FACES FROM ANTiquity: EGYPTIAN MUMMY PORTRAITS

ROMAN INFLUENCE IN DARK AGE BRITAIN

THE RUBENS VASE: AN ORIENTAL COPY?

LATE BRONZE AGE SOCIETY IN CYPRUS

NEW ANTIQUITIES GALLERY IN AUSTRALIA

ROMANESQUE WALL PAINTINGS DISCOVERED IN NORFOLK

BRONZE AGE BRIDGES OVER THE THAMES

THE WINTER 1996 ANTIQUITIES SALES

Egyptian panel portrait of a woman from Hawara wearing hoop earrings and an unusual off-the-shoulder tunic. AD 100-120. On display at the British Museum.
East Greek bird bowl style oinochoe decorated with bands of decoration in brown. Included among the designs are a mountain goat, a group of birds, crosshatched triangles, and various other patterns and geometric forms. Choice and intact. Archaic, 7th Century B.C. H. 8 1/4" (21 cm)

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NEWS FROM EGYPT

New developments at Luxor
Twelve hieratic texts inscribed on the foundations of the Luxor Temple were recently uncovered during the restoration work undertaken due to the damage caused by underground water. The texts contained details of the original planning and construction of the famous 18th Dynasty temple. Work is being completed on the reinforcement and reinstallation of the twenty-two columns of the colonnade of the Hypostyle Hall of Amenophis III at the Luxor Temple and it will be reopened to the public within the next few months. The town of Luxor itself is being redeveloped in an ambitious project financed in part by the UN Development Fund. Over four hundred houses that are built over possible archaeological sites are being demolished and new homes will be built nearby for the inhabitants.

Sites in Lower Egypt being developed
About £E 9 million has been apportioned to develop the well-known sites of Tell Basta and San el-Hagar in Sharkia Governorate. Tell Basta, the ancient Bast, also known in classical times as Babastis, was the home of the cat- or lion-headed goddess Bastet and her temple. The cat cemeteries contained thousands of mummified cats. It is also known for the 14 temples of the 6th Dynasty kings Tetti and Pepy I. A museum will be constructed at Tell Basta and the area will be walled off to separate it from the Ismailia road. San el-Hagar, ancient Tanis, was the capital of Egypt during the 21st and 22nd Dynasties and the location of the great temple of Amun. Many major antiquities have been unearthed there from the 12th to 22nd Dynasties and from the Ptolemaic Period, including statues of Amenemhet I, Senwosret I, Ramesses II, and Queen Nefertari. It was also the site of the tombs of the kings of the 21st and 22nd Dynasties, including Psusennes I, Amenemope, Osorkon III, and Shoshenq III, in which many silver and gold treasures were discovered. The columns and walls of the temple of Ramesses II will be reconstructed. One of the obelisks of Ramesses II now at San el-Hagar will be removed, after its restoration, and will be placed in Ahmed Oraby Square in nearby Zaqqazig. A second obelisk will be erected at the entrance to the highway between Samal-Hagar and Port Said.

Large tomb uncovered near Alexandria
A large tomb, apparently a Ptolemaic extension to the west Alexandria necropolis, was uncovered while the foundations were being dug for the el-Qabari flyover. Resembling the Kom el-Shuqafa catacomb (though this dates to the first-second century AD), it was discovered at a depth of seven metres. The square burial chambers are five storeys high, with twenty-two openings in each storey. The name of each of the deceased was written in Greek above each opening. During the Ptolemaic Period Alexandria was the most important city and port in the Mediterranean and was basically a Hellenistic city.

Security tightened at museums and warehouses
Due to the recent attempt to rob the Egyptian Museum of some of the treasures of Tutankhamen (see Minerva, Nov/Dec 1996, p. 3), security measures have been implemented at museums, warehouses, and archaeological sites. Special committees have been formed to supervise the cataloguing and they have already reported several serious 'violations'. In addition to the many items in the warehouses that have not been registered there are many more that are not even listed in the warehouse managers' records. Many of the records are outdated, incomplete, or full of errors. Twenty museums have been catalogued under their direction and four major museums are now undergoing the same process, with five others to follow shortly thereafter. Dr Ahmed Nawar, in charge of the Museums Sector, noted that some museums have never had any inventory made. He was particularly concerned with the lack of proper descriptions or photographic records. The Antiquities Police recently arrested a museum employee from Aswan who had attempted to sell several antiquities, including a gold jar with a hieroglyphic inscription, a bronze statue of Horus, and three marble objects, to a dealer in a Cairo bazaar. He had smuggled them out in a rubber sack.

Licence of Greek archaeologist suspended
In 1985 a Greek archaeologist, Liana Sourvatzi, announced that she had discovered the tomb of Alexander the Great in a privately financed excavation about twelve miles west of Siva Oasis in north-western Egypt, the place where Alexander reputedly consulted the oracle of Ammon. Her claim was based upon three stone fragments with Greek inscriptions found in a grave which she uncov-
TREASURE TROVE IN ENGLAND AND WALES 1995-96

The second Annual Report of the Treasure Trove Reviewing Committee in its new and attractive format has just been issued for the year 1995-96. Like its predecessor of last year, it carries more detailed information about the finds than previous reports had done and also includes colour illustrations of the most notable pieces. During the year the Committee were notified of 29 finds, all but three of them being found by the use of metal detectors. Twenty of the finds were acquired in whole or in part by museums and nine, although declared to be Treasure Trove, were not considered by the Committee as no museum wished to acquire them or because the finders had waived their rights to a reward since the items were discovered in the course of a professional archaeological excavation.

As usual, coins formed the bulk of the finds notified. The exceptions were two Late Bronze Age items, a flat gold band 18 centimetres long from Cricklade, Wilts, and a gold 'dress fastener' from Cave Hill, Belfast. The latter was the first time the Committee had considered a case from Northern Ireland (previously its remit had been only for finds from England and Wales). Both items dated from c. 1000 to 600 BC.

