post-Meroitic burials produced a wide range of artefacts. Pottery was common and, in fact, nearly every tomb contained at least two examples of bowls and jars. The most frequently occurring pot was a type often known as *awani* ware, sometimes termed the Egyptian oil jar. In two burials gourds were utilised as bowls. There were several examples of kohl pots in wood and in ivory (Fig 8) found in intact, undisturbed burials. While the smaller ivory and wooden kohl pots had incised decoration, perhaps the most impressive example was a simply modelled, but large, kohl pot utilising a generous amount of ivory.
Other artefacts found included tips of daggers, one of which clearly indicated that the original object had been placed between the hands of the deceased at the time of burial; this burial also included an object that is possibly a shield. Combs and mirrors were found, and also textiles in varying degrees of preservation. For many of the bodies the final covering was a coarsely woven shroud, and in one case, the shroud was in such good condition that the original band of yellow decoration could be seen (Fig 9). Many individuals in the post-Meroitic tombs were buried wearing what appears to be an apron-like garment made of leather, most likely goatskin (Fig 10). This was tied at the waist by thongs, covering the hips and the flexed legs, and then tucked under the feet. In the better preserved examples, decorative stitching and possibly appliqué work can be seen.

The jewellery accompanying many of these post-Meroitic burials was particularly interesting as it demonstrated again influence from other cultures and, in some instances, how it was actually worn. Dozens of small ivory and faience beads were scattered throughout many burials. The latter beads, in turquoise or blue, are somewhat similar to those found in pharaonic Egyptian burials. In some cases small coloured beads were still strung together, one female wearing them as a bracelet.

One particular burial contained a large bead made of coloured inlaid stone – the only one discovered at Gobai. It was found at the elbow of a female and appears to have Mediterranean, possibly Greek, influence in its design. Many of the burials featured between 20 and 30 large beads of semi-precious stones such as agate and carnelian. They were always concentrated around the lower legs and feet and, the main question was, had they merely been scattered around the legs during the burial ritual, or had they been worn on the body in some way. As the excavations progressed the answer became clearer when iron anklets, some in pieces and some complete, were found in situ on several bodies (Fig 11, detail Fig 12) – it was then obvious that the beads had originally been attached to these anklets.
The post-Meroitic people did not hesitate to re-use earlier tombs. On several occasions the archaeological context indicated that they had come across an older tomb and decided to use it. In one instance, the remains of an elderly man from an earlier period had been swept aside for the burial of an adolescent wearing a yellow-banded textile. There is also clear evidence that on some occasions tombs were re-opened to insert another corpse but, whether or not these particular individuals were related has yet to be ascetained.

During the Christian period the styles of burial at Gabati underwent important and noticeable changes brought about by Nubia's conversion to Christianity. The principal change was the orientation of the body to a west-east axis. They were placed in shaft graves of varying depths and occasionally these graves intercut earlier structures (see Fig 3). Generally, the bodies lay fully extended on the back with the arms at the sides or with the hands on the pelvis (Fig 13). Another change brought about during Christian times was the gradual cessation of providing grave goods; there were only a few examples of Christian graves with grave goods such as pots and baskets. As with many of the earlier burials, the deceased may have been wrapped in a shroud. The re-use of earlier tombs continued and in one outstanding example two earlier bodies had been moved aside to admit the body of an adult female. It seems likely that this young woman had died from complications during pregnancy, as the remains of a foetus had been placed between her knees.

In addition to the range of artefacts which tell us something about that society's material culture, the skeletons themselves can tell us something about the lifestyle of these individuals from antiquity. Whilst there is little apparent evidence of infectious disease on the bones, it is clear that the Gabati population suffered from the two conditions most commonly observed in ancient archaeological populations: joint diseases and dental problems. Osteoarthritis, a common joint disease of ancient and modern times, can be seen, particularly in the spines and knee joints of the skeletons. Many people had worn-down teeth also commonly found when examining Egyptian skulls. This is attributed to the abrasive particles in their bread. The Gabati group skulls also revealed abscesses, indicating that some of the population suffered some pain and discomfort. An adult male skeleton had a midline fracture in one of his lower arm bones which, although well-healed, is mis-aligned, making the bone shorter than its original length, and it may have caused him some discomfort.

Sadly this group of ancient people were very obviously acquainted with physical and mental pain of death associated with childbirth. The Gabati group, as was common in antiquity, had a high infant mortality. In addition to the Christian date foetus mentioned above there were a number of other foetuses in the cemetery, each one associated with an adult female who was presumably the mother, or at least a close female relative. One baby of about eight months gestation may have been a live birth but, unfortunately, something went very badly wrong and its remains were placed across the ankles of an adult female (Fig 14). Quite a large number of young children died between two and three years of age. This is often seen in ancient societies and may represent stress during the weaning period when the infant is introduced to a more adult diet. A consequence of this may have been intestinal infections, sometimes resulting in death. It is important to note here that the children at Gabati appear to have been buried with as much status and care as were the adults, many of them with a range of grave goods included in their burials (Fig 15). For those who survived the stresses of childhood their chances of enjoying a reasonable diet were good.

The most intriguing question remains: who were these ancient people buried near the modern village of Gabati? What was their role in society? The burials suggest that they were not the poorer members of society; perhaps the 'middle classes' who could afford to commission such finely made goods. Or perhaps, they were the craftpeople themselves and their burials give testament to the quality of their workmanship.
A NEW GALLERY OF ANCIENT NEAR EASTERN ART IN THE MUSEUM OF FINE ARTS, BOSTON

Timothy Kendall

During the spring and summer of 1998, the Museum of Fine Arts (MFA), Boston, renovated and climate-controlled a large part of its east wing by creating two spectacular new adjoining galleries: one, featuring the funerary arts of Ancient Egypt. (see Minerva, January/February 1999, pp. 9-16) and the other, the art of the Ancient Near East. These galleries opened to the public on 15 August 1998 to rave reviews. The renovations are the first in a series of ambitious plans by the MFA to catalyze the museum into the 21st century. Funds were raised for this project through MFA members’ contributions to the Museum’s capital campaign.

The Ancient Near East gallery is situated on the MFA’s first floor, just inside and to the right of the Huntington Avenue entrance, between the arts of Nubia, Egypt, and Archaic and Classical Greece. Displaying objects from the Neolithic Period (c. 6500 BC) to the post-Sasanian era (c. AD 700), it houses all pre-Islamic, non-classical art in the Museum from the regions of Turkey, Armenia, Syria, Lebanon, Israel, Jordan, the Arabian Peninsula, Iraq, Iran, and Afghanistan.

Although the gallery’s location and floor space (1500 sq. feet) have remained unchanged from former times, its innovative design, dramatic lighting, and installation have completely transformed the room (Fig 1). The design was realised by the Boston architectural firm of Jung/Brannen Associates working closely with the curatorial staff of the MFA’s Department of Ancient Egyptian, Nubian, and Near Eastern Art as well as with the Museum’s designers.

The gallery is intended to evoke Assyrio-Babylonian architecture. The tall case fronts give an impression of ancient city walls surmounted with continuous, stepped battlements. While these architectural constructions are painted a subdued grey-brown, the parapets are lit from behind with an orange glow suggestive of the light of dawn or sunset. The gallery itself has no natural lighting.

A dividing wall with symmetrical, see-through cases on either side of an archway separates the main gallery from a corridor; the archway simulates the Ishtar Gate of Babylon (now in Berlin) and forms the axis of the gallery. Emphasising this axis, the centre of the carpeted floor of the main gallery features an inlaid stone ‘Island,’ on which an orientation map of the Near East appears in contrasting stones, displaying an area from the East Mediterranean to the Indus. Here the different regions, seas, rivers, mountains, and important ancient cities and sites are indicated. The floor map is also flanked by clusters of free-standing cases, which highlight objects specially selected for viewing in the round.

Through the mastery of the Museum’s stone conservators, the colossal Assyrian and Achaeemian reliefs, during construction, were all removed from their locations on the old walls; they were then re-erected at the key focal points of the new gallery and spectacularly lit. A large polychrome glazed brick lion relief from the Ishtar Gate (Fig 3) is mounted in the free wall against which stands a long desk case for the display of cylinder seals and cuneiform tablets. Stools have been provided to allow the visitor the option of sitting and examining the seals with care.

Altogether over 500 objects are exhibited in the new gallery, many for the first time. The architects and the MFA design team created higher and deeper cases to provide more room for display as well as to allow for longer label information; this also made it possible for the first time to display together objects of related culture but widely different scale and weight.

Apart from the gallery’s stunning visual tours-de-force are its technical innovations. The display cabinets utilise heavy, shatterproof glass doors, hinged at top and bottom, which form dust-free airlocks when closed. They are also constructed to absorb seismic movement and to help minimize potential damage in the event of an earthquake. They are lit from the top, sides, and bottom with fibre optics, which not only allow numerous individual spotlights to be directed at select pieces but also allow the objects to be illuminated without heat build-up. Additionally, the cases are designed to permit changing the lights without the necessity of opening the cases and exposing the objects.

This new gallery is very impressive and well worth a visit, even for those who have previously viewed the Near East collections at the Museum.


Fig 6 (left).
Fragment of a victory stela. Iraq.
H: 33.5 cm.
W: 11.0 cm.

Fig 7 (below).
A Persian guard. Iran (from Persepolis, Palace of Xerxes).
Achaemenid period, reign of Xerxes, 486-464 BC. Limestone.
W: 46.5 cm.

Fig 8 (right).
H: 22.7 cm.
W: 17.2 cm.

Fig 9 (below right).
Earring. Iran.
D: 5 cm.
THE CASTLE ASHBY BOXER VASE FEATURED IN SEPTEMBER CHRISTIE’S LONDON SALE

Dr Jerome M. Eisenberg presents his 19th bi-annual report on the major antiquity auctions in Europe and the United States which culminated in the successful sales held in New York in December.

A large group of Egyptian antiquities formerly in a Basel private collection, and most of them exhibited and published in Le Don du Nil: Art Egyptien dans les Collections Suisses (Die Geschenk des Nils) in Basel in 1978, attracted a good number of active bidders. A superb black steatite shabti of Kasa, of the reign of Ramesses II (Fig 3), c. 1279-1212 BC, height 19 cm, was inexplicably estimated at just £7,000-£10,000. Several dealers and collectors fought for it, but it was finally acquired by an English dealer for £63,100. Another piece from the Basel collection, a sensitive portrait procession depicting a ritual sacrifice of a boar, ram, and bull (a suovetaurilia), reputedly from the collection of the famed actress Sarah Bernhardt, remained unsold due to its high estimate of £70,000-£100,000, but was purchased after the sale for £45,500.

THE AUTUMN AND WINTER 1998 ANTIQUITIES SALES

An Attic black-figure amphora of Panathenaic form (Fig 1), formerly in the Castle Ashby Collection, was the highlight of the 23 September 1998 sale at Christie’s London. This collection was assembled by the second Marquess of Northampton (1790-1851) in Italy during the 1820s. The vase, close to the work of the Kleophrades Painter, c. 500 BC, height 41.1 cm, features the usual armed Panathenaic Athena flanked by two Doric columns, each surmounted by a rooster. On the reverse two boxers are engaged in competition, each wearing meilichai (leather thongs) on one hand; they are being observed by a trainer. First published by E. Gerhard in Archäologische Zeitung in 1846, by J. D. Beazley in 1929, and by E. N. Gardiner in 1930, it appeared more recently in the Corpus Vasorum Antiquorum (CVA) of Castle Ashby by John Boardman and Martin Robertson in 1979. It was sold previously by Christie’s in the sale of the Castle Ashby vases on 2 July 1980, which the writer attended. Estimated at just £70,000-£90,000, it was acquired by Royal-Athena Galleries for £73,000 ($124,246). [All prices realised in this report include the buyer’s commission of between 10% to 15%.]

A rare British Late Bronze Age gold penannular dress fastener (Fig 2), c. 800-500 BC, from the collection of Colonel N. Colville, just 3.3 cm, attracted a winning bid of £42,200 after a duel between two telephone bidders, though it was estimated at £5,000-£8,000. The same unusually low estimate of £5,000-£8,000 did not deter Royal-Athena Galleries from acquiring a rare Early Cycladic I/II marble votive relief of a bull c. 1st century BC, 106 x 85 cm, probably part of a
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head from a sphiion of a youthful Egyptian pharaoh of Nubian appearance in brown quartzite (Fig 4), dating to the late Middle Kingdom or early New Kingdom, c. 1750-1550 BC, height 11 cm, bearing an estimate of £40,000-£60,000, sold to a French dealer for £41,100. A fourth Basel sculpture, a large (46 cm) bronze enthroned figure of the pharaoh Osorkon II (Fig 5) of the 22nd Dynasty, c. 874-650 BC, reputedly from the Durghbal Collection in Palestine, was acquired from the French dealer N. Koutoulakis in 1952. With an estimate of only £40,000-£60,000, Royal-Athena Galleries won it for just £38,900.

