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THE WOMAN FROM ROMAN LONDON

Readers will have previously read in Minerva (Sept/Oct 1999, pp. 25-8) about the discovery of the stone sarcophagus and lead coffin in March 1999 in the Roman cemetery at Spitalfields, London. It contained a skeleton of a wealthy young woman from late Roman London. As part of the research for a BBC TV documentary, 'Meet the Ancestors', experts were called in to reconstruct the head of this now famous Roman Londoner.

Caroline Wilkinson of the Unit of Art in Medicine at University of Manchester used the same forensic techniques as those used by police when dealing with skeletons of unidentified murder victims. It was a painstaking and time-consuming process. A cast was made from the original skull and pegs were inserted in the cast to mark the probable thickness of the facial soft tissue. Muscle insertion marks on the skull, indicating the strength and bulk of the muscles, made it possible to create the correct shape of the head and the main facial muscles were added in clay strips. The eye sockets determined the shape, set, and slant of the eyes. An indication of the shape and size of the nose was calculated from the projected angle made by measuring out from the top and base of the nasal aperture. Clay was then moulded over the muscles, representing the soft tissue, to complete the reconstruction. A wax version was cast from the reconstructed clay head.

The analyses from the teeth and bones, reported in Minerva (Jan/Feb 2000, pp. 38-40), established that this Roman Londoner was probably a first generation immigrant who had spent her early life in a western province of the Roman Empire. The closest modern comparison for the DNA extracted from one of her teeth seemed to be south-western Europe, perhaps the Basque region of Spain. This information, combined with the stable carbon isotope analysis of her tooth enamel which indicated that she had been brought up in a country warmer than Britain, somewhere in the western Mediterranean, points to Spain, Italy, or southern France as her country of origin.

On the basis of these results, it was considered possible that she may have had brown eyes and the appropriately coloured glass eyes were inserted. Medical artist Alison Levy, added long dark hair and skin tone to provide a Mediterranean appearance and the hair was dressed in a 4th-century style, based on long hair. Pigtails were coiled up and around the back of the head. The result is an interesting face with a narrow pointed nose and deep-set eyes.

The reconstructed head has brought to life this young Roman Londoner. The head, sarcophagus, coffin, and grave goods have now been placed on permanent display in the Roman London Gallery of the Museum of London. The skeleton will only remain on view for twelve months when it will be removed for further comparative research on all the skeletons from the Spitalfields cemetery. When the excavations were finally completed at the end of 1999, the total of 80 Roman inhumation burials and two cremation burials was vastly outnumbered by the 8,500 skeletons that were excavated from the same site but which came from the medieval cemetery of the Church of St Mary Spital, Spitalfields.

Jenny Hall
Roman Curator at the Museum of London

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THE HOLDERNESS ANGLO-SAXON CROSS

Arthur MacGregor tells the strange story behind a recent re-discovery

No one could deny that the latest purchase by the Department of Antiquities at the Ashmolean Museum has earned its entitlement to a spell of climate-controlled and spot-lit luxury in the ‘New Acquisitions’ case. The diminutive garnet-inlaid gold cross has clearly been in the wars but, despite the damage sustained by its delicate structure, the archaeological interest of this important piece of 7th-century Anglo-Saxon jewellery remains undiminished.

The cross first came to public notice when a Coroner’s jury, sitting at Hull in April 1999, decided under the rubric imposed on it by the now-obscured Treasure Trove procedure that, when consigned to the ground thirteen centuries ago, it had not been buried with the intention of recovering it. Consequently, the cross was declared not to be Treasure Trove and was returned to its finder and owner, Ronald Wray.

The Treasure Trove procedure (replaced by the Treasure Act 1996 which came into force on 24 September 1997) had been re-invoked in this instance due to the fact that the cross had been found some 30 years ago, while the old legislation was still in force. One rain-soaked morning Mr Wray, a farmer at Burton Pidsea on the Holderness peninsula on the East Yorkshire coast, had been making his way across his stack-yard, bowed down by the weight of a bale of straw on his back, when his eye lit on the cross just in front of his feet. The previous night’s storms had washed away just enough of the surface mud to allow the light to flash from its surface as its maker had intended but, naturally enough, Mr Wray had no idea of the antiquity of the piece, lying on the ground-surface that he and generations of farmers had trawled across on a daily basis.

In time he took his find to a local historian and archaeologist, who in turn showed it to one or two others of his acquaintance, but they reached no definite conclusion about its age. Even the precious nature of its raw materials seems to have gone unnoticed, causing Mr Wray to consign it to a box at the back of his kitchen drawer, where it was to remain for the next 30 years.

It was Mr Wray’s granddaughter, Heidi Lofthouse, who finally brought the cross’s existence to scholarly notice. She saw an advertisement for a Finds’ Day at the Hull and East Riding Museum in March 1999, and attended along with her grandfather. The Keeper of Archaeology, Gail Foreman, had no difficulty in recognising the importance of the long-neglected cross. The precious nature of its raw materials was also apparent to her and a report was made to the Coroner’s office at that time, and thus the cross began its long journey into the headlines of the local and national press.

When the cross came up for sale at Bonhams in Knightsbridge on 21 October 1999, none of the museums in the Yorkshire area was in a position to bid for it. At that point the Ashmolean Museum, backed by a promise of a grant-in-aid from the National Art Collections Fund, decided to enter a bid. On the day of the sale, however, the Museum was outbid in the saleroom, where the cross fetched a hammer price in the saleroom, against a telephone bidder, of £55,000. Later the Ashmolean established contact with the new owner, the London dealer Sam Fogg. Backed by an increased grant from the National Art Collections Fund, an agreement was concluded and the cross was carried off to Oxford, where it has been the subject of special interest to visitors ever since.

Something of the cross’s eventful history is visible on its face. The upper arm has been forcibly straightened after being bent out of shape, causing the cell-work enclosing the garnets to buckle; in all, about a third of the garnets are now missing, but these losses do nothing to obscure the cultural and chronological relationships of the piece. Its closest relatives are undoubtedly the cross from Stanton near Ixworth (Suffolk), already in the Ashmolean Museum, and the British Museum’s Wilton (Norfolk) cross, while the largest and most prestigious member of the small group to which it belongs is the cross of St Cuthbert in the Durham Cathedral Treasury. All four are pectoral crosses, designed as visible affirmations of their wearers’ Christian commitment. They date from within the first hundred years of St Augustine’s mission to Canterbury in 597, and are testaments to the rapid spread of the new religion through the aristocratic levels of society which were specifically targeted in the missionaries’ carefully laid strategy for the rapid conversion of Anglo-Saxon England.

* * *

DR TIM POTTER

It is with regret that Minerva notes the recent death of Dr Tim Potter, Keeper of the Department of Prehistoric and Romano-British Antiquities in the British Museum, on 11 January.

Tim Potter’s passion for archaeology went back to his early teens, with a particular interest in the Fenlands and the Cambridgeshire area where he grew up. The fens in the Roman period remained a particular interest of his which culminated in the 1980s when, as a British Museum curator with his colleague Roger Bannister, he excavated a Roman villa with great success and subsequently published in 1996. It was to feature later in the new Weston Gallery of Roman Britain in the British Museum. Prior to that, after Trinity College, Cambridge, Tim carried out his Ph.D. research in Italy.

His many projects in Italy included the large-scale excavation at Mola di Monte Gelato (see Minerva, Jan/Feb, 1998, pp. 56-7), and was very active in the current Tibur Valley project. From 1991 to 1996 he was Chairman of the Faculty of Archaeology, History and Letters at the British School at Rome. His popular book Roman Italy (1987) was widely acclaimed on publication. He conducted on the Roman and medieval sites in north-west England, and at Cherchell (Tel Cusarea) in Algeria, were all fully published. He was the author of some 15 books and monographs, around 100 papers in scholarly journals, and of several reviews of books in Minerva.

Tim Potter entered the British Museum as an Assistant Keeper in 1978 with no experience of museum work; he was to rise to head his department, Prehistoric and Romano-British Antiquities, in 1995. He will be widely remembered as a natural communicator, an enthusiastic lecturer, and the architect of the recent splendid gallery presentations of his Department, together with his commitment to the ambitious plans for the British Museum Study Centre where PR-B will play a central role.

Catherine Johns
A FIGURINE OF MINERVA FROM LONDON

Roman London, like modern London, was a city of many religions. Surviving inscriptions confirm the presence of temples dedicated to the Egyptian goddess Isis and to Jupiter. Also, a Mithraeum (built c. AD 240-250) existed within the walled city beside the Walbrook stream. The presence of a Bishop of London at the Council of Arles in AD 314 confirms the existence of a Christian community within London by the early 4th century. It has also been proposed that the discovery of a monumental 4th-century building on Tower Hill within the walled Roman city, may possibly have been London's first cathedral.

New evidence of one of these various faiths was revealed in May 1999 during investigations carried out by the Museum of London Archaeology Service (MOLAS) on the site of the new Merrill Lynch Regional Headquarters, in King Edward Street. Excavations for new foundations revealed the basal portion of a Roman well, which had been lined with a wine barrel made of silver fir tree wood. The contents of the well included a headless, pipeclay figurine of the goddess Minerva (Fig 1).

Minerva was one of the great Roman deities, worshiped as the goddess of wisdom and the patron of arts and trades. As she provided courage and stamina in time of war, she is frequently portrayed with a helmet, body armour, shield, and spear. The figurine of Minerva (height 13 cm, base 4.2 by 2.9 cm) is standing on a pedestal holding an owl shield against her legs with her left hand and holding her right hand raised to her shoulder (it is not certain whether or not she originally also held a spear in her left hand). She is wearing ankle-length robes and her breast plate is decorated with a miniature portrait of a face, probably intended to represent Medusa. She may well have been wearing a crested helmet or a head-dress, but as the figurine is now headless this cannot be confirmed. Across the back of her neck is a low vertical ridge which could represent part of her helmet crest or her hair.

Minerva was certainly not unknown in Roman London. She was depicted wearing a crested helmet on a sculptural block that once formed part of a screen wall or a monumental arch in a religious precinct that is thought to have stood in the south-west corner of the walled city. One of the marble sculptures from the temple of Mithras was a head of Minerva with holes drilled to retain a metal helmet which no longer survives. A Roman lead coffin found in Southwark during 1811 had an ornamented lid, on the upper portion of which were represented two figures of Minerva.

These figurines were mould-made and mass produced in France and the Rhinelend, especially in the Allier region, and imported into London in quite large numbers during the late first and early second centuries AD. The most common type of clay figurine found in London is Venus – the goddess of love, of which over 53 examples have been found. The second most common type of clay figurine was a mother goddess (Dea Nutrix), a seated figure nursing one or sometimes two babies, reminiscent of the Christian image of the Virgin Mary and the infant Christ.

This is the first such example of Minerva to be found in Roman London. A very similar type of Minerva figurine was found during the late 19th century at the Roman spa town of Vichy in southern France. Such figurines were often bought as gifts to the deities concerned to petition them for favours. Possibly the figure was purchased for use at a local temple during the annual festival of Minerva the 19-23 March (Quinquatrus). Although predominantly used as charms and cult objects, they may also have been used for domestic worship.

The material from the backfill of the well included a bronze saucepan or bowl, and a vast amount of pottery, mostly flagons (AD 70-120), produced in the Verulamium region (St Albans, Hertfordshire). Many of the flagons show signs of wear and contain traces of unidentified residues on their interior surfaces. Other types of vessels include sherds of Spanish amphorae, a Verulamium region white ware mortaria with a maker's stamp of ALBIVNS, running from AD 60-90 and a used tazza or cup for burning incense.

The impression is that the well was abandoned and infilled by the mass disposal of the contents of a workshop or tavern during the early 2nd century. It is very unlikely that a family house would have possessed so many flagons. It is hoped that residue analysis will confirm the precise function of the flagons. For instance, are the residues food, such as fish sauce or garum, or perhaps paint pigments that were mixed in the bases of broken flagons?

The well was located some distance back from the Roman street frontage so it was probably situated within a yard or external area to the rear of the early Roman clay and timber buildings that are known to have lined the adjoining Newgate Street frontage. The presence of a used tazza within the well suggests that the figurine may have originally stood in a little shrine within the adjoining workshop or tavern, to which offerings would be made regularly to ensure the continuing goodwill of the goddess.

It is uncertain why the head was snapped off the figurine before it was discarded into the well along with the vast amount of used pottery. The amount of pottery suggests a massive clear-out of a business premises and a deliberate decision to infill what appears to be a serviceable well (when it was rediscovered in 1999 it was still full of water). The removal of the figurine's head may have been a ritualistic act, carried out when the well was no longer needed. The act of breaking the figurine could have been done
to both liberate the spirit of the figurines and to dispense any residue of evil that the water deities of the well may have invoked when it was abandoned. Almost all the Roman clay figurines found in London are found already broken, often headless, and therefore their breaking and discarding may be interpreted as a deliberate act. Many of these figurines were dumped amongst the soil and domestic rubbish used to raise low-lying areas of the valley created by the Walbrook stream channel and a number of other examples have been found within the dumps of soil and domestic rubbish used to fill the wooden quay structures of the riverside port. Another eight finds of figurines occur as grave goods from the various extra-mural cemeteries around Roman London and Southwark.

Jenny Hall
Bruce Watson

The 1998-99 programme of archaeological work at the new Merrill Lynch Regional Headquarters has been sponsored by Merrill Lynch Europe. Thanks to Fiona Seeley of the Museum of London Specialist Services for identifying and dating the Roman pottery from the well and Noreena Shapland for handling the processing and cataloguing of the finds during 1999.

Two rare Greek bronze animal figurines were stolen from a New York gallery last year: an archaic Greek griffin head protome with a knob on top of its head, from a cauldron, 8th century BC, height 8.9 cm, and an archaic Greek crouching goat, probably from a workshop between Dodonna and north-west Greece, under Corinthian influence, c. 540 BC, length 7 cm. Both have previously been illustrated and published in catalogues. A reward has been offered for their return. Anyone with information should contact Minerva in New York: (1) 212 355-2033; fax (1) 212 688-0412, or the Art Loss Register, (1) 212 391 8794.

ARTEFACTS FROM THE GIANICOLO DUMPED IN A ROME LANDFILL SITE

One morning in late November of last year Italian authorities seized 500 square metres of a busy landfill site on the outskirts of Rome. In amongst construction debris they discovered a large assortment of archaeological artefacts that allegedly had been removed from a public works excavation on the site of new car-parking facility near the Vatican.

Although the necessary excavation had been approved by Rome’s Archaeological Superintendency, who continued to supervise the operation after conducting a six week emergency dig, several scholars and local historians maintained that the excavation was causing irreparable damage to an important site.

Rome’s mayor Francesco Rutelli stated the obvious in saying ‘We cannot dig anywhere in Rome without bringing up remains of the ancient city.’ The area in question, the Gianicolo, is known to have been the location of Imperial residences and the emergency work by archaeologists did, in fact, bring to light walls of a 2nd century AD house. Although some valuable information may have been added to what is already known of the Gianicolo, no major works of art were discovered. The artefacts found in the dump by the authorities consisted of hundreds of fragments of transport amphorae, loose mosaic tesserae, and small pieces of painted plaster. In short, the typical ancient rubble found in the course of any modern Roman building project.

The director of the project, Luigi Scavizza, declared that the material was already decontextualised and beyond any hope of even the most imaginative restoration before being sent to the landfill. The Archaeological Superintendency assigns every construction site in Italy to a professional archaeologist/inspector whose task it is to ensure that nothing valuable is being destroyed. One can presume, therefore, that the removal of the ancient detritus was duly approved by the competent authorities.

The discovery of the walls of the 2nd century house ignited a parliamentary debate as to whether or not the excavations for the parking ramp should be allowed to continue. The media quickly labelled one side the Archaeology Party, an ad-hoc coalition of Italian Greens, preservationists and the Radical Party and the other side, the Bulldozer Party. With the government, lead by ex-communist Prime Minister, Massimo D’Alema, backing the Bulldozers, the question immediately took on deeper political overtones. The long-standing practice of Italian journalists to pronounce precious all ancient remains that are not strictly geological helped heat up the controversy.

The quarrel was settled on 10 December, eleven days after the discovery of the ancient rubble in the dump, when the government voted to allow work on the ramp to continue under the close supervision of the Rome Superintendency.

To international observers the incident is another example of the Italian Government’s inability to achieve a consensus regarding the management of one of the world’s great cultural heritages. It is ironic that the events coincided with the recent Italian request to the United States Congress to impose import restrictions on any ancient work of art or artefact that could potentially have originated in Italy.

Stephen Rossi
NEWS FROM EGYPT

Restorations underway in Old Cairo

For nearly three years major conservation efforts have taken place on four important medieval monuments in Old Cairo, about 15 kilometres south of the Cairo Museum. Restoration is continuing on a 6th century Christian church, close to the Roman fortress of Babylon, which was converted in the 9th century to the Synagogue of Ben Ezra, famed as the location of the Geniza Documents, about 150,000 books and manuscripts and about 500,000 other documents dating as far back as the 11th century, placed in storage according to the Jewish tradition that no document containing the written name of God may be destroyed.

The architecture of the building is a mixture of Christian, Jewish, and Muslim influences. The synagogue itself was restored over a period of ten years by the Canadian Centre for Architecture and Restoration. Now, in a joint undertaking with the Supreme Council of Antiquities, a central marble slab with the inscription ‘Moses worshipped God here’ is being conserved.

The Church of Abu Serga at Saint Sergius, supposedly the site where the Holy Family took shelter during their flight into Egypt, is being reinforced by decreasing the subsoil water level, which is affecting its basic architecture. Al-Maqlaqa, the Hanging Church (so-called because it is literally suspended inside one of the great drum towers of the Roman Fortress), is undergoing an extensive renovation, first by reducing the subsoil water level, then reinforcing the columns, thereafter consolidating and cleaning the various architectural elements, and finally conserving the icons and artefacts. The old wing of the Coptic Museum is being restored at the same time.

The Amr Ibn Al-Aas mosque, beyond the walls of the Roman fortress, was the first mosque in Egypt, built in AD 642. This is the third restoration to take place on this historic structure and primarily involves redoing the columns of the prayer hall.

Smuggled head returned to Egypt

An Egyptian New Kingdom royal head of Queen Merytaman, a daughter of Ramses II, and later his wife, smuggled by Jonathan Tokeley-Parry from Egypt several years ago (see Minerva, Sept/Oct 1987, p. 3), was returned to Egypt in January following a long legal process. This stone head was apparently removed from a government warehouse, partially damaged and then disguised to appear as a forgery in order to bring it out of Egypt. It was then restored to appear as if it was another portrait (part of the original fact may yet remain below the addition) and sold to a private English dealer. The New York Times (17 January 2000) erroneously stated that it was restored and exhibited by the British Museum, who were actually only holding it in custody in a storeroom for Scotland Yard, The Evening Standard (21 January 2000) added to the confusion by saying that it was looted from the pyramids.

Jerome M. Eisenberg

Roman ship found in Alexandria harbour

Following the successful salvage by a French archaeological team of part of Napoleon’s sunken fleet in Aboukir Bay, 25 kilometres east of Alexandria (see Minerva, Nov/Dec 1998, p. 2), the Supreme Council of Antiquities has initiated a thorough survey of the eastern coast of Alexandria. It has resulted in the discovery of a small ancient harbour dating to the Roman period, 200 metres by 100 metres, located at El Mina, near Alexandria. In addition to amphorae filled with oil and wine, a wooden structure 30 metres in length was found to be the remains of the wreck of a Roman ship.

Naglaa Habib El Zahalawi

ANGLO-SAXON JEWEL FOUND IN WILTSHIRE

An Anglo-Saxon jewel of exceptional interest found in Wiltshire is now on display in the Salisbury and South Wiltshire Museum. Its discovery was made on St Valentine's Day, 1997, by Mr David Ryckett while metal detecting in a field near Gidley Hill, near Warminster in Wiltshire. The jewel was the subject of a Treasure Trove Inquest held in Salisbury in July 1998 at which it was declared not to be Treasure Trove.

The Warminster Jewel, as it seems destined to become known, is without doubt of outstanding regional importance to the heritage of Wessex and is of national importance as an object with possible links to Alfred, King of Wessex (871-899). Believed to be an astrel (a manuscript pointer) it comprises a flattened rock crystal mounted in a beaded wire frame of gold with a cabochon of lapis lazuli or blue glass in the centre, pierced, with a gold rivet affixed on the reverse to a gold disc lightly incised with a cross. It has a cylindrical gold shaft, pierced probably to hold a wood or ivory pointer.

Parallels for this distinctive object all come from the Anglo-Saxon kingdom of Wessex: the Alfred and Minster Lovell Jewels now in the Ashmolean Museum, Oxford and a jewel from Bowleaze Cove, Dorset, now in the British Museum. It is know that Alfred commissioned astrels to be sent out to all the dioceses in his kingdom to accompany his translation of Pope Gregory the Great's 'Pastoral Care'. The Warminster Jewel is less spectacular than the Alfred Jewel, which is inscribed in Old English with what translates as 'Alfred ordered me to be made' (see Minerva, Nov/Dec 1999, p. 21), but it must have been regarded as a precious object in Anglo-Saxon times and the cross on the back disc may also indicate a spiritual dimension. It has a wonderful visual and textile quality.

Little more was heard of the jewel following the Treasure Trove Inquest until it appeared as Lot 144 in Christie's South Kensington 'Important Antiquities' sale in April 1999. Salisbury Museum considered the estimate of £250,000-300,000 to be overhyped, not least by the unproven suggestion that the jewel 'might once have formed part of the regalia of the Royal House of Wessex', but it was nevertheless keen to pursue acquisition. It so transpired that the jewel had failed to sell at auction and the offer to enter into a private treaty sale (which secures a tax remission benefiting vendor and purchaser alike) was taken up at £120,000, a figure close to the Museum's own original estimate of value.

The purchase was readily supported by the Heritage Lottery Fund, the National Art Collections Fund, and the Museums and Galleries Collections Commission/Victoria & Albert Purchase Grant Fund, but even then it seemed as if the Museum's ambition was to be thwarted. Ironically, although possessing Registered status and Designation by the Museums and Galleries Commission for its outstanding and nationally important archaeological collections, the Salisbury and South Wiltshire Museum, as an independent charitable trust, does not qualify under government rules to take advantage of private treaty sales. However, the Wiltshire County Council does qualify, and it effected the purchase, so the Salisbury Museum has finally been able to secure this magnificent jewel for Wessex.

Peter Saunders

Figs 1, 2. The Warminster Jewel

Peter Saunders is the Director, Salisbury and South Wiltshire Museum
THE ALDBROUGH GILT-BRONZE SWORD POMMEL

The 7th century gilt-bronze sword pommel, recently purchased by the East Riding of Yorkshire Council's Museum Service, is probably the most exciting find in the area for many years. The purchase was possible with the help of the Heritage Lottery Fund and the East Riding Council.

The importance of the pommel lies in its archaeological and artistic value and the way that it fits into the existing collections owned by the East Riding of Yorkshire Council. The pommel will shortly be going on display at Sewerby Hall Museum & Art Gallery, near Bridlington.

