NEW GREEK GALLERIES AT THE MET IN NEW YORK

ENGLISH WALL PAINTINGS

ANCIENT GOLD IN DALLAS

THE WARREN CUP

ARCHAEOLOGY OF THE EASTERN UNITED STATES

HUMAN MUMMIFICATION

ROMAN LONDON

THE COASTAL NECROPOLIS OF AKANTHOS

PORTABLE ANTIQUITIES

BRITISH MUSEUM COIN COLLECTIONS

ATTIC BLACK-Figure LEKYTHOS BY THE GELA PAINTER,
depicting Herakles carrying the Delphic taripod amidst horses being hitched to a quadriga as bearded male climbs into the car. Ca. 510 BC. H: 31.6 cm (12 1/2”).

Send for our complimentary 1999 antiquity catalogue

14 Old Bond Street, London W1X 3DB – Tel: (44) 171 495 2590 Fax: (44) 171 491 1595

Open Monday to Friday 10 am to 5 pm
6 The New Greek Galleries at the Metropolitan Museum
Jerome M. Eisenberg

14 Our Painted Past: The Wall Paintings of England
Robert Gowing

20 Ancient Gold Jewellery at Dallas A touring exhibition
Jerome M. Eisenberg

25 A Roman Sarcophagus from Spitalfields Jenny Hall and Chris Thomas

29 The Archaeology of the Eastern United States New Chase
Jonathan King

33 The Warren Cup Dyfri Williams

36 Human Mummification from Egypt to Peru Peter A. Clayton

38 An Egyptian Gift for Durham John Ruffle

40 The Coastal Necropolis of Akanthos Theo Antikas and Laura Wynn-Antikas

44 Portable Antiquities Peter A. Clayton

46 The Department of Coins and Medals at the British Museum
John Orna-Ornstein

2 News 60 Book Reviews
46 Numismatic Section 64 Calendar

IN FORTHCOMING ISSUES:
• Rescue Archaeology in Istanbul • Christian Wall Paintings in Georgia
• Roxie Walker Galleries of Egyptian Funerary Archaeology
• The Yarmukians • Masterpieces from the Getty Museum
NEWS FROM EGYPT

The royal tombs reopened in the Valley of the Kings

Three more royal tombs in the Valley of the Kings on Luxor's West Bank have been reopen, bringing the total available to visitors to 20. In addition, two 18th Dynasty tombs of noblemen at nearby Dra Abu el-Naga, south-east of Deir el-Bahri, are now on view.

The tomb of Amenhotep II (c. 1453-1419 BC), the fourth pharaoh of the 18th Dynasty, has an entrance which slopes steeply downward, leading initially to a false burial chamber. A further corridor leads on to the actual burial hall which contains the quartzite sarcophagus with images of Isis, and Nephtys at either end. The burial hall has six columns, each of which depicts the king before different deities. On the walls are scenes from the Book of the Imi-Duat (that which is in the After World) and extensive hieroglyphic texts which are so fine that they resemble a papyrus text unrolled around the wall of the tomb chamber. The ceiling is painted blue with small golden stars to resemble the heavens. It was to this tomb, in about 1000 BC, that priests brought a group of nine royal mummies and seven others for safe keeping.

The 19th Dynasty tomb of Seti II (c. 1199-1193 BC), closed for several years, is one of the longest (66 metres in length) in the Valley of the Kings. The wall paintings show the pharaoh performing various religious ceremonies and on two walls of one of the inner corridors are depictions of statues of deities and kings and funerary objects such as were found in the tomb of Tutankhamun. The inner burial chamber itself has colourful paintings of the king with Horus, Anubis, and the sky-goddess Nut.

The 20th Dynasty tomb of Ramses IV (c. 1151-1145 BC), like several others in the Valley, had been open since antiquity. It had also been used as a church by the Copts, as evidenced by the large number of Coptic graffiti on the entrance walls. A steep ramp leads downhill to three corridors, an antechamber, a burial chamber with the huge (70 tons) granite sarcophagus sculpted with a large figure of the king as Osiris on the lid still in place, and an unfinished inner passage. The polychrome representations present the passage of Re through the 12 gates of the Underworld. The tomb also has a fine star chart on the ceiling.

The tombs of the two 18th Dynasty noblemen at Dra Abu el-Naga show scenes from their everyday activities. That of Shu-Roy, chief of the incense burners of Amun, show him and his wife worshiping the gods, serving food and beer to their family at a banquet, and watching dancers at a garden pool. The tomb of Roy, the royal scribe and steward to king Horemheb (1321-1293 BC), includes scenes of harvesting, the weighing of the heart of the deceased in the Hall of Judgement, and his funerary procession. Still in place in a niche in the tomb is a stela showing the nobleman and his wife reciting a hymn to Re and Roy worshipping Hathor represented as a tree goddess.

Minister of Culture defends relocation of Islamic Museum

A number of prominent scholars have strongly opposed the plan to move the Museum of Islamic Art in Cairo from its present location in Bab Al-Khalqi Square to the area of the Citadel in Old Cairo. Farouk Hosni, the Minister of Culture, noted that the present location is in a traffic congested area and that it presented a great difficulty for easy access, especially for tourist buses. Another reason for the move was the lack of space for both display and storage in the museum building which was constructed in 1903 as the Museum of Arab Art. There are presently about 180,000 objects in the museum, many of them stored in the basement and other storage areas. It has been suggested that renovation of the existing museum would be a preferable alternative. An underground parking facility beneath the museum garden has also been proposed.

Jerome M. Eisenberg

FORGED EGYPTIAN SHABTIS GO TO COURT

After protracted investigations for just over a year, a special Borough of Camden Legal Department brought a case against Abdul Rahman, who in the Snaresbrook (East London) Crown Court for selling forged Egyptian shabtis (see Minerva, September/October 1998, pp. 34-7 for an article on the shabti forgeries). On 24 May 1999, before His Honour Judge Wakefield, Reinhard Dollinger

ANNUAL SUBSCRIPTION
(6 issues)
UK £18; Europe £20
Rest of world:
Air £27/US$44; Surface £20/US$33
Published bi-monthly.
Send subscriptions to either the London or New York offices below.

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

US & Canada:
Suzanne Verdugo, Suite 2B, 55 East 57th St,
New York, NY 10022.
Tel: (212) 355 2033
Fax: (212) 688 0412

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

US & Canada:
J. R. Laffoon, Toronto
Egypt & the Near East:
American University in Cairo Press,
Cairo, Egypt

Printed in England by Simpson Drewett, Richmond, Surrey.

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

MINERVA 2

ISSN 0957 7718

©1999 Aurora Publications Ltd.

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

The publisher of Minerva is not necessarily in agreement with the opinions expressed in articles therein. Advertisements and the objects featured in them are checked and accepted as far as possible but we take no responsibility for the publisher.
of the auction house Dorotheum, Vienna, had bought some of the shabtis from Ahmed Rahman, and was called to give evidence concerning his purchase and his attempt to return them after he had been made aware of their forged nature.

Peter Clayton, Egyptologist and antiquities consultant, was called as expert witness. He was asked to outline the use of shabtis figures in ancient Egypt and the purpose of their provision in the tomb. Shown the seven examples exhibited, he was asked to identify who they purported to represent. He testified that all of the seven examples present, three white and four black, all with frontal inscriptions, purported to be shabtis belonging to Prince Khemwaset, a famous son of the pharaoh Ramses II (1279-1212 BC) who had predeceased his father about 1250 to 1260 BC. His tomb was found at Saqqara in 1852 by the French Egyptologist, Auguste Mariette. Genuine examples of Khemwaset’s shabtis were displayed in the Louvre, Paris.

Peter Clayton explained that there were many individual aspects that had caused him disquiet when he first saw examples some two years ago when they first began appearing in the antiquities trade. Many of his colleagues, and curators in several major museums, however, had disagreed with him. There were other forged shabtis from the same workshop that were being offered at the same time, and all with incorrect and disquieting aspects to them. In respect of the Khemwaset shabtis exhibited, the style of inscription, decoration, material, composition, and their weight all mitigated against them, especially the black and the red examples. He referred to the scientific tests that Dr. Eisenberg had carried out in America after he (Peter Clayton) and others had expressed their doubts, and which had been published by Dr. Eisenberg in Minerva.

Judge Wakefield summed up and the jury returned a verdict of guilt to the charge of selling forged shabtis figures. However, Judge Wakefield, who had been most meticulous in his summing up, gave the defendant an unconditional discharge. He was ordered to pay £1500 costs towards the costs incurred by the London Borough of Camden in bringing the case. It is understood that the defendant is on income support and in receipt of legal aid, and that a civil action may be pending in an endeavour to recover the money paid for the forged shabtis.

THE AUTHENTICITY OF A KAHEMWASET SHABTI CONFIRMED

In his article on ‘Recent Forgeries of Egyptian Shabtis’ (Minerva, September/October 1998, pp. 34-37), the writer noted that one of the purchasers of a number of the forgeries was informed that the person manufacturing them in Egypt had, in his possession, several genuine examples of shabtis of Prince Khemwaset. He has now received a copy of thermoluminescence and optoluminescence tests conducted by Francine Maurer of ASA (Paris, France, and Wadgassen-Werbeln, Germany) on a genuine Khemwaset shabti with a robust black surface and a white hieroglyphic panel, comparable to the forgery published as type A1 (Fig 8) in the article. However, the genuine shabti, 15.5 cm in height, is more massive and the hieroglyphs more deliberate and true-to-form - none of them are smudged. A control test was made by Mme. Maurer on a blue-glazed shabti with black details, similar to type A1 (Fig 1) in the article, which did prove to be of recent manufacture. The writer wishes to thank Frieda Nussberger-Tchacos of Nefert Antike Kunst, Zurich, for supplying this information.

Jerome M. Eisenberg, Ph.D.

GREEK ISLAND SEEKS RETURN OF WINGED STATUE OF VICTORY

The Mayor of the Greek island of Samothrace in the Aegean has called for the return of the winged statue of Victory, known as the ‘Winged Vic of Samothrace’, at present standing at the top of the main staircase of the Louvre in Paris. In a letter to the European Commissioner, Christos Papoutsis (also Greek), Giorgos Hanos said he seeks the support of all Greek representatives at the European Parliament to initiate talks with the city of Paris and the Louvre for the return of the headless statue of the goddess of Victory, Nike.

The statue dates from around 190 BC and was found in pieces in 1813. It has been housed in the Louvre in Paris since 1863. A spokesman for the Louvre denied any knowledge of this particular claim but said such demands from various countries were frequent and the Louvre had so far turned them down.

Hanos said he expected the same support from Greek representatives at the EU as that given to the cause of getting the Parthenon sculptures, known as the Elgin Marbles, back from the British Museum. However, Greek officials maintain that the marbles are a special case, as part of a mutilated monument, and that returning these sculptures would not open the way for claiming countless Greek artefacts in museums around the world. The British Museum has repeatedly turned down the request to return the Elgin Marbles.

Christopher Follett

LEBANON TIGHTENING RESTRICTIONS ON ACQUISITION OF ANTIQUITIES

When anything over 300 years old is uncovered in Lebanon, the finder is required to submit it to the Directorate-General of Antiquities, which must determine within three months whether to acquire it for the government. It has been obvious for many years that this regulation has been, for the most part, ignored. The Economist reported that in March a crack-down was finally made by the police, who seized over 5,000 antiquities from both dealers and private collectors. In fact, the raids were brought about due to an investigation into the complicity of the police as well as antiquities officials. A number of museums and ruins were looted during the civil war of 1975 to 1991 and much of this material had been hidden away. The restrictive laws in Lebanon have encouraged a large black market, although when locals have been found in possession of unregistered antiquities most claim the goods were inherited or that they had purchased them in good faith. Unfortunately the Directorate-General of Antiquities has a budget of only US$5 million for the entire department, including all of the museums.

Jerome M. Eisenberg, Ph.D.
Late last year archaeologists from the National Museum of Antiquities in Leiden, the Netherlands, discovered Assyrian gold treasure in a grave during their excavations in Tell Sabi Abyad in Syria. The grave was in the home and office complex belonging to a high-ranking Assyrian civil servant. Inside an urn in a pit in the room were the cremated remains of an adult together with a collection of rings, pendants, earrings, gem settings, and jewellery made of gold (see illustration), bronze, and iron. Iron was rare and expensive in Syria in the 12th century BC. The urn also contained hundreds of beads and pendants made of stone, bone, and faience. The provenance of the jewels point to the existence of long-distance trade with countries like the Lebanon and Egypt. The urn was covered with a cloth tied with a sealed cord. The impression of the rope and the cloth can still be seen in the seal.

Fenke van Boxsel
National Museum of Antiquities
Leiden

A CAMBODIAN TEMPLE, BANTEAY CHHMAR, LOOTED

This past November and December an extensive raid was made on the 12th century temple of Banteay Chhmar, apparently organised by Cambodian military officers using pneumatic drills and heavy equipment. Seth Mydans, reporting in The New York Times, described the huge-scale looting of the unguarded temple. Claude Jacques, a French expert on Cambodian art, recognised a stone inscription from the temple in a shop in Bangkok and immediately informed the Thai police. The damage was vast – walls 12 metres long, covered with bas-reliefs were completely dismantled. The temple is located only 15 miles from the Thai border, but it is virtually inaccessible by road. Cambodia has approximately 1,200 temples but monitoring by officials is impeded due to insufficient funds and the absence of a complete inventory.

Jerome M. Eisenberg

SIX TEMPLES IN JAPAN’S ANCIENT CITY OF NARA LISTED

The World Heritage Committee of UNESCO has added shrines and temples in the ancient city of Nara onto the World Heritage List. Included on the list are: Todaiji Temple, the biggest wooden building in the world which houses a giant Buddha and was founded in the 8th century AD; Kasuga, a Shinto shrine founded in the same century; Kofukuji, Yakushiji, Gangoji and Toshodaiji, the forest around the Kasuga shrine and the site of Heijokyo, today’s Nara, which was Japan’s capital from 710 to 784. Many of the buildings survive from the 6th century when the introduction of Buddhism which spread across the country resulted in Nara’s temples being filled with sacred images, most particularly the Shosoin, the emperor’s treasure house within the Todaiji complex, the Buddha Fall of Toshodaiji and the pagoda at Yakushiji. These new additions bring the number of Japanese Heritage List sites to nine.

Sophia Wilberforce
US IMPOSES IMPORT RESTRICTIONS ON BYZANTINE ART FROM CYPRUS

On 12 April 1999 the United States Government imposed an emergency import restriction on certain categories of Byzantine art from Cyprus after a determination supporting this action was made by the United States Information Agency following a recommendation of the Cultural Property Advisory Committee. It covers Byzantine ecclesiastical and ritual ethnological material from about the 5th century AD to about the 15th century AD, including objects of stone (mosaics, etc.), frescoes, metal, wood, ivory, bone, and textiles, unless they are accompanied by an export permit issued by the Government of the Republic of Cyprus.

Previous emergency import restrictions have been issued for various categories of objects from Bolivia (now expired), Canada, El Salvador, Guatemala, Peru, and Mali, but this is the first time that a country in the Mediterranean region has requested such action, which is applicable under Article 9 of the 1970 UNESCO Convention on the Means of Prohibiting the Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.

In recent years a number of important mosaics and frescoes have been removed from Byzantine churches in Cyprus. The most famous of these thefts was of the four 6th century AD mosaic panels from the church of Panagia Kanakaria at Lythrangomi (see Minerva, May/June 1992, pp. 27-29). These were acquired in 1988 by an American dealer in 19th and 20th century art from Michael van Rijn, a Dutch art trafficker, and Aydin Dikmen, a Munich-based Turkish smuggler, and returned to Cyprus following a two-month trial in 1989. More recently, in October 1997, a second group of mosaics from Panagia Kanakaria and a number of fragments of 15th-century frescoes from the monastery at Antiphonitis were recovered from van Rijn and Dikmen in a raid in Munich by the German police (see Minerva, January/February 1998, p. 7).

Jerome M. Eisenberg

CARLOS MUSEUM ACQUIRES MAJOR EGYPTIAN COLLECTION

The Michael C. Carlos Museum of Emory University in Atlanta has acquired the entire Egyptian collection of the Niagara Falls Museum in Canada as a result of a well-publicised local campaign of fund-raising. This little-known but important collection was assembled in the mid-19th century and had been visited by such luminaries as Abraham Lincoln, General Grant, Jules Verne, and Theodore Roosevelt. It contains among its 83 objects nine coffins and ten mummies, including what may be the only royal mummy outside of Egypt, that of Rameses I, the founder of the 19th Dynasty. Rameses I's tomb was ravaged by tomb robbers in antiquity and the mummy has never been found. It appears to have been removed before about 1000 BC, at which time a very large group of the royal mummies was moved by priests to safer hiding places at Deir el-Bahari and in the tomb of Amenhotep II in the Valley of the Kings. Extensive DNA analyses will be undertaken before the first formal exhibition of the collection to determine whether the mummy is indeed that of Rameses I.

According to Peter Lacovara, the curator of ancient art, the coffins and mummies have never been published and are little known even to Egyptologists. The collection also includes stone reliefs, canopic jars, bronze sculptures, pottery, wood objects, basketry, shabtis, amulets, and jewellery. In addition to the scientific research planned, a major programme of conservation of the collection under the direction of the Museum conservator, Therése O'Gorman, will be undertaken over the next two years.

A small group of objects will be on display from 19 July including the painted coffin of Tattooed from Thebes, c. 700 BC; additional rotational displays are planned for 17 January 2000, 17 July 2000, and 14 January 2001. All of the objects in the collection will go on display in the exhibition 'Mysteries of the Mummies: The Art and Archaeology of Death in Ancient Egypt,' which will be held from April 2001 through October 2001. The public programmes at that time will include lectures on Egyptian painting and burial practices, the conservation and display of the collection, and workshops for children and teachers.

Jerome M. Eisenberg

LARGE BEQUEST DELIGHTS MUSEUM OF LONDON

The Museum of London has received a bequest of £200,000 from the City of London Archaeological Society (COLAS), which will go towards a purpose-built home for archaeological material excavated in the capital. The money was given from the estate of Stuart Waller. In the absence of Mr Waller making a will his sister Sheila Gould felt that her brother would have wished donations to go towards organisations and causes that he was interested in.

The new London Archaeological Archive and Research Centre (LAARC) will be based at the Museum's existing Hackney resource centre. The creation of LAARC has involved a bid to the Heritage Lottery Fund and a fund-raising campaign.

There is a growing amount of material being excavated in England and museums are having problems storing and curating this material. The problem is particularly acute in London where it is estimated as much as 18% of the national total of archaeological material has been excavated. The Museum of London's plans will not only ensure this valuable resource is stored securely but that it will be turned into an active resource for schools, universities, and all those with an interest in London's past.

LETTERS TO THE EDITOR

Your note of 3rd December and the attached article on the Chaim Sculptures in Danang were received, for which I thank you.

It is with the greatest of interest that I have had this beautiful text and I was delighted to see that President Chirac himself took a personal interest in it.

I send you, dear friend, my sincerest and most cordial regards.

Jean-David Levitte
Le Consulier Diplomatique
Présidence de la République
Paris

MINERVA 5
THE NEW GREEK GALLERIES AT THE METROPOLITAN

The new Greek Galleries at the Metropolitan Museum of Art have now reopened after three years of renovation and reinstallation. The collection, one of the finest in the world outside of Athens, returns with hundreds of masterpieces and introduces a large number of objects never before on view. Jerome M. Eisenberg, Editor-in-Chief of Minerva and a Fellow for Life of the Museum since 1966, presents a history of the collection and an overview of the new galleries for archaic and classical Greek art.

Greek, Etruscan, and Roman art has played a very important part at the Metropolitan Museum of Art in New York since its founding in 1870. Although the Department of Classical Art (later to be named the Department of Greek and Roman Art) was not organised until 1909, the first object acquired by the Museum in 1870 was a large Roman sarcophagus. Several thousand antiquities from Cyprus were purchased from 1874 to 1876 from General Luigi Palma di Cesnola, who was soon appointed the first director, serving from 1879 to 1904.

Several major donations in these earlier years played a substantial role in developing the collection. A select group of Attic vases was donated by Samuel Ward in 1875; major collections of ancient glass were given by Henry G. Marquand in 1881 and by Edward C. Moore in 1891. The King collection of ancient gems was presented by John Taylor Johnston, the first president of the Museum, in 1881. J. Pierpont Morgan, another Museum president, donated large numbers of classical objects for many years, including the John Ward coin collection in 1905 and the Greco glass and Roman pottery collections in 1917, presented following Morgan’s death by his son.

Edward Robinson, appointed assistant director in 1905, was a trained classicist, and as director from 1910 to 1931 the museum greatly enlarged its classical collection, especially since Robinson was in charge of the classical section until 1925. Robinson engaged two agents to purchase ancient objects on the European market – John Marshall and Edward Perry Warren. Marshall worked in this capacity for the Museum from 1906 until his death in 1928.

The renowned scholar Gisela M. A. Richter came to the museum in 1906, becoming head of the department in 1925 and holding that position until her retirement in 1948, not only actively adding to the collection but also producing an extraordinary number of publications during and after her tenure, among which were her The Sculpture and Sculptors of the Greeks (1st edition 1929, 4th edition 1970), Catalogue of the Greek Sculptures in the Metropolitan Museum of Art (1954), Portraits of the Greeks (1965), and Engraved Gems of the Greeks and Etruscans (1968). Miss Richter took the responsibility for acquisitions from 1928, following the death of Marshall, to 1948. For over forty years Marshall and Richter assembled a stunning group of masterpieces, creating the finest collection of its type in the Western hemisphere.

She was succeeded by Christine Alexander from 1949 to 1959 and then by Dietrich von Bothmer, who began his career at the Museum as an assistant curator in 1946. His chairmanship of the department spanned a period of 31 years, from 1959 to 1990. Dr von Bothmer, now Distinguished Research Curator, has devoted most of his career to the study of Attic vases. Carlo A. Picon, appointed Curator in Charge in 1990, has concentrated on the three-phase master plan for the conservation and reinstallation of the collections as well as the modernization of the offices, library, storage facilities, and other resources.

The first museum building at the current site, inaugurated in 1880, featured primarily the Cesnola
Fig 2. Cycladic marble seated harp player. Early 3rd millennium BC. H: 29.5 cm. Rogers Fund, 1947 (47.100.1).

Cypriot antiquities and plaster casts of ancient sculptures and monuments. The Great Hall of the Museum was designed by Richard Morris Hunt in 1895 and completed by Richard Howland Hunt in 1902, along with the adjacent north and south galleries, which were redone as the Robert and Renee Belfer Court for Prehistoric and Early Greek Art in 1996, as the first phase in the new installation.

In 1912 the architectural firm of McKim, Mead and White planned a southward extension uniting all of the Greek, Etruscan, and Roman antiquities which was completed in 1917. This included the seven galleries now housing the new Greek galleries and an imposing barrel-vaulted gallery (Fig 1), based on the Vatican's Braccio Nuovo, itself influenced by the ancient Roman public baths. It was intended for large-scale classical sculptures, but has been primarily used for the larger works of Cypriot art and Roman frescoes. The vaulted gallery is now finally being used for its original concept - the display of the larger classical sculptures. When this wing was being built, in 1915, the war prevented the completion of the gallery walls in the French Euxine limestone and the walls were just painted in imitation of the limestone. Later, lack of funding and of the subsequent directors interest in the department kept this project from being finished. Finally, after over eighty years, the French limestone has been installed. During World War II the skylights were blackened and remained that way until the present refurbishment.

A southernmost extension, opened in 1926 as an atrium for Roman sculptures, has been in use since 1948 as the Museums restaurant. In fact, the director at that time, Francis Henry Taylor, reduced the classical exhibition space to almost half of its original size. In the final phase of the rearrangement, which will be completed in a few years, the atrium will again serve its original purpose - but will now be expanded to house Hellenistic and Etruscan art as well as Roman. It will

Fig 3 (top right). Minoan terracotta vase in the form of a bull's head. Late Minoan II, c. 1450-1400 BC. H: 9.5 cm. Gift of Alistair Bradley Martin, 1973 (73.58).

Fig 4 (above right). Mycenaean pottery stirrup jar with an octopus. Late Helladic IIIC, c. 1200-1100 BC. H: 26 cm. Purchase, Lousa Elderidge McBurney Gift, 1953 (53.11.6).
be named for Shelby White and Leon Levy. New galleries will also be installed for South Italian and Cypriot art. Over $100 million of the $140 million needed to complete the Greek and Roman Galleries has been raised to date.

The prehistoric and early Greek art, including Cycladic, Minoan, Mycenaean, and the regional schools of the Archaic period such as those from Ionia, Rhodes, Crete, Corinth, Boeotia, Laconia, Attica, and south Italy prior to the Persian Wars are exhibited in the Robert and Renee Belfer Court, including one of the few existing Cycladic marble harp players (Fig 2), an exceptional collection of Minoan bronzes, pottery (Fig 3), and seals, and an outstanding representation of Mycenaean pottery (Fig 4) and figurines. The Geometric period features several major Geometric bronzes (Fig 5) and a monumental grave amphora, while an impressive later 7th century BC black-figure dinos (Fig 6) acquired in 1997 (from the writer) highlights the display of Corinthian pottery.

The soaring vaulted gallery (Fig 1), an imposing 42.7 x 8.2 metres and nearly 18 metres high, with a huge triple skylight, the Mary and Michael Jaharis Gallery, is devoted to Greek art of the 6th through 4th centuries BC, the various works on display complementing the six new galleries which flank it. Among the earliest works, at the

Fig 9 (top right). Roman marble statue of the Diadoumenos (youth tying a fillet around his head). Roman, Flavian period, c. AD 69-96. Copy of a Greek bronze statue of c. 480 BC by Pausikrates. H: 1.854 cm. Fletcher Fund, 1925 (25.78.56).

north end of the gallery, are two cases of large Athenian Panathenaic amphorae (Fig 7) presented to the victors of athletic and equestrian events, two marble sphinxes (Fig 8), and a fine marble capital, the latter three objects once gracing early 6th century BC stele (grave shafts). The central part of the gallery features appropriately large-scale Roman marble statues which are copies of 5th and 4th century BC Greek originals such as the Diadoumenos (Fig 9) by the famed Greek sculptor Polykleitos, the Greek hero Protesilaos, a wounded warrior (Fig 10) and a wounded Amazon (Fig 11). At the south end of the gallery there are original marble and bronze sculptures and pottery vases of the 4th century BC.

