NEOLITHIC CULTURE IN GREECE

NEW DISCOVERIES FROM ANCIENT CHINA

THE TRAVELS OF JEAN EMILE HUMBERT

ATTIC VASES IN RENAISSANCE FLORENCE

THE SYNAGOGUE IN THE ANCIENT WORLD

EXCAVATING AN ANCIENT CITY IN THE JORDAN VALLEY

NEW MUSEUM FOR AN ANCIENT GREEK CITY

MEGALITHS IN MALTA

Greek marble female figurine, Late Neolithic 5300-4500 BC. On display at the Goulandris Museum of Cycladic Art, Athens
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GETTY MUSEUM TO ACQUIRE FLEISCHMAN COLLECTION

The J. Paul Getty Museum has announced that Lawrence and Barbara Fleischman are donating the major part of their collection of Greek, Etruscan, and Roman antiquities to the museum, which hosted an exhibition of the collection from October 1994 to January 1995 (see Minerva, September/October 1994, pp. 47-55, with illustrations of 22 objects), during which time it was seen by about 100,000 visitors. In addition to this extensive gift, the museum is also purchasing an additional group of pieces comprising no more than ten percent of the total number. The Fleischmans will continue to collect, but on a more limited scale, and will keep thirty-three pieces from the present collection. It is the largest donation of fine antiquities to any American museum in recent years.

The objects, of which there are some three hundred in the collection, were acquired by the Fleischmans for their quality and state of preservation and range in date from an impressive large head of a Cycladic idol, c. 2600-2500 BC, to a tin-plated Roman bronze situla, c. AD 350-420. It includes marble and bronze sculptures, bronze, silver, pottery and glass vessels, frescoes, and gold jewellery. The 400-page catalogue of the Getty exhibition, 'A Passion for Antiquities', illustrated just 183 pieces from the collection.

The Fleischman collection will be integrated with the Getty's existing collection upon completion, in the year 2000, of the renovation of the Getty Villa in Malibu, which will begin next year. The Getty Villa, a recreation of a Roman country house, will then be devoted exclusively to the ancient arts and will also be a centre for comparative archaeology and culture. All of the other Getty collections will be housed in the new J. Paul Getty Museum at the Getty Centre in west Los Angeles, which will open in the autumn of 1997.

The Fleischmans have been collecting for over 40 years and have also been major supporters of the British Museum, the Detroit Institute of Art, the Cleveland Museum, the Metropolitan Museum, and the Vatican Museum. Mr Fleischman has been an active member and chairman of both the Philodores Society of the Metropolitan Museum and the Caryatids of the British Museum, the support groups of the Greek and Roman art departments of these museums.

Jerome M. Eilenberg

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MINERVA 2

Roman bronze head of the young Dionysos, with silver details, first half of 1st century AD. H: 21.6 cm.

South Italian bronze mirror decorated with the head of Medusa, c. 500-480 BC. H: 20.2 cm.
ANCIENT ATHENIAN CEMETERY THREATENED BY METRO

In the first issue of Minerva, we reported briefly that digging of a section of the Metro in Athens had been temporarily halted following the collapse of part of the city wall. Here, Jutta Stroszek of the Deutsches Archäologisches Institut, Athens, argues that a proposed change in the route will cause no less damage and pleads for a complete stop to the planned digging underneath the Kerameikos Cemetery.

In Athens there is only one small part of the vast ancient necropolis accessible to the public: the green oasis of the Kerameikos, irrigated by the ancient river Eridanos. The archaeological remains there are of the highest importance for Greek history. They rank third after the Athenian Acropolis and the ancient Agora.

Not only does the excavation area enclose the best preserved part of the Themistoclean city walls and provide an important insight into the later fortification system, but also two ancient main gates to the city are to be seen. Furthermore there are the necropoleis dating from the third millennium BC to Roman times. The excavations also brought to light sanctuaries, private houses, ancient workshops and a bathhouse, not to mention the number of small finds of all kinds that give us a vivid picture of burial customs and everyday life in ancient Athens.

In this area, only a few steps to the north-east of the ancient Agora, the visitor can still walk on the road along the city walls and pass by the Sacred Gate (over the street leading to the sanctuary of Demeter at Eleusis) and the Dipylon (over the street leading to Plato’s Academy). Both these streets are lined by tombs.

The ‘Street of the Tombs’ is framed by tomb-terraces topped by the most famous pieces of classical sepulchral art: the grave-relief of Dexileos and the beautiful stele of Hegeso with her maid. Next to the former there is the original tomb-sculpture of the bull from the enclosure of Dionysos from Kolonos, mounted high up on a pillar.

Along the Academy street there were collective tombs of Greek soldiers who fell in battle. These tombs were paid for at public expense and had a common façade with inscriptions that mentioned the name of each soldier.

All this makes the Kerameikos area worth visiting and well worth studying. The tourist as well as the archaeologist can, while learning about the history of the place, enjoy the little river Eridanos flowing through the Sacred Gate or shelter from the summer heat in the shade of olive trees, fig trees, or even palm trees.

All this is now threatened by the plans of the Metro company to build a tunnel under the area. The ancient city walls and the walls of the family tombs would not be able to resist any tunnelling at all, let alone the very shallow tunnelling which is planned.

The strong vibrations of the tunnel boring machines (TBM) employed for the works have already caused solid modern walls to crack. An incident that happened in the early hours of 5 May 1996 in the National Park of Athens gave some idea of what could happen in the Kerameikos excavation. A large part of the newly-excavated Valerian city wall, third century AD, collapsed after the tunnel boring machine had passed the spot at a depth of 19 metres. An uproar in unison for the rescue of the Kerameikos rose from the Department of Antiquities, from the Greek Archaeologists Association, the Central Archaeological Council, the Greek Archaeological Society, and the Academy of Athens. A joint letter of protest was sent to the President, Mr. Kostas Simitis, by the directors of all the fifteen foreign archaeological schools in Athens, not to mention the vehement reaction of Greek journalists and politicians concerned for their cultural heritage and their colleagues from abroad.

This led only to a partial success – on 21 June word spread that the Kerameikos had been saved! The Ministry of the Environment, Regional Planning and Public Works (YEDIODE), led by Mr. Kostas Leliotis, announced that the Metro-line was to be located 45 metres to the south of the famous Sacred Gate and plans were drawn up to locate the tunnel outside the ancient city walls and the Eridanos valley. However, the tunnel will enter the archaeological site slightly to the west of all these monuments – and now the TBM will dig directly underneath the grave terraces on the famous ‘Street of the Tombs’. This is the most famous part of the cemetery investigated first in 1863 by the Greek Archaeological Society. Many of the classical grave stelae had been found in situ just as they stood in antiquity. Years of excavation activity followed, and when in 1913 the German Archaeological Institute took over the excavations, one of the main ideas was to use this chance to restore an ancient necropolis framing an ancient road. It took a lot of energy and years of work to achieve the picture we can now enjoy and learn from. Things should not stop here.

The Antiquities Service has already offered to excavate an area adjacent to the south of the existing hole, where the station named ‘Kerameikos’ will be located. With this offer, the whole tunnel could be routed outside the excavation site.

If this is done, the Metro station ‘Kerameikos’ will bear the name of a region Athenians can still be proud of – it will not remind every passenger of a former archaeological park (and of one of the few green lungs) of Athens, where Greek history was devastated without need.

Jutta Stroszek
ROMAN SILVER PLATE FOUND IN WARWICKSHIRE

A fragment of a dish found in Warwickshire has recently been confirmed as being of considerable importance for the study of Roman silverware in Britain. The fragment was found by Mr David Sabin while metal-detecting along the Edge Hill escarpment, near Ratley in south Warwickshire, in September 1994. Its significance was not at first recognised and it was not until it was shown to Catherine Johns at the British Museum that it was positively identified.

The silver dish is badly damaged and consists of a triangular fragment representing perhaps less than 25%-30% of the original artefact. The fragment preserves part of the outer rim, has two torn edges, and has also been folded into three. It is difficult to determine the plate's original size, but it is possible that its total diameter was 350 mm, or about 15 inches. Originally the dish had a narrow flanged rim with relief decoration, a plain central area and a shallow foot-ring. Analysis of the dish at the British Museum indicates that the silver is 96% pure with small quantities of copper, gold, and lead present.

The rim decoration is inspired by the cult of Bacchus, the Roman god of wine and poetry. The surviving motifs are a crossed carrying stick and throwing stick, a female mask, two pine trees, a griffin running to the right, and a tree. It is likely that these motifs form part of a frieze rather than a more formal hunting scene. Parallels for the form and design of the Ratley dish are found mainly among the Roman silver produced in France during the second and third centuries AD. In particular there are similarities with the silver vessels found in the hoard from Grancourt-Havincourt (Pas de Calais) and in the Berthouville Treasure, discovered near Bernay (Eure). Both these hoards were buried during the third century, around AD 270-275. Indeed, it is possible that the Ratley dish was made in France.

The wear on the surviving fragment indicates that the Ratley dish was used for many years. At the end of its life it was broken up into scrap with the intention of being recycled into a new silver object. However, before this could take place part of the dish entered the ground. As no other pieces of silver were found at the site this was probably a casual loss rather than part of a metalworker’s hoard.

According to Catherine Johns the importance of the Ratley dish lies in the fact that it was manufactured during the late second or third centuries. This makes it an unusual find from Roman Britain, where most of the hoards and single finds of Roman silver plate are of fourth-century date. Indeed, at present the Ratley dish is without parallel elsewhere in Britain.

At a Treasure Trove Inquest held in June 1996 a jury declared that the Ratley dish was not Treasure Trove. Subsequently the finder donated the dish to the Warwickshire Museum where it will go on display shortly.

Philip J. Wise
Warwickshire Museum

NEWS FROM EGYPT

Horse skeleton found in Sinai

The North Sinai Archaeological Salvage Project, under the direction of Dr Muhammad Abdel Maghoud, Director General of Sinai Antiquities, has unearthed an actual skeleton of a horse in Sinai. It was found at the site of one of 15 ancient forts dating from the pharaonic to Islamic periods that the international team has located, near Kantara Sharq. The fort was located on ‘Horus’ Road of War’, the route used by the Egyptian armies on their expeditions into Palestine and Syria. This road was mentioned in inscriptions in the Hypostyle Hall of the Temple of Amun at Karnak erected by Seti I. It was no doubt the same route used by the Hyksos when they invaded Egypt in the eighteenth century BC. It was the Hyksos who first introduced the horse and chariot and its use in warfare to Egypt. Surrounding the fort is a 30-foot-wide wall; beyond it the barracks of the troops. A stone footpath with carved niches for the feet was also excavated. The recent discovery of a fortified pharaonic city at Tel Habwa, including homes, silos, and storehouses, as well as a number of crocodile skeletons, appears to indicate that it was the beginning of the Horus Road.

Museums to be established and citadels restored in North Sinai

The Supreme Council for Antiquities plans to establish a series of regional museums in North Sinai. The first will be located at El Arish and will be devoted to Egyptian military architecture. It will include a diorama of all the known fortresses in Sinai. There will be a large outdoor exhibition that will relate the history of old citadels, as it is only in Sinai that they have been preserved. A recent exhibition held in El Arish displayed over 500 photographs of objects from Sinai returned by Israel and of recent archaeological finds in that area.

Restoration is now underway at the pharaonic citadel of Tel Habwa, the Persian fortress at Kadwa, the Ptolemaic and Roman citadels at Tel Abu Sabgha, and the Roman citadel in Tel el Mohamadiat. They are all situated on the road from Kantara to Arish. Of the 25 citadels in Sinai, 12 have already been restored and are open for visitors. Kantara Sharq already has a new museum which houses over 4,000 pieces of pottery excavated in Sinai.

There are other historic roads in the area in addition to ‘Horus’ Road of War’, including the one used by
Joseph, Mary, and Jesus on their journey from Palestine to Egypt and back, and that used by the pilgrims on their way to Mecca as well as by the Mamluk leader Bebars and the Sultan Al Nasser Qalawoon.

Antiquities stolen from Aswan Museum

The chief curator of the Aswan Museum on Elephantine Island recently reported the theft of three antiquities. By far the most important is an inscribed stone statuette of Hiw, holding an axe in his hand and carrying a basket on his back. It was reported to be the most important object on display in the museum. A blue faience statuette and a quartz bracelet were also taken, but no further details have been obtained. Although a showcase was broken to obtain the pieces there were no signs of forced entry into the museum. Security measures had already been improved following a theft 15 years ago.

Jerome M. Eisenberg

DAM THREAT TO ANCIENT CHINESE CIVILIZATION

Neolithic cultures of which it is, in addition, very likely derived. The 'Ba' of the name is applied specifically to those sites found along the section of the Yangzi river running through eastern Sichuan and western Hubei provinces, and comes from the name given to the inhabitants of this area in Chinese historical records. 'Shu' is the name these records traditionally gave to the area of western Sichuan province, even long after it had been absorbed into northern imperial territory. Finds at sites in western Sichuan and along the Yangzi river valleys indicate, however, a very close cultural relationship between these two areas, and therefore the term 'Ba-Shu' was adopted.

Although sporadic excavation of these sites dates back to the 1950s, archaeological activity only really stepped up in the 1980s. Hundreds of sites identified, but not yet excavated, the archaeological record of the Ba-Shu can only sketch the barest picture of this civilization. In fact, how and when it ceased to be an entity separate from that of northern China has still to be ascertained. It is only known that it had definitely disappeared by the early centuries AD. In the opinion of Yu Weichao, the director of excavations in the Yangzi river region, it will take several decades more, and possibly even a century, to gain a complete picture of Ba-Shu civilization.

As the Yangzi river valleys comprise the heartland of Ba-Shu, most of the sites are clustered along the banks of the river in western Sichuan and eastern Hubei provinces, particularly near the Three Gorges (Qutangxia, Wuxia and Xilingxia). The latter are equally famous in China's later history and are one of the People's Republic's most lucrative tourist destinations. The Three Gorges, however, are also the proposed site of a massive reservoir and dam project, which, if realised, will inundate the Yangzi valley for a 598-kilometre stretch of the river.

This reservoir will, on average, be 175 metres deep, submerging the homes and work places of approximately 1.5 million people as well as most of the sites essential to an understanding of the Ba-Shu civilization.

One of the main reasons for the dam and reservoir is purportedly to control the river's flooding, which has always been a significant problem in

Restoration programme for Greece's ancient castles and theatres

The Ministry of Culture recently announced that Greece's castles and ancient theatres are the most neglected monuments in the country, so a sum of 25 billion drachmas has been allocated to restore and conserve these sites over the next ten years, of which 10 billion drachmas (268 million) will come from EU funds.

The programme by the Ministry to give a face-lift to more than 50 monuments is called 'Circumnavigating Castles' and will involve sites on the Ionian islands, in the Peloponnese, Crete, the Dodecanese, the Cyclades, the islands of the north-east Aegean, and Thrace. Greece's medieval and post-medieval castles have never in the past been a high priority for conservationists and archaeologists, and most have been left unattended and have been slowly deteriorating. Castles that were once coastal fortifications will receive the most attention. Restoration will begin this year of 39 castles at a cost of 9.1 billion drachmas.

Twenty-five ancient theatres and Roman odea will also be covered by the restoration programme at a cost of 9.5 billion drachmas. There have been complaints by conservationists and archaeologists that the ancient theatres have not been properly cared for because they have been under the supervision of local authorities and festival organisers. The Minister of Culture, Stavros Benos, stated that, 'The intention is to harmonise historic monuments with modern culture and modern times'.

Laura Wynn-Antikas

MINERVA 5
China's history: the ongoing reality of which was highlighted by this summer's massive flooding. Scientific and technical critics, however, decry the project as placing the many millions of inhabitants of the pain-stricken Three Gorges in even greater danger should the completed dam ever suffer mishap. Nevertheless, the might of political and commercial interests behind the project have made it an almost certainty. Construction of the dam has already begun, and the lowest lying areas of the proposed reservoir are already submerged.

Aside from the tremendous cost this means to the current inhabitants, agriculture and industry of the reservoir area, the effect on the archaeology of southern China will be devastating. With none of the promised funds forthcoming from the Three Gorges Construction Committee (Sanxia Jianhe Weiyuanhui), archaeologists have, in addition, been told that they have ten years or less to complete the excavations of hundreds of sites. Moreover, any foreign assistance has been frowned upon by the government authorities - an attitude reflecting Chinese nationalism, but also possibly reflecting a reaction to the lack of sympathy other governments have shown for the dam project due to human rights concerns and also due to the its being considered infeasible. (Engines powerful enough to operate the dam have yet to be designed, much less tested.)

The archaeological teams from many different universities and cultural bureaus across China have been working together with Yu Weichao, funding their excavations with whatever resources and time China's impoverished cultural and academic institutions can put together. That much will nevertheless be lost is certain, and that it constitutes the material evidence of a civilization that could easily comprise half of what went into creating modern Chinese civilization is a great tragedy not for China alone, but for world archaeology.