The pommel was discovered in November 1997 by two local men, John Sutton and Nigel Wildin, whilst they were engaged in metal detecting. Having shown the find to an expert, it was then reported to the Yorkshire Museum. This led to the first inquest under the new Treasure Act held in the East Riding, or rather two inquests. Events have hardly moved in a straight line since, with intense media coverage at times. To summarise, the originally declared findspot, the beach at Aldbrough, was challenged by a fellow detector who claimed that the pommel had been found at Melton Hill, west of Hull, on a different date. The inquest was adjourned after no agreement could be reached.

In July 1998, the police and the Yorkshire Museum agreed that the find should be passed to the Treasure Valuation Committee for assessment. At Hull City Council Court, the police were then allowed to present their case. The police, however, were advised by the Coroners' Court to consider the find themselves.

The second inquest was held at Hull Coroners' Court in November 1998. The case was continued at Hull Coroner's Court on 22nd November. Evidence was taken from the finder of the pommel, J. H. Wildin, and from a number of experts. The verdict of the Coroners' Court was that the pommel was found at Aldbrough.

Apart from the finders' actions, the main feature of the case was an intense interest in the find's value. Figures of £15,000-£20,000 were bandied about without the slightest authority - not to mention stories about King Arthur! An unrecognised gem from the region's true value from the point of view of the archaeologist involved. There are very few precedents to go by when valuing this kind of item. The final verdict of the Valuation Committee was that the pommel was worth £50,000, and the finders' share was set at 40%, the Crown getting the remainder.

The pommel is a fine example of a Late Celtic decorated sword pommel, and is a valuable addition to the collections of the Yorkshire Museum.

Dr David Marchant
Museums Registrar,
Yorkshire Council Museum Service.

Sewerby Hall Museum & Art Gallery

MINerva 7
ON THE CLEANING OF THE PARTHENON SCULPTURES

Peter Clayton reports on the 23rd British Museum Classical Colloquium held on Tuesday 30 November and Wednesday 1 December 1999

The recent publication of a new edition of William St Clair’s book, Lord Elgin and the Marbles, has revived public interest in the 1930s cleaning of the sculptures of the Parthenon in the British Museum. This two-day conference re-examined documentary and visual evidence for the cleaning, with the aim of determining how and to what extent it had altered the surface of the sculptures. It also looked at the wider issues relating to the history and ideas of conservation. The programme included formal papers and extended discussion, led by an international panel of experts. Not least, in an unprecedented act of tolerance by the Museum, the Duveen Gallery which displays the Elgin Marbles was closed to the public for a short while during the Conference to allow delegates to view the sculptures closely. They were also allowed to touch the carvings in order to ascertain points made in the papers and during the discussion regarding the remnants of original coating, aspects of old and more recent cleaning and the general condition of the sculptures.

Opening the Conference, Dr Robert Anderson, Director of the British Museum, said: 'The purpose of our conference is to revisit the cleaning of 60 years ago and to attempt to reach a broad consensus on what happened to the sculptures. At the same time we shall look at wider issues surrounding the cleaning of works of art. The Museum seeks to promote public understanding of all aspects of the sculptures, and this conference honours that commitment.'

The Parthenon Sculptures in the British Museum are available seven days a week and are visited by some six million people every year, free of charge. Not only are we open to new ways of communicating with our public, we also seek new audiences. Last year the Museum created two new Parthenon Information Galleries, designed to enhance our visitors’ enjoyment of the sculptures, with a state-of-the-art computer reconstruction of the Parthenon and an innovative touch-tour for visually impaired people [see Minerva, Sept/Oct 1998, pp. 32-3].

'The cleaning of the 1930s should not be seen as an isolated incident. It should be put in the context of what has happened to similar sculpture, both in other museum collections and on standing monuments in Greece. We look forward to the presentations and discussion. Whatever our findings are, there is one thing of which we can be certain – the sculptures are their own best witness – Let the Marbles speak for themselves.'

The major papers presented on the first day were: 'The Parthenon Sculptures: questions of authenticity', by Mr William St Clair, Trinity College, Cambridge; 'What happened to the Parthenon Sculptures in the 1930s?', by Dr Ian Jenkins, Department of Greek and Roman Antiquities, British Museum (see below); and 'The conservation of marble sculptures in the British Museum', by Dr Andrew Oddy, Keeper of Conservation, British Museum.

Time was then allowed to visit the Parthenon Sculptures gallery, to examine the sculptures closely with special permission given for delegates to touch the sculptures to ascertain points regarding their cleaning.

In the afternoon Dr Alexander Mantis, Mrs Evi Papanikostantinou, Professor Theodore Skoulikidis, and Mrs Ismini Triant, all members of the Greek Archaeological Service or the Committee for the Conservation of the Acropolis Monuments, presented a series of short papers on specific aspects and these were followed by a general discussion of the day’s proceedings.

The second day consisted of the following papers: 'Cleaning the Marbles: a brief cultural history', by Dr Mary Beard, Newnham College, Cambridge (see below); 'The traces of polychromy on marble surfaces', by Dr Vinzenz Brinkmann, Munich Glyptothek; 'Modern methods of cleaning sculpture', by Mr John Larson, National Museums on Merseyside, Liverpool (see below); 'The remains of the “epidermis” or skin of the Parthenon Marbles', by Ms Amerini Galanos and Ms Yianna Dogani, Athens; 'Structure and composition of superficial layers on the Parthenon and other Greek monuments', by Dr Calliope Koulouz, Stone Conservation Centre, Athens; and 'Restoration and reconstruction: changing priorities in several arts', by Dr Nicholas Penny, National Gallery, London.

We are pleased to be able to print for readers the following major papers, edited for the written rather than the spoken word of the Conference.

For the text of Dr Mary Beard’s paper, readers are referred to The Art Newspaper, Jan 2000, pp 18-19.
WHAT HAPPENED TO THE SCULPTURES OF THE PARTHENON IN THE 1930s?

The following is the text, edited by Dr Ian Jenkins, of his paper delivered at the Classical Colloquium on 30 November 1999

The British Museum is a living environment, not a deep freeze. The sculptures of the Parthenon, already two and a quarter millennia old when they arrived in the Museum, have had a Museum life of nearly another two hundred years. In the course of that time their life, not only have their surroundings changed, but the sculptures themselves have changed. Like the objects in any old house they have been moved and rearranged. The sculptures have had their fractures filled with cement, and had these fillings taken away again. They have been drilled and cut to attach joining fragments and casts. They have been sandbagged, in the First World War, and in the Second they were taken away altogether into the underground tunnels of the Aldwych Tube Station. They have been allowed to get dirty and they have been over-cleaned.

In the late 1930s the art dealer Lord Duveen offered the Trustees of the British Museum a purpose-built gallery to house the 'Elgin Marbles'. This was accepted and it was in 1937-8, when the sculptures were prepared for installation in this new gallery that the controversial cleaning took place. A major press scandal ensued, and at its height there appeared a newspaper cartoon with the caption: 'Elgin Marbles being spott by Cleaning - Epstein', and underneath, 'Lo, Em, That Mister Epstein is right. They must have cleaned this bloke with a pick.' (See Minerva, Nov/Dec, 1999, pp. 43-5). There has been an attempt recently to revive this scandal. A photograph appeared at the head of an article by Nick Fielding in The Mail on Sunday in June 1998, trlling the third edition of William St Clair's book, Lord Elgin and the Marbles. The caption, in solemn contrast to that of the cartoon, read: 'The point where masons stopped cleaning the horse of the sun god Helios - and the previous glowing honey colour that they partly scrubbed off'. The thing that glows here, however, is not the 'honey colour', which I take to be this coating, but the error of what is said about it. This sculpture does not owe its patchy appearance to the cleaning, but to natural weathering.

The cartoon is funny, The Mail on Sunday less so, but they have something in common. They both look at the leading, and together they represent a typical reaction to the 1930s cleaning. Fascinated by the scandal of it, people have tended to make up their own version of its consequences. There is, and always has been, much loose talk of 'patina'. Adjectives like 'warm, rich and glowing' to describe it reflect notions of how the sculptures should be, rather than how they are or were. The cleaning, we are told, has removed their glow. Contrast this opinion with that of a journalist writing in The Daily Graphic who, when the sculptures went back on show in 1949, saw them 'glow with a Mediterranean warmth'. This, it should be noted, was post-cleaning, when others would argue that the sculptures had lost their 'glow'.

Everyone has their own idea of how they think the Marbles should look. Writing in 1857, Michael Faraday thought them far from glowing and lamented their discoloration from brown stains and black soot, whereas - or so he believed - sculptures in Greece and Italy, unaffected by industrial pollution, were white (Minerva, op. cit., p. 44). What I take Faraday to mean by 'brown stains' are the orange-brown coatings that can still be seen in places on the surface of the sculptures today. In 1988 I published a paper with my colleague Andrew Middleton entitled 'Paint on the Parthenon Sculptures' (Annual of the British School at Athens 88 (1983), pp. 183-207), where we argued that these coatings were ancient and artificial, and likely to be the result of paint treatments applied to the stone in antiquity and afterwards partially weathered off. They believe where the surface is intact and, where the surface is weathered, they are missing. Artificial or natural, whatever they are, these coatings are historic. They happened at specific moments in time and were then affected by weather or damage. They did not re-form in the areas that were affected by this wear.

Dr Ian Jenkins is Assistant Keeper with special responsibilities for the Elgin Marbles in the Department of Greek and Roman Antiquities, British Museum.

A critical question has to do with the extent to which the Marbles survived until the 1920s. From an examination of the marble surface itself it is possible to see that they had already largely disappeared even before Elgin's men set eyes on the sculpture. I estimate that when the sculpture was moved to the Museum, only between 5 and 20% of the overall surface of them retained its coating, of which in the 1930s about half was removed. The surface of the sculptures as you see it today is, without question, largely the product of weathering before they entered the Museum.

This is not to deny that the weathered and some unweathered surfaces underwent further change as a result of the cleaning of the 1930s and, indeed, earlier. But natural weathering is by far the single most important factor determining the surface and colour of the sculptures as we see them today. It is important to state this at the outset, so that we may get the whole thing into perspective.

In 1998 I was very surprised by Mr St Clair's assertion that 'when the Elgin Marbles were transferred to the British Museum in 1816, their ancient patina was still largely intact' (St Clair, op. cit., p.289). Up to the 1930s the sculptures were, he says, a 'warm brown' (ibid, p.299). Earlier in his account we read that 'in Elgin's day [they] were covered with a patina, in some places smooth, in others scaly, in a rich mixture of white, brown, orange and occasional black, the result of long exposure to the open air' (ibid, p.281). This premise has been the very foundation of his argument and yet he gives no scientific evidence to demonstrate it. He believes watercolour drawings and oil paintings can be read as literal representations of how the sculptures once
were. We read that in Archibald Archer's oil painting of the Elgin Room the sculptures are 'honey-coloured' (ibid, p.289). In fact, under fulgineous layers of old varnish, they are a pale cream, which is probably the colour Archer thought they should be, rather than what they were (Fig 1). Mr St Clair argues, however, that the sculptures were that colour actually. If so, his case for their having been covered in the brown coating is already destroyed. Lord Leighton's self-portrait now in the Uffizi is cited as evidence for the original colour of the Parthenon Frieze. But when this picture was painted in 1880, it is much more likely that Lord Leighton had in mind the casts installed in the walls of his own studio.

Why, we must ask ourselves, has it been so difficult, both in the 1930s, and since, for people to give an accurate report of the cleaning? It is not as if the sculptures had been hidden from view. Mr St Clair is mistaken when he writes: 'As the Duveen gallery was being built ... the Marbles were mostly not on public view' (International Journal of Cultural Property (IJC), p.418). Photographs of the day and the curatorial reports show that, once the sculptures had been cleaned on a piecemeal basis, they were returned to the gallery. There we see the cleaned ones looking white against the uncleaned sculptures and the darkened casts. Nor, with the exception of their removal for safety during and after the Second World War, have the sculptures been hidden from view since their cleaning. They have been on show since 1949, and if the damage is obvious, why was it so little remarked upon? Many published references have been made to the 1930s cleaning, but the primary motive of these accounts has been a lust for scandal and, latterly, the campaign for the return of the Elgin Marbles to Greece. Scandal mongering and politics have not provided a healthy climate in which to foster a truthful assessment of what actually was done to the sculptures.

It is ironic that already in 1939, the last word in the pre-War press coverage tried to move the discussion forward. On 9 June an anonymous correspondent to The Manchester Guardian wrote: ‘The ultimate quastion at the bottom of the Elgin Marbles controversy is what is meant by the magic word “patina”. No one denies that some of the marbles have been pretty drastically cleaned, in some cases by methods of which no expert could possibly approve ... Folk who like to think they have scented out a conspiracy are too slow to move and a good deal has been said about it, including the suggestion that the Marbles have been “ruined” ... But what, in fact, has happened?’

Sixty years on, that question has yet to be answered. In Mr St Clair’s book we are told ‘all the metopes, 80 or 90 per cent of the frieze, and about half the pediment sculptures of the Parthenon were damaged by over cleaning at some time before the halt was called.’ The most vivid evidence’ he says, ‘for the damage to these sculptures is in the three pieces which were still being cleaned when Sir John Forsdyke discovered what was going on in September 1938, the Helios, the Selene horse’s head, and the Iris.’ These are the ones mentioned in the Board of Enquiry’s Report. This internal affair was conducted by Sir John Forsdyke, the Museum’s Director, to create scapegoats for what was ultimately his responsibility. It is unwise to depend upon it as a source for what actually was done. The Board’s phrase: ‘the damage is obvious and cannot be exaggerated,’ is exaggerated, yet it seems anything but obvious and has been much exaggerated.

We read that most of the smaller sculptures of the west pediment were ‘stripped’. Of the Iris Mr St Clair writes: ‘The white left leg, where a patch of residual patina had not yet been removed when the halt was called, looks as if it had been smeared in dog’s dirt.’ The hyperbole is embarrassing enough, but it is even more so, when we learn that he is describing entirely the wrong statue. He should have been looking at the horse heads, and not the head of Iris (Fig 3) and the back of the head of the horse of Selene (Fig 12).

So what did happen to these and other sculptures? In order to attempt...
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Fig 4 (top left). Block from the cavalcade of the north frieze showing damage to the surface caused by biological growth.

Fig 5 (left). Detail of the head of Selene’s horse from the east pediment showing the natural erosion of the lines of the ‘bed’ of marble.

Fig 6 (above). The marshall placed at the turn of the west frieze onto the north frieze in a photograph published by Collignon in 1912. The dark coating over much of the surface was removed in the 1930s.

an answer, we must have an idea of how the sculptures looked before the cleaning in the 1930s. For evidence of this there are two main photographic sources: those published by A.H. Smith in his monumental book, The Sculptures of the Parthenon (1910). The other is the photographs by Frédéric Boissonnas and W.A. Mansell for Maxime Collignon’s publication, Le Parthénon (1912).

Let us start first with the north frieze. What strikes us immediately about the sculptures as they are now and in pre-cleaning photographs is how much the surface in each case is owed to natural weathering. Large areas of pitting framed within discernible contours are the result of attack by biological growth on the permanently shaded north side of the temple (Fig 4). This natural damage is repeated over much of the north frieze, both in London and in Athens. It accounts for substantial loss of the original surface. In his newly published article in the International Journal of Cultural Property, Mr St Clair attempts to identify this surface as evidence of deterioration in the Museum. A comparison is drawn between the original sculpture and an engraving of it published in 1839, where he claims the surface is well and differently preserved. He seems not to know that these engravings habitually restore the sculpture, wherever possible, both the surface and such missing fragments as those from the legs of the horses. This engraving does not serve the purpose demanded of it. The pitted surface is a characteristic of both the sculptures in the British Museum and those in Athens. If it is damage in the British Museum then it must also be damage in the Acropolis Museum, which of course it is not.

Another sort of weathering is the visible impact of wind and the rain, ice and dust which the wind drives against the stone. Parallel lines in the marble represent the contours of the geological bed of the stone. They are differentially weathered so that the softer elements are stripped off leaving the harder standing proud. Where this weathering occurs, even the higher surface is always below that of the original carving. A good example of it is to be found in the distinctive markings of the head of Selene’s horse from the east pediment.

Natural weathering accounts for the greater part of the loss of the original surface. In the very few places where the original worked surface survives, or at least the nearest to the original, we see traces of the coating. West Frieze Block I retained its dark coating up until the 1930s, as early photographs show (Fig 6). In the 1930s this coating was largely removed, leaving traces on the background and on the figure (Fig 7). This speckled effect is very reminiscent of the recently publicised cleaning of the
the thoroughly cleaned figures stood out more effectively against a slightly off-white ground. No doubt the cameo effect was pleasing at the time, but stripped of its historic surfaces the frieze has now lost its charm.

There is a curious inconsistency in the attitude of Harold J. Plenderleith who had fiercely criticised his own colleagues in the 1930s for their use of the copper chisel, but went on 15 years later to recommend it to Professor Thompson in 1953. Nor did Plenderleith express any dismay at the fact that, finding soft copper chisels ineffectual against the hard marble, the Greek workmen had resorted to steel ones and brass brushes. Indeed, everyone was happy. 'The Greek archaeological authorities', wrote Thompson, 'inspected the work both during its progress and after; they expressed themselves as well pleased - thank goodness.'

To return to the Parthenon frieze and West Frieze Block I, it is interesting to remark how resilient ancient tool marks can be even to the scraping of abrasives. Just visible in a pre-clean photograph, are the remains of traces of a rasp. Even with the coating removed, they are still there today. We should not always expect, however, to find toolmarks. Where we see the ancient surface surviving, we are not given one uniform finish by the carvers. What we find in one relief or, in the case of the pediment sculptures, a single figure, is a variety of finishing processes:

- At one extreme there are the high polishes of some parts of Helios from the east pediment and Iliissus from the west;
- then there are the smoothed, but unpolished surfaces;
- then there are the parallel lines left by the rasp;
- then the coarser result of the claw chisel;
- and in some places, the coarsest of all, is the heavy pitting of the point. Over this combination of worked surfaces are laid the effects of two and a quarter centuries of weathering, and on top of this again the effects of nearly two hundred years of Museum cleaning. Moreover, within the 1930s cleaning you do not find, even in the case of a single piece, just one treatment. Rather, a variety of different treatments can be found all on the same stone. The interference with the surface of the marble in the 1930s, whatever we think of its absolute merits, was, by and large, carefully and thoughtfully done. It was not the violent violation of the surface that is implied in the report of the Board of Enquiry. In particular, Plenderleith's deposition to the Board suggesting the chipping of the marble and the rubbing of it down to a depth of one 10th of an inch does not represent the actual situation - his account was more an expression of his professional frustration than a reflection of what actually was done.

Nor does the colourable language of Cesare Brandi, writing in 1950 ('Nota sui Marmi del Partenone', Boll. Inst. Cent. Restauro 3-4), reflect the true situation. His talk of a 'ferocious and irreverent scouring' implying an extensive removal of 'original' surface is unacceptable. The claims that iron tools were used to scratch the marble and that a point was used to outline the figures against their background are insupportable. The tools are today preserved in the Museum's Department of Conservation. There are no iron tools among them, nor do the documents speak of such.

Perhaps it would help, having indicated the complexity of the situation, if I now list the main types of surface, with examples.

1. Unaffected surfaces. Those surfaces unaffected by the cleaning in the 1930s, both weathered and toolled in antiquity, can be found in the great majority of pediment sculptures and in the east frieze. There is also the tray-bearer of the north frieze. The cauldron of the north frieze is affected only in very particular places.
2. Affected surfaces – weathered and uncoated. Then there is the weathered surface, which has been rubbed. There are subcategories here.

a) There is the buffing of the biologically-attacked surfaces of the horses of one of the north frieze chariots (Fig 9). There is a slight blunting of the pitting and blurring of its contour edges.

b) Different again is the rubbing of surfaces destroyed by wind and rain. In order to understand what was done here, we must first identify an unrubbed, weathered surface. On the thighs of the Lapith of Metope XXVII can be seen a clear line demarcating two surfaces (Fig 10). On one side is the weathered and unrubbed surface; this is stratigraphically lower than the smooth surface on the other side. This smooth surface has coating and, although some of this may have been removed in the 1930s or earlier, its smoothness is not the result of over cleaning. It is very close to what I would call an original surface. The line, between these two surfaces, marks the edge of the rain- and wind-shadow and is entirely natural. There is very little, if any rubbing of the weathered surface on this stone. Not even the background is seriously affected, as in the case of other metopes.

On SM XXIX by contrast the weathered surface is rubbed, mostly on the background, but the rubbing is also carried over onto the figure of the girl. The weathering of the drapery of the girl appears smooth and perhaps blunted (Fig 11).

The rubbing of weathered surface also occurs in the lower drapery, front and back of figure G of the east pediment. This is perhaps the best of all examples, for here a clear boundary can be seen in the difference between the unrubbed drapery above (Fig 3) and the rubbed drapery below. There was very limited removal of coating here, since the original surface survived only in the sheltered folds of the drapery. The difference between rubbed and unrubbed is slight and there is no discernible drop in level such as is suggested by Plenderleith’s report.

c) Another type of surface is that of the back of Selene’s horse’s head. Old preclean photographs show very little patina, some biological attack and an otherwise relatively smooth surface. This was made smoother by the rubbing of the 1930s (Fig 12). Suggestions that the front of the head is spoiled by over cleaning are of course indicative of how little this problem has been understood. The back is, however, rubbed.

d) Again, a fourth type of weathered surface is to be found in the frieze. Partially sheltered for so long by the covering of the peristyle, this is less destroyed than the surface of the metopes, but nonetheless the original finish has been weathered away. How are we to be sure that the original surface was not scraped off in the 1930s? If it was scraped off then, we should see signs of the coating showing up in the preclean photographs. We do, but only in isolated areas that are the exceptions proving the rule. Where sculpture, such as the east frieze, was unaffected by the 1930s cleaning we see a surface in the photographs that is remarkably similar to that which we see today. Where the surface was affected by the north, south and west friezes, the sculpture is unnaturally smooth, and the sugary texture of the marble has a milky, smooth finish. The effect is concentrated more on the backgrounds than on the figures. There is no very great loss of surface, but where it does occur, there is some blunting of detail. There is not, however, any loss of detail such as veins in flesh or folds of drapery.

It may be wrong to presume that such blunting, the creation of an artificial sfumato (indistinct lines), must necessarily all be the result of the 1930s cleaning. One area where it occurs is the heads of one of the north frieze chariots, Block XXIV. It is certain that this was polished in the 1930s, but take out the dirt in the Boissonnas photograph, and would the image be very different?

I am also concerned that the polyethylene glycol was put on to protect the sculptures after they were last cleaned is contributing to this sfumato, or blurring of lines, by closing the pores of the marble and making them appear smoother than they actually are. This protective coating, commonly known as carbowax, has served the sculptures very well in keeping out the dirt and preventing the need for another clean since 1970. It may, however, be suggesting that the smoothing is more than it actually is.

That said, substantial parts of the frieze, the metopes and much less of the pediment sculptures did have their weathered areas rubbed smooth by the 1930s cleaning, and this is a change between the way they were before and how they appear now.