There were seven hoards that contained Ancient British coins, several of them being supplementary continuations of earlier reported finds. More discoveries were made at Essendon, Hertfordshire, following the initial report by four metal detectorists. A British Museum team subsequently excavated the site and found further objects, coins, and gold torc fragments. Only the portion found by the metal detectorists was valued (at £11,116.58) since the excavation team had waived their right for a reward for their findings.

Roman coins accounted also for seven hoards, two of which were particularly interesting. A group of 126 gold aurei were found at Didcot, Oxfordshire, and not recognised for what they were by the metal detectorist finder. It was only through the good offices of Bonhams, the auctioneers to whom the coins were taken for identification, that the find was reported and steps taken to process the discovery through the proper channels and record it. The coins ranged from Nero to Antoninus Pius and were deposited c. AD 159. The hoard represented a vast amount of contemporary wealth and it is the most important hoard of gold aurei.
from Britain since the group of 160 was excavated at Corbridge in 1911 (and subsequently stolen). The Didcot hoard was valued at £141,850.

At Bishop Cannings, Wiltshire, a mixed hoard of Roman coins and jewellery was recovered by metal detectorists and excavators from the Devizes Museum. There was a gold solidus of Gratian (AD 367-383), 1,569 silver siliqua and 5,837 bronze coins from Constantius II (AD 337-361) to Honorius (AD 393-423). The bronze coins, together with silver and base metal objects, were held not to be Treasure Trove.

Anglo-Saxon coins accounted for two hoards, from Bedale, North Yorkshire, and Duddingston, Northamptonshire. Nine silver pennies of Henry I came from Toddington, Beds (£1,870) and a group of 32 Short Cross, 11 Long Cross and four Scottish pennies were reported from 'Mid-Norfolk'—the find-spot being kept secret to protect the site.

Seven Treasure Troves were returned wholly to the finders, three of which were Ancient British, two Roman, one Anglo-Saxon and a group of Edward VI to the Commonwealth.

Two Treasure Troves where the finders disclaimed their right to a reward were a pair of ribbed gold Early Bronze Age armlets, c. 2100-1700 BC, found together with fragments of pottery vessels, and further finds at Hoxne, site of the great find by Mr Eric Lawes in November 1992. There added eleven more gold solidi (of Valentinian II, Arcadius and Honorius) and 452 silver siliquae from Constantine II to Honorius. The new finds did not change the date of deposition of the hoard and the two siliquae of Constantine III, dated to AD 407-8, remain the latest in the hoard.

In relation to the Treasure Act (which received the Royal Assent on 4 July 1996), the Department of National Heritage issued a draft Code of Practice on 17 January 1997 which invited public comment by 14 February 1997. The Treasure Act will come into force not less than two months after the Code of Practice has been approved by Parliament.

The Government is establishing a two-year programme of pilot schemes to record archaeological finds beginning on 1 September 1997 and funded with £50,000 being made available for the eight month period within the year 1997-98.

Peter A. Clayton

**UNIQUE ROMANO-BRITISH SCULPTURE FOUND IN SCOTLAND**

Just before Christmas 1996, Robert Graham, the ferryman on the River Almond at Crmond, a village near Edinburgh on the Firth of Forth, noticed a carved stone head sticking out of the mud at the bottom of the ferry steps. Unable to remove it himself, he contacted a local archaeologist and between the 15 and 20 January this year, a team from the Museum Division of the City of Edinburgh Council, assisted by Fraser Hunter of the Department of Archaeology of the National Museums of Scotland, uncovered one of the most impressive and significant Roman art to have been found in Britain for decades: an early third-century AD Romano-British sandstone sculpture of a large feline, almost certainly a lioness, apparently devouring a human being.

One and a half metres long and half a metre high, the lioness has its front paws on the shoulders of man, while holding his head in its mouth. The main body of the sculpture has been broken from its base—which has also been found nearby—but is otherwise in an astonishingly good state of preservation, given that it has been submerged in mud for nearly two mil-

MINERVA 4
The discovery last year near Colchester, Essex, of a unique ancient gaming board set up as if in play has attracted much interest throughout Britain and beyond. Many gaming boards have been found before, and gaming counters in various materials commonly occur on Roman sites, but this appears to be the first time that a board has been recorded with counters in position. There are various snippets of information about Roman games in the ancient literature, but there is no list of all the games and nor is there a set of rules for any single game. The Colchester game provides a new, vivid type of evidence, since it is a game set out by somebody who knew how to play it. In a way, this is the most direct and intimate sort of evidence that you can get.

A remarkable feature of the board is that it seems to have belonged to a doctor because other items in the grave included a small surgical kit made up of scalpels, hooks, probes, and tweezers. Although many of the objects in the grave were Roman, the dead person had been a Briton and this is the first time that a surgeon’s kit, Roman or ancient British, has been found in Britain.

The gaming board and the surgeon’s kit were some of the extraordinary objects in a grave excavated at a two-thousand-year-old burial site at Stanway, Colchester, last summer by the Colchester Archaeological Trust. Other items in the grave included a copper alloy ‘strainer bowl’ (which was rather like an ancient form of teapot), an ornate copper-alloy pan, a pottery dinner service, two brooches, and various other pottery vessels.

The gaming board was made of two pieces of board, and hinged so that it folded inwards lengthways. Its corners were strengthened with right-angled strips of copper alloy. The wood had rotted away completely apart from where it was in contact with the metal corners, counters, and hinges. The overall proportions of the board (3:2) and the positions of the counters suggest that it had been marked out as a grid to make 12 by 8 squares. The counters are of opaque glass in the shape of thick chocolate drops. There are twenty-six in all, half being white and the rest dark blue. Each player seems to have had twelve standard counters, plus a thirteenth of different rank. White’s thirteenth counter was much smaller than the others, whereas blue’s differed solely by being placed upside down.