An attractive Theban polychrome limestone relief depicting fowling in the papyrus marshes (Fig 6), of the reign of Amenhotep III of the 18th Dynasty, c. 1386-1349 BC, 36.8 x 54 cm, was also acquired by the Basel collector from Koutoulakis in 1952. The surprisingly low estimate of £8,000-£12,000 did not keep it from being sold to a dealer for £56,700, with Royal-Athena as the underbidder. A complete bronze figure of the goddess Maat squatting on a tall shrine-like support, 21st-22nd Dynasty, c. 1069-715 BC, 25.4 cm, also from the Basel group, fetched £20,700, well over the extremely low estimate of £5,000-£8,000. A fine Late Period bronze figure of the cat-headed goddess Bastet (Fig 7), 15.2 cm, formerly in the notable Northwick Park Collection formed by Captain E. G. Spencer-Churchill (1876-1964) and sold by Christie’s on 23 June 1965 for £410, was properly estimated at £15,000-£25,000. However a duel ensued between two telephone bidders, and it was ultimately knocked down for a surprising £52,100.

The sale totalled £1,018,604, with only 63.7% of the lots sold by number and 76.4% by value. The heavy emphasis on Egyptian antiquities and the rescheduled date for the sale, which has usually been held much later in the autumn, may have kept down the attendance. Also, most of a large group of Etruscan and other early Italiote vessels went unsold, perhaps due to the rather ambitious estimates. Nevertheless, with the absence of Sotheby’s London antiquities department, Christie’s remains the leading venue for fine antiquities in Europe.

EGYPTIAN ANTIQUITIES AGAIN DOMINATE SOTHEBY’S NEW YORK AUCTIONS

Five of the top ten pieces at the very successful Sotheby’s New York sale of 17 December were Egyptian antiquities, including the top lot, a superb Theban 18th Dynasty limestone round-topped stele (Fig 8) of the reign of Amenhotep III, c. 1390-1353 BC, 68 x 43.8 cm. Let-is-bak, guardian of the storehouse of the Temple of Amun, is shown with his wife and the two eldest sons. The rest of the family is depicted in the register below: his brother, three sons, and three daughters. This stele belonged to Edward Roger Pratt (1789-1863) from Norfolk in England, who probably acquired it while on a Mediterranean tour which included Egypt, in 1833-34. This and the following stele lay unnoticed in the family cellars until recently. Estimated at $150,000-$200,000, it was hotly contested, but was finally acquired by the

Fig 4 (above). A brown quartzite royal portrait head from a sphinx, c. 1750-1550 BC. H: 11 cm.

Fig 5 (left). A large bronze seated figure of King Osorkon II, c. 874-650 BC. H: 46 cm.

Fig 6 (left). A painted limestone relief fragment with scene of fowling in the papyrus, c. 1386-1349 BC. H: 36.8 x 54 cm.

Fig 7 (right). The ‘Spencer-Churchill’ bronze figure of the cat-goddess Bastet, c. 6th-4th century BC. H: 15.2 cm.

Fig 8 (below). A limestone round-topped stele, Thebes, 18th Dynasty, reign of Amenhotep III, c. 1390-1353 BC. 68 x 43.8 cm.

MINERVA 39
Los Angeles County Museum of Art for $398,500.

Another 18th Dynasty limestone round-topped stele (Fig. 9), but earlier and fully polychromed, came from the same source. Probably of the reign of Amenhotep I/Tuthmosis II, c. 1514-1479, it was 43.2 cm in height. The sailor Maya had dedicated this stele to his wife, the lady Nub-en-henuiti. Their son Huya approaches the seated couple bearing a libation vase. Again it fetched nearly double its estimate of $40,000-$60,000, selling for $112,500 to a European private collector.

An extremely fine limestone sunk relief partial figure of Sheshonk III (Fig 10), of the 22nd Dynasty, c. 831-779 BC, 52.1 x 69.8 cm, from a French private collection, estimated at $100,000-$150,000, sold for $244,500, to an American collector competing against a French dealer and an Italian bidding by telephone. A fragmentary monumental diorite head of the lion-headed Sekhmet (Fig 11) was from one of the more than 600 seated statues of the goddess that once lined the courts and passageways of the Temple of Mut at Thebes. This example once belonged to the famed Egyptologist Gaston Maspero (1846-1916) and was acquired by Marthe Lebshman Hyde about 1923. 27.4 cm high and estimated at $75,000-$125,000, an American private collector bought it for a healthy $189,500.

An oddly proportioned 20th Dynasty limestone block statue of the customs official Gur (Fig 12), of the reign of Ramesses III, c. 1187-1156 BC, height 50.8 cm, consigned by the Armenian Monastery of the Mechitaristen, Vienna, fetched $90,500, well over its estimate of $40,000-$60,000. A massive, attractively banded alabaster canopic jar with its lid in the form of the falcon-headed son of Horus Qebuneni, 26th Dynasty, 564-525 BC, height 51.8 cm, was acquired by the French consignor's great-grandparents about 1900. With an estimate of $40,000-$60,000, it was sold to a European dealer for $79,500.

A choice Assyrian gypsum relief section from the throne-room of the North-west Palace of Assurnasirpal II at Nimrud (Fig 13), 66 x 55.6 cm, depicts a soldier, dagger in hand, leading a cap-
Fig 14 (left). Hellenistic marble head of a 'queen or goddess,' c. Late 4th-early 3rd century BC. H: 27.3 cm.

A lovely Hellenistic marble head of a 'queen or goddess' (Fig 14) c. late 4th-early 3rd century BC, c. 27.3 cm, attracted a winning bid of $162,000 from a Spanish collector, far over its very conservative estimate of $50,000-$70,000. The catalogue apparently did not notice the small horns on her forehead which identify her as the goddess Io, a maiden loved by Zeus, and who was turned into a heifer by the jealous Hera (or in other tales by Zeus in order to protect her). She later regained her human form. Another, but smaller, Greek marble head (Fig 15), Attic, c. late 4th century BC, height 17.2 cm, from the Thetis Foundation in Geneva, was first published by J. Döring and Jacques Chamay in the exhibition catalogue Art Antique, Collections Privées de Suisse Romande in 1975. It doubled its estimate of $30,000-$50,000, selling to an American private collector for $101,500.

An extremely rare and large Roman mould-blown, greenish-blue glass jug signed by Ennion (Fig 16), 1st half of the 1st century AD, was consigned by the British Rail Pension Fund, which had exhibited it at the Corning Museum of Glass from 1985 to 1995. This is one of about 20 known vessels signed by Ennion, but there are only three other examples, almost identical to this one, in the Metropolitan Museum of Art, the Corning Museum of Glass, and the Haaretz Museum in Tel Aviv. 23.8 cm in height and softly iridescent, it is a very desirable vase, in spite of some tiny cracks radiating from the base, and a restored foot.

Even with an estimate of $200,000-$300,000, three dealers contended for it. It was finally won by an Israeli dealer bidding on behalf of a private collector. A mosaic and gold-banded glass bottle, 1st century AD, height 11.1 cm, was also consigned by the Pension Fund. Even though it was one of only three known examples of ancient glass which combine the two techniques, the surface left much to be desired. It bore an estimate of $50,000-$80,000, but sold for just $43,125.

A separate catalogue was published for 34 of the Athenian black-figure vases, over half of them cups, from the collection of J. L. Theodor, formerly of Brussels. The collection, formed over a period of about ten years, was exhibited at the Allard Pierson Museum in Amsterdam in 1996-97. A fine catalogue was prepared by Peter Hoenen at that time. A few of the vases were then donated to the Museum and the balance placed in this sale. While most of them were pedestrian pieces, there was a fine pair of 'Tyrrhenian' amphorae by the Fallow Deer Painter, c. mid-6th century BC. One features Heracles in combat with a satyr on the obverse (Fig 17) and four warriors and a centaur in combat on the reverse. 38.4 cm in height and estimated at $50,000-$70,000, it sold for $90,500 from a commission bidder. A second, 37.9 cm, which was consigned in combat on both sides, with an estimate of $30,000-$50,000, sold for $68,500. An Attic black-figure kalpis by the Brycote Painter, with a quadriga scene on the shoulder panel, height 32.7 cm, also estimated at $30,000-$50,000, fetched $54,050. A black-figure Siana cup by the Heidelberg Painter, c. 550-545 BC, diameter 24.5 cm, depicting Heracles wrestling the Nereus in the tondo, and with an estimate of $20,000-$30,000, was acquired for $48,875 by an American museum.

The regular sale totalled a very respectable $4,913,198, with 82.8% of the lots sold by number and 89.3% sold by value. The fact that so many of the top lots sold for well above their estimates was not so much a sign of strong bidding, as it was evidence of very low estimates. All of the vases in the Theodor catalogue were sold, totalling $729,400, about twice
the pre-sale estimate, although, again, the estimates were obviously quite low (one New York dealer was either the bidder or underbidder for a third of the Theodor vases, buying for his own stock). With 526 lots offered on this one day, it is obvious that Sotheby’s has drawn a lot of its usual London and European consignors to the New York venue since they closed their department in London.

CHRISTIE’S NEW YORK SELLS
LANSDOWNE MUSE
SARCOPHAGUS FRIEZE
In the later 18th century, a marble frieze 218.4 cm in length from a 3rd century AD Roman muse sarcophagus (Fig 18) was found along the Via Appia outside Rome. It was purchased in 1771 by Lord Shelburne, Marquess of Lansdowne, from Thomas Jenkins in Rome. It depicts the deceased, in the near centre between Mercury and Minerva, flanked by the nine muses. Many of the marbles acquired by Lord Shelburne, including this sarcophagus section, were published by Bartolomeo Cavaceppi in the 18th century in his Raccolta d’antichè statue, II, pl 58, 1, and by Adolf Michaelis in his Ancient Marbles in Great Britain in 1882. The Lansdowne collection of ancient marbles, again including this frieze, was offered by Christie’s, London, on 5 March, 1930, at which time it was unsold. It was reoffered by Sotheby’s on 4 December 1972, at which time it realised £4,400. Now estimated at $70,000-$90,000, it was acquired by an American private collector bidding by telephone for $140,000 at the Christie’s New York sale of 18 December 1998.

A life-size Roman marble torso of Dionysos (Fig 19), c. 2nd century AD, height 79.4 cm, estimated at $70,000-$90,000, sold to another American collector bidding by telephone for $79,500. A Roman marble group of Dionysos and a satyr, c. 2nd century AD, height 59 cm, with only the torosos remaining, estimate $40,000-$60,000, was sold to a third American telephone bidder for $63,000. A life-sized Roman marble torso of an emperor wearing a cuirass over a tunic (Fig 20), c. 3rd century AD, height 106.7 cm, from a German collection, estimated at $30,000-$50,000, sold for $55,200 to yet another telephone bidder, this time a European collector.

A Greek marble statue, c. 4th century BC, with two rosettes in relief and topped by palmettes flowing from an acanthus with volutes, height 144.8 cm, with an estimate of $60,000-$80,000, sold for $68,500, again to an American private collector. An unusually large 3rd century BC Etruscan terracotta bearded male statue (Fig 21),
Auction Reports
draped in a mantle, 101.6 cm, probably came from the same group as a female statue sold by Christie's New York at their last sale, 5 June 1998. Estimated at $40,000-$60,000, it fetched $85,000 from yet another American collector bidding by phone.

A very rare and choice, Minoan Kamares Ware cup (Fig. 22), Middle Minoan II, c. 1900-1700 BC, height 7.6 cm, sold for $39,100 against an estimate of $35,000-$45,000. Another rare object, a Late Bronze Age bell-shaped helmet (Fig. 23), either from the Aegean or the Balkans, c. 14th-13th century BC, height 18.1 cm, is one of a very few known. It sold for $46,000, slightly below its estimate of $50,000-$70,000. An important private collection from New England of Greek and Sassanian gems, well catalogued, attracted unusually good prices. A superb Late Archaic East Greek chalcedony scaraboid engraved with a flying siren (Fig. 24), possibly the work of the Semen Master, c. 500 BC, 1.7 cm in width, was inscribed DIONYSIO. Estimated at $40,000-$60,000, it was purchased by a major New York collector of these gems, who happily acquired it for $51,750, for it had been offered to him at a much higher price by the owner in past years.

An unusual Egyptian 18th Dynasty green-glazed steatite kohl pot (an eye make-up container) with openwork decoration including a figure of Taweris and two figures of Bes (Fig. 25), c. 1550-1307 BC, height 10.5 cm, sold to a US collector for $46,000, slightly over the estimate of $30,000-$40,000. Two important Egyptian pieces did not meet their reserves—a much worn 18th Dynasty granite bust of the lion-headed goddess Sekhmet, optimistically estimated at $100,000-$150,000, and an unusually fine life-sized 18th Dynasty granite head of an official wearing a heavy, wavy wig, estimated at $150,000-$200,000. The latter was purchased after the sale for an undisclosed amount by Royal-Athena Galleries.

A separate catalogue was prepared for an unusual evening session on 17 December: The Haddad Family Collection of Ancient Erotic and Amuletic Art. In addition to garnering an unusual amount of publicity, a good number of objects received some very lively bidding. A Greek erotic terracotta figure of a satyr from Corinth, c. mid-5th century BC, 11.7 cm in height, formerly in the collection of King Gustav of Sweden, sold at Christie’s London on 3 July 1996 for £4,600, and it now sold for an impressive $34,500, considerably over its estimate of $10,000-$15,000. Two lively coitus a tergo scenes surmounted on a pair of Roman bronze fittings for a couch or bed, 1st century BC/AD, estimated at $35,000-$45,000, fetched $32,200. Both were sold to US private collectors, as were the large majority of the pieces in this sessions. This session of 155 lots totalled $329,763, with only 57% sold by number and 74% sold by value.