The initial gallery on the east side of the grand hall, the Judy and Michael H. Steinhardt Gallery (Fig 29), the first gallery for Greek art of the 6th century BC, is primarily devoted to original archaic and early classical marble sculptures. The Metropolitan is renowned for its imposing collection of Athenian funerary monuments. The enigmatic, monumental marble grave statue of a kouros (nude youth) (Fig 12), c. 580 BC, is one of the earliest complete examples. One of the finest marble stele depicts a youth with a little girl (Fig 13) and was surrounded by a sphinx, which is displayed nearby. In the cases there are 6th century vases, including several by the Amasis Painter, small bronze figures, glass vessels, and terracotta, mostly grouped together to illustrate various themes such as symposia (social parties), death, and warfare.

The opposite gallery, the Bothmer Gallery I, (Fig 30) the second gallery for Greek art of the 6th century BC, covers the period between c. 600 and 525 BC, and displays an extraordinary collection of Athenian black-figure vases, including those by such masters as Lydos, Exekias (Fig 14), the Amasis Painter, and Andokides (Fig 15), to whom the invention of red-figure painting is attributed. The gallery also includes the bronze sculptures, vases, and armor of this time (Fig 16).

The adjoining gallery, the Bothmer Gallery II, includes Greek art from c. 525 to 400 BC. It features the magnificent red-figure calyx-krater by Euphronios (Fig 17) depicting an episode from the Iliad, that of Sleep and Death carrying Sarpedon, fallen in battle, back to Lycia. On the reverse young Athenian warriors put on their armor to prepare for battle. There are many other masterworks by such cup painters as Douris (Fig 18), the Brygos Painter, and Makron. Larger amphorae and kraters by the Kleophrades Painter and the Berlin Painter (Fig 19) are well represented. These artists usually depicted mythological subjects or scenes of daily life such as symposia, athletics, or warfare. Later painters include the Villa Giulia Painter (Fig 20) and the Penthesila

Fig 11. Marble statue of a wounded Amazon. Roman, Imperial period, 1st or 2nd century AD. Copy of a Greek bronze statue of c. 450-425 BC. H: 2.638 m. Gift of John D. Rockefeller, Jr., 1932 (32.11.4).

Fig 12. Greek marble statue of a kouros (youth), Attic, c. 590-580 BC. H: 1.905 m. Fletcher Fund, 1932 (32.11.1).

Fig 13. Greek marble stele of a youth and a little girl with capital (detail). Attic, c. 580 BC. Total h: 4.23 m. Frederick C. Hewitt Fund, 1911; Rogers Fund, 1921; Anonymous Gift, 1951 (11.185a-c, f-g).

Painter specialized in scenes of women and their attendants. Small-scale terracotta figurines and plaques of this period and a superb collection of ancient Greek engraved gemstones are complemented by a loan of ancient Greek coins from the American Numismatic Society.

Opposite the previous gallery, the Wiener Gallery features the Museum's outstanding collection of Greek marble stele (grave markers) from the mid-5th through 4th centuries BC. The tender depiction of a little...
girl holding her pet doves (Fig 21) and the more formal depiction of a young woman with her attendant holding her jewel box (Fig 22) contrast strongly with the fierce, crouching lion (Fig 23), probably once part of a tomb monument, who stands guard over the room. A much smaller highlight is an exquisite Greek marble shell, recently purchased (Fig 24). A number of cases with 5th century red-figure pottery and bronze vases, bronze statuettes and mirrors (Fig 25), terracotta figurines, glass vessels, and gold jewellery are arranged to show various aspects of Athenian society – the roles that the men played in public life and the private activities of the women, as well as the myths and legends of the deities and heroes.

The fifth side gallery, the Stavros and Danae Costopoulos Gallery, emphasizes Greek pottery of the later 5th and early 4th centuries, encompassing both red-figure vases and a fine assembly of Athenian white-ground lekythoi used for tomb
dedicated to figures on or with horses, the leave-taking of youths, intimate musical performances, and wedding preparations and celebrations.

The last of the new galleries, flanking the previous one, the Spyros and Eurydice Costopoulos Gallery, covering the rest of the 4th century BC, contains a number of Athenian grave monuments, now more elaborate in nature and sometimes even with free-standing figures. There are four colossal marble sepulchral lekythoi each carved with several low-relief figures. Most of the elegant terracotta Tanagra figurines now on display have been removed from storage, where they were deposited for many years. Elaborately decorated large bronze vases and mirrors (Fig 26), fine silver vases (Fig 27), glass vessels, and a superb suite of jewellery (Fig 28) are representative of the high degree of sophistication that marked the beginning of the reign of the Macedonian kingdom in the north of Greece.

In sharp contrast to the magnificent neoclassical, barrel-vaulted grand gallery, the other galleries are clean, contemporary rooms, devoid of color or ornamentation (Figs 29-30). This does, of course, draw all of ones attention to the 1200 objects, which are both well displayed in
The Museum is to be congratulated in restoring this large section of the classical collection to its original grandeur. Dr Carlos Picon, himself a charismatic individual, has brought his personality to bear upon a new approach to the collection, breathing fresh life into it by not only changing the 19th century pedagogical approach of grouping the objects only by material and type to a 21st century thematic expression whereby viewers can see objects from various media that were concurrently in use in ancient times. Through his vision he allows the museum goer to experience a broader range of Greek life through these expanded displays more than they would have in the old installation. We all look forward to the completion of the third phase of the installation in the atrium and adjoining galleries, so that the Hellenistic, Etruscan, Roman, South Italian, and Cypriot art can again take its rightful place in the greatest museum in the western hemisphere.
English Wall Paintings

OUR PAINTED PAST:
THE WALL PAINTINGS OF ENGLAND

A touring exhibition organised by English Heritage explores the wealth and diversity of wall paintings in our historic interiors.

Robert Gowing

English Heritage is responsible for some of the nation’s most important historic monuments including sites such as Stonehenge and Hadrian’s Wall, as well as many famous castles, abbeys, and historic homes. Within some of our greatest sites one can discover rich painted treasures in the form of wall paintings. An exhibition currently touring properties across the country explores the wealth of information that can be gleaned from these lesser-known treasures, about the history of the buildings, and of the people who lived and worked there.

The exhibition also addresses many of the factors that influence the condition of wall paintings, and the specialist approaches needed in their conservation. In addition to graphic panels, displays containing plastering materials and artist pigments have been included to provide a better understanding of the physical constituents of the paintings and their support.

There is a widespread tradition throughout history for covering the interiors of buildings with painted decoration, and English Heritage is fortunate to have in its care over 50 properties containing wall paintings. They range from the Roman wall painting at Lullingstone villa to the World War II painting in Hurst Castle in Hampshire, though the majority of this national ‘collection’ is medieval.

At its most simple, medieval painted decoration was used to imitate more expensive finishing materials such as stonework, marble, or wooden panelling. Further decorative work could include floral scrollwork, stencilling, and decorative borders; however, much painting involved figurative works of art, either as individual scenes or large thematic cycles. Wall paintings could be used as a way to express personal status, to record historic events, or for didactic or moral purposes (Fig 1).

The exhibition explores wall paintings in the context of specific building types, combining historical information with detailed photographs and informative graphics. Groups of panels are divided into wall paintings that are found in churches and abbeys, domestic buildings and manor houses, castles, and fortifications. A further panel presents specific details about the paintings located at each venue of the tour, as well as related sites within the region, and there is an accompanying video display.

Paintings in religious settings

Although most medieval churches in England were painted, the relative lack of surviving material can be largely attributed to the period of Iconoclasm which followed the Reformation in the mid-16th century. Also just as dramatic was the systematic stripping of church interiors during the Victorian period which destroyed many great works of art.

St Mary’s Kempley in Gloucestershire contains magnificent wall paintings spanning almost 800 years. The original scheme, dating from c. 1130, was uncovered beneath lime-wash in the 19th century and is located primarily within the small barrel vaulted chancel. Covering virtually all available surfaces, including the window splays and carved stonework, Kempley provides a glimpse of the splendour that would have been relatively common for most medieval churches (Fig 2).

While St Mary’s is one of only a few churches under our direct care, English Heritage works extremely closely with ecclesiastical bodies, such as the Council for the Care of Churches and the Cathedral Fabric Commission, on the conservation of wall paintings.

The decoration at Kempley is typical in presenting a palimpsest charting the history of occupation and use, with multiple decorative schemes, often painted directly over one another. Another example is St Leonard’s Chapel at Farleigh Hungerford Castle, in Somerset, where the decoration combines religious imagery with family history (Fig 3). The earliest wall paintings in the chapel church date from the early 15th century and include an over life-size figure of St George, painted against an imitation grey brocade design derived from contemporary textiles. On the south wall adjacent to St George, are the extremely fragmentary remains of a kneeling figure of Sir Walter Hungerford. Sir Walter was responsible for the extension of the castle bailey to encircle the chapel, which was at that time the

MINERVA 14
Fig 2. Looking into the chancel at Kempeley Church in Gloucestershire. These magnificent Romanesque paintings date from c. 1130. On the north and south walls, seated apostles look up in reverence at the figure of Christ on the vaulting. Bold and monumental in composition and styling, elements of these rare paintings appear to be closely associated with northern European images. The chancel vault presents Christ in Majesty, contained within a triple mandorla. He is surrounded by the symbols of the four Evangelists, as well as the Instruments of the Passion.

Photo: English Heritage Photo Library.

Fig 3. The east wall of St Leonard’s Chapel at Farleigh Hungerford Castle presents a visual history of occupation, with wall paintings dating from the 15th, 17th, 18th, and late 19th centuries. Analysis of the original paint layers of the much damaged 15th-century paintings revealed a highly sophisticated technique with a rich palette of pigments and gold and silver leaf. Photo: Courtauld Institute of Art.

parish church, and the paintings therefore probably represent the re-decoration commissioned for his family's private use.

The entire chapel was later re-plastered, and further areas of painting from the 17th and 18th centuries survive. After falling into a state of ruin, the chapel windows were blocked and the interior painted at the turn of this century with Gothic’k’-style decoration by a theatre painter from Bath, onto which a collection of armour was hung. Unravelling the complicated history of this chapel involved the combination of art historical research, on-site examination and recording, and scientific analysis to determine original materials and techniques. This multi-disciplinary approach required collaboration between English Heritage and specialist consultants such as the Conservation of Wall Painting Department at the Courtauld Institute of Art.

English Heritage cares for a number of other castle chapel paintings, including the late 15th-century Ado-
ration of the Magi at Berry Pomeroy Castle, Devon, and the 13th-century paintings in Chester Castle, Cheshire (featured in Minerva, January/February 1993).

The Courtauld Institute was also recently commissioned to undertake a technical examination and survey of one of our most important wall paintings sites, the Chapter House at Westminster Abbey (Fig 4a). Covering the walls below the massive gothic windows, the late 14th-century paintings depict the Last Judgement on the east wall, and a monumental cycle of scenes from the Apocalypse of St John (Fig 4b). The high quality of these paintings reflects the importance of their location. Forming part of the royal abbey, the Chapter House was used not only by the Benedictine monks, but also as a meeting room for the House of Commons. The Courtauld’s recent investigations, which form the first ever comprehensive study, have shown an incredibly sophisticated technique with multiple paint layers of mixed pigments, as well as the extensive use of metal leaf and delicate surface glazes. In addition, there are numerous moulded attachments forming raised decoration such as gilded crowns and imitation jewels (Fig 5).

The investigation of the Chapter House wall paintings also highlighted their current condition and its relationship to the various conservation treatments that have occurred since their re-discovery in the 1860s. A large component of current conservation practice is aimed towards the understanding and treatment of the effects of previous restoration techniques, such as the use of wax and wax-resin coatings, and the application of unsuitable synthetic materials. Dedicated research of new conservation materials and methods is an important and expanding area of the profession. So too is the careful assessment and monitoring of individual sites in order to understand the processes of deterioration, and to ensure that any further intervention places no risk to the original materials, or compromises further treatment options.

On the exhibition panel devoted to monastic wall paintings, examples from across the country demonstrate how the survival of wall paintings can often provide vital clues regarding the organisation and use of particular spaces, and can show the way in which decoration related to the different religious orders (Fig 6).

**Medieval domestic painting**

Although medieval wall paintings within domestic buildings are quite rare, English Heritage is fortunate to
English Wall Paintings

Fig 6. Less than 30 square centimetres, these fragile remains date from the 13th century and show a small gilded crown and star which may be part of an image of the Virgin and Child. The delicacy and detail suggest a wall painting of extremely high quality. Chapel of the Prior’s Lodgings at Castle Acre Priory. Photo: Courtauld Institute of Art.

have a number of highly important survivals. Most significant by far are those found just 2 miles west of Peterborough in Longthorpe Tower, where an exceptional scheme of 14th-century wall paintings were discovered under limewash in the Great Chamber in 1945. Covering both the walls and vaulting, these wall paintings represent the most complete scheme of medieval secular decoration of their date in Europe.

Described as a ‘spiritual encyclopaedia,’ the subject matter varies considerably with a combination of religious, secular, and didactic scenes, as well as areas of purely decorative design. Among the religious material is a depiction of the Nativity (Fig 7), apostles presented as standing pairs with text scrolls, and an interesting figure of a woman – Ecclesia – who represents the church. These figures are placed below the Seven Ages of Man, while on the west wall there are the Labours of the Months. Morality subjects include the Three Living and Three Dead, a reminder of the insignificance of earthly riches, and an interesting and rare depiction of the Wheel of the Senses (Fig 8), where each of the senses is depicted as a symbols around the rim of the wheel held by a regal figure representing Reason. Extremely rare in wall paintings, the only other known example of this image can be found in the Cistercian Abbey of Tre Fontane near Rome, dating from the 13th century. The exhibition panels devoted to domestic wall paintings also present a number of significant private sites where English Heritage have provided advice and assistance towards their recording and conservation.

Purely decorative medieval painting survives in many other domestic settings, including Stokesay Castle, Shropshire (Fig 9), Temple Manor,
Kent, and the converted Muchelney Abbey in Somerset. At the later end, a remarkable series of Elizabethan wall paintings in Hill Hall, Essex, combines large-scale figurative scenes with fantastically decorative borders to imitate luxurious tapestries. Surviving primarily in two upper floor rooms, these paintings from c.1570 were based on engravings by Flemish and Italian artists, with subject matter dedicated to the stories of ‘Cupid and Psyche’ (Fig 10) and Hezekiah (Fig 11). Large fragments of further painting with recognisable motifs survive throughout the house, and it is likely that these rooms formed part of a much more extensive decorative scheme. Large figurative painting from this period is extremely rare, and the majority of contemporary wall paintings involve simpler decorative motifs in black and white known as ‘Antique’ or grotesque work. Based on 15th-century Italianate designs, examples in this style include the late 16th-century paintings in the Dacre Hall at Lanercost Priory, in Cumbria (Fig 12).

**Commitment to Conservation**

In addition to highlighting the splendour of English wall paintings, English Heritage is committed to the development and improvement in the standards of practice in conservation. Using its own properties, and those where advice and grant-aid have been given, the exhibition presents some of the factors affecting the condition of wall paintings, and the approaches taken towards their conservation. Two distinct exhibition panels are devoted to the ways in which increased levels of investigation and research are directed towards the assessment of the causes of deterioration rather than focusing on the treatment of their symptoms. In addition, they present the growing awareness of the need to both monitor and measure the surrounding environmental conditions in order to build up an informed picture of processes and conditions relating to the deterioration of the paintings. Advances in recording and documentation techniques have also greatly assisted conservation work, and improved general awareness of

**Fig 10.** A detail of one of the highly decorative borders in the ‘Cupid and Psyche’ Room at Hill Hall in Essex. Painted to imitate tapestries, the bottom edge has been painted with a curl to imitate hanging tapestries. Photo: English Heritage Photo Library.

**Fig 11.** One of the fabulous late 16th-century wall paintings from the Hezekiah Room at Hill Hall in Essex, which is derived from Flemish woodcuts. This image, taken shortly after the recent conservation programme, shows the damage caused by the fire in the Hall in the 1950s. Photo: English Heritage Photo Library.
English Wall Paintings

the quantity and extent of wall paintings across the country. English Heritage plays an important role in the long-term care and preservation of wall paintings, both in its own properties, and those in churches, cathedrals, and private ownership across the nation. As one of the main sources of conservation funding nationally, English Heritage offers a unique advisory service on the condition, significance, and conservation issues relating to wall paintings (Fig 13). They also promote research and training, and are developing standards for documentation, recording and conservation methods. The exhibition forms one component of a series of related activities that have been organised for the year. These include the publication of the first-ever guide to English Heritage’s corpus of wall painting sites, a number of specialist lectures and talks, and the programme culminates with an international conference on the conservation of wall paintings, which is being held in London from 2-4 December 1999. An education booklet has also been developed alongside the exhibition, to provide assistance to teachers in making use of the wall paintings found at English Heritage sites, and provocative questions have been placed on each exhibition panel to encourage the participation of children. Much interest has been observed at the early venues, which experienced increased visitor numbers, and we are optimistic that the project as a whole will create continued interest and awareness of these important works of art.

‘Our Painted Past: the wall paintings of English Heritage’, is the newly published guide costing £8.95 (code XD20018) and is available in many of the English Heritage site shops, or through postal sales (tel: 01604 781163).

Information and registration details for the conference ‘Conserving the Painted Past: developing approaches towards wall painting conservation’ being held in London, 2-4 December 1999, can be obtained from Amanda Holgate, Conference Administrator, Room 227, 23 Savile Row, London, W1X 1AB.

‘Our Painted Past: the wall paintings of England’

The exhibition ‘Our Painted Past: the wall paintings of England’ tours to all nine English Heritage regions.

Tour venues to date have included
Westminster Abbey (16 March to 11 April);
Farleigh Hungerford Castle, Somerset (17 April to 9 May);
Richmond Castle, North Yorkshire (15 May to 6 June).

Venues for the rest of the year include:
Belsay Hall and Castle, Northumberland (12 June to 4 July);
Stokesay Castle, Shropshire (10 to 31 July);
Portchester Castle, Hampshire (7 August to 5 September);
Lanercost Priory, Cumbria (11 to 29 September);
Bolsover Castle, Derbyshire (9 to 31 October);
and Castle Acre Priory, Norfolk (4 November to 3 December).

Fig 12. The Dacre family lived in the remains of Lanercost Priory, following the Dissolution, and in the Dacre Hall are the remains of a fantastical black-and-white Italianate wall painting from the late 16th century. The remains of a red griffin would have formed part of a large family coat-of-arms. Photo: English Heritage Photo Library.

Fig 13. English Heritage Senior Wallpainting Conservator, Adrian Heritage, uses a video microscope to examine the wall paintings at Chester Castle in close detail. Advances in in-situ investigative techniques provides vital information which can be used to determine conservation needs. Photo: English Heritage Photo Library.

MINERVA 19
ANCIENT GOLD JEWELLERY AT DALLAS

Jerome M. Eisenberg, Ph.D

A major collection of ancient Greek, Etruscan, and Roman jewellery was acquired by the Dallas Museum of Art in 1991. A touring exhibition of this important collection began last year and will continue throughout the year 2000. The collection was formed from the 1930s to the 1960s by a prominent Swiss collector of antiquities and ancient coins, Dr Athos Moretti of Lugano. Since it is now on exhibition in Dallas, Minerva thinks it appropriate at this time to present a selection of the finest objects.

The Moretti collection is especially rich in many of the principal types of Etruscan and Greek jewellery from the 7th to 1st centuries BC, exhibiting superb examples of ancient gold working techniques: granulation, filigree, and repoussé. A large number of the Greek pieces were found in the Greek city-states of southern Italy and Sicily, known as Magna Graecia. The few Roman objects have been supplemented by a recent acquisition by the museum of a gold and garnet necklace said to come from Nabataea (Fig 1).

The earliest Etruscan jewellery dates from c. 730-630 BC, the so-called Orientalizing period. The gold fibulae (garment fasteners) of this period are particularly outstanding with their use of exceptionally fine filigree and granulation (Figs 2, 3). Etruscan gold granules were formed by soldering tiny globules on a gold sheet into designs and patterns or massed to form solid matte areas (Fig 4). A dust-like granulation, a pulviscolo, was applied at random to cover entire areas such as the leaf-like ornaments on the earrings in Fig 4. These minuscule granules may be as small as 0.14 mm in diameter. Granulation was frequently used in conjunction with fine filigree wires, often in coils, for elaborate designs.

(Fig 5). A three dimensional effect was created by applying small strips of sheet gold with both ends coiled under to the surface (Fig 2) or by setting undulating borders of gold strips at right angles on to the sheet gold (Fig 4).

Earrings were quite popular in Etruria, especially the bonelle (valise-shaped) type (Fig 4), of which the Dallas Museum now has eight different types. First developed in the 6th century BC they were also worn during the second half of the 5th century BC. Ear studs were less common, but were prevalent during the 6th century. Hop or tubular earrings were also worn during this period. Grappolo (grape) earrings, worn from the late 5th to 3rd centuries BC, consisted of a triangular group of small bosses resembling a bunch of grapes suspended from a horseshoe-like plate. There are three pairs of grappolo earrings in Dallas.

There are few surviving complete Etruscan necklaces as the beads were relatively fragile, being made of glass, amber, or silver. However, a good number of pendants have survived (Figs 5, 6). Most of the pendants are executed in repoussé gold, often with added granulation. Although there are also very few Etruscan bracelets, the Moretti collection has six examples (Fig 7), including a wide band of repoussé sheet gold decorated with spinxæ, palm trees, and palmettes, as well as a pair of child’s bracelets. Three of the four Etruscan rings in the Moretti collection have hollow gold hoops with lion-protomes holding engraved oval bezels or a box setting.

Unfortunately there is no representation of the earliest Greek jewellery from the Mycenaean through the Orientalising periods in the Moretti collection. Four Greek gold and paste glass necklaces date from the Archaic period, 6th-5th century BC, including one with 51 squat amphora-shaped pendants and 74 globular and ribbed oval beads. A later necklace, 4th-3rd century BC, features an acorn pendant hanging from a multiple loop-in-loop chain which terminates in snake heads (Fig
By the 3rd century BC Hellenistic jewellery often incorporated coloured stones and glass as an important part of the design. A 2nd century BC necklace in the collection is a colourful mixture of gold, emerald, garnet, and rock crystal, with unusual elephant-head terminals (Fig 9).

During the late 5th and 4th centuries BC the Greeks produced some of their most spectacular jewellery, but little of it came from mainland Greece. The elegant Greek silver and gold bracelet with lions heads (Fig 10) of the late 4th century BC is representative of this work. Actually, Greek gold and silver bracelets are uncommon, most having been made from bronze.

Animal-head earrings (Fig 11) were introduced in the late 4th century BC and rapidly became the most popular type of Greek ear ornament. Lion heads were the first to be used, probably based on the earlier lion-head terminals of bracelets, and soon other animal heads – such as bulls and antelopes – were utilised, eventually to be followed by large female heads. Animal protomes (foreparts) were occasionally used. Hoop earrings incorporating entire figures are quite rare, but Moretti acquired a striking pair with young females (Fig 12). Pendant earrings were in use as early as the 6th century BC, and by the 4th century BC highly elaborate types were produced such as the magnificent, more recently acquired Eros figures holding wreaths (Fig 13) and then later, more elaborate Hellenistic examples, including the Moretti pendants with Nike figures (Fig 14).

While rings have been found in Greece dating back to the 16th century BC, they were not produced in large quantity until the 3rd to 1st centuries. They increased in size and were executed in a large number of shapes and styles, often being set with engraved gems and cameos (Figs 15, 16, 17). Large medallions with frontal heads and busts of deities were made during the Hellenistic period for necklace pendants and as garment ornaments (Figs 18, 19). Gold wreaths of olive and oak leaves were made for personal adornment, prize presentations, dedications in sanctuaries, and burials. Dallas has six Greek diadems including a large olive wreath constructed of hollow gold tubes, three-dimensional olives, and leaves.

There are very few examples of Roman jewellery included in the Moretti collection. The most striking piece is a heavy gold snake armet (Fig 21) found with a group of other objects as part of what appeared to be a goldsmith’s cache. A fine gold necklace with a box pendant decorated with hawks’ heads and garnet cabochons (Fig 1), probably from Nabataea, recently acquired, is an important addition to this limited section. Also included in the Moretti acquisitions are two early snake bracelets and a pair of earrings from Persia or Asia Minor.

**Fig 2. Etruscan gold boat-shaped fibula with a floral bow.** Second half of the 7th century BC. L: 8 cm. 1991.75.3. Cat. no. 3. This type of pin is termed leech-shaped (anguisuga) or boat-shaped (navicella). The curved extension of the catch-plate for the pin is in the form of a pair of horses’ heads. There is a striking diversity of designs in the fine granulation on the bow, catch, and finial. Another fibula said to have been found in Polledrara near Vulci may be from the same workshop.

**Fig 3. Etruscan gold and silver sphinx clasp.** Second half of the 7th century BC. W: 4.7 cm. 1991.75.22. Cat. no. 38. Two pairs of sheet gold crouching sphinxes sit on hollow bases once reinforced with sheet silver. There is no direct parallel known of this unusual assemblage.

**Fig 4. Pair of Etruscan baule (or a bauetto) gold earrings.** 6th-early 5th century BC. H: 4.5 cm. Gift of Mr and Mrs James H. Clark. 1968.13.a-b. Cat. no. 10. The Museum has eight different pairs of baule (valise-shaped) earrings, seven of them from the Moretti collection. The basic shape is a three-quarter cylinder elaborately decorated with fine granulation and filigree, three of the Dallas examples include recumbent sphinxes or lions. Published in Ten Centuries that Shaped the West, Greek and Roman Art in Texas Collections, by H. C. Hoffman (1970), no. 214.

**Fig 5. Central ornament of an Etruscan gold diadem or necklace.** 5th century BC. L: 8.3 cm. 1991.75.31. Cat. no. 39. The oval box setting, with a pale stone or glass paste cabochon, is flanked by two winged gold repoussé African heads. The hollow gold tubes above each head, decorated with fine gold wire and granules, give an appearance of tall crowns.

**Fig 6. Etruscan gold pendant with winged charioteer.** Late 5th-4th century BC. H: 10.2 cm. 1991.75.36. Cat. no. 36. The shape and style of this piece is unique. It is also unusual in that it once held coloured inlays. A winged man wearing a toga and radiate disk and holding a kentron (horse goal) drives a chariot of five horses (a rare number of horses). The full-relief horse protomes are attached to the repoussé gold panel. The filigree work and granulation are exceptionally fine.
Fig 7. Etruscan blue glass and gold bracelet with lions' heads. Late 6th century BC. D: 8 cm. 1991.75.21. Cat. no. 30. Etruscan bracelets, usually worn in pairs, are rare. Dallas is fortunate in having five types, covering a period of two hundred years. For a later type of lion's head bracelet see Fig 10. A near-match to this bracelet was uncovered in a tomb in Monte Auto, near Vulci.