Richard Ross

The new government of Portugal has kept its promise to halt the construction of a dam which threatened the Palaeolithic cave engravings etched along 12 miles of the Coa Valley. The engravings, of aurochs, deer, fish, horses, bulls, and cows, were only discovered once construction of the dam had begun, and a major battle started to save them. A three-year, £150 million development programme has now been implemented, and in July the first visitors' centre was opened. The prime task will be setting up the infrastructure necessary for a major tourist site, including 12 new roads.

Archaeologists unearth a Celtic statue of a man, possibly a prince, discovered in July at a Celtic burial site near Glauberg, Germany. The reddish-brown sandstone statue, six feet in height and weighing 500 lb, has carved armour, holds a sword and shield, and is crowned with a laurel wreath. The statue is nearly complete, with only the feet missing. Gold jewellery found previously in a prince's grave nearby is similar to that depicted on the statue. The statue may originally have been placed on the prince's grave, and subsequently moved and buried, explaining how it has survived so well.

NEWS FROM JORDAN

The final season of excavations were conducted at Lot's Cave Monastery (see Minerva, July/August 1992, July/August 1993, November/December 1995) in Spring of this year. Work concentrated on clearing the hostel and the cave. The site, which now features prominently on tourist as well as archaeological itineraries of Jordan, is the seat of the new Department of Antiquities office at the Dead Sea and is also being proposed as the location for the new 'Jordan Valley Museum at the Lowest Point on Earth'.

Rescue excavations were mounted early in the year in an effort to protect two cemeteries at the south-east side of the Dead Sea which have been ruthlessly pillaged by tomb robbers. The first, at Al Nage in Safi (ancient Zea - see Minerva, November/December 1994), revealed over 180 Greek and Aramaic funerary stelae from the fourth to sixth centuries AD. The second, Khirbet Qazone near Mazra'a, produced very well preserved woolen and cotton cloaks, tunics, and shawls, as well as leather shrubs dating to the second century AD.

Another urgent rescue project was undertaken by the Department of Antiquities which involved unearthing a Roman Nabataean villa discovered just outside Petra on private property in Wadi Mous. Painted walls survived over three metres high and the floors were adorned by mosaic pavements. Such domestic architecture is rarely found in Jordan during the first century AD.

Since the land could not been expropriated, the mosaic floors had to be removed. At Tell es-Sa'diyyeh in the central Jordan Valley a burnt room was discovered that contained numerous complete Early Bronze II (c. 2800 BC) plates and bowls with the remains of a last meal in them!

E.D. Politis

MINERVA 6
NEOLITHIC CULTURE IN GREECE

An Exhibition at the Museum of Cycladic Art, Athens

The Museum of Cycladic Art in Athens, famous for its splendid collection of Cycladic and ancient Greek art, opened to the public in 1986. In January 1996 the Museum celebrated its tenth anniversary, and to mark this occasion the N.P. Goulandris Foundation, responsible for the Museum’s administration, decided to organise a major exhibition on the Neolithic culture in Greece, a theme relevant to the background of Cycladic culture and to that of the Aegean Bronze Age at large.

Theodora Rombos-Samara, PhD, Maria D. Toli, MA, George A. Papathanassopoulos, PhD

The Neolithic Age spans an era lasting over three thousand years, from about 6800 to 3200 BC. The term ‘Neolithic’ from the Greek word lithos (stone), was first introduced in 1865 to designate the period previously called the ‘New Stone Age’.

The chronological division of the Neolithic Age into Early, Middle, and Late Neolithic was first proposed in the 1950s by Saul Weinberg on the basis of evidence from excavations, and after the model established by Arthur Evans for the Minoan civilisation in Crete. This main tripartite subdivision has prevailed ever since and has been further refined to smaller sub-phases.

The principal characteristics of what is conventionally known as the ‘Neolithic way of life’ are agriculture, animal husbandry, and permanent settlement, as opposed to the previous nomadic life in the Palaeolithic and Mesolithic Ages when man was a food gatherer and hunter. This new relationship between man and his environment first appeared in the central regions of the Middle East around 8000 BC.

In Greece, the Neolithic way of life based on permanent settlement and an agricultural stock-raising economy first appeared in the early seventh millennium BC (around 6800-6500 BC) in the regions of Thessaly, the Peloponnese, Crete, and the northern Aegean. This is still a period without pottery (Aceramic) followed by periods with the presence of pottery, known as Early (6500-5800 BC), Middle (5800-5300 BC), Late (5300-4500 BC), and Final Neolithic (4500-3200 BC).

To date, the ‘recorded sites’ of the Neolithic Age in Greece, of which a considerable number have been excavated, are almost a thousand. Distributed throughout the mainland and
Neolithic Greece

Neolithic habitations

From the early periods of the Neolithic there was habitation in caves, some of which had had seasonal occupation since the Mesolithic Age. Apart from permanent settlement in caves, also used for burial of the dead and worship, there was habitation in inland and coastal open settlements.

The characteristic form of a prehistoric settlement is an earth mound or tell (magoula), a feature encountered, for example, in many sites of Thessaly in central Greece. Sesklo, in the small coastal plain of Voos, and Dimini in the Gulf of Pagassai, are still the best known Neolithic settlements of the region.

It is important to note that the dwellings in the form of a rural hut, in the form of a built ‘urban’ house with windows, internal partitions, hearth and pitched roof, or in the form of a ‘megaron’ type building with monumental entrance as well as the arrangement of streets and houses in a Neolithic settlement, form the earliest examples of architecture and town-planning in Europe.

The buildings at Sesklo, which is the most fully documented Neolithic settlement from an architectural point of view, were quadrilateral wattle and daub huts with timber posts in the Early Neolithic period, and dwellings with stone foundations and a superstructure of clay walls in the pisé technique from the Middle Neolithic onwards. During the Middle Neolithic the ‘megaron’ type of plan appears, in which the long walls were extended at one end to create a kind of porch.

Dimini represents, chronologically, a continuation of Sesklo in the Late Neolithic. The buildings in this settlement are confined within six concentric circular enclosures, the nature and function of which were re-examined in the 1970s. Closer observations indicated a concern for spatial organisation and perhaps social and craft differentiation within each of the enclosure areas. A radial arrangement of passages leads to a central and large court occupied by a ‘megaron-type’ structure, similar to but smaller than the one at Sesklo.

Similar arrangements are also known from other sites in the Larissa region and from the Magoula Vissiki near Velestino.

Agriculture

In Greece, Neolithic economy was based on three species of cultivated cereal: einkorn wheat, barley, and emmer wheat, the commonest cultivated cereal found in the majority of Neolithic settlements. Of the remaining cereals millet, corn, and rye occur in fewer settlements. Peas, lentil, and

the islands, these various types of ‘loci’ (i.e. cave dwelling, settlement, farmstead, cemetery) bear witness to the density of habitation and human activity from the late seventh to the late fourth millennium BC.

It is the evidence of this activity of human development in its multiple expressions that the exhibition ‘Neolithic Culture in Greece’ has endeavoured to present in the Museum of Cycladic Art in Athens. It is the first time worldwide that through the rich excavation findings and the data drawn from the finds themselves a presentation of the various phases and manifestations of the Neolithic culture has been put together. The development of domestic craft industries, the technical specialisation and the activities of Neolithic man are seen in the production and distribution of pottery, stone objects, figurines, house models and tools, jewellery, weaving and mat impressions, as well as preserved foodstuffs. All reveal the way of life in Neolithic communities and form the fullest possible picture of the significance and extent of the Neolithic world, still so little known to the wider public.

The objects displayed in the Neolithic exhibition have been assembled from 48 museums in Greece and four in Cyprus and are presented in a geographic and thematic arrangement. While the emphasis is on pottery and figurine representations, all aspects of Neolithic production are included, and the objects are complemented by descriptive panels, drawings, plans and maps of the Neolithic sites in Greece, the Ialysos Peninsula, Asia Minor, and Cyprus.
Neolithic Greece

Tools

Neolithic man fashioned tools made of various durable materials, such as stone, bone, or horn. The basic categories were chipped stone tools, mainly for cutting, and polished stone tools used for everyday and seasonal tasks.

A wide range of chipped stone tools were manufactured from obsidian and flint, which were procured and napped through complex techniques which were disseminated over long distances from their source. The island of Milos in the Cyclades, as radio-isotope analyses have shown, was the main source for obsidian distribution in mainland Greece.

In the Early and Middle Neolithic, at most sites chipped stone tools consisted basically of blades and microblades with a small degree of retouch, while a variety of standardised tools, such as drills, scrapers, projectile points, and spearheads, predominate in the Late Neolithic period.

Polished stone tools, such as axes, wedge-axes, adzes and chisels, are made from metamorphic rocks, fine-grained or schistose in texture, and are formed by grinding, smoothing and polishing according to the occasion. They were cutting tools, used primarily for felling trees and working wood.

Finally, from the tubular bones of sheep and goat, or the flattened elongated ribs of cattle, and the deer antler, Neolithic man manufactured

Animal husbandry, hunting, fishing

As stated earlier the transition from a food economy based on hunting and gathering to one of farming and stock raising took place in the process of the 7th millennium BC. Animal husbandry in the Neolithic Age depended on five domesticated species: sheep, goat, pig, cattle and dog. In some sites of mainland Greece wild, domesticated and transitional varieties of Bovidae and Suidae occur concurrently, and this is argued as evidence for their local domestication. Among the wild fauna, mammals prevail in the majority of inland settlements, while in the Aegean Islands game, birds, fish and shell predominate, and furnish important information on the habitat of each site and the dietary preferences of the inhabitants.
Neolithic Greece

Clay vase. Late Neolithic II (c. 4800-4500 BC). H: 19.5 cm. Volos Museum.

Clay bowl. Late Neolithic II (c. 4800-4500 BC). H: 13.3 cm; D: 18.8 cm. Volos Museum.

and formed sharp and pointed tools for working hides and vegetable fibres, special spatulas, and combs for weaving and basketry. Deer antler was also used extensively in the Late Neolithic for the hafting of polished stone tools associated with agricultural practices.

Pottery

Pottery is the first material made by man with the help of technology and subsequently one of the diagnostic features of Neolithic culture, associated with permanent habitation. For the first time in the Neolithic Age (c. 6500 BC) clay, a fine-grained mineral that occurs abundantly in nature, was modelled and then transformed with the help of fire into a hard, durable material.

Neolithic potters knew how to choose appropriate clay which required considerable processing, such as the removal of impurities or the addition of filler or temper, before it was suitable for making vases. In contrast to wheel-made vases which were first made much later (c. 2300 BC), the Neolithic pot was built by hand. The surface of the vase was frequently coated with clay slip, and the next stage in production was the burnishing with a pebble to close the pores of the fabric and to achieve a pleasing aesthetic effect.

The surface of the vases was often decorated by incising the clay surface while still damp with a pointed tool, or more frequently by using pigments which, depending on their composition, turned brown-red or black during the firing process.

Neolithic vases are not standardised products; their great variety in decoration and shape is the result of local workshop tradition as well as of development. Their manufacture demanded considerable time and effort, making them not merely functional objects but possessions valued by their owners.

Weaving and basketry

Despite their importance in the daily life and economy of Neolithic man, weaving and basketry are crafts about which very little is known, because their products were made of perishable materials. Textiles of flax and wool, baskets, mats, and nets, were used extensively and their importance in everyday life was considerable.

These crafts, primarily weaving, are extremely time-consuming and require a series of laborious steps for their production; our knowledge is based on indirect evidence such as spindle whorls and loom weights for spinning, imprints of textiles and mats on clay vases, and bone needles for sewing.

Metallurgy

The development of metallurgy in prehistoric societies was a complex process in which improvements were made at different rates in different regions. Although the widespread use of metals is characteristic of the Early Bronze Age, from 3200 BC, indications of the practice of metallurgy already exist from about the 5th millennium BC. It is not known from where man obtained metals or how he learned to work them. In all probability, ideas, technical know-how and metal circulated in south-eastern Europe and the Aegean.

Of the four metals (copper, gold, silver, lead) that the Neolithic craftsman mastered to a remarkable degree by understanding their properties, copper was the most commonly used for tools and weapons such as knives, awls, axes, and spatulas. Gold and silver were used for fashioning jewellery while all metal objects would have been prestige items, 'status-symbols' for their owners.
Figurines and models
These are the most expressive creations of Neolithic man, testifying to his effort at rendering small-scale forms of the animate and inanimate world. Although the real function and significance of these artefacts evades us, their manifestations reveal spiritual needs and inevitably allude to a world beyond the real, to that of a symbolic nature.

Neolithic figurines are most frequently made of clay, but also of stone or marble, and occasionally they were fashioned from bone and shell. The female figure predominates in Neolithic sculpture, while anthropo/zoomorphic hybrids and those without indication of gender also appear. Males are rarer.

In form, two concurrent modes of representation exist: the naturalistic, often with exaggerated features connected with fertility, and the schematic one that becomes progressively prominent during the Late Neolithic.

The human figure is represented in a variety of poses: standing, sitting, seated, squatting, reclining, or crouching, while a particular concern is manifested in rendering specific moments of life, like pregnancy, childbirth, child nurturing, even disease or physical deficiencies. Composite figurines or groups also occur, while depictions of old persons or infants are quite exceptional.

Anatomical and other details, like hairstyle, dress, and adornment, are often rendered by incision, perforation, and added paint, as is certainly indicated by remnants of colour on stone figurines and of white paste on clay ones.

In size, anthropomorphic figurines can be allocated to three groups: up to 5-6 cm, around 10-12 cm, and over 15 cm. The size is evidently not related to gender, subject or technical skill. At the same time abbreviated forms existed (e.g. part of the body), while combination of human figures with objects and structures are also common.

Zoomorphic figurines, an expression of the agricultural and stock-raising character of the economy, depict the Neolithic fauna, with a preference for domesticated animals, such as sheep, goat, cattle, pig and dog. The majority are made of clay, with a few exceptions in stone, bone, and shell. In size, they vary from very tiny (2.5 cm) to quite large (over 20 cm), and in execution are usually schematic, sometimes attaining a strong degree of distortion.

The clay models shown in the exhibition originate from Thessaly, Macedonia, and Central Greece and represent, as a rule, square or rectangular houses with one room and a single storey, rendering the house form in a rather abstract manner. Sometimes a two-storey house or the inside of a house with its contents, hearth and adjacent bench, are represented. The models, frequently found near household hearths, under floors or corners of an associated building, have often been interpreted as foundation offerings, while their secular and sacred symbolism as the basic unit/institution of the Neolithic household cannot be excluded.

Jewellery
Neolithic ornaments were mainly fashioned from clay, stone, shell,
Neolithic Greece

Head of a clay figurine. Neolithic Age. H: 3.3 cm. Larissa Museum.

and occasionally smoothed by burnishing, as in stone jewellery.

Burial Customs

Neolithic man's attitudes and beliefs towards death are a matter for supposition and speculation. The burial customs of Neolithic people demonstrate respect for the dead and a belief in the continuation of 'life' after death. Most of the evidence comes from the last phase (5300-4500 BC) of the Neolithic Age. Three types of burial can be distinguished: primary, when the dead were buried in pits, usually in a 'contracted' position – this practice led to the theory that the dead were intentionally interred in the position of the fetus in the womb, though the possibility of purely practical reasons, such as space economy, cannot be ruled out; secondary burial, the collection of the bones from the original place of burial and their transfer elsewhere; and cremation.

The dead were buried inside the settlements, often under house floors, in caves and, during the Late Neolithic period, in cemeteries. The two large Thessalian cemeteries, at Soufi Magoula and Platia Magoula Zarkou, date to this period; both carry cremation burials, and are located some distance from the corresponding settlements. The dead were burnt on an open pyre within the cemetery area. After cremation the skull and long bones of the dead were usually placed in vases, set up right or upside down, together with another vase that constituted the funerary offering.

A great deal of evidence on Late Neolithic mortuary customs is provided by the finds from the Alepotrypa cave at Diros in the Peloponnese (southern Greece). Both, primary inhumation in pit graves and cremation are represented there. In addition, the care for the dead has been attested by the presence of small, finely worked beads, and a large number of painted pottery smashed over the pyres of two children, probably members of the most important family of the Neolithic community at Diros.

Theodora Romboy-Samara, PhD, and Maria D. Toll, MA, are from the Nicholas P. Goulandris Foundation; George A. Papathanassopoulos, PhD, is Honorary Ephor of Antiquities and editor of the exhibition catalogue.

Clay vase. Late Neolithic (c. 5300-4500 BC) H: 11 cm. Philippi Museum.

Neolithic Culture in Greece' is at the Nicholas P. Goulandris Foundation Museum of Cycladic Art, Athens, until December, and is accompanied by a full catalogue which includes introductory texts, numerous colour photographs, and analytical entries for each of the 400 exhibits.


MINERVA 12
NEW DISCOVERIES
FROM ANCIENT
CHINA

An important exhibition at the British Museum shows, through finds from excavations of the last few decades, most of which have never been shown before outside China, how the religious beliefs of the ancient Chinese are reflected in their art.

Filippo Salviati

Fig 1. Ritual jade (cong). Neolithic period, Liangzhu culture (c. 3300-2200 BC). H: 8.8 cm. Excavated in 1986 in Fanshan, Yuhang, Zhejiang Province. Institute for Archaeology and Cultural Treasures of Zhejiang Province.