The regular session totalled $1,845,245, with 62% of the lots sold by number and 61% sold by value, the latter figure strongly affected by three major unsold objects. Ambitious estimates and high reserves created a large number of unsold lots. Not one of the top ten lots was sold to a dealer in the regular session, and only one in the erotic sale, in strong comparison to the Christie’s London sale, in which seven of the top ten lots were trade purchases. In a break from the traditional order in most auction sales, the better Classical marbles and bronzes were sold only in the first part of the auction, in the morning, as expected. Then, in the afternoon, following 130 lots of jewellery, Near Eastern objects, and the collection of engraved gems, they reappeared again.

Hopefully the next sale will revert to the traditional order, for many bidders are unable or unwilling to attend both sessions. 1998 set a record for antiquity sales at the New York branch and it also far surpassed the total sales for London for the same period.

Fig 22. A Minoan kamares ware cup. 1900-1700 BC. H: 7.6 cm.

Fig 23. Aegean or Balkan bronze helmet, c. 14th-13th century BC. H: 18.1 cm.

Fig 24. A Late Archaic East Greek chalcedony scaraboid, possibly the work of the Semen Master, c. 500 BC. Width: 1.7 cm.

Fig 25. A New Kingdom green-glazed steatite open-work kohl pot, 18th Dynasty, c. 1550-1307 BC. H: 10.5 cm.
Archaeological News from Washington

The 100th Annual Meeting of the Archaeological Institute of America, December 1998
Jerome M. Eisenberg, Ph.D.

Washington, DC, was the venue for the celebratory 100th annual meeting of the Archaeological Institute of America, 27-30 December 1998. The organization, founded in 1879, did not hold an annual meeting until 1899 in New Haven. A Presidential Colloquium was organized to compare papers presented at this first meeting with comparative work in the same fields today. In addition to the many papers presented, the latest meeting included 16 colloquia, 5 workshops, and a poster session with 29 participants.

An ambitious program of 22 scheduled round-table discussions received little support, with a number being cancelled through a lack of even a single participant, due probably in great part to their scheduling during a single lunchtime break. There were, however, 15 in attendance, including the writer, at a lively exchange concerning Museums, Exhibitions, and the Trade in Antiquities, chaired by Jennifer Neils.

A Gold Medal Colloquium was held in honour of Anna Marguerite McCann, a pioneering archaeologist in conducting research on Roman and Etruscan harbours, and later in the deep-water survey and excavation of a Roman shipwreck. Other colloquia included: The Production of Power: Economy and Ideology in the Mycenaean World; Aegaean Painting in the Bronze Age; Astu and Chora in the Classical Pounts; The Reanalysis of a Well Deposit from the 2nd century BC in the Athenian Agora; Animal Sacrifice and Infanticide in Late Hellenistic Athens; Mediterranean Civilizations and their European Neighbours: New Perspectives on Interactions; The Limes in the Roman East; Urbanism of Western Asia Minor; The Current Status of Archaeological Research; and Transcaucasian-Anatolian Interactions in the Bronze and Iron Ages. The colloquia included such far-flung subjects for this essentially Classical-oriented organisation as The 17th-Century Settlement of the Albeniz Region of North California; Archaeology in China and Vietnam; and Recent Developments in the Archaeology of Sri Lanka.

Joint colloquia organized with the American Philological Association were New Perspectives on Spartan Women; The Latin Epigraphy of Rome and Ostia; The Electronic Stoas: The Future Potential (and Problems) of On-line Publishing in Classics. An APA Presidential Panel, Classics and Material Culture, honoured the AIA's 100th annual meeting. A joint workshop explored the growing problem of adjunct, part-time, and temporary faculty, now constituting 40% of all college and university faculty.

Regular sessions included: Aspects of Prehistoric Production and Economy; Minoan Crete; Mycenaean Greece; Classical Greece and Crete; Athenian Issues; (Re)interpretations of Greek Sculpture; Greek Iconography; Interpretations of Female Imagery; Etruria and South Italy; Hellenistic and Roman Architecture and Patronage; Personal and Public Propaganda in Roman Sculpture; Roman Architecture and Topography; Remembering the Dead: Roman Funerary Reliefs; First-Millennium BC Cyprus and Anatolia; Ceramics and Architecture: The Wine Dark Sea (sailing and harbours); Water Supply, Bathing, and Hygiene; Late Antique Iconography; Numismatics; and Christianity in the Empire. Excavation reports were featured in two sessions: Archaeology of the Roman Provinces; and Archaeology of the Middle East.

A workshop was held on recent European films on archaeology aimed at young audiences. Other workshops included a session on Methods of Archaeological Survey; one on Ceramic Studies; a session on Abstracts, Project Directors; and another on Writing History from Archaeology: Evidence, Methods, Problems, and Perspectives.

The writer has abstracted below some of the more interesting papers presented. The complete Abstracts, 156 pp., are available for $10.50 (or $13.50 overseas) from the Archaeological Institute of America, 656 Beacon Street, Boston, MA 02215-2010. The next meeting will be held, as usual, during the Christmas holidays, in Dallas, 27-30, 1999, but future meetings will then be held during the first week in January.

Mythological Interpretation of the Parthenon Frieze: The East Frieze – The Argument Continues from Joan J. Earley, State University of New York at Albany.

A Greek stone document published by J. K. Davies in 1993 is concerned with the Praxiergetai, a prestigious Athenian clan in charge of the weaving and care of the pepitos that was placed on the statue of Athena during the Panathenaic Festival. It records their demand for increased public recognition. Earley contends that 'the hereditary rights of the Praxiergetai were literally carved in stone on the east frieze of the Parthenon in order to pacify the clan.' Thus the two figures on the east frieze, which Joan Connolly uses to support her theory of the
ritual sacrifice of the mythical King Erechtheus (see Minerva, March/April 1993, p. 34), actually depicts the transfer of the worn peplos from a senior member of the clan to a younger male, 'symbolising the continuity and tradition of the Praxiergetai.' This would reinforce the traditional interpretation of the handing over of Athena's peplos during a Panathenaic procession.

Fig 2 (left). The wooden throne from Verucchio (detail). Photo: Giovanni Marioli, Bologna.

Fig 3 (right). Marble Caryatid from Hadrian's Villa, Augustan period. Photo: German Archaeological Institute, Rome. 57.1109.

OUT OF THE WATER: THE WOODEN THRONE FROM VERUCCHIO
(Latissa Bonfante, New York University).

A remarkable wooden throne from a grave of the mid-7th century BC from Verucchio, in Romagna, on display in the Museo Civico, Bologna, has recently undergone restoration. The throne, which is unusually well preserved, has a semicircular back, carved on the inside with scenes of wool working: sheep pasturing, their shearing, and two women weaving in a courtyard or doorway. The latter scene (Fig 2) parallels another depicted on a bronze pendulum or tintinnabulum, also in Bologna on which women are shown cleaning, spining, and weaving the wool on an extraordinary two-story-high loom. This bronze, found in the 1870s, was not cleaned until 1975.

THE CARYATIDS FROM HADRIAN'S VILLA AT TIVOLI AND THE PANTHEON OF AGrippa (Pieter B. F. J. Broucke, Middlebury College)

Pliny (Plin. HN 36.38) writes of the Caryatids (supporting columns in the form of draped female figures), that were incorporated into the Pantheon of Agrippa, the precursor of the Hadrianic Pantheon. Until now they have been considered lost. Four full-scale marble Caryatids, replicas of those of the Erechtheum in Athens, were excavated in 1952 at Hadrian's Villa at Tivoli, where they were utilised as free-standing sculptures. Their compositional characteristics and the technical articulations of the abaci above the heads confirm that they were pre-Hadrianic in date and had been removed from an earlier architectural context. By comparing them with the smaller Caryatids of the Forum of Augustus, two have been classified as Augustan (Fig 3), the other two as Flavian (Fig 4). Broucke proposes that these are the missing Caryatids of the Pantheon, the earlier two belonging to the original building, c. 27-25 BC, and the latter two being replacements by Domitian for those damaged in the fire that took place during the reign of Titus.

THE Earliest Evidence For Royal Egyptian Association With the Southern Levant (Eliot Braun, Israel Antiquities Authority)

Several Early Bronze Age I villages, dated to the period immediately before Dynasty I of Egypt, the last quarter of the fourth millennium BC, have been recently excavated during salvage operations in the Soreq Basin of south-central Israel. While the artefacts in two of these villages indicate that their material culture was primarily local in origin or inspiration, a small number of objects were either imported from Egypt or show links to that country. The latter could have been made locally by Egyptians or produced by the local inhabitants in imitation of Egyptian prototypes. These include two royal Egyptian serekhs (titulatures) on pottery storage jars made of a local clay, which relate to the period of Dynasty 0, before the country was unified by King Narmer. They are stylised representations of monumental shrines, but there is a protuberance on top instead of a falcon. These two are the earliest serekhs found in the southern Levant, preceding those previously found by several generations, the earliest of which may be attributed to Narmer, who was either the last king of Dynasty 0, or the first king of Dynasty I. A third serekh section was found on an imported bottle made of Nile silt clay. The name of Narmer has not been found on vessels from several of the other sites in the southern Levant, but there is no evidence of their being Egyptian colonies. It is also unlikely that they were part of tribute; they may just indicate that these earliest Egyptian kings sought a major overland route.
ROME’S TRADE WITH INDIA: NEW DOCUMENTARY EVIDENCE
(Lionel Casson, New York University).
A papyrus document now in Vienna, dating from the 2nd century AD, published in 1985, contains on its front side details of an agreement about a shipment of goods bound for Egypt by way of Coptos and then to Alexandria. It was drawn up in Muziris, at that time the commercial centre of southern India. The preserved portion of the back side lists the quantities and values of ivory, narnd, and fabric in one shipment or parcel. This and three other itemised parcels totalled 1,154 talents or about seven million drachmas, a considerable sum equivalent to the payment for all of the soldiers in a Roman legion for one year. The ship probably weighed about 350 tons. A seagoing vessel of such average size would have carried about fifty or more such shipments; thus they were truly treasure ships. While Strabo had written that under the Ptolemies few ships went all the way to India, by the time of Augustus, there were about 120 ships a year plying this route. Roman ships went as far as the Gulf of Aden and the goods were then transferred to other vessels.

THE EARLY ARCHAIC CEMETERY FROM CLAZOMENAE (Vasar Esrsoy, Bilgenc University, Turkey)
Current excavations have uncovered a large cemetery at Clazomenae, on the west coast of Turkey, with 183 graves dating from the 7th to 4th centuries BC. It is the fourth necropolis to be excavated at this site. The earliest of the archaic burials consist of cremations, supplanted by inhumations in terra-cotta coffins at the end of the 7th century BC, perhaps as a result of close relations with Egypt. The infants were buried in pottery vessels, 80% of them amphorai, 17% pithoi, and 3% hydriai. The cemetery was not used again until the late 6th century. The 7th century sarcophagi types, the earliest ever found, are decorated with large-scale animal fights which show a direct influence of Wild Goat Style pottery. The mid-6th to mid-5th century sarcophagi are of the usual ornate types. Grave goods consisted of the usual East Greek pottery, Corinthian vases (which helped confirm dating sequences), bronze bracelets, rings, and fibulae. The presence of cooking pots and drinking vessels indicate that there were probably funerary banquets following the interments.

RECENT EXCAVATIONS AT THE URARTIAN FORTRRESS OF AYANIS (Altan Cilginoglu, Ege University, Turkey)
Rusl Edunukai (Ayannis) was one of five towns established by Rusa, son of Argishti, in the first half of the 8th century BC. Dendrochronological tests indicate that this was the last of the five, the fortress dating to about 651 BC. The director of the excavations, Dr Cilginoglu, reports that he has found hundreds of monumental storage jars, many covered with textiles and bullae; tablets; and inscribed bronze and iron helmets and other artefacts, all associated with a susi temple in which alabaster was used as a building material. A temple inscription, 16 metres in length (I), records a campaign in which Rusa II took hostages from Mushki, Hatti, and Assur. Accompanying the inscriptions were incuse images of winged lions and other figures, once inlaid. Although the famed Khorsabad relief shows lion-headed shields hanging on the temple walls of Musasir, none had been found until a unique bronze shield with a lion head in high relief inscribed to Rusa was excavated two years ago. A lance 75 cm in length was dedicated to the god ‘sharru,’ thus solving the argument about the meaning of this word.

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8e EDITION
A NEW LOOK AT BARREKUB’S TREASURE: SILVER FROM ZINJIRLI

Christine Marie Thompson re-examines the ancient hoards from Zinjirli (ancient Sam'al), and studies specific characteristics of the money which reflect its chronological place in the era of the intensive silver trade which immediately preceded the development of the earliest coinages of the 7th-6th centuries BC.

Zinjirli (ancient Sam'al) is located in the hinterland of the northeastern corner of the Mediterranean, near the adjacent borders of modern Turkey and Syria. In the centuries following the collapse of the Hittite Empire and the upheavals of peoples throughout much of the Mediterranean (c. 1200 BC), rulers of administratively important Hittite cities such as Sam'al developed into petty kingdoms with independent authority. The art, architecture, writing, and, as we shall see here, even the currency of the Neo-Hittite kingdom of Sam'al, reflects its geographic situation at the crossroads of Mesopotamian, Anatolian and Levantine civilizations. Specific characteristics of the money itself reflect its chronological place in the era of intensive silver trade, which immediately preceded the development of the earliest coinages of the 7th-6th centuries BC.