Fig 8. Greek gold necklace with pendant. 4th-3rd century BC. L: 30.3 cm. 1991.75.76. Cat. no. 65. An acorn pendant hangs from the multiple loop-in-loop chain which terminates in snake heads. The snakes' scales are done in fine filigree work and the long collars which attach the heads to the chain. It is said to have been found in Sicily. Published in Greek Gold: Jewelry from the Age of Alexander by H. Hoffman and Patricia F. Davidson (1960), no. 42.

Fig 9. Greek gold, emerald, garnet, and rock crystal necklace. 2nd century BC. L: 39 cm. 1991.75.79. Cat. no. 67. The use of elephant heads for terminals is rare. The multicoloured chain of globular beads represents a major change in Greek jewellery taste of the 2nd century BC – the rich colours of precious stones were appreciated as main elements in themselves rather than just as details used to enhance decorative motifs and details such as eyes or flower petals.

Fig 10. Greek silver and gold bracelet with lions' heads. Late 4th century BC. D: 7.5 cm. 1991.75.52. Cat. no. 74. Both the lion heads and the scroll work closely parallel those on a Scythian silver-gilt amphora from Chertomlyk made by a Greek craftsman. The decorative cuff is unusually long. From the 5th century BC onwards Greek bracelets were primarily either designed as snakes or as hoops with animal head terminals.
Ancient Gold

Fig 11. Greek gold, garnet, and enamel earring with lions' heads. 3rd century BC.
H: 3.9 cm, 1991.75.64.
Cat. no. 49. The smaller of the two lion heads is removable. The eyes of both lion heads are set with garnets and there are traces of green enamel on the decorative collar of the larger lion head. The elaborate hoops and ornate lion heads are characteristic of the baroque work from Magna Graecia.

Fig 12. Pair of Greek gold earrings with female figures. Late 4th-3rd century BC.
D: 2 cm, 1991.75.58.a-b.
Cat. no. 45. The bent-back female figures place their hands on their melon hairdos. Hoop earrings embodying complete figurines are quite rare.

Fig 13. Pair of Greek gold ear pendants with Eros figures. Late 4th century BC.
H: 5 cm, Green Estate Acquisitions Fund, 1989.25.a-b.
Cat. no. 55. This magnificent pair of pendants features finely-detailed figures of Eros carrying fillets. The tiny nude torsos attached to the beautifully filigree disks are probably amuletic in nature.

Fig 14. Pair of Greek gold ear pendants with Nike figures and heads of carnelian. garnet, emerald, and glass. Early 2nd century BC. H. 6.1 cm and 5.3 cm, 1991.75.74.a-c. Allegedly found with the plaque of a female bust (Fig 18) and two small gold masks of a Silenus and a youth.
Cat. no. 95a.

Fig 15. Greek gold ring with bust of Athena. 3rd century BC.
H: 2.7 cm, 1991.75.68.
Cat. no. 78. The motif is perhaps inspired by the famed sculpture of Athena by Phidias in the Parthenon. Large rings of this type appear to have been a status symbol at the time.

Fig 16. Greek gold ring with sardonyx cameo of a female portrait bust. Late 3rd century BC.
D: 2.4 cm, 1991.75.70. The portrait, with its determined expression and Venus rings on the neck, and tightly coiled hairdo, could be that of a Ptolemaic queen.
Cat. no. 79.

Fig 17. Greek gold ring with box-shaped bezel holding a convex rock crystal with inset gold and enamelled flowers. 2nd century BC.
D: 2.2 cm, 1991.75.67.
Cat. no. 81. An unusual example of the virtuosity of the Hellenistic goldsmith.
Fig. 18. Greek gold medallion with head of Dionysos, 3rd century BC. D: 4 cm. 1991.75.71. Cat. no. 83. The frontal depiction of this gold, framed by bunches of grapes, is surrounded by a fine filigree tendril of heart-like ivy leaves which once may have been inlaid with enamel. Said to have been found at Budva, Yugoslavia. Published in Greek Gold: Jewelry from the Age of Alexander by H. Hoffinan and Patricia F. Davidson (a 1966 exhibition held in Boston, Brooklyn, and Richmond), no. 95.

Fig. 19. Greek rectangular gold plaque with female bust, perhaps Aphrodite. 2nd-1st century BC. H: 3.3 cm. 1991.75.74.2. Cat. no. 95b. The goddess wears a diadem, veil, and chiton; a cloak is draped over one arm. A medallion disc from a hoard from Delos with a similar bust is of the same type and style.

All of the objects illustrated are from the Dallas Museum of Art and were acquired in 1991 by Museum League Purchase Funds, the Eugene and Margaret McDermott Art Fund, Inc., and Cecil H. and Ida M. Green in honour of Virginia Lucas Nick, unless otherwise noted.

Photographs by Tom Jenkins, DMA Photographer.

‘Ancient Gold Jewellery from the Dallas Museum of Art’

The exhibition ‘Ancient Gold Jewellery from the Dallas Museum of Art’ has been previously exhibited in Birmingham, Montreal, and Minneapolis. It is currently on display at the Dallas Museum of Art in joint exhibition with ‘Treasures from the Royal Tombs of Ur’ (see Minerva, March/April 1999) until 5 September. It will be exhibited at two further venues:

Santa Barbara Museum of Art, Santa Barbara, California
31 October 1999 - 30 January 2000

Chrysler Museum of Art, Norfolk, Virginia
24 February 2000 - 21 May 2000

A 150-page softbound catalogue, Ancient Gold Jewelry from the Dallas Museum of Art, contains colour photographs by Tom Jenkins and full entries on all of the 105 items on exhibit. Written by Barbara Deppert-Lippitz, it includes an introductory essay by Anne Bromberg, DMA Curator of Ancient and South Asian Art, and John Dennis, DMA Conservator. It is priced at $24.95 (plus $5 postage, shipping to our U.S. readers). This article is based upon the catalogue essays and entries.
Excavations in Spitalfields, London, by the Museum of London Archaeological Service in advance of redevelopment are uncovering a significant part of the Roman cemetery (Fig 1). The site is adjacent to the former Ermine Street and is about 400 metres to the north of the Roman city wall. This cemetery lies beneath the extensive remains of the medieval Priory and Hospital of St Mary Spital. The entire excavation will cover an area of more than 6000 square metres and excavations are planned to continue for some months to come.

Previous excavations by the Museum of London have uncovered 19 inhumations and one cremation and antiquarians from the 16th century onwards have recorded Roman inhumations and cremations across a wide area. Descriptions of these suggest that some inhumations were laid in stone sarcophagi, but no other records were kept.

The current excavations have found upwards of 70 burials and five cremations spread across all parts of the site so far investigated. The burials are almost all aligned east-west and show a variety of burial practices: a number of skeletons, for instance, have been laid in chalk, five have been buried with small 'unguent jars' and others with glass vessels. One burial had a small niche in the grave containing the skeleton of a newborn baby. A provisional assessment of the burials indicates that they generally date to the 3rd and 4th centuries AD and that there is an unusually high percentage of children. The east-west aligned burials were laid in neat rows suggesting that the cemetery was well organised and the lack of intercutting graves suggests that the locations of the graves were well known.

In 1st and 2nd century Roman London, it was customary to cremate the body. Evidence from the eastern cemetery beyond Aldgate revealed that the bodies were burned in a cremation pit in the cemetery. The cremated bones were then retrieved, washed, and placed in a variety of containers before burial. At Spitalfields, three were placed in large ceramic amphorae, normally used for transporting foodstuffs (Fig 2). These had only partially survived. One cremation was buried in a small pot and one in a glass urn which would have been purchased for that purpose.

The most significant discoveries were found along the southern edge of the excavated area, forming a line at right-angles to Ermine Street. These lay to the south of an east-west aligned ditch. This line of graves included one at either end containing only fragments of human bone and fragments of stone sarcophagi, suggesting that the graves had been robbed. Between these two graves were two others of 'high status.' The westernmost consisted of a timber mausoleum containing the skeleton of a child laid in chalk. Around it were set six glass vessels. The outline of the timber floor joists indicated that there was space for at least one further inhumation, possi-
bly more. Also contained within the mausoleum were fragments of another stone sarcophagus and a glass dish. The mausoleum had been cut by a later quarry pit but may also have been robbed in antiquity. Previous excavations had found quantities of Roman wall-plaster suggesting that there may have been other painted mausolea in the area. The robbing of some of these burials may be explained by them having had above ground structures. The dating of the robbing is, as yet, unclear.

To the east of the mausoleum was an intact stone sarcophagus (measuring 2.10m x 0.70m) (Fig 3). The lid, already cracked and broken, was removed and it was expected to find a skeleton inside. Instead, however, the lid of a lead coffin appeared, covered by a deposit of soil (Fig 4). The sarcophagus had been lowered into an open grave and a number of artefacts, including a jet canister and a glass phial, had been deposited in the grave-cut. The stone was roughly hewn and there was no carved decoration or inscription to give an indication as to the identity of the deceased. The discovery of the combined coffins is not unique. Two others are known from Roman London. One was found in the eastern cemetery at Minories in 1854 and is now in the British Museum. It contained the skeleton of a juvenile. A second example was found in the western cemetery at Smithfield in 1877 and contained a female skeleton. In this case, a stone sarcophagus was also found nearby implying perhaps the plot of a wealthy family.

The objects found beside the stone sarcophagus are now being carefully conserved and researched. They consisted of an unusually fine group of jet and glass. A long tubular glass phial with a pinched end and trailed glass decoration would have held expensive perfumed oils (Fig 5). The shape of the phial and trailed decoration suggest a 4th-century date and it was probably made in the Rhineland area. As yet, no close parallel for it has been found. With the phial, and possibly associated with it, was a long tapering rod of jet with a circular disc which had broken off from the wider end (they were found separate). It is possible that the rod acted as a spatula for use inside the phial. The rod is of a similar length and the disc would have served as a handle for the rod and a lid to the phial.

In addition, there was a small circular box or canister which was lifted by conservators in the soil block in which it was found. Its conservation is underway in the laboratory but the work needs to be done slowly to prevent the box from drying out too quickly and cracking. The box seems to be made of jet rather than the usual shale and, if it proves to be jet, then this could make it a unique survival. We hope that conservators may find evidence of the contents to show whether it was a trinket or a cosmetic pot. In the same group was a large heavy jet pin. Broken in two, it may have been a hair decoration. Larger than the usual jet hair-
pins, it is simply decorated but resembles an example found under the head of a skeleton in a grave at York. Finally, there was a flat circular ring, possibly a hair decoration or pendant. Jet was regarded by the Romans as having magical properties that would ward off the evil spirits. It is, therefore, not unusual to find artefacts made of jet placed with Late Roman burials, especially, it would seem, with female burials.

Soil had accumulated between the sarcophagus and the lead coffin and while conservators were excavating the soil an additional object was found. This was another glass vessel, a long pipette with a bulbous waist, a 4th century type. It seems to be found in burials and was used for perfumed oils. A similar example was found only some 40 metres away during earlier excavations on an adjoining site, also part of the Roman cemetery. The vessel was wedged in place and the pressure of the surrounding soil had caused surface cracking. Thanks to the conservators’ meticulous work of consolidating the vessel with endless layers of thin Japanese tissue and de-ionised water, it was possible to retrieve the glass in one piece. Conservation of the very fragile glass can now begin.

As a safety measure, the sarcophagus and its contents were moved to the Museum of London where it was placed on temporary public display. During this time, environmental archaeologists and conservators cleared the debris from the top of the lead coffin in order to assess the state of the coffin, to check whether it was likely to be sealed, and to make necessary arrangements for it to be opened (Fig 6). Much of the work was done during museum opening hours under the watchful eye of a curious public. The lead coffin was slightly tapering, narrowing towards the foot-end, and the sides of the coffin were plain. The lid was highly-decorated with a cable pattern dividing the lid into diamonds and triangles, with a rectangle intersected by diagonal cables at the tapering end. Within the diamonds were scallop shells in clusters of four and within each triangle, a single shell (Fig 7). Scallop shells are common motifs on the lids of lead coffins and a real shell would have been used in the mould when the lid was being cast. Such shells are associated with the pagan belief of the journey of the dead to the Underworld or Isles of the Blessed. Both the lid and coffin base had been made in one piece with the sides cut and edges folded over. As the joints and lid were not tightly sealed, there was little possibility of the coffin being airtight and watertight.

On the evening of 14 April 1999, the coffin was opened by a team of archaeologists and conservators, closely observed by public health inspectors. There had been intense speculation by the media as to what we might find. On past experiences, we had hoped that there might be jewellery, other grave goods, or even a pair of shoes. When the coffin was opened all that could be seen was the skeleton laid out, held in place by a layer of muddy silt in the bottom of the coffin (Fig 8). The silt was about 3 cms deep and it was necessary to remove the silt before it could dry out. This was done while the coffin remained on public display and the public were kept informed on what was being found by museum staff. The careful removal of the silt successfully preserved every fragment of leaves, fig seeds, and small fragments of textiles and thread. The leaves are thought to be bay leaves and were found in the area of the skull (Fig 10). Some were loose in the silt but the bulk had become mineralised and were firmly adhering to the base of the coffin. There seems to be some evidence of textile around the leaves and this could indicate a cushion or pillow that supported the head. The textiles have still to be properly analysed but first indications are that some of the fragments are of silk and gold. The fragments were found under where the body was lying and a cloth may have been laid on the bottom of the coffin before the body was lowered in.

The skeleton itself is female, aged in her early twenties (Fig 11). She was slightly above average height, being 1.64cms tall (5 ft 4 1/2 ins) whereas the average for women in Roman London was 1.58 cms (5 ft 2 ins). Her bones show that she was well-nourished with a healthy diet during her life. Some of her teeth show signs of wear, which is normal for people in Roman London, who generally had a coarser diet than today, but her teeth were also beginning to decay, indicating that she ate sweeter, richer foods. This points to the richer diet of a wealthy family. There was no obvious cause of death, no violence or accident. One possibility, because of her age, was that death was due to childbirth, but the bones do not indicate that she had ever given birth. It is most likely, therefore, that she died of an infectious disease that would have left no trace on the bones.

The style of the burial, the expensive grave goods and the physical condition of the skeleton all indicate that the lady belonged to a wealthy family of 4th century London. It also indicates a family with overseas connections who formed part of either the ruling class, the rich merchant, or land-owning classes (Fig 12). There was no inscription to indicate her name or social status and who she was is likely always to remain a mystery.
The coffin and skeleton remained on display for two weeks in the
Museum of London and the public appreciated the chance to see such a
spectacular find so quickly. They came in their hundreds each day and the
museum will be keeping the public (and Minerva readers) informed as work
progresses. The conservation work and detailed research has now begun and it
will take some time to assess the reports of all the specialists involved in
such a project. Meanwhile, excavations on the site continue and an area
immediately to the east of, and in line with, the high status burials awaits
excavation. It is highly likely that a significant number of burials remain to
be discovered.

Fig 11. The skeleton was lifted from the coffin and displayed on a mortuary trolley allowing
the silt to be removed for analysis. Museum staff were on
hand to explain the discovery to the public.

Fig 12. The burial of a child's
lead coffin, based on
excavations in Roman London's
eastern cemetery. (Reconstruction
by Derek Lucas.)

All illustrations courtesy and
copyright The Museum of Lon-
don, except Figs 1-3 Museum of
London Archaeology Services.

Jenny Hall is Curator of Roman
London at the Museum of
London and Chris Thomas is a
staff member of the Museum of
London Archaeology Service.
THE ARCHAEOLOGY OF THE EASTERN UNITED STATES

Jonathan King

On 26 June a new Gallery at the British Museum opened featuring the artefacts of the aboriginal inhabitants of North America. The inaugural exhibition, 'First Peoples, First Contacts, Native Peoples of North America', provides for the first time in a European museum a comprehensive overview of the Indian and Eskimo cultures of the United States and Canada. The most unusual aspect of the Gallery is the introductory section of American archaeology, featuring a seminal collection created in the 1840s. While there are no palatial remains from North America, such as Alfred Maudslay's Yaxchilan lintels from the Maya lowlands of Mexico, the collection of Hopewell material culture excavated by E. G. Squier and E. H. Davis is, in a different way, similarly important.

Famously, or perhaps infamously, the United States is featured in the European imagination as a New Yorker-style magazine cover as two cows with not much between, as in the cartoon was by Saul Steinberg (1914-99). Archaeologically, as indeed industrially speaking, the heartland of America lies - in reality - in the riverine centre of the continent. It was here that the early Paleoindians, originally from the Siberian side of Bering Strait, established themselves over 10,000 years ago as hunters and gatherers. With increasingly specialised tool kits (Fig 1), their descendants adapted to foraging in specialised ecological niches which appeared in the post-glacial environment. Two to three thousand years ago from these Archaic Period peoples arose the Adena complex in the Ohio valley. By 100 BC Adena people, the first of the Woodland Period, were growing squash, pumpkin, sunflowers, goosefoot, and marsh elder. They utilised extensive trade networks to obtain luxury goods such as marine shells from the Gulf of Mexico and copper from the Great Lakes. Circular earthworks were created, both round banks and conical burial mounds such as those at Miamisburg, Ohio and Grave Creek, West Virginia. The burial mounds were constructed in several stages, with log-lined pits containing burials with fine grave goods, including, for instance, smoking pipes (Fig 2). The Middle Woodland period, from 150 BC, saw an intensification of social stratification, best indicated perhaps by the extraordinary development of spectacular earthworks for defensive and ceremonial purposes; some of whose enclosures encompassed thousands of acres (Fig 3). It was these people, known as the Hopewell, whose burial mounds contained multi-generational ossuaries containing luxury grave goods - notably portable sculpture and pottery (Fig 4).

From the 16th century onwards, Europeans wondered at the origins of aboriginal America. Early scientists marvelled at the evidence of natural man, and garnered curiosities for early Cabinets of Curiosity and Wunderkammer. While Aztec artworks from the 16th century are well known in European museums, there is little from North America until the 18th century when Sir Hans Sloane, founder of the British Museum, in 1753, accumulated half a dozen or so lithic items from Virginia and eastern North America. These are mostly bifacially flaked Archaic-period lance-heads, the kind of weapon used, into the 20th century, by Inuit and other Natives, to hunt deer, moose, and caribou in swampy ground, or at river crossings. No theory of origins accompanied this rather minimal collecting.

MINERVA 29
That was left to early American archaeologists a century later. E. G. Squier (1821-88), one of the most prominent early archaeologists, was perhaps the second serious archaeologist in the United States, after Thomas Jefferson (President of the USA, 1801-9). As a Virginia gentleman antiquary, Jefferson opened what were then termed barrows, later in America called mounds. Both people noted stratigraphic layers. Squier, born in New York, was a Whig journalist who in the mid-1840s edited a Chillicothe, Ohio, newspaper, the Gazette. He investigated sites in the Scioto Valley, creating beautiful diagrams of the Hopewell mounds and hill forts, and classified them by perceived function (Fig 5). Squier’s excavations were carried out in association with a local physician, E. H. Davis (1811-88). Together they researched 200 mounds, and explored 100 further earthworks. In this work they emphasised and recorded stratigraphy and, like the contemporaneous Wiltshire archaeologist Richard Colt Hoare, emphasised the differences between original and intrusive burials. Squier also specifically compared the Ohio monuments with prehistoric European ones at Avebury, Stonehenge, and Carnac (Brittany).

Squier’s work with Davis was published in 1848 as Ancient Monuments of the Mississippi Valley by the newly formed Smithsonian Institution. This was founded under the will of an heirless Englishman, James Smithson who, when he died, made the United States his residuary beneficiary. In 1838 his estate, of 105,000 sovereigns, was transported to Philadelphia, where they were reminted into $508,318.46, for the founding, at Smithson’s instruction, of this Institution for the ‘increase and diffusion of knowledge.’ After this first Smithsonian publication Squier continued his investigations in his native New York and, under presidential patronage, in Central America. Davis retained the collection, which he sought to dispose of in the 1860s. Unfortunately Joseph Henry, the Secretary of the Smithsonian...
student of contemporary native life, and as well as acquiring small ethnographic collections, he contributed largely to the photography of Indian delegations in Washington visiting the capital on treaty business. Blackmore’s archaeological materials (Figs 6-9), and his photographic prints, came to the British Museum in the period 1931 to 1975, while the negatives went to what is now the National Anthropological Archives at the Smithsonian. In 1865 the Smithsonian building, now known as the Castle, burned, along with some of the collections including the prephotographic paintings of Indian delegations to Washington. Unfortunately Blackmore’s speculative schemes, in a line of similar programmes stretching back to those of the Scot John Laws in Paris with the Mississippi Company of the 1720s, did not prevail, and in 1878 he killed himself.

The intellectual legacy of Squier and Davis was by this time well established. In the thirty years since the publication of the Mound Building of the Mississippian Indian, controversy raged. Were these vast earthworks created by the ancestors of contemporary American Indians? Or were they, as these early archaeologists believed, the achievements of an extinct race? Most American antiquarians thought that the scale and magnificence of the earthworks indicated that they had been erected by an unrelated people who were replaced by Indians. Most important in the argument were a series of small clay-stone pipes of aquatic mammals, now known to represent otters (Fig 9). These pipes were initially identified as representing vegetarian manatees, living 1000 miles away in sub-tropical Florida, attesting to the external origins of the creators of the mounds. The Moundbuilder myth which thus developed assuaged 19th century American angst at the then rapidly disappearing Indian population: just as the Indians had replaced the Moundbuilders—which perhaps coming from the Old World—so Americans, it was thought, would entirely replace Indians.

In the late 19th century the Moundbuilder myth was gradually rolled back—the pipes were recognised as representing otters, and Hopewellian peoples were seen to be Native Americans. A further and, in a sense, final stage in this process came with the identification of the Mississippian elements of the Mississippian period, beginning a thousand years ago with the arrival, by trade and through diffusion, of Mexican influence—particularly in agriculture and the growing of maize, beans and squash. Mississippians flourished from AD 1000 into the post-European contact period of the 17th and 18th centuries. While this period features cultural traits from Mexico, it also included aspects of ancient Woodlands traditions, for instance the continued veneration of ancestors in shrines. Thus a long stable period was built on floodplain agriculture in river bottoms in the American heartland. Maize, beans and squash were supplemented by fish and by hunting, although crops were less important on the periphery in Oklahoma and the Florida peninsula. Stockaded towns, such as Moundville, Alabama, and Etowah, Georgia, appeared. The greatest settlement is known as Cahokia, near the contemporary metropolis of East St Louis, Illinois, on the Mississippi. In a rectangle measuring 3.25 x 2.25 square miles there are more than 1500 acres of monuments, particularly flat-topped pyramids arranged around plazas. These included mounds or flat topped earthworks with shrines, designed for veneration of the ancestors and residences for people of high status. A centre of this kind would have possessed political, ceremonial, and economic importance over a wide area encompassing complex trading and economic patterns.

**Fig 5.** Hopewell mounds at Newark, Ohio, including the Observatory, Circle and Octagon, which may have been used for observing the moon. The Circle is 1650 ft in diameter, and the walls of the octagon 610 ft long and 5 ft high. Middle Woodland period, Ohio, c. 200 BC-AD 500. Richard Pitko photograph.

**Fig 6.** Birdstone, of banded claystone used as a weight in a throwing stick, or atlatl, the preferred method of flick-throwing a projectile or dart into flight over the shoulder in much of Meso- and North America, among Aztecs until well into the 20th century. The earliest evidence for atlatls comes from the Upper Palaeolithic, in the Maghreb, c. 40,000 BP. The weight on the end of the spear thrower helped maximise the energy gain to the dart, and to assist in launching the projectile at a tangent to the arc created by the arm. The manual dexterity—employing the forearm to launch the projectile—is also still used by the Iroquois in the winter game of snowshoes—in which weighted projectiles are flicked along a channel in the snow, players competing for the distance achieved. Late Archaic period c. 1500-1000 BC, Ohio. L: 13 cms. Davis and Blackmore collections. Ethno: (S) 343.

MINERVA 31
Fig. 7. Sandstone tablets carved with rattlesnakes, recovered by Spier and Davis from Mound 1 on the Hopewell site known as Clark's Work, Ohio, in the 1840s. These tablets are, however, usually identified as from the Adena culture, Middle Woodland period, c. 400 BC-AD 1. Since traces of pigment have been found on the dozen or two examples recovered, their most likely use was as pigment stamps, either for body, clothing or architectural decoration. Davis and Blackmore collections, 10 x 4, 5.5 x 4 cms. Ethno (S) 540 a and b.

All this was to go, much perhaps by the time of the Spanish incursions into the American south during the 16th and 17th centuries, for reasons unknown. Much more disappeared as a result of the devastating epedemics introduced from Europe, which destroyed pre-contact complex societies, and decimated populations. Contemporary Native peoples posit, of course, alternative schemes, saying that all origin theories are just that, and their own origin myths are as credible as the unproven theories of archaeologists. The new Chase Manhattan Gallery of North America introduces these contrasting ideas – of culture and contact – through the historic and little known objects collected in Ohio 150 years ago. Visitors are left to accept or reject this dialectic of Native and non-Native views.

Jonathan King is Assistant Keeper in the Department of Ethnography, The British Museum.

All illustrations courtesy of the Trustees of the British Museum, except where otherwise noted.

Fig. 8. Deer head effigy hoiststone, possibly used as a ceremonial throwing stick weight. Ohio Hopewell Culture, Middle Woodland Period, c. 200 BC-AD 400. Such superbly carved stone effigies, although of unknown purpose, may have been associated with the personal spirits of high ranking chiefs, possibly used in rituals for the benefit of the whole community – here presumably relating to hunting. L: 11 cm. Davis and Blackmore collections. Ethno: (S) 573.

FIRST PEOPLES FIRST CONTACTS.
Native Peoples of North America.

Paperback. £14.99,
pp. 288, 298 illustrations.

