ATHENS: THE CITY
BENEATH THE CITY

THE LOST CITY OF
ANCIENT ANTIOCH

UNDERWATER
EXCAVATIONS
AT DOR, ISRAEL

THE ORIGINS OF
ANCIENT EGYPT:
NEW DISCOVERIES

CULTURAL PROPERTY
AND THE
ANTIQUITY TRADE

THE SPRING 2000
ANTIQUITIES SALES

COUNTERFEIT MONEY
THROUGH THE AGES

Archaic bronze head with inlaid eyes, broken off from a life-sized statue perhaps executed by a north-east Peloponnesian workshop, c. 480 BC, h: 22 cm. Metro Excavations, Athens. From the exhibition 'The City Beneath the City'.
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Tyranny & Transformation in Roman Portraiture
To our readers:
This issue features several articles on current issues involving the collecting of and trade in antiquities which we urge you to read. We invite your responses to this important subject.

NEWS FROM EGYPT

Khafre's Pyramid reopened to tourists
The pyramid of Khafre (Chephren), the second Pyramid at Giza outside Cairo, is finally open to the public again after a year of restoration and the installation of deeper ventilation, interior lighting, and an improved wooden stairway (see Minerva, September/October 1999, p. 2).

As with the other pyramids, there will be a restriction on the number of visitors – only 300 are to be allowed daily. The entrance fee with the tomb of his father, Khufu (Cheops) – whereas previously, the number permitted daily access was 5000.

New pyramid-shaped tombs found at Giza
Two Old Kingdom limestone tombs, each complete with a pyramid and both funerary and valley temples, have been excavated on the Giza plateau in the pyramid builders' necropolis at Deir el-Gabala, south-east of the Great Sphinx, according to Zahi Hawass, Director General of Antiquities for the Giza plateau. They also have ramps curving to the east, like the one of the pyramid of Khufu.

It thus appears that pyramidal complexes were not a right reserved just for the pharaohs. At this necropolis over 30 tombs of workers and artisans have been found, with the tombs of the artisans occupying the upper level. What was apparently an emergency centre for accidents was constructed next to the pyramids to serve the workmen, as evidenced by bandages wrapped around limbs of skeletons, and even successful amputations of limbs, which had healed following the surgery.

Hawass considers the workers' pyramids and the emergency centre to be evidence that the builders of the pyramids were not slaves, but skilled artisans and craftsmen who employed professional workmen.

Tomb of official of Ramesses II found at Saqqara
The tomb of Necharmes, an important official during the rule of Ramesses II, has been located in Saqqara by a French mission led by Professor Alain Zivie. He was the chief of staff for the king, administrative supervisor for Memphis, and also the keeper of the treasury. He may also have served as an ambassador for the king, mediating the peace treaty in 1259 BC proposed by the new Hittite king, Hattusilis III, that ended the long-running Hittite wars. While the tomb is primarily rock-hewn, part is made of white limestone from the royal quarry at Tura on the opposite side of the Nile. It is decorated with the usual scenes of daily life. Of particular importance is a metre-high painted statue of the king surrounded by a depiction of Hathor, located within the inner chamber.

Missing 'Naos of the Decades' section found at Aboukir
Gaballa Ali Gaballa, Secretary General of the Supreme Council of Antiquities, announced the discovery of the long-missing section of a famous 5th century BC black granite shrine found at Aboukir in the late 18th century. The missing section was found underwater in Aboukir Bay by a French-Egyptian team headed by Franck Goddio, head of the European Institute of Marine Archaeology. The rest of the shrine has been on display since the early 19th century at the Louvre, as is the other major astronomical text from Egypt, the Dendera Zodiac. Its hieroglyphic texts refer to the ancient Egyptian calendar and its astronomical relationships. The base of the naos, now in the Graeco-Roman Museum in Alexandria, was found in 1934 by Prince Omar Toussouf, probably the first Egyptian marine archaeologist to explore Aboukir Bay underwater, when he located part of ancient Menouthis.

St Catherine's monastery hopes to recover the Codex Sinaiticus
According to the Art Newspaper, the Monastery of St Catherine, located in the Sinai, is about to lodge a legal claim against the British Library for the return of the mid-4th century AD Codex Sinaiticus, the oldest surviving Biblical manuscript. It is reputed to be one of 50 Bibles copied by order of the Roman emperor Constantine I, or a direct copy of one. Acquired in the mid-19th century by a German scholar, Constantine Tischendorf, for the Russian Czar by what appears to be fraudulent means (it was supposedly only on loan), it was finally purchased by the Czar in 1869. The British government then sold it in 1933 to the British Museum, Department of Manuscripts, which became the British Library in 1973. The British Library believes that it has good title.

Jerome M. Eisenberg, Ph.D.
THE LOOTING OF AFRICAN ARCHAEOLOGICAL OBJECTS: THE RED LIST

A special report by Jerome M. Eisenberg, Ph.D., describing those objects as published by ICOM that are in particularly grave danger.

In response to the extensive looting of African archaeological objects in recent years, the International Council of Museums (ICOM) has just released a detailed dossier of the types of objects that are under threat, based upon a Workshop on the Protection of the African Cultural Heritage held by museum professionals in Amsterdam some time ago. The Red List, in this dossier, gives details on each category of antiquity, its culture and location, the physical features, a review of the urgency of each situation, and a list of the national and International legislation that protects them. It is important that the trade in these items be halted so as not to encourage further looting. ICOM has recently signed agreements with the World Customs Organisation and Interpol so that both customs and police officials can assist in the fight against this type of illicit traffic in cultural property. The Red List has been widely distributed to customs and police departments worldwide, as well as dealers, auction houses, and museums in Europe, America, and Africa. The different categories of threatened cultures and representative objects are briefly noted and illustrated below.

Nok terracottas from the Bauchi Plateau and the Katsina and Sokoto regions, Nigeria

The Nok culture dates from the early 9th century BC to the end of the 1st millennium AD. First discovered in 1928, they are heads, sometimes even life-size, full-length figurines, up to about 12 cm in height (Figs 1, 2) and animals, usually snakes, all made from an unfired clay containing tiny stone pebbles and fragments. The heads are usually cylindrical, though some are conical or spherical. The treatment of the eyes is an important feature: the lower part is a half circle, or V-shaped, the pupils are most often large, deeply indented perforations, as are the ears and nostrils, and the eyebrows, located high above the eyes, are applied.

Ife brasses and terracottas from the regions of Ife and Owo, southwest Nigeria

Ife was the capital and religious centre of south-west Nigeria by the end of the first millennium BC. From the 11th to 15th centuries AD a large number of brass heads and human and animal (elephants, rams, etc.) heads and statuettes were produced in terracotta in this area. The brass objects (commonly referred to as 'bronzes') are usually life-size heads portraying dead kings, or rarely full-length figures, c. 50 cm in height. The heads are sometimes perforated around the skull. The terracotta heads (Fig 4), far more numerous, are from 25 cm to near life-size. Both the terracotta and brass heads have vertical parallel incisions on the face. There are also high-relief representations of human and animal subjects added to spherical pottery. Among the many museum thefts, about 40 objects were stolen from the Ife Museum in 1993-94 alone.

Steatite (soapstone) statues from Esie, south-west Nigeria

A group of about 800 steatite statuettes of men and women (Figs 5, 6), mostly seated, some playing musical instruments or holding machetes, were found together in the bush near the village of Esie. Ranging in size from 14 cm to over one metre, they have not been dated, but are obviously of considerable age. In 1945 a museum was built in Esie to house this exceptional find, the 'House of Images'. All of the sculptures were photographed and catalogued. In 1970 a National Museum of Esie was opened, with an altar where the statues, which are endowed with religious significance, the local peoples, may be worshipped. 34 of these statuettes were stolen from the museum in 1993 and 1995.

Sao terracottas and bronzes from Chad, Cameroon, and Nigeria

Zoo morphic objects created as early as the 2nd century BC have been found in places of worship in mounds in the plain running up to the southern edge of Lake Chad in western Chad the far north of Cameroon, and north-west Nigeria. Large numbers of anthropomorphic and zoomorphic terracotta sculptures (Figs 7, 8) were produced in

MINERVA 3
the 12th to 13th centuries, 1.5 to 35 cm in height, found with copper alloy figurines and jewellery, the latter often adorned with tiny human heads or animals. The human terracottas are quite stylised; the cylindrical busts have fully perforated eyes and an incised mouth, and the heads of the busts can be either horned or just simple, flat ovals. Another group, stylised humans and animals, have spherical eyes with horizontal slits and bear chevron incisions. The humans have tiny shaven heads with prominent lips and chins. A few faces are engraved with circle motifs. Most of these objects were found during official excavations and were deposited in the Musée National du Tchad at N'Jamen. During a political crisis in 1979 some of these pieces were dispersed and since then there has been looting at the site.

Terracottas, bronzes, and pottery from the Niger Valley, Mali
Terracotta sculptures, mostly 20 to 40 cm in height, of widely varying age, from mounds in the flood plains of the Niger River are often referred to as Jenne (Figs 9, 10), the name of the town nearest to the archaeological site of Jenne-Jeno, now a national heritage site included in the UNESCO World Heritage List. They are usually human figures, either kneeling or sitting, with arms crossed over their chests or their hands on their thighs. A cross belt and quiver are worn by some male figures, including horsemen. Their heads are shaved and they have triangular noses and protruding lips. The eyes have projecting eyeballs, concentric grooves for brows, and radiating incisions for eyelashes. The clay is fine-grained with a smooth surface, often covered with round pastilles.

Metal figurines and pottery, some with anthropomorphic representations, especially snakes, are also found in the mounds. A subgroup from the Bamako, Segou, and Bougouni regions of south Mali have longer, cylindrical bodies, smaller eyes without brows or eyelashes, and wear many bracelets. All of the statuettes found during official excavations are in the Musée National of Mali. Most others sold by the trade have been taken from archaeological sites, 80% or 90% of which have been looted.

Terracottas, bronzes, pottery, and stone statuettes from the Bura system of southwest Niger and east Burkina Faso
The so-called Bura objects, large terracotta tubular or ovoid funerary jars surmounted by heads and effigies (and even some horsemen) were first found in burials unearthed in scientific excavations conducted in 1983 by the Institut de Recherches en Sciences Humaines (IRSH) (Figs 11, 12).

The burials have been dated to the 2nd to 11th centuries AD. The figurines' heads can be flat, rectangular, or t_index=0ng, and of various scarification. The chests can be cris crossed with intertwined shoulder-bands bearing quivers; many have necklaces and bracelets. The jar sometimes forms the figurine's body, with the arms represented in relief. Some of the objects found with these jars are for the most part decorative bracelets and arrowheads with upturned ends. Stone sculptures have also been found in this area, a few during official excavations, others taken illicitly for the art market.

Stone stelae and statues from northern Burkina Faso and neighbouring regions
The funerary stelae (Fig 13), some more than one metre in height, are made of a flat stone, some with distinctively carved geometrical forms, others with simplified human contours. Carved in a low bas-relief, they have small eyes, flat oval noses, and oval mouths. The bottom section bears incised designs. Once removed illicitly from their sites it is impossible to localise the burial grounds and relate the stelae to their particular burials. The fertility cult statues (Fig 14) have rounded heads and full bellies beneath the garments: arms and legs are also simplified rounded forms. A theft of some of these statues, which the local peoples consider a living part of their cultural heritage, took place in Ouré and Taga between 1990 and 1994.

Terracottas from Northern Ghana (Komaland); terracottas and stone faces from the Côte d'Ivoire
A culture which flourished from the 14th to 18th centuries was discovered in 1983 by excavations conducted by the University of Ghana. Burial mounds in Ghana contained terracotta anthropomorphic and, more rarely, zoomorphic sculptures. They are made both of a dark, gran-
Looted African Art

Fig 13 (left). Stone funerary stele, Burkina Faso.

Fig 14 (right). Stone fertility statue, Burkina Faso.

Fig 15 (left). Komalanda terracotta janiform head.

Fig 16 (below). Terracotta statuette fragments from the Côte d'Ivoire.

We wish to thank Valérie Jullien of the ICOM Secretariat for bringing the Red List to our attention. For the principal articles in Minerva by Dr. Eisenberg concerning ICOM's publications on illicit trafficking in cultural property, see 'The Pillage of

A new national park on the site of ancient Carthage was given the go-ahead this spring by Tunisian President Zine El Abidine Ben Ali. This multimillion dollar project represents one of the most ambitious conservation projects ever carried out in Tunisia, and marks a welcome precedent from the President who has recently been taking a number of steps to protect Tunisia's important cultural heritage. Carthage-Sidi-Bou Said National Park, will be 500 hectares (740 acres) in size and will seek to conserve the heritage and landscape of Carthage, and to halt the urban sprawl approaching from Tunis. The park will be archaeological, environmental, cultural, scientific and leisure-orientated in nature', said Minister of Culture Abdelbaki Hermassi.

The ancient city of Carthage was founded by Queen Dido in 814 BC, and is one of Tunisia's most visited historical tourist attractions. In the 2nd century BC Carthage fell to the Romans, enabling them to control the Mediterranean, and in the 7th century it was captured by Hassan ibn Noomane and became the location of one of Islam's most ancient and holy mosques. Abdelmajid Ennahlil, curator of the Carthage site for the past 28 years, said 'The idea of creating an officially recognised Carthage park has been brewing for 30 years with the support of UNESCO and many other organisations. With its creation, we have become the only country in the Mediterranean that has made this type of mass conservation effort so close to a capital or major city.'

The park will contain six major areas: the ancient city of Carthage, the La Marsa nature park, the Sidi Bou Said village, the gardens of Hamilcar, the Yasmine sports and leisure park and the Carthage coast. Some $32 million has been budgeted for the project over the next four years. One of the first undertakings will be a $3 million Hannibal Memorial, which will be built in the middle of the Punica port. Next on the agenda will be a $5 million reconstruction of the port and a resumption of archaeological digs.

'Carthage is an unrivalled marvel, and many riches here have not yet been uncovered,' said Francisco Carillo, representative of the United Nations Education, Scientific and Cultural Organisation in Tunisia. He spends one morning each week discovering more secrets of the ancient city. 'The park will provide the structure and resources necessary for the preservation and exploration of the site.'

The World Bank, a number of countries, and multilateral organisations like UNESCO are already participating in the venture, and an international financial campaign will be launched at the end of the year. It is hoped that the Carthage Park concept could have an impact on a variety of historic sites throughout Tunisia: 'Carthage Park will preserve that entire area of the country for future generations', said the Minister of Culture, 'and we hope that this cultural spirit will expand to other sites throughout Tunisia.'

NATIONAL PARK FOR CARTHAGE IS GIVEN THE GO-AHEAD

MINERVA 5
EXCAVATING CHESTER'S AMPHITHEATRE

A scheme approved by Chester City Council to build a new £9m County Court house on part of the site of the city’s ancient Roman amphitheatre has prompted a re-examination and revival of interest in the site, particularly from groups that had hoped to see the monument fully excavated and permanently displayed.

The amphitheatre was discovered in 1929 when it was saved from destruction by an imminent roadscheme by the efforts of the Chester Archaeological Society which launched a public appeal for funds. The threatened northern half of the site was purchased as a result. The land was donated to the State, which undertook its excavation and ultimate display in the 1960s. It was discovered that the earliest amphitheatre was a timber construction measuring approximately 67 by 75.5 metres. This had soon been replaced, however, by a much larger structure with overall dimensions of 87 by 95.7 metres. The increase was due to the enlargement of the cavea rather than the arena which expanded the seating capacity from something close to 2,500 to about 8,000. This makes it the largest military amphitheatre known in Britain.

The southern half of the amphitheatre has never been excavated and is overlain by Dee House, a Grade II listed property, the oldest part of which dates from the late 18th century, and the foundations of a 1930s building now demolished. The owners of the land announced that they wished to dispose of it in the late 1980s, and a local entrepreneur devised a scheme to excavate the remainder of the amphitheatre, construct a visitor centre, and reconstruct a portion of the amphitheatre. This required the demolition of Dee House and a public inquiry was held. Permission was eventually granted by the Secretary of State, but by this time the applicant had run out of money and the scheme fell by the wayside due to lack of funding. The idea, however, had already caught public imagination.

In 1995 the site was split into two parts; Dee House and its grounds being purchased by Chester City Council, and the 1930s building being sold to property developers David McLean Group. The council granted permission for the demolition of the 1930s building and its replacement with an office block. Although the latter impinged on the perimeter of the amphitheatre, English Heritage did not object as the previous building had done the same and would thus cause no further damage to the ancient structure. As the amphitheatre is a scheduled ancient monument, extensive evaluation of the site had to be carried out and 40 test pits were dug to establish the depth of the ancient site and ensure no damage would be done to it by the new building. It was stipulated that the new building must use the exact foundations of the previous one.

Time passed and work did not start on the office block because no tenant could be found. Similarly, the council's plans for converting Dee House into a 'heritage centre' foundered. Then, late in 1998, the Lord Chancellor's Department approached McLean's because they were looking for a site for a replacement County Court building.

Local residents, however, had hoped to see the monument fully excavated and restored, and formed the Chester Amphitheatre Trust with the ultimate ambition of completing the excavation of the amphitheatre and establishing a visitor-centre focusing on Chester's Roman archaeology.

Sadly, many of Chester's most impressive Roman buildings were destroyed by a wave of redevelop- ment in the 1960s. The site is based on information gathered then is only just being published and highlights the importance of this north-western outpost of the Roman Empire.

Chester – Deva Victrix – was one of the three permanent legionary fortresses of Roman Britain, the others being York and Caerleon. Founded in c. AD 75, Deva remained a military base throughout its existence. It also became an important civil centre, and the major port on the West coast of Britain, acting as the assembly point for combined land and sea operations of the type described by Tacitus in his account of the conquest of Scotland.

In keeping with its importance the Chester fortress had a number of distinguishing features. It is the only city in Britain that still has a complete circuit of walls. These are largely medieval but incorporate
sections of the Roman fortress wall which is still visible and which can be seen to consist not of concrete but of massive blocks of small stones, in the usual fashion, but instead of massive blocks up to 1.5 metres long and 0.4 metres high laid without mortar in a style normally reserved for highly important structures, such as temple podium. Chester's other major anomaly is its size. It was nearly 20% larger than its parallels, and had an unusually elongated shape that included extra space for a number of very unusual buildings. These were built of masonry rather than timber and included one building on a impressive scale that has no parallel in either Britain or the greater Roman Empire. For a full treatment of this subject see 'The Elliptical Building at Chester', Current Archaeology, No. 167, March 2000.

There was clearly some grandiose scheme envisaged for the centre of the fortress and, given the stage at which the conquest of Britain had reached by the mid-70s, one is drawn to the conclusion that Deva was intended to be not just a legionary fortress but also the headquarters of the provincial governor. At the time Deva was being built its governor was Sextus Julius Frontinius, a man who, in addition to being a very competent general and administrator, also had a keen interest in architecture and civil engineering. Indeed, he was later placed in charge of Rome's entire water-supply as Curator Aquarum.

Currently the exposed side of the amphitheatre is being re-examined in a four-week project carried out by the City Council in partnership with the local archaeological society. The aim of the project is to look at the condition of the visible monument to help with its future management and presentation. Although a lot is already known about the Roman history of the site, later layers were bulldozed away in the 1960s, and its later history is not so well understood.

Said senior archaeologist Keith Matthews: 'A lot of the soil seems to have ended up being used to form the grassy bank around the outside of the arena. By excavating this, it is hoped to recover finds from the Saxon and later periods which might tell us a bit more about the site's history after AD 350. We may also find animal and even human bones that might tell us about what remained in the arena in Roman times. If any Roman remains still exist, we need to know if they are being damaged by the numbers of visitors and, if so, what we can do to protect them in the future. The project is part of a long-term study into the archaeology of the site, looking at ways of improving knowledge of its history, and ensuring that the monument is properly managed into the new millennium.

On 5 July the Chester City Council resolved to prepare a comprehensive conservation and development strategy for the phased excavation and display of the amphitheatre. There is a long way to go yet, but Chester's citizens might at last see justice done to the city's surviving intact Roman monument.

Dr David Mason

LETTER TO THE EDITOR

Further on the Ludovisi and Boston Thrones

Dear Dr Eisenberg,

Thank you for the two issues of Minerva containing your article on the Ludovisi and Boston thrones and the related conference report and letters (Minerva, July/August 1996, pp. 29-41; Minerva, November/December 1996, pp. 33-39).

Your discussion of the thrones especially was of very great interest to me as it is rare to find a subject such as this covered in as much depth and breadth of detail. Too frequently in analysis does one come across allusions to 'fracture', 'technical detail', and 'questions of finish', which are not methodically, let alone scientifically, considered. Often a corpus of authentic, documented work on which subsequent attribution and analysis is based is so restricted as to make one wonder how it is possible to establish a norm or a set of 'typical' characteristics against which to compare less secure objects. I sometimes also ask myself whether the confident affirmations made by specialists are not based on shaky assumptions, as when stylistic analysis is backed up with luminescence testing of a fragment of core material in a modern bronze where the margin of accuracy is significantly more critical than for an ancient object.

The particular interest of ancient art (as of other fields such as African sculpture) from a methodical point of view, is that there are so few documents that criteria of style and authenticity are paramount and cannot be eluded. As a dealer, of course, your eye is trained to question as few art historians do. Unfortunately, very few dealers possess sufficient learning or the capacity to articulate the reasons for their convictions regarding a particular object. These two qualities doubtless explain the astonishing phenomenon of academics still apparently clinging to their belief in the authenticity of the thrones even after your publications!

What principally convinces me when reading your arguments is the evident and constant conflict between detail and overall design which both thrones exhibit (doubtless not incompetent, the sculptor manifestly failed to create a coherent general composition while simultaneously focusing on what he considered to be authentic detail). In an authentic sculpture, detail always flows naturally from the general conception. I note that whereas we generally marvel at the ingenuity and mastery of ancient masterpieces, we are here reduced to finding pretexts for sloppy design and clumsy execution in a curious reversal of the usual relationship to a work of this scale and ambition.

What is revealing also is the tendency for the debate about the thrones to shift towards trying to understand how such objects came to be, what parts may be ancient and what not, and how a forger would have set about creating these works - as if it were necessary to reconstruct the whole process before admitting that the pieces are not genuine! In any case, even if you did not bring to bear so many observations, the major flaws and inconsistencies which you point out for all to see surely relegate argument over detail to the 'purely academic' realm. My own experience of buying and selling sculpture and observing the devastating effect of rumour or doubt in the market leads me to respect the distinction between information which has a direct practical application and speculative considerations which are ultimately irrelevant.