Panamuwa ruled Zinjirli in the second half of the 8th century BC and met his death while fighting as an ally of the Neo-Assyrian king Tiglath Pileser III. His son Barrekub (also Barakib) took the throne in 733/732 BC and ruled as a willing vassal to the same king. At least three silver hoards dating to his reign were found in and around his North Palace. Large discs of silver and no less than 3300g of Hacksilver and ingots were among the finds. The Aramaic inscription on three of the larger ingots or discs reads 'belonging to' or 'on behalf of Barrekub, son of Panamuwa'. W. Andrae discussed most of the metallic finds in Die Kleinfunde von Sendschirli (1943).

Hacksilver is the modern German equivalent of the Hebrew kesef and Akkadian šibrum; all are derivatives of verbs meaning to break or shatter, and refer to pieces of silver used as money. We know that ingots, jewellery, and broken pieces of silver were balanced on scales against standardised weights, for the purpose of exchange, before, and after the development of coinage. Hoards of such objects have been found throughout the Near East and in the Greek world as well. The broken silver is often referred to as scrap, but a few distinctively shaped objects frequently recur. Some are shaped in such a way that it is likely they functioned primarily as money.

Fig. 2. (right) Rolled tongue ingot. Scale 2:1.

Rolled tongue ingots (Fig. 2) were made by rolling opposite edges of flat and sometimes disc-shaped pieces of silver together. Whole and fragmented examples occur in hoards from Tel Miquq-Ekron and Arad in the southern Levant, Nush-i Jan in Iran, and at Zinjirli. One person this century thought the rolled tongues from Zinjirli were pieces of a necklace and strung them together for display. It is more likely that these rolled tongue ingots functioned primarily as currency, because they were found disconnected in the hoards that contained them, whole and fragmented examples were hoarded contemporaneously, and ingots and Hacksilver comprised the vast majority of the other objects in the same hoards (as opposed to whole pieces of jewellery).

Fig. 1. (left) Chocolate bar ingot. Scale 2:1.

The first example is the chocolate bar ingot (Fig. 1). At first glance these might appear to be pieces cut off any sort of silver object, but metallographic analysis has demonstrated that they are not fragments of worked objects such as vessels, figurines, or the like. Instead, they were snapped or broken off larger ingots that had been pre-portioned in much the same way that chocolate bars are today. The fact that examples appear in almost every Hacksilver hoard from the east attests to their utility. So far, there is no evidence that any of these were pre-portioned according to a standard weight.

Illustrations: drawings by A. Glynis Fawkes. Slides/photographs by the author.

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sometimes reckoned according to its weight in shekels:

'When the camels had finished drinking, the man took out a gold nose ring weighing a beka and two gold bracelets weighing ten shekels (or two bracelets worth 10 shekels of gold).'

Powell also cited Sumerian testimonies which demonstrates that quantified portions were removed from ring money. Textual references to payments in rings have generally been taken to mean coiled rings (Fig 3), but hoarded material suggests that bracelets and non-coiled rings were used as currency in much the same way.

Features of the silver objects identified as women's bracelets from Tell el Ajjul (near Gaza) indicate that such objects were not always meant solely for adornment. First, they were found in hoards of Hackisilber and other uncoined metal. Second, cut silver in the form of small, slightly curved rods with the same general dimensions occur in the same hoards (Fig 4). While no weights of the whole bracelets from Ajjul were recorded, I did have the opportunity to try them on. Many were not large enough to have been worn on a woman's wrist and were

at the same time too large to have been worn on fingers (Fig 5). Some have wondered if these might be children's bracelets or rings meant to adorn other parts of the body, but the context of the finds more strongly suggests they were ring money. The size and shape of rods in hoards from Gezer, Megiddo, Eshtemoa, Beth Shean, and other sites indicate that they are most probably off-cuts of the same kinds of rings found at Tell el Ajjul. Interlinked silver rings of nearly the same size were also drawn alongside rods and coiled rings in the Register of Finds from Zimjirh.

Groups of Hackisilber were sometimes weighed according to standards and wrapped in cloth. Ephraim Stern who excavated the c. 8.5kg hoard from Dor correctly identified the 17 textile-wrapped groups of silver as what the Old Testament refers to as a zeror kesef, often translated as 'money bag'.

However, Genesis 42:35 demonstrates that there are differences between sacks, bags and these zeror kesef worth clarifying; it reads:

'And it came to pass as [Joseph's brothers] emptied their sacks, that behold, every man's zeror kesef was in his sack and when both they and their father saw the zeror kesef (plural), they were afraid.'

The Hebrew word for sack is saq and the word transliterated kis was a bag or purse used to hold money and weights. Zeror, however, comes from the verb 'to bind' or 'tie' and may be better translated as bundle in the sense that bundles are made of collected materials which are tied or bound.

In the sense that a zeror kesef was a tied or bundled group of silver and that we have no mention of things being taken out of one, we might consider that they were actually a kind of sealed silver. Support for this hypothesis is found in the bullae (stamped pieces of clay) which excavators believed sealed the bundles from Dor, Tell Keisan, and Old Babylonian Larsa.

Neither of the motifs on bullae from Dor and Tell Keisan mention a name, but Judith Bjerckman's review in the Journal of Near Eastern Studies (1993) of the seals and sealed bullae found, with the multi-metallic hoards from a temple at Larsa revealed that they mention, among other things, the names of officials such as Ishu-ibniush, servant to the god Negal, and Sin-uselli who paid and weighed out silver. Other bullae fragments state that the weight of the contents of the bundles had been checked and recorded at 34 shekels. 2 Kings 12:10 and 2 Kings 22:9 indicate that there was at least occasional collusion between priests and royal officials in the reckoning, bundling, melting, and redistributing of temple funds.

The so-called 'cast' ingots of Barrekub (Fig 7) and the smaller 'cast' ingots (Fig 8) from the North Palace
at Zinjirli were actually made by baking gathered pieces of Hacksilver. New calculations revealed that the aggregate weight of the pieces used to make each ingot matched increments of one or two 'international' standards used by Mesopotamians, Philistines, Egyptians and other peoples along the eastern coast of the Mediterranean (8.3g and 7.6g). The metrology of the ingots is a complex topic to which I hope to return elsewhere.

The irregularities which appear as bumps, pits and protrusions on edges and surfaces of many of the ingots make it seem as if they had been cut; however they are actually pieces of Hacksilver that were melted but did not completely blend with adjacent pieces during the baking process. A few of the ingots have holes near their centres which would not exist if the ingots had been made by casting, i.e., pouring molten silver into an open mould. Only four of 17 examined ingots were cut after baking.

Neo-Assyrian loan contracts of the 8th to 7th centuries BC refer to mina and half mina values of silver 'aklu'. This word is often translated as 'cake' and may mean literally 'something baked'. An ingot from 4th century Babylon with one smooth surface and one Hacksilver surface, called a melted lump by Julian Reade in Iran 1986, serves as supporting evidence for this practice of baking. Another hoard of baked ingots is known from En Gedi near the Dead Sea and it is probable that some ingots called cakes from sites around the Near East and Mediterranean were made of baked Hacksilver as well.

The question of whether the baked ingots of standardised weights were meant to circulate or function as stored metal inside temples or palaces is best left to those who can read the relevant texts. That the inscriptions on some of the large mina ingots from Zinjirli may mean either 'belonging to' or 'on behalf of Barrekub', should at the very least qualify them as coin if not coinage. In light of the large section cut from one of the inscribed ingots (now at the British Museum) and portions removed from three of the uninscribed ingots it is likely that Barrekub or his treasurers more or less did with the Zinjirli silver as Herodotus reports King Darius of Persia did with his in the 6th-5th centuries BC:

'He stores his tribute as follows: he melts it down and pours it into an earthen vessel.... When he needs money, he cuts off from the ingot as much as he wants...'

(3.96)

The links between the bundles, bullae, cakes, and standard weights represent non-linear developments toward coinage as coins are defined according to the Greek model. Because the seal appears to have been attached to the material before the silver was melted it precludes it from being what most people would consider coined metal. On the other hand, the differences between the earliest coins and Near Eastern silver of the sort discussed here attest to the complex and cosmopolitan nature of numismatic activities in the Levant rather than what might be misunderstood as the continuity of more primitive practices.

Christine Thompson is a Teaching Assistant at Tufts University in Medway, Massachusetts.

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**Conferences & Lectures**

11 March. London Numismatic Club AGM. Institute of Archaeology, 31-34 Gordon Square, London WC1. 6.30pm.

16 March. 'Recent research on the Hoard of Hope'. Peter Guest. Royal Numismatic Society; Society of Antiquaries, Burlington House, Piccadilly, London W1. 5.30pm. Enquiries, Department of Coins and Medals, British Museum, London. Tel: (44) 171-636-1555.


6 April. 'Greek coins and history'. Professor Harold Mattingly. London Numismatic Club, Institute of Archaeology, 31-34 Gordon Square, London WC1. 6.30pm.


**Exhibitions**
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CELTIC MONEY. Special exhibition through the summer. KUNSTHISTORISCHES MUSEUM (44) 3 523 2770.

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ITALY: Rome

**Numismatic News**
Since few numismatists ever attend or are aware of the annual meetings of the Archaeological Institute of America, two of the four numismatic papers that were presented at the Washington meeting in December 1998 (see pp. 44-46) are summarised here. (Silver ingots from Zinjiri were also the subject of discussion see pages 48-50.)

CONTOURNIATES: SOME NEW EVIDENCE FROM CARTHAGE (Liane R. Houghtalin and John D. Mac Isaac, Mary Washington College) The recent excavations by a team from the University of Georgia, in the Yasmina necropolis at Carthage have uncovered two Roman bronze contorniates (medallic issues, rather than coins), reproducing published coin types of Trajan and Hadrian, but without inscriptions and with the characteristic raised rims of these medallions. They have never been uncovered before in North Africa, and it is only the third time that they have been discovered in an archaeological context. A radical interpretation of the purpose of these contorniates was suggested by Elizabeth and Andreas Alfoldi in their Die Kontorniernuma (Berlin 1972) – which they were said to be anti-Christian propaganda. These two newly found pieces provide some further insight into their dating, method of manufacture, and subject material. Some adjustments to the conclusions of the Alfoldis are suggested.

EMPERORS, ORACLES, AND THE COINS OF THE NEW PYTHIAN GAMES (Robert Weir, University of Victoria) This is the first study of the establishment of the athletic festivals called Pythian Games at over 20 cities in the eastern Roman Empire of the late 2nd to mid-3rd century AD, based on the coinages of two of the venues, Thessalonica and Delphi. The coinages coast for these games, based upon a study of the coins, was very limited and not of economic importance for their cities, only symbolic importance. Even though these games were inspired by the original games at Delphi, the festivals were apparently tailored to suit the sense of the civic identity of each site. An advenitast of Gordian III and his army in AD 242 probably brought about the foundation of the festival in Thessalonica and the coins which commemorate it. Thessalonica issued a large variety of issues which alluded to the Pythian festival.

Jerome M. Eisenberg, Ph.D.
HOARD OF ROMAN COINS FROM THE MAGOR AREA IN MONMOUTHSHIRE, SOUTH WALES

On 10 December 1998, a coroner's inquest declared a hoard of 3778 Roman coins of the late 3rd century AD to be Treasure, under the terms of the Treasure Act 1996. The coins were found in September 1998 by a metal-detectorist, not far from the site of a known Roman building in the Magor area, and a few miles from Caerwent, the civitas capital of the Silures. Coin hoards of the period AD 270-300 are among the most common class to be found, and are often large, the British record being the Cunetio hoard of 1978, which contained 54,951 coins, buried in the 270s. Why is the new discovery special?

In Britain coin hoards of the later 3rd century normally contain the most highly debased coinages of the period 260-274 (Gallicanus, Claudius II); and, in Gaul, Victorinus, Teretius I and II), often with only small quantities of the ‘reformed’ coinages of Aurelian (270-275) and subsequent emperors.

The new hoard is most unusual in a British context in comprising predominantly the latter category, with few of the most debased issues (Teretius I is not represented). There are over 300 coins of Aurelian, 600 of Tacitus (275-276), and 1300 of Probus (276-282), as well as smaller number of Carus and family (282-283) and of Diocletian and Maximian (284-305); the western mint of Lyon predominates.

There is only one significant parallel hoard recorded from Britain, the Gloucester (1560) find, which comprised over 15,000 coins. Both contain only very small numbers of the radiates of Carausius (287-293) and Allectus (293-5). Conscious exclusion of these two ‘British’ usurpers is a feature of an emerging group of hoards from the 290s, termed ‘legitimist’, which have a fairly restricted distribution in the south and west of England. However, the new deposit is also noteworthy in that it contains nearly 750 Q-radiates (‘quinarrii’) of Allectus, a smaller category of coinage rarely found in any quantity in hoards. His coins are the latest in the hoard, which places its deposition in the years shortly after AD 293.

This is the first coin hoard from Wales to be subject to the new Treasure Act and will be acquired by the National Museums and Galleries of Wales. The next steps will be conservation and cataloguing, to be followed eventually by public display. Fuller details of this unique hoard will follow in due course.

Fig 1 (above). Obverse of a bronze coin of the Lyons mint of Probus, wearing a radiate crown on his plumed military helmet. 150%.