Fig. 9. Otter, zoomorphic effigy pipe, from Mound 8, Mound City, on the Scioto River near Chillicothe. Ohio Hopewell culture, Middle Woodland period, c. 200 BC-AD 100. Two caches of pipes, perhaps all carved by the same artist, have been found, between 95 and 200 pipes at Mound 8, Mound City, by Spier and Davis in 1846, and 136 pipes at the Tremper Mound in 1915. Those from Mound City were discovered burnt on an altar measuring approximately 4 x 6 ft. Sculpted from clay or pipestone, obtained in the hills east of the Scioto River, they were probably carved with flint tools and smoothed over with abrasives, initially including sandstone. The flutes would have been created with bone or wood drills. The mouthpiece faces the animal head, self-referential to the smoker, as in historic pipes, with the bowl in the back of the animal or head. The Hopewell cultivated a local tobacco species, Nicotiana rustica, and this is the material likely to have been smoked in rituals no doubt intended to purify, and to ensure the good standing of the Native polity – whether clan, lineage, or larger grouping. Davis and Blackmore collections. L: 10 cms. Ethno: (S) 266.
The Warren Cup

THE WARREN CUP

Dyfri Williams describes the Warren Roman silver cup and explains its importance and the significance of its decoration.

The Warren Cup, a Roman silver cup, recently acquired by the British Museum, has been known since early this century but the open nature of its homoerotic scenes has for many years condemned this masterpiece to an undeserved obscurity.

The cup takes its name from its first owner, Edward Perry Warren (1860-1928). 'Ned' Warren, as he was known, was the son of a wealthy paper manufacturer who lived in Maine. The family was descended from John Warren who arrived in the New World on the Arbella in 1630. After Harvard, Ned went to Oxford to study Classics. There, a love of Classical art and the heady atmosphere of Oxford combined to form Ned's future. In 1888 Warren took a Pass degree and, thanks to a fortune left to him by his father, who died in that year, set up home at Lewes House in East Sussex. There he gathered about himself a small circle of young male friends.

Warren's greatest friend was John Marshall and together they began the business of collecting and selling ancient art. As a result of their activities, the Greek and Roman collections of the Museum of Fine Arts at Boston was enormously enhanced - Ned's father and elder brother were both Trustees. In addition, they made many generous gifts to universities, including the Ashmolean Museum in Oxford, Bowdoin College in Maine and the Antikensmuseum of the University of Leipzig.

Warren was a great collector and lover of European art and, when he died in 1928, he left his estate to his secretary, Harold Thomas. This bequest included the famous marble sculpture known as the 'Kiss', which Warren had commissioned from Rodin in 1900, as well as the silver cup with erotic scenes, probably acquired between 1892 and 1902. In some ways, both pieces have followed parallel histories. In 1914 the 'Kiss' was placed on show in the Assembly Rooms in Lewes and Warren made it clear that he would be happy for it to remain there as a gift. The local councillors, however, did not like it, feeling that it was 'too big and too nude' and Warren had to remove it. Later he offered it to Boston, but it was refused as being 'too fleshy', while Thomas in his turn offered it for sale to Kansas City only to be told that 'it would never do.' It was not until 1953, shortly before he died, that Thomas sold it to the Tate, where it is now one of their great treasures, although, coincidentally, from 5 June until 30 October 1999 it will be on show again in Lewes Town Hall.

The silver cup's similar challenge to social norms began with Thomas' attempt to sell it to the Metropolitan Museum of Art, New York, for when it reached Customs, it was refused entry to the United States as being 'immoral'. Eventually, it was purchased by a British dealer who offered it to the Fitzwilliam Museum in Cambridge in 1961, but the Syndics (Trustees) voted against it and the cup was sold privately in 1966. By the mid-1980s perceptions of ancient art and of homosexuality were beginning to change and the owner placed the cup on public display first in the Antikensmuseum in Basel (1985-91) and then in the Metropolitan Museum of Art (1992-98). Its sudden sale in 1998 gave the British Museum a chance to offer the cup a permanent home in the public domain. Thanks to the generosity of several members of the Greek and Roman Department's international group of supporters, the Caryatids, and the support of the Heritage Lottery Fund (£284,000), the National Art Collections Fund (£100,000) and the British Museum Society (£25,000), the Warren Cup was pur-
The Warren Cup

Fig 2. Side view of the Warren Cup showing the division between the two scenes: the musical instruments (a kithara on top of the chest on the right; a pair of aulos hanging up on the left) suggest a Hellenised setting.

Fig 3. Side view of the Warren Cup showing the division between the two scenes: on the left, a young slave-boy at the door; on the right, an open chest with additional textiles hanging out of it.

Fig 4. The older man (erastes) is indicated by his beard and the wreath on his head; the younger partner (eromenos) steadies himself by holding onto a loop.

chased for the nation for £1.8 million and is now on display in the British Museum where its significance can be assessed by all.

The silver cup was originally made up of five parts - the thin-walled bowl with its high relief scenes, raised by hammering; an inner liner of rather thicker sheet silver with a solid rim; a pair of simple vertical handles (now lost); and a cast foot soldered to the base. It stands some six inches high, although the bowl leans slightly, as a result of a minor compression of the stem into the bowl. The exterior surface is worn and the gliding that no doubt highlighted some details has been lost. This sort of double-walled drinking cup with the casing decorated in repoussé relief was a late Hellenistic innovation. In the latter part of the first century AD such double-walled cups gave way to heavier pieces cast in solid silver.

There are two figured scenes, both set against a background created by a large textile hung over a cord or pole. On either side two males share a mattress. The scene on the front (Fig 1), defined by the senior figure and the presence of a door, has a chest on the left on top of which rests a kithara (lyre) (Fig 2), while on the right is a door, through which a slave tentatively enters the room (Fig 3). On the other side of the cup, a chest with a lock is topped by more textiles, while on the right a pair of aulos (pipes) is suspended over the background textile.

The ages and status of all the figures are very carefully delineated. On one side the erastes (older, active lover) is bearded and wears a wreath (laurel or myrtle) tied at the back with a fillet, while the eromenos (younger beloved, passive) is a beardless youth (Fig 4). On the other side the erastes is a beardless youth but similarly crowned with wreath tied with a fillet, while the eromenos is just a boy. It is interesting to note that both the youth and the boy have clearly been given a long lock of hair at the back - the youth's bound up, the boy's loose (Fig 5). This feature, which is to be seen on a cameo glass vessel with a similar subject and on fragments of Arretine pottery, suggests that the scenes are set in a Greek context, involving members of Greek élite, for Greek boys regularly kept one lock of hair long that was then cut off and offered to the gods as part of the ritual transition to puberty. In contrast to these Greek participants, the slave-boy at the door (voyeur or room-service?), has the short curly hair of an African slave and a sleeved tunic of un-Roman design (Fig 6). The accoutrements of both scenes, as well as the special locks of hair and
the beard, similarly suggest a cultured, Hellenised setting with music and entertainment. This, in turn, suggests that the Warren Cup may have been made in a strongly Greek environment, perhaps one of the eastern cosmopolitan centres such as Antioch, Sidon, Tyre, Caesarea, or even Alexandria.

In the Roman period representations of sexual acts are to be found not only on luxury goods such as the Warren silver cup, but also on glass, pottery, terracotta lamps, and on painted plaster in both private houses and public baths. This suggests that an interest in such scenes permeated all sections of society and was accepted by both sexes. It should be noted that the Romans had no concept of or word for homosexuality (whether 'gay' or 'lesbian') or even heterosexuality. From the extant literary sources, there is an indication that men who took the passive role in sex acts, whether with another male or with a female, were ridiculed, but art suggests that they were not outlawed.

The Warren Cup has traditionally been dated to the Augustan period, but Dr Susan Walker has suggested that the hair style of the figures includes a distinctive indication of the volume of the hair over the brow, which suggests that it should really be set at the beginning of the Neronian period (AD 54-68). Such a dating of the cup, wherever it was made, would permit the scenes to be associated with the growing importance of Greek culture, nurtured by Nero's well-known philhellenism.

Recently, the Revd David Sax, author of Bachelors of Art: Edward Pery Warren & The Lewes House Brotherhood (1991), informed me that the silver cup is mentioned in the list of unsoiled objects following the sale in 1929 of the contents of Lewes House by Harold Thomas. More importantly, the description of the cup is followed by the precise statement: 'found at Bittir six miles from Jerusalem, 20 feet down'. This corresponds well with information provided to the Fitzwilliam Museum that the cup was found near Jerusalem and the comment by Sir John Beazley, a close friend of Warren, that it was found with coins of the emperor Claudius (AD 41-54).

This specific and probably reliable new information encourages me to end by speculating on how this extraordinary silver cup came to be hidden together with a hoard of coins close to Jerusalem. The most likely scenario is surely that it occurred in the face of the growing unrest that led to the First Jewish Revolt (AD 66-74). The hiding spot was perhaps in a cutting in the deep escarpment below the modern village of Bittir that lies to the east of the ancient citadel. Bittir has, of course, long been identified as the ancient Bethther, where Bar Kochba made his final stand against the Roman legions in AD 135, when Jewish resistance was brutally and finally crushed. It is unlikely, however, that Bethther included in its population a rich Roman or Greek, or even that its headman was strongly Romanised or Hellenised. Rather, one imagines that the cup and coins were hidden by a Roman (or a Greek) fleeing Jerusalem along the Roman road that headed west past the town, terrified at the eruption of violence that culminated in the complete take-over of the city by the Jews in August AD 66, but also in dread of the lawless gangs that lay in ambush on the roads.

The Warren Cup is a truly remarkable object with a fascinating history and a very important purchase for the British Museum.

Dr Dyfri Williams is Keeper of the Department of Greek and Roman Antiquities in the British Museum

All illustrations are by courtesy of the Trustees of the British Museum

MINERVA 35
The recovery of this human remains from a tomb in Egypt was a significant event in the study of ancient mummification. The mummy, identified as a female aged between 50 and 60 years, was found in a well-preserved state, with the body wrapped in bandages and covered with a linen shroud. The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.

The mummy was found in a tomb located in the southern part of Egypt, near the ancient city of Thebes, which was a center for mummification during the New Kingdom period. The tomb was opened by a team of archaeologists from the British Museum in London, led by Dr. John Taylor, the Curator in Charge of the department.
and painted red and black on a clay mask. Cranial deformation was practised using a woolen headband, for example, a child's skull of c. 10,000-4000 BC, had been elongated at the rear.

Mummies were an integral part of Peruvian life but they were anathema to the conquering Spanish, who pursued a policy of destroying them to assist in the conversion of the natives to Christianity.

Whilst mummies were known, in modern times, from the high Andes or the sea coast, because of climatic conditions aiding preservation, some two years ago another source appeared – the jungle. In north-east Peru close to the border with Ecuador in uninhabited areas, red-painted stone houses were noticed about 2500 metres up on the cliff-side, and it was suspected these ‘mortuaries’ were each filled with mummies, sitting next to each other, and pottery. They seemed to be the Chechepoya, fighters noted by the Spanish chroniclers, who had been overcome by the Incas. They disposed of their dead in naively carved stone sarcophagi set up in the crevices in the cliffs and in mausolea nearby.

The site was extremely difficult of access, involving walking for ten hours with mules through the rain forest, a long transit round a huge lake followed by a difficult climb up the cliff face to reach the mausolea. They were located on the outer edge of the rain forest and seemed to have fallen outside. The pottery associated with the mummies was anthropomorphic, human-faced, Inca pots. The looters had removed much of it and sliced open many of the mummy bundles looking for jewellery, and then destroyed them in frustration. It had been hoped to preserve the material officially, but, in view of the amount of destruction taking place, students were called in to register, record, and recover as much as possible before the rainy season set in. All the bodies were removed, many of them had been tossed about, but 219 were still in place. Once the find was made public in Lima, there was an influx of souvenir hunters, despite the difficulties of access – helicopters were even used! This, plus the problem of the expedition’s food supply and first aid, forced the removal of the bodies to the nearest town to be stored in humidified rooms.

Many of the bundles were decorated with schematic faces and all had been artificially preserved, the abdominal cavity being emptied through the anus (for males) and the vagina (for females). There had been an application of a fluid to assist the preservation and this had led to attack by insect activity. The general position of the mummy was crouched with its hand before its face. Some animal mummies were also present, including felines and monkeys. The scientific involvement in this research involved personnel from Japan, Austria, and the USA, as well as Peruvian archaeologists. Dr Joan Fletcher spoke on ‘Adorning the Mourned: Body Decoration in Egypt and Peru’.

From the close examination of the hair of mummies it is possible to recognise evidence of cutting, combing, trimming, and other styles. Wall paintings and statuary, together with other artistic representations, can be seen to be accurate representations of the many hairstyles available.

Dr John Taylor spoke on ‘The New Funerary Galleries at the British Museum’ (see next issue of Minerva). He outlined the foundation of the British Museum under the will of Sir Hans Sloane in 1753 and the early interest raised in Egyptian items such as George Vertue’s 1720 engraving for the Society of Antiquaries of a mummy (which is still in the Museum’s collection). The mummy of Chendar, unwrapped in the late 18th and early 19th century as a social event. The focus of the new galleries was to present mummies in their context as a complete archaeological entity. ‘Excavation’ in the Museum’s archives had made it possible to unite and reconstruct tomb groups and central features of the galleries. Much use has been made of modern scientific techniques such as CAT (Computer Axial Tomography) scans which, with their 3-dimensional images that can be turned through various planes when linked with a computer, reveal pathological conditions in present laos to ‘slice’ through the body head to foot. Modern hospitals have been of great assistance in making their resources available as such examinations also help in their experiments in being able to deal with a dead body.

Materials used, such as wood, the embalming materials, resin, natron, etc., were also examined in detail. Among the woods, local ones such as xycamore fig, tamarisk, and acacia were identified as the most used, but cedar from Lebanon was preferred for high status provision.

Objects previously scattered in the displays had been brought together so that the splendid coffins and accoutrements of the lady Hetmutemet of c. 1250 BC are now to be seen in association. Her mummy did not survive the discovery of her tomb at Thebes but some of her hair was found in her coffin, and lung tissue detected in one of her canopic jars showed a high carbon content, indicating her social living conditions indoors, and her emphysema. She was fairly elderly at death, belying the representations on her gilded coffins. Her funerary papyrus was acquired by a Mr Arthur Smith, who had presented it in 1905 to the Reading Museum. Now on loan to the British Museum, it has been reunited with its companion pieces from the tomb.

Another interesting aspect of the new displays is the view taken of Egypt and collecting in the 18th to 19th centuries. Interest in mummies originated in their so-called medicinal properties, especially from the 1760s to 90s. It became good business in Egypt to make up mummies to be sold to Europe and to make up baby mummies from genuine bits so that they could be concealed in baggage to fool superstitious ships’ captains averse to carrying dead bodies.
AN EGYPTIAN GIFT
FOR DURHAM

John Ruffle, formerly Keeper of Durham University Oriental Museum
records some new acquisitions from a bequest to the Museum.

In these days when museum curators are supposed to be, first and foremost, managers and therefore, presumably, in control of events it is salutary to consider how many times serendipity plays a part in the fortunes of a museum. I first met the late George Lambor (founder and Editor of the magazine *Ancient*) as the result of a remarkable coincidence, and on my second visit to his Brighton shop he introduced me to another customer, Ronald Bullock, who was interested in George’s Egyptian pieces and who just happened to be calling. It was raining and Mr Bullock was on his way home. I had my car nearby and offered him a lift and thereby the Oriental Museum in the University of Durham has, in due course, received a generous addition to its collections.

Mr Bullock invited my wife and me into his flat for tea which consisted of sherry and Jaffa cakes and proceeded to show us his wide-ranging collection of antiquities and paintings. Here, obviously, was a man of many parts, with ancient and Oriental pieces on his shelves and Old Masters on his walls. He wanted particularly to show me his Egyptian collection and explained that it was his ambition to create a collection in which all the major cultures of the world would be represented and, in the case of Egypt at least, all the major periods of this civilisation.

Mr Bullock (1925-1996) was a barrister, specialising in company law which he eventually taught at the College of Law in London, but he had many other interests, including music and archaeology. His interest in music was combined with the theatre and he contributed to several of the intimate revues popular in the 1950s. His interest in ancient Egypt was also taken seriously. He attended classes in ancient Egyptian language and was the last pupil of the renowned Egyptologist Dr Raymond Faulkner at University College London. Subsequently Mr Bullock published a widely acknowledged study of the famous Egyptian story of Sinuhe.

Although I only saw him a couple of times after that first meeting he kept in touch and developed an interest in the Museum’s activities. He was delighted to be invited to lend items to an exhibition based on private collections which we put on in the Museum in 1988. Unfortunately, he was never able to visit Durham, but when he died in 1996 he left the University some of the pieces in his collection. His brother John and his friend and adviser Peter Clayton made a final selection and his gift eventually arrived in the Museum last summer.

The selection received in Durham reflects the aim of the collection. There are 12 Egyptian pieces dating from the predynastic period to the Coptic. Each is typical of its age and of good quality; some are particularly noteworthy and are illustrated here. Also included in the gift are three Chinese pieces, a pair of wooden figures of divine servants from Cambodia, and the head of a figure from Gandhara. These are excellent and useful additions to other areas of the Museum’s collections and the whole group makes a worthy memorial to a kindly and generous man.

The Durham collection was established in 1950 when the University acquired the collection formed in the mid-19th century by the fourth Duke of Northumberland, a distinguished antiquary and traveller in Egypt. In the course of his travels the Duke took a great interest in Egypt and in forming his collection he also had the benefit of advice from his friends who included Sir John Gardner Wilkinson, Edward Lane, and Joseph Bouchard. The Bullock Bequest is a valuable and worthy addition to this important group of objects.
New Acquisitions

Fig 3. Sandstone relief carving of two men. Amarna Period, c. 1370 BC. H: 25.7 cm. 1998.10. A sandstone relief, with traces of colour on the figures. The relief shows the two workmen apparently engaged in pulling on a rope or some similar task and is probably part of a relief from a tomb or temple wall. They have the characteristic features and attitude of Amarna Period work, the reign of the pharaoh Akhenaten. Akhenaten, the so-called Heretic Pharaoh, embarked on several major building schemes at Thebes and in his new capital city of Amarna, which were all subsequently destroyed. Many small fragments such as this have, however, been recovered from the ruins of these buildings, or were used later as infill in the great pylons, or gateways, of the temple of Amon at Karnak.

Fig 4. Model lion. Ptolemaic, 4th century BC. L: 9 cm. 1998.15. A figure in flint, probably representing the lion god Melches. Lions lived in the Egyptian desert in antiquity and were revered for their power and ferocity. They were also worshipped as guardians and appear in a variety of forms. A series of large lion statues in this particular pose was discovered at the Serapeum at Sakkara in the 1850s by Auguste Mariette and this figure is reputed to have the same provenance. It was probably a sculptor’s trial piece or a model for a larger sculpture.

Fig 5. Terracotta figure of a woman. Coptic, 6th-7th century AD. H: 19 cm. 1998.17. Terracotta figure of a woman with a large halo, suggesting that it represents a saint. There is no other clue as to the identification or purpose of the figure. The open face and wide eyes are typical of Coptic art and the simplicity of the piece reminds us that Christianity was the religion of the native middle and lower classes.

Fig 6. Bronze plaque. Late Period, after 500 BC. H: 5.5 cm. 1998.14. The plaque shows a typical Egyptian shrinewith niched pedestal, open sides with stars, the winged disk and cavetto carraige above. The shrine contains the boat of the sun-god Ra who is shown as the sun disk and is worshipped by two baboons, sacred animals of the god Thoth.

The baboons were thought to be very religious by the Egyptians as they were apparently worshipping the sun god when they awoke and chattered at dawn.

The plaque reputedly comes from Tuna el-Gebel, or Hermopolis, the city of Thoth, where there are large quartzite statues of baboons and catacombs containing thousands of mummies of these creatures. The plaque also brings together two of the several gods who bore the name Horus.

The steering oar of the boat and the post to which it is lashed are both surmounted with the head of a falcon, the bird linked with the sky-god Horus. Horus is also the name of the young child, the son of Isis and Osiris, and a young child indeed sits on the prow of the boat.

The falcon-headed Horus and Horus the Child are both linked with the city of Gebel, modern Elfty, and the ancient name of Gebel is written at either end of the winged disk. The plaque is shaped like a pectoral amulet but the method of fixing – two narrow flaps turned over at the top corners – suggests that it may have been sewn in place, perhaps on a cult image or a baboon mummy.
THE COASTAL NECROPOLIS OF AKANTHOS

The coastal necropolis of Akanthos is one of the largest in Greece, containing over 9,000 tombs that span a period of 24 centuries. Professor Theo Antikas and Laura Wynn-Antikas interviewed the archaeologist, Mrs Eleni Trakosopoulou-Salakidou, who has not only excavated in this area over the past 20 years but has published her findings extensively. The present report contains important excerpts from her work edited in English.

The polis of Akanthos (Greek: thorn) was the most important city-state of eastern Chalkidike and a major port in the north Aegean during Greece's archaic period (Fig 1). Although Akanthos’ prehistory is almost unknown, an anthropomorphic menhir stele found embedded in its necropolis links Akanthos with the broad cultural development of the Aegean Sea. It was first colonised in the mid-7th century BC by Andrians, or Andrians and Chalkidians who, according to Plutarch, settled on a pre-existing site.

In 1993 the prehistoric citadel was located when the Byzantine church of Panagia (St Mary) on the hill ‘Kastro’ (castle) was excavated. Life in Akanthos, around the castle, has been uninterrupted from its earliest colonisation until 1932, when a disastrous earthquake flattened the town. A modern city was rebuilt at a nearby site and was given the name Hierissos around 1935.

The archaic Akanthos occupied a strategic part on the eastern peninsula of Chalkidike called Akte which allowed settlers the control of both bays, the Akanthian and the Singitic, as well as the road axis from Chalkidike inland to the northern Aegean (Fig 2). Its big port and the lower hills of Mt Stratonikos rich in limestone and its forests and precious minerals, these assets were the basis of the city’s development and wealth until recent times.

Already in early Greece, Akanthos had become an important city-state of Macedonia, as witnessed by precious coins, such as silver tetradrachms (Fig 3) which had a widespread circulation in the known world, from Egypt, Syria, Persia, and Afghanistan in the east, to Sicily in the west. Minted initially on the Attic-Euboean weight standard, the Akanthos tetradrachms were the heaviest coins among those known in the early archaic period, and they circulated widely, dominating the classical period.

In the last quarter of the 5th century BC, the Akanthos mint
switched to the Thracian-Macedonian weight standard and continued production for at least one more century. A unique gold coin or medal found in 1974 and bearing the same lion attacking a bull obverse type is inscribed with the name AAESE, the Akanthian archon responsible for the mint in the classical period.

During the sovereignty of the Persians in northern Greece, Akanthos served as an important naval base for the Persians. At the end of the military operations, which roughly coincided with the dawn of Greece's classical period, Akanthos first joined the Attic-Delian confederation, and later the Spartan. After the 'Peace of Nikias' in 421 BC, Akanthos joined Athens and remained its close ally through the classical period until 348 BC, the year of its submission to Philip II of Macedon, who added it to his kingdom.

According to Livy, in or around 200 BC Akanthos was conquered by the Romans but they did not plunder it. As a result of this the city began to flourish again, as seen on many epitaphs. Finally, in early Christian and Byzantine times, its name becomes 'Erisos', a phonetic variance of the Latin term 'Ericlus' which is simply a translation of the Greek Akanthos. The reason for the name given to the city then and now is perhaps attributable either to the thorny nature of the area's flora or its fortified position on the peninsula.

The Necropolis

The necropolis of Akanthos occupies the coastal zone of modern Hierissos, and lies approximately 600 metres north-west of the ancient citadel (Fig 2). It was discovered by chance in 1970, when construction work began on the stadium in the modern city. Archaeological excavations commenced the same year and unearthed several interesting artefacts which can be seen at the Polygyros Museum located in the capital of Chalkidike. City planning of Hierissos started in 1973, and at this time archaeology intervened and has continued so as to finalise the rescue project(s) after the maximum recovery of the necropolis artefacts.

The limits of the northwestern coastal cemetery are more or less defined. In its easternmost edge by the sea, workshop installations, such as furnaces and ovens of the Hellenistic period have been found, but regretfully destroyed, in part by a large Byzantine church, and by some medieval tombs placed next to them.

The overall surface of the coastal necropolis has been calculated at 60,000 square metres of which 45,000 square metres have so far been excavated. Archaeological finds indicate that the coastal necropolis, an usual occurrence in Chalkidike, existed from the 7th to the 3rd centuries BC, serving the people of Akanthos. Its southeastern section continued as burial grounds until the 17th century AD. Thus, the same cemetery had been in uninterrupted use for over 24 centuries.

Recently, the existence of a southwestern cemetery has been confirmed, of which only a few clues had been found in the past. Situated 50 metres away from the coastal necropolis, it is probably an extension of it. A small but important section dates from the Late Iron Age to the early archaic period. In an archaeological rescue project in 1996, a square building was found, possibly a temple of Cybele or a Heroon built on pre-existing tombs in the cemetery.

To date the total number of tombs which have come to light is 9,052. In general, they are densely packed with five to seven superimposed layers in great numbers. The first layer occurs at 50-70 cm below the surface soil which becomes sandy, revealing the typical large-grained coastal sand at a depth of one to almost two metres. The tombs are arranged vertically down to the water level at a depth of almost three metres. At this
depth, tombs are scarce and the skeletons found in them are almost fossilised.

Burial customs
Cremation is minimal constituting no more than 4% of the total. Mostly there are simple burials, an occurrence noted in many cemeteries in the north of Greece, as with those at Olynthos, Argilos, Therme, and Pydna. As a rule, the orientation of burials is southeast to northwest, parallel to the coast-line, with the head of the dead facing southeast in most cases (Fig 4). Another favoured orientation is facing north, and in some parts orientation differs according to sex, as seen in the burials at Pydna and Therme. The habit of burying adults with children is common at Akanthos, as in Corinth or Argilos, but not at other cities where children as a rule are buried in separate areas.

The practice of placing dead children in pithoi, mainly amphorae (Fig 5), is dominant at the necropolis of Akanthos as it is at Mende, Olynthos and Eleusis, but not in cemeteries of other cities, for example, Argilos. An important discovery relating to infant burials at Akanthos is the high incidence of mortality, reaching 50%-70%, which confirms the overall infant mortality observed in ancient Greece.

Finally, the commonest type of tomb is the pit grave, but every Greek type of tomb is also present. A typical element of the Akanthos necropolis is the absence of monument constructions. Special care and fond feelings for the dead member of the family are reflected in innovative, simple graves. Similar feelings vis-a-vis animals are documented by the burial of horses and dogs. Twelve horses and a few dogs have been unearthed at present (Fig 6), and will be the subject of a separate publication following archaeological analysis of the skeletal remains.