Mysteries of Ancient China. New discoveries from the early dynasties is the title of a loan exhibition which, after having toured Europe in recent months, will finally be on view at the British Museum from 13 September to 5 January 1997. This show, the like of which has not been seen in England for twenty years, brings together a fantastic array of objects excavated in China in the past decades and ranging in time from the middle and late Neolithic period (c. 4500-2000 BC) to the Han dynasty (206 BC-AD 220). Two international symposia will take place in conjunction with the exhibition: the first is a conference, organised jointly by the British Museum and The Times Higher Education Supplement, to be held in the British Museum, 6 to 8 December, while the second is a workshop on 'Art and Religion in pre-modern China' organised by Dr Wang Tao of the School of Oriental and African Studies, the University of London, and which will take place in January 1997.

The title of this workshop reflects one of the major aspects highlighted in the London show: the close relationship existing in the time span covered by the objects on display between ancient Chinese religious beliefs and the way they were rendered in the visual arts. The objects do not merely testify to the development of the arts or of the technological achievements of the ancient Chinese, who worked and mastered a number of diverse materials and techniques, from the carving of jade and other hardstones to bronze casting and clay modelling. The objects on show mirror, in their function and iconography, ancient Chinese beliefs and attitudes towards life and death, and the uniqueness of the Chinese vision of the world.

The connection between art and religion in China is already evident in some of the most ancient artefacts excavated in sites dating to the late Neolithic period, a time which witnessed the emergence of the first stratified societies whose rulers and religious figures chose special materials and gave emphasis to specific decorative motifs to manifest the strength of the visible and invisible powers dominating Chinese early societies. Jade, one of the most valuable and valued materials throughout the whole of Chinese civilization, was particularly popular amongst the Neolithic cultures that flourished in south and east China, which worked the stone in the shape of objects symbolising social and religious status and decorated them with powerful images, in most cases variations of 'mask' motifs. The ritual object reproduced in Fig 1 and known as cong epitomises the technical skill reached in the working of jade by the Liangzhu culture (c. 3300-2200 BC), developed in the area of Lake Tai, near the delta of the Yangtze River. The object, virtually unparalleled amongst the finds of this and other Neolithic cultures of the time, was
discovered in one of the most lavishly furnished tombs of the Fanshan site, an important cemetery where political and religious representatives of the Liangzhu culture are thought to have been buried. The cong, weighing 6.5 kilograms, is carved out of a massive block of jade and is decorated with intricate and fine motifs of ‘masks’ and birds, so minute as to require the aid of a magnifying glass to be clearly seen. The exact function of the ritual cong, the precise meaning of the decorative motifs, recurring on this and on many other jades produced by this culture, and even the techniques and tools used to manufacture such a unique object, are all issues still not fully understood.

Certainly, the religious beliefs of the Liangzhu people must have been quite different from those which were central to other Neolithic societies of the time, such as the Hongshan culture (c. 4000-3000 BC). Developed in north-east China, Hongshan is now well-known not only for its jades, but also for a number of clay figurines representing naked women with pronounced abdomens (Fig 2) which have been found associated with ceremonial sites of this culture. Such figurines seem to hint at particular local cults which might have been centred, as a number of Chinese scholars think, on ‘mother goddess’ deities. Curiously, these figurines stand remarkably alone in the scenario of Neolithic China, although they may recall similar artefacts produced by the Neolithic cultures of Eastern Europe and predating the Chinese finds by more than a millennium.

The recognition of the pronounced local character of ancient Chinese cultures, particularly from the Neolithic to the Bronze Age, is one of the great modern contributions of Chinese archaeology, and one which has caused a reassessment of our understanding of the diverse regional cultures which made up the ethnic mosaic of ancient China. Far from being monolithic, the soul of the ‘Giant of Asia’ is made up, instead, of a number of cultural traits and features which all together and in different measures contributed to the formation and shaping of what we now know as ‘Chinese culture’. In this sense, credit must be given to the current exhibition in that it clearly shows this variety and diversity of co-existing cultures through some of the most remarkable relics discovered in archaeological sites around the country.

A specific case is that offered by the objects discovered in two sacrificial pits excavated at Sanxingdui, Guanghan, in the south-western province of Sichuan. The pits were originally discovered in July 1986 by brickyard workers who, digging for clay, found a number of arcaic jades. The Chinese archaeologists who excavated the pits discovered that they were filled with a remarkable quantity of objects, the majority of which appeared to have been intentionally broken and burnt before being
interred: this, along with the discovery of animal bones and a large number of elephant tusks, has led to the preliminary conclusion that the pits may represent the remains of a sacrificial ceremony involving the killing of animals and the ritual destruction of the artefacts buried in the pits. Once excavated and restored, they proved the existence of a previously unknown bronze culture differing from the mainstream of the bronzemaking tradition of ancient China. The difference is evident in some of

![Chinese Archaeology](image)

**Fig 6. Bronze finial in the shape of a human head with gold foil. Late Shang period, Shu culture, 13th-10th centuries BC. H: 48.5 cm. Excavated in 1986 in Sannxingdui, pit no.2, near Guanghan, Sichuan province. Institute for Archaeology and Cultural Treasures of the Province of Sichuan.**

**Fig 7 (right). Bronze sculpture of a composite mythical animal found in the tomb of Marquis Yi of the state of Zeng, c. 433 BC. Eastern Zhou, Warring States period (475-221 BC). H: 143.5 cm. Excavated in 1978 at Leiguguan, Hubei province.**

the most astonishing artefacts recovered from the pits: a large bronze mask with anthropomorphic traits but with exaggerated features, such as bulging eyes abnormally protruding from the face, paired by large ears jutting out at the sides and, as in the bronze mask in Fig 5, an elaborate protuberance standing vertically in the middle of the forehead. Though the ritual nature of these strange masks is beyond doubt, no convincing explanation of their function and significance has, as yet, been made. However, the Sannxingdui finds provide a glimpse of how the religious performer who might have had an active role in cults and ceremonies of this culture may have looked. The tall bronze sculpture in Fig 6, recovered from pit no. 2, is thought to represent a religious figure dressed in ceremonial attire, standing, bare foot, on a high pedestal, with large, oversized hands closed as if grasping ritual objects no longer preserved: this find is unique, and towers over the viewer from its more than two metres height, just as it must have done when it was cast.

Strange and mythical creatures (Fig 7), ritual objects decorated with images of spirits or divinities, dominate ancient Chinese art revealing the religious preoccupations of its people who were always buried with the objects they had possessed and which granted them, even in the afterlife, their high status. This is why a considerable part of our understanding of

![Chinese civilization, life, art, and thought is based on objects excavated from tombs: relics such as the clay model of a house illustrated in Fig 9 and found in a tomb of the Western Han period (206 BC-AD 9) provide detailed information, for example, about the architecture of the time.](image)

On the contrary, the bronze incense burner from the tomb of Princess Dou Wan (Fig 10) is an idealised model of the home of the so-called immortals, mythical beings believed to have attained an eternally prolonged life and who were thought to reside on islands off the East China sea. The fertile visual world of the funerary art of the Han period, populated by all sorts of divinities and strange creatures, even provides us with a "portrait" of such a xian, the name by which these 'immortals' are generally known (Fig 11). The non-terrestrial nature of these beings is conferred on them by the feathers covering their bodies and by the wings emerging from their shoulders. These permitted them to fly in the skies, often by riding mythical animals such as the dragon, and thus remain inaccessible to the humans, who, nonetheless, intensively sought after, during the Han dynasty in particular, the physical state of immortality, through the aid of complex religious practices and the sumptuous array of funerary objects. However, if they failed in their search, they left behind, for our appreciation, the tangible signs of their efforts and beliefs, reflected in the objects buried in the tombs, mirrors of the mysterious Chinese mind of centuries ago.

Chinese Archaeology

Fig 9 (above). Model of a manor, clay ware with residues of cold painting. Early Western Han period, 2nd century BC. H: 89 cm. Excavated in 1981 in Yuzhuang, Ruiliang, Henan province.

Fig 10 (below). Incense burner, bronze with gold and silver gliding. H: 32.4 cm. Western Han, late 2nd century BC. Excavated in 1986 from the tomb of Prince Liu Sheng's consort Dou Wan near Mancheng, Hebei province.

Fig 11 (top right). Bronze figure of an 'immortal' (xian), with wings on its back. Middle Eastern Han period, 2nd century AD. H: 15.5 cm. Excavated in 1987 from an eastern suburb of Luoyang city, Henan province.

Fig 12 (right). One hundred flower candelabrum (bailuandeng). Late Eastern Han period, 2nd century AD. Clay ware with polychrome cold painting. H: 92 cm. Excavated in 1972 in Jianxi Qiluhe near Luoyang, Henan province.


Dr Filippo Salvati has recently completed a Ph.D. in Chinese art and archaeology at the School of Oriental and African Studies, the University of London.
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THE KING’S COLLECTOR

The Archaeological Travels of Jean Emile Humbert (1771-1839)

From October 1996 till June 1997 the National Museum of Antiquities at Leiden, the Netherlands, houses an exhibition dedicated to the life and archaeological collections of Lt.-Col. J.E. Humbert. It was due to his activities in the Mediterranean area that the National Museum acquired its world-famous collections of Punic, Etruscan and Egyptian antiquities.

Ruurd B. Halbertsma

Benefit and Honour
The nineteenth century was an age of exploration. Many important discoveries were made in the field of science, geography and ethnography. Voyages of discovery unveiled hidden territories in distant parts of the world. These explorations, combined with the spirit of romantic nationalism, aimed at enriching general knowledge, educating the public and aggrandising the glory of the nation. This pursuit of ‘benefit and honour’ may also explain to a certain extent the interest of various European governments towards the organisation of archaeological expeditions and the acquisition of ancient works of art.

This attitude is clearly illustrated by the remarks of Frederick, Prince of Wales and his wife when they visited the collection of antiquities of Sir Hans Sloane on 7th June 1746. The reaction on seeing this marvellous collection is described as follows: ‘After the Prince and Princess had been conducted over the house and shown its marvellous contents, the Prince took leave of his host and “express’d the great pleasure it gave him to see so magnificent a collection in England, esteeming it an ornament to the nation; and express’d his sentiments how much it must conduce to the benefit of learning, and how great an honour will redound to Britain, to have it established for publick use to the latest posterity.”’ (Miller, E., 1974: That Noble Cabinet. A History of the British Museum, London, 40.)

The early nineteenth century saw many ‘archaeological agents’ active in the Mediterranean area, buying Greek and Roman antiquities for their govern-
Fig 4 (left). Statue of the emperor Tiberius, 1st century AD. H: 204 cm. Found in Utica, bought by J.E. Humbert in 1824 in La Goulette, National Museum of Antiquities, Leiden.


Fig 7 (left). Rock formation near Tébour (Tunisia) with the solitary figure of Humbert. Watercolour by J.E. Humbert, c. 1823. National Museum of Antiquities, Leiden.

Governments, excavating ancient sites, and purchasing entire collections from private collectors. The names of Johann Martin von Wagner and Champollion le Jeune are well known as agents for the royal collections of Bavaria and France. Sir William Hamilton and Lord Elgin collected with private funds, but with the intent of selling their treasures to the British Museum. Less well known, but no less important to the history of collecting, are two Dutch officers who enlarged the collections of the
The Quest for Carthage

Jean Émile Humbert (Fig 1) was born in The Hague in 1771. His father, of Swiss-Huguenot descent, was a well-known portrait painter in the circles around the Stadhouder Willem V. Jean Émile received an education at the military schools in Den Bosch and Maastricht, where he made many lifelong friends. From his letters his youthful character emerges as lively and buoyant, 'surrounded by the constant company of young libertines and amiable coquettes'.

In 1795, as a result of the coup d'état against Willem V and the proclamation of the pro-French 'Bataillon Republic' he left Holland on an engineering mission to Tunisia in the company of two other Dutch officers. They were employed by the Tunisian government to design and construct a modern naval port in the vicinity of the capital Tunis. In the years 1796-1806 they transformed the hamlet La Goulette into a well equipped harbour with docks, an arsenal and a navigable canal with sluices. At the end of this Tunisian mission in 1806 Humbert (who had married the daughter of the Dutch consul a few years earlier) stayed at the court of the Bey as Chief Engineer. In Tunis he moved easily in the international circles of diplomats, military men and merchants. An English friend described him as follows: 'You must sometimes regret that Nature has been so bountiful to you; for you, "beaux esprits", are like pretty women, always with a cortège, & consequently are obliged to bear in such a sojourn as this terrestrial purgatory insipid observations of the "soi disant" literati or the profound diplomatick remarks of Tunisian politicians...'.

In his spare time Humbert studied the topography of Carthage, the ruins of which were to be found only a few miles from La Goulette. His position at the Tunisian court (unique for a European) made it possible for him to draw detailed plans of the Carthaginian peninsula (Fig 2) and views of the scattered ruins of the ancient metropolis.

Humbert entered the scholarly debate about the topography of Punic Carthage, which focused on the location of the famous hill Byrsa where queen Dido founded Carthage after her flight from Tyre. Reconciling the descriptions of ancient historians and topographers like Appianus and...
Strabo with the landscape which had considerably changed due to flooding and accretion was a difficult but challenging task. Moreover, the destruction of Carthage by the Roman army in 146 BC had been so devastating and the subsequent building of the Colonia Julia Carthago so radical that no Punic material in situ had come to light. Humbert, who as Chief Engineer of the ruling Bey had the opportunity to explore the countryside without creating suspicion, undertook several excavations to support his theories about the location of the Punic settlement. In 1817 he succeeded in unearthing four Punic gravestones (three of which had inscriptions) near the village of La Mälga (Fig 3): a spectacular find which he kept secret because of his wishes to return to The Netherlands and to grant the publication to a Dutch scholar. In 1820, after a difficult and dark period in which he lost his only daughter, his son-in-law and all his valuables during a violent plague, he returned to Holland, financially ruined and hoping to find a buyer for his collection of topographical maps and Punic antiquities.

First Archaeological Mission: Carthage Revisited

In 1818 the National Museum of Antiquities was founded by King Willem I. He appointed the young and ambitious professor Caspar J.C. Reuvens as first director. When Reuvens met Humbert in 1820 he immediately realised the enormous possibilities offered by Humbert’s collection of Punic material and knowledge of the topography of Carthage: the study of ancient Egypt was divided between the rival scholars of England and France, many others were studying the topography of Rome and Athens, but Carthage still remained ‘terra incognita’ because of the despotical government and frequent hostilities between the North African states and the European countries. In the person of Humbert professor Reuvens found his ideal archaeological agent. Humbert’s collection of Punic antiquities (together with coins and some Roman sculpture) was bought and Reuvens started making plans for a series of publications on ancient (and modern) Tunisia, comprising the topography of Carthage, an edition of the Punic inscriptions, and the description of ancient monuments of which Humbert had brought valuable material. A colleague of Reuvens was interested in Humbert’s ethnographical, historical, and linguistic notes on Tunisia. To make this ambitious project possible it was of paramount importance to organise an archaeological expedition to Tunisia, where Humbert was to excavate again on the soil of Carthage (but now with detailed instructions) and where he was to buy antiquities for the recently created museum.

In 1822 Humbert travelled back to Africa. His good relations with the Tunisian court made it possible to start excavations which – following Reuvens’ instructions – he recorded in detail. He succeeded again in finding Punic material. Other explorers of Carthage, such as the Danish consul Christian Falbe, met with Humbert’s sometimes violent opposition when they too wanted to unravel Carthage’s history. Humbert’s most important acquisition during the two years of his Tunisian mission was a collection of eight monumental statues, including three Roman emperors, found during excavations in Bou Chatter, the ancient Utica (Figs 4-6). In 1824 he sailed home after having experienced the solitary life amidst the ruins, which influenced heavily his romantic, somewhat sensitive character (Fig 7).
consulate. Nevertheless Humbert accepted the second mission, read all the instructions from Reuvens and his fellow professors and sighed: 'I have read them more than once attentively, and I take the liberty to observe that this quantity of questions, dictated by a great erudition, is nowhere in comparison with my feeble knowledge and that demanding from a traveller who received a military education to become at the same time a historian, a philologist, a geographer and a collector of antiquities is wishing the impossible.' In short, the prospects for the second mission were not very promising.

In the spring of 1826 Humbert travelled via Brussels and Paris to Leghorn, where he was to embark for Tunisia. Due to his bad health he was permitted to spend the summer in Tuscany, under the 'mild sky of Italy' as he wrote in his letters. In Leghorn he started buying Etruscan antiquities: sarcophagi, urns from Volterra with mythological representations. The largest one showed Polyphemus throwing rocks at the departing Ulysses (Fig 8). This acquisition started a feud between Humbert and the famous Egyptologist Champollion le Jeune, who had wished to buy the urn for the Louvre, and, unexpectedly, Professor Reuvens, who thought the urn to be an eighteenth-century fake.

To prove the authenticity of his acquisitions, Humbert started collecting more Etruscan material: cinerary urns, bronzes and pottery were shipped to Leiden (Fig 9). After long negotiations, and without waiting for an official approval, he took the opportunity of buying a complete museum of Etruscan antiquities: the famous private collection of Count Galeotto Codazzi di Cortona (Figs 10-12). This acquisition gave Leiden the first large Etruscan collection outside of Italy.