Forgive me for writing at such length but I was impressed by your research and found it very instructive as well as rewarding to study the arguments and attempt to reach my own conclusions!

Yours sincerely,
Oliver L. Wootton
Paris
France
THE LOST CITY OF ANCIENT ANTIΟΧ

The first international exhibition about Antioch is described by the organiser and curator Christine Kondoleon

Greek speaking, Antioch was steeped in Hellenic culture and was often compared to the city of Athens in its heyday.

The Worcester Art Museum was a key sponsor of the search for Roman Antioch begun in 1932, along with Princeton University, the Louvre, the Baltimore Museum of Art, Dumbarton Oaks, and Harvard University. Excavations were halted in 1939 with the outbreak of World War II and a plebiscite vote to join this part of southern Syria to Turkey. By this time the city plan had become clear and some 80 buildings and 300 floor mosaics were found. Neighbouring areas were also explored: the garden suburb with thermal springs in the hills above Antioch, Daphne, and the city’s harbour on the Mediterranean Sea. Seleucia Pieria. Although the excavators had hoped to find the major Roman and Christian monuments (the Great Church of Constantine, the imperial palace and the forum) cited in many contemporary accounts, the heart of the ancient city was deeply buried by silt and covered by the modern town, Antakya. The focus of the excavations thus shifted to residential areas rich in floor mosaics. Antioch is best known in art historical studies for its mosaic production, because of the unusual number of mosaics found and their striking appearance.

Because of the chance nature of finds from the excavations, related objects from the region (Emesa, Dura, Palmyra) are included to fill in the gaps. We are fortunate in the wealth of ancient accounts that record the appearance of this fabulous city. The excavators themselves seemed inspired by the oration ‘In Praise of Antioch’, given by the 4th century orator and native son, Libanius. Excerpts from this public lecture delivered at the opening of the Antiochene Olympic Games in AD 363 highlight different parts of the exhibit and provide the script for the video.

In the first section of the exhibition the public will be introduced to the ‘City and People’ through a variety of subjects. The concept of the city is personified by the female goddess Tyche (Greek for ‘Fortune’) who typically wears a mural crown and carries the attribute of her respective city. The very first Tyche was created for Antioch at its founding in 306 BC as a monumental bronze sculpture, for which only Roman copies now exist. Antioch is shown seated with her foot resting on a swimming male figure who represents the Orontes River (Figs 1 and 2). One of the most dramatic mosaics in the show was found in a necropolis at Antioch and probably dates to the

Antioch was a star in the constellation of Roman cities. Indeed, it ranked with Rome, Constantinople, and Alexandria as one of the four leading cities of the Roman Mediterranean world. Built on the eastern banks of the Orontes river and terraced on the lower slopes of Mount Silpios, Antioch was one of the most beautiful cities of the Roman Empire. At its height in the 4th century AD, the city covered three square miles with a population of 300,000 citizens. Largely

MINERVA 8
Fig 3 (above). Mosaic of a Funerary Symposium, late 4th century AD. Antioch, Necropolis. 177.8 x 209.2 cm. Worcester Art Museum, 1936.26.

Fig 4 (left). Grave relief of Claudius, 1st or 2nd century AD. Antioch. Marble. 34.3 x 36.2 cm. Worcester Art Museum, 1936.42.

Fig 5 (below left). Inscribed ring, 4th century AD. Antioch. Gold. Outer diameter 3.8 cm, inner diameter 2.9 cm. Virginia Museum of Fine Arts, Richmond. Purchased with the Adolph D. and Wilkins C. Williams Fund. 67.32.15.

4th century AD (Fig 3). Six women in contemporary dress attend a 'Medusa Banquet', as indicated by the Greek inscription in the upper right corner. The woman who holds a scroll and is seated on a low stool in the left foreground probably represents the deceased. This mosaic offers a rare glimpse into female burial practices. Simple but evocative funerary reliefs from Antioch show the deceased, often reclining alone or in the company of their families, calling out their own names and a greeting ('hail and farewell') to the passersby (Fig 4). Unusual jewellery pieces survive from Syrian workshops and indicate both male and female fashions for personal adornment (Fig 5).

Glimpses into the faces of individuals are offered by portraits probably produced for honoured citizens (Fig 6). Eminent Syriacs became part of the Roman imperial families. For example, Julia Domna, the daughter of a Syrian priest, married Septimius Severus who might have met her while he was stationed at a legionary camp near Antioch (Fig 7). The empress, who exerted considerable power during the reigns of her husband and elder son, Caracalla, decided to end her life in Antioch when her son was assassinated.

As the capital of the Roman province of Syria, Antioch served as headquarters for military campaigns against Persia for more than six centuries. Under the Sasanian dynasty, Persia caused major damage to Roman interests by periodically invading Syrian territory, and repeatedly sacking and burning Antioch. During these times of turmoil, the populace was carried off and skilled craftsmen, including mosaicists and metalworkers, were forced to work in the courts of the Persian kings. Because of these forced exchanges artistic motifs and objects travelled between Antioch and Persia. This is evidenced in the appearance of the motif of the pairs of rams' heads over stylised wings and fluttering ribbons as mosaic borders from two houses in Daphne. One section of this 6th century mosaic border (Fig 8) is set near several examples of Sasanian Persian artifacts, which employ the same motif. The ram was associated with the Persian warrior god and is often used in a royal context. For example, a little known stucco relief of a ram with fluttering ribbon was part of a 6th century architectural decoration for a Sasanian palace (Fig 9).

The Roman emperor Julian who made Antioch the capital of the Empire during his reign (AD 361-363) called it a 'gay and prosperous city' (M. 6.1.8). Antioch was known to be extravagant in their tastes and entertainment. The Antioch Olympics were held every four years and were second only to the games held at Olympia, Greece. The Olympic stadium (Olympiakion) in Daphne was the site where most of the Greek-style athletic events took place (foot races, wrestling, etc). Libanius informs us that 'they [the Antiochenes] spend lavishly on horse races and gymnastic contests...' (Or. 11.135). All that remains of those glorious events are a few tantalising fragments, lead curse tablets that were unrolled and deciphered for presentation in this exhibition (Fig 10). Gladiatorial combats were also popular spectacles in Roman Antioch. The first gladiators to perform in the Greek east were probably Latinis imported by Antiochus IV for games held in Antioch in 166 BC. The Higgins helmet, one of only three gladiator...
helmets in North America, is included as a reminder of this historic event (Fig 11). Gladiatorial combats, staged hunts, and criminal executions were held in the amphitheatre, located in the Jewish quarter at the southern end of the city. Greek tragedies and comedies, including mimes and acrobats, were performed in the theatres of Antioch. One such theatre was excavated in Daphne; a mosaic was found in a Daphne house with the Greek playwright Menander seated beside his mistress Glykera and attended by Comedy (Fig 12).
The citizens of Antioch were keenly aware of the commercial and climatic benefits (cool breezes, etc.) provided by the navigable Orontes river that flowed through their city and into its Mediterranean port, Seleucia Pieria, about 20 miles south. In this harbour, Libanius wrote ‘...ships put to sea from all parts of the world, carrying goods from everywhere, from Libya, from Europe, from Asia...the best of what is best everywhere is brought here’ (Or. 11.264). The waters rushing through the many public and private baths of Antioch and in the ornamental pools and fountains came from Daphne in the hillside above the city. The water was carried down by two aqueducts from Daphne to Antioch. Naturally, the myths and divinities associated with water often appear as themes in the mosaics of Antioch (Fig 13).

A highpoint of the exhibition installation is the reconstruction of an actual Roman dining room from Atrium House. For the first time since its discovery in 1932, five different panels from the pavement of the triclinium of this house will be reunited (for a computer reconstruction see Fig 14). In bringing these now dispersed parts together from the Baltimore Museum of Art, the Louvre, Princeton University Art Museum, Wellesley College, and...
the Worcester Art Museum, the visitor to this exhibition will have the opportunity to reproduce the spatial and pictorial experience of the early 2nd century reception room. When the guests entered the room they were greeted by three panels facing them with the scene of the Drinking Contest (Fig 15) at the centre and a dancing maenad (Fig 16) and satyr at either end. The dining room faces out to a reconstructed courtyard with fountain pool and three niches for marble statuary (Fig 17). Throughout Antioch and its wealthy suburbs, similar fountains were positioned in open courtyards to be visible from the reception and dining suites. Domestic sculpture was excavated from several houses at Antioch and reflects the type of small-scale statuettes that were the affordable copies of favourite Greek originals and available throughout the Mediterranean. Cases of glassware from Syrian workshops and silverware, including a large display plate and ewer found in Antioch (Figs 18 and 19), help to recreate a realistic table setting. Roman dining comes to life in a rare and unpublished mosaic of small tesserae assembled on a terracotta tray. It shows an


Fig 18. Plate, 4th century AD. Daphne, House of Menander. Silver, diameter 33.2 cm, weight 860 g. Worcester Art Museum, 1940.17.


Fig 20 (below). Mosaic of an outdoor banquet, 4th century AD. Italy. Marble and glass tesserae backed by original terracotta mount. 56.4 x 58.1 cm. The Detroit Institute of Arts. Purchased with funds from the Sarah Bacon Hill Fund, 54.492.

Fig 21 (below). Detail from the Drinking Contest mosaic (Fig 15) showing the recessed and textured fill used for the recent conservation treatment at the Worcester Art Museum.
outdoor banquet complete with the diners seated beneath a tent, servants preparing and serving the food and drink, and performers entertaining (Fig 20).

Many of these mosaics have received extensive conservation treatment over several years in preparation for the exhibition (Fig 21). The conservation staff at Worcester has struggled to preserve the original artistic integrity of the mosaics which meant that in some cases the fills of the 1930s had to be removed and replaced with less intrusive fills. In this way, the eye of the viewer is always drawn to the Roman workmanship.

Before leaving the household, the visitor can study a case with a variety of bronze and silver statuettes which correspond to the types of deities found in household shrines (Fig 22). Several of these pieces come from an important 19th century collection of ancient Syrian art (De Clerq-de Boisgelin) now at the Louvre (Fig 23). This case also serves to introduce the final theme of the exhibition, namely 'Worship in the City'. The diverse population of Antioch worshiped a variety of gods, including Olympian gods, local Syrian gods (Fig 24), deified Roman emperors and their families, and imported ones such as the Egyptian Isis, and the Persian Mithras. A large mosaic with the bust of Dionysos complements the miniature pagan gods
and attest to the omnipresence of the god of wine, especially in the houses (Fig 25). The Dionysiac cult was the most widespread of the mystery cults and the vine and grapes motif was ubiquitous.

Although not from a Christian building, a grand mosaic of peacocks and vine scrolls (Fig 26) depicts one of the most popular of early Byzantine images, especially for the decoration of churches. This classical decorative theme was easily adapted by the earliest Christian artists who sought in the language of the scriptures justifications for their art making. The quote from John 15:1-5 ‘I am the true vine’ allowed for church floors, liturgical silver, chancel barriers, to be covered in vine foliage. The gilded silver openwork cup known as the Antioch Chalice presents Christ and the Apostles seated in a vine scroll (Fig 27). Other liturgical objects from the so-called Antioch Treasure include the silver book covers with Peter and Paul (Fig 28). The presence of these two leaders of the apostolic missions attests to the important role played by Antioch in the formation of the early Christian community. The missions of Sts Paul, Peter, and Barnabas were launched from this city and it was ‘in Antioch they first called the disciples Christians’ (Acts 11:26). While we have no documented portrait of Paul, this bust of a bearded man with penetrating eyes has been identified with him (Fig 29). Most likely, he represents the philosopher type, a thoughtful man of intellect. Antioch was filled with the students of Libanius who came from all over the empire to learn from this master of Greek rhetoric. Leading Hellenistic preachers and church fathers, including St John Chrysostom, were among his students. Again, while there are no extant portraits of Libanius, his physiognomic appearance undoubtedly is reflected in the philosopher type portrayed in the bust from Boston.

Paul appears in an incised relief found in the great church in Seleucia Pieria (Fig 30). Originally thought to be a martyrion or memorial church because of its polygonal double-shelled plan, it is most likely a local Syrian church building of the late 5th or early 6th century. Computer aided design allows us to recreate the space through this axonometric view of the building and make clear the relation of the reliefs to the architecture (Fig 31).

Antioch was also at the centre of worship for holy relics and holy per-
diversity of its people, the textures of its material culture, and the complexity of its intellectual and spiritual life. And so these words of Libanius have a special resonance for us today: 'If a man had the idea of travelling all over the earth with a concern not to see how cities looked but to learn their individual ways, Antioch would fulfil his purpose and save him journeying. If he sits in our market-place, he will sample every city; there will be so many people from each place with whom he can talk.'

Dr Christine Kondoleon, organiser of 'Antioch: The Lost Ancient City', is Curator of Greek and Roman Art at the Worcester Art Museum.

PROGRAMMES FOR THE ANTIOCH EXHIBITION

**A Walk Through Antioch**
Christine Kondoleon, Worcester Art Museum
Sunday, 8 October, 2 pm
Location: Worcester Art Museum, Higgins Education Wing

**Pictures, Prospects, and Perspectives**
Underfoot: Roman Floor Mosaics
Sunday, 15 October, 2 pm
Richard Brilliant, Columbia University
Location: Worcester Art Museum, Higgins Education Wing

**Eighth Century of Money**
The Antioch Mint
Sunday, 14 January, 2 pm
William Metcalf
Location: Worcester Art Museum, Higgins Education Wing

**Eighth Colloquium of the North American Branch of the International Association for the Study of Ancient Mosaics**
18-19 November, 8:15 am
Location: Crowne Plaza Hotel, Worcester

**Christianity in Ancient Antioch**
Sunday, 12 November, 3 pm
Susan Harvey
Brown University
Cost: $10, includes Reception following lecture at Worcester Art Museum
Location: Tackerman Hall
This lecture is sponsored by the Antioch Association, Worcester, MA.

**Constantinople: The Other Great Metropolis**
Sunday, 1 December, 2 pm
W. Eugene Kleinbauer, Indiana University
Location: Worcester Art Museum, Higgins Education Wing

**Keynote Address: The People of Antioch**
Glen W. Bowerstock
Institute for Advanced Study
Saturday, November 18, 7 pm
Free and open to the public
Worcester Art Museum Café
Specialists from around the world will present recent scholarship in the area of ancient and medieval mosaics. A special session will be devoted to the study of the mosaics of Antioch and its related workshops. For more information please visit the website: www.worcesterart.org and see ANTI-OCH, Programmes or Lectures.

Cost: Individual Lectures, $8 WAM members; $8 non-members.
Series (3 total), $12 WAM members; $16 non-members.

MINERVA 16
"Antioch: The Lost Ancient City" was organised by the Worcester Art Museum with major support from the National Endowment for the Humanities and the National Endowment for the Arts, The Rockefeller Foundation, The Florence Gould Foundation, J.F. Costopoulos Foundation, St Gobain/Norton Company. The scale model of Birth C was funded by the Thomas J. Watson Foundation. The conservation work was funded by The Andrew Mellon Foundation and the Samuel H. Kress Foundation.

Fig 31. Axiometric plan of the church building at Seleucia Pieria, based on the excavated plan of the now buried building. Architectural details are taken from comparable sites in the region (computer model: James Stanton-Abbott).

Fig 32. St Thekla In the arena, c. AD 500. Egypt (Oxyrhynchos or Ainos), Limestone rounded, D: 64.8 cm. Nelson - Atkins Museum of Art, Kansas City, Missouri, Nelson Fund, 48.10.

THE LOST CITY OF ANCIENT ANTIÖCH
Worcester Art Museum, Worcester, Massachusetts
8 October 2000-4 February 2001
Cleveland Museum of Art 18 March 2001-3 June 2001
Baltimore Museum of Art 16 September 2001-30 December 2001

MINERVA Reprints

WOMEN IN CLASSICAL GREECE
A review of 'Pandora's Box'
Jerome M. Eisenberg
A 14-page illustrated review in Minerva (Nov/Dec 95) of the ground-breaking exhibition organised by Dr Ellen D. Reeder of the Wurten 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 160-piece Rogozen Treasure, that travelled America in 1996-1999.

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.

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Observations on the art of deception in the vase-maker's craft
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EGYPT 2000 BC:
THE BIRTH OF INDIVIDUALISM
Prof. Dr. Dietrich Wildung, Director of the Ägyptisches Museum und Papyrussammlung, Berlin, examines this unique and important exhibition in an 8-page illustrated study (Minerva May/June 00).

THE LOST CITY OF ANCIENT ANTIÖCH
The first international exhibition about Antioch, travelling America throughout 2000 and 2001, is described by the organiser and curator Christine Kondoleon in a 10-page illustrated study (Minerva July/August 00).

GOLD OF THE NOMADS
A review of 'Scythian Treasures from Ancient Ukraine'
Ellen R. Reeder, Gerry D. Scott, III, and Shelby L. Weill
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, NEFERTITI, 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 of the heretic Pharaoh Akhenaten.

SYRIA: LAND OF CIVILISATIONS
A review article
Jerome M. Eisenberg
A 16-page illustrated review in Minerva (Jan/Feb 00) of the major international exhibition of antiquities from Syrian Museums.

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MINERVA 17
ATHENS: THE CITY BENEATH THE CITY

Jerome M. Eisenberg, Ph.D., reports on an important exhibition being held at the Museum of Cycladic Art until December 2001 of finds recently excavated by the State Archaeological Service during the construction of the new underground metro, based upon the catalogue of the exhibition.

The exhibition now taking place at the Museum of Cycladic Art in collaboration with the Greek Ministry of Culture consists of a selection of about 514 moveable finds chosen from over 4,000 objects that were found in the excavation of 18 sites with a total area of over 30,000 square metres during the construction of the underground Metropolitan Railway of Athens (MRA). The ancient arterial road connecting the demes (precincts) of the Mesogea with the centre of Athens passed through the site of the MRA’s Evangelismos Station and then continued towards the Acropolis in a route almost identical to the present day Vasilissis Sophias Avenue and Syntagma Square – passing the National Gallery, the Byzantine Museum, the Museum of Cycladic Art, and the Benaki Museum - on to the junction of some of the principal archaeological sites in the centre of the city.

The focus of the exhibition is on the place of discovery of the objects, reflecting the history of the individual topographical sites, not just their chronological and artistic values and their usage in public and private life. They often indicate the uses of the buildings in which they were found, or of the cemeteries in which they were placed as offerings or for the use of the deceased. It should be noted that many marble sculptures, reliefs, and especially architectural pieces had been reused, sometimes even twice, particularly during the Roman period, and may have been moved a good distance from their original site.

The technical design for the Metropolitan Railway was finalised in the early 1990’s in consultation with the archaeological authorities who requested that any excavation work be a good distance away from the perimeter of the ancient Athenian fortification walls. Most of the burden of archaeological work fell upon the shoulders of the 3rd Ephorate of Antiquities of Athens as 17 of the 20 stations and their associated ventilation shafts lay within their jurisdiction. From the summer of 1992, when work began at Syntagma Square (see map), until 1997 it was able to complete all of the necessary excavations and research on 11 stations and seven shafts under the able direction of the Ephor Theodora Karagiorga-Stathakopoulou.

From 1993 to 1995 the archaeologists of the 3rd Ephorate were actually working simultaneously on four or five sites, aided by 22 younger colleagues who often worked both day and night to achieve their goals. Nearly 200 labourers were employed, mainly at the larger Syntagma and Kerameikos Station sites. The Ephorate conservation teams worked both in the pits and in the laboratories, ably coping with the extraordinary number of finds which doubled the total number previously in their holdings.

The 1st Ephorate of the Acropolis, headed by Ephor Petros Kalligas, took
Excavating Athens

Fig 4 (above). Marble torso of Agathos Daimon. This benevolent deity wears a himation and holds a cornucopia, a symbol of abundance and wealth. His long hair is still visible at the back. c. 1st century BC. H: 30.7 cm. Found in an ancient well. no. 68, at the Acropolis Station. AP.EYP.M 1942. Cat. no. 40.

Fig 5 (above). Ivory plaque with one of the Dioskouroi, wearing his pilos (conical cap), holding a spear and the bridle of his horse. 5th-6th century AD. 19x8.8 cm. The Dioskouroi, Castor and Pollux, were actively worshipped in Athens. This unusually well-preserved ivory, still with some tracings of gold and parts of iron rivets above the horse's mane, was probably, with the missing second twin, part of the covering of a wooden box. It was also found in an ancient well at the Acropolis Station. AP.EYP.M 2516. Cat. no. 43.

Fig 6 (right). Roman pottery head vase depicting a child wearing a necklace with an amulet. 3rd-4th century AD. H: 19.2 cm. Acropolis Station. AP.EYP.M 2532. Cat. no. 52. Miniature vases and lamps were also found in the Acropolis Station excavation. These were used in ritual pyres beneath the floors of houses and shops for their consecration.

responsible for the extensive work conducted at the Olympieion Station, later renamed the Acropolis Station. It was the only site that showed continuous occupation from the 3rd millennium BC to the present day. The exhibition includes a stratigraphical section of the ancient Road 1 at the Acropolis Station which covers a long wall and which shows the 13 street layers dating from the 4th century BC to the 7th century AD. Fragments of mosaic floors with floral and geometric motifs from this area date from the Early Christian period. The 1st Ephorate of Byzantine Antiquities was responsible for the still continuing excavations at the Monastiraki Station and the completed work at the Mitropoleos and Agion Asoomatou Shells.

The knowledge of the topography of those districts, of which little was
known, was increased greatly, especially the eastern sector of ancient Athens from Syntagma Square to the Evangelismos Hospital. As the result of more than 0.70 hectares of excavations, the archaeologists uncovered a stretch of the bed of the Heriánidas River, its drainage conduit of the 5th century BC, the adjacent road to the Medeáe Plain lined with cemeteries dating from the 4th century BC to the 3rd century AD: sections of the Early Classical Pelisstratean Aqueduct; and the remains of a number of workshops in the Syntagma Station area, including seven Classical foundry pits dating to the mid-5th century BC.

Among the other discoveries from this area, also made during the excavations for the Herodóttis Attikóu and Zappeión Shafts and the Evangelismos Station, was the Late Roman Balneum (public baths), erected following the sack of Athens in AD 267 and rebuilt in the 5th century AD. It is now to be transformed into a public archaeological site. Its main rooms, as well as sections of other buildings uncovered during this work, will be reconstructed at the University Campus in Zographou, serving as a training site for archaeology students. Fifty large amphorae, late 2nd-early 1st century BC, were found in an ancient well near the Zappeión Shaft. Other finds include the remains of Byzantine houses to the south of the Heriánidas River; Ottoman reservoirs; and, most recently, the Othonian pavements of Amaías Avenue. All of this eastern district was incorporated into the city during the Roman period when the fortifications were enlarged. Currently, during the 1990’s, the continuation of the Amaías Avenue excavation led to the discovery and identification of the Palais of the Gymnasium of the Lyceum and the second of the precints of the Greek Parliament.