Marking tombs with stele or similar structures seem to have been of no interest to the Akanthians as proven by the small numbers of stele found. Among these, is the Ionian epitaph grave stone of Agoros, sculpted of Thassian marble, depicting a naked ephebe seated opposite an older man. Akanthians preferred less expensive means of marking tombs, for example, placing one vertical flat stone or a heap of stones on top of the soil covering the dead. Limited numbers of stele have been found in many other cemeteries of northern Greece. An old find of a marble relief with the image of a lion devouring a bull, possibly from the central pyle of Akanthos, indicates that the Akanthians preferred public sculpture to funerary monuments (Fig 7).

Grave goods are absent in most adult tombs, but tombs of infants and young men are the most cared for and well provided (Figs 8, 9). As a rule, pit graves are devoid of offerings indicating a downturn in the
Fig 8. Pottery and terracotta figurines from an infant burial (tomb # 4698).

Fig 9. Finds from a late archaic burial including an Attic head vase and a terracotta figurine of a woman rolling dough (tomb # 7776).

socio-economic status of the Akanthians, as is also seen in many northern Greek cemeteries. Vases are predominant, represented by local or imported pottery. Coins known as 'Charon's obols' are found in the mouth of many of the dead but weapons are rare in the graves of Akanthian men who were mainly sailors, farmers, traders and crafts- men.

Local and imported pottery
Wheel-made, local vases were found in the archaic necropolis in large numbers, as well as imported pottery of East Ionic, Corinthian, Attic, Spartan, and Boeotian styles. Local craftsmen of the 6th century BC could not compete with the fine Corinthian vase makers, but produced undecorated vases with rough surfaces and thick walls for domestic use, such as amphorae, i.e. bowls and pots. Thin-walled small vases for everyday use: jugs, cups, lidded boxes, and baby feeding bottles are also abundant. A smaller group consists of utilitarian vases with plain, usually engraved designs at the lip or shoulder, such as pithoi, cauldrons, and kraters. Among the clay larnakes (coffins) of the classical period, the most impressive are of the 'Klazomenian' type (Fig 10).

Imitations of 'foreign' vases are also produced by local craftsmen and are important as they show their multifaceted ability and desire to compete with the bigger centres of production. An interesting group among these contains vases of various sizes and forms with designs such as horizontal or wavy bands, concentric circles or semi-circles. Vases in this group include amphorae, hydrias (vases for holding water), and stamnoi (deep storage jars). During the 5th century BC, the presence of imported vases, mainly from Attica was significant and represent important craftsmen and vase painters, as well as mass production shops, such as those of the Phanellis Group or the Circle of the Haimon Painter. In a very few cases pottery from other production sites is documented, such as Parian, Boeotian or Laconian.

Finally, artefacts such as small lead plaques reveal the metaphysical world of magic by simple texts scratched on one, or both of their surfaces, expressing wishes or curses of the Akanthian people, men or women. On one of these we learn that Melissa was a witch in Akanthos in classical times and that a man in love called Pausanias wished to conquer two ladies at the same time: Amphitrite's daughter Sime, and another girl called Ainos.

Laura Wynn-Antikas is correspondent for Minerva in Greece.

Professor Theo Antikias is an archaeo-zoologist and equine veterinarian.

Fig 10. Clay sarcophagus of the Klazomenian type, c. 470 BC. Polyergos Museum, Chalkislikhe. Attributed to the 'Hopkinson Painter', the head part is decorated with the paintings of a bull, a panther, and a lion. The side parts depict men's heads in anthemia.
PORTABLE ANTIQUITIES

Peter Clayton looks at the publication of the first Annual Report on Portable Antiquities and the effect of voluntary reporting of antiquities found in Britain.

A major concern in archaeology in Britain since the Treasure Act 1996 came into force on 24 September 1997 has been the safeguarding of portable antiquities that do not fall within the remit of the Act. An immediate result of the Treasure Act was a sevenfold increase in the cases of ‘treasure,’ but there has also been a much larger proportion and number of finds of archaeological interest that have come to notice. Pilot schemes for the voluntary reporting of portable antiquities (in effect, small finds), were set up in five selected areas: Kent, Norfolk, North Lincolnshire, the North-west, and Yorkshire. The Liaison Officers in charge of the areas were appointed initially for a period of two and a half years from September 1997 until April 2000. These have proved to be highly successful. Added to these initial pilot schemes, the British Museum has agreed to fund a sixth area, the West Midlands, and the Museums and Galleries Commission agreed to act as a channel for the funding.

Details of the scheme, and many of the finds that have come about because of them, both current and some made previous to it, have been published by the Department of Culture, Media and Sport in the first report on Portable Antiquities. This was launched recently at the British Museum by the Rt Hon. Alan Howarth, CBE, MP, Under Secretary of State for Culture, Media and Sport.

In the first year of the voluntary scheme the liaison officers have seen in excess of 13,500 objects and, of particular note, is the fact that some 1000 individual metal detectorists, in the spirit propagated by the National Council for Metal Detecting, have cooperated strongly with the scheme. One metal detectorist made known a unique collection of almost 12,000 items which he had found in a single parish in North Lincolnshire over a period of 30 years. Every item he had found was kept and has now been acquired by the North Lincolnshire Museum and is being currently studied under the scheme. Such an assemblage, by its very completeness coming from a single area, presents a unique opportunity for analysis and interpretation. The academic value of such a collection lies in the fact that it presents an incredibly full picture of the ‘odds and ends,’ often individually of minor interest or financial value, which, taken together can give an incredible picture of the area, its economy at certain levels and its populations’ use of small metallic items.

At the other end of the scale, a single object found by a farmer over 30 years ago was brought in and only recognised at a Finds Day at Hull in March 1998 as being an Anglo-Saxon gold and garnet pectoral cross of the early 7th century (Fig. 1). It had been found at Holderness, East Yorkshire. This will now be the subject of a Treasure Inquest and the cross will, hopefully, find its way to an appropriate museum.

A major boost to the reporting scheme has been the announcement that the Heritage Lottery Fund is giving grants to fund five more pilot schemes, in Hampshire, Northamptonshire, Somerset and Devon, Suffolk, and Wales. This will mean that the pilot schemes in operation will cover more than half the country. The follow-up, under a consortium led by the Museums and Galleries Commission, is for a bid for a national scheme to take on the pilot schemes in March 2000. This is a project with which, Alan Howarth said, the Department of Culture, Media and Sport is closely concerned.

The essential element of these pilot schemes for recording portable antiquities is that coverage, recording and, to a certain degree, protection will be given for those aspects and objects of our national heritage that are not covered by the Treasure Act. In the words of the Minister, ‘This initiative will provide an opportunity for both archaeologists and detectorists to start afresh and I take this opportunity to repeat that the Government is fully committed to a voluntary approach.’

The Report presents a number of interesting facts and figures culled from the first year’s working of the scheme. It is not just a question of finding and reporting the ‘goodies’ – it runs much deeper than that. The recording of all finds of whatever date is important as this is the only way that pictures of distribution (not only of coins), social aspects of life and many other facets of our past history and heritage can be assessed and the fuller picture built up. A good example of this is how, over the last 20 years through co-operation with detectorists, the picture of the Viking presence in Norfolk has changed radically. Since the 1980s the number of Viking period antiquities has increased to over 1000 from just a mere dozen, and
thus changed the whole idea of the pattern of Viking settlement in the area (Fig 2).

Coins, naturally, form a very large proportion of the finds made - sometimes it is the odd, individual coin that is found, or perhaps a scatter that can indicate a dispersed hoard (usually by ploughing), or a miscellaneous scatter may be found that indicates the site of a medieval market place. Then there are the large hoards, such as the Didcot hoard of 126 gold Roman aurei, or the immense mixed hoard of Roman coins and jewellery from Hoxne (see Minerva, November/December 1993, pp.22-5), both found before the Treasure Act came into force. Ancient British coins that have been reported as single finds or hoards are recorded on distribution maps and in the Celtic Coin Index held at the Ashmolean Museum, Oxford, by Dr Philip de Jersey. This recording has substantially increased our knowledge of the outline parameters of tribal territorial areas.

In some cases it has been possible to correlate and compare the numbers of finds recorded by the museums in an area with those subsequently seen after the liaison officers took their post.

Order MINERVA reprints at £3.00 or $5.00, or 3 for £8.00 or $12.50, including postage from:

Minerva
14 Old Bond Street, London, W1X 3DB
Tel: (44) 171 495 2590 Fax: (44) 171 491 1595
or: Suite 2B, 153 East 57th Street, New York, NY 10022
Tel: (1) 212-355-2014 Fax: (1) 212-688-0412
Quantity discounts available for academic use or resale.

Fig 2. 'Borre style' Viking silver pendant (and profile) with zoomorphic decoration found in Norfolk, one of a growing number of Viking finds recorded from the county. Just a few examples suffice to show the enormous increase, both in numbers and therefore also in knowledge. In North Lincolnshire a total of 1,128 objects had been recorded in the 16 years prior to the start of the scheme, an average of 70 items a year; in the first year of the scheme the number of objects recorded was 2,776 - a forty-fold increase. In another instance, the West Midlands, 595 objects were recorded in the nine months of 1997 before the scheme began; in the following nine months there was an increase of 73 per cent, with 1,030 objects recorded. These cases are not exceptional, but they are merely indicative in themselves of what can and, indeed, has been achieved under the pilot scheme for recording portable antiquities. A computer programme for recording finds has now been developed which will considerably assist in the basic logging of material and also in its subsequent interpretation. The scheme can only continue to go from strength to strength as the liaison officers and their work become more widely known and there is stronger public and metal detector users' response.

Peter A. Clayton is Chairman of the Council for British Archaeology East Anglia Group, and Expert Advisor (coins and antiquities), to the Treasure Committees, Department of Culture, Media and Sport.

MINERVA 45

Thoth Amulet & Bronze Hathor Aegis - 26th Dyn. Egypt

EGYPTIAN & CLASSICAL ANTIQUITIES

We offer the collector a varied selection of fine quality Ancient World Art!

- GLASS  •  BRONZE  •  SCULPTURE  •  JEWELLERY
- SCARABS  •  AMULETS  •  WEAPONS  •  POTTERY

FREE ILLUSTRATED ANTIQUITY CATALOG - M99

FULL YEAR SUBSCRIPTION $5. OVERSEAS $10

ANCIENT WORLD ARTS, LTD.
PO Box 698, Litchfield, CT 06759
Phone: (860) 567-3288  •  Fax: (860) 567-3785
Gallery open by appointment.
E-mail address: ancientltd@aol.com
THE DEPARTMENT OF COINS AND MEDALS at the British Museum

John Orna-Ornstein

The British Museum holds the national collection of coins, banknotes, and commemorative and art medals. Coins and medals have had a place in the British Museum since its earliest days. Over 20,000 coins were included in the collections acquired in 1753 under the provisions of Sir Hans Sloane’s will. Sloane was not a coin specialist, but by the judicious acquisition of ready-made earlier collections he had built up a wide ranging cabinet including Greek, Roman, British and Islamic coins. His collections also included issues that were, for him, contemporary, such as the emergency ‘Gunmoney’ of James II. The opportunity was also taken to incorporate into the new museum an even older collection formed by the Elizabethan and Jacobean antiquary Sir Robert Cotton (who died in 1631); several of his Anglo-Saxon coins are still unique (Fig 1).

To these foundation collections the museum added a number of large numismatic acquisitions in the later 18th and 19th centuries. Important classical collections were acquired by bequests, such as that of the Reverend C. M. Cracherode in 1799 and Richard Payne Knight in 1824. The collection of Sarah Sophia Banks, given by her brother Sir Joseph Banks in 1818, included coins of the newly independent United States of America, acquired as they were issued (Fig 2). These today form a touchstone for the authenticity of this much-forged series. King George III’s collection, acquired in 1824, included many important coins but broke new ground with its important series of German silver thalers. The foundation of the rich oriental collection was laid by a gift of his outstanding collection by William Marsden in 1834. He had worked in Sumatra and his collection included that of Robert Ainslie, British ambassador at Constantinople.

The coins and medals collection had from an early stage been in the Department of Manuscripts (coins, with their inscriptions, were classed as metal manuscripts). However, in 1807, it became part of the Department of Antiquities, where successive Keepers, Taylor Combe and Edward Hawkins, took a special interest. Hawkins had the vision to advise the Trustees that the museum should aim at completeness in the national series, a principle which still applies today. In 1860 the separate Department of Coins and Medals was created. The pace of acquisition increased, with further generous donations such as the Cuadrae Viking treasure given by Queen Victoria, matched by active purchasing of collections and of individual coins at auction.

The significant accessions in the late 19th and 20th centuries covered all cultures. As well as the important collections of classical coins from Edward Wigan and A. H. Lloyd, those of India were bequeathed by General Cunningham, and those of Celtic Britain were acquired from the well-known antiquarian Sir John Evans. His collection is particularly important for the detailed information about findspots which he recorded on tickets placed underneath the coins.
Recent years have seen the museum's purchase grant cut dramatically. As a result, methods and types of acquisition have changed considerably. Ironically, it is still often possible to acquire large and spectacular hoards, since the funding for such acquisitions comes largely from outside the museum (in particular, from the National Arts Collections Fund and the Heritage Lottery Fund, and also from the British Museum Society, the museum's 'friends' organisation). More routine objects, that are less newsworthy, have become almost impossible to purchase. Many of the department's most important recent acquisitions have, therefore, been hoards purchased under the old law of Treasure Trove (Fig 3) or under the provisions of the new Treasure Act 1996.

Such hoards include the late Roman Hoxne, Suffolk, hoard, a hoard of Celtic gold staters and Roman jewellery from Alton in Hampshire, and the Appledore hoard of 500 silver pennies of the 11th century. It is worth describing these and other spectacular acquisitions of recent years in a little more detail. Hoxne is arguably the most important coin hoard ever acquired by the British Museum (see Minerva, November/December 1993, pp. 22-3). Buried some time in the first half of the 5th century AD, it includes more than 15,000 silver coins (mainly siliquae), over 500 gold solidi, and a spectacular selection of silver and gold jewellery and tabileware. Analysis of the coin element of this unprecedented hoard is already shedding new light on a number of aspects of late Roman coin production.

In 1996 the museum acquired another spectacular Roman hoard, this time a group of 126 gold aurei of the 1st and 2nd centuries AD from Didcot in Oxfordshire (Fig 3). This was only the third hoard of such aurei ever found in this country. At about the same time the museum was able to acquire 90 coins from a hoard of 176 plated Roman denarii found at Wortham in Suffolk (Fig 4). This fascinating group was almost entirely composed of forgeries of coins of Claudius, suggesting that it was buried soon after the Roman invasion of AD 43, and was only the second hoard of plated denarii from Britain.

The Alton hoard was another
It consists predominantly of 'Expanding Cross' type coins, characteristic of Edward the Confessor's reign (1042-66), from a number of different mints. Its size and the large number of mints represented will enable a serious study of coin circulation in the mid-11th century, while the composition of the hoard prompts a re-evaluation of the 'Expanding Cross' type. The Apple-dore hoard is on temporary display in the museum's HSBC Money Gallery, while the other hoards just described are all permanently exhibited.

The purchase of intact collections is now a much rarer event than the acquisition of hoards. Nevertheless, such purchases are occasionally still made. Notably, in 1996 the museum bought the entire...
Coin Collections

collection of Chinese coins of the Reverend S. Box, who served as a missionary in China from 1926 to 1952. The collection covers the whole history of Chinese coinage. It is particularly strong in early material but also includes, for example, 655 different issues from the period 1895-1920 alone (Fig 7). Another large acquisition has been the purchase in 1987 of some 1100 17-century tradesmen's tokens from the Norweb collection. These have greatly strengthened the museum's holdings in this area.

A number of significant single coins have also been purchased in recent years, including a remarkable and unique gold aureus of Octavian and the earliest known English silver farthing. The aureus of Octavian was minted in 28 BC and constitutes one of the most significant pieces of evidence on this important period in Roman history to come to light in recent years (Fig 8). Octavian is depicted in the act of restoring the constitution to the Roman people. The legend reads 'he has restored the laws and liberties of the Roman people'. During this period Octavian transformed himself into Augustus, reconquering one-man rule with republican traditions. The combination of word and image on this piece clearly reveal Octavian's outstanding sense for politics that won him the Roman Empire and cemented the Republic in history. The silver farthing, which was acquired in 1991, represents the earliest issue of English farthings and is currently the first and only specimen from that issue known to exist (Fig 9). The coin's maker, Thomas Johnson, was one of four moneymakers named on an order to produce dies for round halfpence and farthings in the Patent Rolls for 1222.

This April marked the 20th anniversary of the museum's collection of paper money (Figs 10, 11). The collection now runs to some 50,000 specimens, 30,000 of which are on indefinite loan from the Chartered Institute of Bankers. The notable acquisition in this series came in 1986, with the purchase of a collection of around 12,500 notes. This material incorporated part of the collection of the Marquis of Bute, put together during the 1930s, which in turn incorporated the collection of George Pflumer which had been assembled around the turn of the century.

In all, the Museum's collection of coins, medals and banknotes numbers nearly one million objects. The collection is so large because the department's policy is to aim at completeness, in order that its holdings may serve as a key reference collection. Much like a large reference library, it is extensively consulted by scholars and members of the public in the department's Students' Room (Fig 12). In recent years, around 100,000 objects annually have been made available in this way. The department also contains the most extensive numismatic library in the country.

Only a relatively small part of the collection can be put on display at any one time. About 5,000 coins and banknotes are displayed in the HSBC Money Gallery which opened in 1997 (Fig 13) (see Minerv, May/June 1997, pp.33-6). There is also a smaller gallery outside the department for temporary exhibitions. Four thematic exhibitions are normally mounted here every year; recent subjects have been as diverse as Writing Islamic (focusing on the development of caligraphy on Islamic coins) and the topical Earlier Monetary Unions. The former of these is soon to become a touring exhibition, following the successfully touring Beauty and the Banknote and The Box Collection among others. The other main method of display is to integrate the different parts of the department's collection in cultural galleries around the Museum. Recent new examples are the extensive displays of coins from India and China in the Hotung Gallery and of Iron Age and Roman material in the Weston Galleries. In all, several thousand coins, banknotes, and medals can be seen in more than 20 different galleries.

The material on display around the museum is complemented by an ever-increasing range of talks, handling sessions and other public events. These range from gallery talks that cover one particular topic in some depth to accessible handling sessions for schoolchildren (Fig 14). The department is particularly keen to offer talks to people who would otherwise find the museum inaccessible. Examples in recent months have included handling classes for adults recovering from mental illness and for blind children. The latest plan is to have an annual week of 'money events' (October 23-31 this year) when a concerted attempt is made to promote the history of money. Opportunities for teaching of all sorts will continue to expand with the opening of the new Centre for Education at the heart of the museum, and with the new nearby Study Centre. The Centre for Education will allow space for a range of teaching that has hitherto been possible, while the Study Centre will have areas devoted specifically to handling objects.

John Orna-Ornstein is Curator with special responsibility for promoting the public awareness of coins and medals at the HSBC Money Gallery at the British Museum.

All Illustrations by courtesy of the Trustees of the British Museum.
The Ancient Coin Market

Ancient coins in short supply.

Eric J. McFadden

Scarcity has struck the ancient coin market. For several years, high quality coins have brought strong prices, while average material has been difficult to sell. The best material is still bringing top price, but now the ordinary coins are catching up. What has happened?

This is a classic case of supply and demand. On the supply side, fewer coins have come onto the market recently. This may be random chance, it may be that fewer collectors are selling, it may be that political instability is preventing export from traditional source countries (for example, the Balkans), or it may be that fewer coins are being discovered in areas that have now been thoroughly searched over the years. Most likely, several of these factors are involved in the decrease of supply. In the short term, we simply see that few coins are available. It will be months or years before we can determine whether it is a short term or long term situation.

On the demand side the internet is making itself felt. The common inexpensive coins which have been available in quantity for so long are quickly being absorbed by buyers on the internet, now that such coins can be made available to the public at reasonable prices. These are coins that were simply not worth enough to list in a glossy price list or auction catalogue along with a photo. Now they can be presented – and sold – on the internet, without the seller having to spend anything on postage and printing to put them on offer. As a result, prices are rising even for common coins.

As always, however, it is the top end of the market that produces the exciting results. The Münzen und Medaillen auction in Basel on 17 May included an attractive offering of Greek coins. There were few 'showstoppers', but a pleasant offering of good coins. The highest price in the sale was brought by a gold staters of Diodotus I or II of Baktria, c. 250-240 BC. Estimated at SF18,500, it sold for SF28,000 to Edward Waddell. The next highest price went to a rare silver tetradrachm of Syracuse, an unsigned work by the master engraver Kimon, c. 400 BC. Estimated at SF25,000, it was a bargain at SF22,000, selling to Classical Numismatic Group (Fig 1).

The next day, 18 May, Numismatic Ars Classica held a sale of Roman coins in Zurich, with exceptional results for the great rarities. Roman gold continued its recent strength. A gold aureus of Augustus, with a subtle portrait and on the reverse Myron's famous sculpture of a beiler, the third known of its variety and the only one in private hands, sold to Harlan J. Berk for SF130,000 against an estimate of SF85,000 (Fig 2). A splendid bronze medallion of Crispina, wife of Commodus, with a spectacular reverse depicting the six Vestal Virgins sacrificing before the temple of Vesta, sold to Tkalec for SF70,000 against an estimate of SF45,000. A gold aureus of Hostilian, struck circa 251 AD, fetched SF52,000 against an estimate of SF38,000, selling to Oslo Mynthandel. A gold solidus of Fausta, wife of Constantine I, was estimated at SF110,000. Bidding started at SF100,000 and went to SF210,000 before being hammered down to Harlan J. Berk (Fig 3). That was the highest price of the auction. A gold solidus of Justa Grata Honoria, sister of Valentinian III, brought SF65,000 against an estimate of SF30,000, selling to Classical Numismatic Group. A gold solidus of Glycera, 473-474 AD, one of only three known, went to the same buyer for SF200,000 against an estimate of SF70,000.
NUMISMATIC EVENTS

AUCTIONS FEATURING ANCIENT COINS

13 July. SPINK AUCTION. London. Tel: (44) 171 930 7888. Fax: (44) 171 839 4853.
9 October. ITALOVECCHI AUCTION. London. Tel: (44) 171 491 7048. Fax: (44) 171 491 7835.

FAIRS

11-15 August. AMERICAN NUMIS-MATIC ASSOCIATION ANNUAL CON- VENTION. Rosemont, Illinois.

CONFERENCES & LECTURES

5-9 July. COINAGE FOR THE ANCIENT HISTORIAN: A SUMMER SCHOOL. Jonathan Williams and Andrew Meadows. Details available in January Meet- ings List. Institute of Classical Studies, Senate House, Malet Street, London WC1E 7HE. Tel: (44) 171 862 8702.
19-23 July. MONEY AND CULTURE IN ANCIENT GREECE. A conference at the University of Exeter. Contact: Richard Seaford, Dept. of Classics and Ancient History, Queen’s Building, the University, Exeter EX4 4QH. R.A.S.Seaford@ exeter.ac.uk
11-15 August. AMERICAN NUMIS-MATIC ASSOCIATION ANNUAL CON- VENTION. Rosemont, Illinois.

EXHIBITIONS

AUSTRIA VIENNA
CELTIC MONEY. Special exhibition through the summer. KUNSTHIS- TORISCHES MUSEUM (43) 1 523 2770.

CYPRUS NICOSIA

UNITED KINGDOM LONDON
REBELS, PRETENDERS AND IMPOSTERS: POLITICAL FICTIONS ON COINS AND BANKNOTES. Caesars and anti-Caesars, anti-Popes, and Young Pretenders – as pictured on coins and banknotes. The British Museum (44) 171 636 1555. Until 3 October,


THE PRESSEVS PROJECT: A CURRENCY FOR EUROPE. A co-operative venture between the Athens Numismatic Museum and the British Museum. This is an Internet Exhibition examining the varied occasions in antiquity, when dif- ferent states in the region of modern Europe shared common currencies. www.culture.gr/rnm/Pressevis

CAMBRIDGE

ITALY RÔME

COINS FROM MACEDONIA AND THRACE. CIVICO MUSEO ARCHEO- LOGICO. (39) 028053972. Catalogue. Until 1 September.

SPAIN TARRAGONA
COINS OF TARRACO. MUSEU NACIONAL ARQUEOLOGIC DE TARRAGONA (34) 977 236 206. 16 September-31 December.

RUSSIA ST PETERSBURG
PORTRAITS OF WOMEN ON COINS. The State Hermitage Museum (7) 812 212 95 45. 1 May-31 December.

UNITED STATES WASHINGTON, D.C.

THE MUSEUM BOOKSHOP LTD

New & out-of-print books
ARCHAEOLOGY, CLASSICAL STUDIES, EGYPTOLOGY, CONSERVATION & MUSEOLOGY

36 Great Russell Street, London, WC1B 3PP
Telephone: 0171 580 4086
Fax: 0171 436 4364
e-mail address: mbooks@btconnect.com

MINERVA 51
TIARA IDENTIFIES NEW COIN OF THE CAPPADOCIAN KING ARIARATHES VI

Melih Arslan

In the early part of 1999 a silver drachm was offered for sale to a private collector in Adana (southern Turkey). The coin was not acquired by the collector since the asking price was regarded as excessive, but because of its obvious importance and rarity a cast was made. The following description and comments are based on a close inspection of the cast. Sadly, however, no record was made of the coin's weight or die-axis, nor is anything known of the coin's find-spot, although it may be assumed that it was found somewhere in central eastern Anatolia, roughly the area where the ancient kingdom of Cappadocia once existed. It is thought that the coin returned to the market, and there is every likelihood that it may one day resurface abroad. The details of the coinage of the Cappadocian kings have never been successfully worked out and remain to this day the subject of considerable scholarly debate. In particular, there has been a lengthy dispute between Alberto Simonetta and Otto Morkholm about the sequence and attribution of the regal coins. The present coin helps to shed some additional light on this problem, for it is clearly an important new piece of evidence.

The obverse depicts the bust of a young king, draped and facing right, wearing an ornate tiara, comprising a diadem, tied at the back with trailing fillets and bound across the temples below a fringe of hair on the forehead, and a large hooded cap with a tail, peaked crest at the top, while at the sides there is a sort of combined ear- and neck-muffler. At the centre of the upper part of the tiara a single star is prominently displayed.