3. Affected surfaces – coated. So much then for the rubbing of weathered and uncoated surfaces. Now, what of the effect on the coating? In the 1930s this coating was more extensive over the south frieze than ever it was on the north. There never was, however, on either frieze anything like the survival of coating that William St Clair has claimed was on the sculp-
Fig 13. Detail of a block from the cavalcade of the north frieze showing an instance of the removal of coating, that is rare for this part of the frieze.

Fig 14. A block from the cavalcade of the south frieze before the 1930s cleaning.

Fig 15. The same cavalcade block seen in Fig 14 after the 1930s cleaning.

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Figures when they came to the Museum in 1816. The simple proof is the lack of coating on frieze blocks in Athens. Not only is the north side of the frieze susceptible to biological attack, but also to erosion by wind. I am assured by my colleagues in Athens that the run of blocks from the north frieze displayed in the Acropolis Museum have never had their coatings artificially removed. The only explanation therefore for the absence of coating on the Acropolis Museum blocks is that, it was never there when the blocks were found.

Only some joining fragments and Block X of the north frieze have coating. Block X has a different history from the rest having been removed from the building to make a window at the time of the conversion of the temple into a church. Its different surface can be explained therefore by its different fortune. All other blocks are denuded of their coating, we must suppose by natural causes. If that is true of the Acropolis sculptures, then it follows that it must also be true of the British Museum's blocks from the north frieze.

So what of the coating? So far as the 1930s cleaning is concerned we have two separate categories:

a) coating removed and resulting surface unpolished

b) coating removed and resulting surface polished

An instance of category (a), coating removed and surface unpolished can be found in the now speckled cloak of the marshal who appears on West Frieze Block 1 (Fig 7).

An instance of (b), coating removed and resulting surface polished, can be found on a north frieze block where the remains of coating were removed in the 1930s in one localised area (Fig 13). The abrassion was, however, restricted to this one place and not carried over the body of the whole block. This is an exception that proves the rule that the cavalcade of the north frieze is largely unaffected by the cleaning.

The south frieze cavalcade was more affected than that of the north. On a block of the south frieze before (Fig 14) and after (Fig 15) cleaning the coating lies extensively over the marble, streaked by the erosion of natural weathering. The surface today is speckled with coating and it was not polished.

There is extensive polishing, however, of the background of many blocks of the south frieze, both previously coated and uncoated. The whole of the background of one block of horsemen, for example, is extensively rubbed, both where coating remained and where it did not.
The coating is removed with varying degrees of care. On the whole the standard of care is high. This was not the violent scrub it is often portrayed as. Little of the marble, if any, is removed in the process. The situation is not, however, always the same. In one sheltered place on a metope we find coating removed with an indiscernible interference with the marble stratum. In another, where less care has been applied, there is visible scratching or gouging of the surface. Happily, this is by far the exception rather than the rule.

It is, of course, dangerous ever to remove a historic surface, no matter how disfiguring from the body of an ancient sculpture. Hence the problem now of the Hephaestum frieze.

**Conclusion**

Let me sum up by answering three major questions:

1. How much of the total area of the sculptures was affected by the cleaning of the 1930s? It should now be evident why the answer to this question is not so straightforward as it might seem. Since percentages have been published already, let me try to give mining. Taking together Helios, the backs of the heads of his horses, part of figure G and the back of the head of the Horse of Selene we arrive at a figure of some 10% of the total east pediment. Of the frieze, the east was not touched at all and I am going to exclude the cavaled of the north, because it is so little affected and it would be misleading to include it. The total area then, covering the two blocks of the west frieze, the chariot sequence of the north frieze and most of the south amounts to about 40%. The figures are more affected, but not all to the same degree and more on the backgrounds than on the figures and I would estimate their figure at around 60%.

2. Are the sculptures ruined? Many people have said that, with their disfiguring coatings removed, the sculptures look better than ever. Certainly, to judge from photographs, they look better now after their 1930s cleaning and the further cleaning of 1969-70, than they did for much of the nineteenth century and the early decades of this. Much of this nineteenth-century dirt still marred the sculptures in the 1930s (Minerva, op. cit.). Indeed, even now some blocks of the frieze have a different colour because they retain carbon from pollution. These are the more weathered blocks of the north and south friezes that were not affected by the 1930s clean.

The way Lord Duveen went about cleaning the sculptures was a scandal; the way the Museum tried and failed to cover it up was, but... what actually was done a scandal? Setting aside the way in which it was done, I can understand why Duveen, and I believe Forsdyke tacitly, wanted to clean the sculpture the way they did. Their motives were no worse than those that inspired the cleaning of the Hephaestum. Frantz wrote innocently of her joy at seeing the sculptures after cleaning 'to be as fresh as the day they were made.' In the 1950s, as in the 1930s, the importance of preserving original surface was not the priority it is today.

3. Should they have done it? Once again, laying aside the scandal, my short answer to that question is no. It cannot, however, be an absolute judgement. It is an anthropological one. Anthropological knowledge of information. We want it all there, with nothing taken away, no matter how disfiguring. Since, more often than not, we cannot have it all, we have invariably to resort to reconstructing it. What we do not want to be told is that evidence was there once, but was taken off because it didn't look very nice. But this is only one point of view and since the beginning of archaeology, others have seen it differently. No shame or scandal should attach to such a view when it is expressed openly. The scandal of the British Museum's cleaning of the Elgin Marbles 60 years ago is not what they did, but the way they did it.

Mr. St Clair has a different view. He suggests the historical responsibility of the British Museum. We see the Elgin Marbles in the condition they were in when they first came to the Museum, and that anything short of that is a failure. If that were the case, then everybody throughout the world charged with responsibility for maintaining the material culture of the past, has failed. All museum curators know that objects in their care change as part of their museum life. Some museums have better archives than others, and the British Museum's history is better documented than most. In *Archaeologists and Aesthetics* (1992), I charted the history of the sculpture collections of the British Museum. I wrote extensively of the many changes that the sculptures of the Parthenon underwent, including those occasioned by the futility of the Los Angeles attempt to attach scandal to that account. No one attempted to condemn the present by the mistakes of the past.

**Illustrations**

*Illustrations courtesy of the Trustees of the British Museum.*

**MINERVA 15**

**Events in the past, over which the present can have no control, were seen properly as what they are: history.**

The controversial cleaning of the Elgin Marbles happened 60 years ago. All those involved are dead. The British Museum does not defend their mistakes, nor claim a right to a record of impeccable curatorship. No museum could.

The British Museum is not infallible; its history is pretty much a recipe for the human condition itself, a series of good intentions marred by the occasional mistake. The 1930s cleaning was such a mistake. The fact that even colours, but does not change, the overall responsibility of the Museum's commitment to safeguarding the Marbles. The historical justification of the Museum's claim to safeguard them has not been the 'cynical sham' of infallibility that Mr. St Clair attributes to it, but the simple fact that if the sculptures had not come to the Museum when they did, they would not survive as they do. This is not an opinion - it is a fact. Yes, Elgin damaged the Parthenon in removing the sculptures, but in an ideal world the Athenians of the fifth century AD would not have attacked the metopes with chisels; Morosini in the 17th century would not have aimed his cannons at the temple, and in this century Nicholas Balanos would never have been put in charge of its restoration, nor would modern pollution have destroyed its surface.

The cleaning of the Elgin Marbles in the 1930s was an unfortunate incident of another generation and another age. The tragedy of the present generation has been to witness the progressive deterioration of the sculptures that have been left until recently on buildings in Athens, while some are still exposed. The continued deterioration of the west frieze still on the building until 1993, and the spoiling of all the Acropolis sculptures exposed to acid rain until the recent removal of some, but not all, to the shelter of the Acropolis Museum, is the tragedy of our time.

Writing in *The Times* newspaper (4 November 1999), Peter Stothard called for an end to the 'Cultural War'. He sees the setting out of a full report of what happened at the British Museum in the 1930s as a precondition of such peace and demands transparency in the process. I would agree and only add that if transparency is desirable for one, it is for all. And, as we look out from our glass-houses into those of our neighbours, who will dare to cast the first stone?
SCIENCE COMES TO THE AID OF THE CONSERVATOR

John Larson explains the use of new technologies for the preservation of important historic monuments and sculptures

The recent seminar on the cleaning of the Elgin marbles was a courageous effort on the part of the British Museum to engender a public debate about past inadequacies in museum conservation. Although the Duveen scandal happened some 60 years ago, it is worth noting that the conservation of sculpture was not considered a professional activity, until some 40 years ago. Even today, there is little uniformity in professional standards, and conservation courses in this country do not teach sculpture conservation as a specific subject.

Although sculpture has always been considered one of the Fine Arts its care has traditionally been undertaken by masons, rather than by trained conservation specialists. This has often resulted in somewhat aggressive treatments being used where more gentle ones would have been just as effective. When I entered the profession at the end of the 1960s it was still common to see masons cleaning stone and marble sculptures with hoses, wire brushes, pumice, bleach and acid solutions. Paintings, by contrast, had attracted the attentions of professional restorers much earlier in the century due, in part, to the much greater monetary value associated with paintings.

Although conservation is now recognised as a profession in its own right, many of the important decisions made about the conservation of important monuments are not made by conservators. In England there is a strong bias against science and technology in the arts and this is often damaging to the cause of conservation. Conservation is a strange amalgam of knowledge. A sculptor conservator needs to understand carving and modeling, geology, chemistry, physics and art history. Conservators cannot simply be scientists or artists, for sometimes a problem will require a well-tried craft solution, and at others only the latest technology will do.

In our work at the Liverpool Conservation Centre we have taken the view that all our treatments for sculpture must be based on a policy of minimal intervention. It is for this reason that we have moved away from the traditional bias of conservation towards chemistry and have embraced the world of physics and opto-electronics. The use of light systems, such as lasers, is highly compatible with the modern reliance on computers and digital information. Lasers can be used for measurement, cleaning and analysis and their activity can be readily recorded in digital form and stored. This opens up the possibility of all conservation processes being monitored in real time, something that would have prevented the Duveen fiasco in 1939 with the Elgin Marbles.

These developments are extremely delicate process. Stone and bronze are commonly quoted as stone and bronze are commonly quoted as being durable materials but that is because people insist on seeing sculpture in terms of mass and form and not as surface and decoration. We know, for instance, that the Elgin Marbles would have originally been painted but now, no significant traces of colour are visible. We can still enjoy the form of the sculpture but we must be aware that this does not represent the aesthetic intention of the original artists.

The great advantage of laser cleaning is that it allows us to clean any sculpture surface with great precision and control. Where treatments such as pigment, varnishes, shells and waxes remain on sculpture we can remove the dirt without damaging the layers beneath. Traditional chemical and mechanical systems of cleaning often cannot distinguish between the dirt layer and the substrate, which often results in overcleaning. The reason that lasers can achieve such delicate cleaning is that laser energy is very specific. The laser most commonly used in conservation is an infra-red laser with a wavelength of 1064nm. At this wavelength organic materials such as ivory or parchment will not strongly absorb the energy but the carbon rich dirt on their surface will
ily used on a scaffold as in a laboratory. Because laser cleaning is a very clean process and does not obscure the surface during treatment, it is possible to record the process of cleaning with a video camera.

One of the great questions raised by the Elgin Marble conference was what constitutes patina on sculpture. Many people have different ideas, according to their particular prejudice, as to what patina is. Some see signs of dirt and accumulated handling grease as patina, others see black pollution crusts in the same way. For the conservator a proper definition of patina is an irreversible chemical change to the surface of a material such as marble or bronze. When an artist pataines a bronze he puts chemicals on the surface which combine to form a new material which is neither bronze nor chemical. Natural weathering of bronze produces chemical salts on the surface that change its appearance from brown to green. With polluted marble the surface changes are complex but laser cleaning has allowed us to distinguish between pollution, patina and marble (Figs 3, 4). With techniques such as chemical poutices, micro-abrasion and steam it would be difficult to distinguish between these layers and the patina would be damaged or lost. The yellow layer found beneath black crusts results from staining of the clear calcium sulphate layer with chemicals that derive from atmospheric pollution and which produce an appearance similar to nicotine staining.

The type of patina described above does fulfill the condition of being a genuine change in the chemistry of the surface of a material. The type of dirt that is often found in museums and private houses usually derives from handling or air borne dirt particles. This is not a genuine patina because it can be easily separated from the host material without affecting any chemical or morphological change to its surface. It is essential to separate the technical understanding of patina from the emotional one. A constant criticism is that people complain that an object has been ruined by cleaning when all they mean is that they do not like the change of appearance that cleaning has brought about.

Non Contact Replication

The idea of producing sculpture replicas was really stimulated by two major problems.

I) The need to properly record sculpture in 3-D and to record changes in its dimensions or surface appearance to great accuracy.

II) To avert the damage that is often caused to the surface of sculpture by taking moulds. Replicas are often produced by moulding, either to preserve a piece of sculpture that is suffering in the external environment, or to replace it with a replica. Museums have also traditionally sold replicas of sculpture to increase their availability for study or to sell them in their museum shops.

When we first considered the possibility of making replicas without damaging the originals in the mid-1980s, the technical problems seemed insuperable. We knew that some commercial scanning systems existed which were accurate to 1mm and that it was possible to make machine copies of sculpture in stone which would then require hand finishing (Fig 5).

It was not until 1998 that we eventually found a scanner that was mobile (and therefore suitable for...
recently been restored and which houses an interesting collection of classical sculpture. After scanning the originals we sent the digitized data to a company who then machined them into slabs of marble using computer controlled milling machines. (Figs 6, 7, 8, 9). When the marble copies were returned to us we felt that they were so good that we did no further work on them. We simply put an artificial patina on them to give them an aged appearance with water soluble materials which will gradually wash off as the sculptures develop a natural patina. The fact that the two replicas are exact copies but look slightly different from the originals is explained by the fact that the marbles of the originals are very damaged and therefore do not reflect the light. The copies are, of course, in new marble and this gives them a rather waxy appearance unlike that of the originals. This distinction is important because it highlights the difference between a replica and a fake. Had our intention been to make a fake we would have aged the new marble with chemicals. We do take the question of faking very seriously and we have employed special marking systems for our replicas that are invisible to the naked eye.

Preservation of Historic Monuments in the External Environment

The conservation technologies that I have described above have considerable relevance to the preservation of monuments such as the Parthenon. Not only can we clean such monuments with greater precision and care but we can also record them in great detail and accurately replicate parts of them when necessary. Before we establish any regime of treatment for monuments we do need to ask some fundamental questions. Many people hold the romantic notion that these monuments have been with us a long time and therefore will last forever. Others who are more interested in their structural form are not concerned with the archaeological and aesthetic significance of surface details which is often damaged by pollution. We need to focus these very diverse views and set some standards for the way we conserve our historic monuments.

To begin with we really do need to make some realistic assessment of how long we expect monuments to endure in their present condition. Given the general level of pollution throughout the world and climate changes, it is unlikely that most monuments will still be in the same condition as they are today in 50 years time. The idea that their condition will remain stable for 100 or a 1000 years is totally unrealistic. Stonehenge may well be standing in roughly its present form 50 years hence, but its surface condition will have changed considerably.

The second question we need to ask is what it is that we are seeking to preserve. Most monuments are recorded by conventional photography, but this is a very crude method of recording. I have watched groups of experts standing in front of a sculpture with photographs in their hands, trying to decide whether a sculpture has decayed in the last 50 years or not. Anyone who is used to photographing sculpture or monuments knows that different
lighting conditions will totally transform their appearance. It is only by scanning the surface with lasers that we can obtain an unbiased record of a monument's condition, and the digitized information captured will allow us to make quantifiable assessments of future changes.

Only by studying monuments with forensic detail can we learn more about them. This does mean, however, that we need to ensure the preservation of all surface detail on monuments. The tiniest pin-prick of paint can tell us much about the origin of pigments, identify the binding media and also tell something about the original appearance of a monument. When one looks at monuments on this scale any losses due to weathering or crude cleaning methods are regrettable. Sadly, because a famous monument or work of art may have been regularly published and is very familiar, we often make the mistake of thinking that we know a great deal about it. One only has to look at the Mona Lisa to realise that it is completely obscured beneath layers of dirt and varnish, and in no way resembles the painting that left Leonardo's studio. It is only by careful recording and delicate conservation that we can learn more about our great works of art and monuments.

The Case for Replication
When the idea of replicating a sculpture or part of a monument is suggested there are always complaints that the heritage is being turned into Disneyland. Sadly this type of emotive language leads to a climate in which technical arguments are drowned by political rhetoric. If we calmly consider the cultural loss we would have suffered had Michelangelo's David not been replaced by a replica many years ago by the authorities in Florence, I think the argument becomes clearer. If we add to this Ghiberti's bronze doors for the Baptistery, Donatello's prophets from the Duomo, and the figures of Church and Synagogue from Strasbourg Cathedral, all of which have been replicated, we can be thankful that the originals are still in good condition and therefore available for further analysis and study.

Those in this country who often argue against replication forget that most of our great cathedrals are now little more than replicas on the outside. There are few cathedrals that boast of having original medieval statues intact, most of which have been replaced either by 19th or 20th century work. Sadly we in this country have not been careful about preserving original stones and much of the material removed in extensive restorations campaigns has simply been thrown away.

The final argument for the use of replicas brings us back to the problem of the Elgin Marbles. Spurred on by the increasing unification of Europe, conservators are forming international joint research projects in an attempt to overcome problems that are commonly shared. Such projects are helping to break down nationalistic preoccupations with cultural divisions, and colleagues are co-operating to deal with the problems of pollution and ecological changes that are damaging historic monuments. As part of this trend there is a move for museums to be more generous with their collections. This has shown itself in the mounting of international exhibitions and a willingness to loan, co-operative research projects and a growing tendency to provide replicas of artworks that originated in other countries (Figs 10, 11). The accuracy of these replicas produced in natural materials also mean that faithful copies of the Elgin Marbles could be reinstated on the Parthenon and that a facsimile of the Pergamon Altar could be built on the original site. The technical problems are nearly all solved, it is the political problems, as ever, that remain the real obstacle to progress.

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known for producing big, bold, and brilliant special exhibitions of Egyptian art, the Cleveland Museum of Art has now focused all of its resources on completely reinstalling its Egyptian galleries. During the seven-month project, nearly every aspect of the former galleries was carefully reviewed, considered and reworked. The result is nothing short of a complete transformation of the existing galleries and a whole new way of looking at one of the world's finest, if often overlooked, collections of Egyptian art.

A microcosm of the Cleveland Museum of Art as a whole, Cleveland's Egyptian collection is known not for its great size, but for its tremendously high and consistent quality. The collection offers a high number of masterpieces, works that any museum, whatever its size or reputation, would be proud to display. Proof of this is that many of the objects have appeared in important international exhibitions. Only last year, Cleveland objects were included in the Louvre's Alexandria exhibition held at the Petit-Palais, the fabulous Old Kingdom show 'Egypt in the Time of the Pyramids' co-organised by the Louvre and the Metropolitan Museum, and in the Museum of Fine Art's 'Pharaohs of the Sun'. Last installed in 1972 and among the most popular areas of the museum, Cleveland's Egyptian galleries were a natural choice for a major reinstallation project that was funded by generous grants from the Lila Acheson Wallace-Reader's Digest Foundation.

Today, after an intensive and ambitious reinstallation project, the galleries have a completely new look. Two new central doorways at the front and back of the galleries present a dramatic new vista that invites the eye in. A monumental doorway styled in the form of an Egyptian temple pylon was added to the centre room (Fig 1). Standing at roughly 16 feet high, the doorway establishes a vertical space that complements the proportions of the collection's larger-scale sculpture. The former colour scheme featured a dark brown terracotta tone that overwhelmed the objects. Now the walls are painted with refreshing shades of green and blue. 'The goal,' said Chief Designer Jeffrey Strean, 'was to create a space that was clearly organised, readily intelligible, simple in its elegance, and inviting.' Cleveland's Curator of Egyptian and Ancient Near Eastern Art, Larry Berman said 'The new design marries perfectly the Egyptian love of a central processional way with the beaux-arts desire for line and order.'

To go along with the newly redesigned space, curator Larry Berman and curatorial assistant Ken Bohac completely reorganised the collection. They divided the objects into broad, clearly defined groups based on their experience of how museum visitors interacted with the Cleveland collection. 'People want to know what objects represent kings,' explained Larry Berman, 'and they want to know where the coffins are. But Egyptian art is more involved. Not all of our objects contain a royal subject, nor are they all funerary. The chronological layout of the galleries, originally designed in the spirit of informing and aiding museum visitors, often created the opposite effect. Although choice, the collection has enough chronological gaps that it is difficult to establish for visitors what it means to be in the Old Kingdom, Middle Kingdom, or New Kingdom — stylistically that is. At best, the previous installation left visitors feeling confused and discouraged. At worst, they avoided the galleries altogether.'

For these reasons, Berman and Bohac decided to break from the chronological sequence of objects used in the former installation in favour of a thematic approach. Each room therefore contains a mixture of objects which underline one or more consistent themes in the history of Egyptian art. These include 'Kings and Gods' (Fig 2), 'Public and Private Life' (Fig 1) and 'The Afterlife' (Fig 3). The collection's most important and best-known pieces were relocated along the new central axis, where they serve to define each room. Organising the
Fig 2. Gallery View: 'Kings and Gods':
The theme of 'Kings and Gods' is the subject of the first of Cleveland's new Egyptian galleries. Among the objects here are the museum's statue of Amunemhat III and a fine statue of an Apis Bull in deep green serpentine. In designing the new space, CMA designers relocated the existing doorways to the centre, where they create a dramatic new vista that stretches the full length of all three rooms.

Fig 3. Cleveland's third new gallery is devoted to 'The Afterlife'. At the centre is the spectacular coffin of Bakenmut, the finest of the museum's four coffins, all of which are now on display for the first time in the museum's history. Painted and carved reliefs cover the walls and include the 36 reliefs from the Theban tomb of Montuemhat (Late Dynasty 25 to Dynasty 26), the largest and most important collection of reliefs from this tomb in North America. It is tomb no. 36 in the Theban necropolis in front of the temple of Queen Hatshepsut at Deir el Bahari, Luxor.

The new layout works beautifully. Freed up from the confines of a strict, chronological sequence, Berman and Bohac were able to position objects evenly throughout the gallery space and display them to their best advantage. The benefits are immediately apparent. A perfect example is the museum's Third Intermediate Period coffin of Bakenmut (Figs 3, 4). Richly painted and covered with decorations that include a stunning image of a feather-garmented Tuthmosis III, the coffin is one of the finest of its kind. Prior to reinstallation, it was stuffed (along with the museum’s other coffin of this period, inscribed for a woman named Nesynkhonsu) into a tight, dimly lit case. Both coffins were visible only from the front. Now, the coffins are treated as the centrepieces of the galleries last room, devoted to the afterlife. A new, amply scaled glass case allows them to be seen completely in the round. A new system of fibre-optic lights highlights the coffins’ shadowy corners so that visitors can see the objects in all their splendid detail. ‘If only I had been able to see them in such a way while I was doing my research,’ laments Larry Berman, ‘it would have made things a lot easier when I was trying to make sense of the coffin’s many inscriptions. Often, I could just barely make out the signs – even with a flashlight.’