The area south of the Acropolis, although well known from many previous excavations of building plots, produced a large number of finds from the burials of the Late Mycenaean and Geometric periods, and especially from the 4th century BC up to the Early Christian period. The Petmeza Shaft, further south and outside the city walls, yielded 64 graves from the Archaic to Early Christian periods.

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**Fig 10.** Bronze nude youth. The proportions and musculature of the body, the languid stance, the dreamy face with the dazed glint of its almond-shaped eyes, and the detailed rendering of the hair determines this statuette, found in an ancient well, to be a classicizing work of the late Hellenistic period. 1st century BC. H. 27.5 cm. Found in an ancient well at the Zappeión Shaft. AP.EYP.D 7156. Cat. no. 126. A life-size bronze foot with a sandal, probably Hellenistic, was found in the same well.

**Fig 8 (left and above left).** Gold pseudo coin, Hellenistic period, c. 140-90 BC. These imitation coins (danaikes) were used to pay the ferryman’s fees for the deceased going to the Underworld. Agios Ioánneis Station. 1 cm. AP.EYP.Q 348. Cat. no. 120. One of the rooms in the exhibition is devoted to ancient coins and jewellery.

**Fig 9 (below).** Marble slab inscribed by the Athenian Archigéntes of Delos, c. 345-343 BC, listing the sacred objects from the Temple of Apollo on one side and a number of court cases on the other. From the fill at the Zappeión Shaft. 21 x 18.4 cm. AP.EYP.M 5585. Cat. no. 123.

**Fig 11 (below right).** A bronze allotment plate inscribed with the name of an Athenian judge, Chairestratos. These plates, deposited in special ballot boxes, were used for the election of judges and other officers, c. 370-360 BC. 11.2 x 2.2 cm. Syntagma Station. AP.EYP.D 7165. Cat. no. 137.
The roadside burial grounds lay beside the ancient road to Phaleron. Yet another, a Classical cemetery, was found at the Agios Ioannis Station beside an ancient road to Souinion.

The densest concentration of graves, the East Cemetery, runs from the north side of Syntagma Square to Korai Street. Here, at the excavations for the Amerikis Shaft and the Akadimia Station (now called Panepistimio Station), a total of 233 Classical, Late Classical, and Roman graves were unearthed.

A vast number of graves (1,191) dating from the 7th to 3rd century BC were uncovered during the excavation of the Kerameikos Station, in the district through which the Heriados River once flowed. Since the tunnel for the Metro in this area had to be rather shallow, the risks to the monuments at the northern entrance to this site caused a great deal of concern. A wise decision was made, therefore, to divert the tunnel away from that particular area and to turn it into a permanent archaeological site.

Fig 13. Attic black-glazed kantharos. From a grave of the late 4th-early 3rd century BC. H: 11 cm. Syntagma Station. AP.EYP.A 15167. Cat. no. 138.

Fig 12. Syntagma Square. This site contained objects covering a period of 2200 years, beginning with the pottery vases and bronze fibulae from Sub-Mycenean graves of the late 11th-early 10th century BC. Among the finds excavated here was the tomb of a dog, also in the exhibition in its entirety, with inlaid bronze roundels once decorating its leather collar and two glass perfume flasks as offerings.

Fig 14. Acrolitic female marble head. This elegant sculpture, possibly a queen or a goddess, was set into a statue made of another material, perhaps wood. The lack of detail in the hair, with its 'melon' coiffure, and the ears and eyes; the small closed mouth; and the upward gaze of the deeply set eyes point to the probable influence of earlier sculptures by Skopas. The back of the head, roughly worked, may have been finished in plaster. Beginning of the 3rd century BC or somewhat later. H: 60 cm. Found in the fill at the Syntagma Station. AP.EYP.M 4154. Cat. no. 169.

The Greek Ministry of Culture and the Museum of Cycladic Art are to be congratulated for bringing this unusually large assemblage of recently excavated objects so quickly to the attention of both the public in this exhibition, and the scholars by means of the magnificently produced catalogue. Credit should also be given to the architect Bessie Drounga, who designed the outstanding installation and lighting. May it serve as a shining example to the many archaeologists who are responsible for the long overdue publication of countless thousands of antiquities that deserve to be published but remain languishing in museum storerooms.

Fig 15. Marble torso of Apollo Lykeios. A masterful work of the 1st century AD after a lost Greek prototype of the 4th century BC, considered by some scholars to be the creation of Praxiteles or his workshop. This type of Apollo held a bow in his left hand and was reaching for an arrow from his quiver with the right. H: 52.5 cm. Found in the fill deposits at the Syntagma Station. AP.EYP.M 4509. Cat. no. 170.
Excavating Athens

Fig 16. Marble torso of Athena advancing, her body turned at the waist. A small Medusa head (Gorgoneion) may be seen on her left breast. While the original model was Hellenistic, the strong contrasts in modelling date this copy to the Antonine period, 2nd century AD. H: 38 cm. Found in the fill at the Syntagma Station. AP.EYP.M 4607. Cat. no. 171.

Fig 17. Roman marble head. A fine portrait of the mid-1st century BC. Also found in the fill at the Syntagma Station. H: 25 cm. AP.EYP.M 4092. Cat. no. 173.

Fig 18. Roman Pentele marble grave stele of a Muse, daughter of Dionysios. She probably was a priestess in the Isis cult as evidenced by her tasseled himation tied with the knot of Isis, the diagonal festoon, and by the ceremonial musical instrument (sistrum) and bucket (situs) which she holds. The Isis cult was brought from Egypt to Pireaus in the 3rd century BC where it flourished into the Roman period. Herodou Attikou Shaft, c. AD 150. 106 x 55 cm. AP.EYP.M 4609. Cat. no. 179.

Fig 19. Archaic bronze head with inlaid eyes. This head, broken off from a bronze statue, was found immersed in a stone block in a secondary use. A masterpiece of archaic sculpture in the Severe Style, it was broken off from a life-sized statue perhaps executed by a north-east Peloponnesian workshop, though it does exhibit some Attic influence. c. 480 BC. H: 22 cm. Herodou Attikou Shaft. AP.EYP.M 4608. Cat. no. 181.
Excavating Athens

Fig 20. The archaic bronze head (Fig 19) as it was found in the stone block.

Fig 21. Roman marble funerary post depicting a youth holding a shield. The vase incised below the figure, a loutrophoros, associated with the wedding ritual, probably indicates that he was unmarried. 1st century BC-1st century AD. H: 1.28 m. Herodou Attikou Shaft, AP.EYP.M 4662. Cat. no. 183

Fig 22. Gold leaves, rings. This mass of gold leaves were once attached to a funerary shroud, 1st-2nd century AD. Evangelismos Station. AP.EYP.Q 356. The two gold rings with intaglio gemstones were found with them. Cat. no. 196.

THE CITY BENEATH THE CITY

A superb 414-page catalogue with 452 objects illustrated in colour and well documented, including a 13-page bibliography, has been produced by Kapon, Athens, and is available at the venue for US $65. The English edition, which will be distributed in the United States by Harry N. Abrams, New York, was not yet available at the time that this article was written and the writer therefore wishes to apologise for any factual errors that occur in the text. The catalogue is an essential publication for anyone interested in ancient Athens as it gives a wonderful cross section of life and death in this magnificent capital city.

This article is based primarily upon the introductions in the catalogue by its editors, Dr Liana Parlama, Head of the 3rd Ephorate for Prehistoric and Classical Antiquities, Ministry of Culture, Greece, and Professor Nikolaos Chr. Stamolidis, Director of the Museum of Cycladic Art and Professor of Classical Archaeology, University of Crete, and the captions for the illustrations by the many collaborators to the catalogue. The writer wishes to express his gratitude to Dr Parlama and Professor Stamolidis for allowing him to adapt part of the material which they wrote for the catalogue, and to Ms Eleni Papadimitriou of the Museum of Cycladic Art for the many courtesies extended to him.
Excavating Athens

Fig 24. Marble loutrophoros. This damaged grave marker was found in a fill deposit. C. 360-350 BC. H: 41 cm. AP.EYP.M 4634. Cat. no. 198.

Fig 25. Detail of an Attic white-ground lekythos: a nude young female stands before a stele; a nude youth stands on the other side. These white-ground lekythoi were commonly used as funerary offerings, placed on a pedestal upon which the stele stood. C. 450 BC. H: 25.3 cm. Amerikis Shaft. AP.EYP.A 15373. Cat. no. 213.

Fig 26. This Attic red-figure pyxis (toiletry or jewellery box) with two females and two cupids was found in a female grave. C. 400 BC. H: 6.5 cm. D: 9.9 cm. Amerikis Shaft. AP.EYP.A 15564. Cat. no. 226.

Fig 27. Geometric pottery cup. C. 700-675 BC. A miniature vase found in a child’s burial. Young children were often buried with such offerings in large jars, usually amphorae. H: 7.4 cm. Kerameikos Station. AP.EYP.A 15360. Cat. no. 256.


Fig 29. Attic black-figure lekythos depicting couples in various sexual positions. This and a number of other vases, mostly lekythoi with mythological depictions, were offerings in the grave of a young man. C. 500-475 BC. H: 11.9 cm. Kerameikos Station. AP.EYP.A 15418. Cat. no. 289.
Excavating Athens

Fig. 30. Terracotta symplegma: a shepherd, holding a lamb or puppy, with his flock. The grave also included a number of terracotta knucklebones used in games. C. 500-475 BC. L: 9 cm. Kerameikos Station, AP.EYP.E 1048. Cat. no. 333.

Fig. 32. Terracotta relief plaque of a running or flying Gorgon en face with the standard bent knees pose. This Melian relief, probably once used for decorating a wooden box, was an offering from a 5th century grave. C. 500-475 BC. H: 7.5 cm; W: 7.9 cm. Kerameikos Station, AP.EYP.E 1012. Cat. no. 333.

Fig. 31. An Attic red-figure aryballos, used to hold oil for the athlete, one of several offerings from a child's grave. Painted by Douris, one of the masters of Greek vase painting, it depicts two youths at a wrestling school. The kalam inscription names them as Charippos and Thodis. On the other side a Maltese dog scratches himself. C. 490-480 BC. H: 7.55 cm. Kerameikos Station, AP.EYP.A 15535. Cat. no. 511.

Fig. 33 (bottom left). Attic black-figure psykter (wine cooler), type B. On one side, a musician and an elderly dancer; on the other, a man holding a cornucopia accompanying a younger dancer. A vessel of this type was filled with ice or snow and placed inside the krater (wine-mixing bowl) to keep the wine cooled. C. 500-475 BC. H: 15.5 cm. Kerameikos Station, AP.EYP.A 15242. Cat. no. 359.

Fig. 34 (right). Attic black-figure alabaster (perfume bottle) decorated with palmettes. C. 500-475 BC. H: 17.2 cm. From a grave at the Kerameikos Station, AP.EYP.A 15458. Cat. no. 346.

Fig. 35 (below). This bronze lebes-form cinerary urn containing a cremation and some offerings was placed inside a stone burial chest with a marble lid. This type of round urn lid, most often made in clay and sometimes found in tombs, along with plates and similar ware, has previously been considered to be a shield. C. 500-470 BC. H: 27 cm; D: 37.7 cm. Kerameikos Station, AP.EYP.D 7172. Cat. no. 351.
Fig 37. An elegant black-glazed, ribbed amphoriskos, c. 480 BC, used to hold perfumed oils, found in a grave, c. 430-400 BC. H: 19 cm. Kerameikos Station. AP.EYP.A 15315. Cat. no. 391.

Figs 38a, 38b. Attic white ground lekythos depicting a seated and standing youthful male figure on either side of a stele. c. 420 BC. H: 25.6 cm. Kerameikos Station. AP.EYP.A 15480. Cat. no. 393.

Fig 40. A fragment of a large Attic red-figure burial loutrophoros depicting a youthful warrior being attacked by an Amazon on horseback is a masterwork dating to c. 410 BC. To his left on the same fragment (not shown) is another Amazon on foot. H: 27 cm. Kerameikos Station. AP.EYP.A 15369. Cat. no. 410.
Excavating Athens

Fig 40 (below). Attic oinochoe (wine pitcher) in the form of a veiled and draped female. Mid-4th century BC. H: 27.3 cm. Kerameikos Station. AP.EYP.I. 1042. Cat. no. 444. Also found with this vase was the lid of a pyxis decorated with fish and large octopi. There are very few objects in these excavations dating from the 3rd century BC except for a few grave finds and in the fill at the Kerameikos Station.

Fig 41. Marble stele of Mika, daughter of Hippokles, from Eretria. She is greeted by a relative; another woman, perhaps a maid, stands behind her. This and the two stelae in Figs. 18 and 42 (right) were not found in their original sites, but were used in fill layers or used one or more times in various buildings and graves. C. 350-325 BC. H: 54.5 cm. Kerameikos Station. AP.EYP.I. 5775. Cat. no. 446.

Fig 42 (left). Marble stele of Hiero. This fragment still retains much of the vivid blue background. C. 350-325 BC. H: 29 cm, w: 45 cm. Kerameikos Station. AP.EYP.M 4521.

Fig 43. Roman stele of Helektra, daughter of Epagathos from the deme of Alopeke (now Daphne). The small figure to the right is probably a maid. The second inscription below, for Arsinoe, daughter of Hermocrates from the deme of Pelekol (now Chasia), was cut at a later date. Late 2nd century AD. H. 1.30 m. Iakkou Shaft. AP.EYP.I. 5774. Cat. no. 450.

Fig 44 (right). Detail of marble stele with battle scene of a hopless fighting two foot soldiers, a public war memorial (Demosion Senna) erected in commemoration of the Athenian cavalry men who died at the battles of Spatales (429/428 BC), Tanagra (426 BC), and Megara (409/408 BC) during the Peloponnesian War, as related by Thucydides. Though excavated at the Palatologou Shaft, it was probably in secondary use. 210 x 82-89 cm. AP.EYP.M 4551. Cat. no. 452.
THE SPRING 2000 ANTIQUITIES SALES

In his 21st biannual report Dr Jerome M. Eisenberg features the record-breaking sales by Christie’s and Sotheby’s in New York and a brief account of the auctions in England and Switzerland.

The Spring 2000 season began with two sales in London, but for the moment, it appears that nearly all of the better antiquities are finding their way to New York. For the first time in several years neither of the two auction houses in London which feature antiquities, Christie’s and Bonhams, sold a work of ancient art which realised more than £56,400 ($84,600). The exceptional sales in New York in June described below and on pp. 34-37, in which five antiquities sold for over $1,000,000 (including one for $4,500,000) followed on the heels of Sotheby’s $9,248,170 Bassis sale in New York this past December.

Following a pattern that has developed over the past two years, American private collectors and museums purchased the majority of the top thirty lots in both sales. Several major new American and European bidders have been sighted both in New York and London and most dealers have remarked upon the excellent business climate that has existed over this same period of time, following the general trend in the entire art market. Such a demand for better antiquities and the resultant prices should bring more, previously reluctant, consignors to the auction rooms.

CHRISTIE’S NEW YORK SALE SETS THREE RECORDS

The three sessions of the 12-13 June 2000 antiquities sale at Christie’s New York galleries totalled $14,941,989, setting a world record for any antiquity auction. The opening evening sale of Greek vases formerly in the collection of Dr Elie Borowski (see pp. 33-37) realised $7,053,906, the second highest total for a single-owner vase collection, exceeded only by the $8,301,862 for the Hirschman collection of just 64 vases sold by Sotheby’s London in December 1993. The Borowski sale also set a new record for an Attic red-figure vase sold at auction. In the regular second session, held the following day, another world record was established for a Hellenistic marble statue. (All prices realised in this report on the Christie’s sale include the newly raised buyer’s commission of 17 1/2% of the final bid price but only 10% of the amount above $80,000.)

In the second session two of the Classical marbles brought the highest prices. A late Hellenistic statue, an over-life-size representation of the Erato, the Muse of lyric poetry or hymns, still holding a fragmented kithara (Fig 1), c. 1st century BC, h: 183 cm, was originally in the collection of Dr Elie Borowski (as were many of the objects in the sale, not only the Greek vases) before he sold it to a Japanese collector who had planned to open his own museum. It was on exhibition at the Antikenmus 14.

Fig 1 (left). Late Hellenistic statue, an over-life-size representation of the Erato, the Muse of lyric poetry or hymns, still holding a fragmented kithara, c. 1st century BC. H: 183 cm.

Another late Hellenistic, or possibly early Roman, marble statue of Aphrodite (Fig 2), wearing a himation over her flowing peplos, c. 1st century BC/AD, h: 141 cm, originally in the Athos Moretti collection in Switzerland, had also long belonged to Dr Elie Borowski. Similar to the so-called Capitoline Venus, it was based upon a prototype of the 2nd century BC. It was on loan to the Antikenmuseum und Sammlung Ludwig, Basel, from 1966 to 1975. In spite of its many recent restorations (top of the head, nose, bottom half of the right leg, and left foot), and an estimate of just $250,000, albeit extremely low, it brought an astounding $1,986,000 from a telephone bidder, a prominent American collector. The original sale price to the Japanese collector was said to be $3,000,000.

A Roman marble nude statue of Apollo (Fig 3), c. late 1st-early 2nd century AD, h: 118.1 cm, was published by a Swiss dealer in 1992 and offered for sale at $280,000. Now estimated at a surprisingly low $125,000-175,000, it was bought by Royal-Athena Galleries for $160,000.
A powerful Roman male torso, c. 1st century BC-1st century AD, h: 76.2 cm, after a Greek prototype of the late 5th century BC, and estimated at $50,000-$80,000, was acquired by the purchaser of the Hellenistic Muse for $149,000. A dramatic Roman marble mosaic panel depicting a tiger attacking a doe as a stag leaps away, c. 4th century AD, w: 198.1 cm, estimated at $30,000-$50,000, realised $110,500 from the buyer of the marble Aphrodite, who also bought four other mosaics in the sale.

A Romano-Egyptian wood Fayum portrait (Fig 4), c. AD 80-140, published by K. Helck and H. Seaman in _Mumienporträts und Aegyptische Grabkunst aus Römischer Zeit_, no. 142, was one of the many portraits collected and sold by Theodore Graf in the late 1980s (see _Minerva_, November/December 1998, pp. 10-11). Estimated at $70,000-$90,000, it brought $116,000 from an American scholar for her private collection. Its significant restorations were not listed in the catalogue but were noted in detail in a published report issued recently in England which apparently was not made available to the auction house. Such extensive restorations, many often made in the 19th century, are commonly found on the Graf Fayum portraits. A similar portrait sold by Graf, with similar restorations, both antique and modern, was recently examined by the writer in London.

A fine Greek bronze Chalcidian helmet (Fig 5), c. 4th century BC, h: 26 cm, with a relief ornament embellished on the front that depicts the infant Herakles warding off the serpents of Hera, Herakles fighting the Lernean Hydra on the right cheek-guard, and a warrior wielding his club on the left cheek-guard. It is still adorned with a fragmentary wreath with bronze elements and gilt terracotta rosettes. Estimated at $80,000-$120,000, it sold for $84,600 to an American collector.

A finely executed Sassanian gilt silver bowl with niello inlay (Fig 7), c. 6th-7th century AD, d: 13.2 cm, was once in the Borowski collection. It was exhibited in Marseilles at the Musée Borely in 1975 in _Arts de l'ancien Iran_, and in New York at the Asia Society in _The Royal Hunters_ in 1978 where it was published by P. Harper. Inexplicably estimated at $15,000-$20,000, it went for $21,250 to a European dealer for $99,500. An important fragmentary Neo-Assyrian stele of Shamshi-Adad V. 824-811 BC, h: 137.5 cm, with an extensive inscription, a 1960's inheritance, estimated at $600,000-$800,000, failed to attract a buyer. This final session included a large collection of Near Eastern stamp and cylinder seals acquired by Dr Borowski, many from Hans Silvius von Aulock and published by H. von der Osten in 1957 (_Altorientalische Siegelsteine der Sammlung Hans Silvius Von Aulock_).

Some of the smaller antiquities brought exceptional prices from London dealers (sometimes buying for their own collections), many times beyond their estimates, even though these were often much too conserva-
tive. An Egyptian black glass inlay of a jackal head Ptolemaic period, w: 5.7 cm, ex Ishiguro collection, estimated $4,000-$6,000, brought $76,375 from a London dealer. A published Graeco-Persian blue chalcedony finial in the form of a rearing panther, c. 5th century BC, h: 4.9 cm, from the Borowski collection, estimate $4,000-$6,000, sold to the same dealer for $41,125. An attractive Middle Elamite banding agate lion, c. 12th century BC, h: 5.7 cm, estimated $6,000-$8,000, also from the same collection, brought $82,250 from another London dealer. A published Achaemenid blue chalcedony cylinder seal with an offering scene and the Greek inscription [PAKKYFAS], c. late 6th century BC, h: only 1.9 cm, from the Borowski collection, estimate $2,000-$3,000, realised $561,100 from yet another London dealer, though probably acting as an agent.

The two sessions of the regular antiquities sale, with 411 lots, totalled $7,886,083, with 87% of the lots sold by number and 86% sold by value (this would have been about 91%, with the Neo-Assyrian stele excepted).

Christie's will hold a sale of ancient jewellery on 6 December and their usual antiquities sale on 7 December, though it would appear to be a huge challenge to approach anything near the success of the current sales in which Christie's have for the first time outshone Sotheby's, until now the dominant player by far in the field. Max Bernheimer, the head of the department, and Christie's are to be congratulated in building up such a successful operation from ground zero in just a few years.

ROMAN BRONZE HEAD BRINGS STUNNING PRICE AT SOTHEBY'S NEW YORK AUCTION

The star of the 14 June sale at Sotheby's New York was a magnificently over-lifesize (29.9 cm) bronze head of an athlete (Fig 8), said to be Roman, c. late 1st century BC-1st century AD, based upon a lost Greek prototype of a statue of an athlete in repose, gazing downward at his strigil (body scraper), perhaps by the famed Lysippus or by a follower of Polykleitos. This masterwork was part of a major antiquities collection formed by the Venetian senator Bernardo Nani (1712-61). The accompanying bronze shoulders (Fig 9) appear to be the work of the Lombardo family of Venice, confirming that this head was already known in the early 16th century. First published in 1761 as an engraving, it was sold in Paris in 1956 as part of the collection of Lucien Guiraud, where it was catalogued as 16th century. It was acquired at that time by a noted London dealer in Old Master drawings, Hans Coleman. Estimated at $1,000,000-$1,500,000, it brought active bidding among three attendees, but finally the contest narrowed down to two bidders, ultimately selling for the stunning price of $4,515,750 to a New York dealer acting as agent for the Kimbell Museum, Fort Worth. It set a record, by far, for any ancient bronze or for any Classical antiquity sold at public auction. (All prices realised in this report on the Sotheby's sale also include newly increased buyer's commissions of 20% of the final hammer price up to $15,000, 15% on the next $85,000 up to $100,000, and 10% of the amount above $100,000.)