The reverse bears the figure of Athena standing, facing left, holding Nike in her outstretched right hand, while her left rests on a shield. To either side of Athena, written vertically, are the Greek words ΒΑΣΙΛΕΩΣ ΑΡΙΑΡΑΘΟΥ. The royal portrait bears a strong resemblance to that on a gemstone intaglio, published by von Gall in 1990 (Fig 2). The gem has been attributed to Ariarathes VI Epiphanes Philopator, who reigned between 130 and 116 BC and was, perhaps, most famous for being the brother-in-law of Mithridates VI of Pontus. However, the depiction of the distinctive royal crown also recalls a unique tetradrachm from the Ordu Hoard, now in the Sinop Museum, which has been attributed to Ariarathes III or IV. Likewise, the coin may be linked with an unique drachm in the Simonetta Collection. But in both cases there are differences of detail in the legend and other elements, and so the present coin is best seen as an issue of the later king, Ariarathes VI.

Information supplied by Chris Lightfoot and taken from an original Turkish text compiled by Melih Arslan, Numismatist at the Museum of Anatolian Civilization in Ankara, Turkey.

55 years experience of serving the collector!
Ancient, Medieval and Modern Coins up to AD 1850
Medals – Numismatic Literature
Buying/Selling – Appraisals – Auction Sales in Basel, New York and Stuttgart

Three locations to serve you better:

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

MÜNZEN UND MEDAILLEN
DEUTSCHLAND GmbH
PO BOX 1934, D-79509, Lörrich, Germany
Tel: ++ 49/7621 485 60
Fax: 7261 48529

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

A World Leader in Ancient Coins
And Antiquities for Over 35 Years.

We Buy, Sell, Auction and Appraise!
Consignments are sought for future
Ancient Coin and Antiquity Auctions.

We also have an on-line version of our
Los Angeles, California gallery,
with hundreds of coins, antiquities, books,
and unique collectibles for sale,
new pieces are added regularly.

Please visit us at www.maltergalleries.com

17005 Ventura Bl., Encino, CA 91316 U.S.A.
phone: 818-784-7772, fax: 818-784-4726
phone tollfree in the US: 888-784-2131

LEU NUMISMATICS ZURICH

Leu Auction 76
An Exceptional Private Collection
of Greek Coins

Auction 76, on 27 October 1999 in Zurich, contains a
magnificent series of Archaic and Classical Greek coins,
all chosen for their artistic beauty.
Auction 75, 25–27 October, highlights fine Medieval and
Modern coins, as well as interesting groups of Jewish,
Roman and Byzantine issues.

For further information please contact us.

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

Welcome to the Aaron Gallery
Web Site of Ancient Art

About Us
Gallery Index
Near Eastern
Greek, Roman, Egyptian
Islamic
Contact Details
Complimentary Catalog on Request
"Quality Coins for Discriminating Collectors"

PO Box 131040
Ann Arbor, MI 48113, USA
Phone: (734) 995-5743 Fax: (734) 995-3410

MINERVA
BINDERS
VOLUME 10
NOW AVAILABLE

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

OFFER PRICE
UK (inc VAT) £5-50
USA & rest of the world £6-50 US$12-50
Prices include postage and packing
Please allow 28 days for delivery
Send your order to:
MINERVA
14 Old Bond Street, London W1X 3DB
Tel: 0171 495 2590 Fax: 0171 491 1595

TOM CEDERLIND

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

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

Freeman & Sear
The Finest in Ancient Coins

Celtic, Greek, Roman and Byzantine Coins
of Exceptional Quality

PO. Box 641352
Los Angeles, CA 90064
U.S.A.
PHONE (310) 202-0641
FAX (310) 202-8401
e-mail: ToryFree@aol.com
Have you missed any issues of MINERVA?

Back issues can be supplied at £3.50 each in UK/Europe, or £4.00/$7.00 to the rest of the world (subject to availability).

- JULY/AUG 1995
  Assyrian art in New York
  Jades from the Hotung collection
  Precolombian mud friezes in Peru
  Valley of the Kings: new discoveries
  Sarmatian gold from the Steppes
  Gods, state and people in Egypt

- MAR/APR 1996
  Trojan treasures in Moscow
  Ancient classical bronze collection
  Egyptian art from the Louvre
  The Great Altar of Pergamon: the Telephos Frieze
  Excavating Butrint, Albania
  Rare Egyptian Royal Diadem

- NOV/DEC 1996
  Ancient art from the Shumel collection
  Personal adornment in ancient Egypt
  Merv: a city on the Great Silk Road
  The equine arts in ancient China
  The Ludovisi and Boston Thrones
  Pompeii: living beneath Vesuvius
  The summer 1996 antiquity sales

- JULY/AUG 1997
  Egyptian treasures in Swiss collections
  Khmer sculpture, 6th – 16th centuries
  Frederick Catherwood, the 19th-century discoverer
  Monuments under threat in Bangladesh
  Discovery of Roman mosaic in Israel
  Treasures from Troy: A Symposium

- MAR/APR 1998
  Forgeries of Greek Vases
  Hellenistic and Roman Glass in London
  Seals and Sculpture of the Indus Cities
  Every day life of the elite in Ancient Egypt
  Dark Age York discovered
  The winter 1997 antiquities sales

- NOV/DEC 1998
  Faiyum portraits from Cairo
  'London Bodies' – Museum of London
  Hunt collection in Limerick, Ireland
  Charm sculpture in Vietnam
  The art of the Maya
  'Celtic Europe' – British Museum
  Classical Conference
  Anglesey Vikings
  Extant Greek coins

- SEPT/OCT 1995
  Saving the monuments of Egypt
  Tomb of the sons of Ramses II
  New galleries at the Fitzwilliam
  Edward William Lane: Profile
  Tomb of Yuya and Tuya
  The Summer Antiquities Sales

- MAY/JUN 1996
  Large classical bronze techniques
  Precolombian Gold
  Greco-Roman Faiyum Portraits
  Images of Alexander the Great
  Sir William Hamilton: 18th Century Antiquity
  Burton and KV5

- JAN/FEB 1997
  Art of the Amarna and Post-Amarna
  Akhenaten’s Sunken Temple
  Sycilian and Sarmatian treasures
  Secrets of Mummies: Death & Afterlife
  Boston Museum’s Classical Sculpture
  Conserving Mosaics in Jordan

- SEPT/OCT 1997
  The new Weston gallery of Roman Britain at the British Museum
  Phanagoria: 1800 years history on the Black Sea
  Excavating a wreck off the straits of Malacca

- MAY/JUN 1998
  Gifts of the Nile: Ancient Egyptian Faiyence
  Glyptic Art of the Ancient Near East.
  Scrools from the Dead Sea
  Artisans of the Ancient Rome
  Worcester Art Museum collection
  Kennet: exploring the origins of Egyptian civilisation.

- JAN/FEB 1999
  Egyptian funerary arts in Boston
  Chinese masterpieces from Taipai
  Berrjan Antiquities Collection
  Excavation report from Thessalonica
  Oxford’s Garden of Antiquities
  San Vincenzo Maggiore in Italy
  Conference: Art, Antiquity and the Law
  Etruscan Coins

- NOV/DEC 1995
  Women in Classical Greece
  KV5 in the Valley of the Kings
  The American Discovery of Egypt
  Flander and Piliage in Africa
  Status in Chinese Ornament
  The Middleham 17th-century Coins

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

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

- NOV/DEC 1997
  Sudan: Ancient Kingdoms of the Nile
  Central Asian Silk of the eighth to fourteenth centuries AD
  Egyptian art from the University of Pennsylvania
  Museum of Pennsylvania
  A lost egyptian papyrus
  The making of ancient pottery

- JUL/AUG 1998
  Glyptic Art of the Ancient Near East
  Revealing the face of Artemidons
  Asian Museum opens in W. Macedonia
  Sculptures of the Palace at Altea
  New numismatic discoveries of British
  Emperor Carausius
  Welsh coin treasure of the English
  Civil War

- MAR/APR 1999
  Treasures from the royal tombs of Ur
  Achaemenid silver from Persia
  Archaeology of the Levant at the BM
  Canaan & Israel in Philadelphia
  Art of the ancient Near East in Boston
  Assyrian relief recorded
  Excavation report from Sudan
  Autumn/Winter auction reports
  Coins or ingots? The Zinjiti hoard

- JAN/FEB 1996
  Splendours of Ancient Egypt
  The Roman Town at Silchester
  Akhenaten: The Earliest Portrait
  Egyptian Textiles
  Naxaros Greek Vases
  Treasures and coins of the Pharaos

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

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

- JAN/FEB 1998
  Ancient Gold and Silver from Bulgaria
  Pre-Columbian Taino art from the Caribbean.
  Gay Robins on the principles of Ancient Egyptian Art
  The Mino Museum in Shigaraki, Japan
  The Courtauld Debate on the Antiquities Trade

- SEPT/OCT 1998
  New Egyptian galleries at the Louvre
  Medieval statues from London
  Recent forgeries of Egyptian shabtis
  Ancient Etruria in Greece
  British Museum Parthenon galleries
  The Summer 1998 antiquities auctions
  The Patching late Roman coin hoard
  Imitations coins from Bulgaria

- MAY/JUN 1999
  Egyptian art in the age of the pyramids
  Ancient glass: A celebration in Italy
  A new identity for the Belvedere Torso
  Ancient Cyprus
  Stonehenge: The way forward?
  Excavation report: Orkney Islands
  New Egyptian gallery in Chicago
  Petrie’s papyri preserved
  The Fitzwilliam coin collection

Please send your order and payment for back issues to:
MINERVA
UK office:14 Old Bond Street London W1X 3DB.
Tel: (44) 171 495 2590 Fax: (44) 171 491 1595. email 101721.3442@minervamag.com.
Tel: (1 212) 355-2034 Fax: (1 212) 688-0412. email:ancientart@aol.com

NB: please telephone or fax if you do not see the issue you want.
The International Association of Dealers in Ancient Art, a group of leading dealers in classical and pre-classical antiquities, is the first international trade association devoted to this field. The association has a comprehensive code of ethics and practice which it believes will aid both active and potential collectors of ancient art.

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

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

Apollon and Dionysos
a special exhibition at
Bernheimer Munich
Brienner Strasse 7

from July 15 to 28, 1999

Tel. 0049 89 22 66 72
Fax 0049 89 22 60 37

Malzgasse 23 · CH-4052 Basel
Tel. 061 271 67 55 · Fax 061 271 57 33

Banquet scene from an Attic red-figured bell krater by the Nikias Painter, about 410 B.C.
DONATI
ARTE CLASSICA

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

CH 6900 LUGANO, VIA NASSA 3
FAX / TEL. 091 923 38 54

SILVER STATUETTE OF ISIS/FORTUNA
Rome 1st century AD. Gilded.

ANTQUIA

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

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

Rhea

Campanian fish plate attributed to the Angle-Painter.
Greek, South Italy, 350-330 BC.
Height: 4,8cm; Ø: 17,3cm. Intact.

MICHAEL G. PETROPOULOS
Zürichbergstrasse 26, CH - 8032 Zürich
Tel. +41 1 252 06 20 • Fax +41 1 252 06 26
E-Mail: rhea@swissonline.ch
WANTED TO PURCHASE:
FINE ANTIQUITIES OF ALL PERIODS

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

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

Send photographs and full details if possible with your letter.

Established 1942

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

Kunsthandel M. Zilverberg
Ancient Art - Ancient Coins

Egyptian polychrome painted wooden panel with male figure facing, flanked by two sons of Horus. 37.5 x 31 cm. Roman period, 1st-2nd century AD.

Rokin 30
1012 KT Amsterdam
Tel. (31-20) 6259518

GALLERIA SERODINE
Classical Antiquities

Cow. Selinunt Group. Sicily, 5th Century BC. H: 22.5 cm, L: 14 cm

Vic. S. Pietro 9 – CH-6612 Ascona
Tel. 091/791.18.61  Fax. 091/791.28.20
Art of the Ancient World

ROMAN MARBLE HEAD OF ALEXANDER THE GREAT AS HERMANUBIS,
wearing a fillet and fragmentary modius.
2nd Century A.D. H: 19 cm. (7 1/2 in.)
Ex French collection.
Exhibited: Picker Art Gallery,
Colgate University 1986-98.

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

Established 1942

Send $5 for our new full colour catalogue.

Seaby, 14 Old Bond Street
London
W1X 3DB, UK
Tel: (44) 171 495 2590
Fax: (44) 171 491 1595

1-2 CASTLE LANE
LONDON SW1E 6DR
TEL: 0171-233 8906
FAX: 0171- 233 7159

P.O. BOX 47, N. HOLLYWOOD
CA 91603-0047, U.S.A.
TEL: 818-763 7673
FAX: 818-763 9492

The July 1999 issue of Apollo will be devoted to Antiquities, and will include articles on the digital reconstruction of losses on ancient material, the viewer in the Roman landscape, Alma Tadema’s Love’s Jewelled Father, the new Greek galleries in the Metropolitan Museum, New York and more. Copies are available from our London office at £10 inc. p&p.

Save 25% off the cover price with an annual subscription to Apollo (12 issues):
UK £70.00; Overseas £75.00; USA (air speeded) $125.00;
ASPECTS OF EGYPT: ANCIENT & MODERN

'A garden is a lovesome thing, God wot!', wrote the poet T.E. Brown (1830-97), and gardens were a well-loved feature in ancient Egypt. They can be seen in Egyptian tomb paintings and on papyri and yet appear strange to our Western eyes because of the lack of perspective in ancient Egyptian art. Nevertheless, the detail, and the love of nature by the Egyptians is all beautifully represented there. It is curious, therefore, that no one has looked at this aspect of ancient Egypt before and so Dr Alix Wilkinson took up the challenge and has produced The Garden in Ancient Egypt. She describes how the ancient Egyptians designed the gardens around their buildings, what influenced their choice of plants and their arrangement. No reconstructions of an ancient Egyptian garden have been made. The garden at Tell el Armanel, seen at Fishbourne Roman villa, Hampshire, or the House of the Vetupei at Pompeii – all the evidence that remains in Egypt are the pits cut into the rock to take plants or trees, as at Deir el Bahari, or brick-built containers at tombs used to contain vegetable patches. Egypt can rightly claim to be the forerunner in the ancient world long before all others in inventing terracing, channelling water and even atrium gardens.

The chronological period covered here ranges over 3000 years of Egyptian dynastic history and covers cultivation, trees, flowers, groves around temples, and gardens both private and attached to temples. Particular attention is paid to gardens at Tell el Amarna, Akhenaten's short-lived capital in the 18th Dynasty, since that was not only what might be described as the first 'garden city' (England had to wait until the 1920s for its first example at Letchworth) but there, since the site was abandoned and not built on later like so many other ancient sites, the evidence on the ground is unusually clear.

In ancient Egypt many of the plants and flowers had a particular symbolism, or religious connotation, often associated with specific gods or goddesses, for example, the sycamore tree with Hathor as 'Lady of the Sycamore,' the lettuce with the god of fertility, Min, and so on. The value of exotic trees and shrubs is well seen in the relics of the expedition to the Land of Punt on the walls of Hatshepsut's temple at Deir el-Bahari. The trees are represented being carefully carried in shoulder-borne baskets, and the pits in which they were planted in can still be seen along the causeway entrance to the temple. Whilst many books mention the Egyptians' love of nature and their gardens, it takes a book like this to really focus the mind and pull all the evidence together with the relevant illustrations from many sources to open another window on an overlooked aspect of Egyptology.

To turn from the gardens of Akhenaten's city to the famous Egyptian queen, Nefertiti who lived there, the reissue of Mary Chubb's absolutely delightful Nefertiti Lived Here in 1982, aged 75. There will be many who do not know the book – the account by the young secretary sent out in the early 1930s from the Egypt Exploration Society of London and plunged in literally at the 'deep end' to act as secretary, recorder and chronicle of events at the remote site of Akhenaten's capital Tell el Amarna, 160 miles north of Luxor. It is without doubt one of the best, most lively and interesting stories of life on an Egyptian dig, the day to day work and the lively companions. Mary Chubb breathlessly describes how she excavated one of the Broad Collar necklaces of brilliantly coloured faience beads (pp. 84-6) that are very typical of the Amarna period, just one of the many thrills she encountered outside of her official work as secretary. The director was the brilliant student of Sir Flinders Petrie, who at that time was also the Curator at the Minoan site of Knossos in Crete. The back cover of the book shows him 'modelling' one of the great Broad Collars. He was to return to Crete in 1940 and the next year was murdered by German soldiers (see The Villa Ariadne by Dylis Powell, 1973, pp. 126-30). Another member of the expedition was 'Tommy,' to be more widely known later as Professor H.W. Fairman, Brunner Professor of Egyptology in Liverpool, who died in 1982, aged 75. More remarkable is the fact that this account was first published in 1954, some 30 years after the events, and the reissue now carries an Epilogue by the 95-year-old author.

It was the Napoleonic Expedition, the Conquest of Egypt in 1798 that led to the opening of Egypt to European eyes, especially the antiquity of the country and its artefacts. One of the most important and recurring names in the literature, the accounts of the period, is that of Bernardino Drovetti. He arrived in Egypt in 1803 and soon after the Treaty of Alexandria had handed Egypt back to Turkey, and Mehmet Ali was just beginning to lay the foundations of a dynasty that was to last until the exile of King Farouk in 1952. Drovetti was not the architect of the changes, but certainly a moving force behind Mehmet Ali and whose advice was sought and usually acted on. Drovetti's background was that of soldier and lawyer in Napoleonic Europe and he was to be Napoleon's Proconsul in Egypt on and off for some 30 years. In such a position of power he naturally was often the object of hostile accounts by those who would seek to influence him. He appears quite frequently in the Narrative of Giovanni Belzoni, and it must be remembered that they were rivals in collecting antiquities, contemporaries describing how areas for antiquities hunting seemed to be parcellled up amongst them.

Drovetti also formed three major collections of Egyptian antiquities, the principal one being, via the Kingdom of Piedmont, the foundation of the superb Turin collection. Other major items collected by him ended up in Paris and Berlin. In Napoleon's Proconsul in Egypt: The Life and Times of Bernardino Drovetti, Professor Ronald T. Ridley has brought Drovetti back into the light. He has assiduously researched Drovetti's earlier years and puts him solidly into the context of Napoleonic Europe in upheaval and then largely through Drovetti's own Epistolarie, filling out a detailed picture of a man who previously was largely seen more as a haunting shadow in the annals of early Egyptology. It is on people such as Drovetti that so many of the early Egyptologists such as Petrie relied, and to have the first, and detailed, biography of him available is very welcome.

Peter A. Clayson

The books


Ancient Marbles to American Shores
Classical Archaeology in the United States

Stephen L. Dyson.

University of Pennsylvania Press

In May 1879 Oliver Wendell Homes wrote to a friend 'I had some talk at the Saturday Club' last time with Charles Norton, who is interested in an archaeological association of which he is the moving spirit. It is going to dig up some gods in Greece — if he can get money enough (p. 39). This comment contains many of the major themes in Stephen Dyson's attractive book on the history of American classical archaeology: the work of the Archaeological Institute of America, the persistent emphasis on 'immortal' Greece, and the constant worry about funds - all these run through the chapters like a scarlet thread.

Dyson's book is well organised around six stages of development. First, we are introduced to the slight ante bellum interest in classical scholarship and collecting, and to Charles Eliot Norton who became the leading light in the creation of classical archaeology in America. In the late 19th century, Norton's enthusiasm and diplomatic skills led to the formation of the Archaeological Institute of America (AIA), the launching of The American Journal of Archaeology (AJA), and the establishment of the American School of Classical Studies in Athens ('three very important foundation stones of the profession', p. 60). It was soon clear that archaeology was basically classical archaeology and, in view of the Hellenic leanings of the academics and educated laymen of the time, that meant Greek archaeology (a school in Rome was not founded until over a decade later).

Chapter 3 describes how the amateur beginnings developed into a profession of high standing. Dyson presents the major figures of the later 19th/early 20th century and the initial excavations as well as some of the false starts: the stalled work of Clarke and Bacon at Assos, the disastrous Cyrene excavation, the much more successful work at Corinth (though plagued by slow publication). Women, although barred from regular field projects, made their way nonetheless, led by the potent figure of Harriet Boyd Hawes. Back home, university education in classical archaeology gradually spread westwards, and in the absence of major museum holdings, lectures were assisted by the use of casts, photographs and lantern slides. But by the beginning of the century, despite enormous advances made, Dyson notes that 'American classical archaeology... was already showing signs of the complex interaction of self-confidence, insecurity and paranoia that were to characterize it through much of its history' (p. 120).

The chapter on the formation and later development of the museum tradition inevitably has much to say about the Boston Museum of Fine Arts and the New York Metropolitan Museum. The struggle between the notion of museums as temples of pure and unalloyed beauty and as educational establishments was soon over - the casts that had served so well were tidied away and are only now making a comeback. Major figures stride along the museum corridors and through the European sale rooms, cheque books in hand: Luigi Palma di Cesnola, Edward Robinson, Gisela Richter, Dietrich von Bothmer, Cornelius Vermeule, Jiri Frel, etc. However, the illegal purchasing of archaeological material is the darker aspect of the glittering galleries that the public sees only when the material is too hot to keep hidden. Equally absorbing is the story of the gradual growth of other museums across the continent.

Between the World Wars classical archaeology became entrenched in its now traditional role as 'big bucks' excavation, particularly in Greece, and Princeton emerged as the establishment capital with its University, its Institute for Advanced Study, and its close association with the American School in Athens. The Athenian agora excavations soon became the beacon that attracted all eyes. Again Dyson highlights the major figures: Edward Capps, Bert Hill, William Dinsmoor, Eugene Vanderpool, Leslie Shear, Homer Thompson. But Dyson also has room for 'Other Graduate Programs in the Interwar Era': Michigan, Bryn Mawr, Johns Hopkins etc. Rome continued to play a minor role, Greece was still the dominant player.

The generation after World War II was particularly active, and the influence of refugee scholars who had already been felt in the 1930s continued. Money from state, universities and private sources ensured that funds were available for further excavation at Athens and Corinth and for new ventures: Sardis, Morgantina, Sybaris, Gordion, Samothrace, Isthmia, Cosa. Underwater archaeology also became a great growth, discipline under George Bass. But, as Dyson points out, although 'these decades were among the most tumultuous in the field's history,' the tumult did not shake the traditional thinking of most American archaeologists. He singles out William MacDonald and the Minnesota Messenia Expedition as an example of the more progressive approach.

Dyson's 'Afterword' is trenchant in its criticism of died-in-the-wool notions. 'American archaeologists have failed to ask hard questions or pursue new directions in most areas of the discipline' (p. 285), and he suggests that major rethinking is needed.

This is an engrossing book, marred by two annoying details: the fancy title does not reflect the contents, and there is a more than pardonable crop of typographical errors.

Professor Brian A. Sparkes
University of Southampton

Pictures and Reality.
Monumental frescoes and mosaics in Rome
around 1300

Jens T. Wollesen.

New York, Peter Lang [Hemeneutics of Art vol. 81], 1990. XXXII + 432pp, 432 pls. Hardback £64.95

Tucked away in a side street above the Spanish Steps in Rome is the Biblioteca Hertziana, or Max-Planck Institut, generously funded by the Deutsche Forschungsgemeinschaft (DFG), an institute, like the Warburg Institute in London, that attempts to bring the world of art history with creative learning, as well as a spirit of international thinking. While predominantly German in temperament, the Hertziana, as it is known, is home to all aspiring art historians from the Old and New World. Here American and English, Germans and Italians mix in front of voluminous card catalogues that betray rich collections, which first and foremost cover Rome. Here great German scholars do their field research. The Hertziana even housed the greatest: Richard Krautheimer, whose corpus of Roman church studies remains a seminal masterpiece in western European archaeology, spent his last quarter century in the Hertziana before passing away in 1994, aged 97, in the institute's apartment. Here, too, Krautheimer's natural disciple, Hans Belting, shapes many of his books and lectures, in between teaching in Germany and lecturing on academic platforms around the world. Jens Wollesen is a distinguished pupil of the latter. The book is a great gift, fortunate enough to win a spell in the Hertziana where he wrote his thesis

MINERVA 61
on monumental frescoes and mosaics in Rome around 1300. This book is an edited version of this study, originally completed in 1985 with a short postscript completed in 1998.

Wollesen has written a book for his academic peers rather than a wider audience, but nonetheless it is mostly very accessible. His central argument is that the great mosaics and frescoes which adorned Rome’s pre-eminent churches in the 13th century – basilicas such as Santa Cecilia in Trastevere and Santa Maria Maggiore – cannot be described simply by detaching art from history, and should not be viewed as part of the long legacy of painting in Rome, stemming from ancient times. Without a doubt, Rome was responding to the ‘antagonism of Florentine Duecento art and artists’ and in particular with ‘the quality and genius of ... Cimabue, Giotto.’ But, quite as importantly, in Wollesen’s view, was the complicated character of conditions in Rome itself.

The 13th century was characterised by a deep crisis brought about by the decline of papal authority. The balance of power in the eternal city had shifted in favour of the emperors and kings of Germany and France. Wollesen argues that ‘the ecclesiastical and temporal claims of the popes were put forward by rather aggressive, not to say hazardous politics. The resurgence of Rome as a centre of universal power since Innocent III was paralleled to the institution of new indulgences and religious feasts.’ These were mirrored on a pictorial level. Instrumental in this new art was the palpable influence of Byzantine icons during the papacy of Innocent III. Stripped of their original liturgical context, Byzantine icons were, so to speak, ‘converted’ into panel paintings and readily available for new functions within the public ambience and, especially, the private realm. Wollesen traces this influence, showing the competing practices stemming from Romanesque and Gothic artists among the Mendicant orders, and illustrates how the new figurative art became an integral part of the new liturgical drama enacted in Rome’s great basilicas.

This book traces and analyses this new art form. There are, for example, the portico frescoes of San Lorenzo fuori le mura which were directly related to a current cult practice and, at the same time, were visual self-presentation of reformed Benedictine monks who had to compete with the Franciscans who enjoyed special Curial protection. Then again, the Jubilee of the city of Rome (the Holy Year), and the powerful personality of Boniface VIII were the main themes of the frescoes of the Loggia of the Lateran palace. As for Santa Maria Maggiore, the celebration of the Virgin and the noble family of the Colonna feature alongside the founding of the huge basilica in the mosaics on the façade of the church. In all these cases, and many more listed in this exhaustive study, visual arguments were targeted at the Romans as well as pilgrims. Wollesen plausibly contends that this pictorial vernacular was increasingly devoted to the needs and expectations of a profoundly changed lay public. This process, he believes – although it coincided with the activity of Giotto – had its own distinctly Roman history.