Equally impressive are the transformations undergone by the museum’s magnificent life-size torso of the general Amenemhet (Fig 1) and sleek-lined statue of an Apis Bull (Fig 5). Masterfully carved with all of the ultra-refined taste of the Ptolemaic Period, the two statues are among the finest and most important works of art for this period. Formerly tucked away in the dimly lit recesses of the collection’s last gallery space, the statues are now the stars of the new installation, where they serve to anchor the themes of their respective galleries. So dramatic was the transformation that when the museum’s installation crew secured the statues in place, they called curator Larry Berman aside to ask him if the objects were recent acquisitions. ‘It’s amazing – walking through the galleries and working with the objects on a daily basis, I too found myself taking some of them for granted. Today, I feel like I’m seeing them for the very first time. Coming from someone who’s seen a lot of Egyptian art in his day, that’s a huge complement to our design conservation, and installation teams. They’ve surpassed all expectations.’
Fig 5. Striding Apis Bull. A statue of the divine Apis bull stands in the centre of Cleveland’s new first gallery. This sacred bull of Memphis was the oldest and most famous of the ancient Egyptian bull cults, and stone statues of Apis – particularly of this size – are rare. This one, carved from a luxuriously deep green stone, serpentine, epitomises the sleek, refined form of the Ptolemaic Period. Serpentine, H: 52.5 cm. c. 300-100 BC. 1969.118.

Fig 6 (left). Statue of Minemheb. The army scribe Minemheb supervised the construction of a building erected for the king Amenhotep III’s jubilee celebrating thirty years of rule. He is shown kneeling, presenting an altar upon which sits a baboon, the sacred animal of the god Thoth, patron of scribes. The animal is an artistic marvel. The serene, placid, and almost thoughtful expression on its face, coupled with the great attention paid in precisely rendering all of its natural details, suggest that the ancient artist who carved it regarded the divine animal and not the pious mortal for whom it is inscribed as the most important figure in the statue. Recently acquired in 1996, this statue first came to Cleveland as a private loan in connection with the Cleveland-organised show, ‘Egypt’s Dazzling Sun’ in 1992. Granodiorite. 45 cm. Dynasty 18, reign of Amenhotep III, c. 1391-1353 BC. 1996.29.

Fig 8 (right). Lion head pendant. The Cleveland collection has little to offer in terms of jewellery, but what it does have is splendid. This pendant probably began life as a New Kingdom gaming piece before it was embellished with a golden base of squatting baboons. Its closest parallel is a faience amulet from Meir, sacred city of the lion god Apedemak. Amethyst and gold. 3.5 cm. Sudan, Napatan, c. 700 BC. 1987.1.

Fig 7 (above). Cosmetic jar in the form of the god Bes, protector of motherhood and home. The god’s soft, corpulent form, dominated by his pendulous belly, is in keeping with his image as it appears in the Late Period. While his wrinkled face, snub nose, warts, and bare buttocks are undeniably comical, the yellow-leopard skin that he wears over his shoulders may hint at an additional, more serious, priestly function. Egyptian blue. 9.5 cm. Dynasty 26, 664-525 BC. 1995.13.

Much of the magic of the new installation is made possible by developments in the areas of casework and lighting technology. To build the galleries’ new cases, Cleveland’s designers hired the best specialty casework firm available. Lead designer Rusty Culp said, The cases are an engineering marvel. One features no less than six glass doors, the largest of which is ten feet by thirteen feet. It’s the largest ever-built by this particular firm and despite the fact that it weighs eight-hundred pounds, it’s balanced perfectly. If you like, you
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Fig. 9. Cosmetic vessel. This exquisite beaker epitomises the Egyptians’ love of small, luxuriously appointed vessels and expensive cosmetics. Stripped of all superficial detail, its sleek, ultra-refined form has all the makings of an instant classic. Obsidian and gold. 4.9 cm. Dynasty 12, reign of Amenemhat III, c. 1859-1814 BC. 1985.107.

Fig. 10. Mit Rahina Ware vessel. This amazing, egg-shell thin vessel belongs to a type first discovered at the northern sites of Mit Rahina and Naqada I, but now known throughout the Mediterranean and beyond. Some examples have been found as far away as Etruria and the Crimea. The exterior decoration combines multiple foreign motifs including Persian griffins and Greek geometric patterns. The organisation of the vessel’s exterior space into registers as well as the tongue-like motif at the base are derived from Persian vessels in metal, probably this ware’s chief competition in international markets of the Hellenistic Period. Polychrome faience. H. 9.4 cm. Ptolemaic Period, 3rd-2nd century BC. 1989.31.

Fig. 11. Box in the form of a composite capital (pyxis). A delightful game of big painted small, this cosmetic box and matching lid (both measuring about 10 cm in width), take the shape of a composite lotiform capital. X-ray radiography suggests that the component box was assembled from as many as eleven separately made pieces attached by a faience slurry. The intricate contours of the vessel’s lotiform lid were probably carved while the fabric was still wet. Originally, it may have held cosmetics, jewellery, or other precious trinkets. Pale blue faience. Total H: 11.15 cm. Ptolemaic Period, 295-30 BC. 1987.127

Fig. 12. Statuette of a serving girl. Cleveland’s collection has always been known for its display in the area of ‘Public and Private Life.’ This rare statuette, acquired in 1991, complete and in excellent condition, is certainly the finest of roughly one dozen of these statuettes known. Excavated examples come from funerary contexts of Dynasties 18 and 19, suggesting that these terracotta creations may be the heirs to the so-called funerary concubines of the Middle Kingdom. Terracotta. 38.4 cm. Late Dynasty 18-Dynasty 19. c. 1350-1186 BC. 1991.107.

can literally open it with one finger. Even more amazing, the high-tech micro-hinges that make all this possible are completely invisible to the average visitor. Each new case is illuminated by its own constellation of new lighting fixtures. Chief designer Jeffrey Streek explained, ‘The tremendous advances made in lighting technology represents a quantum leap forward even over the systems produced as recently as two years ago. Formerly, we were using one fixture to light three or four objects. Now, the worse is true: we’re using three and four and five fixtures for each object.’

In addition to seeing older objects in a new light, visitors to the galleries will also see a number of newly acquired objects, now on display for the first time. Among them is a very fine statue of the scribe and architect Minemheb (Fig 6), the sole monument for this official whose duties included overseeing the construction of Amenhotep III’s jubilee temple. Acquired in 1996, the statue first came to Cleveland in 1992 as a loan from a private collection in connection with the exhibition ‘Egypt’s Dazzling Sun’. Also new is a charming cosmetic vessel in the form of the god Bes (Fig 7). The faience vessel is a polychromatic celebration of the god’s colourful character in a vivid assortment of reds, blues, yellows, and greens. Amethyst and gold combine in another new acquisition, a New Kingdom gaming piece that was later turned into a Kushite pendant (Fig 8). Two luxury vessels are also new. The first is an elegantly shaped cosmetic beaker made in the Middle Kingdom (Fig 9). Delicately carved from luxurious jet-black obsidian and trimmed with sheet-gold, this ultra-refined vessel was surely an instant classic. The other is a so-called Mit Rahina-style vessel from the Graeco-Roman period (Fig 10). The vessel’s faience body is egg-shell thin and features two or more different coloured fabrics. These are com-
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Fig 13 (left). Mummy Case. While not entirely new to the museum, several objects in the new galleries are new on display. One of them is this wonderful mummy case, now on view after a hiatus of 13 years. Made of cartonnage, a material similar to papier mâché, but using linen instead of paper, the mummy case combines both native Egyptian and Greek motifs. The gilded face, encrusted with fragments of coloured glass, likens the deceased owner with the sun, the Egyptian symbol of rebirth and excellence, and is part of a tradition that dates all the way back to the black and gold coffins of Dynasty 18. Previously it had been decided that the strange, almost garish appearance of the coffin made it unworthy for display. Thanks to a series of important exhibitions focusing on these coffins, and the recent discovery last year of a cache of similar coffins in a previously unknown oasis cemetery about 150 miles south-west of Cairo, they are now beginning to be understood as important art objects in their own right. Cartonnage, painted and gilded, with glass inlays. H. 20.5 cm, L. 165.5 cm. Late Ptolemaic Period to Early Roman Empire, c. 50 BC to AD 50. 1914.71S.

Fig 15 (left). Conservators spent seven months restoring and stabilizing over 23 of Cleveland’s reliefs. Last installed in 1972, their condition and mounts were a mystery to conservators. Here X-ray photographs show a system of internal brass clamps and rods originally used to consolidate a relief from the tomb of Montuemhat. Removing the clamps and then reconsolidating the various fragments of just this one relief was a time-consuming and careful task that occupied conservators for weeks at a time.

As within any major reinstallation, conservation was a key concern throughout the Cleveland project. Much of the work centered on Cleveland’s fine collection of sculptural reliefs. Among these were its fantastic painted limestone relief blocks of Nome gods bearing gifts from the reign of Amenhotep III (Fig. 14), several Amarna talatat and a group of sixteen reliefs from the Late Period tomb of Montuemhat, the largest collection of reliefs from this tomb in the United States. Cleveland’s conservators D. Bruce Christman, Patricia Griffin, and Jack Flotte logged seven months of hard work to restore and stabilize the objects before they could be installed. Previously, the reliefs’ jagged outlines were squared off with plaster so that each resembled a complete picture in itself rather than a fragment from a larger composition. The objects were then framed in metal or wood and sunk into the gallery walls. The result was to flatten the carved surfaces, in essence treating them like paintings rather than sculpture. For the new installation, the plaster additions were removed and, where necessary, the old joints consolidated, so that the reliefs could be mounted directly on the walls. This enhances their monumental, sculptural quality. It also makes them easier to light, thus revealing for the first time the subtle

1980s (Fig. 13). Previously the object’s striking, almost garish style, loud colour palette, and strange fusion of Egyptian and Greek motifs was regarded as decadent and unworthy of display. Stylistically, the coffin is similar to a group of cartonnage coffins discovered in Egypt in July 1999 (See MINERVA, September/October 1999, pp. 9-14). These objects represent an important chapter in the history of Egyptian art, said curator Larry Berman, ‘one which we can no longer discount or ignore. Thanks to our new expertise, we are beginning to understand these objects not as derivative or decadent, but as art objects with their own style and aesthetic. In displaying our own coffin, we wanted our visitors to be able to participate in this exciting reappraisal.’
modelling of their surfaces and enlivening their remaining colours.

Most importantly, for Berman, the new galleries encourage museum visitors to explore Egyptian art on their own terms and make their own observations about style and fashion regardless of their previous knowledge of Egyptian art. 'We took the mission of the Lila Acheson Wallace Foundation - "to make art an important part of people's everyday lives" - very seriously,' he said. 'Kingdoms, dynasties, stylistic vocabulary - Egyptian art comes with a lot of baggage. It's off-putting for a lot of people. The new galleries' use of direct juxtaposition of objects from different periods allows our visitors to come to their own conclusions about the nuances and changes in style over time. We wanted to counteract the popular sentiment that all Egyptian art looks the same, but we realised that this could not occur unless people were in a position to see it for themselves.' And they are. Egyptologist Betsy Bryan, Chair of the Department of Near Eastern Studies at Johns Hopkins University, commented after a recent visit, that the new galleries were 'intelligently organized, beautifully installed, and above all - fun.' Bryan is not alone. Cleveland's new Egyptian galleries were recently praised by the editors of Apollo magazine, who included them on a list of most important new gallery exhibitions of 1999.

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(Larry Berman is now Associate Curator of Egyptian Art at the Museum of Fine Arts, Boston)

Fig 16 (above right). Head of King Userkaf, Cleveland's head of Userkaf, is one of only a handful known statues of this Old Kingdom ruler. The sensitive, expert carving of the king's square face, full mouth, low cheekbones, broad nose, and rimmed eyelids is testimony to the high quality of the art of this period. Certain features such as rounded treatment of the cheeks and drooping lower lip recall the portrait type of Mycerinus, last king of Dynasty 4. The summary modelling of the ruler's left ear, together with the rough condition of the crown on its back and right side, suggest that originally the head may have belonged to a pair statue in which the king stood beside a god or goddess. Limestone. 17.2 cm. Dynasty 5, reign of Userkaf, c. 2454-2447 BC. 1979.2.

Fig 17 (above). Statue of Amenemhat III. Even though this magnificent statue of the pharaoh is not inscribed, its distinctive features identify it as Amenemhat III. The wide eyes, which tilt downward but do not bulge, are offset by heavy brows and prominent high cheekbones. His body is trim and muscular, with broad shoulders and a narrow waist. Depicted in the classic striding pose, he wears the nemes-headdress with uraeus, broad collar, and short ceremonial kilt. This portrait of the famous builder and patron of the arts is the finest in the Western Hemisphere. Granodiorite. 51.2 cm. Dynasty 12, reign of Amenemhat III, c. 1859-1814 BC.

Fig 18. Head of Amenhotep III Wearing the Blue Crown. This portrait captures the ruler's exotic features to perfection. He has large, almond-shaped eyes accentuated by thick brows in relief, indicating eye makeup, and elegant arched eyebrows tapering off to a point. His mouth is full and sensuous, and his upper lip is noticeably thicker than the lower one. The king wears the khephres or Blue Crown, so-called because it is often painted that colour; indeed, the crown on the Cleveland statue has a rougher (surface?) than on that of the king's face, indicating that the crown was once painted. Traces of painted resin on the crown indicate that it was, in fact, painted blue, with the browband in yellow. Granodiorite. 39.1 cm. Dynasty 18, reign of Amenhotep III, c. 1391-1353 BC. 1952.513.

Fig 19. Portrait of Nefertiti. Bathed in the yellow rays of the Aten, Queen Nefertiti lifts her head upward toward the sun. For modern viewers, the queen's angular features, long, narrow nose, thin, almost slit-like eyes, drooping lips, and high cheek bones - all the rage in Amarna period style - contrast sharply with the underlying meaning of her name: 'The beautiful one has come'. Egyptian artists coloured the queen's wig using a finely ground synthetic pigment called Egyptian blue. Painted sandstone. Tablet. H: 21.5 cm. Dynasty 18, reign of Amenhotep IV (Akhenaten), c. 1353-1337 BC. 1976.4.
THE NORTON SIMON MUSEUM

After a $6.5 million dollar renovation and reinstallation at the Norton Simon Museum, Pasadena, Christine Knoke, Assistant Curator, examines eighteen pieces from its permanent collection – one of the finest private collections of Asian art in the United States.

The Norton Simon Museum in Pasadena, California, is home to one of the finest private collections of both western and Asian art in the United States. In October of 1999, the Museum completed a $6.5 million dollar renovation and reinstallation of its permanent collection. The museum interior was completely redesigned by architect Frank Gehry, while a lush two acre garden was created by Nancy Goelet Power & Associates. Perhaps the most innovative features of the “new” Norton Simon are the lower level galleries dedicated to the art of South and Southeast Asia. Noted art historian Pratapaditya Pal guided the reinstallation of the Asian collection, which is now housed in thirteen contiguous galleries on the lower level, and in two galleries on the upper level of the museum.

Norton Simon (1907-93) was a dynamic entrepreneur, whose assets included Hunt Foods, McCall’s Publishing, and the Canada Dry Corporation, to name but a few. Simon began buying art in the mid-1950s. Initially drawn to Impressionism, although his early purchases also included Old Master drawings and paintings, Greek vases, and ancient Egyptian sculpture. In 1971, Simon married the actress Jennifer Jones and the couple briefly honeymooned in India. Deeply moved by his experiences in India, upon returning to the States he began buying art of the subcontinent as well as from Tibet, Nepal, Thailand, and Cambodia, though always in the West. Simon was particularly attracted to the sensual qualities of the human form in the bronze cast in South India and the Himalayas, as well as the detail and subtle modelling achieved by the stone carvers of those cultures. In 1974, Simon formed a relationship with the financially troubled Pasadena Art Museum, in which he assumed all the financial responsibility for the museum, paid of all debts and took control of the board. Following a renovation in 1975 in which Simon’s art collection was moved into a majority of the galleries, the museum was renamed the Norton Simon Museum of Art.

This article will discuss only eighteen of more than six hundred artworks from South and South-East Asia acquired by Norton Simon and now housed in the Museum, beginning with the colossal Buddha Shakayamuni that greets all museum visitors in the entrance gallery. Representing both Hindu and Buddhist deities and mythologies and spanning over a millennium, from the 2nd century BC to the 18th century AD, they will provide a tantalising glimpse for Minerva readers of the more than three hundred works of Asian art now on view at the Norton Simon Museum.

Fig 1. Buddha Shakayamuni
Thailand (Si Thep), Mon-Dvaravati
Period, 9th century AD.
Sandstone, H: 2.24 m.
F.1972.40.11.

This colossal free-standing statue of Buddha Shakayamuni is a testimony to the enormous skill and confidence of the Mon-Dvaravati sculptors. When complete, he must have stood over 9 feet (3 metres) tall and is the largest image of its kind in a Western collection. The Mon-Dvaravati culture was primarily Buddhist and prominence was given to the image of the historical Buddha Shakayamuni. Although the image is missing its arms, it remains one of the most majestic and monumental of the serene and elegant figures created by the unknown sculptors of Thailand. The hole between its eyes may have once been inlaid with a gemstone, representing the auspicious tuft of hair.

MINERVA 26
Fig 2. A column from a Buddhist Stupa. India, Uttar Pradesh (Mathura), c. 1st century BC. Mottled red sandstone, H: 2.3 m. F.1975.7.S.

This column is carved with scenes on both sides, suggesting that it was used as a corner post in a railing or gateway of a Buddhist monument. Of the eight low-relief panels, the bottom six depict couples standing with floral offerings. The top right panel portrays a knot of serpents in front of a stupa, a hemispherical funerary mound symbolic of the Buddha as well as the cosmic mountain, while the top left features an empty bed strewn with flowers. The latter scene represents Buddha Shakyamuni's death or great release from the physical world, as witnessed by two of his disciples.

Fig 3. Serpent deity. India, Uttar Pradesh (Mathura), c. AD 100-150. Mottled red sandstone, H: 2 m. F.1972.22.2.S.

Serpents are sacred in India because of their power to cause rain and bring forth growth and abundance and because they shed their skins, they are also considered symbols of regeneration. Typically in India, serpent deities combine both human and reptilian forms in their iconography. Here, a seven-headed snake hood rises behind a male figure like an enormous canopy. The left hand would have carried a pot of ambrosia and the right would have displayed the gesture of fearlessness, which is characteristic of most deities in early Kushan art.

Fig 4 (above). A bodhisattva. Pakistan, ancient Gandhara, 2nd-3rd century AD. Schist, H: 1.8 m. F.1975.4.1.S.

This regal figure is a bodhisattva, a mortal who has chosen to remain on earth to help others on the path to enlightenment, the ultimate goal of Buddhism. He exhibits the classical features that are characteristic of the art from ancient Gandhara, a geographical area in what is today northern Pakistan and southern Afghanistan. His classically inspired features include his sandals, toga-like garments, hairdo, and moustache. Draped across his well-defined chest is a cord strung with charm boxes, a necklace with an animal clasp, and a wide collar or torc with a figure of Serapis, the Graeco-Egyptian god of the underworld, depicted on the central section. The recessed scene on the socle below depicts a turbaned figure, most likely another bodhisattva (perhaps the Buddha-to-be prior to descending from his Tushita heaven to earth), seated upon a lotus seat in deep meditation.

Fig 5 (left). Buddha Shakyamuni. India, Bihar, c. AD 550. Bronze, H: 41.9 cm. F.1972.1.S.

Portraying the historical Buddha Shakyamuni, this bronze probably emerged from a Tibetan monastery, like most other Gupta period (c. AD 300-600) bronzes. Few have survived on the subcontinent which makes this a rare example. Perhaps this bronze survived because it was taken to Tibet as a sacred relic or souvenir. The Buddha's slim and graceful body is revealed by his transparent monastic robes. His right hand displays the gesture of reassurance, while the left holds the ends of his robe.
The exact identity of this deity is uncertain. Because of the octagonal shape of his crown he is generally associated with Surya, the sun god. However, he may also represent an avatar of Vishnu, whose cult was popular in Si Thep. Sculpted in the round, it is one of the finest examples of early sculptures from Thailand.

A flawlessly cast bronze, this figure of the saviour deity Avalokiteshvara is a later version of the more generic bodhisattva from Gandhara in the collection. A simple and elegant figure, his divinity is indicated by his additional arms and by the small seated figure of Amitabha Buddha in his crown of matted hair. This sculpture is one of nearly 300 Buddhist bronzes found buried in Prakhon Chai, a small, obscure village in Thailand in 1964, although it was cast in neighbouring Cambodia.

Like the bodhisattva Avalokiteshvara, Tara is a goddess of compassion and aids her devotees in overcoming personal difficulties. Also like him, she too holds a lotus flower in her left hand and displays the gesture of compassion with her lowered right hand. However, her flower is usually the blue lotus, whereas his is the pink variety. This image epitomises the Pala sculptural tradition which exerted a strong influence in neighbouring countries and South-east Asia.
The Sanskrit word linga literally means sign or gender and the Hindu god Shiva is commonly worshiped in this form. This elaborate lingam is carved with four heads that face in the four cardinal directions. A fifth head is implicit in the smooth dome of the lingam and symbolises the ultimate and abstract form of the supreme being. Shiva’s cosmogonic aspects are both male and female, angry and benign.

Hindus believe that the god Vishnu is the preserver of the universe. He embodies truth, goodness and mercy. His upper left hand holds a conch shell, a symbol of the five elements denoting the physical world. The palm of his right hand cradles a small orb or globe, which represents the earth in the Khmer realm. The great temple of Angkor Wat is dedicated to him.

The majestic Shiva stands in a relaxed posture and would have leaned upon the head of his bull, which is now missing. The god’s recognisable attributes include his elaborate hairdo, in which his long matted locks are piled up on top of his head to form a tall crown of hair, elaborate jewellery and arm bands. His wife Parvati embodies the ideals of feminine beauty and grace. These two large and exceptionally well modelled Chola period (c. 850-1279) bronzes were probably created for a royal temple during the reign of the great emperor Rajaraja I (r. 985-1018).
Shiva, the Hindu god of destruction, is depicted here dancing within a circle of flames. Shiva's dance has cosmic significance as it symbolises the creation, preservation, and destruction of the universe in an endlessly repeating cycle. He dances upon a dwarf, who represents ignorance and base desires. This complex composition is rich in symbolism and is arguably the most familiar Indian image along with that of the fluting Krishna.

This impressive and impassive Buddha sits in the classic meditation posture, in which the hands are placed palm-side up on top of the sole of the right foot. His eyes are rather narrow and half-shut as is appropriate for a meditating figure. His monk's garments are nearly transparent and cling to his fleshy form. The flame atop his head signifies his supernatural knowledge and wisdom.

Images of the Buddha from the Himalayan region of Tibet and Nepal are characterised by graceful postures and elegant modelling. The palm of the Buddha's right hand is marked with the lotus flower and displays the gesture of charity. It differs from the more abstract and solidly modelled contemporary Nagapattinam Buddhas in its suave plasticity and sensually tactile surface.

The saviour goddess Tara enjoyed great popularity in both Nepal and Tibet and this depiction is one of the largest metal images of a female deity known from the region in a Western collection. This sculpture was most likely in Tibet for some time, due to the indigo paint in her hair, but it is certainly the work of a Newar artist, who were admired by the Tibetans and the Chinese. Elegantly proportioned, she is an embodiment of grace and compassion.