While most, but not all, scholars consider the head to be Roman, the writer wonders why so many elements are atypical of Roman bronzes - the unusual treatment of the hair, especially the lack of symmetry in the radiating locks of the crown, the marked contrast between the detailed top locks and the flat locks beneath, the short, blade-like upraised forelocks, and the lack of traces of inlay in the eyes and lips (with no significant channel for the latter). Most unusual is the massive casting of this zinc-free leaded bronze and the great variation in the thickness of the cast (which is only about 2 mm thick at the rear, yet 22 mm thick on the sides and 28 mm thick at the point where it would join the body, in marked contrast to other ancient bronzes of this size, which have an average thickness of 3 to 7 mm, usually with no significant variations in the same piece). No ancient repair plugs or chiplets were observed and there were razor-sharp excesses of bronze in the interior. Regardless of whether it is Roman or Renaissance, it is truly a masterpiece and, in fact, if it is early Renaissance, it could be even more valuable.

A fine partially gilt Roman silver skyphos (Fig 10), late 1st century BC-early 1st century AD, w: 17.6 cm, depicts in high repoussé relief on one side two lions chasing two wild donkeys, with a lion cub on a rock and two monkeys in a tree; on the other a bear and its cub attacking a bull, another bull behind, and a bear cub in
its den. Estimated at $500,000-$700,000, it was purchased by a Massachusetts collector for $643,750.

A monumental Roman portrait statue (Fig 11) of a female draped in a chiton and himation, the head only fragmentary, 2nd century AD, h: 185.4 cm, brought $214,750 from Fortuna Galleries, New York, over its estimate of $100,000-$150,000. A muscular Roman marble torso of Herakles (Fig 12), 1st-2nd century AD, after a Polykleitan prototype of the 5th century BC, h: 80 cm, was acquired by Wright S. Ludington in the early 20th century. Now de-accessioned by the Santa Barbara Museum of Art it was sold for $104,250 by telephone to an American collector, well over its estimate of $40,000-$60,000.

An over-life-size head of the Roman empress Livilla (Fig 13) in the guise of Flora or Ceres, 1st half of the 1st century AD, h: 32.1 cm, from the collection of James Alsdorf, was first sold at auction in Paris, May 19-21, 1910, then at Sotheby's, London, 13 June, 1966, at which time it sold for a mere £500 as Flora, with the writer as an underbidder. It was published by V. Poulsen in 1962, then by K. Fittschen and P. Zanker in 1983, and most recently by Elizabeth Barton in Portraits of Livilla in 1999. Estimated at only $60,000-$90,000, it went to a European museum for $165,250. An ornate Palmyrene limestone female veiled bust (Fig 14), 1st half of the 3rd century AD, h: 69.5 cm, wearing a finely embroidered clavicle on her tunic and a multitude of jewellery, estimate $80,000-$120,000, brought $104,250 from an Asian collector.

A Greek marble relief of Diomedes (Fig 15), 2nd century BC, h: 33.7 cm, depicts the young hero on horseback offering a drink from a phiale mesomphalos to a serpent entwined around a plane tree. It is inscribed in Greek: 'May you keep safe in prosperity this house of Diomedes, O Lord, always holding over it your right hand.' From an American collection, it was
acquired in the mid-20th century and sold at Sotheby's New York, November 21-22, 1985, for only $31,900. Now bearing an estimate of $60,000-$90,000, it was won by a prominent American collector for $159,750 (the buyer of the Graeco-Roman marble Aphrodite (Fig 2) at Christie's sale the day before).

An Attic black-figure eye cup (Fig 16), c. 530-525 BC, d: 29.7 cm, depicts a Gigantomachy around the handles, on one side Herakles and Athena flanking a fallen giant, on the other Athena flanked by two giants. It brought $170,750 from a New York dealer, well beyond its estimate of $90,000-$120,000. A diamond-shaped Roman mosaic panel with a striking three-dimensional maze design (Fig 17), 3rd-5th century AD, 102.9 x 179.1 cm, from the Alsdorf collection was previously acquired by the writer from Spink & Son, London in the early 1960's, where it graced his home in New York until he sold it to Alsdorf (for $3,000!). Now estimated at an improbably low $6,000-$9,000, he was unable to buy it back after nearly forty years, for it brought a stunning $98,500 from the American collector.

Fig 15 (top left). A Greek marble relief of Diomede. 2nd century BC. H: 33.7 cm. It shows the young hero on horseback offering a drink to a serpent entwined around a plane tree.

Fig 16 (centre left; detail left). An Attic black-figure eye cup, depicting a Gigantomachy around the handles; on one side Herakles and Athena flanking a fallen giant, on the other Athena flanked by two giants. c. 530-525 BC. D: 29.7 cm.

Fig 17 (above). Roman mosaic panel with a striking three-dimensional maze design. 3rd-5th century AD. 102.9 x 179.1 cm.

Fig 18 (above top). Assyrian gypsum relief fragment from the South-west Palace of Sennacherib, 704-681 BC. 35.6 x 45.7 cm, who had acquired the Greek marble hero relief.

An Assyrian gypsum relief fragment from the South-west Palace of Sennacherib (Fig 18), 704-681 BC, 35.6 x 45.7 cm, depicts two bearded soldiers wearing conical helmets. Acquired by a New York collector from Spink & Son in 1985, it was sold at Sotheby's, London, 3 December, 1991, for £33,000. It was published by R. D. Barnett, E. Bleibtreu, and G. Turner in Sculptures from the South-west Palace of Sennacherib at Nineveh in 1998. Now estimated at $80,000-$120,000, it brought $98,500 in a phone bid from a European dealer.

The sale of 269 lots totalled an impressive $9,484,895, with 89.5% of the lots sold by number and 96.5% sold by value (due to the Roman bronze head). The high estimate for the sale was just $5,600,000. The next sale is scheduled for 8 December.

We would like to take this opportunity to congratulate Richard Kersey on serving for 30 years in the antiquities department of Sotheby's. He joined Sotheby's in 1969 and has been head of the department since 1973, consistently producing sales and catalogues of the highest quality.
RARE ANGLO-SAXON RING SOLD BY CHRISTIE'S LONDON

The 12 April sale at Christie's London featured an 8th century AD octagonal gold ring (Fig 19), d: 1.6 cm, inscribed with an abbreviated blessing in Latin which might be translated as 'In God (made) lily-white. In God (made) blessed, (May) the Lord Ina (be) blessed in eternity.' This may relate to Ine, King of Wessex, AD 688-726, and the ring may be a memorial for his soul. Estimated £35,000-£45,000, it was sold for £41,125, including the 17.5% premium.

An Egyptian 24th Dynasty polychrome wooden anthropoid outer coffin that was made for the Lady Nesmut, daughter of Amenkh (Fig 20) had a most interesting pedigree. This 1.83-metre coffin dating to the reign of Bakenrenef (Bocchoris), 720-715 BC, was acquired by the 3rd Duke of Sutherland in 1869 while accompanying the Prince of Wales on a trip to Egypt, probably for the opening of the Suez Canal. The mummy itself was presented by the Duke to the Royal College of Surgeons in 1881. One of some 30 coffins discovered in Gurna on the west bank at Thebes (Luxor) in 1868-69, ten of which are in the Cairo, the balance were given by the Prince of Wales to the British Museum, Cambridge, Oxford, Dublin, Edinburgh, and several other institutions and friends. Accompanied by a cartonage representation of Nebset in a glazed wooden presentation case, 9th-8th century BC, it brought £56,400 ($84,600), well above the estimate of £25,000-£35,000. Shortly thereafter it was acquired by the British Museum. The catalogue photograph obscured much of the damage done to the painted surface of the front of the coffin.

A large collection of Coptic textiles formed by Michael Adda sold for a total of £173,662. The 392-lot sale totalled £105,799 with 76% of the lots sold by number and 80% sold by value. The 5 October sale will feature a collection of antiquities based upon Alexander the Great and the Ptolemies, as well as an important European collection of Egyptian antiquities.

SECOND CAHN SALE HELD IN BASEL

On 26 June Jean-David Cahn conducted his second antiquities auction in Basel, Switzerland. As has been his practice, there were no dealer consignments and most of the lots offered were from long-established collections or estates in Switzerland, Germany, and Belgium, including a number of pieces from the estate of the famed classical scholar Professor Ernst Langlotz (1895-1978) of Bonn. Again, a fine pre-sale exhibition was held at the Basel Hilton. The afternoon session of the sale was split into two parts with a coffee service in between—a practice initiated by Cahn at his first sale and one which we wish other auction houses would follow.

A small Hellenistic torso of Aphrodite (Fig 21), c. late 1st century BC, h: 38.5 cm, from the J. Pierre collection, Belgium, was the cover piece of the scholarly, full-colour catalogue. Estimated at a low SwFr 73,000, it sold for SwFr 172,500 ($103,480), including the buyer's premium of 15%. A large Apulian dionysos on a base, near the Painter of Louvre MNB 1148, a master of the circle of the Darius Painter (Fig 22), c. 340 BC, h: of vase, 28.5 cm, h: of stand, 25.5 cm, was once on loan to the Getty Museum, at which time it was published by Trendall and Cambiogiu in RVAp Suppl II, 1 (1992), no. 291b (detail: Pl. 218,2). Most recently in a private collection in Germany, it was also published in LMC VII, 1994, 263, no. 181. Estimated at a conservative SwFr 78,000, it was purchased by Royal-Athena Galleries for SwFr 132,250. It was a field-day for Royal-Athena— they acquired 63 of the 374 lots. The sale totalled SwFr 2,300,000 (hammer price plus post-auction sales). More than 70% of the objects were sold.

Figs 19, 20 © Christies South Kensington. Figs 21, 22 © Jean-David Cahn.
THE BOROWSKI COLLECTION OF ANCIENT GREEK VASES

Dr Jerome M. Eisenberg reports on the sale at Christie’s New York of ancient Greek vases formerly in the private collection of Dr Elie Borowski.

A wide-ranging collection of 157 Greek vases once owned by Dr Elie Borowski, for many years a dealer in ancient art in Basel, Switzerland, was sold at Christie’s New York on the evening of 12 June 2000. Dr Borowski was at one time a curator at the Royal Ontario Museum, Toronto. While later actively dealing in antiquities, especially Near Eastern art, he assembled a large personal collection of ancient art relating to the Bible which eventually formed the core of the Bible Lands Museum in Jerusalem, which he founded in 1992. An exhibition of his private collection, including many of the vases and other antiquities sold at Christie’s the following day (see pp. 18-23), was held at the Royal Ontario Museum in 1984-85: Glimpses of Excellence: A Selection of Greek Vases and Bronzes from the Elie Borowski Collection. A good number of the vases in this sale were published in the accompanying sale catalogue.

The present collection was sold about ten years ago to a Japanese client to raise funds for the building of the Bible Lands Museum. The Japanese collector had planned to establish his own museum but unfortunately was unable to finalise his plans. The writer first met Dr Borowski in 1962 and has always had great admiration for both his scholarship and showmanship, which he has demonstrated with great flair in the opening and operation of his museum. The museum has recently published an impressive set of two volumes on its permanent collection.

The standing-room only crowd, flanked by a battery of phones, produced an exciting session in which 93% of the lots were sold by number and 99% by value, totalling $7,053,906, the second highest total ever for a single-owner collection of ancient vases exceeded only by the $8,301,862 realised for the Hirschman collection of just 64 vases sold by Sotheby’s London in December 1993. An excellent hard-back catalogue was produced, which could have been greatly improved by eliminating most, if not all, of the 27 minor vases which sold for less than $3,000 or were bought in at less than this price and placing them in the regular antiquity sale - a common practice. Pedestrian vases of this low a quality - five even sold for as little as $500 to $850 each - do not belong in a sale said by Christie’s to be an ‘encyclopedic
assemblage of world-class masterpieces...unparalleled in terms of quality and provenance.

But there were indeed three extraordinary vases. The 'feature attraction' of the sale was an Attic red-figure kylix depicting the death of Pentheus, attributed to Douris as the painter and Python as the potter, c. 480 BC, d: 29.2 cm. Pentheus, the young Theban king, had denied the divinity of Dionysos and forbidden his subjects to worship him. The Theban women, who had nevertheless continued worshipping Dionysos, found the king spying upon them and, while in their Dionysian frenzy, they tore him to pieces, imagining him to be a wild beast. The tondo (Fig 1) depicts a maenad holding a cestoh by the tail and an up-ended thyrsos in her other hand. On side A (Fig 2) the young king is being torn to pieces by the Theban women, two of them, each with a panther skin over her chiton, holding the upper part of his body from which the entrails spill out. To the left a woman, probably his mother Agave, holds his mantle, and to her left another woman holds a dismembered leg. A horrified satyr appears to the right. On side B (Fig 3) a seated Dionysos, holding a kantharos, watches a satyr playing the pipes, oblivious to the bloodshed taking place. To their left a woman holds a thigh, to their right a woman holds a leg, and to the far right another woman holds the other thigh.

It is a masterpiece of Douris in his mature style, published in detail in 1995 by D. Buitron-Oliver in her Douris, A Master-Painter of Athenian Red-Figure Vases. The estimate of $1,000,000 was indeed a conservative one. It ultimately sold for $1,766,000 to the Kimbell Museum in Fort Worth, setting a new world record for a Greek red-figure vase sold at auction. Under the leadership of their new director, Dr Timothy Potts, this museum is obviously on the search for masterworks of ancient art. They also purchased the record-setting bronze head in the Sotheby sale (see p. 30).

An elegant Attic red-figure calyxkrater by the Dinos Painter (Fig 4), c. 430-420 BC, h: 49.2 cm, coincidentally depicts another death scene, that of Aktalos being torn apart by his own hounds because Artemis transformed him into a stag. The moment shown on the vase is when the youthful hunter has begun his transformation: he has antlers protruding from his head and the ears of a stag. He is defending himself from the dogs and the winged Hekeles to the left by means of a labololos (throwing stick). Artemis appears at the far left, while his two companions flee to the right. The reverse has two women and a man, perhaps including his parents, Aristod and Autonoe. This well-published masterpiece was estimated at $750,000-$1,000,000, and was acquired at the Carlos Museum of Emory University.

The shoulder panel of an Attic red-figure kalpis by an early Manerist (Fig 5), c. 470-460 BC, h: 34.9 cm, carries a masterful depiction of six of the Seven against Thebes, dressing for battle in the final and failed assault on the city. The play by Aeschylus perhaps served as an inspiration for this painting, for it was produced in 467 BC. Often published by such scholars as Beazley, von Bothmer, Richter, and Boardman, this fine vase, bearing an estimate of only $200,000-$250,000, was purchased by a prominent American collector for $358,000.

Athletic exercises by three youths, all nude as was the practice in ancient Greece, are the subject of an Attic red-figure kylix by the Bowdoin-Eye Painter (Fig 6), c. 510 BC, d: 33.65 cm. The tondo depicts a youth bending forward to grip halteres (weights); each of the sides has three youths, one about to throw a discus, the other two testing and hurling their javelins.
Fig 7 (top left). Red-figure kylix attributed by Sir John Beazley in Attic Red-figure Vase-painters (451.3) to the Oedipus Painter, c. 470 BC. D: 22.7 cm. It shows a satyr holding a box on the tondo.

Fig 8 (top right). Side A (of Fig 7). A youth arms for battle, assisted by a companion who offers him a helmet and shield, while a bearded man, perhaps his father, looks on.

Fig 9 (above). Red-figure kylix, by Makron as the painter and signed by Hieron as the potter, c. 490-480 BC. D: 33 cm.

Fig 10 (above right). Large Attic and red-figure volute krater by the Eucharides Painter, c. 490-480 BC. H: 53.66 cm.

Fig 11 (right). A large black-figure krater by Lydos, c. 560-550 BC. H: 43.6 cm. It depicts a lively centauromachy in which two Lapith warriors fight three centaurs.

about to throw a discus, the other two testing and hurling their javelins. Though estimated at $80,000-$120,000, it brought an unusually high winning bid of $193,000 from a European dealer. A second, extremely fine red-figure kylix attributed by Sir John Beazley in Attic Red-figure Vase-painters (451.3) to the Oedipus Painter (Fig 7), c. 470 BC, d: 22.7 cm, has a satyr holding a box on the tondo. On side A, a woman spinning wool is flanked by two female companions who are likewise engaged; on side B (Fig 8) a youth arms for battle, assisted by a companion who offers him a helmet and shield, while a bearded man, perhaps his father, looks on. Also estimated at $80,000-$120,000, it was purchased by a collector, the buyer of the kalpis, for $110,500.

A third red-figure kylix, by Makron as the painter and signed by Hieron as the potter (Fig 9), c. 490-480 BC, d: 33 cm, features a seated
bearded man being served a bowl and fruit and a lamb shank on the tondo. The symposium scene on both sides was missing large areas, but this did not deter Boston College from buying it for $99,500, within the same estimate range of $80,000-$120,000. An impressive large Attic red--figure volute krater by the Eucharides Painter (Fig 10), c. 490-480 BC, h. 53.66 cm, once on loan to the Antikenmuseum, Basel, has on the lower register of its neck a series of nude squatting youths training their dogs. The upper register is embellished with an elegant band of lyreform palmes. Again estimated at $80,000-$120,000, this late Archaic vase was acquired by Royal-Athena Galleries for $105,000.

Only two black-figure vases were among the top ten lots. A large and early black-figure krater by Lydos (Fig 11), c. 560-550 BC, h. 43.6 cm, depicts a lively centauromachy in which two Lapith warriors fight three centaurs, as an outcome of the centaurs’ attempts to rape the women at the wedding of the Lapith King Peirithous. On the reverse are two confronting bulls. Bearing an estimate of just $50,000-$80,000, it was acquired by a European collector for $110,500. A large black-figure hydria in the manner of the Lysippides Painter (Fig 12), c. 530-520 BC, h. 55.24 cm, once in the collection of Heinrich W. Socha, Münster, has a scene from the wedding procession of Peleus and Thetis. The groom, accompanied by his veiled wife, drives a quadriga. Apollo, in front, plays a lyre, while Hermes and Athena appear to be engaged in conversation. On the shoulder Herakles fights Kyknos, while Zeus attempts to intervene for the former. To the left Hermes and Athena look on; on the right Ares, Kyknos’ father, also in armour, helps to defend him, while a female and a seated youth look on. The buyer of the krater also acquired this vase for $171,000, well above the offt-used $80,000-$120,000 estimate.

The only non-Attic vase to bring a high price was a Sicilian polychrome pyxis from Centuripe (Fig 13), c. 275-225 BC, h. with the partial conical lid 50 cm, painted with a wedding scene. The seated bride, adjusting her veil, is flanked by Erotes and two standing females. A battle between two telephone bidders ended when the Carlos Museum acquired it for $171,000, far over the estimate of $70,000-$90,000.

This very successful sale brought an impressive $7,453,906, with 93% of the lots offered sold by number and 99% sold by value. Vase collections of this size and quality rarely come on the market and though the timing of the sale was a bit late, as the most important European collector stepped buying about two years ago, it apparently drew at least one new major collector into the field, the purchaser of the krater and several other vases and antiquities in the Christie’s and Sotheby’s June sales.
THE ORIGINS OF ANCIENT EGYPT: NEW DISCOVERIES

Peter Clayton reports on the Conference held at University College London that revealed new knowledge and approaches to early Egypt.

The Bloomsbury Summer School this year took a long step backwards with five international speakers looking at 'earliest Egypt'. The interest engendered by the fact that the 600 plus seating theatre was packed and the Director, Christopher Coleman, had an extensive waiting list of 'hopefuls', praying for a cancellation. To be able to examine prehistoric Egypt in such detail showed how much studies in this area have advanced in very recent years. Once the general impression was that ancient Egypt suddenly blossomed with the union of the Two Lands, like the lotus flower in the creation legend rising above the primeval waters, with little to show beforehand - recent work and reassessment of old finds has painted a very different picture.

The first speaker was Dr Toby Wilkinson on 'Before the Pyramids: The Roots of Egyptian Civilisation'. In 1896, excavations by Flinders Petrie at Naqada, had led him to identify a 'New Race' that was prehistoric i.e. Predynastic. On this basis Petrie introduced his, literally, époque-making idea of 'Sequence Dating'. By careful recording of the graves, and especially the pottery found in them, he was able to put together a sequence of evolution of pottery styles which changed as fashions changed. It was not by any means an 'absolute' chronology, but it was an indicative one. Each excavated grave was carefully recorded on a card and analysis indicated which were the earlier, and which the later. Naqada became the eponymous site for the Naqada Culture, subsequently divided into several phases. This was an important start to identifying Egypt before the pyramids.

Petrie next moved to the site of Om El Qeub ('The Mother of Pots', from the thousands of potsherds that littered the area), at Abydos, to the north of Naqada. This site had been ransacked by the Frenchman Amelineau, backed by wealthy collectors, in search of objects. Here was an early royal cemetery where Petrie recovered incredible information from the detritus left by ancient and modern robbers. Nearby is the incredible upstanding 'palace facade' mud brick wall of the Shunet el Zebib ('Storehouse of the Raigins') (Fig 1), now known to be a funerary palace of Khasekhemwy, last king of the Second Dynasty (c. 2686 BC), who also built at Hierakonpolis (see Dr Renée Friedman, below). Currently under re-excavation by Dr Günter Dreyer of the German Archaeological Institute, new tombs found here, 'Tombs U7', earlier than Petrie's, are of the now recognised 'Dynasty O'. Finds include a royal ivory sceptre and the earliest known writing, on small ivory plaques, now dated 150 to 200 years before the start of the First Dynasty (see Minerva March/April 1999, p.2).

Vast amounts of the pottery show Israeliite and Lebanese types, often used as wine jars. Even earlier tombs at Abydos, c. 4000 BC, produced pots decorated with a plumed headdress chieftain complete with bull's tail and uplifted mace striking captives – the earliest evidence of an iconography that continued into Roman times.

While Petrie was working at Abydos, J. E. Quibell and E.W. Green were at Hierakonpolis, the third key site in the story of early civilisation in Egypt. Their find here of the 'decorated tomb' of a chief or king was amongst incredible results; from the 'Main Deposit', a deposit of donations, came the world famous Narmer Palette, the Narmer Macehead, and the later gold head of a falcon from a composite statue.