The absence of dice shows that the game was one of pure skill. The most obvious candidate for the game from
those that are known is ludus latrunculorum, meaning 'game of little bandits' (or robbers). The aim of this game was to remove your opponent's pieces by sandwiching them one at a time between two of your own. The pieces could move forwards, backwards, and sideways, like rooks in chess, and there were superior pieces which could move in more flexible ways.

Regardless of whether or not the game was actually ludus latrunculorum, the play represented by the pieces on the Colchester board might have been along the following lines. Each player set out his twelve standard pieces in a line down one side of the board. Each then placed his thirteenth piece on a vacant square of his choice. Blue decided to play defensively and placed his extra piece close to the left-hand corner of the board (as he saw it). White was bolder and put his extra piece in the middle but in his half of the board. Play started in earnest with blue advancing his third piece in from the right by one square. White responded by doing the same with his facing piece. Blue then advanced his piece second in from the right by two squares. The game, which had barely begun, then goes no further.

The gaming board had been set out on the bottom of a large box occupying one side of the grave. After the pieces had been laid out and the 'game' prematurely terminated, the dead person's cremated remains were placed in a heap on the board (perhaps in a bag). The surgical instruments were also put on the board (or maybe on a shelf in the box). Other items were then placed in the box and its lid was shut, thereby protecting the contents from the soil which was shovelled into the grave.

Board games were popular in the Roman world among adults and children alike. Although the pieces are certainly of a standard Roman type, the game being played may not necessarily have been Roman since the dead person was British. Information about the games favoured by Celts is even sparser than for the Romans. However, to judge from their cousins in later Celtic Ireland, it seems that skill in board games among the Britons could have been a highly-regarded accomplishment. Of the eight most important graves found at the Stanway site, three contained gaming pieces, which clearly indicates the popularity of board games among these high-ranking Britons. Moreover, burial practice was itself very ritualised and the Colchester game may have been part of an elaborate graveside ceremony full of meaning for the living participants.

The excavations at Stanway are taking place on a sand and gravel quarry. They are being funded by English Heritage, Tarmac, Essex County Council, and Colchester Borough Council.

Philip Crummy,
Colchester Archaeological Trust

ARISTOTLE'S LYCEUM DISCOVERED IN ATHENS

Last year construction workers preparing the foundations of a new Museum of Modern Art in Athens some two kilometres east of the Acropolis unearthed some Roman remains. Since then excavations have laid bare what appears to be a substantial section of the gymnasion of the Lyceum, an ancient grove sacred to Apollo and the site of the school established by Aristotle and his followers in 335 BC as a rival to the Platonic Academy after the philosopher's return from Macedonia where he had been tutor to Alexander the Great.

The freshly unearthed site – the remains of which were 3-6 metres below present ground level - takes its place alongside the two other great gymnasion sites in Athens: Plato's Academy and the Kynosarges gymnasium.

Identification of the site is based mainly on ancient descriptions, notably Pausanias, which place Aristotle's Peripatetic school – so called because he would lead his pupils around a colonnade as he lectured to them - outside the eastern wall of the ancient city near the banks of the Ilios river. The philosopher was a metic, a resident alien in Athens, and as such was not allowed to own property within the city limits.

Named after the grove of Apollo Lykeios – an epithet that suggests the god's Asiatic origins in Lydia – the Lyceum was richly endowed upon its foundation with money from Macedonia and given the wholehearted support of Lycuragus, Athens' most powerful statesman at that time, 'the Pericles of the fourth century'. Aristotle stayed as its head until 322 when he left the city after the death of Alexander, but the school continued to prosper under his successor Theophrastus who reputedly had 2,000 students, among them the comic playwright Menander. Cicero would later write of the Peripatetic school as 'as factory producing specialists... there went forth orators and generals and statesmen, also mathematicians, poets, musicians, and physicians'. In 86 BC Sulla destroyed the site.

While what has been discovered may be of more symbolic than aesthetic interest, it seems that the design for the museum by I.M. Pei, architect of the Louvre pyramid, will almost certainly have to be adapted to accommodate the finds. Further detailed excavation is likely, and, as the site is prone to flooding, measures are being taken to protect the ancient walls and hypocausts.

Robert Lloyd Parry
NEWSLETTER FROM LUANG PRABANG, LAOS

A solid gold Buddha, the Phra Bang, said to have been cast in the first century in Ceylon, gave its name to the fourteenth-century royal capital of Laos, Luang Prabang, City of the Golden Buddha. A new chedi, or shrine, has just been completed to house the Phra Bang which will be transferred this year from the city’s National Museum, where it has been the principal exhibit since 1975.

The icon is revered throughout Laos as a talisman and a Palladium, for its arrival in Luang Prabang coincided with the origins of Buddhism there, and to this day Laos remains a profoundly religious country. Buddhist art developed with the religion, as in the rest of South-east Asia, and while images of the Buddha were created for worship, ceremonial halls and stupas were built to house them. Consequently, the artistic heritage of this remote, mountainous country is almost entirely religious, and Luang Prabang is a treasure house of artistic achievement, with 62 ornately carved wooden temples dating from the fifteenth century.

In December 1995, the entire former capital was added to UNESCO’s list of protected World Heritage Sites. The new chedi for the Phra Bang is part of the renovation and conservation planned as a result of the city’s new status.

The plans have been implemented according to the World Heritage Committee’s recommendations by Khambiane Nhouyvanisvong, UNESCO’s Alternate Permanent Delegate since 1996. Local authorities and the Ministry of Construction have defined a Heritage Protection zone and an urban plan, while an inventory of historic monuments, including 111 houses, many built during the French protectorate, has been prepared by the Direction of Museums and Archaeology.

The new chedi for the Phra Bang was completed in 1996 at the entrance to the grounds of the museum. The colonial-style museum was the former Golden Palace, built in 1904, and converted in 1975 under the communist Pathet Lao, after King Savang Vatthana was forced to abdicate. The dramatic history of this quiet country, with a population of 4.5 million, included being the most heavily bombed nation in the world during the Vietnam war, prior to the current regime. Much of its cultural heritage was destroyed then, and UNESCO’s intervention in 1995 was timely, for Laos only started to reopen to visitors and foreign investment in 1989.