The opportunities of buying private collections in Italy were legion and Humbert found himself busy negotiating, reporting, packing and shipping antiquities in large numbers. The original goal of the mission, the topography of Carthage, was abandoned completely in 1827, when Humbert entered negotiations with three agents of Jean d'Anastasy, a wealthy Armenian businessman in Alexandria, who had accumulated a collection of Egyptian antiquities which could rival those acquired by Turin, London and Paris a few years earlier. The collection comprised over 5000 pieces, and was especially rich in limestone statuary (Fig 13), mummies and papyrus-scrolls. Fixing a price for this collection was very difficult, but after a year of hard negotiations the Egyptian collection of d'Anastasy was sold to The Netherlands, thanks to the personal intervention of King Willem I. The antiquities were packed in the harbour of Leghorn. After a difficult sea-journey, in which the vessel was nearly shipwrecked in the Gulf of Biscay, the collection finally arrived in Leiden, on New Year's Day 1829. 'The Nile has been connected with the Rhine' was one of the remarks about this important event.

The Traveller's End

The goal of Humbert's second mission had changed from studying the topography of Carthage to collecting Etruscan and Egyptian antiquities in Italy. Although Reuvens was more than pleased with the important collections which arrived in his museum, he regretted the lack of information on Carthage. He had to revise his project of publishing the Tunisian antiquities completely and turned his attention more and more towards the study of Egyptology. Moreover, the growth of the Etruscan and Egyptian collections showed the museum's lack of other kinds of antiquities, especially Greek and Roman statuary and Greek vases. Reuvens sent detailed letters to Italy in which he ordered Humbert to look for collections of this kind.

Humbert undertook travels to Venice, where he had the possibility to buy the complete Museum Nani-anum (Greek and Roman statues) and to Naples, where he entered negotiations with Onofrio Pacileo, a dealer in antiquities. Pacileo possessed a very interesting collection of Greek and South Italian ceramics, more than 1500 vases in total, amongst which were the 'Vaso dell' Amazzone-machia' (the largest Apulian vessel ever found, now in the National Museum in Naples) and the famous Ixion-crater, now in St Petersburg. Although Reuvens strongly advised the government to buy these collections in order to create a complete National Museum, the King advised against these purchases: in his eyes too much had already been spent already on antiquities, and other museums had to benefit also from his generosity.

Humbert's mission ended in 1830. A year later he returned to 'the mild sky of Italy', where he spent the rest of his life. His hope that Reuvens would publish at least a part of his material on Carthage was shattered by the sudden death of this eminent scholar in 1835. Humbert died four years later in 1839. He had ordered these words to be put on his gravestone:

Here Lies
Jean Emile Humbert
Who Benefitted the Arts
Through his Discoveries in the Ruins of Carthage
Born in The Hague 28th July 1771
Died in Leghorn 20th February 1839

He bequeathed his small private collection of antiquities to the Museum in Leiden. These were the last pieces in the long and important series of objects marked with the capital H for Humbert.


SACRED REALM

The Emergence of the Synagogue in the Ancient World

An exhibition organised by Yeshiva University Museum in New York traces the history of the synagogue from the third century BC (the earliest mention) to AD 700. Highlighting the relationship between text and artefact, 'Sacred Realm' demonstrates the links between the various cultures of the Graeco-Roman world and how the synagogue became the model for the 'house of worship' as we know it today.

Rhoda Terry

'Sacred Realm' combines archaeology, architecture, art history, and religion to demonstrate the development of the synagogue over a thousand-year span. Scholarly yet accessible, 'Sacred Realm' offers a unique opportunity to view over 100 rare artefacts and manuscripts on loan from museums and private collections throughout the world. Most of the objects have never before been displayed in the United States or Europe. These exceptional pieces are supplemented with architectural models, facsimiles of important objects, and photographs of ancient synagogue sites.

The three galleries explore the development of the synagogue in different geographical regions and historical periods of the Ancient World: 'Synagogues in the Second Temple Period'; 'Sancta Synagoga: Synagogues of the Diaspora'; and 'Atra Qadisha: Synagogues in the Land of Israel'. This article will concentrate on the artistic and architectural elements of ancient synagogues in the Diaspora and in the Land of Israel.

'Sancta Synagoga: Synagogues of the Diaspora'

While evidence for the earliest synagogues (during the Second Temple period, c. 200 BC to AD 70) is mainly epigraphic and literary, with a small number of architectural remains, evidence of synagogue buildings begins to appear during the third century. Synagogues were common during the Graeco-Roman period - over 150 synagogues are known to have existed in parts of Europe, Asia Minor, the Near East and North Africa. The most striking example is the synagogue of Dura Europos in Syria, which dazzled the excavators with its brilliantly painted walls. The western wall of the main sanctuary was adorned with scenes from Biblical tradition. The narrative scenes show images which include human figures. The artistic style used in rendering the human figures is not unlike that apparent in the non-Jewish art discovered at Dura. One can notice the similarity between the figures in a scene from the Purim panel (Fig 1) of the Dura synagogue and the figure of Mithras (Fig 2) from the Late Mithraeum.

The focal point of this room is the Torah niche, decorated with a seven-branched Menorah, the facade of the Temple and the Binding of Isaac. The half-scale model of the main sanctuary of the Dura synagogue, part of the permanent collection of Yeshiva University Museum, acts as the perfect backdrop for the synagogue's ceiling tiles. The tiles feature figures from the Zodiac (Fig 3), floral motifs and human personifications of vegetation. The most important tile is an Aramaic dedicatory inscription for the construction of the synagogue (literally called 'this house') under the leadership of Samuel, the priest in AD 245-6, 'Year Two of Phillip Caesar'.

Representing the diaspora community from North Africa are two objects; one is a mosaic panel from Tunisia and the other is an incense burner from Egypt. The Menorah panel from the synagogue of Hamman Lil (ancient Naro) was part of a mosaic floor decorated with images of exotic flora and fauna. Shortly after its discovery in 1883, the synagogue

MINERVA 24
Jewish Archaeology

is beautifully illustrated in the architectural model (Fig 7) made especially for 'Sacred Realm' by the excavation's architectural historian, Andrew Seger. It represents the synagogue building as it probably appeared in the fourth and fifth centuries AD.

Discovered near a synagogue site at Priene, also in Asia Minor, was a plaque (Fig 8) decorated with Menorah flanked by Jewish symbols associated with the Autumn festivals of the New Year (Rosh Ha-Shanah) represented by a shofar, and Tabernacles (Sukkot) represented by an etrog, and a lulav rendered as a single palm frond. Under the lower branches of the Menorah are spirals thought to be Torah scrolls. The motif is apparent in a plaque from Sardis (Fig 9), an aslar from Nicaea, and a plaque (Fig 10) from a private collection. These spirals are unique to Jewish art from Asia Minor.

Atra Qadisha: Synagogues in the Land of Israel

The remains of over one hundred late antique synagogues have been identified in the Land of Israel. The picture of Jewish life is more complete in this region than in the other regions explored in Late Antiquity. The image of the synagogue in the Land of Israel is reflected in the rich religious culture through architectural, artistic and epigraphic forms.

The floor was cut-up and placed on the open market. The ancient synagogue of Hamman Lif is the only late antique synagogue site discovered in North Africa. The finely crafted Coptic bronze incense burner is composed of three parts: a bowl, a baluster and tripod with claw feet. A seven-branched Menorah was etched on the front of the bowl after the casting process; thereby indicating Jewish ownership.

The Jewish community of ancient Rome was among the oldest diaspora communities, but none of the twelve synagogues known from epigraphic and literary sources have yet been discovered. Inscriptions and art from the fourth-century Jewish catacombs present a rich picture of the synagogue in the Eternal City. Images of Torah Shrines, their open doors revealing the sacred scrolls, appear in wall paintings (Fig 4), funerary inscriptions (Fig 5) and on gold glass (Fig 6). In many of these instances, the Torah Shrine is accompanied by the seven-branched Menorah.

The synagogue of Sardis in Asia Minor is the largest synagogue that has been discovered. Located in a Roman city centre, it could probably have accommodated 1000 people. The archaeological evidence seems to suggest that the synagogue had been used for at least four centuries before the city was destroyed in AD 616. The grandeur of this synagogue complex

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Fig 2. Fragment of a wall painting with a portrait of Mithras. (Courtesy of Dura Collection, Yale University Art Gallery.)

Fig 3. Ceiling tile featuring figure of a Capricorn from the synagogue of Dura Europos. (Courtesy of Dura Collection, Yale University Art Gallery.)

Fig 4. Wall painting depicting a Torah Shrine flanked by two Menorahs from the Villa Torlonia Catacomb in Rome. (Courtesy of Leonard V. Rutgers.)
The title for this gallery is derived from a portion of a large carpet mosaic from a synagogue in Beth Shean, known as Scythopolis to the Greek-speaking population. The mosaic inscription commemorates the members of the ‘holy community’ to the ‘holy place’, or Atra Qedisha in Aramaic. The phrase ‘holy place’ is a common term used to designate a synagogue in inscriptions as well as literary sources.

The Torah Shrine was the most important feature in the late antique synagogue. The aedicula pediments were decorated with a conch shell motif. This decorative device, also known from pagan and Christian shrines, allowed the eyes to focus on a sacred object below, in this case, the Torah scrolls. A Torah Shrine has been constructed in the exhibition as it might have appeared in an ancient synagogue. Images of Torah Shrines were prevalent in the Land of Israel. The shrine, sometimes flanked by Menorahs, decorated mosaic floors (Fig 11), amulets, a bronze plate (Fig 12) from Na'anah in Judea, and even highly burnished black pottery shards.

Fig 5 (above). Funerary Inscription depicting a Torah Shrine with scrolls flanked by two stylized Menorahs from the Monteverde Catacomb in Rome. The word Φασίζω, Greek for ‘blessing’, is inscribed above the shrine. (Courtesy of the Museo Archeologico Nazionale in Naples.)

(Fig 13) from Nabratein in the Galilee. Synagogues in Israel were decorated with figurative designs, as reflected in extant mosaic floors. The Zodiac wheel, for example, appears in several ancient synagogues in Israel, including buildings in Tiberias, Beth Alpha and Sepphoris. The signs of the Zodiac represented the months of the

Fig 6. Menorah plaque from the ancient synagogue of Priene in Asia Minor. (Courtesy of the Bildarchiv Preussischer Kulturbesitz-Museum für Spätantike und Byzantinische Kunst, Berlin.)
Ancient Jewish Art and the Second Commandment

Steven Fine

You shall not make for yourself a sculptured image, or any likeness of what is in the heavens above, or on the earth below, or in the waters under the earth. You shall not bow down to them or serve them... (Exodus 20:4-5)

As late as 1901 the Jewish Encyclopedia reported that owing to the Second Commandment’s prohibition of ‘Graven Images’ Jews developed with ‘a defective sense of colour’ that ‘prevented any development of painting.’ The discovery of the Dura Europos synagogue in 1932 and of numerous fine examples of synagogue and funerary art in Israel at about the same time put to rest this assumption, and caused scholars to appreciate the broad spectrum of Jewish interpretations of the Second Commandment in antiquity. While some ancient Jews understood the Second Commandment to prohibit all images, others interpreted it as prohibiting only idolatrous imagery.

This spectrum of attitudes is reflected in the writings of the Talmudic Rabbinic in Palestine and in Sassanian Babylonia (Iraq). The most ascetic among these scholars would refuse to look upon the image of the Roman emperor (himself a god) on a coin. The majority considered art to be relatively harmless, as long as it was not used in pagan religious service. At times Rabbinic bowed to popular will of synagogue communities, acquiescing to art that they might otherwise reject.

Toward the end of antiquity, Jewish, Christian, and Moslem priests in Palestine considered visual imagery to be inconsistent with their respective religions. Jewish iconoclasts, parrelling that of the other communities, led to the defacement of the Zodiac wheel of one synagogue, and to defacement of other synagogue mosaics and bas reliefs in Israel. A good example is the mosaic representation of a Roman soldier from the synagogue of Meroth in Upper Galilee that is exhibited in ‘Sacred Realm’. The eyes of this fine figure were defaced by an iconoclast, though the remainder of the mosaic was left intact.

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Jewish liturgical calendar. The intention was astronomical rather than astrological. A portion of a Zodiac wheel (Fig 14) from the synagogue of Huseifa depicts a female personification of Autumn. The mosaic artist at Huseifa attempted to show sophistication by using various colours for shading and green glass for the figure’s jewellery. The late antique Jew was also familiar with Graeco-Roman mythology. A golden eagle standing upon the head of a gorgon (Fig 15) once decorated the border of a mosaic in the synagogue of Yafia, a town near Nazareth.

Lighting was vital within late antique synagogues. In fact, Jewish liturgical texts praise those who ‘give oil for lighting’. Numerous clay lamps decorated with Menorahs and other Jewish symbols have been excavated in Israel. A most important lighting fixture is a bronze polycandel (Fig 16) from Galilee. An Aramaic inscription, engraved along the circumference of the lamp, is dedicated to the ‘holy place of Kefar Hananyah’. This is the only synagogue dedicatory inscription in Aramaic or Hebrew to mention a specific place. The conclusion, ptt, may have a magical significance. A similar phrase has been found in a magical text from the Cairo Genizah.

'Sacred Realm' shows the development of the synagogue from literally a 'house' where Jews assembled to a 'holy place'. Artistically, Jews adapted certain Hellenistic and Byzantine motifs and incorporated them into the decoration of the walls and floors.
of their synagogues. These motifs were used side by side with distinctly Jewish symbols, particularly the Menorah and the Torah Shrine. The culture and identity of the late antique Jew is preserved in the art and architecture of the synagogue.

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'Sacred Realm: The Emergence of the Synagogue in the Ancient World' was organised by Yeshiva University Museum in New York and will remain on view until December 1, 1996. The exhibition catalogue is published by Oxford University Press.
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TELL ABU AL-KHARAZ
The Mound of the Father of the Beads in the Jordan Valley

Excavations at an ancient city in Jordan may help to identify it as the Biblical city where Saul was buried.

Peter M. Fischer

den, directed by the writer, has, after a survey in 1989 and during seven seasons of excavations from 1989-96, uncovered substantial urban remains from three periods: the Early and Late Bronze Ages and the Iron Age, corresponding to approximately 3400-600 BC.

Tell Abu al-Kharaz flourished in antiquity mainly because of its strategic location and its rich surrounding natural environment: woodlands to the east, the perennial Wadi al-Yahs to the south, and fertile land all around. The site occupies a 60-metre-high natural hill (top elevation 116 metres below sea level) with steep slopes that were easy to defend (Fig 2a). The site’s height and position provided control of both the main eastern road running north-south through the Jordan Valley and the

Fig 1. Map showing the location of Tell Abu al-Kharaz in relation to other important sites.

Fig 2a. Tell Abu al-Kharaz seen from the Jordan Valley.
road along the Wadi al-Yabis to the eastern highlands. The rulers of the ancient cities perhaps claimed tribute from passing caravans. Just below lies Tell al-Magharah, an artificial mound which was very likely occupied by farmers depending on the protection provided by the fortified Tell Abu al-Khuraz during times of war.

A clear day provides a fantastic panoramic view from the summit of Tell Abu al-Khuraz: the hills of Nazareth, Mount Tabor, Beth Shan, the eastern Yizreel valley, the Samaritan hills and the area north of Tell es-Sa‘idieh in the central valley can be seen (Fig 2b).

Stray finds from the earliest occupation date back to the 5th millennium, the Chalcolithic period. The earliest settlement with architectural remains revealed by the excavations dates from the second part of the Early Bronze Age, Early Bronze Age IB, which should start around 3300 BC. The oldest settlement may have been a walled town or just an unfortified settlement. Finds of fired clay include imported Egyptian pottery from the Predynastic Naqada III culture which is the first of its kind ever found in the Jordan Valley.

The beginning of the next period, the Early Bronze Age II, is contemporaneous with the 1st Dynasty of Egypt and can be dated to approximately 3150 BC. The quite high dates of the various Early Bronze Age periods are supported by fourteen Carbon-14 dates which were processed by the Oxford Radiocarbon Accelerator Unit.

The Early Bronze Age II period is generally considered to be the period in which the many fortified cities were founded. The settlement at Tell Abu al-Khuraz from this period was protected by a massive city wall with stone foundations 3-5 metres wide and 3-4 metres high (Fig 3). Considering that the stone foundations were covered by a superstructure of mud-brick tiles, remains of which were found in vast quantities, it is likely that the former city wall rose another three or four metres.

Numerous test trenches revealed parts of the Early Bronze Age II town, which covered a relatively large area, for its time, of 3-4 hectares. The town consisted of houses made of mudbrick walls on stone foundations. The large amount of pottery, jewellery, beads, shells, seals, mace heads, tools and weapons made of a copper alloy, together with clay and wooden containers still filled with several cubic metres of stored grain, point to a wealthy society which seems to have been centrally administered (Figs 4a,b,c). The seals which were used to make geometric impressions on pottery before it was fired are made of bone and hippopotamus ivory, maybe imported from Egypt.