Indra is the king of the gods and is a prominent deity in both the Hindu and Buddhist pantheons. In Nepali figures, Indra is usually portrayed in a royal posture that expresses a relaxed yet dignified attitude and he usually wears a crown or an elaborate tiara. This iconographic type was an invention of Nepali artists whose extraordinary finesse with metalwork is also evident in the figure's meticulously crafted details and gem-inlaid ornaments.
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ANCIENT FACES:  
Mummy portraits at the Metropolitan

Jerome M. Eisenberg, Ph.D.

An exhibition of 87 of the best Graeco-Roman Fayum mummy portraits from North American and European museum collections, 'Ancient Faces: Mummy Portraits from Roman Egypt', opened at the Metropolitan Museum of Art, New York, and will continue until 7 May. It was organised in collaboration with the British Museum and is a much smaller version of their highly successful exhibition of the same name. That exhibition, with nearly 200 portraits, took place from the 14 March to 20 July 1997, and then continued on to Rome, Athens, Thessalonika, and Herakleion. Readers might remember the article about the British exhibition in Minerva (Mar/Apr, 1997, pp. 10-13) by Dr Susan Walker, who was co-curator with Dr Morris Bierbrier. It illustrated eight portraits in the British Museum (five of them in colour) and one in the Petrie Museum at University College London.

The Metropolitan exhibition includes 14 examples from their own collection, five from the J. Paul Getty Museum, three from the Brooklyn Museum, and six others from Ann Arbor, Baltimore, Evanston, and the Royal Ontario Museum. The European loans consist of 22 portraits from the British Museum, ten from the Louvre, nine from Berlin, five from the Petrie Museum, and fifteen from ten other museums. In addition to the panel paintings these figures include several cartonnage masks and mummy shrouds.

A second exhibition of portraits, from the Cairo Museum, was held first at the Khalil Museum in Cairo, then at the Kunsthistorisches Museum in Vienna and the Schirn Kunsthalle in Frankfurt, both supplemented by portraits in European museums. The writer's article in the Nov/Dec 1998 Minerva (pp. 8-13) presented the nature and historical background of these realistic depictions of ancient Romans and some of their local counterparts in Egypt. It featured 18 portraits (16 in colour). A third exhibition of about 100 portraits was organised by the Musée du Louvre late in 1998.

The current exhibition also places on view a wide range of objects from the museum's collections illustrating the culture and funeral customs of the Roman period in Egypt such as wrapped mummies, sculptures, jewellery, and funerary papyri. Since the writer has already discussed at length and illustrated many of the Fayum portraits in the Nov/Dec 1998 Minerva, he will include with this brief article only illustrations of some of the portraits in the exhibition from American museums. The current exhibition has been organised by Dr Dorothea Arnold, Lila Acheson Wallace Curator in Charge of Egyptian Art, and Dr Marsha Hill, Associate Curator of Egyptian Art. The catalogue of the British Museum exhibition, edited by Drs Walker and Bierbrier will be available at this one and only venue.

The writer also recommends the following two publications for further reading: the superbly illustrated (274 illustrations, 124 in colour) The Mysterious Fayum Portraits – Faces from Ancient Egypt by Euphrosyne Doxiadis (London, 1995) and Portraits and Masks: Burial Customs in Roman Egypt, the papers of the symposium held by the British Museum in July 1995. Ms Doxiadis also wrote the article 'The Fayum Portraits: Greek Painting in Ancient Egypt' which appeared in Minerva, May/June 1996 (pp. 17-23, with 8 colour illustrations).
ANCIENT FACES: MUMMY PORTRAITS FROM ROMAN EGYPT

Opened 15 February at the Metropolitan Museum of Art, New York, and will continue until 7 May.

Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028. Tel: (1) 212 879 5500
CHRISTOS G. BASTIS
ANTIQUE COLLECTION

The extraordinary collection belonging to Christos G. Bastis was sold at Sotheby's New York on 9 December 1999.

Jerome M. Eisenberg, an acquaintance for nearly forty years, reports on both the collector and the sale.

Christos G. Bastis was one of the last of the remaining older generation of major collectors of ancient art in the United States well known to the public through their loans and gifts to museums – Walter C. Baker, Walter Bareis, Albert Gallatin, Alastair B. Martin, and Norbert Schimmel, and, earlier, William Randolph Hearst and David Moore Robinson. All have now passed away except Martin. Born in Volos, Greece, in 1904, Bastis came to America in 1922 and eventually became a leading New York restaurateur, best known for his Sea Fare of the Aegean. He acquired his first antiquity, a Chalcidian vase, in 1941, and collected avidly until shortly before his death in 21 May, 1999.

In 1948 he initiated a long-standing friendship with Dr. Dietrich von Bothmer, Assistant Curator from 1946 and later Chairman of the Department of Greek and Roman Art at the Metropolitan from 1959 to 1990, and then with his brother, Bernard Bothmer, then in the Egyptian Department at the Brooklyn Museum, Associate Curator from 1956 to 1963 and Curator from 1963 to 1982. Their encouragement of his collecting led to many extended loans and gifts to both institutions. In 1954 he began to provide purchase funds to the Metropolitan; then in 1964 he started to donate major objects to the collection – most recently a group of 19 gold and silver objects in 1995. A Bastis Purchase Fund was established in 1998. He has also donated objects to both the Benaki Museum and the Goulandris Museum of Cycladic and Archaic Greek Art in Athens.

He loaned objects to many exhibitions beginning with 'Ancient Art in American Private Collections' (1954-55). To name just a few: 'Ancient Art from New York Private Collections' (1959), 'The Search for Alexander' (1982-83), 'Cleopatra's Egypt' (1988-89), 'The God's Delight' (1989), 'The Greek Miracle' (1993), and 'Greek Gold: Jewelry of the Classical World' (1994-95). In 1987, 188 antiquities from his collection were presented in a special exhibition at the Metropolitan along with a comprehensive catalogue, Antiquities from the Collection of Christos G. Bastis, which also included some of his donations to the museum.

The evening auction of his collection, held by Sotheby's New York on 9 December 1999, was accompanied by a full-colour hardback catalogue. It was the most important single-collector auction in America since the 1990 Hunt sale and the 1992 Schimmel sale. Considerable advance publicity and an elegant preview in the newly enlarged Sotheby's premises certainly did no harm. Conservative estimates on a number of the objects were quickly left in the dust on many occasions, with several eager bidders entering battle together, often giving the viewer an impression of a 'feeding frenzy'. Unless otherwise noted, all of the antiquities illustrated were in the Metropolitan Museum exhibition in 1987.

Three Egyptian heads were the highlight of the sale. The polychrome life-size sandstone head of the 18th Dynasty pharaoh Amenhotep I wearing the double crown of Upper and Lower Egypt (Fig. 1), c. 1514-1493 BC, 45.7 cm, was on loan to the Brooklyn Museum from 1982 to 1999. This brightly painted head, once part of a full statue, was originally from a German private collection. Bernard V. Bothmer described this important head in the Bastis exhibition catalogue as 'one of the outstanding royal sculptures of the early New Kingdom'. Estimated at $800,000-$1,200,000, it was purchased by Merz Gallery (the original vendor in 1982) for $1,157,500 (the buyer’s commission is included in this report), representing a world record for an Egyptian antiquity sold at auction.

Bothmer wrote of a superb black basalt male portrait head (Fig 2) of the late 26th-early 27th Dynasty, c. 550-500 BC, 15.9 cm, that it 'ranks among the great portrait-like repre-
sentations of outstanding personalities in Egypt’s Late Period’, placing it with famous Petamenophis head in Berlin, the Paris ‘Bust of Sorrows’, the Boston ‘Green Head’, and the Brooklyn ‘Black Head’. It was inexplicably estimated at $100,000-$150,000, but a spirited contest among several bidders drove the price up to $772,500. It was purchased by a private collector by telephone, with an English dealer as the underbidder.

A magnificent though fragmentary green schist head of the Egyptian goddess Selket (Fig 3) from the 26th Dynasty reign of Amasis, 570-526 BC, 21.6 cm, this high-cheekboned beauty was once in the collection of Lord Amherst of Hackney and was sold by Sotheby’s London in June 1921. It was published by Bothmer in Egyptian Sculpture of the Late Period (1960). Again, estimated for a trifling $125,000-$175,000, it sold to the same private collector bidding by phone for $580,000.

A second, but earlier, dark grey granite male portrait head (Fig 4), reminiscent in style of the late 12th Dynasty, but dating to the 25th Dynasty, 750-656 BC, 16.8 cm, estimated at only $70,000-$90,000, was acquired by another telephone bidder for $288,500. A small, fragmentary, but powerfully carved Egyptian basalt male portrait head (Fig 5), c. 1st century BC, only 7.8 cm in height, was on loan to Brooklyn from 1976 to 1999 and appeared in that museum’s ‘Cleopatra’s Egypt’ exhibition in 1988. Bearing an estimate of only $20,000-$30,000, it soared to $200,500, selling to a phone bidder. An exceptional, finely carved green schist bust of a deity, perhaps the rare moon god Osiris-lah (Fig 6), 30th Dynasty, 380-342 BC, 17.8 cm, was acquired after the Metropolitan exhibition and was then on loan to Brooklyn from 1992 to 1999. Estimated at $100,000-$150,000, it went to yet another private collector on the phone for $277,500. A small but rare bronze kneeling figure of a Kushite king of the 25th Dynasty, 750-656 BC, 7.5 cm, on loan to Brooklyn from 1975 to 1999, was repurchased by the original vendor, Peter Sharrar, for $90,500.

Bastis was one of the first collectors to appreciate the beauty of
Cycladic art and, in addition to collecting it, he also donated a large head to the Metropolitan in 1964, followed by a large complete figure in 1968. A Cycladic marble goddess of the Neolithic period (Fig 7), c. late 5th-4th millennium BC, 20.8 cm, was lent to the Metropolitan from 1974 to 1999. Estimated at $80,000-$120,000, it went to a telephone bidder for $156,500. A good indication of the excitement generated by the sale and the healthy state of the antiquity market was furnished by another Cycladic marble goddess (Fig 6), c. 2600-2500 BC, 19.4 cm. One of the last antiquities purchased by Bastis, it was acquired by an American dealer at Christie's New York sale of 2 June 1995 for $43,700. Now, just four and a half years later, estimated at $40,000-$60,000, it brought a stunning $134,500 from a phone bidder. An unusually fine and large Cycladic marble globular vase (kandila), c. 2800-2700 BC, 13.5 cm, estimate $40,000-$60,000, sold for $96,000 to another bidder on the phone.

Two bronze figurines were the highlight of the Greek section. An outstanding Greek bronze warrior wearing a Corinthian helmet (Fig 9), c. 530-520 BC, 14.3 cm, was probably made in the same workshop as its companion piece in the George Ortiz collection. It sold for slightly more than the estimate, $200,000-$300,000, with a winning bid of
$387,500 by a Memphis collector. An elegant large classical bronze figure of a goddess crowned with a diadem and wearing a chiton and himation (Fig 10), c. 1st century BC/1st century AD, $27.7 cm, from the collection of Claude Annet, Paris, is thought to have been acquired at Persepolis c. 1910. It was on loan to the Metropolitan from 1982 to 1990. A low estimate of $200,000-$300,000 probably kept the sale price (to still another private collector) to $321,500, for a 43.1 cm figure of a goddess similar in style and period sold for $451,000 in the June 1990 Hunt sale at Sotheby's New York. A Greek bronze mirror with an applique depicting a reclining Herakles about to seduce Auge (Fig 11), late 4th century BC, diam. 15.2 cm, was purchased by Basile in Paris in 1951. Estimated at $50,000-$70,000, it went for $112,500.

A fragment of an Attic marble grave stele inscribed with the name Eukoline bears a high-relief female head (Fig 12). Mid-4th century BC, 30.2 x 33 cm, it was published by C. W. Clairmont as no. 2.312b in his Classical Attic Tombstones (1993). Not withstanding its fragmentary state, it sold for $167,500, well beyond its $60,000-$90,000 estimate. A small Roman marble torso of Aphrodite,
A superb Etruscan bronze thymiaterion with a dancing girl playing castanets (Fig 13), c. early 5th century BC, 33.2 cm, was exhibited in 'The Gods Delight' in 1988. Estimated at just $200,000-$300,000, a New York collector acquired it for only $222,500. A similar thymiaterion with a dancing Silenus sold for $286,000 at the 1990 Hunt sale (and would probably have brought considerably more except for some presale innuendoes by one dealer).

A hided Attic black-figure amphora of Group E depicting Theseus fighting the Minotaur, with Herakles in combat with the Nemean lion on the reverse (Fig 14), c. 540 BC, 46.7 cm with lid, was found in Tarquinia in 1862. On loan to the Metropolitan from 1981 to 1989, it was sold to another New York collector for $255,500, well below the ambitious estimate of $300,000-$500,000. Bearing depictions of four sailing ships with bear-headed prows, an Attic black-figure eye cup (Fig 15), c. 530 BC, diam. 22.1 cm, was attributed to the Workshop of Nikosthenes or near to it. Originally in the collection of Lord Fitzwilliam of Wentworth Woodhouse, it was acquired by William Randolph Hearst, then purchased by Bastis in the 1951 Hearst auction. Now estimated at $60,000-$90,000, it was acquired by the Carlos Museum at Emory University for $112,500. An Attic black-figure hydria with the battle between Herakles and Kyknos (Fig 16), attributed to the Leagros Group, c. 510 BC, 44.8 cm, was purchased by a New York dealer for $107,000, below its estimate of $125,000-$175,000.

The auction totalled $9,248,170, the second highest total for an antiquity sale (Sotheby's Hunt sale in December 1990 brought $11,398,200), comfortably exceeding the generally conservative presale estimates of $4,700,000-$7,200,000, and putting Sotheby's 1987 Monte Carlo sale of the Behague Collection ($8,700,000) into third place. In the Bastis sale 99% of the 167 lots were sold by number and 97.6% of the lots sold by value. With the exception of the Amenhotep I head, all of the top ten lots were purchased by American collectors, all but two over the high estimate, confirming the handsome prices achieved in this memorable sale. A limited number of catalogues are still available from Sotheby's for $30 ($37 by mail; $45 overseas).
THE AUTUMN 1999 ANTIQUITIES SALES

The remarkably active New York auction sales are featured in this 21st biannual report by Dr Jerome M. Eisenberg on the major antiquity sales in England and the United States, accompanied by a 5-year review of the market.

LARGE CYCLADIC IDOL SOLD AT CHRISTIE’S LONDON

A large Early Cycladic marble female statuette of the Spedos type (Fig 1), c. 2500 BC, 46.3 cm, lacking just the left foot, sold at the 20 October 1999 Christie’s London antiquities sale for £122,500 (US$202,125) (all prices realised in this report include the buyer’s commission of from 10% to 15%), comfortably exceeding its estimate of £50,000-£70,000. Originally acquired in London in 1966, it was now purchased by a dealer bidding by telephone on behalf of a private collector. Bearing a fine pedigree, a Roman bronze janiform herm of a paniskos and paniske (Fig 2), 1st century AD, 17.2 cm, estimated at £15,000-£25,000, sold to Royal-Athena Galleries for £32,200. It was reputedly one of four herms found together at Torre del Greco, near Pompeii in 1883, acquired by W. Rome in the H. Hoffmann collection sale in Paris in May 1888, exhibited in the Exhibition of Ancient Greek Art, Burlington Fine Arts Club, London, in 1904, and now it came from the collection of the late Dr Ludwig Burdach.

A collection of Egyptian bronzes acquired in Paris in the 1950s included a large gilded wood and bronze ibis (Fig 3), c. 6th-3rd century BC, h. 32.1 cm, l. 47 cm. Estimated at £35,000-£45,000, it sold to an anonymous bidder for £62,000. A large bronze seated figure of the lion-headed goddess Wadiyt (catalogued as Sekhmet), c. 4th-3rd century BC, 42 cm, from the same collection, with an estimate of £25,000-£35,000, was purchased by Royal-Athena (the underbidder on the ibis) for £28,750.

Neither of the two major objects sold: an Attic red figure kyllix attributed to the Proto-Panaitian group, formerly in the Nelson Bunker Hunt collection, which bore a healthy estimate of £150,000-£200,000, and an aubergine cameo glass Dionysos cup with the same estimate, which was withdrawn for further study. Thus the sale totalled just £871,752, with 73% of the lots sold by number and 70% by value (nearly 20% of which was purchased by Royal-Athena).

BONHAMS SELLS HOLDENNESS CROSS

An important Anglo-Saxon gold pectoral cross with cloisonné garnet inlays (see p. 3), early 7th century AD, h. 5.3 cm, was found in Burton Pidsea, on the Holderness Peninsula, East Yorkshire, over 30 years ago by a farmer. He recognised its importance only after his granddaughter took it to a Finds Day at Hull Museum in March 1998. He consigned it to Bonhams London for their 21 October 1999 sale after a Treasure Trove Inquest held in April 1999 awarded it to him. Estimated at £70,000-£80,000, it was purchased for £62,000 by a London dealer, Sam Fogg, who sold it shortly thereafter to the Ashmolean Museum.

An Attic black-figure belly amphora attributed to the Painter of London B174, c. 560-530 BC, 42.5 cm, formerly in the Graham Greedes collection, Australia, estimate £30,000-£35,000, was acquired by Royal-Athena Galleries for £32,200. An Attic red-figure bell krater attributed to the Komaris Painter, c. 410 BC, 30 cm, from the same collection, was also acquired by Royal-Athena post-sale for £16,675, well below the estimate of £22,000-£24,000.

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Fig 4 (above). Early Hellenistic over-lifesize marble head of a goddess, late 4th century BC.

Fig 5. Late Hellenistic colossal marble head, perhaps of a giant, c. 2nd century BC.

HELLENISTIC MARBLE HEADS FEATURED AT CHRISTIE'S NEW YORK
An early Hellenistic over-lifesize marble head of a goddess (Fig 4), late 4th century BC, 33.7 cm, was acquired by a London dealer for a client with a winning bid of $244,500 at Christie's New York antiquities sale of 9 December. He outbid both a New York dealer and a New England collector, none of them misled by the Roman, c. 1st century BC-1st century AD attribution and thus the very low estimate of $50,000-$80,000. Had the profile also been illustrated in the catalogue, there no doubt would have been even more activity. A late Hellenistic colossal marble head, perhaps of a giant (Fig 5), c. 2nd century BC, 38.1 cm, recalls some of the heads of giants on the Gigantomachy frieze of the Great Altar of Pergamon. Though estimated at $300,000-$400,000, it was purchased for just $222,500 by a California collector.

A rare Roman bronze group of the athletic Argonaut hero Euphemus carrying the Triton Euryppilos, who wraps his serpent-like legs around those of Euphemus (Fig 6), c. 1st century AD, 33 cm, has a provenance dating back to Count Gian Giacomo Trivulzio, and possibly much earlier to François Sforza of Milan and then Francois I of France. It was first published by C. Clarac in his Musée de sculpture antique et modern (1841-43). It quickly rose above its estimate of $50,000-$80,000, selling for $123,500 to David Cahn of Basel.

An unusual Roman marble mosaic from the eastern Mediterranean (perhaps from Edessa?) depicting Orpheus surrounded by animals and inscribed in Aramaic was dated to AD 204. Measuring 164.4 x 152.4 cm, it was estimated at $100,000-$150,000, but was acquired by the Dallas Museum of Art for only $85,000, perhaps due to the lack of provenance. A second mosaic featuring a pouncing tigeress beside a fruit tree, with a leaping rabbit in the field behind her, c. 4th century AD, 114 cm, was purchased in Australia before World War II. Valued at only $15,000-$20,000, determined bidding forced a private collector on the telephone to reach $55,200 before claiming it.

Royal-Athena Galleries purchased all three of the better Attic vases in the sale: a black-figure amphora depicting Theseus battling the Minotaur, c. 520-500 BC, 35.9 cm, a red-figure Nolan amphora with a young hunter by a follower of the Berlin Painter, c. 470-460 BC, 34.6 cm, and another red-figure Nolan amphora with Zeus pursuing Ganymede by the Achilles Painter, c. 455-450 BC, 31.4 cm. With estimates of $40,000-$50,000, $30,000-$50,000, and $50,000-$60,000 respectively, they all sold for exactly the same price – $51,750 each.

Fig 6 (left). Roman bronze group of Euryppilos and Euphemus, c. 1st century AD.

Fig 7 (right). Egyptian steatite shabti of Ammennes, c. 1391-1353 BC.

A superb Egyptian steatite shabti of Ammennes (Fig 7), the purification priest of Amun, who served under Amenhotep II, 1391-1353 BC, 13.7 cm, boasts a provenance going back to the famed Hilton Price collection which was sold at Sotheby’s London in July 1911. Spirited bidding by several dealers resulted in a final bid of $90,500 by Peter Sharzer, far eclipsing the extremely conservative estimate of $20,000-$30,000. An unusual pair of Nubian wood furni-
ture legs in the form of sphinxes (Fig 8), Napatan period, 8th-4th century BC, ht of complete piece 50.2 cm, were featured on the cover. From the Stroganoff collection, bearing an estimate of $50,000-$80,000, they were purchased by the Rijksmuseum van Oudheden in Leiden for $57,500. The sale totalled $2,944,767, with 71.5% sold by number and 80% sold by value, the most successful sale held to date by Christie's New York antiquities department. With the jewellery sale reported below Christie's combined total for the two antiquity sales was $3,432,507.

CHRISTIE'S NEW YORK HOLDS ITS FIRST ANCIENT JEWELLERY SALE
Christie's New York held their first sale devoted solely to ancient jewellery and related objects on the evening of 8 December, preceding their regular antiquities sale of 9 December. A group of four Scythian gold appliqués of stags, a female, and a bird of prey, late 5th century BC, estimate $20,000-$30,000, sold for $34,500. Estimated at $20,000-$25,000, a large Greek solid gold finger ring with Aphrodite and Eros, c. 450-400 BC, realised $21,850. A fine, solid cast Roman silver figure of Aphrodite, 1st-2nd century AD, 8.9 cm, cleverly included in this sale, estimate $20,000-$30,000, brought $23,000. A Byzantine gold reliquary cross, c. 9th-11th century AD, estimated for $30,000-$50,000, sold for $27,600.

A number of objects were sold well above estimate, especially neck-

Fig 9. Roman marble head of the Capitoline Aphrodite, c. 1st century AD.

Fig 10. Roman marble head of Ptolemy of Mauretania, AD 23-40.

Fig 11. Roman marble head of an Antonine prince, c. AD 150-175.

laces, no doubt destined for Christmas presents. Of the 154 lots, 63% sold by number, but only 42.5% by value due to the failure of the four major lots to receive sufficient bids. Christie's report that they were pleased with this first experiment, which totalled $487,740, and they plan to hold a second sale next December.