Fig 2 (above). Bronze radiate obverse of Allectus, a bronze quinarium struck at the ‘C’ mint. 150%.

Fig 3 (above), Fig 4 (below). Reverses of two bronze quinarii of Allectus from the London mint with variant galleys. 150%.

Edward Besty, Curator, Numismatics, National Museums & Galleries of Wales.

All photos courtesy of the National Museum of Wales.
THE ANCIENT COIN MARKET

December in New York

Eric J. McFadden

The New York International Numismatic Convention remains the world's foremost fair for ancient coins. The reason that New York has been able to achieve this position is not only that it is a convenient centre for Europeans as well as Americans, but that the auctions held in conjunction attract a good audience, and that once established as a premier fair it is easy to attract the better dealers to take part. In addition to these factors, there is one crucial difference between a top American fair and a top European fair. In Europe, the most important collectors (that is, those who spend the most) tend to deal privately with one or two selected dealers. Such collectors do not ordinarily attend fairs. As a result, it is pointless for dealers to bring expensive items to fairs, as the serious retail buyers will not be present. However, in America, and especially in New York, it is routine to see ten or more collectors at a fair who are ready to make a six figure purchase if they see something they want. The dealers therefore bring their best material, and the whole affair builds on itself. Even several of the wealthier European collectors are attracted to New York.

The auction schedule last year, while full, was not as hectic as the previous year. Stack's, Superior, and Spink America each held its own sale as usual, whereas the other six auction firms banded together in sets of three to hold two combined sales. Classical Numismatic Group, Freeman and Ear, and Numismatic Ars Classica, held the second annual Triton auction. Holo Vecchi, Baldwin's and M&M Numismatics held their first joint sale styled The New York Sale.

Triton II included several important groups. The Orme Lewis collection, bequeathed by the collector to the Phoenix Art Museum, focused on coins of Greek Sicily and the coins of Alexander the Great and his immediate successors. Mr. Lewis' silver tetradrachm of Naxos in Sicily, circa 460 BC, carried the highest estimate of the sale at $125,000 (Fig 1). Bidding started at $85,000 and rose to $120,000, with the lot going to a Swiss dealer. Another Lewis coin, a gold stater of Pantikapaion, circa 340 BC (Fig 2), fetched $37,500 on an estimate of $20,000. A unique gold stater of Abdera sold for $30,500 against an estimate of $20,000.

The highest price among the Roman coins went to a gold solidus of Jovinus, 411-413 AD, which fetched $60,000 against an estimate of $40,000.

The New York Sale also showed strong results for good coins. The cover coin, a silver tetradrachm of Tenedos, circa 160-140 BC sold for $8,500 against an estimate of $7,500. A rare aureus of Postumus, 259-268 AD, sold for $39,500 against an estimate of $40,000. A rare but low grade gold solidus of Jovinus provided an interesting comparison to the extremely fine example that had just fetched $60,000 in Triton II. The lesser piece, estimated at $6,000, nevertheless fetched $15,000, demonstrating on the one hand that the market values quality, but on the other hand that in Roman series even lesser quality examples of the rarer emperors are in great demand.
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When he became Keeper of the new Department of Western Asiatic Antiquities in 1955, Richard Barnett set out to complete the publication of the rich holdings of Assyrian reliefs in the British Museum. This project, initiated by E. A. W. Budge in 1914 with a volume on Assyrian Sculptures in the British Museum, had been in abeyance since the publication in 1938 of Sidney Smith’s Assyrian Sculptures in the British Museum from Shanvanasers III to Sennacherib. Barnett saw the reliefs, not in isolation, but as part of the decoration of the palaces of the Assyrian kings at Nimrud and Nineveh, and he therefore set out to locate and identify the relief fragments scattered throughout the world so that they could be viewed in relation to the reliefs still in situ. Barnett’s first volume (1962), co-authored with M. Falkner, dealt with The Sculptures of Assur-nasir-apli II (883-859 BC), Tiglath-Pileser III (745-727 BC), Esarhaddon (681-669 BC) from the Central and South-West Palaces at Nimrud. It was followed, in 1976, by his massive tome: Sculptures from the North Palace of Ashurbanipal at Nineveh.

An even greater task lay ahead, namely the systematic publication of all the relief sculptures with which Sennacherib (704-681 BC) and his successors had adorned the huge South-West Palace at Nineveh, known as ‘The Palace Without Rival.’ The task was daunting because, as the excavator Austen Henry Layard wrote in 1853: ‘In this huge edifice I had opened no less than 71 halls, chambers and passages, whose walls, almost without exception, had been panelled with slabs of sculptured alabaster recording the wars, the triumphs, and the great deeds of the Assyrian king. By a rough calculation, about 9,880 feet, or nearly two miles of bas-reliefs, with 27 portals, formed by colossal winged bulls and lion-sphinxes, were uncovered in that part alone of the building explored during my researches.’ In 1981, therefore, Barnett enlisted the help of an Austrian scholar, Dr Erika Bleibtreu, who produced the catalogue of the reliefs.

Dominique Collon reviews Sculptures from the Southwest Palace of Sennacherib at Nineveh written by Richard D. Barnett, Erika Bleibtreu, and Geoffrey Turner.

Dr Dominique Collon works in the Department of Western Asiatic Antiquities at The British Museum.

The relief slabs are often over two metres high and many were badly preserved at the time of the discovery, having been burnt in the sack of Nineveh in 1186 BC and exposed to the severe winters of northern Iraq in the roofless halls before being covered by collapsing mud-brick and then by later occupation. Layard excavated the reliefs by tunnelling along their sculptured faces. The better-preserved reliefs were removed under the terms of his firman (permit) and most of these entered the collections of the British Museum. However, many of the reliefs are still in situ; some were re-excavated by L. W. King in 1903 to 1904 and again, from 1965 onwards, by Tariq Madhloom of the Iraqi Department of Antiquities who created a site museum so that the reliefs of the Throne Room suite could be viewed in situ.

In addition to the reliefs in the British Museum, there are others which are widely scattered in over 60 collections. Fragments from larger reliefs often intact are now reassembled by enterprising locals, were collected in the 19th century by many missionaries and foreigners who lived or passed through Mosul, opposite the site of Nineveh. Some have been donated to museums and learned institutions while others have appeared regularly in salesrooms whence they have passed into public collections or disappeared again into private hands. Locating these reliefs and obtaining photographs and details of them was a monumental undertaking. Some of the reliefs which Layard had given to his wife’s family at Canford Manor were later covered with whitewash when the house became a school and were thought to be plaster casts. Some were rediscovered by Barnett while others were only recently identified by the American scholar John Russell (who has written a book about the discovery), and by Julian Reade of the British Museum. Yet more recently, in articles (notably in MINERVA, May/June 1997, pp. 16-26) and a book, John Russell has drawn attention to the tragic breaking up and looting of reliefs from the Nineveh site museum with pieces being purchased by unscrupulous dealers and collectors.

In Chapter 1 of Volume 1, Richard Barnett provides a history of Layard’s work in Nineveh and the exposure of the palace. In Chapter 2 he summarises the sources for the study of the palace, listing the Layard papers and notebooks (painstakingly transcribed and supplied with full cross-references to the catalogue). He provides notes relating to Archibald-Paterson (who first collected and published some of the reliefs in 1915), to the artists who made drawings of the reliefs, to King’s photographs, and to the plans and maps of the site of Nineveh, the mound of Kuyunjik and the palace itself, and of the drawings and photographs are now published for the first time. In Chapter 3, Geoffrey Turner discusses the architecture of the palace (with text figures). Plates 1-19 in Volume 2 illustrate these chapters. There is an appendix by A. P. Middleton of the British Museum Research Laboratory giving the analysis of the stones used for the reliefs. At the end of Volume 1, after the catalogue and six concordances, there is a fold-out plan of the palace.

It has been possible to suggest plausible locations for the majority of the reliefs thanks to the complementary information contained in the huge albums of original drawings now housed in the archives of the Department of Western Asiatic Antiquities. These remarkable drawings were executed by torchlight in hot, dusty, and dangerous tunnels by Layard and by the draughtsmen employed by him and his successors. In many cases, they show reliefs which are too fragmentary for removal and of which they are, therefore, the only surviving record. Thanks to these drawings, some of the fragments referred to above can be precisely placed.

The catalogue by Erika Bleibtreu consists of almost 800 numbers, some referring to reliefs known only from drawings or photographs, while others are attributed to entrances, individual reliefs and fragments, or to whole sequences, depending on the evidence.
AN EGYPTIAN QUARTET
A review article by Peter A. Clayton

Two and a half thousand years ago, c. 450 BC, Herodotus the Greek historian travelled to Egypt and was totally beguiled by what he saw and by the antiquity of its civilisation. He went on to write about it in Book Two of his Histories. Rome conquered Egypt in 30 BC and began the removal of her monuments, then darkness, in terms of European eyes, descended until the French invasion under Napoleon in 1798. With the publication of the huge volumes and text in 30 vols de l'Egypte (10 elephant folio volumes of plates with over 3000 illustrations, and 8 quarto text volumes), and Champollion's decipherment of Egyptian hieroglyphs in 1822, the floodgates of books, academic and popular, were opened wide – and they still are. It seems impossible that books can still be written on new aspects of this ancient civilisation, but they are, and they appear with a certain regularity.

General books on Egypt abound, and one simply titled Egypt could easily be overlooked, but it would be a mistake to do so. The new book by Vivian Davies and Renée Friedman is a welcome addition to the genre that really is new. Published to accompany a five-part television series (that seems to have been shown everywhere except in England at present), the authors have been called upon for a task – Vivian Davies is Keeper of Egyptian Antiquities in the British Museum and Renée Friedman, with a long history of excavation in Egypt behind her, is Director of the American Expedition to Hierakopolis, site of ancient Egypt's first capital. What then, is there new to say – surely everything has been found and written up. This could not be further from the truth, as this book well shows. The sumptuously illustrated and designed presentation hides a wealth of information. The book has been written on the back of new finds and interpretations, and presents them in a chronological sequence that sets them within the context of present knowledge about ancient Egypt. New excavations at previously worked sites are providing new and highly important information, for example, at Hierakopolis, and at the important religious site of Abydos where the tombs of the earliest kings, after being ransacked by ancient robbers and French ‘archaeologists’ at the end of the last century, were dug by Flinders Petrie in 1900 and 1901 and are now revealing incredible further finds at the hands of the present skilled German excavators. Part of this is the evidence of inscribed small labels of bone or ivory that are taking the origins of writing further back from the usually accepted date of c. 3100 BC to at least 150 years earlier (see p. 2).

In a series of five chapters Egypt takes the reader through a wide spectrum, integrating object and site illustrations to complement each other. One of the great advantages of being associated with a series such as this is that here are really up-to-date photos of ‘work in progress,’ not the usual old staid photos of the major monuments. Not least, as perhaps a curious bonus, by virtue of being written in a series that has been shown to a public of broad knowledge and interest, it is both a useful study and a coherent study and a worthwhile addition to the literature. New scientific techniques borrowed from other disciplines are being adapted to Egyptianological use and this aspect of the study is also a major feature of this book which is going to hold its own for a long time.

The premier monument icon of ancient Egypt is the Sphinx at Giza – it is less than a year since its present restoration, as well as first fully recording, was done. The Sphinx is a product of the great pyramid age of the Old Kingdom, and is associated with the funerary complex of Khafre (Chephren), c. 2558-2532 BC, the fourth pharaoh of the Fourth Dynasty. Carved from a left-over knoll of rock in the quarries that supplied much of the stone for the adjacent pyramids, it symbolised the god of the rising sun, Re-Harakhte, probably with the features of the pharaoh Chephren himself. Carved out of long held tradition, and often erroneously cited belief, the Napoleonic

Sculptures from the Southwest Palace of Sennacherib at Nineveh
army did not remove its nose in artillery practice and one of the delights of this book is the formidable archive of representations on other monuments, engravings, and early photos that chronicle the history of the Sphinx. Apart from its clearance of sand by the future king Tuthmosis IV (as recorded on the Dream Stele between its paws), the Sphinx has spent most of its 4500-year old life substantially buried in sand. It was not until the clearances by Baraize in the late 1920s that it was revealed in full. This, in effect, was when the rot set in because ever since the Sphinx has suffered from exposure because its fundamental rock structure is akin to a layered jam sponge of good rock and bad rock. It was the heavy deterioration in recent years that led to the recent detailed programme of restoration and recording under Dr Zahi Hawass, Chief Inspector of the Giza necropolis.

To begin to understand the Sphinx and its role and place in Egyptian history and art, Paul Jordan presents a broad background to earlier Egypt so that the Sphinx can be properly seen in its context. He examines all the aspects of its impact on the ancient world at large (not least the Greek, where the sphinx becomes a malevolent female), on Arab writers when Egypt was largely a closed book to non-Muslims, Renaissance travellers influenced by their own times, and the early pioneer Egyptologists. The lucid text is well complemented by splendid photographs of the Sphinx itself in its many changes throughout the day as well as important comparative objects from many major collections, ranging through statuary and reliefs down to a tiny Hyksos king—sphinx grasping a hapless Egyptian captive by his paws.