Wollesen’s book is amply illustrated (with 133 reasonably reproduced photographs collected at the end of the book) as well as fully referenced. If it has a substantive flaw it is that, being a product of the early 1980s, like Kilian’s perceptive majestie Rome: a profile of the city 312-1308 (1980), it barely takes account of Rome’s remarkably preserved secular town-housing – the subject of many studies from the later 1980s onwards. The archaeology of these many fine tower-houses reveals a 13th-century urban élite who were shaping the topography of their city in their image as opposed to that created in antiquity, and using an architectural language which is quite distinct from that of Tuscany. The same might be said of the city’s major art output, now known from countless archaeological excavations over the past 15 years. Rome’s pitchers and dishes are quite distinct from those better known from 13th-century Tuscany, revealing, as in the case of liturgical painting, their own unique interpretation of Arabic and Byzantine tablewares. In other words, 15 years after Wollesen’s thesis was completed, the prevailing view of Rome as a city creating its own later medieval character is well accepted. It is a model, as the author acknowledges, that could be extended to the re-evaluation of many past studies in terms of understanding who was the original audience for works of art, and what was their particular historical context. Notwithstanding the long lapse between the research and publication, this book makes its case attractively, very much in the Hertziana tradition, church by church, panel by panel, interpreting an iconography that today is as spell-binding, as plainly it was to Rome’s civic and tourist communities in the Duecento.

**Historic Scotland: 5000 Years of Scotland’s Heritage**


A book of Historic Scotland’s colour photographs is guaranteed to impress with the quality of its illustrations. Supporting text by David Breeze ensures that the story behind the pictures unfolds with authority and in a readable style.

Historic Scotland is the Scottish Office agency responsible for the nation’s ancient buildings and monuments. This new Batsford/Historic Scotland collaboration describes selected properties – some, like Skara Brae, are internationally renowned – in the department’s care. Stunning photographs cover sites from Pictish, Iron Age, Roman and Viking to a Victorian gas-works operational until 1973. Military and industrial examples find space and David Breeze shows that relatively minor structures like grave markers, brochs and chapels have stories as fascinating as those of the great castles.

This volume is not for the erudite seeking new knowledge. It is a layman’s appetite-whetter encouraging a journey among the nation’s history. That it is restricted to HS properties is an understandable limitation, though most of Scotland’s relevant sites are HS-tended anyway. Dr Breeze’s text is non-technical and full of snippets setting into context the buildings he describes: Glasgow Cathedral, mainland Scotland’s most complete surviving medieval cathedral; Stirling Castle, the most accomplished Renaissance building in Scotland; Kincaid Head, the only lighthouse adapted from an existing building – almost every page includes a talking-point.

‘5,000 Years of Scotland’s Heritage’ will feature on the nation’s coffee tables rather than in the libraries of learned institutions. So much the better. There is much in it for Everyone to enjoy and ponder.

Geoffrey Borwick

**Books for consideration for review should be sent to:**

Peter A. Clayton
Book Reviews Editor
Minerva
14 Old Bond Street
London
W1X 3DB
The History and Coinage of the Roman Imperators, 49-27 BC
by David R. Sear

This major new work examines the history and the coinages struck during the death throes of the Roman Republic and the birth of the Empire. In describing some 435 coin types in the greatest possible detail, the 22 year period is sub-divided into six chapters, each covering a significant and fascinating episode in the story.

The story opens in January 49BC with the celebrated crossing of the Rubicon by Julius Caesar, a symbolic and irrevocable act which signalled the beginning of an era of civil conflict. This struggle, which lasted almost two decades, sets the background against which the relevance of each coin type is discussed in depth.

With each type and variety, the denomination, place of mintage, and date are stated with the highest degree of accuracy, with as many coins illustrated as possible. Current values are provided in the Table of Comparative Rarities and Values.

This is an indispensable reference for the numismatic student and collector.

ISBN 0 907605 98 2 392 pages Casebound £50.00/$85.00 plus postage and packing.

Call to order your copy: Tel: 0171 747 6951 Fax: 0171 747 6920 (UK)
Or contact Thomas Tesoriero at Spink America on Tel: 212 546 1056 Fax: 212 750 5874

SPINK
founded 1666
UNITED KINGDOM
OUR PAINTED PAST: THE WALL PAINTINGS OF ENGLAND. The Fitzwilliam Museum is hosting a series of events across England to highlight its work with wall paintings. The exhibition commenced in March at Westminster Abbey, took up residence in Stapleford Park, and is now moving around the country visiting nine English Heritage properties to explore different wall paintings. Special exhibitions are being mounted at each venue and recent research and analysis presented. There will be a final conference on wall paintings in December to be held in London. BELSAY HALL AND CASTLE, Northumbria, until 4 July; STOKESEY CASTLE, Shropshire (10 to 31 July); PORTCHESTER CASTLE, Hampshire (7 August to 5 September); LANERCOST PRIORY, Cumbria (1 to 29 September); BOLSOVER CASTLE, Derbyshire (9 to 31 October); and CASTLE ACRE PRIORY, Norfolk (10 to 2 December). (44) 171 973 3434. (See Minerva, pp 14-19).

BATH

BIRMINGHAM
THE INCAS. Focusing upon Incan ceramics and textiles. BIRMINGHAM MUSEUM AND ART GALLERY (44) 121 303 6227. Until 30 September.

EDINBURGH
NEW MUSEUM OF SCOTLAND. The new museum houses several galleries devoted to Scotland's ancient history, including: 'Geology and Natural History', featuring rocks and fossils from the Scottish Highlands, in a display that is pre-historic with over 4000 artefacts on display from the first arrival of humans in the region in the 7000 BC until the Norse Settlements of c.1100 AD. 'Kingdom of the Scots', covering the period 1100-1707 AD, where renowned pieces such as the Forteviot Arch, Pictish Chains, the Lewis Chessmen, and the Monymusk Reliquary are on display. THE MUSEUM OF SCOTLAND (44) 131 225 7534. Opened 1 December 1998. (See Minerva, Nov/Dec 1998, p. 7).

LONDON
CRACKING CODES: THE ROSSETTA STONE AND DECIPHERMENT. This exhibition about decypherings sings the bicentenary of the discovery of the Rosetta Stone on the banks of the Nile in mid-July, 1799. After examining the world's writing systems, the exhibition investigates the deciphered, how it entered the British museum, and how it inspired the decipherment by the young Francois Champollion. The display of objects demonstrates the uses of writing, the magical properties of hieroglyphs, and the relationship between hieroglyphs and Egyptian art. THE BRITISH MUSEUM (44) 171 636 1555, 10 July-31 January 2000.

CREATIVE SOLUTIONS: CONSERVING THE ETHENOGRAPHIC COLLECTION. Ethnographic objects pose particular conservation challenges - they are often made of fragile, natural materials, or are simply not intended to last: this exhibition illustrates some of the creative solutions to these problems. THE BRITISH MUSEUM (44) 171 636 1555. Until 9 July.

FIRST PEOPLES, FIRST CONTACTS: NATIVE PEOPLES OF NORTH AMERICA. The British Museum puts on display one of the finest and most important North American collections outside the United States and Canada. The exhibition begins with the earliest hunters, 10,000 years ago, through to European colonisation. Featuring the ceramics, textiles, jewellery, costumes, and equipment of the Navajo, Apache and Puebloan peoples. THE BRITISH MUSEUM (44) 171 636 1555. Opened 30 June; new permanent installation. (See Minerva, pp 29-32).

HEAVENLY HOUSES. This exhibition of astrological art features two splendid astrologies made by Abd al-Karim al-Misrini in Northern Iran in the early 13th century, displayed together for the first time, as well as astronomical manuscripts, coins, pen boxes, bolts, and astrological objects. THE BRITISH MUSEUM (44) 171 636 1555. Until 3 October.

PETRIE MUSEUM – NEW OPENING HOURS. From this summer the Petrie Museum of Egyptian Archaeology will be open to the public at more accessible times; Saturday 10am-1pm, Tuesday 1pm-5pm. PETRIE MUSEUM OF EGYPTIAN ARCHAEOLOGY, Birkbeck College London, Gower Street, London, WC1E 6BT. (44) 171 504 2886

THE ROXIE WALKER GALLERIES OF EGYPTIAN FUNERARY ARCHAEOLOGY. The Roxie W. and Lenore E. Olds' permanent collection of mummies, coffins, statuettes, amulets, and books of the dead, together with a newly discovered and reconstructed collection, are on permanent display. They have never been seen by the public before, as well as new information from CAT-scans and reconstruction projects. THE BRITISH MUSEUM. (44) 171 636 1555. From 14 May. (See forthcoming Minerva.)


NEW SAPHO LONDON GALLERY. The latest evidence from recent archaeo- logical discoveries under Covent Garden where extensive evidence of Roman times dating from the 1st or 2nd century AD has been discovered. MUSEUM OF LONDON (44) 171 600 3699. Ongoing exhibition.


ST ALBANS: VERULAMIUM: AN EXHIBITION OF PHOTOGRAPHY FROM THE LAST 80 YEARS. Several images of this Roman town are going on public display for the first time, the photographs taken after aerial photos taken in the 1920s before Verulamium became a public park, to photographs of the recent excavations of the building of the new extension. VERULAMIUM MUSEUM. (44) 1727 866100. 31 July-2 September.

UNITED STATES
ATLANTA, Georgia TATE CAROL KYLE: AN EXPLORATION OF GREEK VASE PAINTING. The museum's newest historical acquisition, a magnificent early 5th century BC Attic kylix by the Painter of the Paris Gigantomachy, will be joined in a special installation by a group of vases from the Princeton Art Museum and the Tampa Museum of Art, including two by the same artist. MICHAEL C. CARLOS MUSEUM, EMMORY UNIVER SIETY (1) 404 727-4822. Until 3 October.

MYSTERIES OF THE MUMMIES: ROTATING PREVIEW. Includes an exhibition of some of the finest examples of the ancient Egyptian funerary art, known as the Fayum portraits. These Fayum portraits are some of the finest examples of the ancient Egyptian funerary art, known as the Fayum portraits. They were created by a group of artists known as the Fayum Portraitists, who lived in the Fayum region of Egypt during the first century BC to the third century AD. The exhibition features around 200 pieces from the Museum's collection of more than 10,000 finds excavated at Fayum, including mummies, coffins, and burial objects. The exhibition is on display until 2001. (See Minerva, July/Aug 1998, pp 32-33).


CHICAGO, Illinois
NEW EGYPTIAN GALLERY – THE ROXIE WALKER GALLERIES. An exhibition of more than 100 pieces from the Museum's collection of more than 10,000 finds excavated at Fayum, including mummies, coffins, and burial objects. The exhibition is on display until 2001. (See Minerva, July/Aug 1998, pp 32-33).

COLUMBIA, Missouri
WRAPPED CREATURES: ANIMAL MUMMIES AND ANIMAL COFFINS IN ANCIENT EGYPT. An exhibition of animal mummies and bronze animal coffins mostly on loan from the Field Museum of Natural History, Chicago. MUSEUM OF ART AND ARCHAEOLOGY, University of Missouri-Columbia. (1) 314 882-3591. Until 29 August.
DALLAS, Texas
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, THE DALLAS MUSEUM OF ART. (1) 214 922 1200. Until 5 September (then to Washington). (See Minerva, March/April, pp. 14-20.)

DENVER, Colorado
CHINESE JADES AND CERAMICS. DENVER ART MUSEUM. Until 3 October.

DETROIT, Michigan
ANCIENT GOLD: THE WEALTH OF THE TIRANCIANS. Over 200 gold and silver antiquities from Bulgaria, including the spectacular vessels from the Panagyurishte and Rogeno Treasures, horse trappings, and jewellery. DETROIT INSTITUTE OF ARTS (313) 833 7900. Catalogue. (See Minerva, Jan/Feb 1998, pp. 8-17; reprinted available for $5 at exhibition or from Minerva.) Until 29 August (final venue).

LOS ANGELES, California
ANCISTORS: ART AND THE AFTERLIFE. The relationship between art and the afterlife in ancient Egypt and in sub-Saharan Africa is explored with the use of mummies and objects used for divination and for tomb burials. LOS ANGELES COUNTY MUSEUM OF ART (1) 323 857-6111. Until 31 July.


MALIBU, California
J. PAUL GETTY MUSEUM CLOSED. It should be noted that the Getty Villa Museum will remain open.

NEW YORK, New York


MIRROR OF THE MEDIEVAL WORLD. A tribute to William Wixom who retires this year. Nearly 300 outstanding examples of medieval art from the superb holdings of The Metropolitan Museum of Art and all acquired during the last two decades. METROPOLITAN MUSEUM OF ART. (1) 212 879-5500. Until 15 July.

THE NATURE OF ISLAMIC ORNAMENT. GEOMETRIC DESIGN. The use of calligraphic, vegetal, geometric, and figurative designs in Islamic ornamentation. METROPOLITAN MUSEUM OF ART. (1) 212 879-5500. Until 15 July.

NEW GREK & ROMAN GALLERIES. PHASE 2. The first major renovation of the Greek and Roman Galleries, the Beller Court, is devoted to early Greek art from the Cycladic, Minoan, Mycenaean, Geometric, and Archaic periods, including many objects on permanent display for the very first time. METROPOLITAN MUSEUM OF ART. (1) 212 879-5500. (See Minerva, pp. 6-13.)

NEW GREK AND ROMAN GALLERIES. PHASE 1. The first major renovation of the Greek and Roman Galleries, the Beller Court, is devoted to early Greek art from the Cycladic, Minoan, Mycenaean, Geometric, and Archaic periods, including many objects on permanent display for the very first time. METROPOLITAN MUSEUM OF ART. (1) 212 879-5500. (See Minerva, pp. 6-13.)

OMAHA, Nebraska
SEARCHING FOR ANCIENT EGYPT: ART AND ARCHAEOLOGY FROM THE UNIVERSITY OF PENNSYLVANIA MUSEUM. This is the third of six venues for this important exhibition dedicated to the archaeology of ancient Egypt, featuring the University of Pennsylvania Museum including: part of the Old Kingdom funerary chapel of Kapure and the four-ton false door, architectural elements from the 19th Dynasty Palace of King Merenepakh, a red granite head of Taharqo, a Thutmosis III funerary stela and offering, and a fine selection of jewellery. JOSLYN ART MUSEUM. (1) 402 342-3300. (See Minerva, March/April 1999, pp. 15-17.) Catalogue. Until 25 July (then to Birmingham).

PHILADELPHIA, Pennsylvania
CANAAN AND ANCIENT ISRAEL. The first major North American exhibition dedicated to the archaeology of ancient Israel and neighbouring lands, featuring more than 500 ancient artefacts, including more than 3000 BC, mainly excavated by the museum in Israel, Jordan, and Lebanon from 1921 to 1981. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY. (1) 215 898-4000. A long-term exhibition opened 18 February 1998. (See Minerva, March/April, pp. 26-30.)

THE EGYPTIAN MUMMY. An important exhibition of ancient Egyptian mummies, focusing on questions about life after death and the health and disease patterns revealed by X-ray and magnetic resonance imaging. The remains, featuring mummies from the museum's collection. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY. (1) 215 898-4000. An ongoing exhibition.

PITTSBURGH, Pennsylvania
HUNTED GOLDS AND MYTHIC BEASTS: COLUMBIAN GOLD. FRICK ART MUSEUM (1) 412 371-0600. 30 July – 10 October.

RICHMOND, Virginia
RINGING THUNDER: TOMB TREASURES FROM ANCIENT CHINA. Power, ritual, and warfare as represented in more than 100 bronzes, jades, gold vessels, and lacquered objects from the 7th century BC to the 7th century AD. METROPOLITAN MUSEUM OF ART (1) 619 252-7931. Until 29 August.

SPLENDOURS OF ANCIENT EGYPT. 170 Egyptian antiquities from the renowned collection of the Roemer-Pelizaeus Museum, Hildesheim, Germany, of major objects from the Old Kingdom and the Late Period. VIRGINIA MUSEUM OF FINE ARTS. (1) 888-EGYPT. Until 28 November. (See Minerva, March/April 1999, pp. 15-17.) Catalogue. Until 6 September.

SACRAMENTO, California
MYSTERIES OF THE MUMMIES. Dozens of human and animal mummies from ancient and modern cultures, including examples from Egypt, Peru, and Mexico. Hundreds of related items such as tombs, caskets, sacred skulls, and shrunken heads will be on display. Interactive displays will show how a diversity of ancient cultures lived, worked, and died. SAN DIEGO MUSEUM OF MAN. (1) 239-2301. Extended until 6 September.

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

TOLEDO, Ohio
HANDS-ON EGYPT GALLERY. A new permanent interactive activity centre leading the visitor on a tour of the Nile River, through a reconstruction of an Ancient tomb, a visit to a craft area with hands-on art activities, and with other aspects of this ancient culture, with period dress provided. TOMORROW MUSEUM OF ART. (1) 419 253-8000.

WASHINGTON, D.C.
CHARLES LANG FreER AND EGYPT. An important collection of 17 Egyptian glass vessels of the 18th Dynasty acquired by Freer in Cairo in 1909, part of his 1400-piece ancient glass collection; with three other cases of faience vessels, amulets, tiles, inlays, and jewelry. THE NATIONAL GALLERY OF ART, SMITHSONIAN INSTITUTION. (1) 202 357-4880. A new ongoing exhibition.

DEVIS: THE 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. ART OF INDIA. SACKLER GALLERY, SMITHSONIAN INSTITUTION. (1) 202 357-2700. Catalogue. Until 6 September.


WORCESTER, Massachusetts
GREEK AND ROMAN GALLERIES REINSTATLED. The museum's little known but excellent collection of ancient art is now reinstated. WORCESTER ART MUSEUM. (1) 508 799-4066. (See Minerva, May/June 1998, pp. 33-37.)

AUSTRALIA
MELBOURNE
NEW ANTIQUITIES GALLERIES. A new permanent installation of 1500 works of ancient art from the Mediterranean, Egypt, the Near East, and Pre-Columbian America, presenting the full extent of the Gallery's holdings in this area for the first time. NATIONAL GALLERY OF VICTORIA. (61) 3 208 0222. (See Minerva, March/April 1997, pp. 35-39.)

SYDNEY
INDONESIAN GOLD: TREASURES FROM THE NATIONAL MUSEUM JAKARTA. A selection of gold religious and secular objects and jewellery from the 7th century to the present. ART GALLERY OF NEW SOUTH WALES (61) 2 225 1700. Until 1 August.


MINERVA 65
AUSTRALIA
VIENNA
THE CLOUD PEOPLE OF ANCIENT PERU. An exhibition of mummies, mummified, and grave artefacts. MUSEUM FÜR VÖLKERKUNDE (43) 1 534 300.


CANADA
TORONTO, Ontario
ANCIENT MARINERS OF THE ADRIAT- IC. An ongoing exhibition of Bronze Age, Greek, and Roman artefacts uncovered by a R.O.M. archaeological expedition to Palafragusa, 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. A new gallery devoted to Byzantine antiquities from the 4th to 15th centuries, including over 300 objects: sculptures, mosaics, frescoes, liturgical objects, jewellery, and coins. ROYAL ONTARIO MUSEUM. (1) 416 586-5549. An ongoing exhibition.

CHINA
SHANGHAI
REOPENING OF SHANGHAI MUSEUM. Reopened after four and a half years of planning and construction, the new museum is shaped like an ancient Chinese bronze vessel – its 10,000 square metres contain 11 galleries and three exhibition halls housing over 120,000 cultural relics. SHANGHAI MUSEUM. (86) 21 63 72 35 00.

DENMARK
COPENHAGEN
THE COLOURFUL MIDDLE AGES. NATIONAL MUSEUM OF ART (45) 331 344 11. Until 24 October.

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 them of their dignity. THE EGYPTIAN MUSEUM. (20) 75-43-10.

LUXOR
MUSEUM OF MUMMIFICATION. A small new museum, close to the Temple of Luxor, devoted to mummified 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) 9518 0269. (See Minerva, Jan/Feb 1998, p. 40.)

FRANCE
AMIENS, Somme
GALLO-ROMAN EXCAVATIONS FROM GAUTHIER DE RUMILLY ROAD.

MUSEE DE PICARDIE. (33) 32 29 13 644. Until 3 October.

ANGERS, Maine-et-Loire
EGYPTIAN INTENTIONS. MUSEE PICINE. Until 31 December.

ANTIBES, Alpes-Maritimes
REINSTALLATION OF THE ARCHAEOLOGICAL COLLECTION. Byron exhibition. MUSEE D'ARCHEOLOGIE (33) 49 09 45 35.

AUXERRE, Yonne
EARLY ROMAN ART. A special exhibition organised in collaboration with the Centre for Medieval Studies. ABBAYE SAINT GERMAIN (38) 86 51 09 74. Until 27 September.

BELLESTRA, Pyrenees-Orientales
EVE AND DREAMS: A LOOK AT PREHISTORIC WOMEN. CHATEAU MUSEE DE BELLESTRA. Until December.

BIBRACITE, Burgundy
NEW CELTIC MUSEUM. A new museum of the Celtic civilisation, includes objects not only from France, but also Switzerland, Germany, Abkhazia, Budapest, and the Mediterranean region. Bibraice is part of a huge Celtic fortified oppidum, with most of its fortifications still in place. MUSEE CELTIQUE DE BIBRACITE, Saint-Leger-sous-Becvry. (38) 85 86 52 35.

CANNES, Alpes-Maritimes
FROM EXCAVATION TO MUSEUM: THE ANCIENT WALL PAINTINGS OF THE ILLE SAINT MAURICE. A permanent exhibition showing Roman wall paintings discovered in local excavations. MUSEE DE LA MER. (33) 4934 31817.

CARNAC, Morbihan

DAQUOLAS:
PAINTING FROM ITS ORIGINS TO THE PRESENT DAY. This international exhibition emphasises the splendid archaeological discoveries made at sites in northern Peru. ABBAYE DE DAQUOLAS (33) 298 25 84 39. Until 17 October.

DREUX, Eure-et-Loire
THE GALLO-ROMAN SANCTUARY OF BU. MUSEE MUNICIPAL D'ART ET D'HISTOIRE MARCEL D'ESSAY (33) 23 75 01 661. Until 28 July.

GIURY-EN-VEXIN
À LA RECHERCHE DU METAL PERDU: NEW TECHNIQUES FOR THE RESTORATION OF ARCHAEOLOGICAL METAL. This exhibition illustrates the many processes used for restoring pieces of ancient metal. MUSEE ARCHEOLOGIQUE DU VAL D'OISE. (33) 1 34 67 45 07. Until 2 January 2000.

ISTRES, Bouches-du-Rhône
20,000 JARS UNDER THE SEA. MUSEE ARCHEOLOGIQUE RENE BEAUCARA. Until 28 November.

MOLSHEM, Bas-Rhin
30,000 YEARS AGO: THE FIRST TOOLS IN THE BAVEL VALLEY. MUSEE DU SITE DE CHATEAUX DE PESSAC BUIGATTI (33) 38 83 82 510. Until 26 July.

NANTES, Loire-Atlantique
OUR GALIC ANCESTORS NEAR ARMORIC. MUSEE THOMAS-DIDREE (33) 40 69 76 08. Until 19 September.

NEMOURS, Seine-et-Marne
PASSAGES WITHOUT RETURN. A new permanent exhibition of funerary monuments made in the north-west part of the Paris region at the end of the Neolithic period, c. 3500-2500 BC. MUSEE DE PREHISTOIRE DE L'ILE-DE-FRANCE. (33) 1 64 28 40 37.

SECLULAR AND SACRED IN THE MEDIEVAL COUNTRY. The protohistorical and Christian periods. MUSEE DE LA PREHISTOIRE D'ILLE-DE-FRANCE. (33) 16 62 84 037. Until 22 August.

NICE, Alpes-Maritimes
MUSEE DES ARTS ASIATIQUES. A new museum, devoted to Asian art, opened 17 October. The inaugural display features some 200 objects from India, Cambodia, China, and Japan. MUSEE DES ARTS ASIATIQUES DU CONSEIL GENERAL DES ALPES MARITIMES. 405 Promenade des Anglais- Arenas.

MATISSE AND ANTIQUITY. The influence of Classical art upon his work, such as the Kouroi. MUSEE MATISSE. (33) 49 93 54 40 53. Until 30 August.


NOGENT SUR SEINE, Aube
THE GOLDEN AGE FROM THE BRONZE AGE. MUSEE PAUL-DUBOIS/ALFRED BOUCHER (33) 32 53 97 179. Until 5 December.

ORGNAC L'AVEN, Ardèche
FASCINATING ORGNAC! A new interactive guided tour from the Upper Paleolithic Period to the Bronze Age. MUSEE DES HISTOIRES REGIONAL DE PREHISTOIRE. (33) 75 38 65 10. A permanent installation.

PARIS
AN IDENTIFY REFOUNDED FOR AN ETRUSCAN ANTIQUE. A special exhibition showcasing how a female statue has been identified. MUSEE DE LOUVRE, AILE DENON (33) 1 40 20 50 50. Until 30 June.

EGYPTIAN ART IN THE AGE OF THE PYRAMIDS. The first major exhibition devoted to Old Kingdom antiquities, featuring 230 masterpieces from 30 museums in Europe and North America, organised by the Louvre, the Metropolitan Museum of Art, and the Royal Ontario Museum. GALERIES NATIONALES DU GRAND PARIS. (33) 1 44 13 17 30. Until 12 July (then to New York). (See Minerva, pp. 8-15.)

6000 YEARS OF MOROCCAN ART. Treasures from the kingdom of the S符iterran Sea antiquities from the excavations at Volubilis. MUSEE DU PETIT PALAIS (33) 1 42 65 12 73. Until 9 June.

REOPENING OF SOME OF THE NEAR EASTERN, EGYPTIAN, GREEK, ROMAN, BYZANTINE AND MUSLIM GALLERIES. THE HONORABLE WING OF ORIENTAL ANTIQUITIES (13 new rooms); reopening of the Egyptian galer-
MINERVA 68

Calendar

Bronze Age to the Middle Ages. (39) 042 980 4128. An ongoing exhibition.

NAPLES
HOMO FABER NATURA: SCIENCE AND THE ART. The Greek to the Pompeii International exhibition with five sections will travel to the United States, Germany, Spain, Japan, France, and Great Britain focusing on the look, scientific instruments and engineering devices used for the production of such materials as glass. Objects of everyday life and works of art are shown. Models, virtual reconstructions and audiovisuals help understand the sophisticated practical life of ancient Romans in AD 79. MUSEO ARCHEOLOGICO NAZIONALE DI NAPOLI (39) 081 292 823 Catalogue. Until 18 July.