OUTSTANDING APIRODITE HEAD SOLD AT SOTHEBY'S NEW YORK
Again, as at Christie's sale the previous day, marble heads were the top objects sold at Sotheby's antiquities sale of 10 December, but this time they were Roman. A superb marble head of the Capitoline Aphrodite (Fig 9), c. 1st century AD, 36.8 cm, a work inspired by a Hellenistic original of the 2nd century BC, was the highlight of the sale. Consigned by an American collector, it was actively contested for in the saleroom, but was finally won by another American collector bidding on the phone for $662,500, far over its presale estimate of $200,000-$300,000. An expressive Roman marble head of Ptolemy of Mauretania (Fig 10), AD 23-40, husband of Cleopatra Selene, the daughter of Mark Antony and Cleopatra, 34.3 cm, estimate $125,000-$175,000, was acquired for $299,500 by a New York collector. The Yale University Art Gallery won a sensitive portrait of an Antonine prince (Fig 11), c. AD 150-175, 35.6 cm, estimate $100,000-$150,000, with a bid of $189,500.

A fine bronze sculpture of the Farnese Hekarides (Fig 12), c. 2nd century AD, total ht with base 38.4 cm, is based upon the famous Greek prototype of the 4th century BC. It was the cover illustration for a summa Galleries catalogue in December 1976. Estimated at $70,000-$100,000, it was consigned by a California collector. It has now returned to California, for a Beverly Hills dealer purchased it for $107,000 for a particular client. A Corinthisian-type Greek bronze helmet of the 1st half of the 6th century BC, ht 25.4 cm, from a European collection, estimate $30,000-$50,000, sold for $85,000 to a private collector. One of a number of pieces consigned by the Santa Barbara Museum of Art, a fragmentary Graeco-Roman life-size marble torso of a youth, c. 1st century BC-1st century AD, 41.9 cm, was published by Mario del Chiaro in the museum's catalogue of its antiquity collection in 1962. Estimated at an extremely low $10,000-$15,000, it sold for $65,750 to a European collector.

A Sabean alabaster stela with a high relief figure of a man standing...
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Fig 12. Roman bronze Farnese Herakles, c. 2nd century AD.

Fig 13. Sabean alabaster stele, c. 1st century BC/1st century AD.

Fig 14. Egyptian limestone relief, c. 2360-2195 BC.

Fig 15. Head of Akhenaten from a granite shabti, c. 1345–1336 BC.

1336 BC, 11.4 cm, estimate $40,000-$60,000, was bought by an American collector for $79,500. An Egyptian bronze figure of a Pharaoh, perhaps representing a Soul of Ptah (Fig 16), 20th-25th Dynasty, 1190–656 BC, 23.8 cm, was obtained in Egypt by a member of the Napoleonic Expedition of 1798. It was exhibited in L’Egypte de Bonaparte, at the Musée d’Art et d’Histoire in 1998. Estimated for $40,000-$60,000, it was acquired for $71,250 by the same dealer who purchased the Farnese Herakles bronze, again for his client.

The second session of the sale which traditionally includes mostly secondary pieces was enlivened by the inclusion of a lot of two Late Period Egyptian antiquities – one a minor fragmentary bronze figure of Harpokrates, the other a pale green faience amulet of a hunch-backed figure (Fig 17), probably a priest, 6.4 cm. Both pieces were part of a lot of a number of small Egyptian antiquities from the sale of the collection of Martine, Comtesse de Behague, held in Monte Carlo on 5 December 1987, attended by the writer. The lot then sold for the equivalent of about $6700 and did not even list either of these pieces, both having been considered of little value. The two pieces were now estimated at $1,500–$2,500, but sold for a stunning $56,350, at least two bidders, both European dealers, obviously consid- ered this little figure to be quite important.

This very successful sale totalled $4,147,914, with 89.9% of the lots sold by number and 92.9% of the lots sold by value. That the prices were unusually high was confirmed by the fact that of the top ten lots, seven were purchased by private collectors and one by a museum. The combined total for this sale and the Bastis sale, held the night before, was $13,396,659. The buoyant American economy and a successful year in the stock market has obviously enlivened the New York antiquities market, a fact confirmed by several dealers.


If one were to take the combined antiquity sales for Sotheby’s and Christie’s in London and New York for 1995 to 1999, they would total $99,518,547. In 1992 they were $18,620,436; in 1999 they had reached $30,317,591. This is an increase of 62.8%. Even if one deducts the Assyrian relief sold by Sotheby’s in 1995 ($5,667,500), and their two specialised sales (the British Rail Pension Fund glass sale
in 1997 - $6,814,326; the Bastis sale in 1999 - $9,248,745), the annual figures for the two auction houses form a steadily increasing pattern:
1995: $12,952,936
1996: $13,135,499, increase of 1.4%
1997: $14,308,437, increase of 8.9%
1998: $16,422,258, increase of 14.1%
1999: $21,068,846, increase of 29.1%
This also shows a nearly identical increase of 62.5% for the period.
Christie's decided several years ago to open a second antiquities department in New York - they held their first sale in December 1992. Their mixed-sale auctions in London from 1990 to 1999 had annual sales ranging from £1,829,094 to £4,101,651; the New York branch has now added significantly to these totals, increasing from their first full

year's sales in 1993 of $1,948,019 to $5,131,657 in 1999 (not including the 1999 San Giorgi glass sale which totalled $1,965,377).

In the writer's article 'Enough is enough, Lord Renfrew' (Minerva, Sept/Oct, 1997, p. 20), he countered in part the exaggerated claims made of the '3 billion' (Eia) or '£3 billion' (Melior) annual antiquities market of £23 billion of ancient treasures... looted from Sakkara every year' (Bosley) by estimating that the annual sale of Christie's and Sotheby's together were about £10 million ($16,500,000). The above figures will now confirm this. These figures do not include the smaller sales conducted by Christie's (Antiquities and Souvenirs of the Grand Tour), Bonhams, Phillips, the Dorotheum in Vienna; de Ricqlès in Paris, Cahn in Basel ($1,138,500 in 1998, with another sale planned for 2003), etc., but these probably do not total together more than about $2 million to $3 million annually.

It is interesting to note that over the past several years the antiquities auction market has continued to flourish in spite of the many diatribes conducted against the antiquities trade by certain scholars in the United States and England, especially Dr Ricardo Ella and Lord Renfrew. In fact, the writer might even venture to suggest that all of this publicity in the press resulted in an influx of new collectors - the many persons interested in ancient history and who were unaware that ancient objects were actually available for sale and now read about the existence of auction houses and dealers specializing in ancient art for the first time.

A spat of bad publicity, including negative articles in various English newspapers by Lord Renfrew, Sarah Bosley, and James Melior, and a book by Peter Watson, forced Sotheby's London to close down their antiquities department at the end of 1997. How did this affect Sotheby's? Combined antiquity sales for Sotheby's London and New York from 1996 through 1997 totalled $24,219,075. Sales for Sotheby's New York, now their lone sale room for antiquities, from 1998 to 1999 totalled $28,656,755, an increase of 18.4% over the 1996-1997 figures for London and New York combined. Annual antiquity sales in London were $3,876,676, $2,696,212, and $2,697,644 in 1995 to 1997 (not including the 1997 British Rail Pension Fund ancient glass sale for £6,814,326), compared to $5,763,750 in 1996 and $5,763,750 in 1997 in New York (and $11,265,310 in 1995) or, again, $5,597,810 if one subtracts one Assyrian relief that sold for £5,667,500). It is therefore possible that Sotheby's decided in part to close down their London antiquity sales due to its declining activity, not just because of the bad publicity brought about, certainly in part, by some irregular activities.

One of the biggest problems facing the auction houses today is the scarcity of single-owner sales. Of the million-dollar-plus sales in the past ten years, ten were held from 1990 to 1994 totalling $39,222,619, but only three from 1995 to 1999 with a total of just $18,028,448 see Fig 18. Otherwise there does not seem to be any scarcity of material. In the December 1999 Christie's and Sotheby's sales in New York there were a total of 1,343 lots; 1,148 lots in the Christie's and Bonhams October sale; 804 lots in the de Ricqlès October sale; and 714 lots in the Dorotheum September and October sales - a grand total of 4,009 lots of antiquities offered by just the principal auction houses, surpassing last years autumn and winter total of 3,465 lots and perhaps setting a record for a season's offerings.

**SINGLE-OWNER ANTIQUITIES SALES 1990-1999**

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<th>Year</th>
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<td>1991</td>
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**Fig 16. Egyptian bronze Pharaoh, 1190-656 BC.**

**Fig 17. Egyptian faience priest (?), Late Period.**

**Fig 18. Table showing single-owner sales of antiquities 1990-1999**
The 101st Annual Meeting of the Archaeological Institute of America, December 1999

Jerome M. Eisenberg, Ph.D.

As usual, the writer has abstracted below several of the more interesting papers presented. The complete published Abstracts, just 128 pp. this year, are available for $10.50 (or $13.50 overseas) from the Archaeological Institute of America, 656 Beacon Street, Boston, MA 02215-2010.

Please note that the next meeting and other future meetings will be held during the first week in January. San Diego will be the host of the 2001 meeting, scheduled for 3-6 January. This is a welcome change for those who prefer to spend the Christmas holidays with their families and non-professional friends.

PRIAM’S TREASURE: CLEARLY A COMPOSITE (David A. Truill, University of California, Davis). Previously Truill had identified nine bronze pieces attributed to Priam’s Treasure that had been known before the date of the discovery of the Treasure, 31 May 1873. Seven of these have been generally acknowledged by other scholars as to their earlier find dates. Now he has added nine additional pieces to the list and gives further proof for the other two as earlier finds. He suggests that a number of smaller finds made during the preceding years were added by Schliemann to the major find of 31 May. Also, two granulated earrings, now shown to be in Athens, demonstrate Mesopotamian influence, should be dated about 600 years later, and were also added to the find, as already suspected. (See Minerva, July/August 1995, p. 6, for a review of Truill’s book, Schliemann of Troy: Treasure and Deceit; also Minerva, March/April 1996, pp. 28-37, for further reading on the Treasure.)

AENEAS OR NUMA? RETHINKING THE MEANING OF THE ARA PACIS AUGUSTAE (Paul Rehak, Duke University). Since 1907 the Aeneas panel of the Ara Pacis (Fig 1) has been accepted as a depiction of the sacrifice of a brood sow by the Trojan hero Aeneas upon his landing at Lavinium. It does not have any direct connection with the Augustan Peace, though the emperor claimed a family connection to Aeneas. The bearded sacrificant, wearing a toga and holding a sceptre, recalling the statues of the early kings on the Capitoline, does not identify with the young Aeneas, who was represented at that time as a young, beardless, armoured figure. The sceptered king behind him wears a long-sleeved tunic and is therefore not a Roman king. The sash is without her standard litter of 30 pigeats.

Rehak proposes that it is a scene of Numa Pompilius establishing the Fetal Law, creating the rules for war and peace between Rome and its foreign adversaries, a model revised by Augustus before the battle of Actium. Numa thus symbolises the peaceful ruler, in contrast to Romulus, the warlike ruler, on the adjacent panel. Augustan ideology viewed peace as the result of necessary war. Numa, moreover, was born on the very day Rome was founded, a reference to the first saeculum of the city, foreshadowing the return of the saeculum aureum under Augustus, and underscoring the themes of birth and renewal connected with the altar.

THE ARTIFICIAL CONSTRUCT OF ROMAN FEMALE HAIR (Elizabeth Bartman, New York City Society).

Modern scholarship has often taken at face value the literary texts, which have overstated with their typical satire the case for false hair – hairpieces and wigs. The elaborate coiffures used by elite Roman women from the late 1st to the early 3rd centuries AD could be made with their own long tresses and aids such as henna and beeswax, with the exception of those of the empress Julia Domna and her circle. About 25 marble portraits are known with separately-carved wigs, plus a few ‘orphan hair-
GALLIENA AUGUSTA: IMPERIAL ANDROGNY IN THIRD-CENTURY ROME (Paul Legutko, University of Michigan). Ancient Roman gender-bending practices, according to the Historia Augusta, included that of Elagabalus taking on a female persona during certain rituals and Gallienus dressing up gladiators in female clothing. In a survey of 3rd century coinage, sculpture, and painting it is demonstrated that cross-dressing was part of a wider ideological conflict rather than just its justification for discrediting a hated emperor. On some issues of gold coins Gallienus was represented wearing a grain-wreath (Fig 2). This had been explained in the past through Neo-platonism or astrology. The common person by ideas about the uniy of the divine, then combining his portrait with that of Demeter, the goddess of agriculture who presided over the crops, especially the grains.

Fig 2. Gold aureus of Gallienus as Galliena Augusta. After photo by Max and Albert Hürmer in Roman Coins by J.P.C. Kent.

Legutko proposes, however, that these coins are actively redefining the ideologies of male and female in a changing Roman society. The conflict between dynastic, family rule, and the rule of a single, divine emperor manifested itself in the elevation and usurpation of feminine images of power by different emperors in the 3rd century. The Galliena Augusta coins combine images of fertility with the person of the emperor, but it is only a very explicit example of a tendency of 3rd century coinage to break iconographic boundaries by visually blending many concepts: peace and war, virtue and piety, or god and man. The combined visual and literary evidence provides a picture of the ideological chaos from which the more stringent regimes of Diocletian or the more solidified iconography of the Christians would emerge.'

Fig 3. Gilt silver head of the so-called Ape Hunt type. Diam. 19 cm. Found at Praeneste, Italy. Now attributed to North Syria, c. 710 BC. Photo by Piero Bagutti, after The Phoenicians, directed by Sabattino Moscati.

ROMAN GLASS BY THE POUND (PE 16.1-6) (E. Marianne Stern, Toledo, Ohio). Even though the weight of a glass vessel is the most important clue as to its economic value in antiquity, it is not usually included among the measurements in publications on Roman glass. Dicletian's Price Edict (PE 16.1), issued in AD 301, states that raw glass, window glass, and glass vessels were all sold by weight. For example, Alexandria clear glass vessels cost 30 denarii a pound; Judean green glass vessels were 20 denarii a pound. This applied to undecorated, ordinary vessels, not for fancy luxury ware. The pay for one day unskilled labour, 25 denarii, would buy several glass vessels, which were about ten to twenty times more expensive than their clay counterparts.

THE CLASSICAL GREEK SHIPWRECK AT TEKTAS BURNU, TURKEY (Deborah N. Carlson and George F. Bass, Institute of Nautical Archaeology). The remains of an ancient cargo, with more than 60 amphorae visible, were located by INA divers in September 1996, more than 40m deep along a remote stretch of coastline west of Sigacik, north of Samos, and east of Chios. One of the two amphorae brought up was Mendene and dated to c. 450-425 BC. Excavations directed by Bass in 1999 uncovered a large group of Greek pottery including pitchers, a kylix, a hydria, a plate, lamps, and a fine series of black-glazed kantinari and one-handled bowls. Among the other objects found were ivory tiles, a stone alabaster, and a marble disc used for the ship's oculus or evil eye.

EXCAVATIONS AT STYMPHALOS, 1996-99 (Hector Williams, University of British Columbia). Recent excavations at this site in the north-eastern Peloponnesus have included a group of late Classical/Hellenistic and some early Roman houses, streets in the south-eastern area of the city, and, most importantly, a sanctuary to Athena on the acropolis with important offerings of marble statuary (including a fragmentary kore, a kouros, and a temple child) and jewellery. A large artillery tower, later reused as a late Classical structure, was found on the highest point of the city. About 2 km north of the city, a previously unknown Doric temple site was uncovered.

THE COMBINED CAESAREA EXPEDITIONS: THE 1999 FIELD SEASON AT CAESAREA MARITIMA (Farland H. Stanley Jr, University of Oklahoma). The excavations on the Temple Platform have exposed a large, early octagonal 6th century church and its just discovered eastern apse. Beneath the church is the 4th century Roman bath, the largest temples yet found in the Mediterranean region, 28.6 m x 46.4 m, built by King Herod the Great.

MADE YESTERDAY: TERRACOTTA PLANTERS WITH NEO-ATTIC MOTIFS (Robert L. Tomassini-Kansas City, and Lori-Ann Touchette, British School at Rome). Five small terracotta fragments, parts of curved planters, obtained in Italy in the early 20th century by the University of Kansas and Johns Hopkins University depict Callimachian Maenads and personifications of Seasons. Their iconography, style, and thermoluminescence analyses prove that they are modern, not ancient Roman. They were probably copied from ancient examples in the British Museum (D5583-584), but several inconsistencies with such originals are demonstrated. A fragment with a personification of Winter from the same atelier is at the University of Pennsylvania. It has also been confirmed as modern following a thermoluminescence test.

CONTINUOUS NARRATIVE ON EARLY IRON AGE BOWLS: PUTTING THE CART BEFORE THE HORSE (Stephen Gavel, Savannah College of Art and Design). It has been argued by most scholars that a group of silver bowls found throughout the Mediterranean are all Phoenician and that the continuous narrative types are late in the sequence, being assemblages of independent units of fixed narrative topics. Gavel's research on three bowls with the theme of the so-called Ape Hunt proves that the earliest bowls were those with continuous narrative and that they are North Syrian, c. 710 BC. The later Cypro-Phoenician copies, c. 650 BC, divided the images into more structured narrative compositions. The production of the bowls moved West in the same period as the itinerant metalsmiths and singers of orally preserved stories. The Phoenicians confused the story order of the original narratives by literally putting the cart before the horse.

MINERVA 45
THE SHILLINGTON ROMAN COIN HOARDS

Robin Holgate reports on a recent discovery in Bedfordshire

The largest 1st century hoard of 123 gold coins from Britain, and one of a handful of large Imperial Roman hoards known in the Empire, has been acquired by Luton Museum Service. It was found in Shillington, South Bedfordshire, by two metal detectorists in October 1998. A small area was excavated subsequently around the find spot but no subsoil features or evidence for a container were found during the excavation. A small hoard of seven 1st century silver coins was recovered a few metres away. Both hoards were declared Treasure under the Treasure Act 1996 in February 1999.

The coins were all in good or very fine condition. Many of them, especially the slightly later ones, are in remarkably fine condition, having barely been in circulation, whilst the earlier ones are in slightly worn condition.

The gold coin hoard (Fig 1) consists of aurei which were issued by seven emperors; the earliest was issued by Tiberius and can be dated to AD 36-7 (Fig 2), whilst the latest are issues of Vespasian toward the end of his reign AD 78-9. They may be summarised as follows: Tiberius (3 coins), Claudius (8), Nero (61), Fig 3, Galba (1), Otho (2), Vitellius (1), and Vespasian (47, Fig 4, left). Included amongst these coins are many rare types, including one unique type of Titus as Caesar (Fig 4, right) struck under his father, Vespasian. Two of the coins have small letters punched into them – an M and an S – as well as two scratched graffiti, a Greek letter Π (Π) and AA (AD). These are probably to be interpreted as ownership marks. The seven silver denarii comprise four Republican and three Imperial (two of Augustus and one of Vespasian).

Further investigations during the summer of 1999 produced an additional four aurei – three of Nero and one of Vespasian – together with 11 denarii, comprising six Republican issues, a coin of Nero, a rare example of Vitellius, two of Vespasian, and one of Hadrian. Whilst the aurei are almost certainly part of the gold hoard, the silver denarii probably represent part of the silver hoard deposited at about the same time, followed by subsequent deposits of one or two coins at a time.

Some of the coins of Vespasian in the gold coin hoard show signs of wear, suggesting that the hoard was probably buried in the early AD 80s. Although uncommon, it is not unknown for two separate hoards of similar date to be buried close to one another.

First century hoards are very rare – only five others are known from Britain and a few are also known from elsewhere in the Empire. The British hoards include those from Caeleux, South Wales; Bredgar and Springhead, both in Kent; Howe, Norfolk; and Skellow, South Yorkshire. The Bredgar hoard consisted of 37 aurei dating to AD 41 in the reign of Claudius, whilst the Caeleux and Springhead hoards both contained five aurei with terminal dates in the reign of Vespasian of AD 74 and 75 respectively. The Howe hoard contained 14 aurei dating from Caligula (AD 37-41) to seven of Vespasian (AD 69-79), as well as 121 denarii which included 59 Republican coins, 33 of Vespasian and a single coin of Domitian dating to AD 87. The hoard of 267 denarii from Skellow included 76 Republican, 114 of Vespasian and two of Domitian dated at AD 81. Examples of hoards of aurei from elsewhere in the Empire include those from Utrecht in the Netherlands, Martigny in France, and Cuma in Italy. A mixed hoard from Pompeii, found seal beneath the destruction layer

MINERVA 46
caused by the eruption of Vesuvius in AD 79, contained 61 aurei ranging in date from an issue of Caligula to 15 of Vespasian and the scenario ranging in date from 44 Republican issues to five of Vespasian of AD 71-72. The composition of both the gold and silver components of the Pompeii hoard thus provide the closest parallel to the two Shillington hoards.

The Shillington hoards, which represented a huge sum of money in the early Roman-British period, could be interpreted as the burial of coins for safekeeping. However, they are reminiscent of the late Iron Age practice of depositing groups of gold and silver items as votive deposits. Discrete groupings of 1st century BC jewellery, coins, and other metal objects have been found at a number of sites in southern and eastern England. The best examples of this practice are from Snettisham in Norfolk and Essendean in Hertfordshire, both sites which have been excavated during the last decade by staff of the British Museum's Department of Prehistoric and Romano-British Antiquities. At Essendean, early Roman coins were also recovered. Religious sites where the deposition of late Iron Age votive offerings appears to have continued into the Romano-British period by the Romano-Celtic temple at Harlow in Essex and the hot spring at Bath.

Shillington lies relatively close to other known Iron Age and Romano-British rural sites. Despite exhaustive metal-detecting surveys and a surface artefact collection survey, no traces of contemporary occupation, for example pottery fragments and building materials, have been discovered on the site. It is likely that the site was a form of cult centre where votive deposits took place. A formal temple might have existed here but tangible remains have so far proved elusive. Falling within the territory of the Catuvellaunian tribe, the coins were probably the property of one or more wealthy individuals who made the votive offerings. It is possible that the aurei were originally a cash 'donative' given to an official in Britain by the successor to Vespasian, his son Titus, upon his accession to the throne. Further speculation, though, is unwise until further research has been undertaken on these and other 1st century hoards in the Empire.

**Dr Robin Holgate is the Curator of Luton Museum Service.**

The two hoards were valued by the Treasure Valuation Committee at £200,000. They were acquired by Luton Museum Service with grants of £85,000 from the Heritage Lottery Fund, £50,000 from the Museums and Galleries Commission/Victoria and Albert Museum Purchase Grant Fund, £40,000 from the National Art Collections Fund, £13,500 from Luton Borough Council, £10,800 from the Friends of Luton Museums, £600 from the Dickens Trust, and £100 from the St Albans and Hertfordshire Numismatic Society. They will go on display at Luton Museum and Art Gallery in March 2000, alongside coins from the small 3rd century Luton Hoo hoard of silvered radiates, and the 4th century Tingrith hoard of over 2,000 alloy coins.

Acknowledgements. I am indebted to Dr Jonathan Williams of the Department of Coins and Medals at the British Museum, Gill Burleigh at North Hertfordshire Museums, and Mark Curtis at Northampton Central Museum for providing information on the discovery of the hoards and the identification of the coins.