Egyptian mummies invoke perpetual fascination, as can be seen by the numbers of people always around them in any museum – the desiccated body, 'Ginger' (not a mummy but a body dried out in the hot sand of his original grave) in the British Museum always has a fascinated group around him. In The Mummy in Ancient Egypt: Equipping the Dead for Eternity, an incredible amount of information and illustrations has been brought together by Salima Ikram and Aidan Dodson. It is the first modern account to examine in detail the whole panoply of Egyptian burial equipment over 3000 years, from the earliest attempts at mummification down to the Graeco-Roman period. The book is divided into three broad parts. The first covers in detail within a chronologically framework, the ancient Egyptian burial, followed by 'The resurrection of the mummies.' This is an account of the early discoveries and discoverers from the ancient tomb robbers to Sir Thomas Browne's comments in 1660 that mummies had been attached to merchandise, Mizru's cures wounds and Pharaoh is used for balsam, and the remarkable finds of the two caskets of royal mummies, and some of the modern workers and scientific techniques now being used to examine the mummies.

Part Three is concerned with the actual mummification process, the accoutrements required for a goodly burial, the masks, coffins, sarcophagi, and canopic equipment. This section contains some very useful archive illustration material as well as describing in detail the evolution of the coffin and sarcophagi shapes and decoration. Naturally, all the 'big' finds, especially Tutankhamun, are included here. Part Three is a compendium of extremely useful information and data. There is a timeline illustrating in line drawings the development of the major items previously treated in Part Two, a gazetteer of the royal cemeteries and listings of the royal burial caches, the kings, their mummies, coffins, and sarcophagi. This is followed by a descriptive catalogue of the royal mummies, some of which, after conservation, are now back on display in a special room in the Cairo Museum. All in all, beautifully presented, here really is the 'all you ever wanted to know about mummies' book that will find a wide and appreciative audience.

How is it, you may well ask, that a site so well known and, nowadays, so overrun with tourists can still hold secrets? The answer lies in Kent Weeks' book, The Lost Tomb: The Greatest Discovery at the Vale of the Kings Since Tutankhamun – and the sub-title is no exaggeration. Many of the tombs in this once secluded and heavily guarded necropolis have lain open since antiquity – compulsive graffiti writers existed in Greek and Roman times and added their comments to the brightly decorated walls; for example, in the tomb of Ramesses VI where, c. 100 BC, a Greek traveller scratched on the wall: 'I, Dioskorammon, looked upon this nonsense and found it bewildering.' These 'additions' are, in a way, the 'archaeology of archaeology.' In the early 1970s Dr Weeks was appointed as the Director of Chicago House at Luxor; this is the headquarters of the Epigraphic Survey of the University of Chicago which records in minute detail the inscriptions and reliefs on the tombs and temples of Luxor, ancient Thebes. It has an impressive record of publication and is now available in volumes and is often very large, volumes. It was in 1973 that Kent Weeks began to explore the idea of making an accurate and detailed map of the whole Theban necropolis – collating and correcting the numerous maps and plans that related to individual excavations in the area. Thus an archaeological data base would be created that could monitor the whole area in helping to protect the tombs, and knowing exactly where they were.

In 1979, having left Chicago House, Kent Weeks set up the Theban Mapping Project (TMP), an incredibly ambitious scheme that, at the time, gave no inkling of where and to what it would lead him, his wife Susan, and their colleagues. The story of the long and hard work entailed sets the back-
ground to The Lost Tomb. Ten years later, in 1989, when mapping the Valley of the Kings, among the many questions was a major one—where was the tomb numbered KV? It had been marked vaguely on the French map of 1798, and the explorer James Burton had entered it in 1825 and left a sketch map amongst his papers. Howard Carter had endeavoured to examine it but had been defeated by the hard-packed, flood-borne debris filling it that had a concrete-like consistency. Thereafter, it had been lost, the entrance being buried under the spoil from 1920s excavations. Kent Weeks found it hidden away behind the line of vendors’ stalls that lined the entrance to the Valley, and suffering damage from a leaking sewage pipe from the Cook’s Rest House in the Valley (both now moved).

Burton’s initial plan of a very unusual pillared hall was found to be inaccurate; he had only been able to squeeze in on top of the debris almost to the ceiling, where he left his name and date scratched in lamp black. From the point when the TMI team managed to gain entry, the rest of The Lost Tomb reads like a thrilling detective story—truth is far stranger, and more exciting than fiction. The whole find and story of Ramesses II and his sons and exploiters are put into context with his other monuments in the area, his mortuary temple, the Ramesseum where ‘Osymandias’ lies, and also the interesting comparison and indications that in many respects Ramesses II looked back to his 18th Dynasty predecessor Amenophis III.

In recounting the dangers of the discoveries in a highly unstable tomb, the drama unfolds as corridor after corridor was revealed and gradually it was shown that the initial suggestion that this was the tomb of the many sons of Ramesses II was proved. Strangely, the evidence is, however, that Ramesses II usurped a tomb initially cut in the 18th Dynasty, to which he added. His tomb lies only yards away (KV7) and, intriguingly, one of the underground corridors lined with small chambers in KV5 heads off under the modern roadway towards KV7—will Christian Le Blanc, the present excavator working in KV7, one day shake hands with Kent Weeks through an opening in a corridor linking the two tombs? At the time of publication, the rooms in this largest of all the tombs in the Valley, numbered at least 150! Meretseger (‘she who loves silence’), the guardian goddess of the Valley represented either as a cobra or a scorpion, both with a female head, still holds her secrets close. An update on news of the work will continue to be featured in forthcoming issues of Minerva (for earlier reports see Minerva, July/August, 1995, pp. 12-14; September/October 1995, pp. 3-4; November/December 1995, pp. 20-24).

The books


MUSEUM EXHIBITIONS

UNITED KINGDOM

EDINBURG
CHINESE LACQUER. 48 lacquer exhibits, including an eared cup from the Han Dynasty (206 BC-AD 220). The exhibit shows the development of lacquer in China from the neolithic period onwards. ROYAL MUSEUM. Until 28 March. (0131 225 2534.

NEW MUSEUM OF SCOTLAND. After over 20 years of planning, a purpose-built museum for Scotland opened on December 1 1998. The impressive new building houses several galleries devoted to Scotland's ancient history, including: 'Geology and Natural History', featuring rocks and fossils formed millions of years ago. Scotland in Pre-history with over 4000 artefacts on display from the first arrival of human groups in Scotland in c. 7000 BC to the Norse settlers of 1000 AD, and 'Kingdom of the Scots', covering the period 1100-1700 AD, where renowned painters such as the Pre-Raphaelite Arch, Pictish Chairs, the Lewis Chessmen, and the Monymusk Reliquary are on display. THE MUSEUM OF SCOTLAND. (0131) 132 2754. Opened 1 January 1998. (See Minerva, Nov/Dec 1998, p. 7.)

LONDON

ARTS OF JAPAN. Sculpture, screen and scroll paintings, prints, lacquer, ceramics and textiles, stretching across two thousand years. Includes parts two and three of an ongoing survey of the Ukiyo-e woodblock print and illustrated book collections. THE BRITISH MUSEUM (44) 171 636 1555. Until 18 April.

EDWARD FALKENER: A VICTORIAN ORIENTALIST. Edward Falkener (1814-1896) was a renowned archaeologist, architect, artist, and the author of various books and articles on classical archaeology. In this exhibition his pioneering collection of Islamic metalwork and oriental games is on display, as well as some of the finest Wallace's treasures of ancient sites in the Near East. THE BRITISH MUSEUM (44) 171 636 1555. Until 2 May.

'THE GOLDEN SWORD': SIR STAMPFORD RAFFLES AND THE EAST. Sir Stamford Raffles' collection of Indonesian material has been housed in the Museum since 1859 and represents the earliest compilation of Indonesian material. It has now been re-collected and put on show as a collection in its own right. THE BRITISH MUSEUM (44) 171 636 1555. Until 1 April.

MEDIEVAL TRADING CITIES OF THE NIGER: GAO AND TIMBUKTU. A loan display from Mali of material recently excavated by Dr Timothy Insoll, demonstrating the extensive trans-Saharan and other trade networks of these important medieval cities, and illustrating the impact and spread of Islam in West Africa. THE BRITISH MUSEUM (44) 171 636 1555. Until 1 April.

L'OMBRA DELLA SERA, ETROUSCAN SPLENDOURS FROM VOLTERRA IN TUSCANY. 22 select Etruscan objects dating from 8th to the 2nd centuries BC. 18 of the works are from a single site dating to the 8th century, the so-called 'Warrior Tomb' discovered in 1996. EUROPEAN ACADEMY FOR THE ARTS. (44) 171 235 0303. Until 28 March.


NEW SAXON LONDON GALLERY. The latest evidence from recent archaeological discoveries under Covent Garden where extensive evidence of the Saxon city of Ludlow has been discovered. MUSEUM OF LONDON (44) 171 600 3699. Ongoing exhibition.


THE WESTON GALLERY OF ROMAN BRITAIN. This new gallery displays recent archaeological discoveries and research that help shed light on the Roman occupation of Britain. THE BRITISH MUSEUM (44) 171 636 1555. Opened July 1997. (See Minerva, Sept/Oct 1997, pp. 10-13.)

UNITED STATES

ATLANTA, Georgia
THE CARLOS YUXIL: AN EXPLORATION OF GREEK VASE PAINTING. The museum's newest classical art gallery presents the most magnificent early 5th century BC Attic yxil by the Painter of the Paris Gigantomachy, which will be joined in a special exhibition of a group of yxil from the Princeton Art Museum and the Tampa Museum of Art, including two by the same artist. MICHAEL C. CARLOS MUSEUM, EMORY UNIVERSITY (1) 404 727-4282. 10 April-3 October.

TEARS OF THE MOON: ANCIENT AMERICAN PRECIOUS METALS FROM THE PERMANENT COLLECTION. Ancient Andean gold, silver, and bronze metal objects, primarily from the collection of Laurence C. and Coral W. Witten, focusing on different metallurgical techniques and the art of specific collection. ANCEL AND CORDAOLA PEREZ, ISRAEL. C. CARLOS MUSEUM, EMORY UNIVERSITY (1) 404 727-4282. Until 30 October.

BOSTON, Massachusetts
ANCIENT GOLD: THE WEALTH OF THE TIRAHANS. Over 200 gold and silver objects from Bulgaria, including spectacular vessels from the Panagyurishte and Rogozen Treasures, horse trappings, and jewellery. MUSEUM OF FINE ARTS (1) 617 267 9300. Catalogue. (See Minerva, Jan/Feb 1998, pp. 8-17; reprint available for $5 at exhibition or from MFA.) 2 April-2 June (then to Detroit).

COLUMBIA, Missouri
WRAPPED CREATURES: ANIMAL MUMMIES FROM EGYPT: An exhibit of animal mummies and bronze animal coffins mostly on loan from the Field Museum of Natural History, Chicago. MUSEUM OF NATURAL HISTORY ARCHAEOLOGY, University of Missouri-Columbia (1) 314 882-3591. Until 29 August.

FORT WORTH, Texas
GIFTS OF THE NILE: ANCIENT FAIENCE. A landmark exhibition of more than 100 pristine faience from museums and private collections worldwide, organised by Florence Friedman of the Rhode Island School of Design. KIMBERL ART MUSEUM. (1) 817 3320841. Until 25 April 1998. Catalogue. (See Minerva, May/June 1998, pp. 8-17; reprint available for $5 at exhibition or from Minerva.)

KNOKVILLE, Tennessee
TREASURES FROM THE ROYAL TOMBS OF UR. The second venue of this exhibition featuring objects excavated from the Royal Cemetery of Ur, the 5000-year-old city known in the Bible as the home of Abraham, presented by the University of Pennsylvania Museum. FRANK H. MCCULLING MUSEUM. (1) 615 974-2144. Until 9 May (then to Dallas). (See Minerva, pp. 14-20.)

LOS ANGELES, California

ART OF ANCIENT WEST MEXICO. 200 West Mexican artefacts dating from 200 BC to 800 AD including representations of the human form, animals, and plants, as well as major building works. Focusing on the relatively unknown Nayari, Jalisco and Califio. LOS ANGELES COUNTY MUSEUM OF ART. (1) 323 857 6000. Until 29 March.

MALIBU, California
J. PAUL GETTY MUSEUM CLOSED. It should be noted that the Getty Villa Museum, which houses the noted collections 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
ANCIENT GOLD: THE WEALTH OF THE THYRACANS. Over 200 gold and silver antiquities from Bulgaria, including the spectacular vessels from the Panagyurishte and Rogozen Treasures, horse trappings, and jewellery. MEMPHIS BROOKS MUSEUM OF ART. (1) 901 722-3500. Catalogue. (See Minerva, Jan/Feb 1998, pp. 8-17; reprint available for $5 at exhibition or from Minerva.) Until 14 March (then to Boston).

NEWPORT NEWS, Virginia
SKIN DEEP - THE ART OF THE TATTOO. From ancient Egypt to the South Pacific, over 500 artefacts tracing the artistry and history of the tattoo. THE MARINER'S MUSEUM. (1) 800 581 7245. Until 30 March.

NEW YORK, New York
MIRROR OF THE MIRRORESS. Nearly 300 outstanding examples of medieval art - all drawn from the superb holdings of The Metropolitan Museum of Art and all acquired during the last two decades. METROPOLITAN MUSEUM OF ART. (1) 212 879-5000. 9 March-4 July.