The Phra Bang’s history is as chequered as that of Laos: its age is disputed, but it belonged to the king of Sri Lanka, then King Phaya Sirichanta of Cambodia, who gave it to King Fa Ngum, founder of the fourteenth-century Lao kingdom Lane Xang. After being stolen numerous times by the Siamese, the solid gold image, which weighs 43 kilos, was eventually returned to Luang Prabang, and kept first in Wat Mai, then Wat Wisunlot, the city’s oldest temple, before being displayed at the museum. Visitors viewed the 83-centimetre-high Buddha, with its hands raised in the Abhayaamudra pose, ‘giving protection’ or ‘dispelling fear’, from behind an iron gate, except when it was brought out for processions at the Lao New Year. The new chedi is more fitting for so revered an image, which is said to possess magical properties, although rumours say it is a copy and that the original is kept in a vault.

Last May the museum’s conservation was helped by a $20,000 project by a Japanese team from the National Museum of Ethnology in Osaka, which specialises in museology in Asia. Their assistance included photographs and plans of the museum to improve displays and archives. Director Kamphong Phomnawong, who studied museum management in Osaka in 1995, said help was needed to preserve the collection, which ranges from cabinets filled with precious golden and crystal Buddhas, to a piece of the moon given to the last king by Richard Nixon.

Conservation of Luang Prabang, funded by the French government, the European Union, the city of Chion, and Electricite de France, includes prohibiting new construction, with a view to encouraging eco-tourism and cultural tourism. However, Minja Yang, head of UNESCO’s Promotion Unit and Asia-Pacific Unit, described the plans as complicated, since some construction is inevitable. ‘Luang Prabang is a living city,’ she said. ‘The local population’s involvement is crucial.’

To assist them, a Heritage House has been set up within the Department of Culture, on the town’s main thoroughfare, where they can seek advice on their houses. Its walls are covered with photographs of every building, together with maps and drawings. UNESCO’s plans will protect not only the buildings, but the surrounding forests and river too, a vital conduit in this landlocked country.

Luang Prabang was unknown to the West until 1861 when it was visited by Henri Mouhot, the explorer credited with the discovery of Angkor Wat. He described it as ‘a delightful little town,’ and a paradise with its amphitheatre of mountains. Mouhot died of malaria later that year, aged only 36, and is buried nearby on a remote bank of the Mekong river. The French arrived in 1893, and built colonial offices and houses, incorporating the styles of local buildings such as that of Wat Xieng Thong, built in 1561, with its low sweeping, richly decorated tiered roof.

Luang Prabang is not only one of South-east Asia’s most unsplotted cities, it is also one of profound religious significance. As such it is the perfect setting of the Phra Bang, a relic of the country’s spiritual and artistic past and a symbol for its future.

Denise Heywood

MINERVA 7
ROMANESQUE WALL PAINTINGS DISCOVERED IN NORFOLK

Wall paintings dating from c. 1090, recently discovered in a ruined Norfolk church, have proved to be of international significance due to their extremely early date and the rarity of their subject matter.

David Park and Stephen Heywood

The most important discovery of Romanesque wall painting in England for twenty years has been made in the remote parish church of Houghton-on-the-Hill in Norfolk, eastern England. Partially uncovered in April last year, the paintings are now the subject of a long-term programme of research and conservation, and have only recently received any publicity. But they have already caused ripples of excitement in art-historical circles, due to their exceptionally early date and extremely rare subject matter.

No county has more medieval churches than Norfolk, but of these about 100 are ruined. In 1992 Norfolk County Council and English Heritage began a five-year project to repair some twenty of the most important, and Houghton was among those selected. Despite its designation as a ruin the church is not officially redundant, but a 1993 photograph gives some idea of its condition then: densely shrouded in ivy, with its roof partly collapsed and its windows unglazed. During the structural repairs it was realised that extensive remains of wall painting survived, and a short phase of uncovering from beneath later layers was undertaken last spring.

The results of this uncovering far exceeded expectations. Most of the surviving painting is concentrated on the east wall of the nave, above and around the chancel arch. To the west of the arch is the Resurrection of the Dead, with an angel blowing the Last Trumpet, and tiny naked figures clambering out of their tombs. The narrow border above contains saints in roundels, each holding a scroll, while above is the most exciting survival of all: a monumental representation of the Trinity. Although much damaged, God can be seen enthroned in a triple mandorla, with Christ on the cross before him, and the dove of the Holy Spirit rising above Christ's outstretched arm. More uncovering remains to be carried out elsewhere in the nave, but a scene of Christ and another figure is visible on the north side, while intriguing remains on the west wall include the head of an evil figure represented in profile.

Much of the significance of these paintings derives from their very early date. Only one Anglo-Saxon wall painting is known to survive in a parish church: the fragmentary painting of fluttering angels, dating from c.1000, at Nether Wallop in Hampshire. The earliest major schemes of surviving medieval painting date from the first half-century after the Norman Conquest of 1066, and of these the most celebrated are the 'Lewes Group' paintings at Hardham, Clayton, and elsewhere in Sussex, all apparently executed by the same travelling workshop, and dating from c.1100. The style of the Houghton paintings is very close to these in some ways – in its basic 'bacon and egg' palette of red, yellow and white, and in the characteristic jutting jaws of the rising souls in the Resurrection scene. But the most diagnostic stylistic feature, which suggests a particularly early date, is the quatrefoil on God's knee in the Trinity. An Anglo-Saxon motif, this occurs in a number of manuscripts of the first half and middle of the eleventh century, but the only known occurrence in painting after the turn of the century is in a Canterbury manuscript now in Florence, which, despite its date of c.1120, is still in a thoroughly Anglo-Saxon style. Based on the internal evidence, therefore, a dating of c.1090 seems most plausible for the Norfolk paintings.