Another link with Egypt is demonstrated by the so-called 'Abydos ware' which in fact is a misnomer (Fig 5). This type of pottery was first found in Egypt by Sir Flinders Petrie and was thought to be an Egyptian product. However, analyses of the clay have shown that it was produced in Palestine and exported to Egypt where it was found in 1st Dynasty tombs. The writer is using instead the descriptive...
Excavation Report

Fig 5 (left). Juglet ('Abydos ware') and bowl. Early Bronze Age II, c. 3000 BC.
Fig 6 (left, second from top). Cypriot imported White Slip II 'milk-bowl'. Late Bronze Age II, c. 1400 BC.
Fig 7 (left, third from top). Alabaster stamp seal with antelopes leaning against a tree. Late Bronze Age. Drawing Richard Holmgren.
Fig 8 (left, bottom). Large Chocolate-on-White bowl with chequer pattern and bird. Late Bronze Age I, c. 1500 BC.

The next identifiable occupation phase belongs to the Late Bronze Age I period, starting after 1550 BC, i.e. the beginning of the New Kingdom in Egypt represented by the 18th Dynasty. The Late Bronze Age II lasted until approximately 1200 BC, a period which includes in time most of the 19th Dynasty's rulers in Egypt.

The Late Bronze Age in Palestine is generally regarded as starting at the time of the expulsion of the 'Hyksos', the 'Ain (Asian) People', from Egypt by the 18th Dynasty's first pharaoh, Ahmose. The events in Egypt led to a number of destructions in Palestine very likely caused by the retreating 'Hyksos'. Tell Abu al-Kharaz was reoccupied, maybe by people who had to leave their homes because of the 'Hyksos' events. It is worth noting that there are no clear Egyptian elements in the earliest Late Bronze Age city of Tell Abu al-Kharaz. The town seems to have become smaller since the Early Bronze Age, and the city wall changed from a solid, massive structure into a casemat wall, which consists of two parallel stone walls with side walls in between, forming rooms within the city wall. Some mudbrick sections of the Late Bronze Age city wall still stand on their stone foundations.

The domestic architecture from this period is aligned on a southeast/northwest axis as opposed to an east/west axis in the Early Bronze Age. Ash layers within the Late Bronze Age remains suggest that the town suffered several destructions and was repeatedly rebuilt. An industrial complex was found with a bakery-like facility of four ovens and a grain silo. The complex may have served as the town's central bakery. A small temple, 5 x 6 metres, and dating from just after 1400 BC, was excavated, including many clay pots, tools and jewellery lying in their original positions on and around a square altar. Imported goods from Cyprus and other places in the eastern Mediterranean region point to a wealthy soci-
Excavation Report

Fig 11 (left). Stone cosmetic palette. 8th century BC.

Fig 12. Late Bronze Age statuette of a lion-faced warrior god found in an Iron Age context.

Dr Peter M. Fischer, of the University of Göteborg, Sweden, is Director of the Swedish Jordan Expedition’s excavations at Tell Abu al-Kharaz.

Fig 13. The ashlar masonry building exposed spring 1996 on the summit of the tell. The room to the north (right) contained an ostrakon with an Aramaic inscription.

coast (Fig 8). The petrographic analyses of the clay reveal that these vessels were produced in the Jordan Valley, rather than elsewhere in the eastern Mediterranean, as previously thought. During the spring 1996 excavations at Tell Abu al-Kharaz a cache of unfired pottery was found close to the foundation of the city wall, together with a potter’s wheel, suggesting the production of clay pots at the site.

A decline in the economic status of the people can be seen through the finds from the next major town at Tell Abu al-Kharaz which belonged to the Iron Age, starting around 1200 BC. It was a period of wars caused mainly by the so-called ‘Sea-peoples’ and the Philistines of the Bible invading Palestine. Coarser pottery and a scarcity of imported materials are typical for this period. The city wall from the Iron Age I period (c.1200-1000 BC) indicates a continuing need for defensive systems.

The architectural remains from the Iron Age II period (c.1000-600 BC) include towers and well-built houses whose inhabitants again imported goods from the eastern Mediterranean region. Among the finds from this period is an exquisitely decorated bone handle with a motif of two sphinxes (Fig 9). Parallels with this object are from Hazor in northern Palestine and Nimrud in Assyria, however it is likely to be the product of a Palestinian workshop. Other interesting Iron Age II finds include a clay mask of a bearded and smiling young male painted in red, attached originally to an anthropomorphic vessel (Fig 10), and a decorated stone cosmetic palette (Fig 11).

A very well preserved bronze-silver statuette of a male warrior-god comes from an obviously religious context, an offering pit outside a house (Fig 12). The lion-faced god is dressed in a thin kilt. He has a cobra on his forehead and his head is covered with ostrich feathers. The raised right hand holds a scouge-like weapon behind his head and the left hand a papyrus scroll. One leg is lionine, the other human. The whole appearance and all its attributes resemble the Egyptian goddess Sekhmet. However, the statue seems to be a local male copy of the Egyptian female original. Although it was found in an Iron Age context, its style dates it almost certainly to the Late Bronze Age.

On the summit of the tell a large building measuring approximately 10 x 10 metres, with walls 1.5 metres wide, was exposed during the spring 1996 season. It is partly constructed of ashlar masonry (rectangular blocks of stone) and covered with white lime mortar which gives it an impressive appearance. An ostrakon (an inscribed sherd) with an Aramaic inscription was found in one of the rooms (Fig 13). The building may have been a palace, a fortress and/or an administrative building. Its date is problematic. The Aramaic inscription points to a date within the 1st millennium BC; however, finds from the Late Roman period were discovered all around the building, which may indicate that it was reused in Roman times. Remains of other buildings were discovered in its vicinity, and further excavations of this complex will take place in 1997.

The rich finds from Tell Abu al-Kharaz, flourishing during the Bronze and Iron Ages, tells us much about wealth in Transjordanian urbanism. The wealth of these ancient communities was built on a solid foundation of local agriculture and cattle breeding, and the surplus from the local production allowed extensive trade with Egypt, Cyprus, Syria and Greece. The charred plant remains from Tell Abu al-Kharaz include different types of grain, among which are emmer, einkorn, and barley. Other cultivated species are broad bean, lentil, flax, olive, grape (including dried fruits), fig, and pistachio. The bone remains include mainly sheep, goats, and cattle. Pigs were found but they are of less economic value. Other animal remains include fallow deer, gazelle, dog, horse, rodent, cat, fox, brown bear, hippo (ivory), and different birds. Small amounts of fish remains were also found deriving very likely from the River Jordan, the Nile, the Mediterranean and the Red Sea.

The decrease in the size of the different cities of Tell Abu al-Kharaz and the major break in occupation is unlikely to be due to one single factor, and there are a number of plausible hypotheses. One is the increasing difficulty of securing available natural resources: the surrounding agricultural land may have been impoverished by over-exploitation, water may have become scarcer, and the amount of game may have declined.

Another possibility may be that there were an increasing number of smaller centres during the later periods compared with fewer, but larger, ones during the Early Bronze Age. Political circumstances must also be considered. The important strategic situation of this rich site must surely have aroused envy through the ages. Substantial ash layers at the end of each major period of occupation, and also within these periods, may be due to enemy attacks, although natural or other man-induced causes for configurations must, of course, also be considered. Epidemic diseases, often not traceable in the skeletal remains, cannot be ruled out as a factor contributing to a major break in occupation. All these and other factors not mentioned here would certainly have had a crucial influence on the flaxnic occupational pattern of Tell Abu al-Kharaz.

MINERVA 33
WOMEN IN CLASSICAL GREECE

A review of 'Pandora's Box'
by Jerome M. Eisenberg, Ph. D.

A 14-page illustrated review in Minerva (November/December 1995) of the groundbreaking exhibition organised by Dr Ellen D. Reeder of the Walters Art Gallery, Baltimore, of the artistic portrayal of women in the Classical Greek world - their lives, customs, rituals, and myths.

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Greek Vases

ATTIC VASES IN
RENAISSANCE FLORENCE

One of the world’s oldest collections of Classical art has shed its Cinderella image and can now be seen in its full glory. Stephen C. Rossi reports.

A
nywhere else a museum that houses Greek marble kouros, lifesize Etruscan bronzes and a collection of thousands of examples of Attic vase-painting would not go unnoticed. However, in the city of Giotto, Leonardo da Vinci and Michelangelo, the Museo Archeologico di Firenze has been forced to play Cinderella. The museum’s poorly-lit, cluttered display cases and dilapidated facilities did not help matters either. But at last, a long-drawn-out project for the museum’s total renovation has borne fruit and visitors can begin again not only to enjoy the pleasures of one of the world’s oldest collections of Classical art but to appreciate its importance.

The unsafe conditions of the seventeenth-century Palazzo della Cro-
The museum as a whole is divided into two large categories: the Topographic Collection and the Antiquarium. The Topographic Collection contains material from scientific excavations conducted in Tuscany from 1900 to the present day grouped according to find-spot, and the Antiquarium houses artefacts procured by acquisition from all periods of the museum's long history. The pottery in the new Attic section comes from the Antiquarium and boasts illustrious provenances such as Lorenzo de Medici, the Lorena dukes of Tuscany, and the Campana collection. The over 2,500 objects on display have been carefully arranged chronologically, by vase type, and by painter or group. Every object has been thoroughly labelled and the result is a wonderfully coherent reading of the development of Attic vase-painting from the earliest black-figure artists to the latest red-figure work. Since these artefacts almost all come from the necropoleis of Tuscany and northern Lazio, they give a very clear idea of the enthusiasm and scale which the ancient Etruscans brought to the import of Greek pottery.

The collection’s prize vase is undoubtedly the unique enormous black-figure volute crater known as the ‘François Vase’ (Figs 1, 2). It was discovered in 1844 in an Etruscan tomb near Chiusi by the Florentine archaeologist Alessandro François, who ordered workers to sift through the entire field surrounding the tomb so as not to miss a single fragment.

The reassembled vase displays seven superimposed registers of scenes from Greek mythology including the wedding of Peleus and Thetis, the ambush of Troilus by Achilles, the Calydonian boar hunt and others. The pot, made around 570 BC, and proudly signed twice by both potter and painter (‘Εργότιμος μ’εποιήσεν’ and ‘Κλίτις με’γραφθείς’), appears to be an attempt to capture the rich Etruscan market from the Corinthians. The size of the vase and the complexity of the decoration are meant to impress. Then, as now, the carefully drawn figures of gods, heroes and even household items, each precisely labelled by Kлитis, provide a detailed description of sixth-century BC Hellenic culture. It is possible to imagine the ancient Chusians flocking to the local emporium to place special orders after having examined this noble example of Attic art.

The twelve rooms of the Attic section are evenly divided between black- and red-figure examples, with the greatest number of artefacts coming from the heyday of Etruscan civilization, c. 530-480 BC. The
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Geometric Period, when Attic products were scarce in Etruscan burials, is represented by material from a donation made by the National Museum of Athens in the early 1900s. On the other hand, black-figure work is present from the beginning of the sixth century onwards with pots painted by the Gorgon Painter, Sophilos, the KX Painter and others. A Panathenaeic amphora by Lydos, c. 550 BC (considered to be one of the oldest in the series), is on display, as well as pieces by the Anasis Painter, the Little Masters, the Affecter, the Antimenes Painter and Psiax (Fig 3). Curiously, the collection has numerous vases by Group E painters but not a single work by Exekias himself, although there is talk of a loan from a German museum of an important kylix by the Master. Among the rarities is a pelike (Fig 4) from the circle of the Antimenes Painter that shows an unusual (for black-figure) domestic scene of a woman purchasing oil from an old merchant who points to a pelike-shaped pot. Side B of this vase shows two dogs springing into the oil merchant’s shop and upsetting a number of lekythoi.

Examples of red-figure painting begin with vases from the ‘bilingual’
Greek Vases

Fig 7. A view along the main corridor of the Attic section in the museum housed in the 17th-century Palazzo della Crocetta.

artists and include many pioneers, the Berlin Painter, the Kleophrades Painter, Douris, the Penthesilea Painter, etc. The museum’s hundreds of fragments from the nineteenth-century Campana collection interested Sir John Beazley as far back as 1931 and the more eloquent pieces are again on display. The once fashionable restoration technique of filing jagged edges has left perfectly round kylix tondos on intact feet and fragments depicting heads of young men and women reminiscent of portrait miniatures.

Two large red-figure hydriai by the Medias Painter (Figs 5, 6) dominate the penultimate room of the Attic section. The vases were created some time around 420 BC in Athens and were found in the last century in an Etruscan tomb at Populonia on the Tyrrhenian Sea. The style of the Medias Painter has been criticised for a certain frivollity as compared with the severity of vase painters from earlier periods. However, the efforts of the artist should be recognised as part of a final heroic attempt by the best Athenian ceramicists to keep up with the rapidly evolving ‘high’ arts of mural-painting and sculpture. These important vases depict idyllic scenes from some heavenly garden where Aphrodite with a host of nymphs and serene personifications (e.g. Euterchia, or Good Fortune) plays host to the heroes Phoan and Adonis. The drawing is almost finicky and gold leaf has been used abundantly to highlight details on both pots. They are delightful.

Of course there is much more to the Museo Archeologico than just Attic pottery. The Topographic sect-

Fig 8. Early Attic black-figure vases including the ‘Vaso Francia’ (far right) in the newly-renovated galleries.

in storage although the directors did decide to exhibit several significant Classical works in the main corridor of the Attic section. The museum also has an important collection of Egyptian art in the same palazzo.

Unfortunately, with Italy dedicating only 0.19 percent of the State budget to its immense artistic patrimony (not even enough for day-to-day maintenance, according to the museum’s acting director, Dr Anna Maria Esposito), many years are sure to pass before the complete renovation of the museum can be concluded. It is ironic that the Museo Archeologico, which draws numerous visitors every year, is obliged to surrender revenues from entrance fees into the State treasury, getting back only a fraction of what it actually earns. In any case, the new Attic section gives much hope for the future and, by itself, makes the museum well worth a visit.

The Museo Archeologico Nazionale di Firenze is in Via della Colonna, 36, Florence, and is open from Tuesday to Sunday, 9am to 2pm. Many publications are available and include a guide to the new Attic section (in Italian).

Photographs supplied by the Gabinetto Fotografico della Soprintendenza Archeologica per la Toscana.
A NEW MUSEUM FOR AN ANCIENT GREEK CITY

In October 1995 a new museum opened in Amphipolis, an ancient Greek city with a long and glorious past situated on the border between Macedonia and Thrace. With the new museum, it is now possible to view and appreciate the rich and varied objects discovered on the site which illustrate a history which extends from the Neolithic to the late Christian era. Laura Wynn-Antikas and Theo Antikas report.

The site of Amphipolis has been of interest to archaeologists for over a century. In 1894 the French archaeologist P. Perdrizer unearthed a Macedonian tomb at nearby Paleokomi, now known as the Paleokomi Tomb. At the end of World War I, Professor S. Pelekides discovered part of 'Basilica A', and the wall surrounding the city. The 'Lion of Amphipolis' was discovered by chance in 1912-13 next to the river Strymon where it now stands, and was reconstructed by Andreas Panayotakis in the 1930s. Built as a mausoleum in the fourth century BC, it was probably dedicated to one of the three admirals of Alexander the Great – all men from Amphipolis – at the start of his Asian campaign (Fig 1). Most of the finds, however, are the result of thirty years of work by the archaeologist Dimitri Lazarides between 1956 and 1985. Professor Lazarides found Basilicas B, C and D, the Classical and Hellenistic cemeteries, Macedonian tombs, the gymnasium and other public buildings, and Neolithic settlements.

The site of Amphipolis was strategically located with easy access to the sea, the rich Pangeum mines, and Thrace. The city itself was built on a large hill overlooking the Strymon river, its delta and bay. Encircled by an impressive seven-kilometre-long wall, known as ‘Makro Teichos’ (long wall), parts of which survive today, the city was additionally protected by a three-kilometre inner wall around its acropolis, as well as by five large gates.

Legends about the richness of Thrace, as well as demographic problems in southern Greek cities and
islands, prompted the migration of Paros citizens to colonise Thasos and the Amphipolis area in the seventh century BC. The most important evidence for the presence of Parians is an inscription on the base of a statue of a youth on a horse (c. 520 BC) dedicated to Thracian Teokeos for defending Eion by the river Strymon. An example of southern Greek art of this period is a ceramic stemmed kylix and a terracotta bust of a female deity (Fig 2).

The Athenian general Cimon besieged Eion, last stronghold of the Persian commander Boges who fell to Cimon, in 476 BC. Ten thousand Athenian settlers followed ten years later and conquered Ennea Hodoi, the site which became Amphipolis. In 437 BC, the Athenians sent new settlers led by Agnon, son of general Nikias, who built Amphipolis at the site of Ennea Hodoi. The name given to the city by Agnon (Thucydides IV, 102) was due to the site's location on either side of the river Strymon (Amphioctetus, polis = city).