MINERVA 65
NEW GREEK & ROMAN GALLERIES, PHASE 1. The first major section of the renovation of the Greek and Roman Galleries at the Metropolitan Museum of Art dedicated to early Greek art from the Cycladic, Minoan, Mycenaean, Geometric, and Archaic periods, including many objects on permanent display for the first time.
METROPOLITAN MUSEUM OF ART. (1) 212 879-5500.

PASADENA, California

PHILADELPHIA, Pennsylvania
CANANA AND ANCIENT ISRAEL. The first major North American exhibition dedicated to the archaeology of ancient Israel and neighboring lands, featuring more than 500 ancient artifacts, c. 3000-500 BC, principally excavated by the museum's archaeologists in Israel, Jordan, and Lebanon from 1921 to 1989. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY. (1) 215 898-4000. A lecture and tour offered on 6 October 1998. (See Minerva, pp. 26-30.)

SAN DIEGO, California
MIRTHS OF THE MUSHEES. Dozens of human and animal mummies from ancient and modern cultures, including examples from Egypt, Peru, and the Near East. A lecture and tour offered on 6 October 1998. (See Minerva, pp. 26-30.)

SAN FRANCISCO, California
CHINESE BRONZE AND BUDDHIST ARTS: 120 of the most exceptional pieces from the museum's permanent collection, dating from the Neolithic period to recent times, the first major reinstallation of the Chinese collection in over two years. ASIAN ART MUSEUM OF SAN FRANCISCO. (1) 415 379-8801. An ongoing exhibition.

TOLEDO, Ohio
HANDS-ON GALLERY. A new permanent interactive activity centre leading the visitor on a tour on the Nile River, through a reconstruction of an ancient tomb, a visit to a craft area with hands-on art activities, and other aspects of ancient culture with periodical changes. TOLEDO MUSEUM OF ART. (1) 419 255-8000.

WASHINGTON, D.C.
CHARLES LANG FRERER AND EGYPT. An important collection of 17 Egyptian glass vessels of the 19th century, acquired by Frerer in Cairo in 1909, part of his 1400-piece ancient glass collection; with other three cases of faience vessels, ivories, inlays, and glass. FRERER GALLERY OF ART, SMITHSONIAN INSTITUTION. (1) 202 357-4880. A new ongoing exhibition.

DEVI: THE GREAT GODDESS. The Great Goddess plays a profound emotional and visual role in the artistic and religious life of India. About 120 Indian objects, including sculptures in bronze, stone, and terracotta, ranging over 2000 years, are included. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION. (1) 202 357-2700. Catalogue. 8 March-6 September.

THE FRER GALLERY OF ART: CONTINUING EXHIBITIONS: ANCIENT CHINESE POTTERY AND BRONZE; ARTS OF THE ISLAMIC WORLD, BUDDHIST ART, INDIAN ART. FRERER GALLERY OF ART, SMITHSONIAN INSTITUTION. (1) 202 357-2700.

SACKLER GALLERY: CONTINUING EXHIBITIONS: METAWORK AND CERAMICS FROM ANCIENT IRAQ, SCULPTURE OF SOUTH AND SOUTHEAST ASIA, LUXURY ARTS OF THE SILK ROAD, AND THE ARTS OF CHINA. ARTHUR M.

SACKLER GALLERY, SMITHSONIAN INSTITUTION. (1) 202 357-2700.

WORCESTER, Massachusetts
GREEK AND ROMAN GALLERIES REINSTALLED. The museum's little known but excellent collection of ancient art is now reinstalled. WORCESTER ART MUSEUM. (1) 508 799-4406. (See Minerva, May/June 1998, pp. 33-37.)

AUSTRIA
VIENNA. THE TECHNISCHESMUSEUM. KUNSTHISTORISCHES MUSEUM. (4) 1 523 2770. Until the end of May.

AUSTRALIA
MELBOURNE
NEW ANTIQUITIES GALLERIES. A new permanent installation of 1500 works of ancient art from the Mediterranean, Egypt, the Near East, and Pre-Colombian America, presenting the full extent of the museum's collection in the area for the first time. NATIONAL GALLERY OF VICTORIA. (61) 3 920 0222. (See Minerva, March/April 1997, pp. 35-39.)


CANADA
TORONTO, Ontario
ANCIENT MARINERS OF THE ADRIATIC. An ongoing exhibition of Bronze Age, Greek, and Roman artefacts uncovered by a R.O.M. archaeological expedition to Palagruza, a Dalmatian site on the Adriatic Sea, supplemented by objects on loan from the Archaeological Museum of Split, Croatia. THE ROYAL ONTARIO MUSEUM. (1) 416 586-8000. An ongoing exhibition.

THE JOEY & TOBY TANENBAUM GALLERY OF BYZANTINE ART. An ongoing gallery devoted to Byzantine antiquities from the 4th to 15th centuries, including over 300 objects: sculpture, manuscripts, liturgical objects, jewellery and coins. ROYAL ONTARIO MUSEUM. (1) 416 586-5549. An ongoing exhibition.

CHINA
SHANGHAI
REOPENING OF THE 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 10,100 square metres contain 11 galleries and three exhibition halls housing over 120,000 cultural relics. SHANGHAI MUSEUM. (86) 21 63 72 35 00.

DENMARK
COPENHAGEN
GODS AND HEROES OF THE BRONZE AGE – EUROPE AT THE TIME OF ULYSSES. Unique treasures from the finest European museums on show for the first time in Denmark. 25th Exhibition of the Council of Europe. NATIONAL MUSEUM. (45) 3 13 14 44. Until April 5.

EGYPT
CAIRO
THE ROYAL MUMMIES. Eleven pharaonic mummies, 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 Anwar Sadat thought that their appearance robbed the modern Egyptians of their dignity. THE EGYPTIAN MUSEUM. (20) 75-43-10.

LUXOR
MUSEUM OF NUMISMATICS. A new small museum, close to the Temple of Luxor, devoted to mumified humans and animals. With separate displays for mammals, birds and reptiles. The stages of embalming, the materials, and a large collection of the surgical tools used are also on view. (20) 9538 0269. (See Minerva, Jan/Feb 1998, p. 40.)

FRANCE
AMIENS, Picardie
EXCAVATIONS ALONG THE A16 MOTORWAY. Objects uncovered from the Prehistoric and Gallo-Roman periods. MUSEE DE PICARDIE. Until 25 April.

ANGERES, Maine-et-Loire
EGYPTIAN INTENTIONS. MUSEE PINE. Until 31 December.

IBBRACIE, Burgundy
NEW CELTIC MUSEUM. A new museum of the Celtic Civilization, includes objects not only from France, but also Switzerland, Germany, Slovakia, Budapest, and the Mediterranean region. Ibracite is part of a huge Celtic fortified oppidum, with most of its fortifications still in place. MUSEE CELTIQUE DE IBBRACIE. Saint-Leger-sous-Beuvray. (33) 85 66 52 15.

BORDEAUX, Aquitaine

BOUGON
LA MAUCARRIERE, A CALLO-ROMAN PALACE. MUSEE DES TUMULUS DE BOUGON. Until 15 April.

CANNES, Alpes-Maritimes
FROM THE SALT: THE ANCIENT WALL PAINTINGS OF THE ILE SAINTE-MARGUERITE. New permanent exhibition showing Roman wall paintings of the region. MUSEE DE LA MER. (39) 4934 3187.

CHARTRES, Eure-et-Loire
POTTERY DURING THE ROMAN PERIOD. MAISON DE L'ARCHAEOLOGIE. Until 28 May.

CHOLET, Maine-et-Loire
THE CREEK SPACE: 150 YEARS OF EXCAVATION BY THE FRENCH SCHOOL IN ATTICA. MUSEE D'ARCHEOLOGIE HISTORIQUE. (33) 41 62 21 46. Until 16 April.

DIEPPE, Seine-Maritime

LYON, Rhône
THE FASCINATION OF ANCIENT TIMES. MUSEE D'ARCHÉOLOGIE GALLIENNE-ROM AINE. (33) 47 82 59 468. Until 15 May.

NEUMOURS, Seine-et-Marne
PASAGES WITHOUT RETURN. A new
PERIGUEUX
GALLO-ROMAN MURALIS. MUSEE DU PERIGORD.
(S) 3 53 06 40 70. Mid-
March-mid-November.

SAINT-JEANNE-EN-LAYE
IN DEFENCE OF CAESAR. The search for Celtic deities. MUSEE DE ANTIQUITIES NATIONALS.
(31) 1 34 51 53 65.
3 March-31 May.

SAINT-ROMY-DE-PROVENCE, Bouches-du-Rhône
A DECADE OF EXCAVATIONS SPANNING MANY CENTURIES. ARCHEOLOGIE DE
GLANUM, Route de Beaus (31) 69 40 20
522. Until the end of June.

SAINT-ROMAIN-EN-GAL, Rhône
NEW ARCHAEOLOGICAL MUSEUM. THE largest and newest archaeological museum in France. Otto von Habsburg Foundation. MUSEUM DE SAINT-ROMAIN-EN-GAL
(31) 74 85 03 76.

GERMANY
BERLIN
REINSTALLATION OF THE EGYPTIAN COLLECTION. This installation in Charlottenburg, featuring the famed papyrus limestone bust of Nefertiti, which includes a number of pieces not on display since before World War II, is a temporary one awaiting the transfer of the entire collection to the main museum complex in the Museum Island, about 2005.
AEGYPTISCHES MUSEUM UND PAPYRUSAMMLUNG.
(30) 30 2055 506.

ROY-SCHLIEHMANN-ANTIQUITIES. A special exhibition of 600 bronze artefacts in Berlin, on display after reopening the museum collections from East and West Berlin. MUSEUM FUER VORBUR FRUH-
GESCHICHTE SCHLOSS CHARLOTTE-
BORG, LANGHAINBAU. (30) 33 0 290
233.

BONN
RHINELAND MUSEUM BONN. The museum will be closed down until early in 2001 for a complete renovation.

BREMEN
UNDER SNOW AND ICE - 4000 YEARS OF ESKIMO CULTURE. An exhibition tracing the origins and culture of the Eskimo people, featuring ancient artefacts, including masks and fishing implements. UBERSEEMUSEUM.
(42) 421 361 9571. Until 14 March.

COLOGNE
QUMAR: THE SCROLLS FROM THE DEAD SEA SCROLLS. A selection of Dead Sea Scrolls presented for the first time in Germany, including other objects excavated at Qumran, supplemented by loans of papyri from the local university and museum collections. ROMSCH-
GERMANISCHES MUSEUM. (221) 221
44 38. Until 18 April.

EBERDINGEN, Baden-Wurttemberg
TREASURES FROM THE AGE OF THE CEMETARY. MUSEUM DES KONIGS.
HOCHDORF/ENZ. (70 40 322 7891.
Until 16 May.

FRANKFURT AM MAIN
MUMMY PORTRAITS: THE DISCOVERY OF ANCIENT PAINTING. A major exhi-
bition of 28 of the 40 Fayum portraits from the Egyptian Museum in Cairo will be on show, supplemented by a large number of portraits from European and American museums. SCHIRM KUNST-
HALLE FRANKFURT. (49) 69 299
8820. Until 11 April. Catalogue. (See Minerva, May/June 1998.)

HAMBURG
MEXICO CITY: FROM THE CAPITAL OF THE AZTECS TO THE LARGEST CITY IN THE WORLD. This extended exhibition includes a prominent section on the history, art, and culture of the Aztecs.
HAMBURGISCHE MUSEUM FUR VOLL-
ERKUNDE. (49) 40 4419 522. Until 30 November.

KARLSRUHE
ANCIENT CIVILISATIONS: WESTERN GREEKS, ETRUSCANS, ROME, AND BYZANTIUM. A permanent section of the museum's notable collection of antiquities featuring a number of masterworks, including various fine Byzantine objects on display for the first time, such as a unique silver cross. The first section, on the ancient Near East, the Cyclades, Egypt, and mainland Greece, opened in 1995.
BADISCHES LENDSMUSEUM KARLSRUHE.
(7) 21 926-6514. Opened 4 December 1999. (See article in forthcoming Minerva.)

KASSEL, Hessen
ANTIQUITIES IN CARICATURE SINCE THE 19TH CENTURY. A special ongoing exhibition of the finest examples of allu-
sion and caricaturing relating to classical myths. DOCUMENTALE-HALLE.
(56) 787 4022. Until 21 March.
Catalogue: Art on the ancient wonders.

MAINZ, Rheinland-Pfalz
MAINZ TO POMPEII. The museum's important collection of ancient Roman glass is surrounded by full-size photographic reproductions of frescos from Pompeii. LENDSMUSEUM MAINZ. (61) 6 28570. 21 March-24 May.

REOPENING OF THE ROMAN GLASS EXHIBIT. LENDSMUSEUM MAINZ.
(61) 6 28570.

MUNSTER, Nordrhein-Westfalen
NEANDERTHAL AND COMPANY: THE STONE AGE IN WESTPHALIA. The arti-
facts of the first Neanderthal Man in Westphalia, the development of his tools, and the surrounding fauna and flora. WESTFAHLSCHES MUSEUM FUR ARCHAEOLOGIE. (49) 0251 590 702. Until 26 June.