A detailed study of the church itself independently arrived at the same dating of c.1090, and no doubt the fabric and paintings are coeval, as indeed would be expected. Unfortunately, only the nave of the original church survives, since the chancel
was rebuilt in the eighteenth century, but there is sufficient evidence to show that the building consisted of two simple cells, the chancel slightly narrower than the nave. Much Roman brick is reused in the nave and chancel arch, while the quoins include some long-and-short work, and the two original windows in the north and south walls are double-splayed. Such features would, not long ago, have been regarded as evidence of an Anglo-Saxon date, but are in fact typical of early Romanesque buildings as well; indeed, double-splayed windows are a characteristic feature of the early flint buildings of East Anglia. In recent decades, many churches previously regarded as Anglo-Saxon have been reassigned to the 'great rebuilding' of the period following the Conquest - including the Lewes Group church of Clayton, with its famously primitive chancel arch - and Houghton too undoubtedly fits most comfortably in this context.

Early Romanesque wall painting is rare throughout most of Europe, but it is particularly the representation of the Trinity that gives the Houghton paintings their international significance. It is, of course, most unusual that this subject, rather than Christ in Majesty, is shown in combination with the Resurrection of the Dead, but this association of the Trinity and Last Judgement again appears to be a survival from the Anglo-Saxon period. Thus, in the Grimbald Gospels of c.1020 the Trinity is depicted above choirs of saints and angels holding the souls of the dead. In this miniature, however, the Trinity is depicted as three seated figures, whereas the Houghton representation - showing God enthroned with the crucified Christ - is altogether more advanced. It is, in fact, the Throne of Grace or Gnadenstuhl type, which became the standard way of representing the Trinity throughout Europe from the twelfth century onward. Elsewhere, the earliest known examples of this type appear to be in two French manuscripts, one dating from the first quarter of the twelfth century, and the other from c.1125. The occurrence of a Gnadenstuhl Trinity at Houghton - which must always have been a remote and relatively insignificant church - therefore casts an entirely new light on iconographic developments in the early Romanesque period. It reminds us of just how tenuous our grasp of such developments really is: thousands of wall paintings must have existed in this period, of which less than one per cent survive.

Much remains to be done to ensure the preservation of the Houghton paintings, and a steering group has recently been established to oversee this process. Further uncovering will need to take account of slight but nevertheless significant remains of later medieval and post-Reformation painting in the church. Scientific examination of the original materials should be very revealing, since it is clear that one or two less common pigments were used in addition to the basic palette, including a blue-green which indicates the likelihood of a mixed media technique of fresco with secco additions. Environmental investigations and monitoring over a substantial period will be vital, while the full art-historical significance of the paintings will only emerge after further research. Within the next few years, however, the paintings should form part of an entirely revitalised parish church.

David Parks is the Head of the Conservation of Wall Painting Department, The Courtauld Institute of Art, University of London. Stephen Heywood is Conservation Officer, Norfolk County Council.
ANCIENT PORTRAITS

FACES FROM ANCIENT EGYPT

A special exhibition opening at the British Museum on 14 March explores the theme of painted mummy portraits from Roman Egypt, setting them for the first time in their archaeological context. Susan Walker reviews the background to the exhibition of nearly two hundred portraits.

Many of the portraits in the exhibition come from the collections of the British Museum and the nearby Petrie Museum of Egyptology (University College London), and others are borrowed from collections in Britain, Europe and the United States. The portraits are painted on wood or stuccoed linen, on plaster masks serving as part of the coffin lid, as full-length figures on linen shrouds (Fig 1), or cartonnage coffins. Often known as ‘Fayum Portraits’, they come, in fact, from sites throughout Egypt, the most recent discoveries being at Menna el-Alamein on the Mediterranean coast west of Alexandria. The exhibition also contains portraits from Saqqara just outside Cairo (Fig 2) to Thebes (modern Luxor) in the south (Fig 3), with several Fayum sites represented.

Supporting archaeological material, much of it discovered at the time the mummy portraits were found, offers an overview of funerary customs in Roman Egypt (Fig 4). Also displayed are examples of jewellery (Fig 5) and clothing from Egypt and from other provinces of the Roman Empire and, as they appear in portraits in other media, hairstyles adopted by the subjects of the mummy portraits.

The portraits themselves are the most moving records of individuals to survive from antiquity. The personal appearance of the subject of the portrait was, for the most part, carefully recorded, and the surviving corpus of nearly a thousand panel portraits offers a remarkable range of physiognomies and skin tones. Where the mummy survives, the portrait usually corresponds with the age at death and sex of the subject, although recent C.A.T. (computer-aided tomography) scans suggest that the refined appearance of the exterior of the mummy may belie a poor standard of mummification, as exemplified in the well-known mummy of an adolescent boy from the portrait of refined social status but mummified when his body was already decomposing (Fig 6).

The portraits range in date from the middle of the first century AD to the middle of the third, and they represent a fusion of three cultures: Roman, Greek, and Egyptian. Many of the images appear to modern eyes strikingly Roman (Fig 7), an interpretation supported by recent scientific analysis of the pigments and woods used in their manufacture which...

Fig 1 (left). Mummy of a boy with a shaven head, aged 8-10 years at death. The child is enveloped in a shroud with a painted full-length portrait, in which he appears in a Roman toga with thick fola over the chest (contabulato). AD 220-230. H: (of mummy) 85 cm; (of coffin) 95.5 cm. (EA 67195.)

Fig 2 (above). Panel portrait of a woman from Saqqara, wearing looped earrings threaded with pearls and applied gold leaf necklaces. About AD 100-110. H: 37.5 cm. (EA 29772.)
reveals the use at Hawara of colours previously unknown in the Egyptian repertoire, but well represented in contemporary Roman work (Fig 8), and the more widespread use of imported woods, apparently of northern Mediterranean origin. The hairstyles seen in the portraits may be compared with the fashions set by the imperial court in Rome; the jewellery is known from burials in Egypt and elsewhere, including sites in the eastern Mediterranean (Fig 5) and, for earlier pieces, Pompeii; the clothing matches surviving examples of Roman dress as worn in Egypt and neighbouring provinces. Using these features in combination, it is possible to date many of the portraits within a decade or two (e.g. Figs 2, 9, 12, compared with the earrings shown in Fig 5).