In the 1920s work started in the north of Egypt, at Memphis and Saqqara, and the beginning of the Pyramid Age. Notable here was Cecil Firth's work at the Step Pyramid (later carried on, and still, by Jean-Phillipe Lauer). In the 1930s Professor W.B. Emery found early brick-built tombs on the edge of the escarpment which, after much argument in recent years, are now accepted as being not royal tombs but those of the great nobles in the civil service, like Hemaka.

On the east bank of the Nile, at Helwan, in the 1940s to 1950s, Zaki Saad excavated over 10,000 tombs of the members of the lower administrative classes (and that was only part of the cemetery, where an Australian team is still working). Just to the south of Cairo, at Maadi (now a suburb of the city), excavations of simple graves with few grave goods in the 1950s produced crude, undecorated pots with odd shapes that were recognised as the northern counterpart of Naqada. This was the first evidence of the 'Two Halves', and was named the Maadi Culture. Imported pottery from Palestine indicated trade, as did copper ingots, pointing to connections with the southern Nubian.

Another important site in the Delta, Buto an ancient capital, had problems with the very high water table that meant the important lower, earlier levels could not be reached. The problem was taken on by a German team in the
Early Egypt Conference

1980s, with pumps working night and day, and revealed how a simple culture became widespread, spreading from the south, and the decline of northern pots taken over by southern style pots could be seen. Over the last twenty years the identification of cultural strands has intensified interest in early Egypt (and spawned a number of Ph.D.’s).

Work out in the desert, such as that carried out by Drs John and Debbie Darnell, has revealed ancient desert routes, and the rock carvings of giraffes, ostriches, elephants, etc, found in the eastern desert indicate climatic changes since c. 4000 BC from a savannah-like environment more akin to present East Africa. These rock art discoveries are transforming ideas of ancient Egypt’s origins. Dr Wilkinson’s recent book, Early Dynastic Egypt (Routledge, ESO), draws all this new early evidence together.

The second paper was ‘Buto: A Multi-Cultural Centre in the Fourth Millennium BC’, by Dr Dina Fattalings of the University of Helvetic, The. The 1993 to 1998 excavations showed that Buto had originally been on the coast, whilst it is now well inland. The three mounds on the site, A, B and C, had been investigated in the late 1960s with difficulty, because of the ground water level, by the Egypt Exploration Society. The site had been the centre of Wadjet, the lion-headed goddess of Lower Egypt, and inhabited from the earliest times down into the Roman period.

Once the ground water problem was under control with the continual pumping, seven layers were identified, of which the earliest were predynastic. The pottery had parallels with Maadi (see above) but was slightly later and there was an overlap of the Buto/Maadi Culture, with the chronological order reversed, and definitely no evidence of destruction level at the time of the division of the Two Lands. Upper Egyptian pots were copied in fine marl with low temperature firing and had wavy handles, whilst the Lower Egyptian pots were coil and layer built and fired at a higher temperature. Deep drill core investigation showed that the earliest remains lay to the west of the tell mound. Excavations, aided by the pumps, were able to reach up to three metres below the ground water level. Parallels were found with Chalcolithic pottery that was widespread in Israel, notably with the pottery associated with the great Nahal Mishmar metal hoard. Ghashullan types, especially bowls, were recognised, and it was noted that the Beersheba Ghashullan was closest to the Buto material, indicating foreign pottery being made in Egypt of Nile mud, i.e. made by immigrants. There were also EBIA Palestinian types. The Maadi influence was evident in the sherds found and the two lowest levels at Buto predated Maadi. Possibly Buto IA connected with the Badarian of the early 4th millennium BC, fitting in with Israel with a date of c. 3940 BC, whereas Maadi is c. 3700 BC.

Wheel-turned pottery was a technique brought to Buto by Palestine immigrants, and reflected the social complexities of the Palestinian Ghashullan.

Jan Mathieson spoke next on the National Museum of Scotland’s project: ‘Saqqara: Survey and Excavation in the Ancient Necropolis’. He gave an introduction to the geophysics and measurements survey that had been undertaken. It may seem strange that a site so well known and explored as Saqqara has been over the last 150 years should need a survey, but the actuality was that the area was simply a mass (or mass) of arbitrary grids and plans unrelated to national or global co-ordinate systems. To overcome a sound basis from the existing grid plans the aim is to establish a feasibility study for future work in the area with particular reference to and emphasis on the protodynastic settlement of the Memphis Saqqara area.

‘Adamiya: A Window to Pre-Dynastic Upper Egypt’ was described by Dr Beatriz Midant-Reynes. The site, 8km south of Esna, was first found by Henri de Morgan early this century and had been worked by the French Institute since 1989. It consisted of a settlement and cemetery dating from Naqada I, c. 3700-2900 BC. Burials in the cemetery included animals, even a dog in a pot. Extremely interesting seal impressions showed Horus-topped serekh inscribed and painted on the pottery. Early burials were crouched and wrapped under a mat with no grave goods present; a double burial, a man and child, was being DNA checked for their relationship. Later burials had much pottery, and one even a possible quiver. Infants were placed in deep bowls, and adults buried flexed in clay coffins.

The session ended with Dr Renée Friedman speaking on her work at ‘Hierakonpolis: New Light on Egypt’s First City’. Dr Friedman outlined the early work at the site and pointed out that our original ideas of the origins of the Egyptian State were strongly influenced by the finds from the ‘Main Deposit’ (see above). Now we know that the situation is far more complex.

Kilns producing black-topped pottery had been located in the cliffs to utilise the prevailing north wind. The potters’ complex was complete with all the accoutrements, including a kiln that had been built too close to the house, and had to be moved! There was evidence of the world’s earliest brewery associated with a nearby kiln producing appropriate containers. It was probably a two-day process for brewing the beer and there were indications of the control of the food supply.

Four large post holes probably formed the cult centre, a wickerwork hut-like structure behind them. Quibell and Green had ignored the cemetery, which is over two miles in length, that lies behind the temple site. This is evidence that Hierakonpolis must have been one of the largest urban areas on the Nile with origins in the Badarian, then it expanded greatly in the Naqada period. The poor graves had few pots in them and were invariably disturbed, generally in the necropolis, indicating the robbers knew of the poor contents and were only concerned with retrieving a necklace on the corpse. The earliest evidence of attempts at preservation/mummification in a poor cemetery was provided with the head and hands being wrapped in strips of linen. This is some 500 years earlier than the next known, of a king. Hair was dyed with henna, 300 years before the first documented cases. False pieces of hair had been inserted in some cases to make an elaborate hairstyle, whether this was ancient or post mortem was not always clear. In a double burial of a male aged over 60, and a female in her mid-50s, there were cut-marks on the male neck vertebrae that had been done either just before or shortly after death. There was no evidence of deliberate death, and the head had been placed on the chest. Several other bodies evidenced lacerations; seven had throat lacerations and, of these, four were intact burials. Was this perhaps a way of disempowering the dead? Incredible organic preservation conditions indicated the age at death, generally, to be between 21 and 30 years.

In the Naqada III period there was a transition from desert dwelling to walled towns on the flood plain, a major change 5000 years before the rise of civilisation, c. 3100 BC. Changes in the first assemblage reflected the change in lifestyle, with flints being produced for ‘industrial’ use as well as domestic profiles.

A ‘fortress-like’ building akin to that at Abydos, also built by Khasekhemwy (see above), had internal structures and a row of granite columns. Possibly it was a ‘palace’ for ceremonial use. It was calculated that over 4 million bricks were used in and, showing the extremely large work force that could be called upon to build it.

Hierakonpolis is the last major site in Egypt that can, at present, be seen as a unit, but land pressures, as elsewhere, are steadily eroding into its area, putting an unique location for the history of earliest Egypt at great risk.
THE SHIPS' GRAVEYARD: Underwater excavations at Dor, Israel

Sean A. Kingsley

In October 1999, a joint Anglo-Israeli team started excavating one of the largest known concentrations of shipwrecks in the Mediterranean Sea at Dor, an unassuming provincial harbour located 30 kilometres south of Haifa. A remarkably dense array of fourteen ships – Canaanite, Greek, Roman, Byzantine and Ottoman – has been found scattered at the entrance to the haven in depths of less than four metres during the last 25 years. Their exposure is the result of the on-going erosion of coastal sandbanks, a process which is accelerated in winter when storms temporarily flush random sections of the seabed clear of sediment.

All of the ships appear to have been wrecked in the course of desperately seeking shelter behind the curving arm of a natural breakwater composed of a 960-metre-long chain of offshore islands. Instead of successfully navigating into the harbour mouth to escape the storm waves, the vessels founndered agonisingly close to shore by grounding on the ever-shifting sandbanks in the near-shore shallows, which were as dangerous along the backwaters of the East Mediterranean as icebergs and reefs in other seas. Supremely reliable during calm seas, the natural harbour at Dor was transformed rapidly into a mariner’s ‘World’s End’ once storm waves started to crash onto the shore.

Two merchant vessels were selected for study this season. One is a Byzantine ship initially identified in 1991 when a late Spring storm uncovered wooden timbers amongst greyish-blue ballast stones. The decision to concentrate on this wreck (one of five Byzantine ships discovered in 1991; see Minerva, Jul/Aug 1993, pp. 6-11) was influenced by the large quantity of ballast overlying the site, and hence the likelihood that a coherent wooden hull still remained pinned down beneath it.

Using two dredge heads to remove overlying sediment, with a combined maximum excavation capability of 16 cubic metres a day, clearance of the light sand overburden covering the site revealed a 6 x 7 metre dense accumulation of ballast weighing an estimated two tons. Three trenches cut on the east, south and north flanks of the site revealed remnants of the cargo and ship’s galley, including just under 90 kilograms of fragmentary amphorae and tiles.

Almost all of the amphorae are round bag-shaped containers, which were manufactured locally in Palestine during the second half of the sixth century AD. Their contents can be identified with confidence: not only were most shards coated with a resinous brown pitch lining, used in antiquity to prevent wine evaporating through the jar walls (a measure unnecessary for oil containers), but grape pips were even found embedded in jar linings. This unspectacular find is of great archaeological importance and provides the first unequivocal proof that such amphorae indeed contained the famous Holy Land wines which contributed greatly to the extensive growth of the Palestinian economy in Late Antiquity. Similar
wine jars have been excavated throughout the Mediterranean, as far afield as Tarraco in Spain and Apollinia in Libya. Since the marble schist ballast on the wreck is non-local, and seems to have derived from the north-east Mediterranean, the ship can be characterised as an international operator supplying distant shores.

Although the Cypress wood (*Cupressus sempervirens*) uncovered beneath the ballast was well-preserved, only two sections of hull planking were identified. Both were restricted to a 3.7 x 3.0 metre wide area. Carpentry features cut along the planking indicated that the hull had been designed using a 'classical' shell-first method; hundreds of mortise-and-tenon joints were used to 'lock' outer sections of the hull together and to create water-tight seams between planks. Loose tenons set within relatively wide mortises, were staggered unsystematically along the hull at distances of 17 to 44 centimetres. The surprisingly small section of hull preserved, and in particular the absence of the robust keel amongst the wreckage, may be explained by the way the ship foundered. If she ran aground on a sandbank and listed heavily to one side, the ballast would have shifted onto the side planking, leaving the majority of the hull exposed to the destructive force of the waves.

The second site excavated this season is an excellently preserved wooden hull, which was discovered initially in 1976 by Kurt Raveh of the Israel Department of Antiquities. At that time the ship was identified as a probable 17th century merchant vessel, on the basis of crushed wooden barrels containing a mysterious white substance stowed in the hull. This cargo appeared similar to a cargo historically-attested on a vessel wrecked at Tantura (the Arab village of Dor) in 1664. Amongst various accounts of maritime disasters recorded by the Chevalier d'Arville in an authoritative social history of the Arabs of coastal Palestine, this French special envoy described Tantura as 'a port in the dominion of the Emir Turabey. We had only just arrived when a large Greek boat laden with Cypriot wine and cheese, bound for Egypt, ran aground in a storm upon the adjacent coast; it no sooner struck upon the shelves of sand that are upon that coast, than the waves broke it in pieces: all the crew escaped to land, the cheeses were left in the sea, and the casks of wine rolled along with the spurs'. A primary goal of the 1999 season was to ascertain whether the hull on the seabed at Dor was the same Greek vessel.

The excavation of this ship was supervised by the Nautical Archaeol-
Byzantine Shipwreck

ogy Society of Portsmouth, for whom the project served partly as a training ground to practice and improve standards of excavation and recording. Approximately half of the vessel from the stern to the bilge-pump was uncovered, including a saleable ballast of stone floor tiles and two wooden crates. The content of one of these seemed to resemble concrete, rather than white cheese, and seemed to have been strategically positioned near the sternpost to improve the balance of the ship while under sail. The content of the second crate proved conclusively that the vessel was not the same ship recorded by the Chevalier d'Arvieux. Buttons, whistles, wooden spoons, and a collection of glass goblets, shot glasses and lamps carefully wrapped in straw indicate that the ship must date to the late 19th century at the earliest.

The incorrect identity of this ship once again reflects the shocking truth that numerous ships founded, and the livelihoods of numerous merchants and sea-captains were lost, on the shifting sands of Dor harbour. Although the project anticipated excavating two sites this season, we ended up studying aspects of half a dozen. Precious little is known about the majority of these sites. Indeed, Greek wine jars, a Mamluk perfume jug, Umayyad shards, Byzantine metalware, and Ottoman ingots, bowls and weighing-pana recorded during the 1999 excavations derive from unknown wrecks located somewhere beneath sandbanks in the vicinity of the harbour entrance.

Other enticing hints of what may await future generations of archaeologists can also be gleaned from historical reports. In addition to the Greek cheese and wine cargo vessel, the Chevalier d'Arvieux described yet another 17th century ship lost at Dor. His report comically states that the plundering of ships cast on shore was a common pastime of the local Arabs, who enjoyed making seamen and passengers walk to Halfa after being stripped naked. Just such a fate befell the passengers on a ship from Jaffa that was laden with a quantity of chests sent from Jerusalem full of crosses and beads, which a religious Spaniard, whose name was Fryar Alfonso was to carry into Spain. The Arabs who had thrown all the crosses into the sea, kept the beads and gave 'em to their wives. All was distributed that very evening at the Emir's camp; they decked themselves out with 'em, and there was neither woman nor girl but had whole dozens of 'em about their necks and arms'.

In an attempt to assess the extent of the Dor wreck complex, a magnetometry survey of the silted anchorage was conducted by Oxford Archaeotechnics (Tony Johnson assisted by Mark Merron of Somerville College), and successfully identified numerous potential targets. The density of wreckage strewn across the harbour floor at Dor is thus likely to keep generations of future archaeologists enchanted and confounded.

Dr Sean Kingsley (Somerville College, University of Oxford) is co-director of the Dor Maritime Archaeology Project. The project was also directed by Chris Brandon (Nautical Archaeology Society, Portsmouth), Ya'acov Kahanov (Center for Maritime Studies, University of Haifa), and Kurt Raveh (Dor Maritime Archaeology Project, Israel).

Illustrations: Figs 1-3, 5, Sean Kingsley; 4, Chris Underwood; 7, Toby Stone.

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The Antiquities Trade

AN ANTiquITY TRADE UPDATE: Summer 2000

Jerome M. Eisenberg, Ph.D.

I. Collecting antiquities: 'A response from outside archaeology'

In a debate printed in the maiden issue of Public Archaeology (Vol. 1, no. 1, 2000), organised by the Editor, Neal Ascherson, Steven Vincent, a senior correspondent for Art & Auction comments on the collecting of antiquities: 'It's a tricky business to make people feel sinful about activities that human beings have done for centuries. If nothing else, it smacks of self-righteousness and moralism. The task is doubly complicated if people don't feel guilty about what they are doing in the first place. Lord Renfrew is careful to castigate collectors of "illicit" and "corrupt" material, but he knows well that these terms are so elastic they can be used to condemn perfectly innocent and legal purchases...'

"Ultimately, this is what troubles me most about the anti-trade position of many militant archaeologists. After making the arguable link between the antiquities trade and looting, they then advocate suppressing the trade through a network of international treaties, flouting from the US State Department and controversial court decisions, none of which are truly accountable to the general public. Meanwhile, they stand armed and ready with the moral artillery of shame, guilt and social humiliation. No wonder the trade feels so besieged: their opponents act like a combination Pope, Minister of Culture and nagging parent, all the while claiming that they are the victims..."

'But the point here should not be who is ultimately the bigger hypocrite, rapacious collectors or puritanical archaeologists, but how the international community can develop a system that allows the world-wide circulation of antiquities, protects fragile archaeological sites and encourages the economic, if not the political reform, of poor source nations. With that goal in mind, unbelievably militant critics of the antiquities trade are wrong in seeking to create a system where unaccountable bureaucrats pass down prohibitory edicts based on moral posturing. Laws based on virtue rather than reason are best suited for a theocracy. There has to be a better way...'

'That's where the market comes in. An organised and legal trade that rationalises the supply of cultural objects can go far to diminish looting...Will such a market stop all looting? Of course not. It's not a perfect solution. But then again, only tyrants, ideologues and moralists seek to create perfect solutions. And heaven help us if they succeed."

This selection from the article by Mr. Vincent was in response to a dialogue between Professor Susan Keen McIntosh of Rice University and Lord Colin Renfrew of the McDonald Institute's Illicit Antiquities Research Centre at Cambridge University on the 'Good Collector' hypothesis, all in the initial issue of Public Archaeology, available by subscription for £30 per year, personal subscription; £60 per year, institutional subscription; (4 issues per year); from James & James (Science Publishers) Ltd, 35-37 Weymouth Road, London, NW1 3ER.

II. A new report issued on the illicit antiquity trade

Stealing History: The Illicit Trade in Cultural History is the title of a report just issued by the Museums Association (of England) in association with the International Council of Museums UK. Prepared by Neil Brodie, Jenny Doole, and Peter Watson of the Illicit Antiquities Research Centre and published by the McDonald Institute, this report summarises much of the material previously published by the Centre in its newsletter Culture without Context. While it is, in the view of the writer, overly alarmist in nature, as is much of the material produced by the centre, it is an important 'must read' for the museum community. It includes, among a number of recommendations to the British government, the ratification of both UNESCO and UNIDROIT, and comprehensive licensing of exports of cultural material, requiring disclosure by the trade of their sources 'when it is in the public interest'. There are additional recommendations to UK museums and museum organisations. A detailed analysis is made of national and international conventions and the UK response. The various codes of ethics adopted by museums are discussed, including the problems involved with acquisitions, due diligence, and exhibitions and loans of possibly illicit antiquities.

For copies of this report, please contact Georgie Stagg of the Museums Association. Tel: (44) 020 7250 1789. Copies are available to Museum Association members for £5.99 and non-members £7.99.

III. Responses and rebuttals on the state of antiquities in museum depots

In several previous issues, as well as in papers presented to UNIDROIT, the US Cultural Property Advisory Committee, and other groups, the writer has stated that huge quantities of unsecured and unpublished antiquities sit in the store rooms of Mediterranean museums, many slowly disintegrating through either, or both, neglect or lack of proper storage conditions. He has continually urged that they should catalogue and sell the duplicates to raise needed funds.

Neil Brodie of the Illicit Antiquities Research Centre wrote to him recently in response to a communication, stating: 'I still live in hope of stumbling across the hundreds of thousands of lesser antiquities which are alleged to be gathering dust in Greece. I have worked now in the local museums of Melos, Kea and Sparta and not spotted any. I suspect that to a

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large extent they have been removed from Greece by legal or illegal means and are now moulder-
ing in the collections of Europe and the United States'.

Mr Brodie apparently has not visited the several storerooms of the Sparta Museum scattered about the city, which, according to one distinguished Greek scholar, are filled with unpublished objects, even large mosaics stacked one against another, that are inaccessible to scholars. In fact, the Sparta Museum has been singled out as an especially 'notorious case'. Large quantities of antiquities all over Greece, probably the worst offender, remain the 'property' of the excavators and, until published, are off limits to other scholars. In some cases, copies and photographs of countless objects are yet to be made. No one really knows how bad the conditions are in the Greek museums since entry to the reserves is permitted only to the excavators and officials.

Professor R. M. Cook, former chair of the Classical Department at Cambridge University, in his paper 'Excavation and the Antiquities Trade', which appeared in Periplo: Papers on Classical Art, presented at the John Boardman (Thames & Hud-son, London, 2000), notes that 'four or five excavations, begun and one of them finished over thirty years ago, are yet unpublished and the material unavailable for study.'

Cook, by the way, recommends that the best, perhaps the only, pallia-
tive to reduce the illicit antiquities trade is for the chief producing countries (Italy, Greece and Turkey) to release by - say - annual auctions part of the surplus stocks that have accumulated, sometimes inaccessibly, in their museums. He notes that 'cultural heritage' is a fine-sounding slogan, of which an ad-man would be proud, but if it means that every object above a certain age must remain forever in the country in which it is found, it is hardly more reasonable than necrophilia.'

Obviously, Brodie has also not visited some of the major museum storerooms in countries such as Egypt and Turkey, as the writer and others have done. The writer has viewed crates in the Cairo Museum that have probably not been opened since the 19th century. The writer was told that one stumbles over sacks of antiquities in storage in the basement of the Istanbul Museum. In Ankara, bronze excavated 40 years ago are stored in roughly made pine boxes - sheet bronze objects are stacked together, slowly becoming brittle. One curator says that the situation is 'heartbreak-
ing'.

In Cyprus, large piles of cardboard boxes are stacked up near the toilets in the basement of the Paphos Museum. In just one excavation at Polis, a site near Paphos, over 25,000 fragmentary terracottas have been recovered since 1984.

The situation in southern Italy is pandemic. The back rooms of the museums are notorious for their unskipped accumulations of decades of excavations. The overflowing, ill-
kept basement storerooms of the Villa Giulia in Rome, hopefully, have been improved. Many pieces from their Castellani collection, acquired a century ago, remain in storage, unpublished. In the storeroom of the new museum in Lecce, one museum employee related that the uncatalogued pieces are 'stacked up like dirty dishes'. In the jail cell-like reserve rooms on the roof of the Naples Museum untold numbers of antiquities lie deeply covered with grime and dust. One scholar told the writer he had to keep spit on a vase and polish it with his sleeve to show him that it was indeed a black-fig-
ured vase. To this point, a reader replies:

Dear Dr Eisenberg:

I have been reading in Minerva about the Italian request to forbid the importation into the US of ancient art which is presumed to have originated [recently] in Italy (Minerva, Jan/Feb 2000, p. 25). I have some interest in this as I am a collector of certain vases as well as a dealer. This controversy brought to mind something that happened several years ago.