After thirteen years of Athenian colonisation, but enjoying a free status without taxation, Amphipolis fell to the Spartan general Brasidas in 424 BC. Two years later, the Athenians sent general Cleon to recapture the city. Cleon and Brasidas died in battle along with 600 Athenians and seven Spartans. The people of Amphipolis honoured victorious Brasidas, destroyed all previous monuments of Agnon, erected a monument to Brasidas and held annual contests and sacrifices.

Athletic contests were a major concern of Greek cities as shown by the importance of their Gymnasia. The most impressive public building of Amphipolis is its gymnasion (47x36 metres) and its finds have been given their own display space in the new museum. In use from the fifth century BC to the second century AD, it included baths and a covered stadium track, 80 metres in length. In 320 BC it produced an Olympic winner, and a unique inscription (Fig 3) was found there on gymnasion and ephebe-archial laws (Ephebe = youth, archon = chief). Votive inscriptions to Hermes and Heracles found in the Palaestra (exercise area) indicate that Amphipolis honoured these Gymnasion gods along with other deities.

Many finds indicate that Artemis, a major Thracian deity, was honoured under a variety of names, such as Artemis Bendis, Illithya (childbirth), Phosphoros, and Tavropolos. Also honoured were Athena, Aphrodite (Fig 4), Zeus, Dionysus, Poseidon, Cybele, and Attis (Ionia), along with the muse Clio, the Dioscuri, Oceanus, and Strymon, the local river deity of Amphipolis.

For two generations in classical times, the people of Amphipolis enjoyed their autonomy. Probably in this period they minted their first coins, of which a fine example is a silver tetradrachm with a head of Apollo and a torch with the name of the city. A hundred and twelve tombs from the classical period, containing bronze artefacts, coins and ceramics, discovered in 1983-84 witness to the city's importance at this time, such as the discovery of the Attic white ground
lekthos (Fig 5) in one of the tombs. At the peak of the Macedonian dynasty, King Philip II took Amphipolis by surprise in 357/56 BC and turned it into a base from which to conquer every Thracian city east of the River Strymon. This meant the end of Amphipolitan autonomy, and up to 168 BC the city became the centre of Macedonian commerce and mining, the seat of the royal mint, and the naval base. In its port, Alexander the Great and his admirals Nearchos, Androthemos, and Laomedon prepared the Macedonian fleet to sail in support of the Asian campaign in 334 BC. The importance of the city is further indicated by Alexander’s decree by which Amphipolis became one of six major cities (the others being Delphi, Delos, Dion, Dodona, Kyros) where a 1,500 talanta temple should be erected.

In the Hellenistic era, a 400-grave cemetery and three Macedonian tombs filled with artefacts exemplify the affluence of the city and its inhabitants. Of particular beauty are the many gold artefacts, such as an oak-leaf diadem (Fig 6), a double-stranded necklace (Fig 7), and a pair of earrings (Fig 8). Numerous finds from the houses, sanctuaries, and graves depict everyday life. Statuettes such as the terracotta bust of a deity symbolising fertility (Fig 9) were discovered too. The paintwork on the face is still beautifully preserved, which makes her modest downward gaze even more realistic. Ordinary people were also portrayed in sculpture, such as the statuettes of an actor dressed as a slave, and of a dancer wearing a Phrygian hat and skirt, spinning on his toes (Fig 10). An unusual exhibit is the reconstruction of a Hellenistic wooden and bronze bed. On its fulcrum (head-rest) an ornamental bronze horse head has been restored in its original position along with fragments of the bed frame and leg.

In 168 BC, Macedonia fell to the Romans at the battle of Pydna. Aemilius Paulus, who defeated the last Macedonian king Perseus, divided the empire into four regions. Amphipolis was declared capital of Macedonia Prima. As a station on Via Egnatia, the city maintained its prosperity and importance, as is shown by every coin minted bearing the inscription ΜΑΚΕΔΟΝΗΣ ΠΡΩΤΗΣ (Macedonia’s first). Excavations have brought to light Roman buildings with mosaic floors, mural paintings, statues, and funerary artefacts.

St Paul, following the Via Egnatia on his way from Philippi to Thessalonike, stopped at Amphipolis in AD 49/50. Up to AD 692 Amphipolis remained a religious centre, seat of a bishop, and was enriched by four basilicas and a rotunda. A gold solidus issued by the Byzantine emperor Justinian indicates the city’s tradition of coin minting which continued for

Fig 6. Gold diadem with oak leaves and central disk with female face. Hellenistic cemetery, Tomb 9, Kavala Museum M-172.

Fig 7. Gold double-stranded necklace with ends finishing at a ‘Knot of Hercules’. Hellenistic period. Photo: Amphipolis Museum.

Fig 8. Gold earrings of a winged female figure (Nike), Hellenistic period. Photo: Amphipolis Museum.

Fig 9. Terracotta bust of a female deity, mid 4th century BC. Right hand on breast indicates fertility. Hellenistic cemetery, Tomb 94. Photo: Greek Ministry of Culture.

Fig 10. Terracotta statuette of a dancer or acrobat wearing a Phrygian hat and skirt. 2nd half of 3rd century BC, Tomb 9. Photo: Greek Archaeological Exchange Fund.

MINERVA 42
It is possible that Amphipolis was destroyed by Slavic raids in the eighth and ninth centuries. At the same time a new city grew up by the delta of the Strymon under the name of Chrysopolis, while in Byzantine times Amphipolis was replaced by a small village called Marmarion. Writers continue to refer to Amphipolis until the fourteenth century, but by the name of Popolia. The ancient site maintained its strategic and religious importance, shown by the refortification of the city wall and artefacts such as mural paintings and glazed pottery.

The Museum
The new two-storey museum of Amphipolis is a pleasure to visit (Fig 11). The curator of the museum, Mrs Haido Koukouli-Chrysanthaki, Director of the 18th Ephorate of Prehistoric and Classical Antiquities, was responsible for the museum construction and exhibition design. The ground floor houses a permanent exhibition of the archaeological finds, and the upper level displays a rotating display of artefacts from the area. Entering the ground floor, the visitor is guided by Greek and English texts on the city's history and a plan of the archaeological site. The exhibit hall gives the story of the Greek settlements, leading the visitor chronologically from the Neolithic to the late Byzantine era, covering a period of almost 4000 years.

The Amphipolis museum is situated 100 km east of Thessaloniki. Both the museum and the site are open to the public from 8 am to 3 pm Tuesday-Sunday. A short illustrated guide to the museum is available in English.

There is a detailed guide in Greek on the history of the archaeological site of Amphipolis by the late Professor Dimitri Lazarides, published in 1994 by Calliope and Thaleia Lazarides. It contains 154 pages with 119 coloured plates and has been an important reference for this article and some photographs.
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MEGALITHS ON THE MOVE
At the National Museum of Archaeology, Malta

New developments in Malta will mean that the important prehistoric monuments on the island will be seen to their best advantage. Jim Richerson reports.

Megaliths in Malta are on the move. A group of decorated prehistoric megaliths from Tarxien were brought to the National Museum of Archaeology in 1956. As a part of the renovation of the museum these megaliths are being rearranged in larger spaces with new didactic information and more appropriate lighting. A model of the site will also be featured showing the exact location of each of the megaliths. Information sheets available in the hall will give an overview of this important prehistoric site as well as providing directions as to how to get there. In the future, the museum will play a much stronger role in assisting visitors in understanding and locating Malta’s rich and numerous archaeological sites.

The Tarxien temple complex is just one of a score of known temple sites across Malta and her sister island of Gozo. Current findings date them to 3600 BC. The Maltese prehistoric megalithic structures or temples are now considered to be the oldest free standing stone buildings in the world. Their function is still a topic of great debate but without argument they were cultural focal points, as museums are today.

More than a dozen megaliths bearing spectacular decorations of spirals (Fig 1), animals (Fig 2), an altar-like structure (Fig 3), and other motifs in low relief were discovered at the site beginning in 1915. After some years of uncertainty and two world wars they were finally moved indoors to what was known then as only the National Museum.

One of these megaliths is in the form of a monumental sculpture. It is thought to be a seated figure of a woman (Fig 4). Only the lower portion from the waist down survives. It is 1.7 metres tall which implies that the entire figure may have stood perhaps 4 metres. Certainly this must be the oldest monumental rendition of a human figure known. The largest megalith moved to the museum has a mass of 4000 kilograms. It is decorated on its frontal face with a double band of interconnected spirals measuring nearly three metres across and nearly a metre square (Fig 5). At one time the numerous prehistoric spiral motifs found on Maltese megaliths were used to link its temple structures to cultures from the Aegean but current dating techniques now place their construction well before the rise of culture in the east.

Two upright megaliths, standing nearly 1.5 metres tall, placed as flanking screens in one part of the complex are decorated with a rhythmic repetition of spirals in low relief (Fig 6). The
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composition conveys a pleasing sense of balance to the modern viewer. The design harmonises with organic patterns found readily in nature; perhaps it symbolises the cyclical process of life. The finely pitted background adds depth and dimension to the spiral patterns. One cannot help but be amazed that such fine designs and workmanship were accomplished with nothing more than stone and flint implements. Both stones have been restored and are now displayed in the museum's lobby.

Today the Tarxien temples are surrounded by the modern village of Panta. Tarxien (pronounced tar-shen) is the original name of the village there. It and other Maltese prehistoric structures similar to it have been referred to as 'temples' since at least the sixteenth century. Antiquarians then thought the structures to be of Phoenician origin. The site was first brought to the attention of authorities in 1913, and from 1915 to 1919 three professional archaeological excavations were conducted, directed by Sir Temi Zammit, founder of the Museum's Department in 1903. Zammit realised the great archaeological value of the undisturbed site for establishing the dating of Malta's prehistoric period. Other prehistoric sites like Ggantija, Hagar Qim and Mnajdra were known, but none of them had been properly excavated. Under Zammit's direction many of Malta's best known prehistoric and Classical sites were excavated. Artefacts recovered from these sites still form the core of the museum's collection.

The plan of the Tarxien complex (Fig 7) reveals several buildings composed of a series of apsidal enclosures around a main rectangular room or corridor. The complex has a clear frontal facade with an integrated open square. At least three major buildings can be detected on the plan. The south and east temples appear to share the same orientation while the central temple, which is a more developed form, is slightly askew from the other two. The chronological relationship between the individual buildings is unclear. A curious observation about many of the Maltese temple sites is that the structures often appear in pairs, the significance of which adds to their mystery and wonder.

After completion of the excavation Zammit began in 1920 drawing up plans for the preservation of the site. Certainly his efforts were among the first examples of heritage management in Malta. He was quite concerned about the deterioration of the exposed megaliths. A plan for a roofed structure is mentioned in correspondence but funding was not immediately available. In a letter to the (British) Empire Grants Committee dated 28th March 1934, Zammit writes: 'It is a fact that since these buildings have been brought out of the soil which covered them for centuries they are slowly but surely crumbling here and there with the result that if not properly protected these unique monuments of early Mediterranean culture shall be completely destroyed or so badly worn out that they shall be of little use for the studies of archaeology.' One gets the feeling from Zammit's notes and letters at this time that, short of any other development, he was considering rebuilding the site. Unfortunately he died in 1935.

In 1938 the Carnegie Corporation in the USA granted the Tarxien temples project $7,500 but this was only one third of the funding needed for the plan. Local authorities pursued other capital sources but in the meantime World War Two broke out and all preservation efforts were suspended. Not until 1956 was a new plan formulated. With Carnegie funds it was decided to move the megaliths with carved decorations to the National Museum and have copies made for the site. Some consolidation of standing megaliths on site was also conducted (Fig 8).

Forty-one years passed from the time of the discovery of the first decorated megaliths in 1915 until they were moved to the museum in 1956. Certainly a degree of weathering took place before they were transported to shelter. Now another forty years have passed and one can make a direct comparison between the megaliths in the museum and the copies left on site. Such a comparison is shocking, even considering that some of the stone used for the copies was far inferior to that of the originals. A large percentage of the decorated sur-
Prehistoric Archaeology

Fig 7. Plan of the Tarxien Temples complex.

THE TARXEN TEMPLVES

faces of the copies is completely lost (Fig 9). With this comparison in mind one is quite thankful to the museum for the sanctuary that it is has provided for such treasures.

The museum is housed within the historic Auberge de Provence in Malta's capital city of Valletta, established by the Knights of St John in 1565. The Auberge was started in 1571 and has undergone many changes since. The current renovation programme involves the entire building and shall continue until 1999. The first new exhibition halls featuring Malta's prehistory from 5000-2500 BC will open to the public in early 1997. Taking advantage of the existing floor plan of the building, the Tarxien megaliths will be divided between two sections. Decorated lintels, passage-blocking stones, and altar-like megaliths will be arranged around a model of the site helping place them into context. Nearby, the monumental figure of a seated woman and two lintels bearing animal reliefs (Figs 10, 11) will form pivotal parts of a section devoted to prehistoric art.

The Government now realises the cultural and educational role museums and sites have to play. Within the last few years large capital investments have been granted to the Museums' Department. The Permanent Exhibition Project at the National Museum of Archaeology has attracted further funding with a three year $150,000 Getty Grant for its new museum interpretative strategies. In a further step, the government is pursing setting up a heritage agency which will be more streamlined and responsive to the needs of modern heritage management and communication. Readers can also look forward to other imminent developments such as the reopening of the Hal-Saflieni hypogeum, improvements and additions to the cave and museum at Ghar Dalam, as well as other initiatives at Museums' Department sites across the country. In the near future the megaliths displayed from Tarxien, in their refurbished setting at the museum, will join a chorus of other activities conveying to visitors a clear message about Malta's archaeological riches and efforts in hand to find ways and means to ensure their long term survival.

Jim Richerson is currently a Planning and Design consultant for the National Museum of Archaeology in Malta. Other articles by him about museum developments have appeared in Minerva while he was a Fulbright Lecturer at the National Museum of Carthage in Tunisia.

Fig 8. Consolidated entrance to the South Temple look from the forecourt.

Fig 9. Modern copy of Fig 5 showing the extreme deterioration that has taken place just since 1956.

MINERVA 48
Fig 10. Modern copy of Fig 3 in the location where the original altar was found in the South Temple.

Fig 11. Detail of modern copy of the animal relief in Fig 2.

Further Reading
National Museum Archives, “Correspondence pertaining to the Carnegie Corporation donation for the restoration of Tarxien Temples”, 1936-1957.

All megaliths mentioned will be in the new prehistory exhibitions at the National Museum of Archaeology.
All photographs are courtesy of Mr Joseph Sammut.

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THE SHAPE OF EPIC TIME

Geometric Diagrams

If Homeric epic was composed without the aid of writing, did the poet have a mental picture of the song before performance? Was the structure of the song visualised in its entirety; and if so, would it have been diagrammed, either to be used as a prompt for the memory, or in commemoration of the composition-in-performance? Here, Michael J. Bennett gives a summary of conclusions which respond affirmatively to these questions, reached in a forthcoming monograph.

My forthcoming book presents material evidence that structural diagrams of oral epic poetry existed in eighth-century BC Greece, in the form of incised bronze personal ornaments; in particular, a bronze belt and fibula in the collection of the Department of Ancient Art, Harvard University. This evidence suggests that the narrative time-signature of an early version of the Iliad was conceived in visual terms before any written text of the epic poem.

The Thessalian bronze belt
The solid-cast and hammered bronze belt, which I have attributed to a Thessalian workshop and dated to c. 700 BC, is by far the most complex and unusual piece of incised Greek bronzework of the Geometric period known (Figs 1, 2). Drawings of the front and back surfaces show the intricate incised decoration applied to the thin band of bronze. I propose that the sequence, number, and subject matter of the zones on both sides of the belt actually outline a time signature of an early version of the Iliad; a claim founded upon a combination of specific structural features found in our Iliad text, and expressed visually by the coordinated bipolar decorative schema of the belt.

On its front surface, the belt appears to diagram the plot of the Iliad as a sequence of days arranged in a linear ring. Here the plot structure of the Iliad is divided into units of time representing days. (Cf. Cedric Whitman, Homer and the Heroic Tradition. Harvard University Press, (1958), p.257.) Each rectangular zone aligns with one of eight central days of narrative action. The middle zone stands for the nocturnal embassy to Achilles and the Dolonela. This sequence then accords with thematic shifts which run in a linear ring: A-B-C-D-E-D-C-B-A.

Furthermore, the schemata of the front and back surfaces fit together into one unified schema. This is accomplished by replacing the vertically banded zones on the front with representational zones on the back. Such an implied union must have been intentional. The representational zones on the front — wheel motifs and domesticated horses accompanied by water birds — belong to the world of humans, whereas those on the back surface — fish, deer, and lions, all subjects of similes in the Iliad, are taken from the world of untamed nature. To use a carpentry metaphor, the representational zones on the back surface function like tenons which fit into mortises or cavities on the front surface created by the displacement of the banded zones. The result appears as a structural integration of nature into culture, chaotic instinct into a rational order, simile into narrative. The pattern of zones on the front surface provides the master paradigm into which the zones on the back surface will fit.

In short, the two sides of the belt are like an endo-skeleton and an exo-skeleton, two sides to the same schema.