LACCO AMENO (ISCHIA) A new archeological museum in the converted 18th century Villa Arbusto to document the archaeology of the island of Ischia, from prehistory to Roman times. Also on view are important artefacts from the Greek city of Pithos and artefacts from the island in the 8th century BC. Catalogue. VILLA ARBUSTO.

PALERMO, Sicily
WOMEN IN ANCIENT SICILY. MUSEO ARCHEOLOGICO REGIONALE (39) 091 662 0220. 1 August-30 October.

PALESTRINA, Roma
MUSEO ARCHEOLOGICO PALAZZO BARBERINI. The Palazzo Barberini is built over the celebrated 2nd century BC temple dedicated to the Fortuna Primigenia. The archeological museum within the palace offers a telling example of a large scale extension of modernisation. Important works of art are on show including the famous Palestriina mosaic representing a Nilotic scene, and the group of statues forming the Capitoline Triad, as well as many other artefacts from ancient Prænest. (39) 06 953 8100.

PERUGIA
ANCIENT ART OF THE MEDITERRANEAN. A long-term loan exhibition of antiquities from the Museum of Fine Arts, Boston, finally opening after a delay of three years. It is the first five-year loan from Boston under the terms of its 20-year commitment. See ART/AGOSTO/BOSTON. MUSEO STATALE DI ARCHEOLOGIA (39) 071 411 4432. Ongoing in different cities until December.

JAPAN
MUSEUM OF ANTIQUITIES. A new exhibition which will travel throughout Italy and abroad. Its aim is to stimulate a greater interest in history for schools. The objects on show, loaned to the museum by the British Museum, are ranging from the British Museum to many archaeological and military museums in Italy. MUSEO NAZIONALE D'ARTI ANTICHE E BRONZI. MUSEO NAZIONALE D'ARTE ORIENTALE. (39) 064 874 2848. Until end of September.

VATICAN CITY-ROME-ARZENIA. 500 objects chart two thousand years of relations between Rome and Armenia. From the first days up to the Middle Ages, and later. MUSEI VATICANI, SALONE SISTINO. (39) 065135116. Until 16 July.

VIA DEL CORSO, A TWO THOUSAND YEAR OLD STREET. Paintings, marble statues, coins, and medals illustrate the history of the ancient street that incorporates the Ara Pacis, the sun-dial of Augustus and Marcus Aurelius's Arch in the Piazza del CORSO. (39) 066 707 2180. Until September 10.

VICTORY OVER BARBARIANS, FROM PERSIA TO ROMAN. "The Dying Gaul" from the Capitoline Museum and "The Gaul stabbing himself" can now be seen side by side. PALAZZO ALTÉMPS. (39) 06 220 430. Until December.

TARQUINIA
dwELLings DWWELLINGS FOR THE DEAD, VERNAS'S TOMB. MUSEO ARCHEOLOGICO NAZIONALE (39) 076 685 6036. Until September 1.

TORRANO, Savona
FROM JASPER TO BRONZE: LIGURIA BETWEEN 3500 AND 1000 BC. Recent archeological discoveries relating to Savona and the extraction of Jasper and copper mining. MUSEO CIVICO A PALAZZO DEL MARCHESE A TORRANO. (39) 0182 989 968. Until the end of 1999.

TRIESTE
CHRISTIANITY IN THE EAST. MUSEO SITUSCO DEL CASTELLO DI MirAMARE (39) 0423 224 143. 1 August-10 September.

TURIN
NAPATA AND MEREO. GOLDEN TEMPLES ON THE NILE. Exhibition of five hundred objects documenting the wealth and beauty of the pharaonic kingdoms in Nubia (Abu SIMBEL, EGIPTO Y TEBIS) and NUBIA. (39) 011 442 5892. Catalogue. Until 10 July.

MUSEO DI ANTICHEITÀ. Newly renovated sections of the museum were opened in May 1998 as part of the renovation of the whole museum. Documenting archaeological work in Piedmont on sites dating from prehistory to the Middle Ages. (39) 011 521 2251.

TRAVELLING THROUGH TIME. Oceanic exhibition which will travel throughout Italy and abroad. Its aim is to stimulate a greater interest in history for schools. The objects on show, loaned to the museum by the British Museum, are ranging from the British Museum to many archaeological and military museums in Italy. MUSEO STATALE DI ARCHEOLOGIA (39) 071 411 4432. Ongoing in different cities until December.

JAPAN
NAGOA ANCIENT ART OF THE MEDITERRANEAN. A long-term loan exhibition of antiquities from the Museum of Fine Arts, Boston, finally opening after a delay of three years. It is the first five-year loan from Boston under the terms of its 20-year commitment. See ART/AGOSTO/BOSTON. MUSEO NAZIONALE D'ARTI ANTICHE E BRONZI. MUSEO NAZIONALE D'ARTE ORIENTALE. (39) 064 874 2848. Until end of September.

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 Shumie Shumie, Mihoko Koyama, houses the superb Shumei Family collection, consisting of ancient Chinese, Japanese, and Chinese antiquities and art objects. It will be managed by the Shumie Culture Foundation. (See Minerva Jan/Feb 1998, pp. 20-24, and Minerva, Nov/Dec 1996, pp.10-13.) THE MIHO MUSEUM. Fax: (81) 74882341.

EBERLIN 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 Bronze Age on. NEW MUSEUM. An ongoing exhibition.

MOROCCO
MARRAKESH MINBAR FROM THE KUTUBIYYA MOSQUE. This monumental inlaid wooden pulpit was produced in the workshop of Ali ibn Yusuf (1207-1213 AD), and moved about ten years later to the Kutubiyya Mosque of 'Abd al-Mu'min (1130-1163 AD). One of the masterpieces of the Islamic world, it has been newly restored in a collaboration between conservation specialists from the Metropolitana, of Rome and Moroccan craftsmen. BADI PALACE. A permanent installation.

THE NETHERLANDS
DRENTHEN SOUNDS UNEARTHED. A special exhibition devoted to prehistoric music and musical instruments. DRENTEN MUSEUM (31) 592 312 741. 12 September-28 November.

DEN HAAG, (THE HAGUE)
ARCHAEOLOGY IN THE HAGUE. Recent excavations in the city centre. HAGA'S HISTORISCH MUSEUM (31) 70 364 6940. 3 July - 22 August.

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, due to be re-opened in December 2000. Until then the museum will remain open offering a number of temporary displays and exhibitions. THE NATIONAL MUSEUM OF ANTIQUITIES (RIJKSMUSEUM VAN OUDHEIDEN, RMO). (31) 71 512 7527.


PORTUGAL
THE MEGALITHIC MONUMENTS OF MONSARAZ. An exhibition of dolmens, menhirs and cromlechs from one of the major megalithic areas in southern Portugal. MUSEU NACIONAL DE ARQUEOLOGIA. (351) 1 362 0000. Until November.

SINGAPORE
JEWELLERY OF SOUTHEAST ASIA. ASIAN CIVILIZATIONS MUSEUM. Until 15 September.

SPAIN
BARCELONA
ROMANESQUE GALLERIES. The world's most outstanding collection of Romanesque murals, some in their original aspies, mostly from the area of the Pyrénées, has been reinstalled after being dispersed in the previous 15 years. MUSEU NACIONAL D'ART DE CATALUNYA. (34) 3 423 7199. An ongoing installation.

NEW MUSEUM OF PRECOLUMBIAN ART. A small museum with an outstanding collection of Pre-Columbian art, Central and South American sculptures, pottery, textiles, and other artefacts. MUSEUM BARBER-MUELLER D'ART PRECOLUMBI, Montcada 14. (34) 17 319 06 73.
Calendar

SWITZERLAND
BASEL
EGYPTIAN ROOMS OPENED. The new Egyptian Department of the museum was inaugurated in August 1993. The temporary exhibition will close on 5 September for reinstalation. ANTIKEN-
MUSEUM BASEL UND SAMMLUNG LUDWIG, (41) 61 2222 02. (See Minerva, Nov/Dec 1998, pp. 14-15.)

BERN
THE CELTIC RING. BERNISCHE HIST-
ORISCHES MUSEUM (41) 31 350 7711.

SOLOTHURN
MESSAGES OF STONE. Indonesian stone sculptures from the Barbiere-
Mueller Museum, Geneva. KUNSTMUSE-
UM SOLOTHURN (41) 32 622 2307. Until 5 September (then to Den Haag, Netherlands).

ZURICH
MAPPING THE SECRETS OF THE PERU-
VIAN DESERT. Images of the ancient signs and symbols found on the Nasca plateau in northern Peru are exhibited in an exhibition to interpret them, along with an exhibition of Nasca ceramics and textiles. MUSEUM RIETBERG ZURICH (41) 1 202 4528. Until 3 October.

MEETINGS, CONFERENCES, & SYMPOSIUMS
29 June-2 July. PRELIMINARY MEET-
ing for the INTERNATIONAL CON-
VENTION on the PROTECTION of
UNDERWATER CULTURAL HERITAGE. Governmental experts representing some 40 countries will examine the UNESCO draft Convention on the pro-
tection of underwater cultural heritage and draft text of the Convention to be held at the 30th ses-
ion of the UNESCO conference later this year. Geneva.

30 June-2 July. GREEK IDENTITY IN
THE WESTERN MEDITERRANEAN. An international conference in honour of Professor B. B. Shefton. Speakers include Sir John Boardman. Newcastle upon Tyne. Contact: Dr Kathryn Lomas, Department of Classics, University of Newcastle, Newcastle upon Tyne NE1 7RU. E-mail: K.K.Lomas@ncl.ac.uk

30 June-2 July. GREEK IDENTITY IN
THE WESTERN MEDITERRANEAN. An inter-
national conference in honour of Professor B. B. Shefton. Speakers include John Boardman, David Ridgeway, and Jonathan Hall. UNIVERSITY OF NEWCASTLE UPON
TYNE. For details contact: Dr Kathyn Lomas, Department of Classics, University of Newcastle. E-mail: H.K.Lomas@ncl.ac.uk

7-10 July. THE WORLD OF XENOPHON. The first international conference devoted to Xenophon, offering a forum for the study of CLASSICS, UNIVERSITY OF LIVERPOOL. Contact: Dr C.J. Tulpin, Dept. of Classics and Ancient History, UNIVERSITY OF LIVERPOOL. Tel: (44) 151 794 2446, e-mail: C.J.Tulpin@liv.
erpool.ac.uk

10 July. ARTS OF IRAN: ACAEMENIDS TO QAJARS. Linked to both the Qajar exhibition in the Brunei Gallery, SOAS, and a new display in the Addis Gallery, this study day will trace continuing themes in the arts of Iran from the Achaemenid age to the 19th century. Speakers include Johan and Vesta Curtis and Jennifer Scarce. THE BRITISH MUSEUM. (44) 171 636 1555.

11-16 July. 18TH INTERNATIONAL
CONFERENCE ON THE HISTORY of CARTOGRAPHY. (Held in conjunction with a meeting of the International Society for the Cartographers of Early Maps,) the Society for Hellenic Cartography, and the National Hellenic Research Foundation. ATHENS. National Hellenic Research Foundation (30) 1 721 0554.

12-16 July. THE HIEROGLYPHS and LANGUAGE OF ANCIENT EGYPT. Bloomsbury Summer School, University College London. For details: (44) 171 419 3622.

12-16 July. 46TH INTERNATIONAL CON-
GRESS OF HISTORIOGRAPHY. Ruhr-
Universität, Bochum, Germany. For details: Professor E. Neu, Speckwissenschaftliches Institut, Ruhr University, D-44780, Bochum, Germany.

17-21 July. BRITISH ARCHAEOLOGICAL ASSOCIATION ANNUAL CONFERENCE: ST ALBANS AND THE CULT OF ST ALBAN. Visits are planned to the Abbey, St Michaels, Verulamium, and other important sites. Professionals and amateurs alike are welcome. Send the S.A.E. to: Robert Crane, 40 Montagu Mansions, London, W1H 1LD.

19-23 July. KINGS and CUNEIFORM: THE NEOassyRIAN EMPIRE PERIOD. Bloomsbury Summer School. University College London. For details: (44) 171 419 3622.

24-25 July. NATIONAL ARCHAEOLOGY DAYS. A wide variety of events will be held throughout the UK to celebrate. For details contact: CSA c/o National Museum of Scotland, Chambers Street, Edinburgh, EH1 1JF. (44) 1904 671 417.

26-30 July. THE AMARNA AGE REVIS-
ITED: AKHENATEN and HIS LEGACY. Bloomsbury Summer School. University College London. For details: (44) 171 419 3622.

27-28 July. ANCIENT EGYPTIAN ART. A two day forum looking at the tech-
niques of the Egyptian artist with Heshbibah Yohannan. Manchester Ancient Egypt Society. For details con-
tact: Society Secretary, (44) 161 225 0879.

2-6 August. ART AND RELIGION in
ANCIENT EGYPT. Bloomsbury Summer School. University College London. For details: (44) 171 419 3622.

16-18 August. READING GREK ICONOGRAPHY. Department of Classics, University of Reading. Whitknights, Reading RG6 6AA. Tel: (44) 118 931 8620. Fax: (44) 118 931 6601. E-mail: J.E.Bodard@Reading.ac.uk or J.E. Burrough@Reading.ac.uk. Website: http://www. r d g . a c . u k / C l a s s i c s /
Iconography
14-19 September. EUROPEAN ASSOCIA-
TION OF ARCHAEOLOGISTS, 5TH ANNUAL MEETING. Bournemouth. Contact: E-mail: ea99bournemouth.
ac.uk. Website: csweb.bournemouth.ac.uk/consci/ea99/9.

18 September. PRE-COLUMBIAN SOCI-
ETY OF WASHINGTON, 6TH ANNUAL MEETING. Theme: Understanding the Epiclassic: Turquoise in Ancient Times in Mesoamerica. Contact: Jeff Splittstoesser. Tel/fax: (1) 301 942-5532. E-mail: jefflsmitharesearch.com.

20-24 September. FOUNDERS, SMITHS,
and PLATEFR: METAL FORMING and FINISHING FROM THE EARLIEST TIMES. Oxford. Contact: Chris Salt, Oxford Centre for Advanced Materials and Composites, Department of Materials, Oxford University, Parks Road, Oxford OX1 3PH. E-mail: chris.salter@material-
ses.oxford.ac.uk.

20-27 September. 14TH INTERNATIONAL
CONGRESS FOR CHRISTIAN ARCHA-
EOLOGY. Theme: Early Christianity between Rome and Constantinople in Vienna. Contact: Kongresssekretariat, Archaeologienzentrum, Universitat Wien, Franz Klein-Gasse 1, A-1190 Vienna, Austria. Tel: (43) 1 313 52 24. Fax: (43) 1 319 36 84. E-mail: fch.klass
-Archaeologie@univie.ac.at.

21-24 September. 14TH INTERNATIONAL
BRONZE CONGRESS. Coln. Contact: Professor Thomas Rehren, Germanisches Museum, Roncalliplatz 4, D-30667 Koln. Tel: (49) 221 221-24542. Fax: (49) 221 221 24030.

22-26 September. 3RD CONGRESS of IBERIAN ARCHAEOLOGY. Vila Real, Portugal. Contact: Dr Mila Simoes de Abreu, Universidade de Tras-os-Montes e Alto Douro, Campus da Quinta do Prado, Apartado 202, 50 Vila Real, Portugal. Tel: (351) 59 329 179. Fax: (351) 59 326 146. E-mail: matsabreu@utad.pt. ARCHAEOLOGY METRY: SECTION. Contact: Dr Jordi Juan i Traperas. Tel: (34) 909 338 382. E-mail: juan@irevium.gnb.ub.es.

27-30 September, SOUTHEAST ASIAN PREHISTORY in THE THIRD MILLENNI-
UM. Penang. Malaysia. Contact: Mohammdanramuzan A. Rahman. Fax: (604) 657 3546. E-mail: dir
ark@usm.my.

LECTURES
UNITED KINGDOM
22 July. BEVERLEY and RAYMOND SACKLER DISTINGUISHED LECTURE IN
EGYPTOLOGY. THE DAILY BIRTHDAY of LIGHT: A GUIDED TOUR OF THE EGYPTIAN NETHERWORLD. Professor E. Honegger. Contact: Secretary, Dept of Egyptian Antiquities, British Museum. Contact: (44) 171 323 8306

24 July. THE INAUGURAL IRONY and
HANKEY MEMORIAL LECTURE. EXCASA-
VITING KNOSOS. Professors Peter Warren and Nicholas Coldstream. 1.30pm. Lecture Theatre G6, Institute

of Archaeology, Gordon Square, London, WC1.

APPOINTMENTS
Brent Benjamin, previously deputy director for curatorial affairs at the Museum of Fine Arts, Boston, has been appointed director of the St. Louis Art Museum.

Sandra E. Knudson has been appointed Associate Curator of Ancient Art at the Toledo Museum of Art. (Previously co-
ordinator of publications, research and publications team, and curatorial con-
sultant for ancient art at the Toledo Museum of Art.)

IN MEMORIAM
Christos G. Baxtis, 95, prominent American collector of ancient art and frequent donor of objects to the Metropolitan Museum of Art, where much of his collection was exhibited in 1987, and to the Brooklyn Museum.


Frances Fellin Jones, 86, archaeologist and curator of classical art at the Art Museum, Princeton University from 1946 to 1971, then curator of collect-
s from 1971 to 1983.

Karl Schefold, 94, Swiss classicist, long associated with the German Archaeological Institute, author of Classical Greece (1967), Myth and Legend in Early Greek Art (1966), and several other works on Greek mytholo-

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

Emma Beatty, Minerva, 14 Old Bond St, London W1X 8DG. Fax: (44) 171 491 1595.

Please send U.S. and Canadian listings to:

Dr Jerome M. Eisenberg, Minerva, Suite 2D, 153 East 57th Street, New York, N.Y. 10022. Fax: (212) 688-0412.

MINERVA 69
Egyptian New Kingdom life-size granite portrait head of an official wearing a heavy wig, finely incised, with echelons of curls over the ears. XVIIIth Dynasty, ca. 1550-1307 B.C. H. 28.6 cm. (11 1/4 in.)

Send $5 for our new 1999 full color catalogue.

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

royal-athena galleries new york
beverly hills london
COUNCIL FOR INDEPENDENT ARCHAEOLOGY

Membership

Open to all who are interested in archaeology. Subscription: £6.00 a year or £20.00 for four years

Promoting Diversity and Pluralism in Archaeology. The Council for Independent Archaeology was formed in September 1989 to provide a forum allowing independent archaeologists and local societies to contribute more effectively to archaeology. The Council offers help, support and advice to all, whether members or not.

To this end the Council organises the following:

- A Weekend Congress held every two years in different parts of the UK, usually at a University. Archaeologists can meet and discuss a theme and topics relevant to the moment. They can also demonstrate their work and see what the other leading societies and individuals are doing.
- In the intervening years a day conference is held where the Council may honour a successful society, project, or individual and display their work.
- Help to Societies who wish to run a special event and share it with a wider area of the country; they can join with the Council to improve their publicity and profile.
- A newsletter with current topics and readers' views, published several times a year, with great potential to improve the archaeological profile of Independents.

Membership

Membership is open to all societies and individual archaeologists. The subscription is £6.00 a year; members are invited to pay a consolidated subscription of £20.00 to cover four years.

Subscriptions should be sent to: Mike Rumbold (Secretary) 3, West Street, Weedon Bec, Northampton, NN7 4QH (tel. 01327 340855) or Kevan Fadden (Treasurer) 7, Lea Road, Ampthill, Bedford, MK45 2PR (tel. 01525 402273)

COUNCIL FOR INDEPENDENT ARCHAEOLOGY. MEMBERSHIP APPLICATION

When completed please return to the Secretary at the above address.

Title and initials: ................................................................. Surname: .................................................................

Number & Street: ................................................................. District: .................................................................

Town: ................................................................. Postcode: .................................................................

Telephone (home): ................................................................. Telephone (work): .................................................................

Signature: .................................................................................................................................

I enclose cheque for £...... for one/four years . Cheques to the “Council for Independent Archaeology”.

http://www.archaeology.co.uk/cia/

registered Charity Number 1002320

---

Edgar L. Owen

A.M.A. S.A.C. C.B.C.A. G.S.N.A.

Fine Antiquities and Ancient Coins

Bi-monthly Illustrated Mail Bid Auctions.

Free copy in US. One year subscription $20 ($25 overseas).

We welcome quality consignments.

We also buy.

Exensive Internet Gallery: www.edgarowen.com, EdgarOwen@worldnet.att.net

1087 Mohawk Tr, Andover, NJ 07821, U.S. Tel: 973-396-9557, Fax: 973-398-8082

---

Conservation & Restoration of Ancient Art

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

Irene Shekhtman

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

---

FRAGMENTS OF TIME

MUSEUM-QUALITY ANCIENT ART

Specialists in Greek, Roman, Etruscan & Egyptian Antiquities

Contact us for a complimentary catalogue

Visit us on the Internet at: http://www.antiuitlies.net

Gallery hours by appointment

Fragments of Time

PO Box 376
Medfield, MA 02052 USA
Tel: (508) 359-0090
E-Mail: fragments@aol.com

PRIVATE COLLECTIONS WANTED: TOP PRICES PAID
The Classical Association

Britain’s largest classical organisation for everybody with an interest in the literature, languages and civilisations of ancient Greece and Rome

Benefits include:

- CA News, a twice-yearly magazine of articles, news and views, poetry, competitions, and information about classical events
- A lively and stimulating Annual Conference
- An attractively printed copy of the Annual Presidential Address
- Substantially reduced rates for the Association’s three journals
- Access to a tape library of lectures and Presidential Addresses

Annual membership fee is only £3.

Send a cheque, payable to the Classical Association, to Dr Jenny March, PO Box 36, Alresford, Hampshire SO24 0ZQ; or write for further information and a free copy of CA News.

---

COINS & ANTIQUITIES
from Ancient Times to AD1800

An exciting new quality monthly magazine for collectors, dealers, archaeologists, academics or anyone interested in coins and antiques and their place in our history.

COINS & Antiquities is A4 size, 68-92 pages, many printed in colour on high quality paper, and over two thirds of the pages devoted to editorial.

Editorial Content

COINS: • Greek and other ancient coins • Roman (Republic, Imperial, Byzantine) • Celtic • Saxon and Viking • English and Scottish Medieval Hammered • European • World • Spanish South-American • 17th - 18th Century Tokens/ Jettons

ANTIQUITIES: • Fossils • Stone Age flint tools and pottery • Celtic & Roman pottery, jewellery, weapons, domestic metalwork, etc. • Saxon & Viking • Medieval • Ancient Egyptian amulets, scarabs, shabits etc • Ancient Greek • Ancient China & Japan • Mesopotamia & Near East • New World pre-Columbian - Inca, Aztec, etc.

REGULAR FEATURES • News & Views • Book Reviews and newly published titles • Readers letters • Identification Service • Auction news and Market Trends • Diary Notes - meetings, fairs, exhibitions, auctions, etc. • Price guide • Dealer lists and catalogues.

AVAILABLE FROM NEWSAGENTS, COIN & ANTIQUITY DEALERS OR THE PUBLISHERS

Single copy £3.50 12 issue subscription £35 SAVE £7

01376 521900

119 Newland Street, Witham, Essex CM8 1WF

---

Save with a subscription to MINERVA

6 Issues (1 Year) 12 Issues (2 Years) 24 Issues (4 Years) 30 Issues (5 Years)

UK £18 £34 £64 £77

EUROPE £20 £38 £72 £87

USA, CANADA and rest of the world Surface £20 or US $33 £38 or US $62 £72 or US $118 £87 or US $144

Air £27 or US $44 £50 or US $82 £92 or US $150 £110 or US $180

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

Name..............................................................................................................................

Address...........................................................................................................................

.................................................................................................................................

.................................................................................................................................

Signature........................................................................................................................

Card number................................................................................................................

Expiry date....................................................................................................................

Circle the subscription rate you require

Please print all details clearly in block capitals

Enclosed £/US $ cheque value

SEND TO: Minerva 14 Old Bond Street London W1X 3DB Tel: 0171 495 2590 Fax: 0171 491 1595 or 153 East 57th Street, New York NY 10022 USA Tel: (212) 355 2034 Fax: (212) 688 0412

For further details see our website at: http:\\www.desiderata.com
Egyptian New Kingdom life-size granite portrait head of an official wearing a heavy wig, finely incised, with ephelons of curls over the ears. XVIIIth Dynasty, ca. 1550-1307 B.C. H. 28.6 cm. (11 1/4 in.)

Send $5 for our new 1999 full color catalogue.

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

royal-athena galleries

new york
beverly hills
london
ROMAN MARBLE ARCHAISTIC STATUE OF A KORE wearing a diadem, the face framed by curls carved of giallo antico marble and the body of pavonacetto marble.
1st Century A.D.
H. 68 cm. (26 1/4 in.)
Ex Lord Rochdale, Lingholm, England.

Cf. E. Equini Schneider, Catalogo di Sculture Romane del Museo, Nazionale;
Interactive Collector – The first to bring the auction industry online

‘The big boys are having to play ‘catch up’ to newer Internet specialists... A British company listed on Ofex has managed to corner the market in antiques and collectibles where you can buy and sell anything across the world.’

BBC, March ’99

‘It’s an exciting way to bid and opens up the auction world...’

The Sunday Telegraph, February ’99

Interactive Collector ‘is a hub of up-to-the-minute information on objects for sale in the art, antiques and collectibles world...’

Time Magazine, November ’98

An estimated 147 million online customers around the world are predicted to spend over £4 billion on collectibles in the next four years. Can your business afford to miss out on this new market?

Interactive Collector’s pioneering online service offers a fresh and dynamic approach to trading. Home to over 200 leading auction houses, dealers and galleries world-wide, Interactive Collector boasts over £750 million of stock for sale. Established four years ago, we have proven expertise at combining the needs of this traditionally conservative industry with the technological innovations offered by the Internet – the key ingredients for success. And what’s more we do not demand exclusivity from our clients.

We offer customers assurance, security and trust – crucial factors that are lacking in person-to-person online trading. Our 150,000 users each month agree. They are young, passionate and dynamic collectors with money to spend, yet their increasingly busy and pressured lifestyles allow less time to browse and buy. Which is why the Net is becoming the number one way to shop. Interactive Collector enables these customers to buy from you anytime, anyplace, anywhere. Right now.

Find your way onto the Web with Interactive Collector. Interactive Collector leads the way in the development of online trading. There is no company more able to help your business blaze its own trail into this new world of possibilities. The time to take advantage of this exciting and powerful medium for global business has come.

Free and easy to access, why not visit www.icollector.com for yourself or telephone 0800 328 0023 to find out how you can take advantage of online trading.