Alongside a strong Roman influence in fashion and material runs a clear signal of Greek cultural identity, a legacy of the rule of Egypt by the Ptolemies in the three centuries before the Roman conquest. The Ptolemies encouraged Greek immigration to Egypt and drained the Fayum to make fertile farmland for veteran soldiers. By the time of the Roman conquest in 30 BC, the immigrant population had become very mixed, with much intermarriage and the adoption of local beliefs and customs. Under the Romans, however, Greek identity was strongly asserted in a bid for favoured status. The portraits most likely represent members of elite families of mixed extraction, recruited by the Romans to maintain social order within a network of settlements modelled on the cities of the Hellenistic Greek world, which the Romans found a convenient and adaptable means of local government. Aspiring local families thereby attained favoured status, adopting Roman fashions in personal appearance and adornment and, at death, a Roman style of commemorative portraiture.

Nonetheless the portraits, painted on thin panels of wood, were designed to be inserted into mummies, a form of burial regarded in the
Roman world as uniquely Egyptian. Many of the mummy cases or coffins and some mummy labels and other texts written in demotic bear witness to the faith of the deceased in the Egyptian gods, who alone amongst pagan deities offered a clear prospect of a personal after-life. The apparently disparate elements of an Egyptian personal faith, a Greek (or assumed Greek) cultural identity, and an active role within the governing Roman authority seem to have been maintained with no visible signs of stress for two hundred years, until Roman imperial authority collapsed in the mid-third century AD, and the panel portraits suddenly ceased for reasons as yet poorly understood.

The coffin of Artemidorus (Fig 10) offers a paradigm of the three cultures represented in mummy portraiture. The panel shows a young man in Greek dress with Romanised hairstyle, his age carefully indicated by a faint moustache. The wreaths on his head and framing the panel emphasise the acute sense of loss felt at the death of a young man, educated in the gymnasium in traditional Greek fashion in the expectation that he would serve as a leader of his community in adult life. The inscription ‘farewell, Artemidorus’ might be found on any Greek tombstone of classical or Roman date; here it is set in a Roman winged tablet (tabula ansata). The scenes in gold leaf on the coffin, showing the mummy attended by Anubis and protected by Isis and Nephthys, and the fetish of Ostris at Abydos and the god’s reawakening in the netherworld, are purely Egyptian.

Many of the portraits were found by the British archaeologist (later Professor Sir) William Flinders Petrie at Hawara, the necropolis of Ptolemais Euergetis (also known as Arsinoe), the

Ancient Portraits

Fig 7 (left). Panel portrait of a man from Hawara of very Romanised appearance. AD 100-120. H: 42 cm. (EA 74708.)

Fig 8 (below). Saucers of paint found at Hawara. The orange-red pigment (minium) is a lead-based paint of Roman type. Though made of local clay, four of the saucers are of the distinctive ‘Haltern cup’ form known in various media throughout the Roman empire. 1st century AD. D: 9.5-11.5 cm. (GRA 1888 9.20.23.28.)

Fig 9 (right). Panel portrait of a woman from Hawara wearing hoop earrings and an unusual off-the-shoulder tunic. AD 100-120. H: 38.2 cm. (EA 74706.)

Ancient Portraits

While Flinders Petrie excavated at Hawara in 1887-88, a Viennese dealer, Theodor Graf, travelled to Egypt to buy large numbers of paintings, mostly said to originate from er-Rubayat in the north-east Fayum. These were painted in tempera, using egg as a binding medium, which produced a cruder effect than the encaustic panels from Hawara, not unlike the modern 'primitive' style (Fig 12). Once thought to be of later date than the Hawara paintings on grounds of their crudity, the panel portraits from er-Rubayat may now be seen as contemporary with the Hawara series, the subjects of both groups of paintings being dressed, coiffed, and bejewelled in similar fashion.

Graf exhibited his collection to great acclaim in venues across Europe and America, producing catalogues in six languages. In the intervening century mummy portraits have enjoyed mixed fortunes, devalued by the often opportunistic loss of their original context and consigned by their evident artistic merit and apparently confused cultural identity to an academic limbo between art history and archaeology and between Egyptology and the study of Graeco-Roman art. Extensively catalogued by the German scholar Klaus Pflasca, in recent years the portraits have been sensitively studied by the Greek artist Euphrosyne Doxiadis (see Minerva, Jan/Feb 1996, pp. 57-58, and May/June 1996, pp. 17-23) and the German archaeologist Barbara Borg. It is hoped that the British Museum's exhibition, co-presented by the Fondazione Memmo in Rome, will bring the work of these scholars and a number of new observations, scientific investigations, and archaeological associations to wider public attention. For a curator who has studied these paintings closely over the past two years, the strength of their appeal has not yet worn thin: they remain the only record in colour of the appearance of individuals in antiquity, and they retain the power to move us.

Dr Susan Walker is Deputy Keeper of Greek and Roman Antiquities, the British Museum, and joint Curator with Dr Morris Bleibrief, Assistant Keeper, Department of Egyptian Antiquities, responsible for organising the exhibition.

Fig 10 (left). Painted coffin with panel portrait of the youth Artemidoros, from Hawara. AD 100-120. H: (mummy) 171 cm. (EA 21810)

Fig 11 (above right). Gilded mask of Mareas from Hawara, who died aged 21. AD 20-40. H: 52 cm. (EA 21807)

Fig 12 (right). Panel portrait of a woman from er-Rubayat wearing a fringed stole or mantle, a medallion suspended from a thick chain, and hoop earrings. c. AD 200-220. H: 33.3 cm. (EA 65343)
Pair of hippopotamus ivory musical clappers with carved heads of the goddess Hathor.
Carved hippopotamus tooth - 25 x 4 cm. Egypt, New Kingdom.
18 Dynasty circa 1450 BC.
Provenance: Private Collection. US $35,000
DARK AGE OR GOLDEN AGE?