PADERBORN, Nordrhein-Westfalen
ART AND CULTURE OF THE CAROLINGI-
AN PERIOD. A major exhibition cele-
brating the 1500th anniversary of the reign of Charles the Great (Charlemagne, AD 742-814), king of the Franks, who became emperor of the Holy Roman Empire in AD 800. In addi-
tion to the many objects from German museums, there are over 100 pieces on loan from a number of museums.
MUSEUM IN DER KASPERZAL. (49) 5251
22 910. Until 1 November. Catalogue.

ROSENHEIM, Bayern
MUMMIES - TOMBS - PRECIOUS OBJECTS: THE SEARCH FOR IMMOR-
TUALITY. This extensive exhibition of mummies, masks, sarcophagi, and amulets also includes a full-size photographic reproduction of the Theban burial chamber of Senenmet, c. 1400 BC.
AUSTELLUNGSKENZENTRUM KOSCHUP-
K. Until 5 April. Catalogue.

STUTTGART, Baden-Wurttemberg
IMAGES FROM POMPEII: ANTIQUITIES FROM THE EARLY ROMAN EMPIRE TO WURTTEMBERG. A nearly complete fresco decoration from a Vesuvian villa, decorative pieces in the antique style, c. 1750-1850 AD, from Wurttemberg, and several engravings and prints of Pompeii assembled by the Duke and King of Wurttemberg in the mid-18th century. WURTTEMBERGISCHES LAN-
DMESSAMH. (49) 711 279 3400. Until 11 April.

Trier, Rheinland-Pfalz
LIGHT IN THE DARKNESS: LAMPS AND STANDS IN ROMAN Trier. For the first time all of the Roman pottery, glass, and bronze lamps from the 1st century BC to the 5th century AD in the museum's extensive collection have been put on display. RHEINISCHES LANDESMU-
SEM. (65) 651 977 40. Until 2 May.

GREECE
ATHENS
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 ARCH-
KEIOLOGICAL MUSEUM. (30) 821 77
17. Catalogue. (See article in forthcoming Minerva.)

POLYCYRUS, Chałkieli,
"THE ANCIENT CITIES OF ANDROS ISLAND: ACANTHOS, SANE
STAIGAMA. Preliminary exhibition of an exhibition officially opened on October 24. Contains the most important artefacts found in these three cities of Chalkidiki.
POLYCYRUS ARCHAEOLOGICAL MUSEUM.
(30) 371 22269. New permanent exhibition.

THESALONIKI
FROM THE ELYSIAN FIELDS TO THE CHRISTIAN PARADISE. An exhibition on burial customs and traditions during the early Christian period. THE MUSEUM OF BYZANTINE CULTURE. (30) 816 8677.
"THE OLD OF ANCIENT MACEDONIA. Permanent exhibition, ARCHAO-
LOGICAL MUSEUM. (30) 31 830 538.
MEETINGS, CONFERENCES & SYMPOSIA

S-6 March. CONFERENCE ON THE ARCHAEOLOGY, ART HISTORY, AND ETHNOHISTORY OF MESOAMERICAN CULTURES. University of Illinois at Chicago. Contact: Virginia Miller, Department of Art History, M/C 201, University of Illinois, 935 West Harrison Street, Chicago, Illinois 60607. E-mail: VM@uic.edu.

11-14 March. CONFERENCE ON SHIFTING FRONTIERS IN LATE ANTIQUITY: URBAN AND RURAL IN LATE ANTIQUITY (c. AD 200-600). Contact: Thomas S. Burns, Department of History, Emory University, Atlanta, Georgia 30322. E-mail: hist6@learnlink.emory.edu. Website: wvc.emory.edu/worldclasses/rome/frontiers.html.

20 March. GREEKS ON THE APPIAN WAY: PROGRESS, DECLINE ORS STAG NATION. 6th annual University of New Brunswick ancient history colloquium. Fredericton, New Brunswick, Contact: University of New Brunswick, Canada. Tel: (1) 506 455 4763.


24-28 March. ANNUAL MEETING OF THE SOCIETY FOR AMERICAN ARCHAEOLOGY. Chicago. Contact: E-mail: meetings@saa.org. Website: www.saa.org/Meetings/meetings.html.


27 March. PIMPS, PEASANTS AND POTENTATES: LOWLIES AND LEADERS IN THE ANCIENT WORLD. An annual colloquium sponsored by Duke University and the University of North Carolina. Contact: Noel R Fiser. Fax: (1) 919 962 4026.

26-28 March. DEAL 300: EARLY MODERN SETTLEMENT IN BRITAIN AND BEYOND, 1600-1800. Deal, Kent. Contact: Deal 300, Deal Town Hall, High Street, Deal, Kent CT4 6BB UK. Tel/fax: (4) 1304 361 999.

12-15 April. COLLOQUIUM: BOARD GAMES IN ACADEMIA III. Florence, Italy. Contact: Nick Neuwahl. Tel: (39) 055 630844.

12-16 April. PLANNED SETTLEMENTS IN EUROPE AND BEYOND. (Incorporating the Dalrymple Lecture Series in Archaeology 1999). To focus on the development of large settlements from the prehistoric period onwards. Glasgow University. Contact: Lorna Wilson. E-mail: l.wilson@archaeology.gla.ac.uk. Tel: (44) 141 330 3284.


23-24 April. THE VIEW FROM DURHAM: A CONFERENCE IN MEMORY OF ROSE MARY A. PROBERT. University of Durham. Anglo-Saxon, Medieval and public archaeology. Contact: Dept. of Archaeology, South Road, Durham, DH1 3LE (UK).

26 April. THEBES AND THE RISE OF EMPIRE: THE MIDDLE AND NEW KINGDOMS. Full day workshop to high-light recent research and/or current problems in the Theban region. The first of an annual series of workshops. Oriental Institute, University of Chicago. E-mail:are@ol.uchicago.edu

22-26 May. NEAR EASTERN ARCHAEOLOGY AT THE BEGINNING OF THE 3RD MILLENNIUM AD. 2nd International Congress on the Archaeology of the Ancient Near East. Copenhagen. Contact: Manfred Bietak. E-mail: mhb@coo.hii.ku.dk. Tel: (45) 35 328900.

LECTURES

UNITED KINGDOM


4 March. ORDER AND CHAOS IN ROMAN-EGYPTIAN RECORDS. Keith Hopkins. Institute of Classical Studies, 4.30pm. Contact: The Director. (44) 171 682 8702.

4 March. THE OLYMPIC GAMES: SOME PROBLEMS OF INTERPRETATION. Stephen Instone. Darwin Theatre, University College. 1.15pm.

9 March. THE MUSEUMS OF MESSENE AND ITS SCULPTURAL DECORATION. Petrinos G, Themelis (British School at Athens). Institute of Classical Studies, Senate House, Malet Street, London. 5pm.

10 March. ANCIENT EGYPTIAN FUNERARY AMULETS. Carol Andrews. Institute of Archaeology. 6.30pm. Contact: Petrie Museum (44) 171 387 7050 x 2884.

22 March. THE PHOENICIAN TOMBS OF TELL RASHDIYEH SOUTH OF TYRE. Claude Doumet. RM G3, School of

VENICE

ANCIENT ROMAN GLASS FROM CROATIA. BIBLIOTHECA NAZIONALE MARCIA. (390) 041 520 8788.

JAPAN
SHIGARAKI
SHUMEI FAMILY COLLECTION: THE MIHO MUSEUM. A new museum, located in a suburb of Kyoto, designed by I. M. Pei, and named after the spiritual leader of the Shingi Shumeki, Mihoko Koyama, houses the superb Shumeki Family collection, consisting of Classical Egyptian, Near Eastern Chinese, and Japanese antiquities and art objects. It will be managed by the Shumeki Culture Foundation. (See Minerva Jan/Feb 1998, pp. 20-24, and Minerva, Nov/Dec 1998, pp.10-13). THE MIHO MUSEUM. Fax: (81) 748224543.

LEBANON
BAALBEK
HELIOPOLIS – BAALBEK: RESEARCHING THE RUINS, 1898-1998. On the 100th anniversary of the first excavations, financed by Kaiser Wilhelm II of Germany, an overview is presented of the historical development of the site from the 2nd Bronze Age on. NEW MUSEUM. An ongoing exhibition.

MOROCCO
MARRAKESH
MINBAR FROM THE KUTUBIYAH MOSQUE. This monumental inlaid wooden pulpit was produced in Cordoba, Spain, c. 1137-1145 AD, later assembled in Marrakesh, installed in the mosque of 'Ali ibn Yusuf (1107-1114 AD), and moved about ten years later to the Kutubiyya Mosque of 'Abd al-Mu'min (1110-1163 AD). One of the masterpieces of the Islamic world, it has been newly restored in a collaboration between conservation specialists from the British Museum of Art and Moroccan craftsmen. BADI PALACE. A permanent installation.

THE NETHERLANDS
ASSENT
GOLD FROM CORN: THE MYSTERY OF A DUTCH MERCHANTMAN IN THE BALTIC. Underwater discoveries from shipwrecks on the Skagerrak. The museum also has on display a 10,000-year-old dugout canoe, the worlds oldest boat, found in Drenthe. DRENTS MUSEUM. (31) 392 312 741. Until 9 May.

LEIDEN
Due to the building, renovation and re-installation programme underway at the National Museum of Antiquities (Rijksmuseum van Oudheden, RMO) in Leiden, the Egyptian, Near Eastern and Classical Departments are closed and due to reopen in November 2000. Until then the museum will remain open offering a number of temporary displays and exhibitions. THE NATIONAL MUSEUM OF ANTIQUITIES (RIJKSMUSEUM VAN OUDHEDEN, RMO). (31) 71 512 7527.
Calendar

Oriental and African Studies, Russell Square, London. 5pm.
31 March. RECENT WORK IN THE TOMBS OF SENNEFERI AT THEBES. Helen Strudwick. British Academy. 6pm. Contact: Egypt Exploration Fund. (44) 171 242 1880.

14 April. THE CA’AMANITES; AN OVERVIEW OF THEIR CULTURE. Jonathan Tubbs, Institute of Archaeology. 3.30pm. Contact: Palestine Exploration Fund. (44) 171 935 5379.


13 April. MUMMY PORTRAITS FROM EGYPT. Susan Walker. Egyptian Embassy. 6.30pm. Contact: (44) 171 491 7720.


22 April. LETTERS FROM THE DESERT: PETRIE’S CORRESPONDENCE FROM HAWARA. Paul Robert. Egyptian Embassy. 4.30pm. Contact: (44) 171 491 7720.

29 April. THE Coptic Collection in THE BRITISH MUSEUM. Morris Bierbrier. Egyptian Embassy. 4.30pm. Contact: (44) 171 491 7720.

4 May. THE FIRST WESTERN GREEKS REVISITED. David Ridgeway. Institute of Classical Studies, Senate House, Malet Street, London.

5 May. MYSTERY MARKS ON PETRIE’S POTS. Carla Gallorini. Institute of Archaeology. 3.45pm. Contact: Petrie Museum (44) 171 387 7050 x 2884.


UNITED STATES

COSTA MESA, California
9 March. BRONZE AGE SEA PEOPLES. 16 March. PHOENICIANS AND THE ROYAL PURPLE DYE TRADE. 23 March. GREEK AND ROMAN SHIPS RULE THE SEAS. Jay Bisco. Jewish Community Center in association with the Orange County Society of the Archaeological Institute of America. Tel: (714) 755-0340. Fax: (714) 755-0350.

NEW YORK


7 April, repeated 14 April. THE BODY BEAUTIFUL: PREHISTORIC THROUGH ANCIENT GREEK. Janet Reid. Metropolitan Museum of Art. 2:00pm.

12 April. ETURSCAN FORGERIES: THE ARTS OF DECEPTION AND PROFIT. Richard De Puma. Co-sponsored by the New York Society of Archaeological Institute of America and the Center for Ancient Studies, New York University. Room 713, Main Building. 52 Waverly Place, New York University. 6.30pm.


APPOINTMENTS

Roger Berkowitz – appointed Director of the Toledo Museum of Art, Toledo, Ohio. At the museum since 1969, he was named permanent Chief Curator in 1980 and Deputy Director in 1986.

AUCTIONS

15 March. ANTIQUITIES Dorotheum, Vienna. (43) 1 515 60 289.

21 April. ANTIQUITIES Christie’s. 620 Park Avenue, London. (44) 171 839 9060.

22 April. ANTIQUITIES Bonhams. 103 New Bond Street, London. (44) 171 293 3945.

22 April. ANTIQUITIES AND TRIBAL ARTS. Phillips’s London. (44) 171 629 6602.

ART FAIRS

13-21 March. THE EUROPEAN FINE ART FAIR (TÉFAF), MAASTRICHT. The largest European fair including several dealers in classical antiquities and Egyptian Works of Art. MECC Maastricht, The Netherlands. (31) 73 6145 165

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 Beaty, Minerva, 14 Old Bond St, London W1X 3DB. Fax: (44) 171 491 1595.
Please send U.S. and Canadian listings to:
Dr Jerome M. Eisenberg, Minerva, Suite 20, 153 East 57th Street, New York, N.Y. 10022.
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D: 21.4 cm (8 1/2 in.);
W: 28.6 cm (11 1/4 in.)
Pub.: J.A. Jordan, Attic Black-figured Eye-Cups, Ann Arbor, 1989, no. W104bis; P. Heesen, The J. L. Theodor Collection of Attic Black-Figure Vases, Amsterdam, 1996, no. 49

Attic black-figure neck amphora,
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