My wife and myself had the pleasure of dinner with Professor Trendall, not only a wonderful man, but also the leading author-
ity on the vases of Magna Graecia. During the course of the evening Professor Trendall remarked that he had recently been in Italy and visited some of the museums where he had conducted research for his books. He said 'I was alarmed to discover that many of the vases I had seen some years before had been stored in such damp conditions that they had deteriorated to the point that it would now be difficult if not impossible to assign a painter.' This comment has remained in my mind for all these years and I thought that perhaps it was time to share it with you.

Cordially,

Earl Keefer
Naperville, Illinois

IV. California dealer pays heavy price for minor transgression

Joel L. Malter, well known to be a respectable dealer in antiquities and ancient coins for about 40 years - the writer has known him for nearly that long - pleaded guilty in United States District Court, Oklahoma City, on 25 February to buying ancient objects in 1996 from an American serviceman stationed in Turkey for $200. Malter testified that he was told that they were brought to the US illegally, and a contract was signed stipulating this. Later that year he brought in more material, mostly small Roman glass vials and minor Byzantine bronze crosses. Malter returned the items and they were picked up by a friend of the serviceman.

U.S. Customs later located the serviceman who told them that Malter was 'fencing' his material. In June 1998 Malter was caught in an undercover sting set up by US Customs, at which time he pur-
chased the same group of objects for $400 from an undercover agent, whom Malter said was per-
sistent. In fact, Malter said that the 'low offer' of $400 was given to him with the thought that he might go away with the objects. After he left the gallery, several US Customs agents entered and produced a search warrant to seize 'Turkish antiquities'.

A few months later subpoenas were received for Malter and his family employees to testify in a case that eventually took nearly three years of legal fees, which escalated to well over $50,000. His lawyers had been convinced that he had broken no US law and that the case would be thrown out. They did not realise that the US State Department had used this very minor incident as a test case to make restitution of 'stolen' Turkish artefacts. The Associated Press wrote that while the antiquities seized had very little market value, 'Turkish authorities considered the items priceless.' Malter, meanwhile, in ill health, had suffered a heart attack which might have been brought about by the unbearable stress placed upon him and his family. Is this proper justice?
Pyxis attributed to the Meidias Painter, Attic late 5th century BC from the Ashmolean Museum, Oxford and (illustrated left) Tondo of cup by Sosias, Attic, c.500 BC from Antikensammlung Staatliche Museen zu Berlin. Discussed & Illustrated in an article by Robin Osborne on the art of personification on Athenian red-figure pottery in Apollo July 2000 - a special issue devoted to Antiquities and Ancient Art.

The Apollo Antiquities Issue covers all aspects of ancient art, from analyses of iconography and materials, to new discoveries, to historiography. The 2000 issue explored the planning behind the new Cypriot Galleries at The Metropolitan Museum of Art; Herakles and the suit of Achilles at the British Museum; Dossatia Memoire and Nero’s Colossus; Ancient art and the question of lost objects: the case of ivories; the Society of Dilettanti and Ralph Waldo Emerson’s library at Merly House, Dorset. Also reviewed the exhibition of Egyptian Art at Eton College and Richard Wilkinson’s book on the Complete Temples of Ancient Egypt. With such a range of objects, periods and philosophies under one cover, this is the yearly event for anyone with an interest in classical art.

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A REVIEW OF THE REPORT ON
‘CULTURAL PROPERTY:
RETURN AND ILlicit TRADE’

Jerome M. Eisenberg, Ph.D., summarises this seventh report released by the Select Committee on Culture, Media and Sport in the House of Commons, especially as it applies to the antiquities trade.

A 63-page report (plus an enormously large group of memoranda submitted by various organisations and individuals to the Committee) published on 18 July covered several areas: the problem of illicit trade, due diligence and databases, international initiatives and legislative change, acquisition and return of objects by museums, and spoliation or wrongful taking during the period of 1933 to 1945. It concentrates on general policies regarding the return of cultural objects and the illicit trade, and makes no recommendations regarding individual claims (much to the consternation of Helena Cubitt of the British Committee for the Restitution of the [Elgin] Marbles, who considered it ‘a complete waste of time’). The main conclusions and recommendations of the committee are enumerated here along with some of the testimony of several of the many witnesses.

The first paragraph of the introduction to the report sums up its purpose well: ‘Works of art and other cultural property often have great artistic merit and aesthetic appeal, but they also have a history. This report is concerned with some of those histories and the implications of changes in the ownership, location or context of objects. Such changes matter today; it affects the current trade in cultural property, both licit and illicit, the protection and understanding of the world’s cultural heritage and how that heritage is presented to the public in the United Kingdom and across the world.’

Illicit trade, stolen objects, looting of sites

The scale of illicit trade in cultural property is large, but it was pointed out by the representative of the Antiquities Dealers Association (ADA) that some of the figures published were ‘clearly nonsense’. It was estimated that the worldwide trade in Classical and Mediterranean antiquities, including Egypt, was £200 to £300 million per year (the writer had proposed £150 million several years ago) and less for the illicit trade; certainly not the £3 billion figure for the illegitimate trade published in an English newspaper. Of this the ADA estimates that the turnover in England is less than £20 million per year. While all of these figures are speculative, the worldwide trade in illicitly excavated and exported objects, including Asia, Africa, and Central America, is, nevertheless, quite significant.

Much looting takes place on archaeological sites and the damage is irreparable. The European Association of Archaeologists stated that ‘it is the destruction of sites that concerns archaeologists, not the ownership of antiquities’. Modern archaeology is very concerned with the context of finds and the inter-relationship between the objects and their location. As Lord Renfrew so well commented: ‘once they are out of the ground, in a way the damage is done; you cannot put the toothpaste back in the tube’. Thus the interest of archaeologists and of collectors has grown more divergent. A review was made of the problems faced in the United Kingdom, where there are 20,000 scheduled archaeological sites. Examples of some of the illegal excavations on these sites were presented.

Allegations were made that London is an important centre of the illicit trade in cultural property. The British art market is a large one – in 1998 sales totalled over £3.5 billion, 52% of the total art sale in western Europe. But its success depends upon the standards and perceived standards set by its dealers and auction houses. James Ede of the ADA noted that the dealer’s reputation is his most important asset. Several voluntary codes of practice were presented, including that of the Antiquities Dealers Association. It was stated that London’s role in stolen art has been exaggerated. Of the 168,704 lots offered for sale in 1999 by Christie’s in the UK, about 69 were subject to claims of alleged theft or illegal import [Editor: None of these claims involved antiquities]. The Committee states that ‘The commitment of the British art market to endeavour to ensure that the market is not threatened by and does not facilitate the illicit trade in cultural property is very considerable’.

Due diligence, provenance, confidentiality

New Codes of Due Diligence for the art market were established in 1999 under the auspices of the Council for the Prevention of Art Theft (COPAT) with the aim of establishing an audit trail for cultural objects offered for sale. These voluntary codes were adopted by several associations. The Antiquities Dealers Association adopted a ‘variant’ of it. There is however, no requirement to record and verify the buyer’s identity.

As for a provenance for antiquities, Mr Edel stated that the absence of a demonstrable provenance in the past ‘was not regarded as important; it simply was not on the agenda, and it is not now’. For many items in England there is no demonstrable provenance, for records of purchase or legal export might have been lost or not retained. Often a single document covered an entire shipment. Also, vendor and purchaser anonymity in the trade was seen by some to be a critical problem. It is pointed out, though, that a seller might not want it to be known that he was selling objects, perhaps out of financial necessity; he may wish to avoid unwanted solicitation; or have concerns about possible future theft. The dealer might not want his competitors to know his sources.

Thus, while it is acknowledged that a clear, compulsory system for recording the past ownership of a cultural object would be quite an important tool in fighting the illicit trade, it would inevitably face many difficulties, some intractable. It is suggested, however, that organisations could establish some type of voluntary ‘log book’ to be kept by their members.

The current role of the police service; databases

In fighting the illicit trade, the role of the police is crucial, but it is restricted. In the UK there is no national police squad for cultural property offences, as there is in many European countries. In 1968 an Art and Antiques Squad was organised in the Metropolitan Police Service (New Scotland Yard), but it consists just of several officers and it is limited to items stolen ‘within the British criminal law’, though they have a limited ability to respond to overseas offences that equate to theft. The Select Committee has examined possible changes to the criminal law in the UK relating to the illicit trade in cultural property.

There are several private databases dealing with stolen cultural property such as TRAC, the Art Loss Register, and Salvo, all used by the police. In addition, the British Library has a database of stolen objects in Europe. The Select Committee recommended that the National Art Crime Unit, the Interpol National Central Bureau for the UK, and the National Archives use the British Library’s database. It would be a requirement of the International Association of Dealers in Ancient Art that members check all objects over £10,000 in value with the Art Loss Register, and by the ADA items over...
Cultural Property

£200. It is recommended by the Select Committee that the Home Office establish a national database of stolen cultural property as well as that exported in violation of the laws of other countries, to be operated under national police control. This would be an open system which could be both assisted and utilised by the private sector, including the art market. It should also be compatible with any international database system of stolen and illegally exported cultural property currently in development. No changes, however, are recommended to the current export controls of cultural property in the United Kingdom.

International initiatives and legislative change

There are arguments that the illicit trade in antiquities is driven by the demand of collectors and dealers. Others, such as Andrew Selkirk, editor of the magazine Current Archaeology, attribute most of it to the absence of an incentive for the finder to declare their discoveries and for landowners to protect the objects on their own property. In some countries all antiquities are considered the property of the State. The illicit trade can be reduced by the source countries allowing the legitimised international sale of antiquities held by individuals which were not of national importance and permitting the sale by museums of surplus items, including those recovered during excavations. Professional Boardman also suggests that museums sell ‘duplicates or trivia to museums or to collectors...This practice would effectively counter much illicit trade.’ Alan Howarth, the Minister for the Arts, would suggest that the source countries permit the export of works of art ‘of national importance and of absolutely outstanding national importance’.

The Committee does not believe that any changes should be made to UK export controls on cultural property, even though Lord Renfrew and Dr Neil Brodie argue that changes are necessary, including further information on ‘antiquities’ and the possibility that the UK should become the centre for the ‘laundering’ of illicit antiquities.

The Committee recommends that legislation be introduced by the United Kingdom to make it a criminal offence to trade in cultural property ‘in designated categories from designated countries which has been stolen or illicitly excavated in or illegally exported from those countries’, but not retroactively, and ‘with a defence in law based on the exercise of due diligence as defined in that legislation’. It notes that ‘it would need to be restricted to carefully defined categories of cultural goods.’ Provided that the United Kingdom adopts the above proposed legislation and that they sign the 1995 UNIDROIT Convention, which the Committee recommends, it is not recommended that the United Kingdom sign the 1970 UNESCO Convention. It also noted that the UK has been in compliance with the provisions of the European Commission Directive on the return of cultural objects unlawfully removed from the territory of a Member State.

Acquisition and return of objects by museums; the European Convention

It was suggested to the Committee that the return of [most] cultural property is ‘inherently undesirable’ because it is against the entire purpose of museums. This Committee sees little merit in cultural nationalism and shares the dismay at the notion of the world’s museums devoid of their global holdings and the opportunities for comparison and greater understanding which they offer.’

Two pages of the report are devoted to a summary of the pro’s and con’s on the return of the Elgin Marbles. Their history, the legality of their ownership by the British Museum, and the Greek case and the proposal by the Greek government to place them in a new Acropolis Museum were outlined. Mr Howarth indicated that the Government was happy to discuss the issue of the marbles but that any progress would be dependent upon ‘a closer meeting of minds, a closer mutual understanding of each other’s point of view.

It supports the actions taken by United Kingdom museums and the Museums Association to increase public awareness of the illicit cultural property trade and the avoidance by museums of acquiring objects without secure ownership history or pre-1970 export documents. It is suggested that the Committee conduct a review of ‘the circumstances in which it is appropriate for museums in England and Wales to act as “repositories of last resort” of antiquities likely to have originated within those countries.’

It is unreasonable for all museums to possess complete information on all of their collections, that information which is available should be accessible and not unreasonably withheld from those with such legitimate interests as claimants or potential claimants. It is suggested that new legislation be enacted to give general powers to the national museums and galleries for their trustees or boards to dispose of objects in a broader range of circumstances. In some cases this should require specific parliamentary sanction by means of new primary legislation. It is proposed that an independent body be established to consider these claims made either to one museum or collectively to several. A service could be developed to advise museums on these issues.

The safe-keeping and return of human remains

A statement of principles and accompanying guidance concerning the care and safe-keeping of indigenous human remains and the processing of requests for their return should be prepared by the Department for Culture, Media and Sport following discussions with museums, claimant communities, and appropriate Governments. Information should be gathered by the relevant museums on the holdings of indigenous human remains in institutions in the United Kingdom. New legislation should be introduced to permit the removal of human remains from national museum collections by their trustees.

Wrongful taking of objects during the period of 1933 to 1945

The nature of spoliation, the looting of art in war, its history from 1933 to 1945, the post-war responses, and recent revival of concern and research are outlined. It was noted that there was a ‘relatively low importance attached to records of ownership by the art market and museums in the past...’ and that there would not be a large number of claims made, perhaps, as the Commission for Looted Art in Europe estimated, ‘in the hundreds’ throughout the world. It is recommended that the Department for Culture, Media and Sport assist non-national museums with provenance research on objects acquired from 1933 to 1945. This and research on such objects by national museums should be made available in a single, accessible format.

A Spoliation Advisory Board has been established to review the facts of individual cases and to recommend an outcome for upheld claims. ‘While there are merits to a solution which secures continuing public access to an object in a museum, that interest must be seen as subordinate to the interests and wishes of a rightful owner.’ Legislative barriers to restitution for upheld claims for objects wrongly taken from the period 1933 to 1945 and now in national museums and galleries must be removed. It is recommended that the Department also discuss the issue of such objects now in private hands with representatives of the British art market, claimant representatives, and other interested parties to see whether the Spoliation Advisory Board should be involved in proposing outcomes ‘reflecting the legitimate interests of claimants and of current possessors.’


Participants

Among those who presented oral evidence during the inquiry were George Papandreou, the Greek Foreign Minister, Dr Lina Mendoni, Secretary-General of the Greek Ministry of Culture, Major General Roberto Conforti of the Italian Carabinieri, and Professor Jonathan Petropoulos of the US Presidential Advisory Commission on Holocaust Assets in the US. Among the nearly 100 witnesses or people and organisations that submitted memoranda were representatives from the governments of Egypt and Cyprus, British museums, collectors, archaeologists, the antiquities and fine art trade (the Antiquities Dealers Association being represented by James Ede and Joanna Van der Lande), and the auction houses, as well as the Illicit Antiquities Research Centre (Lord Renfrew and Dr Neil Brodie).

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ILLEGAL TENDER: Counterfeit Money Through the Ages

John Orna-Ornstein follows the history of the coin forger from antiquity to modern day.

imitation, says the old adage, is the sincerest form of flattery. There is no doubt that this statement can be applied to currency. Coins and banknotes have been imitated from the time they were invented to the present day. Often this has been done for legitimate reasons. It is no coincidence that our coins look remarkably similar to those issued by Rome some 2,000 years ago: throughout history imitation, and therefore stability, of currency designs has been an important element in ensuring that money is trusted by those who use it. It is precisely because coins and banknotes are generally trusted, however, that they have provided an unparalleled opportunity for profit through another less laudable form of imitation: that of forgery.

In antiquity, the products of counterfeiters are perhaps the only tangible examples of past criminal activities (Fig 1). The first known coins came from Lydia in present-day western Turkey and date to the late 7th century BC. The citizens of Lydia were clearly not soow to spot the opportunity provided by the guarantee of the stamp of authority on the coins, and the first known forgeries were imitations of these earliest pieces. The forgers had to be resourceful, ingenious, and technically skilled since the essence of a forgery or counterfeit is that it imitates but costs less to make than the genuine article. There were many ways of achieving this, some deceptively simple, but the earliest counterfeiters from the 7th century BC set the pattern for much that followed. The genuine Lydian coins were made of electrum, or white gold, an alloy of gold with silver and a little copper. The forgeries also used electrum but this only consisted of a thin foil layer plated onto the surface with an interior of relatively pure silver. Understanding how such forgeries were made has been assisted at the British Museum by applying scientific techniques such as scanning electron microscopy (SEM), which can show an object at high magnification as well as measure its chemical composition. By viewing a section through a Lydian forgery in the SEM we can estimate that the electrum foil plating is only about 0.1 mm thick. The foil was simply wrapped around a piece of silver and heated until it just melted. This fixed it to the silver by diffusion bonding, so that no solder was needed. The final operation was to strike the piece with false dies. Later Greek and Roman gold and silver counterfeits were made in a similar way, although the plating was often attached using solder, or applied as a mercury amalgam. The latter was frequently used for gilded forgeries where the process is revealed by the traces of mercury detectable by sensitive scientific techniques. Incidentally, scientific curiosity about forgeries is not a new phenomenon. The Roman historian Pliny, writing in the 1st century AD, noted that ‘...a forged denarius is carefully examined and ... bought for more than the genuine ones’.

Since the time of the Lydians, virtually every type of coin and banknote has been counterfeited, notably after its introduction. A good illustration of this comes from a hoard of Roman coins recently acquired by the Museum. The 1/2 'silver' coins were found by a metal detectorist near Wortham in north Suffolk in 1995 (see Minerva, Jan/Feb 1998, p. 38). The hoard clearly belonged to a forger, since every one of the coins is false, made with a core of copper and plated with a thin layer of silver. All but four of the coins were made in the name of the emperor Claudius, and it seems very likely that the hoard was deposited soon after AD 51. The coins were made and buried in a client kingdom which was far from Romanised, and which had actually rebelled against Rome as recently as AD 47. In other words, as soon as Roman currency was circulating in any quantity in a newly conquered area, it was being forged. But then, when better to imitate currency than when it is new and unfamiliar to most users?

The largest individual cases of forgery have involved banknotes rather than coins. Earlier this year four men were convicted of forging counterfeit British £20 and £50 notes with a face value of between thirty and fifty million pounds. The scale of this swindle fades into insignificance, though, beside the forgery of British banknotes carried out by Germany in the Second World War. The original aim of what became known as Operation Bernhard was to introduce such large quantities of false banknotes into the British currency system that the whole economy was destabilised. It quickly became clear that such a goal was unrealistic and instead the counterfeit money was used to fund SS objectives, including paying for the freedom of Mussolini. The notes were manufactured by prisoners in Sachsenhausen concentration camp and were made to such a high standard that a batch of test notes were passed as genuine by a Swiss bank. The total face value of the false British banknotes produced in the prison camp was at least 135 million pounds (more than three billion pounds in modern terms), in addition to which smaller quantities of US bills were also imitated. It seems that many of the notes had not been released before the war, but those that had were circulating in sufficient quantities for it to be necessary for the Bank of England to replace parts of the currency system.

Counterfeiting has been particularly common when there are shortages of official currency, when currency is easy to imitate, and when the population is largely illiterate. In late 18th and early 19th-century Britain, all of these factors combined and there was forgery of coins and banknotes on an endemic
Counterfeiting Coins

Attempts to prevent forgery through currency design and penalties also have a long history. The manufacture of the new two pound coin (UK sterling) with two different alloys is one attempt at prevention. Earlier moves included the introduction of machine manufactured coins in the 17th century and, soon afterwards, of edge milling and edge inscriptions. Punishment for forgery has always been severe (Fig 2). The Anglo-Saxon Chronicle tells us that in 1125, during the reign of Henry I, a number of moneyers suspected of minting underweight coinage were gathered together in Winchester: '...when they came thither (it says), they were taken one by one and each deprived of the right hand and the testicles below. All this was done in twelve days'. Other authorities have reacted to abuse of currency in a similarly draconian manner. The historian T. B. Macaulay recounts that in 18th-century Britain, 'Hurdles with four, five, six wretches convicted of counterfeiting or mutilating the money of the realm were dragged month after month up Holborn Hill. One morning seven men were hanged and one woman burned for clipping.' Abuse of currency, and in particular forgery – the imitation of currency with intent to deceive – has normally been seen as an attack on the state itself, depriving it of revenue and undermining confidence in its legitimate currency. The punishment for such offences was therefore necessarily severe from the state's point of view.

On the other hand, the reward for the forger has clearly often been sufficient to justify the considerable risks involved in making and passing false coins or banknotes. In the Roman world, the silver from one denarius would have been sufficient to manufacture at least half a dozen plated forgeries. Since a 1st-century denarius was about a day's wage for a soldier or agricultural worker, the potential rewards from forgery could have been considerable. The Worthing hoard mentioned earlier in this article, for example, represented almost six months salary, or perhaps £10,000 in modern terms.

Forgers are, of course, still active and some modern counterfeits use methods similar to those employed in antiquity. There are many forgeries of the one pound coin (UK sterling) in circulation which are made of a grey lead-based alloy that has been painted with 'gold' paint to mimic the appearance of the nickel-brass of the genuine coin. The main challenge facing today's authorities is not preventing forgery, however, but tackling fraud. With the use of credit cards, the attention of the criminal has largely moved from the replication of currency itself to the imitation of identity, allowing access to currency.

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7 October. PONTERIO AND ASSOCIATES, Long Beach, CA. Auction.
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9-11 October. GIESENER MUNZHANDLUNG, Munich. Auction.
Tel: (49) 89 22 22 64 30. Fax: (49) 89 22 83 513.
30-31 October. LEU NUMISMATICS, Zurich. Auction.
Tel: (41) 1 211 47 72. Fax: (41) 1 211 46 86.

FAIRS
8-9 September. NUMISMATIC AND ANTIQUARIAN BOURSE, San Francisco.
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9 September. LONDON COIN FAIR, Cumberland Hotel, London.
15-17 September. NEW YORK FALL COIN SHOW, New York.
5-8 October. LONG BEACH COIN AND COLLECTIBLE EXPO, Long Beach, CA.
Tel: (1) 805 962-9959. Fax: (1) 805 963-0827. (www.longbeachshow.com)
6-7 October. COINEX, Marriott Hotel, London.
13-15 October. P.N.E. COIN SHOW, Montgomery, PA.
Contact: Paul Parno. Tel: (1) 314 535-5766.
4 November. LONDON COIN FAIR, Cumberland Hotel, London.

CONFERENCES & LECTURES
14-15 September. COUNTERFEITING, ANCIENT AND MODERN, Society of Antiquaries, Burlington House, Piccadilly. Contact: Dr Mike Cowell, Department of Scientific Research, British Museum, London WC1. Tel: (44) 020 7323 8277.
Fax: (44) 20 7323 8276. E-mail: m.cowell@british-museum.ac.uk.