Roman influence in Britain AD 400-900

Did the ‘Dark Ages’ really exist? A new exhibition at the British Museum takes a fresh look at popular preconceptions of Britain in this period, combining archaeological, numismatic, and manuscript evidence to present a different perspective on that crucial time-zone of transition from the world of Late Antiquity to the early Middle Ages.

Leslie Webster

The story presented in ‘The Heirs of Rome: The Shaping of Britain AD 400-900’ is one not of decay and barbarism, but of a dynamic assimilation and adaptation of the Roman inheritance, creating a new and influential culture enriched by Late Antique ideas and traditions, and which reinvented them to serve the needs of a changed and changing world. Organised in collaboration with the British Library, the British Museum exhibition draws extensively on the treasures of both institutions to create an integrated approach to key aspects of this fascinating, yet still obscure period. It also benefits from the generous loan of major pieces such as the St Andrews Sarcophagus (which has never before been seen outside Scotland) and the Book of Cenne, and will be accompanied by interactive installations, including the British Library’s revelatory new Electronic Beowulf, and a multi-media programme specially designed for the exhibition itself.

The exhibition concentrates on three main themes: the immediate aftermath of the Roman Empire in the fifth century; the developing expression of secular power and authority; and the creative new interaction of text and image.

From at least the sixth century onward, the official line of ecclesiasti-
Anglo-Saxon Art

Fig 4. Anglo-Saxon silver-gilt woman's brooch from Cheesewell Down, Kent; early 6th century AD; L: 1.3 cm. British Museum.

For example, examination of the fifth- and sixth-century archaeological evidence is increasingly revealing the extent to which this was also a period of genuine continuity with the Roman past and of continuing contact with the Eastern Empire and its Mediterranean orbit. The Germanic tribes of north-west Europe, whence the Anglo-Saxon settlers came, had themselves lived in regular, direct contact with the institutions of imperial rule through trading, tribute, and service in the Roman army, as well as by warfare. Their distinctive stylistic traditions derive from Roman models, as do many of their symbols of status and rank. The indigenous Celtic population in western and northern Britain preserved the use of Latin, the Roman alphabet, and Roman titles; the Celtic Christian church maintained contact with the world of late Roman Christianity, and Celtic trading links with the Eastern Empire and Gaul were also kept up, as a variety of luxury imports from their aristocratic centres show.

More tantalisingly, in the material from Anglo-Saxon cemeteries in the east of England, we can detect an increasing number of signs which indicate that, far from being exterminated or driven westward, much of the Romano-British population simply stayed put; for a while, it preserved much of its own distinctive culture. Eventually, however, it was by degrees assimilated into the dominant population, until the British became, at least in the grave, indistinguishable from the incomers. Skeletal evidence plays a part in identifying this, as do grave contents and costume traditions of Romano-British type; but an arguably even more revealing insight into the inter-relation-ship of Anglo-Saxons, British, and their respective traditions in the fifth century can be seen in the fine metalwork decorated in the so-called 'quoit-brooch' style. This elegant decoration appears to be a southern Romano-British derivative of late Roman ornament; it occurs on objects of late Roman type, but also on items of likely Germanic origin (Fig 3). Object bearing it have been found on late Roman sites, and in graves in Anglo-Saxon cemeteries. The most likely explanation is that this high-status metalwork is the product of fifth-century Romano-British craftsmen who, for a while, made objects in sub-Roman style to serve the dress-conventions of both populations.

What you wore, and how you wore it were, indeed, crucial matters in expressing cultural identity and, of course, rank and power, in this fluid and fast-changing society. Once

Fig 6 (below). Anglo-Saxon ceremonial helmet from the Sutton Hoo ship burial; late 6th century AD; H: 31.8 cm (British Museum), with, beneath it, a replica of the helmet.

Fig 5. Anglo-Saxon massive gold buckle from the Sutton Hoo, Suffolk, ship burial; early 7th century AD; L: 13.2 cm. British Museum.
Anglo-Saxon Art

Fig 7. Late Roman officer's parade helmet of the type which was the model for the Sutton Hoo and similar Germanic helmets. From Deurne, Netherlands, deposited c. AD 320. Rijksmuseum van Oudheden, Leiden.

demonstrate a quasi-imperial geographical range. It can be no coincidence that around the same time, the East Anglian genealogies began to claim descent from 'Caesar' as well as the Germanic god Woden. All this paraphernalia is designed to represent the upwardly mobile Anglo-Saxon king as the true heir to Roman rule.

Sutton Hoo clearly reflects the fact that the successor states in Britain, whether Celtic or Anglo-Saxon, needed to establish secure power bases, and authoritative claims to rule. The newly converted Anglo-Saxon kings of this time were swift to see that the authority of the church could also underpin their claims to power, not only through the development of new instruments of political control, such as land-grants and laws, written, as Bede described, 'in the Roman manner', but also by means of a new iconography of power. Issuing coinage, with an image or symbol of the king, was, of course, one time-honoured way of distributing a universally intelligible image of the king's personal authority. But other means were possible. In the north and west of Britain, Celtic dynasties had traditionally expressed their status in simple dedicatory monuments, (though the Pictish monuments also drew on a complex system of symbols); now powerful sculptural images drawing on classical and Christian iconography came into play, among Anglo-Saxons and Celts alike. The majestic Pictish cross from Dupplin in Perthshire, Scotland, which bears an inscription commemorating the celebrated ninth-century king Constantine, son of Fergus, king of the Picts, is one such (Fig 8). This royal monument is one of several insular eighth- to ninth-century creations to make striking use of the iconography of David, who, as Old Testament king and victorious warrior, Christ's ancestor, and archetype of Christ as the Good Shepherd, was about as resonant a combination of secular and Christian imagery as could be found. The iconography also has a natural place in psalter manuscripts, since David was seen as the author of the Psalms (Fig 9).