Moreover, details within this bipolar structure can be matched directly with key passages in the poem. I draw your attention first to the two inverted horse and bird scenes on the front of the belt. According to C. Whitman's plot outline, these representational groups occupy the two major days of battle in the poem and flank the night of the Dolonela and embassy to Achilles at the centre of the schema. I propose that these two horse and bird groups are visual similes (scenes) standing for lengthy repeated similes in the poem used ironically to compare and contrast the characters of the Trojan princes and brothers, Paris and Hector. (Il.6.503-511: Paris; Il.15.262-270: Hector) These similes transform the Trojan princes into stallions as they re-enter the battlefield.

The horse and bird scenes of the front of the belt clearly depict the horses drinking water. The birds are both cranes. The reference in the similes to the 'accustomed bathing place in a swift-running river' conforms well with these horse and bird scenes. Because in one scene the bird clings to the horse's leg and in the other perches on the horse's back, these are not simply the same scene confronted and rotated 180 degrees.
In addition, these similes mark dramatic turning points in the narrative that foreshadow the outcome of the two major days of battle, represented on the front of the belt by the horse and bird scenes. Two days separate the horse simile of Paris from the first horse and bird scene on the belt. This is because no fighting occurs in the intervening days. The upside-down horse represents Paris’ defeat by Menelaos and his insignificance during the first major day of battle, the so-called ‘interrupted battle’, when the Greeks just manage to counter the Trojans. The simile leaves Paris on the battlefield, where the narrative is resumed at Book 7.482. It should be noted that, just as Paris’ shame is indicated by his up-side-down orientation, Late Geometric painted vases show inverted warriors as either dead or defeated. The rightside-up horse, on the other hand, both represents Hector as the literal inverse of his brother and the victorious Trojans on the verge of setting fire to the Greek ships. The horse simile of Hector occurs approximately midway into the ‘great battle’, exactly where it should be for the belt to outline the story.

Now let us examine the pair of circular motifs on the front of the belt. Once again, according to Whitman’s outline, these two motifs occupy days of burial; on the left, cremation of the dead, and on the right, of Patroclos. A comparison with other wheel motifs in Late Geometric art shows that they are kuklos, four-spoked chariot wheels. What do chariot wheels have to do with burial? According to the devolving states in Hesiod’s Works and Days, human history is cyclical, as is the individual human life. To die is to close the circle. Gregory Nagy has recently suggested that the kuklos is the universal metaphor for Homeric epic. (Gregory Nagy, ‘An Evolutionary Model for the Making of Homeric Poetry: Comparative Perspectives’, in The Ages of Homer: A Tribute to Emily Townsend Vermeule, Jane Carter and Sarah Morris eds., p.164, n.12.) The epic tradition fits the poem together as a craftsman would a chariot wheel. Therefore, the kuklos on the belt perhaps represent both the nature of epic and its subject, the death of heroes.

Therefore, the kukloi are exits from the battlefield; the horse and bird scenes, entrances. What is missing is fighting in the here and now. This is filled by the animal similes: fish, deer, and lions, who dwell in a perpetual present. The two sides of the belt engage structurally and temporarily. Past, present, and future are grouped together in a series of repeating triads.

The bronze bow fibula
Another personal ornament, a bronze bow fibula made in central Greece, also presents a linear ring as a poetic time signature (Fig 4). It too is dated to c. 700 BC and is in the Harvard col-
Greek Art

It is clear that the sun is conceived of as a horse-drawn chariot that pauses mid-way through its course across the sky. This is precisely the position of Helios on the fibula bow. Fish at both ends of the bow stand for the boundary of ocean, Okeanos. The arrangement of these icons predetermines and calibrates the sun’s course, which is held in a symmetrical sequence: fish-bird-bird-fish, held together by the three discrete parts of the sun chariot, so that the complete triadic pattern reads: fish-bird-fish-disk-bird-fish.

The Shelby White, Leon Levy bow fibula

The bow fibula at Harvard has only one known parallel. It is in the Shelby White, Leon Levy Collection, and sureley by the same hand (Fig 6). One side is very similar to the Harvard example. But on the opposite side the craftsman depicts Helios himself standing by his astral persona, uncinng his horses at mid-heaven, just as in the hymn (Fig 7). Hence, we can be confident that the schema shown on these two bow fibulae represent the route of Helios as a linear ring.

In the Iliad, the route of Helios is inextricably linked with heroic exploits on earth. As Helios rises, reaches mid-heaven, and heads down to earth, heroic battles begin, gain in intensity, are decided (at noon), and reach a conclusion before sunset. (See: II.8.66-74; II.22.208-213; II.16.777-780; II.11.84-91.) The rhythm of epic battles, therefore, meshes with the rhythm of nature forming a coherent model of the world in which mankind and nature follow the same pattern. On the bow fibulae and the belt, that pattern is a linear ring. This ring, modelled after the route of Helios, was an early Epic time signature: the shape of epic time.

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THE ANCIENT COIN MARKET

Sotheby's, London, finished the spring season on a high note with their second instalment of the von Hoffman collection (the first part was sold last year in July). The Greek coins this time were not quite as powerful as the first offering, and Sotheby’s gave the sale a lower profile, staging the event in the small coin auction room across the street from their main building, rather than the grand sale room used the previous year. In any event, the room was packed and interest was high, especially since the Roman gold was even better than last year. Prices were strong throughout the sale.

A silver tetradrachm of Akragas in Sicily, c. 450 BC (Eagle/Crab), not a rare coin but a truly magnificent example, sold to Classical Numismatic Group for £13,000 against an estimate of £6,000-£8,000. An equally splendid silver tetradrachm of Sermylia in Macedon, c. 480 BC (Mounted warrior/Incuse), sold to a private collector for £22,000 against an estimate of £15,000-£20,000. Arguably the most important Greek coin in the sale, a silver didrachm attributed to the island of Kalymna, c. 500 BC (Helmeted head/Lyre), fetched £39,000 against an estimate of £40,000-£60,000. It was bought by Spink’s, London, bidding on behalf of a European museum. The price was quite reasonable considering that the consignor had paid SF414,000 for the coin in the 1988 Bank Leu sale.

The real fireworks took place in the imperial Roman gold, when an American collector and a Norwegian collector (the latter represented by Oslo Myntfond) clashed repeatedly on the most important coins. An aureus of Nerva, AD 96-98, in extremely fine condition and from the collection of Enrico Caruso, was estimated at £7,000-£10,000, a logical estimate considering that the piece sold in the Christie’s 1984 ‘Property of a Lady’ sale for £8,000. Two determined American collectors bid the piece to an amazing £27,000, surely a record for a Nerva aureus.

The highlights were the great rarities of the late second and third centuries AD. An aureus of Pescennius Niger, AD 193-194, was hammered down to Oslo Myntfond for £120,000 against an estimate of £60,000-80,000. The consignor had paid SF160,000 for it in the Bank Leu 1991 auction. The next lot, an aureus of Claudius Albinus, AD 195-197, sold to an American collector for £140,000 against an estimate of £40,000-£60,000. The same collector was outbid by Oslo Myntfond on an aureus of Quintillus, AD 270, which brought £4,000 against an estimate of £20,000-£25,000. The same two bidders clashed yet again on the coin which was undeniably the most important of the sale. The aureus of Saturninus, c. AD 280, is one of just two known specimens and was formerly in the collection of the Metropolitan Museum of Art in New York (illustrated left). The consignor had purchased it out of the 1991 Numismatic Fine Arts auction for £130,000. Estimated at £100,000-120,000, it was finally hammered down to the American collector for a breathtaking £240,000 (Fig 3).

Eric J. McFadden

Sotheby’s Tops off Season

Gold aureus of Saturninus, c. AD 280, brought £240,000 against an estimate of £100,000-120,000 in Sotheby’s sale.

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Book Reviews

Pagan Celtic Ireland – The Enigma of the Irish Iron Age

If Israel was given back to the Jewish people on the basis of being the first recorded owners of the holy ground, should half of Europe be given back to the Celts? It might, of course, be difficult to establish who exactly should be the recipients in that case—blood descendants of the Gaulish tribesmen defeated by Caesar, or those who still speak a Celtic language on the fringe of Europe, be it Welsh, Breton, Scots Gaelic, or Irish? But anyone attempting to assess Ireland's role in ancient Celtic Europe would be well advised to consult Professor Barry Raftery's new book on Pagan Celtic Ireland which, while not coming up with any micro-wave solution as to when Celtic migrations or Celtic-speakers first came to Ireland, nevertheless does a superb job in weighing up all the archaeological evidence on Ireland in the Iron Age—the period when the Celts were both political and artistic masters of much of Europe.

Ireland may have been an offshore island as far as the Continental Celts were concerned, but Raftery manages to set its Iron Age debit and credit account in a European context, giving us a brief summary of the Continental Celts and, from its brilliantly pithy first sentence, the book continues by delivering on its promise to give the reader a general picture of life and death in the Irish Iron Age and one which also happens to be extremely well written.

That picture, however, proves difficult to interpret because so many of the pieces of the jigsaw are absent from the archaeological record, including domestic pottery and houses, which are normally part of the archaeologist's stock-in-trade. Even iron objects themselves are sufficiently rare to make Raftery ask whether we are justified in calling the period an Iron Age at all, given the preponderance of bronze objects on which much interpretation has hitherto been based. The author is at his best, however, in discussing just those metal pieces, and the art they display, which, despite inspirational contacts with (and often imports from) England and the continent, show the indigenous Irish craftsman to have been masters of their trade, capable of producing designs which are as animated as many of their British and European counterparts. Like the later Book of Kells, they expose the complexity of the Irish Celtic soul, as Raftery sagely remarks.

These metal masterpieces obviously belonged to an elite warrior aristocracy, but were these people, as is so often assumed, identical with the mythical heroes of the early medieval Ulster cycle tales, whose habits and customs were so similar to those of the Continental Celts described by Caesar and other classical authors? Raftery is prudently cautious in answering such a question, and he wisely notes Mallory's comment that the Irish warrior's slashing swords as described in the tales resemble more those of the Vikings than the short Iron Age swords surviving from the Iron Age. This is backed up by the ubiquitous evidence of horse-riding among the archaeological record which pre-supposes the importance of horse-riding among the Iron Age Irish—in contrast to the epic tales where this activity is prominently implied as a feature of contemporary life.

From the start, Raftery rightly stresses the importance of radiocarbon dates (usefully listed at the end of the book), and the more precise dendrochronological dates pioneered by Mike Bristow in Belfast, in re-evaluating the evidence of the Iron Age. No longer can we consider hillforts as being an archetypal Iron Age phenomenon, as Iron Age material dating from before their lifetime makes their development in the Later Bronze Age an ever-increasing probability. What can with certainty be ascribed to the Iron Age, however, are the great ritual sites such as Navan Fort, Tara, Dun Ailinne and Rathcroghan which, Raftery emphasises, are not hill-forts. It is from these that one of the most dramatic features of the Irish Iron Age are emerging, most noticeably from Navan Fort, where the great ritual burning of the structure with radially-set circles of wooden posts must be seen as an event just as imaginative as anything Caesar could describe. The fact that dendrochronology has shown that the central (totem?) pole there was felled in the same year as some of the wood used in a curious oval enclosure known as The Dorsey, some fifteen miles away, suggests that the travelling earthwork known under such various titles as the Black Pig's Dyke and the Danes' Cast should also be considered as belonging to the centuries before Christ and as a predecessor, rather than an imitation of, Hadrian's Wall.

The dendrochronology-derivates of the autumn of 148 BC can now be seen as a decisive date in the construction of another important Irish Iron Age feature—the wooden trackways, such as those at Corlea in Co. Longford, which Raftery has been instrumental in uncovering, and which show a community at work (possibly even for ritual reasons) in providing access through the perilous bogs of central Ireland.

Ireland is often seen as the 'classic' example of a country not conquered by the Romans, but this book usefully brings together the evidence that it is being gradually amassed to show that the Romans may, nevertheless, have been present in Ireland in the centuries after Caesar's campaigns in Britain. Indeed, Lambay Island north of Dublin and the promontory fort at Loughshinny on the mainland opposite—it both visible from my window as I write—are becoming increasingly likely candidates as the first recognisable Roman settlement in Ireland. The way in which Raftery cautiously yet subtly surveys this evidence is typical of the style of the whole book—a cautious probing of the material, dealing all the right questions while avoiding over-interpretation in providing possible answers, yet coming up with by far the best overview of a period which is so full of mysteries.

Dr Peter Harbison, Archaeological Officer, Irish Tourist Board

Celtic Goddesses: Warriors, Virgins and Mothers

This is a most interesting and invigorating study of the role of women in Celtic society, myth and religion. Miranda Green is one of the leading scholars on the Celtic world and its different aspects. Her many books on these topics have opened windows on a shadowy world best known to us largely through the biased and invariably denigrating accounts of classical authors, written partly in ignorance of the unknown and fear of the terrible adversities of both Greece and Rome.

Here Dr Green takes up the story of the Celtic deities once again to examine the goddesses, providing a complementary volume to her seminal study, The Gods of the Celts (1986, repr. 1993). Whilst classical writers did describe Celtic women, especially the warrior ones, with awe, they were not really aware of their major role, position and influence in the, to them, 'barbarian' society. The Welsh and Irish myths cycles are full of tales of divine or semi-divine females, and Dr Green demonstrates her complete mastery of these sources in an extremely readable man-
ner. The Continental Celtic parallels that she draws upon are most illuminating and gradually a rich tapestry is drawn together as the different aspects of female influence are studied and explained. Such a topic, one might imagine, could lead its author into polemic feminism, but this is not so here — in fact, Dr Green has some amusing, often caustic, asides to make on some interpretations of the extant evidence that have been influenced by such thinking.

The Celtic view of the natural world, let alone the spiritual, is so different from the modern concept — the sanctity of the natural world was paramount, even crucial, and represented by the recognition of an all pervading presence. That presence in many of the myths, as well as in the material and archaeological evidence, is very apparent in the religion of Celtic Europe. It is not masculine-led to the same extent as the three great religions of the contemporary world.

In a series of nine chapters all the different aspects of women in Celtic society and religion are examined in detail, described and elucidated in their context rather than from a modern ‘politically correct’ viewpoint. In conclusion, Dr Green shows the way that polytheistic paganism integrated into monotheistic Christianity in the Celtic west, so many of the old goddesses being ‘refurbished’ into a more acceptable guise for the new religion. One only has to scratch the surface beneath a number of Celtic saints or miraculous Christian stories to find their Celtic pagan antecedents alive and well, their sanctuaries still visited, their long time healing powers and helping properties undiminished. The contrast in some of the illustrations well demonstrates this point.

This is a book that can be read with interest, enjoyment, and enlightenment, and the scholar will also find that the academic apparatus they need, the concise references, full bibliography, and citations, are all provided.

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QUEEN NEFERTITI AND THE ROYAL WOMEN: IMAGES OF BEAUTY FROM ANCIENT EGYPT. An exhibition to explore the representations of queens and princesses of ancient Egypt, including lunch of costumes, jewelry, and miniatures. METROPOLITAN MUSEUM OF ART (212) 879-5590. 8 October - 2 February 1997. Catalogue. (See forthcoming article in Minerva.)

SACRED REALM: THE EMERGENCE OF THE SYMPHONOGUE IN THE ANCIENT WORLD. An exhibition of Friends and manuscripts from museums and private collections throughout the world trace the development of the symphonogone from the 3rd century BC to c. AD 700, a period of great Jewish intellectual and spiritual productivity. Yeshiva University Museum (212) 960-3390. Until 1 December. Catalogue. (See pp. 24-28.)

NORTHAMPTON, MA. 18TH CENTURY AMERICAN SCULPTURE FROM THE MILLER COLLECTION. Twenty Roman marble portraits and limestone sculptures from the 18th century. An ongoing exhibition unburied and never before exhibited, from the collection of Mr. and Mrs. George Miller Smith College Museum of Art (413) 585-2770. 4 October - 6 January 1997.

PHILADELPHIA, Pennsylvania Ancient Art and the Tombs of the Pharaohs. An ongoing exhibition of the museum's renowned collection from the Royal Cemetery at Ur, including a famous gold and lapis lazuli head- eyed lyre and a "Ram in the Thicket" sculpture, as well as Lady Pu'abi's headdress and jewellery, all from c. 2650-2550 B.C. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898-4000.

THE EGYPTIAN MUMMY. An important collection of mummies from the museum's permanent collection, explaining Egyptian ideas about life after death and the health and disease patterns of ancient Egypt. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898-4000.


ANCIENT ART FROM THE SHULMEI FAMILY COLLECTION. An extraordinary collection of Egyptian, Greek, Roman, and Roman antiquities assembled by a Japanese group over the past few years. More than 350 objects, including beautiful stone figurines from the Beersheba and Gilat regions, a 76 cm. statue of a young woman from Assir, and a group of copper and ivory lintels from the Cave of the Treasure near Mashtesh Hanr. METROPOLITAN MUSEUM OF ART (212) 879-5590. Until 1 September (then to Los Angeles). Catalogue.
GUROY-EN-VEXIN, Val-d'Oise

MARIGNY, Jura
THE LAKE TOWNS OF JURA. The area near Clameurx-les-Lacs and Chalain has many charming lake and Bronze Age sites, 4000-750 BC. Two Neolithic houses have been rebuilt for this special exhibition. MAISON DES LACS (33) 84-47-12-13. Until 15 October.