EXHIBITIONS
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ROME AND THE GERMANS: THE EVIDENCE OF MONEY, ROMERMUSEUM BEDIUNA (49) 8667 7503. Until 5 September.
UNITED KINGDOM
BIRMINGHAM
MONEY & COMMERCE. The concepts of money, consumerism, value and exchange from ancient times until the present. BIRMINGHAM MUSEUM AND ART GALLERY. (44) 121 303 2834. July-September.
LONDON
PAID IN BURNT SILVER: WEALTH AND POWER IN THE VIKING AGE, BRITISH MUSEUM (GALLERY 69A) (44) 20 7636 1555. (See Minerva, July/August, pp. 46-9.) Until August 13.
READING
THE ZENACA COIN HOARD is on temporary display in one of the seven new galleries at Reading Museum. Tel: (44) (0) 118 939 9800. Web site: www.reading museum.org. (See Minerva, Mar/Apr, pp. 50-51.)
OXFORD
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UNITED STATES
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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. Until 23 July.
WORCESTER, Massachusetts
ANCIENT ANTIQUT: THE ANCIENT CITY (includes an extensive exhibition of the coins of Antioch). WORCESTER ART MUSEUM. (1) 508 799 4406. 8 October - 4 February 2001 (then to Cleveland and Baltimore).
AWARDS
Marla R. Alford, Professor of Numismatics at the University of Frankfurt, was awarded the Huntington Medal by the American Numismatics Society.

APPOINTMENTS
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Leu Auction 79
31 October 2000
Ancient Coins

This auction contains coins from a number of important and interesting private collections. It begins with the finest and most extensive selections of Celtic Coins to come up for sale in many years. The wide variety of Greek coins which follow include many beautiful, unusual and rare pieces from all over the Greek world, some with impressive pedigrees, and many with lovely old toning.

The fully illustrated Catalogues for Leu 78 and 79 will be available in September at US$ 25.-- for one, or US$ 40.-- for both.

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King Croesus' Gold: Excavations at Sardis and the History of Gold Refining.

'As rich as Croesus!' – so often a phrase used nowadays, but how many who say it know who Croesus was, let alone how rich he was. Croesus, last independent king of Lydia, now in western Turkey, from 561 to 547 BC, has gone into legend as a byword for incredible wealth. The source of his wealth lay in the alluvial river gravels of the river Pactolus where electrum, a natural amalgam of gold and silver, occurred. Perfecting the art of metal refining, it was here in the reign of Croesus that pure metal coins were first minted.

Much has been written on the early days of coinage with special reference to and analysis of the Lydian coins. Even the Greek historian Herodotus tells us that it was the Lydians who first produced coinage, and the coins and archaeology now stand together to verify his claim. Ancient authors such as Herodotus, Pindar, Strabo, etc, all allude to the fabulous wealth of the Lydian king and royal family. Herodotus tells of five tonnes of gold being given to the oracle of Apollo at Delphi, and later adds that this was matched in equal amount to the temple of Apollo at Didyma; Croesus also provided the carved column drums of the temple of Artemis at Ephesus (one of the Seven Wonders of the Ancient World). Perhaps his vast gifts to Apollo saved his life because, when he had been defeated by Cyrus the Persian, Cyrus decided to burn Croesus alive – after all he was the vanquished enemy king. Croesus was placed on the pyre, and the scene appears on a famous Attic red-figure vase by the painter Myron, c. 500 BC. However, Cyrus suddenly changed his mind, but the flames had taken hold, Croesus prayed to Apollo and, lo, a miraculous sudden shower of rain solved the problem. All this and the wealth is the stuff of legend - but how can archaeology back it up?

Sardis, the ancient capital of Lydia, has been the scene of excavations by the American Harvard-Cornell excavations for many years and is a truly remarkable site. Even more remarkable has been the discovery by the excavators of furnaces and hearths which provided the evidence for high technological gold refining taking place. King Croesus' Gold is, then, not only a combination of background history and retelling of the legends associated with Lydian wealth, but also an account of the excavation and the highly scientific examination of the refining process as evidenced on the site.

There are very important chapters with a historical survey of gold refining from antiquity up to AD 1500, and then taking the story on to post Medieval Europe. These set the scene for the discussion of the excavations and the finds. Science then takes over with the use of scanning electron microscopy of the refractory remains and the gold, together with pottery analysis, then the scientific examination of the Lydian precious metal coins. A fascinating aspect of the book is the description of 'experimental archaeology' where, on the basis of the scientific evidence deduced, various replication experiments were carried out.

Knowledge of ancient metallurgy, its techniques and processes, has been considerably advanced by the Sardis excavations, and now we are presented with the exemplary publication of the results. It is not only the archaeologists and numismatists who are going to examine these results with interest but also metalurgists and archaeo-metalurgists who will see new visions opened in their fields.

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Inscription: ΣΤΕΛΙΑΣ ΚΑΛΟΣ. Found at Vulci.
Royale de Bruxelles 8 (1841) 1, pl. at p. 440-441;
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Book Reviews

Egypt's Sun King
Amenhophet III:
An intimate chronicle of ancient Egypt's most glorious pharaoh

In the Luxor Museum there is an over lifesize royal red quartzite statue of Amenhophet III which, for its serene beauty, is unrivalled among the thousands of sculptures surviving from ancient Egypt. The pharaoh takes the pose of a god-king, wearing a crown that symbolises his authority over the Nile Valley and the Delta as well as identifying him with the creator god Ra-Atum. The iconographic claims of this superb statue are fully consistent with Amenhophet's supremacy as a ruler, presiding over a civilisation at its zenith almost 3,500 years ago, and embodying the sun god in opulent earthly form.

Dr Joanna Fletcher's intense interest in Amenhophet III is long standing, sustained through her heavy schedule of Egyptological and archaeological research. She has avidly absorbed the recent in-depth studies into every aspect of Amenhophet's rule by scholars such as Arielle Kozloff and Betsy Bryan, the joint curators for the incredible travelling exhibition 'Egypt's Dazzling Sun: Amenhophet III and his world' in 1992 at the Cleveland Museum; Kimbell Art Gallery, Fort Worth, and the Grand Palais, Paris (see Minerva, July/August 1992, pp. 21-7). In this book Joanna Fletcher has presented all the historical, archaeological and artistic findings in a comprehensive way.

Dr Fletcher's unashamed promotion of this pharaoh justified in historical terms? One has only to undertake a brief survey of Amenhophet's legacy to be convinced that her passion is understandable. No reign has produced such outstanding sculpture in either human or animal form. Then there is the correspondence between Amenhophet III and his colleague rulers in the ancient world, miraculously preserved in the Amarna letters—a gem of an insight into diplomacy in the Middle East in the 14th century BC. And what a mine of information we have regarding the pharaoh himself in the 'news bulletins' carved on his commemorative scarabs: his marriage to Queen Ti, the great lake that he dug for her, his diplomatic marriage to foreign princesses, and his personal prowess in hunting wild lions and bulls.

It is poignant to consider that his monuments have been ravaged by natural processes, human antagonism, or indifference to the past. His funerary temple at Kom el-Hetan in Western Thebes, in its day the most architecturally lavish monument to a pharaoh's memory ever conceived, survives only in two colossal quartzite statues, the so-called 'Colossi of Memnon', abused with the graffiti of Graeco-Roman tourists. Nevertheless, confidence oozes from every extant hieroglyph and relief carved in his reign and, unlike some of his successors' inscriptions, the claims of Amenhophet III truly reflect the apogee of Egyptian influence. It is all these aspects, and more, that Joan Fletcher has brought together in a sumptuously produced, beautifully illustrated book that goes a long way to redress the balance of our knowledge about Egypt's 'Roi Soleil'.

George Hart, The British Museum

Heaven and Hell
And Other Worlds of the Dead

This is a fascinating and intriguing book with, for its size, an incredibly wide coverage and a plethora of contributors (49) to represent virtually all beliefs and faiths of both the ancient and the modern worlds. Death, and its appurtenances, its beliefs and rituals, affects us all in some way or another. Under a series of six major headings: The Mortal Coil; The Final Journey; Otherworldly Possessions; The Worlds of the Dead; The Living and the Dead, and Here and Now, Alison Sheridan has drawn together a remarkable assemblage of information and illustrations. There is much here on the beliefs and material remains of the ancient civilisations of both the Old and New Worlds, and it is enlightening to balance them against the information, beliefs, and illustrations of our present day world, with examples taken from all the major religions across 'the great globe itself'.

To many, death is a taboo subject in the modern world, and yet to others it can be accepted at various levels and provisions, perhaps most vividly seen in the fantasy Mercedes-Benz and sardine-shaped coffins of Ghana, in contrast to the richly decorated coffins of ancient Egypt.

Some religions eschew the provision of grave goods (leaving aside any economic considerations), whilst others, both past and present, make very particular provision. These can range from Japanese Haniwa hollow ceramic figures to fantastic Chinese tomb guardian figures and jade amulets, Chancay grave figures, and so on. All, and many more, are to be found here, beautifully illustrated and cogently described.

The ideas of the Afterlife in antiquity, and those held by the major present world religions, are described and explained with care and compassion by major participants who are completely familiar with the ethos concerned. In a world that presently seems to be forever seeking an identity and explanation of so many things, Heaven and Hell, and the ready response as it clearly lays out the 'credentials' of both past and present.

PETER A. CLAYTON

Roman Clothing and Fashion

Ancient costume is a subject of wide popular interest and appeal, but one which presents many difficulties. Not only is the evidence patchy and often ambiguous, but its interpretation requires knowledge and understanding of literary, art-historical, and archaeological sources. The imprecise and changing definitions of words, the problems of artistic convention, and the limitations of archaeological survival all combine to confuse the scholar.

Alexandra Croom's book is most welcome in providing a broadly-based synthesis of Roman costume, and it will be extensively read and used. In her Introduction she spells out very clearly the nature and limitations of the evidence and goes on, in the chapters devoted to the garments of men, women and children, and the indigenous costumes of the provinces, to emphasise the chronological, regional and social variations in clothing to be found in a widespread and long-lived empire. Her experience as both archaeologist and member of a re-enactment group provides a well-rounded and practical understanding which she passes on to the reader. For instance, familiar as I am with the representations of women's breastbands in Roman art, I had not realised that this bandage-like garment needs to be about five metres long, to stay firmly in place during wear (p.91)
The book is lavishly and appropriately illustrated. The colour plates in some earlier books from Tempus Publishing were disappointing, but they have obviously heeded the criticism, and both colour and the occasional monochrome photographs here are of very acceptable quality. The numerous line drawings throughout the book are also excellent; some show signs of having been prepared with a computer rather than pen and ink, but are none the worse for that. They are not acknowledged, so perhaps they are the work of the (unduly modest?) author. The artist should have been named.

In view of all this, it does seem churlish to have to make a major criticism. It may be summed up in one word: references. The regrettable absence of footnotes or endnotes I take to be the publisher’s house-style, but there is a fairly extensive list of ancient documentary sources (p. 153.) with abbreviations that are cited within the text. Modern research, on the other hand, is embodied on page 153 in a half-page bibliography listing just eight publications! The opinions of modern authorities such as John Peter Wil and Darrell Egan are quoted in the text, but no way is provided of referring to the publications where those opinions are set out, nor is there any means of checking the details of the specific archaeological finds mentioned.

If statements in Martial’s Epigrams or in Oxyrhynchus Papyri are deemed worthy of inclusion, the books and papers of active and respected scholars such as J.F. Wild, Carol van Driel Murray, Larissa Bonfante, Norma Goldman, and many others, surely deserve equal consideration. Unsupported assertions are exasperating for the reader. Even if her editor vetoed actual notes, the author could still have provided her readers with the means to pursue more specialised publications by providing a full bibliography, including references on subjects that impinge closely upon costume, such as jewellery, hairstyles and cosmetics. Croom must have consulted a wide range of sources, and whether the failure to share them with the reader is primarily her responsibility or that of the publisher, it is a fault which seriously mars the book.

Publishers sometimes insist on tiny select bibliographies because of shortage of space, but that cannot be the case here, as the scatty index is set in a single column and a font which is actually larger than the body text. With the bibliography, it occupies eight pages. By using smaller fonts and two (or more) columns, the same number of pages could easily accommodate a proper bibliography and a fuller index. These would at least compensate for the absence of notes and references within the text. One small example must suffice to illustrate the maddening absence of references. Noting a typical Egyptian site illustrated in fig 20 and described as ‘knitted’, I consulted the index to search out further references to ‘knitting’, ‘Coptic knitting,’ ‘nail binding’, or ‘spqang’. None of these appears, though the first and last occur in the text. On p.55, we find the following sweeping, unsupported statement: ‘knitting was known during the Roman period, but it is not known how widespread it was.’ If reliable dated evidence has come to light showing that true knitting using two needles, as opposed to Coptic knitting (i.e. nail binding, made using a single, eyed sewing-needle), was practised in the Roman period, I should like to learn about it.

I do not wish to end on a negative note. Croom’s book fills a gap in the literature, it is useful, interesting, and is obviously based on serious and extensive research and experiment. It is also well-produced and reasonably priced, and can certainly be recommended to all who are interested in Roman clothing. In the expectation that it will sell well, we may perhaps hope for a second edition one day, in which the academic apparatus that the text requires and deserves will have been provided.

Catherine Johns
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Mick’s Archaeology
Mick Aston.
160 pp, 100 colour illus.
Paperback, £12.99.

Many famous and well-known archaeologists have written their autobiographies, notably Sir Mortimer Wheeler (Still Digging), and Sir Max Mallowan (Mallowan’s Memoirs), but never before one that is noted for his zany coloured stripy jumpers and shock of wild white hair. Such is the image of Mick Aston, Professor of Landscape Archaeology at the University of Bristol. He is a man who has really brought archaeology alive to millions through the television series Time Team, together with his indefatigable partner, Tony Robinson (who here contributes the Foreword). Incredibly, Mick Aston has appeared in seven series of the programme for Channel 4 television, but this is not just another book of the “telly” series.

Whilst, naturally, the origins and making of Time Team are a major aspect of Mick’s Archaeology, this is a lively, breathing, almost at times breathless, story of a young man (see plate 2 for the black-haired student on graduation at Birmingham University in 1967), whose passion was landscape archaeology, seeing the past in context, not just in terms of artefacts.

The emphasis is on the interpretation of the medieval landscape and this is coupled with information on archaeology and science, together with experimental archaeology. In fact, the book is ‘a jolly good read’. It is a fascinating and well-told story of an enthusiast’s journey into and through archaeology to the ultimate goal of a professional chair that is in no way the dusty place of repose that many would think it to be. The colour plates throughout are excellent (Tempus have really got their colour separations under control after some horrendous previous volumes), and of real interest.

For any children and teenagers who have avidly followed the Time Team series this is a ‘must’, and a lot of adults will find it of interest and enlightenment.

Peter A. Clayton

Encyclopaedia of the Viking Age
John Haywood.
224 pp, most with black/white illustrations. Hardback £19.95.

This modestly sized book contains wealth of information about the Viking World within some cross-referenced 400 entries, prefaced by a short historical introduction. Each entry is well written, making the book a delight to read. The subject (A History of the Viking Age) is vast, embracing the poems of the Vikings, the Icelandic sagas and the principal characters, runes, historical accounts, as well as the archaeological evidence for sites, colonial settlement, trade, exploration, technology and social history. Scandinavian mythology is included, some entries covering subjects which are more obscure than others – for example, Naglfar (nail-fairies’), a ship built of the untrimmed nails of dead people. The potted biographies of some of the leading personalities of the age, both Vikings and some of those who opposed them, are particularly useful.

A problem in writing any encyclopaedia is deciding what entries should be included, and this review states times when the author appears to have applied – some sagas are given individual entries, but others, such as the 13th-century Hrafnkel’s saga and
the Saga of the People of Vatnsdal (Vatnsdæla saga), set in the late 9th and 10th centuries, are not. Similarly, what criteria have been used to select battles or sites? Of course, it is all too easy to identify omissions in what has to be a selective publication: in this case, over half of the sites mentioned are Scandinavian, other countries being represented by fewer than five entries. There is probably a demand for a further publication, to include entries and references to the less well known sites, such as Snorri Sturluson’s home at Reykjavik, at present the subject of a new campaign of excavation, the farmstead at Kvikvi in the Faroes, and the hillfort and cemetery at Vanhalinna in Finland. The author’s approach has been to provide, in addition to entries on the more familiar sites, well written accounts of geographical areas: from Blåland (North Africa) and Brittany to the Faroe Islands, from Frisia to the Mediterranean and Russia. In addition to entries on England, Ireland, Man, Scotland and Wales, there are specific entries on places in East Anglia, Mercia, Northumbria and Strathclyde.

More signposts for key words would have been useful: for example, Mannen is found under ‘art styles’; futhark under ‘runes’; Ibn Fadlan, the Arab traveller and diplomat who provided an eyewitness record of Scandinavian life in the 10th century, is found within ‘bureauc customs’. More importantly, good encyclopedia entries should cite sources, either cross-referenced to an end bibliography, or in abbreviated form. Haywood is not consistent, sometimes adding a bibliographical reference at the end of an entry, but more usually not giving any. There is a list of primary and secondary sources under a Further Reading section at the end, but this does not allow the reader to check statements within entries.

Some dates could be clarified – for example, under ‘Osburg’, a radon-based date for the ship is given as c. AD 820, but the important published dendrochronological dating for the timbers making the burial chamber of AD 834 is not given. The Gesta Danorum is dated c. AD 1200, but some have more specifically argued that it was written in the period AD 1216-23.

Under ‘blood eagle’, the gruesome method of human sacrifice, Haywood cites the earliest known source for this practice in Thorgil’s advance. Thror’s poem Knutsdrápa, and questions the suggestion by historians that this is a literary device rather than an accurate description of Viking practice: ‘Ella’s back to be eagle-scored’ referring to the body being left to be torn to pieces by an eagle, a carrion bird.

Some printing errors have crept in (for example, Brattahlid becomes Bratthahlid in a caption). The reviewer would have liked to see more consistent insertion of a translation of Norse terms/names, such as Niflheim (‘dark world’), Heimdal (‘world brightener’).

The illustrations are reproduced to a standard page format, and while some are small, all are of high quality and complement the text well. A credit to Christian Krogh as artist of the atmospheric line drawing from the 1899 edition of Snorri Sturluson’s Olafs saga Tryggvasonar would have been appropriate.

Brevity of discussion in some entries and limited citation of sources makes the book more a reference guide (to use as a place on the cover flap) than a comprehensive encyclopedia: some may turn to other sources of information for detail (for example, mythology has been covered in greater detail elsewhere). Nevertheless, this book is highly informative and full of fascinating facts. It makes a splendid introduction to the subject, and should be a welcome addition to the bookshelves of old northernists, students of Viking studies, and the general reader.

Dr Mark Redknap
National Museum of Wales, Cardiff

An Ungodly War: The Sack of Constantinople & The Fourth Crusade.


Stand in St Mark’s Square and look up at the Cathedral’s facade, at the four proud horses prancing there on the balcony (actually copies, since the originals are safely displayed inside away from modern pollution), then go inside and visit the Treasury. Stand amazed at the numbers of great gem-studded and precious metal reliquaries, at the many ancient vessels of gold, silver, stone and glass, like the great purple glass Hellenistic Dionysiac bucket transformed into a vessel for the Christian liturgy. What have all these marvellous things got in common? They are all stolen property! How they came to rest in Venice is the story told here, the sordy tale of perhaps the greatest blot on the escutcheon of the Catholic Church – the Fourth Crusade of 1204.

The Crusade, instigated by Pope Innocent IV (1198-1216) to recover the Holy Places in Palestine, like an errant rocket, went way off course.

Diverted by the scheming Venetians, since the Crusaders were not able to pay their agreed passage, to the territory of the Christian Byzantine Empire, the army sacked instead the most glorious city of Christendom – Constantinople. It was the greatest centre in the world for holy relics of Christianity, and great treasures from the ancient world – the splendid group of four bronze horses had probably formed part of a quadriga group in the Hippodrome. Relics included two pieces of the True Cross (originally rediscovered by St Helena, the mother of Constantine), the Crown of Thorns (the relic that inspired Louis IX in 1248 to build the masterpiece of the Sainte-Chapelle in Paris to house it). In yet another body-spread, the Venetians also removed that of St Helena, and she now lies in the little visited small church of Sant’Elisav at the eastern end of Venice, opposite the Lido.

Martin, Abbot of Paris, threatened death to an old priest unless he disclosed the whereabouts of relics in the church where the emperor Manuel Comnenus was buried and, when shown the ironbound chest where they lay, he filled his robe with as many as he could carry. On his way back to the ship, passing soldiers laden with the material loot of the city, he responded to a query as to how he had fared with, ‘We have done well’.

It was the scheming 95-year-old and virtually blind Doge of Venice, Enrico Dandolo, who had engineered everything to his and Venice’s advantage – he was to end up in the division of land spoils as ‘Lord of a Quarter and Half a Quarter of the Roman Empire’. He had certainly served his native city well, but had also sealed the fate of the Eastern Christian Empire that was to meet its end in 1453.

This is a story of Christian perfidy and atrocities on fellow Christians well told. Sadly it is let down by an inadequate index, with masses of page numbers under names, no analyses, and not even an entry for Venice.

Peter A. Clayton

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BEGINNING WITH THIS ISSUE, WEBSITE HAS BEEN ADDED TO THE CALENDAR LISTINGS, WHENEVER POSSIBLE, TO PROVIDE THE ADDRESSES OF THOSE READERS WHO WISH TO OBTAIN FURTHER INFORMATION ABOUT EXHIBITIONS.

MUSEUM EXHIBITIONS

UNITED KINGDOM

BRIXTON ORPHEUS: MOSAIC AND MYTH. The Roman Orpheus mosaic, almost destroyed by the railway and kept in store for over 100 years, will be on display. CITY MUSEUM & ART GALLERY (44) 131 2272 205. Until 18 November. (See Brixton)

CAMBRIDGE

JAPANESE PREHISTORY, CAMBRIDGE UNIVERSITY MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (44) 221 390 1245. Until 23 December. (See Cambridge)

EDINBURGH

HEAVEN AND HELL AND OTHER WORLDS OF THE DEAD. Exploring a variety of beliefs, rituals, superstitions and attitudes towards the afterlife from across the world and throughout time. ROYAL MILE (44) 131 225 1988. Until 14 January. (See Edinburgh)

ATLANTA, Georgia

LIFE AND DEATH UNDER THE PHARAOHS. A traveling exhibition from the National Museum of Antiquities, Leiden, Netherlands, on culture, religion, and art in ancient Egypt. FERNBANK SCIENCE CENTER (44) 134 376 4361. Until 5 September. (See Fernbank)

TIRYANNY AND TRANSFORMATION IN ROMAN PORTRAITURE. This important international exhibition is the first to focus on the many changes and altered portraits of such emperors as Caligula and Nero. It includes a number of 'dramatic' coins from the American Numismatic Society. MICHAEL C. CARLOS MUSEUM, EMORY UNIVERSITY (44) 134 727-1282. (www.emory.edu/arclos). 16 September - 10 December. (See article in the next Minerva).