### Numismatic Calendar

**Auctions Featuring Ancient Coins**

- **6-7 March.** GIESSENER MÜNCHHANDLUNG AUCTION. Munich. Tel: (49) 89 24 22 64 30. Fax: (49) 89 22 85 513.
- **18 March.** JEAN ELSEN AUCTION. Brussels. (32) 2 734 63 56. www.elsen.be
- **26 March.** MALER GALLERIES AUCTION. Encino, California. www.malergalleries.com. 1 pm.
- **7-8 April.** PONTERIO & ASSOCIATES. Chicago. (1) 619 299-0400. Fax: (1) 619 299-6952.
- **3-6 May.** GERHARD HIRSCH AUCTION. Munich. Tel: (49) 89 29 21 5. Fax: (49) 89 22 83 675.
- **25 May.** GIESSENER MÜNCHHANDLUNG AUCTION. Munich. Tel: (49) 89 24 22 64 30. Fax: (49) 89 22 85 513.

**Fairs**

- **3-5 March.** A.N.A. WORLD FAIR OF MONEY. Fort Lauderdale, Florida, USA.
- **11 March.** YORKSHIRE NUMISMATIC SOCIETY FAIR. Leeds, UK. Contact: David Lee. Tel: (44) 113 248 6766.
- **17-19 March.** BAY STATE COIN SHOW. Radisson Hotel, Boston, USA. Contact: Ed Aleo. Tel: (1) 781 729 9677.
- **12-14 May.** P.N.A. COIN SHOW. Monroeville, PA, USA.

**Conferences & Lectures**

- **25 March.** GOLD COINAGE IN PRE-ISLAMIC BENGAL - REWRITING HISTORY. Royal Numismatic Club (Society of Antiquaries). Joe Cribb.

**Exhibitions**

- **CYPRUS**
- **GREECE**
  - AEGEAN ISLANDS COINS IN THE AEGEAN. Exhibition touring the Aegaean dates and venues have yet to be confirmed. Tel: (30) 1 322 4206. (See Minerva, Nov/Dec, 1999, pp. 50-51).
- **ATHENS**
  - NUMISMATIC MUSEUM. The museum is now rehoused in Heinrich Schliemann's mansion, on 10-12 Eleftherios Venizelou Street, but is closed at present due to damage caused by the recent earthquake. (See Minerva, November/December 1999, pp. 67-69). Tel: (30) 1 354 3774.
- **FRANCE**
  - PEPIGNON. ANIMALS ON ANCIENT COINS. MUSEE PUIG. Until 30 April.
- **UNITED KINGDOM**
  - LONDON THE SILVER ECONOMY OF THE VIKING WORLD. BRITISH MUSEUM. (44) 20 7636 1555. April until the end of August.
- **WASHINGTON D.C.**
  - THE ART OF AFRICAN MONEY. Different objects that have been used to facilitate trade and measure wealth, including metal blades and gold weights. NATIONAL MUSEUM OF AFRICAN ART (1) 202 357-4600, 12 March-23 July.

**Oxford**

- **INDO-SCYTHIAN AND INDO-PARTHIAN COINS.** ASHMOLEAN MUSEUM (44) 1865 278 000. Until December.

**Italy**

- **MILAN**
  - COINS FROM LUCANIA IN THE CITY'S COLLECTION. Coins from the Civico Raccolte Numismatici in Milan which illustrate the relationship between the Greek colonies in Lucania and Greece. The coins were minted at Hercleia, Lato, Metapontum, Poseidonia/Paestum, Sybaris, Thurium, Copia and Vella. MUSEO ARCHEOLOGICO. Tel. (39) 028053972. Until 2 April.

**Rome**

- **THE NUMISMATIC COLLECTION OF THE KING OF ITALY.** Priceless numismatic collection bequeathed to the Italian nation in 1945 by the late king Victor Emanuel III of Savoy. MUSEO NAZIONALE ROMANO PALAZZO MASSIMO ALLE TERME (39) 06-520726. Closed on Monday.

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THE ANCIENT COIN MARKET

New York Sales strong. Eric J. McFadden reports.

Among the several sales held in conjunction with the New York International in December 1999, the highlights for ancient coins were the two 'triumviral' combinations: The New York Sale (joint auctioneers Italo Vecchi Ltd, Baldwin's Auctions Ltd, and M&M Numismatics Ltd) and Triton (joint auctioneers Classical Numismatic Group, Inc, Numismatica Ars Classica AG, and Freeman & Sear).

The New York sale included a varied offering of interesting coins. A rare Camarina silver didrachm, circa 492-485 BC (Corinthian helmet on a shield / Palm tree), sold to M&M Numismatics for the opening bid of $14,500 against an estimate of $18,000. An even rarer silver tetradrachm of Messene in the Peloponnesus, circa 338-336 BC, sold to the Frankfurt dealer Peus for $10,000 against an estimate of $4,500. The highest price for an ancient coin in the sale went for an electrum staters of Clazomenae in Ionia, struck c. 500-494 BC during the Ionian Revolt against Persia. The estimate was $10,000, and bidding went steadily from the starting price of $8,000 to $17,000, where it was hammered down to a deranged New York collector known for his longstanding interest in electrum coinage. A splendid bronze drachm from Roman Egypt, struck during the reign of Antoninus Pius, AD 138-161, and featuring a 'wheel' bearing the twelve signs of the Zodiac, fetched $11,500 against an estimate of $4,000 (Fig 1).

Triton III also had a varied offering on an even grander scale. The total prices realised were over $4 million, the highest auction total for an ancient coin sale in the U.S. since the Sotheby's Hunt sales in 1990 and 1991. A gold stater of Pyrrhos (of 'Pyrrhic Victory' fame), struck at Syracuse 278-276 BC, brought $27,000 against an estimate of $15,000. A Siculo-Punic silver three shekels, one of five published specimens, fetched $28,000 against an estimate of $20,000. The sale included over 100 Roman gold coins, including a remarkable collection of Republican gold. The famous gold stater of Flaminius, 196 BC, bearing the first portrait of a Roman to appear on a coin and one of only two examples in private hands, brought the highest price of the auction (Fig 2). With an estimate of $90,000, the bidding opened at $80,000, rising first at $5,000 increments and then $10,000 increments until Classical Numismatic Group, bidding on behalf of a client, outbid competitors at $220,000. A gold medallion of 2 1/2 aurei, of the emperor Dio- cletian, AD 284-305, also brought fierce competition. Estimated at $60,000, it sold for $140,000.

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Romano - Egyptian Cartonnage Mask of a Young Woman
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NUMISMATIC NEWS
THE ZENECA COIN HOARD

Jill Greenaway

On 1 September 1998 36 Iron Age gold coins were brought for identification to the Curator's Surgery held once a week at the Museum of Reading. Mr Gerald Futter, helped by his son Grant, had found them between 27 August and 31 August on recently ploughed land belonging to his employer Zeneaca Agrochemicals. Between 2 September and 11 September they discovered a further 22 coins. The 58 coins were identified by Dr Jonathan Williams at the British Museum's Department of Coins and Medals and they were declared to be Treasure under the Treasure Act (1996) at a coroner's inquest held in Windsor on 21 January 1999. Reading Museum Service was able to acquire the coins as a result of the generous financial support received from the Museums and Galleries Commission, Victoria Albert Museum Purchase Grant Fund and Zeneaca Agrochemicals. As the landowner of the Jealott's Hill Research Station where the coins were found, Zeneaca donated its share of the finders' reward to the Museum, and in recognition of this support the Museum has agreed to name the collection The Zeneaca Coin Hoard (Fig 1).

The hoard contains only two types of Iron Age coins – the Gallo-Belgic E class 4 (Figs 2 and 3) and the British Q (Figs 4 and 5). Both were current in the middle of the 1st century BC and would have been in use at the time of Julius Caesar's two invasions of Britain in 55 BC and 54 BC. The hoard must have been deposited about the middle of the 1st century BC. It is the first hoard of this date discovered in Berkshire, although individual coins have been found before and a number of this type were present in the Waltham St Lawrence hoard.

The designs on the two types of coins ultimately derive from a Greek gold stater struck by Philip II of Macedon who dominated Greece at the time of his assassination in 336 BC and whose son Alexander the Great continued his expansionist policy. These Macedon staters were made in large quantities from gold obtained from the prolific mines of Philippi. The obverse bears the head of Apollo, reflecting Philip's close association with the Sanctuary of Apollo at Delphi, and the reverse depicts a biga or racing chariot drawn by two horses in honour of Philip's victory at Olympia (Fig 6). Surviving elements of these designs are visible on the coins in the hoard.

Gallo-Belgic E staters are widely distributed in Gaul and Britain. Some may have reached Britain from the Continent with powerful tribal members who brought with them their customs and some of their wealth. This was a time of great upheaval in Gaul due to Julius Caesar's campaigns and he refers to tribal chiefs from Gaul taking refuge in Britain. Equally, although they should not be considered as day to day currency, coins would have reached Britain during significant political or social interactions between powerful Iron Age figures on both sides of the Channel. Caesar comments in De Bello Gallico – his account of the Conquest of Gaul – that Britain supplied soldiers to the tribes fighting against the Roman army. Some at least of the Gallo-Belgic E coins found in Britain may have been pay for these warriors. Indeed, the vast production of Gallo-Belgic E coins between 60 BC and 50 BC may well be linked to the need to cement alliances and reward allies both before and during the Gallic Wars. Whatever elements contributed to this, Gallo-Belgic E seems to have become an established coinage in a large area of south eastern Britain.

There are 33 Gallo-Belgic E staters in the Zeneaca hoard. The coins are uniform with an intentionally blank obverse. The reverses depict a disjointed horse with various similar but not identical symbols. The right hand coin in Fig 3, number 48, shows an arc of pellets in front of the horse terminating in an ovoid symbol. This feature occurs on just under half the Gallo-Belgic E reverses in the hoard. Coin number 27 (Fig 7) shows a frosted-like symbol in the exergue beneath the horse's front legs. This appears on just five of the 33 coins.

Coin number 27 also provides some internal evidence for the manufacture of the coins and for the creation of the design on the dies from which the coins were struck. Pellets of metal of the correct weight were produced in clay moulds (Fig 8) and the flattened blanks were then struck. The lower die, which carried the design of the head, was concave, whilst the upper die or
Roman Gold Coin Hoard

The hoard is British QA, the obverse of which is based on the head of Apollo whilst the reverse displays the triple-tailed horse like that on Gallo-Belgic F states. The wear on the obverse die and the continuing use of worn dies to strike coins can be illustrated clearly from the QA coins in the hoard. Fig 9 charts this deterioration from the recognisable wreathed head design on coin number 1, top left, through to the slightly raised ridge across coin number 21, bottom right, which is all that remains of Apollo.

Although the reverses of coins 1 to 21 show some variation in wear, the dies are not subject to the same dramatic deterioration as the obverse dies. This may be due to their more frequent replacement because of damage during the striking process.

The British QB state with a uniface obverse was a logical development from British QA coins struck from a very worn obverse die. However, it is often very difficult to be certain if a coin is a true QB uniface rather than a QA struck from a worn die or even, perhaps, from a new die copied from a worn obverse die. The four coins initially catalogued as QB all display a faint ridge across the obverse and probably should properly be regarded as QA states in terminal obverse degeneration. For example, the obverse of coin number 23 (Fig 11, right hand coin) closely resembles that of British QA coin number 20 with which it is shown for comparison. It is nearly, but not quite, a true uniface and has not yet achieved the smoothness of Gallo-Belgic E coin numbers 31 and 48 in Fig 2.

As with the Gallo-Belgic E horse, there is a lively variation of detail in the depiction of the triple-tailed horse. Close inspection of the horses on coin numbers 15 (Fig 6), 1 and 21 (Fig 10) reveal many differences both in the detail of the disarticulated horse itself and in the motifs around it. Most dramatically, the horse on coin number 1 (Fig 10, top left) appears to be in the process of shedding one of its three tails – only a faint remnant of the middle tail is visible.

Having considered the detail of the coins which make up the hoard, two questions remain to be answered. First, why were the coins collected together, and then, why were they deposited where they were found?

Gold coins of this type were not a daily currency, but represented the prestige and power of their owner and were probably used to reward followers and cement alliances. The hoard could therefore be the symbolic wealth of an important individual. However, in view of the political situation at the time of its accumulation, it could have a greater significance. In 54 BC Julius Caesar invaded Britain for the second time. He was opposed by a temporary confederacy of British tribes led by Cassivellaunus. As part of the terms of peace at the end of the campaign, hostages were given by the tribes and an annual levy of tribute money imposed. It is tempting to regard the Zeneca hoard as an accumulation of gold intended to form part of a tribute payment.

Why was it buried? The burial of money and/or valuables is frequently attributed to the need to conceal wealth for safekeeping in times of political unrest. There are many occasions when this is a logical and portable assumption. However, at a time when no banks or safe deposits existed, some collections could represent working capital or personal portable wealth. In this particular instance it is possible to make a more speculative suggestion. Natural features played an important role in Celtic religion. There were sacred springs, hills, groves and even trees. These sites are impossible to identify because of their intrinsic character. Could this hoard have been left as an offering to please or appease a deity at a sacred place? Perhaps the tribute ceased to be paid, either as a deliberate decision when Cunobelinus, former ally and then bitter enemy of Rome, fled from Gaul to Britain about 50BC, or simply because of the organisational problems in collecting it. In such circumstances, is it too fanciful to regard this deposit as an offering to propitiate the gods in the hope that Caesar would not return or in thankfulness that he had not?

The coins will go on temporary display in one of the seven new galleries being developed by Reading Museum Service as part of a project supported by The Heritage Lottery Fund.

These new galleries will be open to the public in March/April 2000. Admission is free. Opening hours will be Tues-Sat 10am-5pm (Thurs 10am-7pm), Sun 11am-4pm. Tel: (44) (0) 118 939 9800.

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LATE 4TH CENTURY ROMAN GOLD HOARD FOUND IN THE HATAY (TURKEY)

The find of a hoard of about 1,200 gold solidi of Theodosius I (AD 379-395), together with two gold ingots with imperial stamps, has been reported close by the site of Kinet Höyük (ancient Issos?) near Dortyol in the Hatay (south-east Turkey) during the summer of 1999.

The discovery was made by accident at a workman at the Milangaz construction site, right next to the entrance of the Delta Petrol compound that includes the mound of Kinet. It would seem that the hoard was found in soil from a trench dug into sterile gravel beds about 2-2.5 metres below the modern surface. There is no mention of a pot or other container being found, so one might suspect that the coins and ingots were held in a bag or purse of some sort that has since disintegrated. With the help of the other workmen the finder collected up what amounted to some 5.3kg of coins - the weight of the two gold ingots is unknown.

As so often happens in such circumstances, a dispute then arose amongst the workmen about the division of the spoils, and this led to news of the discovery being given to the local police (the Turkish jandarma). They promptly called in staff from the Hatay Museum in Antakya to take possession of the single coin that had been salvaged from the hoard (probably given to the police by the informer who used it as proof of the find). A subsequent police operation led to the arrest of ten workmen and three Dortyol jewellers, from whom it is thought most of the hoard was recovered. If the ingots are certified with coin stamps, these will be the first set known to have been found in Turkey; so far examples have come only from hoards in the western provinces and the Balkans. The date indicated by the coins puts them at a very interesting period, for the ingots were perhaps cast as a result of the legislation enacted in AD 366-367 by the emperors Valentinian I (AD 364-375) and Valens (AD 364-378) that stipulated the coins and bullion taken in taxes be melted down and refined.

The circumstances in which the hoard was found may mean that it will probably remain, only a matter of speculation. However, the excavator of the site at Kinet Höyük, Professor Dr Marie-Henrietta Gates, is reported as saying that it is most likely that someone came off a ship with the loot, buried it on shore, and never returned to collect it.

Claude Fleet

Numismatic Review

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Roman Coin Price Yearbook 1996/97: Republican.


The successor volume to the present one, listing Roman Imperial Coin auction prices, was published in 1998 (see Minerva Sept/Oct, 1998, p. 54). Here, the compiler/author has now produced the volume preceding, listing Republican coins from c. 280 BC to 31 BC, the battle of Actium that saw the end of Antony and Cleopatra's aspirations, and the short Imperial period that preceded Octavian/Augustus' fiction of restoring the Republic but in effect instituting Imperial Rome from 27 BC.

The format of the present volume follows essentially that of its predecessor on Imperial coins, but the coins are listed here in date order based on Michael Crawford's magisterial work Roman Republican Coinage (2 vols, Cambridge, 1974). References to the pieces (outside of their auction appearances) are given to Sydenham, Babelon, BMC Republican, Seaby, Gebhardt, and Cohen numbers in that order. Prices cited are given in US dollars for uniformity, both estimates and hammer prices, and there are useful tables of currency exchange rates on pp. 70-81, arranged in date order of the auction catalogues cited so that parity can be easily ascertained.

Much of what was said about the first Imperial Roman coin book holds good here with the major features of the structure repeated. Hammer prices realised from over 2000 international public auctions held worldwide in 1995 and 1996 include some 9,000 auction prices for Republican and Imperatorial coins. In addition, two guest articles should not be overlooked: 'Roman Republican scholarship: Salis, Mommsen, Babelon, BMC Rep, Sydenham, Crawford', by Wayne C. Phillips, and 'What determines a Roman coin's value', by Gregory Cole.

The many laudatory reviews that greeted the Roman Imperial volume world-wide are reprinted on pp. 55-62. There can be no doubt that this volume listing Republican coins will be greeted with the same acclamation, and will be the vade mecum for all collectors and dealers concerned with the series.

Peter A. Clayton
THE EXPORT OF WORKS OF ART FROM THE UK
1998-99

Peter A. Clayton

Fig 1. 1st century AD bronze harness mount with enamel inlay, from South Cerney, Gloucestershire. H. 6.7cm.

Fig 2. Roman gold woman’s wedding ring, late 2nd to early 3rd century AD. 15.2 gms, represented two gold aurei coins, the equivalent of a month’s pay for a legionary soldier. The ring must therefore have belonged to someone of wealth and status.

The ring is the earliest of seven with this motif known from Roman Britain – the others are dated to the late 3rd to early 4th century AD. On this basis, a deferral on the export license was granted when the British Museum expressed interest in acquiring the ring at the recommended price of £2,352.50p. Subsequently, the owner, Mr Hashimoto (who had bought the ring at auction through Christie’s) most generously donated the ring to the British Museum, where it has gone on show in the Weston Gallery of Roman Britain.

The third antiquity that came before the Reviewing Committee during the year was a gilt-bronze standing figure of St John the Evangelist (Fig. 3), dated to c. 1180 and just 9.2cm in height. The figure had been found by chance whilst ploughing at Cansell Green Farm, south-west of Bury St Edmunds. An application for export to Switzerland was blocked by the expert advisor under the second and third Waverley criteria (see below). It was said that the figure was of ‘outstanding aesthetic importance’, and that it is closely related to the art of the Mosan region on the river Meuse and the area of the city of Liège, and of importance in the study of English Romanesque metalwork. In the 12th century, the great Benedictine Abbey of Bury St Edmunds was a major centre of metalworking and strongly influenced by the latest Continental styles. The quality of the piece, despite the corrosion on the face and the back, was exceptional and made it difficult to decide whether it had been made in England or north-west France.

The applicant’s representative pointed out that the corrosion affected the aesthetic importance of the piece; that the figure of St John was merely a small part of a greater whole, possibly being a figure associated with a Crucifixion group; a more
complete example of the latter with St John and Mary was on display in the Victoria and Albert Museum; and there were better condition examples of Romanesque metalwork available for study in this country than the present example.

Despite the contentions, the Committee concluded that the figure satisfied the second and third of the Waverley criteria and recommended a two-months deferral with a possible extension of a further three months if a potential buyer at the recommended price (£95,000) had been identified.

The deferral was extended when Ipswich Borough Council Museum and Art Galleries indicated making a determined effort to acquire the figure. Subsequently, the Borough Councils of Ipswich and of St Edmundsbury jointly, with assistance from the Heritage Lottery Fund, the National Art Collections Fund, and local fund-raising appeals, were able to secure the figure.

Of the 20 cases considered by the Reviewing Committee license referrals were recommended for 17 objects. Of these, six (including the three antiquities described above) were subsequently kept in the UK, being acquired by the British Museum and other museums and galleries for a total value of £2.2 million.

Peter Clayton is Expert Advisor (coins and antiquities) to the Treasure Committee of the Department of Culture, Media and Sport.

The Waverley Criteria

The criteria that the Waverley Committee recommended as a guide in dealing with applications for export licences were:

1. Is the object so closely connected with our (UK) history and national life that its departure would be a misfortune?
2. Is it of outstanding aesthetic importance?
3. Is it of outstanding significance for the study of some particular branch of art, learning, or history?

These are the criteria applied to every case that comes before the Reviewing Committee and an expert advisor, or 'champion' for the object, must satisfy the Committee that one of the above criteria applies if an export license is to be withheld.

(Illustrations reproduced by courtesy of: Fig 1, Corinium Museum; Fig 2, Trustees of the British Museum; Fig 3, Ipswich Borough Council Museums and Galleries)

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MINERVA 55
The July 1999 issue of Apollo was devoted to Antiquities, and included articles on the digital reconstruction of losses on ancient material, the viewer in the the Roman landscape, the other life of the Fayum portraits, the new Greek galleries in the Metropolitan Museum and more. Copies of this and the above issues are available from our London office @ £10 inc. p&p.

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A review of 'Pandora's Box'
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A 14-page illustrated review in Minerva
(Nov/Dec 95) of the ground-breaking
exhibition organised by Dr Ellen D. Reeder of the
Walters Art Gallery, Baltimore, on the artistic
portrayal of women in the Classical Greek World -
their lives, customs, rituals, and myths.

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

A 14-page illustrated review in Minerva
(Jan/Feb 98) of a spectacular exhibition of ancient
Thracian gold and silverwork, including the
165-piece Rogozen Treasure,

GIFTS OF THE NILE:
ANCIENT EGYPTIAN FAIENCE
Florence Dunn Friedman

A 14-page illustrated review in Minerva
(May/June 98) of the first major international exhibition of Egyptian
faience, as described by the organiser and curator.

GLYPIC ART OF
THE ANCIENT NEAR EAST.
Jerome M. Eisenberg.
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A two-part 16-page illustrated review
in Minerva (May/June, Jul/Aug 98) of
'At Your Leisure: Glyptic Art of the
Ancient Near East'. An important exhibition of
ancient Near Eastern cylinder seals.

DIETRICH VON BOTHMER ON
GREEK VASE FORGERIES
Observations on the art of deception in
the vase-maker's craft
Dr Dietrich von Bothmer, Distinguished Research
Curator of Greek and Roman Art at the
Metropolitan Museum of Art, New York, is a world
renowned authority on ancient Greek vases. In
this intriguing 10-page study (Minerva
May/June 98) he examines ancient copies and
more recent forgeries of Greek vases, a subject
often discussed by scholars, dealers, and collectors,
but rarely offered in print.

GOLD OF THE NOMADS
A review of 'Scythian Treasures from
Ancient Ukraine'
Ellen R. Reeder, Gerry D. Scott, III,
and Shelby L. Wells

A 14-page illustrated review in Minerva
(Nov/Dec 99) of the extraordinary treasures of
ancient gold discovered in the Ukraine since the
18th century, and rarely seen outside eastern
Europe, that form a travelling exhibition to run
from 1999 to 2001.