NANTES, Loire-Atlantique
ARMEIA. An exhibition devoted to a land which engendered many biblical and classical myths such as the Noah's Ark, Pandora, Melampus, Castor and Pollux, and Orpheus. From the Neolithic period to the 4th century AD. MUSEE DEBRE (33) 400-00-11-18. Until 15 September.

NEUMORS, Seine-et-Marne
PASSAGES WITHOUT RETURN. A new presentation of the excavations and remains made in the north-west part of the Paris region at the end of the Neolithic period, 4000-2500 BC. These tombs were able to house dozens and hundreds of people. MUSEE DE PREHISTOIRE DE L'ILE-DE-FRANCE (31) 1-64-28-40-37.

NUITS ST GEORGES, Cote d'Or
GALLO-ROMAIN. THE RETURN. A new exhibition on the paintings of the figure from Bolards where a temple dedicated to Mithras was found, made up of the Gallo-Roman objects and artefacts from this period. Courtesy of the MUSEE DE COULTEAU (39) 80-61-13-31. Until 31 October.

ORGNAI L'AVEO, Ardèche
FASCINATING ORGANI! A new interactive guided tour from the Upper Paleolithic Period to the Bronze Age. MUSEE REGIONAL DE PREHISTOIRE (30) 75-38-05-42. Permanent installation.

PARIS
AREMENA BETWEEN EAST AND WEST: 3000 YEARS OF CIVILIZATION. Illuminations of the major works of art, with a special emphasis on the cultural policies Armenia has used to preserve its national identity. BIBLIOTHEQUE NATIONALE DE FRANCE (37) 317-01-88. Until 22 October.

ROUEN, Seine-Maritime
THE ANCIENT MAUSOLEUM OF ROUEN. Excavations in 1992-93 exposed the ruins of a third-century AD mausoleum of the reign of Rotaniaga which has now been rebuilt as a height of 30 metres. A number of stones on display have been selected for their beauty or architectural interest. MUSEE DES ANTIQUITES (3) 35-71-78-76. Until 31 December. Catalogue.

TOURS, Indre-et-Loire
A PROPOS URBEAN ARCHEOLOGY. A rediscovery of the city since the eleventh century with a display that offers a panoply of objects from the Ardeche, Salle de la Mairie. Ancient temple, and a fifteenth-century tower. ATIELLE HISTOIRE DE TOURS. Until 15 December. Catalogue.

VALLON-PORT-D'ARC
THE CHAUVEY CAVET. An exhibition about the prehistoric sanctuary and the paleolithic art of the area. Prehistoric art, an antique temple, and a fifteenth-century tower. ATIELLE HISTOIRE DE TOURS. Until 15 December. Catalogue.

GERMANY
ALEN
ROMAN BATHING IN SOUTH-WEST GER-

MANY. An exhibition on Roman steam baths, floor heating systems, bronze water vessels, and Roman wall decoration. The Black Forest including original objects from both installations in South-west-Ger-

NIEDERSACHSISCHEN LANDESMUSEUM.

HELBORN FROM THE FIRST SETTLERS TO THE TRUTH SEEKERS. ARCHEOLOGICAL OBJECTS FROM THE BIERBROS. Prehis-

toric objects from Bohemia and its environs in the period of a man centre of settle-

ment from the Stone Age until today. Numerous imported ceramic artefacts from the Roman Empire and Central and Mediterranean trade relations. STADTISCHES MUSEUM HELBORN (49) 7313-56 22 15. Until 14 November.

HANNOVER ANTIQUES OF ART. A selection from the collections of the Museum of Antiquities of the University of Hannover. MUSEUM DER UNIVERSITAT LEIPZIG (49) 341 211 851. 12 September-20 October.

LEIPZIG ANCIENT TIBETAN ART. A selection from the collection of the Museum of Antiquities of the University of Leipzig.

MANNHEIM THE FRANKS: PIONEERS OF EUROPE. 1500 YEARS: KING CHlodWIG AND HIS TIMES. With the financial support of the City of Mannheim and its Jewish community, a new exhibition presents the Germanic identity, its complex relationship with its dynamic and the great impact of the Franks upon the development of western Europe following the fall of Rome in 476. From 19 January 1997 (then to Berlin and Paris).

MUNICH FROM NOAH'S ART: ANIMALS FROM THE MILDENBERG COLLECTION. An exhibition of about 150 ancient figurines of animals from the renowned Milden-Anton collection, many of them added since the exhibition was first shown in 1981. The names of the Tyson Foundation, the Mildenhof Trust, and the Mildenhof Foundation. A catalogue has been prepared especially for this present show. PRAEHISTORISCHE STAATSMUSEUM (49) 809-293-911. 10 October 1996-15 January 1997. Catalogue (in English, 80 pages) 80 DM.

NEU-ULM ORIENT AND OCCIDENT: THE CULTURAL ROOTS OF EUROPE 7000-15 BC. Objects from Late Prehistory and the orientalising period from the Mediterranean and the Mediterranean region and their interconnections. MUSEUM FÜR VOR- UND FRUEHGESCHICHTE (49) 30 320 91 233. Until 1 September.

DRESDEN ITALY BEFORE THE ROMANS. An exhibi-

TION IN COOPERATION WITH MUSEO NAZIONALE DELLE COLlezIONI RELIQUIARIE IN ROMA and MUSEI DELLA Cattedralità PALAZZO (49) 51 52 591. Until 6 October. Catalogue DM 36.

REICHamburg: an ARCHEOLOGICAL EXCAVATION. Exhibition on the excavations in Carthage and the recent archaeo-

tical finds from the beginning of the 20th century. A new exhibition on the Roman city of Carthage, which includes objects from the 3rd century AD. MUSEUM FÜR ERZGEBIRGE (49) 40 77 17 06 91. Until 10 September.

HAMBURG: an ARCHEOLOGICAL EXCAVATION. Exhibition on the excavations in Carthage and the recent archaeo-

tical finds from the beginning of the 20th century. A new exhibition on the Roman city of Carthage, which includes objects from the 3rd century AD. MUSEUM FÜR ERZGEBIRGE (49) 40 77 17 06 91. Until 10 September.

HAMM TREASURES FROM THE DESERT - CHRISTIAN ART AND CULTURE ON THE NILE. Exhibition in cooperation with the Museum für Spätantike und Byzantinische Kunst (Kupferstichkabinett) and Kupferstichkabinett. MUSEUM FÜR ERZGEBIRGE (49) 2381-17-25-24. Until 13 October. Closed Mon-

days.

HOLMENKOLLEN THE HANSAEANS. Permanent exhibition on the early civilization, the Hanseatic League, and the MUSEUM FÜR ERZGEBIRGE (49) 2381- 39-20-20. Until 10 September.

HAMBURG: ANTIQUES FROM THE NORTHERN SEAS. A special exhibition in cooperation with the Museum für Spätantike and Byzantinische Kunst (Kupferstichkabinett) and Kupferstichkabinett. MUSEUM FÜR ERZGEBIRGE (49) 2381-17-25-24. Until 13 October. Closed Mon-

eys.

NATIONAL MUSEUM OF ART AND ARCHAEOLOGY (40) 821-77-17.

THE GREEK SPACES: 150 YEARS OF THE FRENCH SCHOOL AT ATHENS. An exhibition on the evolution of the ancient greek city and its relationship with the countryside, to mark the 150th anniver-

sary of the French School at Athens. NATIONAL MUSEUM OF GREECE (40) 821 77 17, 17 September-30 November (then to Paris).

NEOLITHIC CULTURE IN GREECE. A show which explores all aspects of the Neolithic period in Greece and includes a large collection of stone and terracotta figurines and pottery. MUSEUM OF CYCLADIC AND ANCIENT GREEK ART (50) 1-72-9351. Until December 1996. (See pp. 7-12.)

IRELAND
DUBLIN VIKING AGE IRELAND. New permanent galleries tracing the development of the Viking Age, AD 800-1000. THE NATIONAL MUSEUM OF IRELAND (01) 661 8801.

ISRAEL
JERUSALEM THE PECULIARITY OF COINAGE IN ERETZ ISRAEL AND THE ANCIENT WORLD. Coins reflecting the life and art of their period. Exhibition in cooperation with the Israel MUSEUM (972) 02 708811.

MYTH AND POWER: MASTERPIECES FROM IMPERIAL VIENNA. This exhibition constitutes the first systematic presentation of the imperial art of Austria, reflecting the style in Renaissance and Baroque art. It includes a large number of magnificent sculptures and rare Imperial cameos. THE ISRAEL MUSEUM (972) 02-708-811. Until 22 October 1997. Catalogue (in Hebrew), with 20-page English booklet.

ON THE ROAD TO EDOM: DISCOVERIES FROM EN HAZEVA. Dozens of pottery and stone ritual vessels from the eighth millennium B.C. in present-day Israel. THE ISRAEL MUSEUM (972) 02-708-811.

ROMAN SILVER COIN HOARD FROM MA'ALE MODIN. 143 Roman silver coins dating from Nero to Hadrian, and two gold daimi from the time of Tiberius and Trajan, all recently unearthed in excavations at Ma'ale Modin, where they had been buried on the eve of the Bar Kokhba Revolt (AD 132). THE ISRAEL MUSEUM (972) 02-708-811.

SAMARITAN MOSAIC FLOOR FROM EL KIRIB. A unique, recently excavated, fourth century AD mosaic floor from the 10th century B.C. of a building depicting a memorial with rams' horns and an incense shovel; the showbread table with loaves of manna, the Ark of the Covenant, a lamb, and a facade depicting the Temple. THE ISRAEL MUSEUM. (972) 02-708-811.

ITALY
FERRARA POMPEI AND THE SHADOW OF VEIIUS. How the Romans lived in the city that was buried under volcanic lava in AD 79. 700 objects displayed together
ARCHAEOLOGY IN THE 19TH AND 20TH CENTURIES. Athens. Contact: Ecole Francaise d'Athènes, 6, rue Didotou, GR-106 71 Athens, Tel.: (30) 361 32 60. 19-21 September. MESOPOTAMIAN FINANCE. The British Museum. Contact: Department of Western Asiatic Studies, The British Museum, St. Pancras Office, London WC1B 3DG. Tel.: (0171) 323 8350. 24-27 September. THE CONGRESS OF PENINSULAR ARCHAEOLOGY. The archaeology of Spain and Portugal. Contact: Secretariat, II Congreso Peninsular de Arqueologia, Departamento de Historia y I Filosofia, Universidad de AlcalÌÁ, Calle Colegio, 2, 28801 AlcalÌÁ Henares, Madrid, Spain. 25-29 September. EUROPEAN ASSOCIATION OF ARCHAEOLOGISTS ANNUAL MEETING. Regia, Latina. Contact: Professor Dr Janos Gaudron, Society of Archaeologists of Latium, Pleiarchum 3 (Casil), Regia LV-T1047, Latina, Fax: (371) 783-04-27. 2-3 October. WINE IN ROMAN ANTIQ. UITY. Jerez, Spain. Contact: the Symposium Secretary, Apartado de correos 324, Jerez de la Frontera, Cadiz, Spain, Tel.: (956) 33 20 50; Fax: (956) 33 09 68. 3-5 October. COINS, HISTORY AND ARCHAEOLOGY OF THE EARLY ABUSSID CALIPHATE. The British Museum. Contact: Venetia Porter, Department of Coins and Medals, The British Museum, Cc Rue, London WC1B 3DG. Tel.: (0171) 323 8272. 4-5 October. THE FASHIONING OF SELF. ROMAN PORTRAITS IN CONTEXT. Smith College Museum of Art. Contact: Smith College Museum of Art, Elm Street at Bedford Terrace, Northampton, Massachusetts 01063. Tel.: (413) 583 2760; fax: (413) 583-2782. 5 October. DARK AGE LONDON. The Museum of London. £7.50. Contact: P. E. Pickersgill, 3 Westminster Road, London N12 7NY. 16-18 October. COMPLUTUM AND THE ROMAN HISPANIC IN LATE ANCIENT. At AlcalÌÁ, Spain, Contact: the Symposium Secretary, Po del Juncal s/n, Apdo. 2548 28802 AlcalÌÁ de Henares, Spain. Fax: (91) 881 32 22. 25-28 October. ROMAN MILITARY EQUIPMENT. Montpellier, France. Contact: Secretariat du colloque ROMEC, 190 Rue de Pérols, Lattes, France. Tel.: (33) 67 15 61 31; Fax: (33) 67 22 55 15. 26 October. DAVID ROBERTS. The legacy of the artist David Roberts on his bicentenary. The British Museum, London. Tickets £18. Contact: The British Museum, London WC1B 3DG. Tel.: (0171) 323 8511/8822. 1-2 November. GLACIAR SYMPOSIUM. Issues concerning Roman women, family, society, and art; women in Ancient Roman literature and historical studies. At Valenciennes Art Museum, New Haven. Contact: Dr. E. Klein, 402 Phelps Hall, New Haven, CT 06511. 1-203-436 0977; Fax: 1-203-432-1079. 7 November. COPTIC EXCAVATIONS. Symposium sponsored by the Supreme Council of Antiquities, Cairo. Contact: Secretary General, The Society for Coptic Art, 222 Barners Avenue, Cairo, Egypt. Tel.: (20) 482-422. 14-15 November. THE AGE OF TRANSITION. ROMAN AND BYZANTINE CHRONOLOGY OF ENGLISH CIVILIZATION 1400-1600. Contact: British Museum organised jointly by the Societies for Medieval and Post-Medieval Archaeology. Contact: Dr Paul Stamper. Archaeology Service, Winston Churchill Building, Euston Rd, Swindon SZ4 5BL. Tel.: (01793) 254009; fax: (01793) 254047. 16 November. ROMAN LONDON. RECENT ARCHAEOLOGICAL RESEARCH FROM THE CITY. The Museum of London. Contact: Ticket £5; Contact: Derek Hills, CBA Media, Anglia, 34 Kingfisher Close, Wheatheathamps, Herts AL4 8J. 18-21 November. TROY AND ITS TREA- SURES. Emphasis on the problems of Troy. Contact: Curator, Trustee St. Pudshkin Museum of Fine Arts, ul. Vol- chonka 12, Moscow 121019, Russia. 21 November. WOMEN AND OBJECTS. Identifying women through inscriptions on objects AD 700-1700. Contact: Judy Stevenson, Dept of Early London History and Collections, Museum of London, London EC2Y 5HN. Tel.: (0171) 600 3699 ext 307. 26-27 November. NEW LIGHT ON CAE- SAR'SDESIGN for the Arch of Titus: new evidence on the evidence for Caesar's invasion of Gaul. Sheffield, UK. Contact: Dr David Crooksey, Dept of Adult Continuing Education, University of Sheffield, 196-8 West St, Sheffield, S1 4ET. 6-8 December. MYSTERIES OF ANCIENT CHINA: THE MUMMIFIED LADY. The British Museum, Robert Bagley, Roger Goepper, Donald Harper. Tickets £6.55. Contact: The British Museum, London WC1B 3DG. Tel.: (0171) 323 8511/8822. 27-30 December. ARCHAEOLOGICAL SOCIETY OF AMERICA ANNUAL MEETING. Northeast Region. Contact: Shelley Griffin, A. J. A., 656 Beacon Street, Boston, MA 02215. Tel.: (617) 353-9361; fax: (617) 353-6550. LECTURES WASHINGTON, D.C. 21 Collector. ANCIENT NUBIAN CERAMIC TECHNOLOGIES. By Pamela Vandiver. National Museum of African Art. Followed by a gallery discussion on 'Art and Technology' in Ancient Nubia by Veronika Jenke. (202) 357-6400. LONDON 18 September. RECENT TRENDS IN JUDEAN ARCHAEOLOGY. Professor W. Adams. 20-21 at University of Kentucky. The British Museum. Tickets: from the Department of Egyptian Antiquities, The British Museum, London WC1B 3DG. (0171) 323 8500/6863. 8 October. THE DECORATED PAV- EMENTS AND MOSAICS AT SIDI KHREBSI (BERENICE). Professor Demetrios Michaloudis. Society for Libyan Studies, at the British Academy. 5.30 pm. 18 October. RECENT EGYPTIAN EXCA- VATIONS AT ABUSIR. Michele Veneri. 4.30 pm. The British Museum. Tickets £5 from: the Department of Egyptian Antiquities, The British Museum, London WC1B 3DG. (0171) 323 8500/6863. AUCTIONS 30 September. THE ANTIQUITIES COL- LECTION OF BRUSCHI PASHA. Francois de Ricqles, Paris (33) 1 48 74 38 93. 7-8 October. ANTIQUITIES OF THE GALERIE SARDANE. Drouot, Paris (33) 1 47 70 48 95. 22 October. ANTIQUITIES. Bonhams, London (0171) 393 3500.
Roman marble head of Aphrodite, sensitively carved in Praxitelean style with hair pulled into a topknot bound by a fillet. Ex private collection, Princeton, NJ. Cf. the Bartlett Aphrodite, MFA Boston, 1st-2nd Century A.D. H. 8 3/4" (22.2 cm.)

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