BOSTON, Massachusetts


THE ART OF AFRICA, OCEANIA, AND THE ANCIENT AMERICAS. A series of new galleries at the Museum of Fine Arts, Boston, including an exceptional collection of Maya polychrome ceramics, Olmec stone heads, and Guatemalan jade figures. An unusual group of terracotta figures made by the African Djenne, Lom, and Nok peoples from West Africa, the first major African civilization. THE MUSEUM OF FINE ARTS, BOSTON (1) 131 267-9300. Until 4 September. (See article in the next Minerva). (See Minerva, May/June 1999, pp. 35-7)

BROOKLYN, New York

GOLD OF THE NOMADS: SCYTHIAN TREASURES FROM AN ANCIENT UKRAINE. The first major exhibition of Scythian gold and silver treasures in the United States since 1975, it features more than 170 objects from four major Ukrainian museums. BROOKLYN MUSEUM OF ART (1) 718 837-3000. (www.brooklynart). 27 October - 21 January 2001 (then to Detroid). Catalogue $20 hardback, $10 paperback. (See Minerva, Nov/Dec 1999, pp. 24-33; reprints are available from Minerva at $5 each or at the venue.

CLEVELAND, Ohio

CIRCLES OF REFLECTION: THE CARVER COLLECTION OF CHINESE BRONZE MIRRORS. Over 90 mirrors from the 5th century BC to the 19th century are on display from a collection unique in the West, with emphasis on those produced in the Song (AD 960-1279) and post-Song (AD 1279-1368). CLEVELAND MUSEUM OF ART (1) 216 421-7340. (www.clevelandart.org) 17 September - 26 November.

EGYPTIAN GALLERIES. In the recent reinstallation of the galleries, the rooms are organized thematically: kings and gods, everyday life, and art and nature. New emphasis, the Afterlife. CLEVELAND MUSEUM OF ART (1) 216 421-7340. (www.clevelandart.org) 17 September - 26 November 1999. (See Minerva, Mar/Apr 2000, pp. 20-25).

GALLERY OF EARLY CHRISTIAN & BYZANTINE ART. Reopened September. CLEVELAND MUSEUM OF ART (1) 216 421-7340.

COLUMBIA, Missouri

ART OF DEVOTION FROM CANDHIARA. About 45 objects from the CANDHIARA private collection. MUSEUM OF ART AND ARCHAEOLOGY, UNIVERSITY OF MISSOURI (44) 131 882-3591. Until 18 February 2001.


CORNING, New York

35 CENTURIES OF GLASSMAKING. A new ongoing installation including the earliest known glass in glass, probably Amorite (2c B.C.), 1346 BC. CORNING MUSEUM OF GLASS. (1) 800 732 6845. (www.cmog.org)

HUNTSVILLE, Alabama


KANSAS CITY, Missouri

SNAKE GODDESS. A NOVEL EXHIBITION ON ANCIENT INDIA. The exhibition displays monumental sandstone Nagas (snakes of Snake Goddesses) amidst panoramic photographs of India. NELSON-ATKINS MUSEUM OF ART. (1) 816 561 4000. (www.nelson-kins.org) 15 January - 7 January 2001.

LOS ANGELES, California

ANCIENT ART FROM THE PERMANENT COLLECTION. A temporary exhibition in the Greek and Roman antiquities from the Flechstein collection, until the Paul Getty Museum in Malibu is reopened, now scheduled for 2003. THE GETTY CENTER. (1) 310 440-7700. (www.getty.edu)

GOLD OF THE NOMADS. LOS ANGELES COUNTY MUSEUM OF ART (1) 310 626 6200. Until 24 September (then to Brooklyn; after other American venues it travels to Paris). CATALOGUE $20 hardback, $10 paperback. LOS ANGELES COUNTY MUSEUM OF ART. Nov/Dec 1999, pp. 24-33; reprints are available from Minerva or at the venue for $5 each.

MALIBU, California

THE PAUL GETTY MUSEUM CLOSED. It should be noted that the Getty Villa Museum, which houses the noted collection of Greek and Roman antiquities closed on 6 July 1997 for an extensive renovation, and will probably reopen in 2003 as a centre for comparative archaeology and culture. (See, Los Angeles.) THE PAUL GETTY MUSEUM (1) 310 459-6711.

NEW YORK, New York

CULTURE AND CONTINUITY: THE JEWISH JOURNEY. Jewish culture and history from antiquity to the present with over 130 objects. The exhibition includes a recently acquired 4th century Roman glass bottle base with Greek and Hebrew inscriptions. THE JEWISH MUSEUM (1) 212 423 3271. (www.hebrewmuseum.org) A permanent installation.

THE GOLDEN DEER OF EURASIA: SCYTIAN AND SARMATIAN TREASURES FROM THE RUSSIAN STEPPE. Spectacular finds of gold and silver objects are on display. New exhibition in southern Russia along with related objects from the Hermitage Museum.

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METROPOLITAN MUSEUM OF ART (1) 212 879-5500. (www.metmuseum.org) 12 October-4 February 2001. Catalogue. (See article in the next Minerva.)

DRINK AND BE MERRY: WINE AND BEER IN ANCIENT EGYPT. An exhibition organized by the Israel Museum in Jerusalem, this presentation offers over 180 drinking and serving vessels, reliefs, mosaics, wooden models of breweries, and ritual objects and statuary from many cultures. METROPOLITAN MUSEUM (1) 212 879-6200. (www.metmuseum.org) 3 October - 14 January 2001.

PASADENA, California INDIAN AND SOUTHEAST ASIA GALLERIES REinstalled. The renovation of the museum, which reopened on 19 September 1999, includes a complete reinstallation of these galleries by Dr Pratapaditya Pal. It includes the largest collection of South and Southeast Asian art in the United States, including some of the oldest in the Western Hemisphere - an image of a mythological cockerel. TEAK TextMUSEUM (1) 202 667-0441. (www.textilemuseum.org) 15 September - 31 December.

MUSIC IN THE AGE OF CONFLUENCE. 2500-year-old wind, string, and percussion instruments, including a bronze bell and a drum from the tomb of Marquis Vi of Zeng and a second tomb, also among the objects being exhibited for the first time. NORTON SIMON MUSEUM (1) 626 449-6840. (www.nortonsimon.com) (See Minerva, May/June 2000, p. 26-30.)

SAN FRANCISCO, California CHINESE BRONZE AND BUDDHIST ARTS. 120 of the most exceptional pieces from the museum's permanent collection dating from the Neolithic period to recent times, the first major installation of the Chinese collection. Also includes a recent acquisition: ART OF THE MUSEUM OF SAN FRANCISCO (1) 415 379-8801. (www.asianart.org) An ongoing exhibition.

THE GOLDEN AGE OF CHINESE ARCHAEOLOGY: CELEBRATING 100 YEARS OF DISCOVERIES FROM THE PEOPLES REPUBLIC OF CHINA. A major exhibition with over 200 antiquities from c. 6000 BC to AD 200 focusing on objects excavated over the past 20 years, including stone sculpture, jade, gold, bronze, wood, and ceramic decorative objects, ritual implements, musical instruments, paintings, and calligraphy. ASIAN ART MUSEUM OF SAN FRANCISCO (1) 415 379-8801. Catalogue. (See Minerva July/August 2000 p. 33-36). Until 11 September (final venue).

WASHINGTON, D.C. CHARLES LANG FRERIC AND EGYPT. An important collection of 17 Egyptian Neolithic period pieces acquired by Freer in Cairo in 1909, part of his 1400-piece ancient Egyptian collection; with three other cases of fame vessels, funerary equipment, and jewellery. FREER GALLERY OF ART AND THE SACKLER GALLERY, SMITHSONIAN INSTITUTION. (1) 202 357-4880. www.si.edu/asia An ongoing exhibition.

THE DRAGONS MOAN. The qin, a Chinese stringed, zitherlike instrument, is represented by eleven examples, one dating to the Tang Dynasty. The exhibition also includes earlier musical instruments from a 5th century BC tomb. FREER GALLERY OF ART AND THE SACKLER GALLERY, SMITHSONIAN INSTITUTION. (1) 202 357-4880. Until 1 October.


THE HUADE GIFT OF ASIAN CERAMICS. Since 1975 earthware, stoneware, celadon, and tin-glazed earthenware, from ancient Iran, Islamic Iran, and Iraq, and Khmer stoneware vessels from the Khmer empire and later periods in Cambodia, donated to the museum by the Hau family from 1996 to 1998. SACKLER GALERIEPT, SMITHSONIAN (1) 202 357-2700. 22 October - 22 April 2001.

MESSAGES FROM MINUS TIME: CHAVIN TEXTILES FROM ANCIENT PERU. An exhibition in honour of the 2000th anniversary of the Chavin civilization. Over 20 textiles and stone rubbings, c. 1200-600 BC, from the Andes Mountains, including one of the oldest depictions of the Olmec in the Western Hemisphere - an image of a mythological cockerel. TEAK TextMUSEUM (1) 202 667-0441. (www.textilemuseum.org) 15 September - 31 December.


WORCESTER, Massachusetts ANTIQUES: THE LOST ANCIENT CITY. The museum presents exhibitions from a 25th century BC tomb of a lost city in this famed Syrian city, with several notable mosaics, sculpture, silverware, and jewellery, many from the excavations conducted in the 1930's. A Roman dining room has been reconstructed. WORCESTER ART MUSEUM (1) 508 799-4406. (www.worcesterart.org) 7 October - 7 January 2001 (then to Clevelands in March and Baltimore in September). (See pp. 8-17).


VIENNA AGATHA CHRISTIE AND THE ORIENT. An exhibition on criminology and archaeology featuring the famous mystery writer and her husband the eminent archaeologist Sir Max Mallowan. MUSEUM KUNSTHISTORIKERKUNDU (1) 514 330 00. (www.ethnographisches-museum.ac.at) Until 17 September (then to Berlin and London).

BELGIUM CHARLOETI REDISCOVERING INCA MEDICINE. Pre-Colombian medical practices as they were used in religious rituals and medicine. A dialogue between archaeologists, doctors, and historians. MUSEE DES BEAUX-ARTS (32) 71 561 736. September - December.

CANADA QUEBEC CITY, Quebec SYRIA: CRADLE OF CULTURE. This major exhibition brings to Quebec City 120 artifacts, including rare and unique antiquities from the national museums in Damascus and Aleppo, the Palmyra Museum, the Musée National des Beaux Arts du Queezor-Zezor, Idlib and Susweida. Until 14 January 2001 (then to Edmonton). Catalogue available. (See Minerva, Jan/Feb 2000, p. 8-17. Reproits are available from Minerva at $5.)

TORONTO, Ontario ANCIENT MARINERS OF THE ADRIATIC. An ongoing exhibition of Bronze Age, Roman, and Early Christian artifacts discovered by a R.O.M. archaeological expedition to Palagruza, a Dalmatian site on the Adriatic Sea, accompanied by a loan from the Archaeological Museum of Split, Croatia. THE ROMAN MUSEUM (1) 416 566-8000. Until the end of Autumn 2002.

THE JOEY & TORY TANENBAUM GALLERY OF ART. A collection of rare 17th century Chinese garden galley devoted to Byzantine antiquities from the 4th to 15th centuries, including over 300 objects: sculpture, monasteries, liturgical objects, jewellery, and coins. ROYAL ONTARIO MUSEUM. (1) 416 586-5549. An ongoing exhibition.

CHINA SHANGHAI SHANGHAI MUSEUM. Reopened recently after four and a half years of planning and construction, the new museum is shaped like an ancient Chinese bronze vessel - its 10,000 square metres contain 11 galleries and three exhibition halls housing over 100,000 cultural relics. SHANGHAI MUSEUM. (86) 21 63 72 35 00.

DENMARK ROSKILDE KIVINGS I VIKINGEN. KIVING SHIP MUSEUM. (45) 4630 2000. Until 30 December.

EGYPT CAIRO THE ROYAL MUMMIES. Eleven pharaonic mummies, 8 kings, including Ramesses II, and 3 queens and princesses, have now been placed back on permanent exhibition. They were removed from exhibition in 1980 when Anwar Sadat thought that their display robbed them of their dignity. THE EGYPTIAN MUSEUM. (20) 75-43-10.

LUKOR MUSEUM OF MUMMIFICATION. A small new museum, close to the Temple of Luxor, devoted to mumified humans and animals, with separate displays for mammals, birds and reptiles. The stages of embalming, the materials, and a large collection of the surgical tools used are on display. LUKOR. (20) 75-2629. (See Minerva, Jan/Feb 1998, p. 40.)

FRANCE AMIENS, Somme WOMEN'S JEWELLERY ON PARADE FROM THE CALOTERIE NECROPOLIS (33) 322 913 644. Until October.

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CRECCHIO, Chieli ARCHAEOLOGICAL MUSEUM – CASTELLO DUCALE. The museum is now open to the public and includes 6th and 7th century artefacts excavated locally which demonstrate previous Byzantine influences: jewels, bronzes, ceramics, and mosaics. The museum also houses a considerable number of Etruscan objects from the Fraca Maria Faracci collection recently bequeathed to the museum. (39) 087 194 1392. Ongoing exhibition.

FIORANO 300 day prehistoric figurines and vessels from both Etruscan and Morea, many excavated at Daulo Vestrone at the foot of the Pavlov mountains. Their dates range from about thirty to twenty thousand years to 4000 BC. CASTELLO DI SPEZIANO. Catalogue. Until October.

MILAN MILANESE ART FROM THE 4TH TO THE 19TH CENTURY. MUSEO DIOCESANO. Many paleocristian objects of the 4th to the 6th century and the late MUSEO DIOCESANO. Until 29 October.

MONTAGNA, Padua MUSEO CIVICO E ARCHEOLOGICO. The museum, created in 1980 following the discovery of the Roman necropolis of the gens Vissià within, has now been reorganised, and objects on view range from the Bronze Age to the Middle Ages. (39) 042 980 4128. An ongoing exhibition.

NAPLES MUSEO ARCHEOLOGICO NAZIONALE. The section containing erosi'a from Pompeii and Herculaneum has now been reopened to the public. Catalogue. (39) 081 544 1494.

NUMANA, Ancona THE TREASURE OF A PICENI QUEEN. ANTIQUARIUM STATALE NUMANA. Until September 30.

RAVENA KOSTANTINOPOLI BYZANTINE SCULPTURES FROM MUSEUMS IN BERLIN. MUSEO NAZIONALE. (39) 0544 34424. Until September 17th.

ROME CAPITOLINE MUSEUMS. The Tabularium and Capitoline museums have re-opened, incorporating recently excavated remains of the temples of Viviaius and Jupiter Capitolinus into the new complex. English-language tours of the museums and of other major archaeological sites in Rome are available. (39) 063 974 9907.


MUSEO NAZIONALE ETROSCO DI VILLA GURIA. The reorganisation of the museum is now completed and all rooms are open. A catalogue containing the Castellani collection. (39) 063 322 6571. An ongoing exhibition.

MUSEO NAZIONALE ROMANO - CRIPTA BALBI. This section of the National Museum’s Crypta Balbi is situated at the site of the 1st century theatre of Lucius Cornelius Balbus. It is possible to visit the museum and the site with an archaeologist, by appointment. (See MINERVA July/August 2000 p.4). (39) 3972476-06 4815576. An ongoing exhibition.

NEW DISCOVERIES FROM THE ROMAN FORUMS. A special exhibition illustrates the discoveries recently made at the forums of Trajan, Caesar and Augustus. FORO TRAIANO-CENTRO PER I VISITATORI. An ongoing exhibition.


ROMULUS AND TURRENT AND THE FOUN- DATION OF ROME. The exhibition is housed in the Baths of emperor Diocletian which are now a permanent museum for ancient Italian epigraphy and protohistory. TERME DI DIOCE- ZIANO. Catalogue. Until 31 October.

TARANTO NOT ONLY VASES: FUNERAL GOODS FROM EGNATIA. A selection of artifacts dating from the 4th to 3rd century B.C. from the Museo Archeologico which is now closed for restoration and will re-open after the year 2001. CONVENTO DI SAN DOMENICO. An ongoing exhibition.


TORGIANO, Perugia MUSEO DELL’OLIVO E DELL’OLIO. This museum charts the development of oil making since antiquity, also on view is a large collection of ancient oil lamps. (39) 073 958546.


LEIDEN ASIA IN EUROPE. A light-hearted exhibition about Europe in the time of the Roman Empire. Antiquities, reconstructions, and multimedia show the Roman Empire’s enormous impact on the indigenous cultures of Europe. THE NATIONAL MUSEUM OF ANTIQUITIES (HET NEDERLANDS MUSEUM VAN OUDHEIDEN) (31) 715172 5727. Until 29 October.

PORTUGAL LISBON. ARCHAEOLOGY OF THE VISEU REGION. MUSEU NACIONAL DE ARQUEOLOGIA (321) 1 362 0000. Until October.

PORTUGAL IN THE TIME OF THE HUNTER-GATHERERS. On the Palaeo- lichnology and Mesolithic peoples and their tools and pottery in this part of the Iberian Peninsula. MUSEU NACIONAL DE ARQUEOLOGIA (321) 1 362 0000. Until the end of September.


RUSSIA LISA, KAZAKHSTAN, RUSSIA. STATE HERMITAGE (812) 212 95 45. (www.hermitage.ru) Until 19 September.

SPAIN BARCELONA. ROMANESEque GALLERIES. The world’s most outstanding collection of Romanesque murals, some in their original apses, mostly from the area of the Pyrenees, has been reinstalled after a big palau display for some years. MUSEU NACIONAL D’ART DE CATALUNYA. (34) 3 423 7199. (www.genetacs.mnac) An ongoing exhibition.

MEDITERRANEAN GODDESSES. ABOUT 100 representations of women in the ancient Mediterranean area – from prehistoric fertility goddesses to classical depictions. MUSEUM D’HISTOIRE DE LA CIUTAT. (34) 93 315 11 11. Until 5 November.


BASEL AGATHA CHRISTIE AND THE ORIENT: CITATIONS AND ARCHAEOLOGY ANTIKENMUSEUM UND SAMMLUNG LUDWIG. (41) 61 271 2202. 9 October - 1 April 2001 (then in London). (See article in forthcoming Minerva)

DELMONT, Jura FROM JULIUS CAESAR’S CAMP: 150 YEARS OF ARCHAEOLOGY IN JURA. MUSEE JARRASSIEN D’ART ET D’HIS- TOIRE (41) 32 422 8077. An ongoing special exhibition.

GENEVA THE BESTIARY IN GENEVA COLLEC- TIONS FROM ANTIQUITY TO THE PRE- SENT. The animal as a basis for diverse metaphysical or philosophical represen- tations. MUSEE D’ART ET D’HISTOIRE (42) 22 418 2600. (www.geneva-online.ch/tourisme/culture/art-spec- ciales). Until 24 September.


HOMER AND CALVIN. Manuscripts, first editions, Hellenistic and epic epics of Homer published during the Reformation. Also, ancient works of art which shaped the visual image of Homer. MUSEE D’ART ET D’HISTOIRE (41) 22 4182600. 21 September - January 2001.

NYON, Vaud IMAGES IN STONE - SCULPTURES FROM NOVIODUINUM BETWEEN PROVENCE AND METROPOLIS. MUSEE ROMAIN (42) 22 361 7591. Until 30 April 2001.
LONDON
8 September. THE EXCAVATION OF HIGH STREET LONDONINUM. Julian Hill (Museum of London Archaeology Service). This is the first in a series of four short Friday talks to be held in conjunction with the exhibition of the same name (see above). The Museum of London, London EC2 1HR 10 pm (50 minutes), (44) 20 7600 3699. E-mail: info@museumoflondon.org.uk

MANCHESTER, England
12 September. NEW ACCESS TO MIDDLE KINGDOM EGYPT: THE LAHUN PAPYRI IN THE PETRIE MUSEUM INTERNET PROJECT. Dr. Stephen Quirke. The Egypt Exploration Society, Northern Branch. Main Arts Theatre, University of Manchester (England). 7.00 pm. (44) 161 275 2647.


KANSAS CITY, Missouri

NEW YORK, New York
12 October. VALLEY OF THE GOLDEN MUMMIES. Dr Zahi Hawass. Metropolitan Museum of Art. 6pm. $25.

WORCESTER, Massachusetts
8 October. A WALK THROUGH ANTI-OCH. Christine Kondoleon. Worcester Art Museum. 2 pm. $8. (1) 508 799-4406

13 October. PICTURES, PROSPECTS, AND PERSPECTIVES UNDERFOOT: ROMAN FLOOR MOSAICS. Richard Brillan. Worcester Art Museum. 2 pm. $8. (1) 508 799-4406

12 November. CHRISTIANITY IN ANTIQUITY. Susan Harvey. Reception following lecture which is sponsored by the Antiqioh Association, Worcester. Worcester Art Museum. 2 pm. $10. (1) 508 799-4406

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APPOINTMENTS
Deborah Gribben, currently Deputy Director and Chief Curator of the I Paul Getty Museum, Los Angeles, will become Director and also Vice President of the Getty Trust on 1 October.
Matthew W. Stolper, has been appointed to the John A. Wilson Professorship of Oriental Studies in the Oriental Institute of the University of Chicago.

RETRIEVAL
John Walsh, Director of the I Paul Getty Museum, Los Angeles, since 1983, and Vice President of the Getty Trust will retire at the end of September.

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, lectures, and auctions, except for France and Germany, at least 6 weeks in advance of publication, to:
Josel Whitelegg, Minerva, 14 Old Bond St, London, W1X 3DB. Fax: (44) 20 7491 1395.
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EGYPTIAN NEW KINGDOM LIMESTONE NAOS OF OSIRIS

The lintel with a winged solar disk, the jambs with a hieroglyphic offertory inscription:

'A royal offering to Osiris, Lord of the West, beneficent god, this invocation for thousands of vessels of beer, thousands of geese, and oxen, and water in plenty and all good things for the House of Ptah, the home of eternity of the Royal Scribe, Ipy. This invocation to Osiris, Great in Khentyimentu, given in the presence of Hor-hesnet, General of the Armies, Chief of the Estate in Heliopolis.'

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