PHARAOHS OF THE SUN: AKHENATEN,
NEFERITI, TUTANKHAMEN
A review article
Yvonne J. Markowitz

A 14-page illustrated review in Minerva
(Nov/Dec 99) of the major international
exhibition on Egypt's Amarna Period (1353-1336
BC), organised by the Museum of Fine Arts in
Boston, examining the extraordinary 17-year reign
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Gods and Heroes of the European Bronze Age.

This lavish and large format volume accompanies a travelling exhibition of the same title under the aegis of the Council of Europe, the objective being to present the concept of a culturally unified Europe to a broad public. Two-thirds of the book are occupied by wide-ranging but selective syntheses under five themes: loosely, Voyagers, Patrons, Heroes, Gods, and Literacy. The remainder is a fully-illustrated, detailed and informative catalogue of the 237 objects on display drawn from museum collections across Europe.

The standard of production is high, the colour plates being of notable quality (although I counted 150 rather than the 260 claimed by the publisher). The monochromes are less successful in the catalogue section, where over reduction might be responsible. There is no index and the bibliography is essentially specialist. Individual contributors' styles have been largely flattened by (accurate) Euro-translation. The chosen topics are by no means comprehensive and their organisation by theme sometimes mystifying. There is little novelty but overall the volume must be taken at the desirable, if esoteric, end of the coffee-table range.

Whatever the quality of individual contributions, and most are a good short read, I feel that there is a basic flaw in the overall concept. Certainly in the Bronze Age we see long-distance exchange systems to procure the essential copper and tin and the desirable gold and amber which rank large in the archaeological record with, no doubt, other less visible commodities. There is, however, a major gap between the proto-Aegean world and the rest of Europe. The prevailing model is that of the Homeric Bronze Age and, quite simply, rather than establishing European unity the contrast between the sophistication of the Aegean world and the barbarism elsewhere is too great, nor is any particular case made for contacts between the two. The Minoan-Mycenaean scenario is more obviously accessible to modern sensibilities and anyway, whatever the current political affiliation, surely this was part of the Near Eastern world picture. Whatever the complexities and achievements, beyond the Balkans images are less easy to conjure for prehistoric communities and application of the Homeric model less than helpful; no doubt there were gods and heroes (heroines, by the way, receive little mention throughout)

in increasingly complex societies, but far less tangible. One result, for the non-specialist reader, is that Greece really rather comes out tops in the Bronze Age and this devalues the painstaking work of those poor bloody foot-soldiers, the prehistorians.

Where there is real unity, as I hope the next century will achieve, then let us celebrate, for the moment, a bureaucratically contrived, albeit pretty, volume that must be taken with some reservations.

Dr Jon Kinnes, FSA
formerly Department of Prehistoric and Romano-British Antiquities, The British Museum

Faces of Archaeology in Greece: Caricatures by Piet de Jong.

It may seem strange to notice this book in the pages of Minerva, but it is a book that will appeal to a great number of our readers and all archaeologists concerned with Mediterranean archaeology, especially the Aegean, Crete, and Mycenae. The reconstruction of faces from the past, excavated skeletons, etc., has come to the fore in archaeology in recent years, using techniques 'borrowed', as is so usual in archaeology, from other spheres – in this instance from police methods and forensic science (see, for example, Dr John Prag's Making Faces, 1998; also, this issue, p. 2). How little known, however, outside of their names, are some of the great figures of archaeology – generally we have little idea of the face behind the famous archaeological name. In publishing Piet de Jong's caricatures, Rachel Hood has performed an enormous service for Aegean archaeology. Piet de Jong was one of the finest, if not the finest, of archaeological draughtsmen and illustrators involved with the Minoan and Mycenaean world – his work was exemplary. Yet there was another side to him, a slightly mischievous side as these caricatures show. In his long life (1887-1967) Piet de Jong, a Yorksireman of Dutch extraction, came to know through his expertise and to work with virtually all the major figures involved in Aegean archaeology. He was architect and draughtsman to Sir Arthur Evans at Knossos, and also worked at such sites as Athens, Corinth, Mycenae, and Sparta. His monument is his vast corpus of splendid architectural and object drawings, but especially his reconstructions done with meticulous care and attention to the detail from the evidence available. During those years in the field and at the drawing board he also produced over 40 caricatures depicting colleagues and friends in the archaeological world of which he was so much a part.

Whilst the raison d'être for this book is Piet de Jong's caricatures, there is much more here besides. This is also a microcosm of the story of Aegean archaeology in the 20th century; the caricatures are prefaced by a lively introduction and then each illustrated in colour and provided with, for comparison, a photograph of the sitter and a brief biography of each subject. All the great names, and many others, are here: Evans, Mackenzie, Wace, Payne, Blegen, etc. Thus the caricatures provide in themselves a broad canvas, as indeed do the backgrounds appropriate to their subject behind the sitter's representation. The more you look at the illustrations, and read the text, the more depth is revealed of the people and the subject of Aegean archaeology. In all, this is an intriguing alternative view (literally!) of Aegean archaeology that includes many of the stories behind the archaeologists who made it their field, and it is beautifully produced. (The book is available from The Knoxs Trust, PO Box 5, Little Milton, Oxford OX4 7QS; for p&p add £3.50, UK; £4 Europe; £7 USA).

Peter A. Clayton

Benet's Artefacts of England and the United Kingdom: Current Values.


It is amazing – rather like buses, after a long wait they all come together – these two books were published within months of each other. Each defends objects with very many illustrations, and they overlap in the medieval field. The only previous book that illustrated so many medieval artefacts, and has been the 'bible' for reference ever since, was the London Museum's Medieval Catalogue in 1954 (priced at 15s. 7d.). The essential difference there being that it was a catalogue of the collection with extensive descriptive text and, naturally, no valuations were given.

MINERVA 64
Who's Who in Ancient Egypt.

Biographical dictionaries are the very devil to write - who do you put in, or leave out; what length should entries be within the confines of the overall length (as laid down by the publisher and their costing and marketing people). Not least, is there a gap in the market to be filled? Well might the latter question be asked when A Biographical Dictionary of Ancient Egypt (by Rosalie and Antony David) was published in 1992. In fact, bearing that book in mind, the present reviewer declined to write the present book when invited to do so by the publishers in 1995 on the basis that another Egyptian biographical dictionary was not required and they would only overlap. But, publishers being what they are, they had a series and wanted to add to it - and so Michael Rice took the project on. Do the books in fact overlap? A brief survey of the entries under the letter A shows 107 entries for Rice and 36 for David, with 23 entries being common to each.

It is not possible to read completely through a biographical dictionary, only to sample it and in so doing make relevant notes. Rice certainly has chosen some obscure characters for inclusion, e.g. Prehepet, a 19th Dynasty ploughman to be seen with a recalcitrant cow in a wall painting in the tomb of Panchesy at Thebes (and there is an entry for the latter, but no cross-reference back to his ploughman). How many would, indeed, either know of, or wish to look up Prehepet? In a number of entries reference is made to objects associated with or statues of the biographer, but does not cite where they are to be found in the actual text; unless one is quick enough to realise this from the bibliographical and other references at the end of each entry the information is lost. For example, the superb bronze and gilded statue of Queen Karoahmâa II is mentioned in his entry, but only if the reader interprets 'MuUL N500' at the end of the entry might they work out that it is in the Louvre (having been unsuccessful in the Abbreviations (p. 232) they might eventually find 'Musée du Louvre' on p. 257). The long-running litigation pursued by Mose (19th Dynasty) does not find Dr G.A. Gaballa's seminal publication on it cited in the bibliography. The entry for Queen Ahhotep I finds no mention of her remarkable jewelled jewellery retrieved by Mariette, now in the Cairo Museum.

People mentioned in entries who are to be found with their own entry are cross-referenced by the use of capital letters for their name in the text, and each entry carries abbreviations to books found listed in the Bibliography, or to museums and object numbers in an abbreviated form. All cross-references from a form of a name not used to the one used, but some of these are very curious, e.g. under the well known Sinaue we find 'see Samehat' (Rice obviously has no knowledge of the Anglo-American Cataloguing Rules which say to use the best known form of a name), and the bibliographical citations given all use the 'Sinaue' form of the name!

The Introduction is very long and covers many aspects of ancient Egypt, including Kingship, Gods, Chronology, Rank, title and office - all useful in a book on ancient Egypt, but not what one would expect in a biographical dictionary. The final verdict? In many respects the book is wanting since it seems not be have been fully thought through for the benefit of the reader but, that aside, it reflects a lot of work and is still a useful compilation.

PETER A. CLAYTON

Books Received


This is the sixth book in the Thames and Hudson very successful 'Chronicles' series that began with Chronicle of the Pharaohs. The time span involved here is some 1500 years, literally from Abraham to Herod, and the major figures are presented in chronological biographical sections with their names, interestingly, also written in Hebrew script in the headings. In the case of Israel it draws on the line between myth, tradition and the actuality of many of those involved. Familiar as many of the Biblical names can be, the question is what do we actually know about...
Book Reviews


In a world two millennia ago, where Christianity was the ‘new boy’, death in the ancient civilisations of the Near East was a central pivot of the religions and, as such, was a major contributor to the art produced. This book takes a broad sweep through these religions in five chapters: ‘Death in the Ancient Near East; From Caves and Rock-cut Tombs to Judaism; Romans and Greeks: A Theodicy [vindication of the justice of God] of Good Fortune?; and, Christians, Martyrs, Soldiers, Saints.’ The evidence of archaeology is of prime importance, linked with what textual records that remain, but, as the author says, ‘This book is an exercise in historical sociology’. It analyses the various funerary rituals and examines the different ideas of the afterlife in the cultures of the ancient Near East, surveying such major deities as Isis and Osiris, Baal and Ahura Mazda, and the burying of Jewish dead, Roman religion and funerals, and Christian burial and martyrdom. It is a thought-provoking and informative book, setting much of the archaeology into contexts that then become understandable.


Tales of shipwreck and sunken treasure are the stuff of ‘Boys Own’ adventure magazines, but, occasionally, they can come true – truth is stranger than fiction – and this book is just such a case in point. The author discovered the journal of a Padre Diego Rivadeneira, survivor of both the shipwreck of the Spanish galleons La Capitana (1654) and the Maravillas (1655), in the official archives in Seville. Both ships when they sank were heavily laden with passengers and gold and silver treasure. Using the journal as a basis, Dave Horner and his colleagues discovered and salvaged the treasure from La Capitana in 1996 and 1997. The padre’s journal and his sufferings, are interwoven here with accounts of the early attempts to salvage the wrecks and the up to date hazardous enterprise. Items from the Maravillas were sold in London at Christie’s in 1990 and 1992 when, at the latter sale, the 17th-century bejewelled pectoral cross broke Christie’s auction record for a single piece of jewellery of the period, fetching £210,000. Less valuable, but nevertheless no less interesting, everyday items, because of their provenance and sealed and dated context, were bought by collectors and a number of museums – ingot bars from the Maravillas are exhibited in the Late Medieval Gallery at the British Museum. The book is a lively and interesting read, combining history, archive research, and the practical aspects of the search for and recovery of two highly important mid-17th century Spanish galleons, the pride of their times.

Hadrian’s Wall: An Historical Landscape. Robert Woodside and James Crow. The National Trust, 1999, 160pp, 8 colour, 33 pls, 61 figs, paperback, £16.99. There have been many books written about Hadrian’s Wall and its many different aspects: the men who built it, manned it, the letters they wrote (the ‘Vindolanda’ tablets), the finds, tombstones, monuments and inscriptions, etc., so it is exceedingly refreshing to find a book on the Wall that is truly different. The authors have looked at the Wall in its landscape, tracing the history of the landscape and the role of the Wall in human settlement, Roman and later. The basis for this investigation is firmly set on the discoveries made at the National Trust’s Hadrian’s Wall Estate – the Trust owns and manages some six miles of the Wall in a 2,820-acre estate. But the landscape here is not only about Roman occupation and major archaeological monuments – it explores the surrounding landscape as a whole. This therefore includes the prehistoric usage as well as the Roman and the post-Roman aspects of life in a unique historic landscape in a remote corner of Northumberland. Wars were not only fought here between Romans and ‘Picts’, but more recently (and bloodless, however) in the 1950s when heated arguments centred on the methods used to preserve the structure of the Wall. It was the (then) Ministry of Works versus the National Trust – the using of bricks for repairs or traditional methods using stone were the bones of contention. It took the Ministry 25 years before it employed an archaeologist to observe and record the Wall during repairs, thus turning to the professional standards established by the National Trust. Problems there are still with the increase in tourism and popular media exposure – the Wall is not a monument frozen in time but still an ongoing and living entity.

Much of the Roman remains were saved from being carted away as building material 150 years ago by John Clayton (not an ancestor of the reviewer) who, realising the destructive danger, began buying up parcels of land and introduced hardy breeds of cattle and sheep to stop the damaging arable farming. It was as late as 1987 that UNESCO designated Hadrian’s Wall as a World Heritage Site and the Trust’s estate is not just an archaeological theme park incorporating several of the finest forts on the Wall; it has four working farms, several cottages and a pub.

This book is one which any one with an interest in Roman Britain, the Wall specifically, or this part of Northumberland in particular, will find of great interest – it is well written and well illustrated.


Concise architectural dictionaries must be the most difficult task that an architectural historian can attempt. Professor Curl has taken up the challenge and produced a volume that is quite the best since Russell Sturgis’s monumental work published close on a century ago. Definitions are concise and informative, even on such mundane materials such as ‘brick’, and there is also a wide range of architectural biographies that notably includes a large number of Germans and Poles not to be easily found elsewhere. Antiquity is not neglected in the Dictionary; the accounts of Greek and Roman architecture have some splendid photographic support, as well as exemplary line drawings that occur throughout the book. The whole of Western architecture is covered, and that includes from the Egyptians to Deconstruction. In sum, this is not only an extremely useful work of reference, it is also, contrary to most dictionaries, fascinating and entertaining with some of the author’s pithy asides.

Peter A. Clayton

Books for consideration for review should be sent to:
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Book Reviews Editor
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REOPENING OF THE ANCIENT EASTERN GALLERY, featuring the Raymond and Beverly Sackler Galleries, which reopen to the public on October 1. The galleries include many objects excavated by themselves and by the late Edward H. G. Haselwanter, superb ivories from Anatolia and North Syria; and silver and gold objects from Sasanian Iran. METROPOLITAN MUSEUM OF ART: OF (1) 212 892-7950. - See Met, July/Aug 1999, P. 16.

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VITAL FINDS: CHINA'S PEOPLE'S REPUBLIC. Special exhibition of Chinese recorded history displayed for the first time in the U.S., including oracle bones and a 7th century Buddhist scroll. Dunderberg Library: 1101 Q Street, NW, Washington, DC 20005.

PIERRE-ÉDOUARD SAVITRY: L'ART DE LA PLANCHE. An exhibition of 100 works on paper, including 30 woodblock prints, 20 works on rice paper, and 50 watercolors, covering the artist's entire career. MUSEUM OF FINE ARTS, BOSTON: (617) 426-6900, Tues-Sun 10-5; Weds 10-9, to January 22.

OPENING OF THE DEPARTMENT OF SCULPTURE. The department, one of the largest in the U.S., contains more than 45,000 pieces, including works by such artists as Henry Moore and Alexander Calder. MUSEUM OF FINE ARTS, BOSTON: (617) 426-6900. - See Met, July/Aug 1999, P. 16.

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the renovated galleries of the RMO is made up of a particularly national collection of fifty-six pieces from the ancient Near East, Egypt, and the Classical World, on loan from the University of Tokyo (Japan). THE NATIONAL MUSEUM OF ANTIQUITIES (RIJKSMUSEUM VAN OUDHEDEN) BEIJING, 512 7257, Until 19 March. (See Minerva, Jan/Feb 1999, pp. 26-28, and Minerva, Nov/Dec 1996, p. 30-33.)

UTRECHT
LIFE AFTER DEATH: COMMEMORATION IN THE MIDDLE AGES. MUSEUM CATHERINESBROEK (31) 30 231 3835. Until 26 March.

PORTUGAL
COA VALLEY STONE AGE ENGRAVINGS. The largest open-air collection of Palaeolithic engravings of animals, dating to c. 20,000-10,000 BC, was discovered in 1992. The three-mile-long river valley site is now open to the public as an archaeological park.

LISBON
PORTUGAL IN THE TIME OF THE HUNTER-CATHHERINES. On the Palaeo- lithic: Art and religion. Exhibited their tools and pottery in this part of the western world, MUSEU NACIONAL DE ARQUEOLOGIA. (351) 1 362 0000. Until the end of September.

RECUEGOS DE MONSARAZ: MEGALITHIC TERRITORIES. Stone, ceramic, bone, and other funerary objects excavated from two fortified Bronze and Iron Age settlements. MUSEU NACIONAL DE ARQUEOLOGIA. (351) 1 362 0000. Until 30 April.


SPAIN
BARCELONA ROMANESQUE GALLERIES. The world’s most outstanding collection of Romanesque mosaics, some in their original spires, mostly from the area of the Pyrenees, has been reinstalled after being off display for some years. MUSEU NACIONAL D’ARQUEOLOGIA DE CATALUNYA. (34) 3 423 7199. An ongoing installation.

NEW MUSEUM OF PRECOLUMBIAN ART. A unique exhibition introducing the fascinating world of Andean cultures and their outstanding collection of Mesoamerican, Central and South American sculptures, pottery, textiles, and other artefacts. MUSEO BARBIER-MUELLER D’ART PRECOLUMBI, Montcada 14. (34) 14 319 76 03.

TARRAGONA ELI MUSEUM. A ROMAN VILLA. The latest excavation results. MUSEU NACIONAL D’ARQUEOLOGIA DE TARRAGONA. (34) 977 236 209.

SWITZERLAND

BASEL
PYRAMIDS AND PILE DWELLINGS. A new permanent exhibition organised by the Egyptian and Prehistoric depart- ments covering 100,000 years of objects from Iran to the Mediterranean and Egypt, from Europe to the Sahara. MUSEUM DER KULTUREN BASEL. (41) 6 266 5500.

SYRIA: CRADLE OF CULTURE. This major travelling exhibition features about 400 antiques and other rarities from the most important cities in Damascus and Aleppo and several regional museums. ANTKEKSMUSEUM BASEL LUND SAMMLUNG LUDWIG (41) 61 271 2202. Catalogue. (See Minerva, Nov/Dec 1999, pp. 30-33; a special exhibition available from Minerva or at the venue for $5.) Until 31 March (then to Quebec).

GENEVA
THE BESTIARY IN GENEVA COLLECTIONS FROM ANTIQUITY TO THE PRESENT. The animal as a basis for diverse myths and philosophical specula- tions. MUSEE D’ART ET D’HISTOIRE (41) 22 418 2600. 30 March-24 September. University of Geneva.

ST. GALLEN ETSURIA AND HELLENNISME. The reopening of the antiquity room of the museum. SAMMLUNGFUR VOLKERKUNDE (41) 71 244 8802.

ZURICH
KING OF THE ANCIENT KINGDOMS. Shamsanotic objects from the 1st millennium BC, early Buddhist sculptures and other Buddhist art from the 1st to 7th centuries AD, and later Buddhist and Neo-Confucianist treasures, are featured in this exhibition of rare objects. Including the famed gilded bronze medi- tation Buddha from the Malaya Temple at Lerit-Berg (41) 1 202 4528. 19 March- 19 July.

LECTURES
UNITED KINGDOM
17 April. THE END OF THE ETRUSCS: CENSUSORIUM AND ARCHAEO- OLGY. Tom Rasmussen. Accordia Research Institute, Institute of Classical Studies. 5pm.
8 March. DOLFORWYN CASTLE, POWYS: 19 YEARS OF EXCAVATION. Dr. Brian Burge, Royal Archaeological Institute (at the Society of Antiquaries). 5pm.
21 March. ETRUSCAN SITES VISITED. Special lecture to be announced. Accordia Research Seminar, Institute of Classical Studies. 5.15pm.
5 April. EARLY CHRISTIAN ARCHAEOLO- GY IN EUROPE: SOME RECENT RESEARCH DIRECTIONS. Michael J. Jones. British Archaeological Association (at the Society of Antiquaries). 5pm.
6 April. LATE ROMAN MEDICINE AND MEDICAL INSTRUMENTS. Ralph Jackson. Byzantine Seminar, British Museum, 4pm.
2 May. CLEOPATRA IN ITALY. Peter Higgins and Susan Walker. Accordia Research Seminar, Institute of Archaeology. 5.45pm.
4 May. BYZANTINE TEXTILES. Hero Ganger-Taylor. Byzantine Seminar, British Museum. 4pm.

ERRATUM
Minerva notes with regret that the date for the IJS Spring lecture was quoted incorrectly in the last issue, and apologises for any inconvenience this may have caused. The lecture took place on 26 February and not 26 January as stated.

MANCHESTER
7 March. EGYPT AND ITS MONUMENTS IN NINETEENTH CENTURY PHO- TOGRAPHS. Jaromir Malek. The Egypt Exploration Society Northern Branch, Main Arts Theatre, University of Manchester. 7pm. (41) 461 275 2647.

FRANCE
PARIS

UNITED STATES
NEW YORK

FAIRS & AUCTIONS
9 April. ADA ANTIQUITIES FAIR. London. (41) 1664 812 094.
12 April. ANTIQUITIES. Christie’s. London. (41) 171 581 7611.
13 April. ANTIQUITIES. Bonhams, London. (41) 171 393 3945.

APPOINTMENTS
Koichiro Matsuo, formerly Japanese Ambassador to France, has been appointed Director-General of UNESCO.
Donald G. Patrick was elected President of the American Numismatic Society.
Katherine Lee Reid, formerly Director of the Virginia Museum of Fine Arts since 1991, has been appointed Director of the Cleveland Museum of Art. She is the daughter of a noted former Cleveland director Sheldon E. Lewis.
Timothy F. Rub, formerly Director of the Hood Museum of Art, Dartmouth College, has been appointed Director of the Cincinnati Art Museum.

Calendar
Exhibition dates are subject to change. Before planning a visit, contact the museum to confirm the dates and opening times.
Calendar listings are free. Please send details of UK and other European exhibitions, meetings and conferences, lecture and auctions, at least 6 weeks in advance of publication to:

Dr Jerome M. Eisenberg, Minerva, Suite 25D, 153 East 57th Street, New York, N.Y. 10022.
Fax: (1) 212 688-0412

MINERVA 71
Roman marble lifesize head of Apollo
Sensitively carved with serene expression and a steadfast gaze,
crowned with masses of curls in the manner of Antinous.
Ca. A.D. 125-150 H. 30 cm. (11 3/4")
Ex an American institution, acquired 1936.
Cf. the Centocelle Adonis (Ashmolean Mus. no. 1947.268, Cook collection).
Egyptian large bronze enthroned Wadjet
The lion-headed goddess, a solar disk with uraeus between her ears; extensive incised details including a figure of Re-Harakhti on the back of her throne; traces of gilding.
XXXth Dynasty-early Ptolemaic Period, ca. 4th-3rd Century B.C.
H. 42 cm. (16 1/2”)
Ex private French collection, acquired in the 1950s.

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