Outstanding among the sculptural David monuments, and one of the star items in the exhibition, is the great Pictish shrine known as the St Andrews Sarcophagus (Fig 10). This marvellous piece of early medieval sculpture is a brilliant demonstration of how inventive was the assimilation of the Roman heritage, even on the periphery of Europe. Probably designed to contain relics of the Apostle Andrew and other saints, its combina-

Fig 8. Pictish cross shaft from Dupplin, Perthshire; 9th century AD. H. 250 cm. National Museums of Scotland.

Fig 9. King David playing the lyre, an early 8th-century Anglo-Saxon version. British Library, Cotton Vespasian A.i, f.30v.

again, a Roman inheritance is apparent even in the most seemingly Germanic artefacts. The Anglo-Saxon settlers arrived with their own established dress traditions, which already owed something to the decorative vocabulary and forms of late Roman dress. These signalled differing tribal affiliations, and, equally important, were signals of status, for both men and women (Fig 4). Many of these had their origin in the formal equipment of officials in the late Empire; this, for instance, certainly the case with the massive buckles worn by high-ranking males, which derive from late Roman military and official belt fittings (Fig 5).

A key instance is the early seventh-century Sutton Hoo ship burial in East Anglia, where the exuberantly decorated regalia, arms and armour are often seen as the embodiment of the Germanic warrior king. But in fact what is on display here is an ambitious Anglo-Saxon dynasty eager to emphasise its claim to authority through a powerful and deliberate evocation of Germanic tradition and Roman antecedence. This is not a home-grown Anglo-Saxon iconography of power. The decorative images on the helmet, buckle, shoulder clasps and sceptor may be drawn from Germanic tradition, but the forms are unequivocally those of Roman rule (Fig 6; Fig 7). So, too, the Byzantine silverware, the Swedish shield, the Celtic hanging-bowls, and the Frankish coins from the royal treasury
tion of David iconography, contemporary Pictish idiom, and courtly hunting images drawn from the Late Antique repertoire, conveys carefully structured messages about the church and its Pictish royal patron, with a sophistication which perfectly unites Insular decorative imagination with classical expository tradition.

As this wonderful piece shows, the accelerated access to Roman tradition provided through the Christian church was profoundly transforming. This is perhaps most dramatically seen in the introduction of classical methods of learning and teaching. The books, icons, and reliquaries which were flooding into Anglo-Saxon England at this time provided not merely knowledge, but, much more important, new ideas about how to use it. By the end of the seventh century, the Anglo-Saxon monastic schools were unequalled for learning and scholarship in western Europe; but, in the distinctive integration of text and image which is one of the
The exhibition is one of an European series of five which will be staged throughout 1997, each devoted to a different aspect of the transition from the Roman to the early Medieval world, and each in a different country. ‘The Heirs of Rome’ is the first of these to open, on show at the British Museum, 24 January - 20 April 1997; it will be followed by ‘From the Elysian Fields to the Christian Paradise’ at the Museum of Byzantine Culture at Thessaloniki, Greece, from 29 March 1997; ‘Armed with Gold: the Lifestyle of the Elite’ at the Rijksmuseum Hek Koninklijk Penningkabinet in Leiden, The Netherlands, 12 April - 28 September 1997; ‘Death on the Rhine’ in the Romisch-Germanisches Museum at Cologne, Germany, 23 May - 14 September 1997; and ‘The Firebel of the Serpent’ at the Statens Historiska Museum in Stockholm, Sweden, from 14 November 1997 - 3 March 1998.

Further information on these exhibitions, and an illustrated leaflet about them, are available from the British Museum. This integrated exhibition project has grown out of a five-year scholarly research programme, The Transformation of the Roman World, AD 400-900, organised by the European Science Foundation; its aim is to present some of the results of that work to a wider public through these new displays, as well as new or little-known material from the period. The project has also been supported by a financial grant from the European Union.

A substantial book is published by the British Museum Press to accompany the series – Transformation of the Roman World, AD 400-900 edited by Leslie Webster and Michelle Brown, price £18.99; it contains eight keynote essays by leading scholars on different aspects of the period, and shorter essays and catalogues for all the exhibitions in the series.

hallmarks of Insular culture, Anglo-Saxon and Celtic traditions of complex visual symbolic communication combined with classical use of written text to create a new and hugely influential way of presenting a formal message. Insular scribes and illuminators invented a new visual vocabulary for text, in which the Word could become an Image, and an Image might speak volumes. The pages of the great illuminated Gospel Books such as the Lindisfarne Gospels, as well as those of more humble illuminated manuscripts, convey an intellectual delight not only in embellishing the precious text in meaningful ways, but in using images themselves to convey new depth and layers of exegetical meaning (Fig 11).

This access to Late Antique models encouraged other experiments – with different media, such as sculpture in stone and bone, and with different modes of discourse. These included contextually selective use of language (the vernacular or Latin), of alphabet (runic, ogham, or Roman), and with increasing subtlety, script. The eighth-century Northumbrian whale bone box known as the Franks Casket is a perfect example of the innovative spirit of the period (Fig 12). Here, the Anglo-Saxon artist has transposed contrapuntal scenes from Germanic legend, the Scriptures, Roman and Jewish history onto his own, idiosyncratic, version of an Early Christian ivory reliquary, where the very different narratives intentionally reverberate one with another. The accompanying texts – mostly, but not entirely, in Old English and written in runes – display an enthusiastic use of script and language which is carefully matched to the subject. It is a paradigm of how the complex inheritance of Antiquity was integrated into native tradition to create a dynamic new cultural language.

The fourth to the ninth century in Britain was a period of profound cultural, religious and political change. Yet one central strand binds these societies in the transformational process – the enduring and constantly renewed influence of the Roman world.

Leslie Webster is Deputy Keeper in the Department of Medieval and Later Antiquities at the British Museum.
THE 'RUBENS VASE' IN BALTIMORE

AN ORIENTAL COPY?

The fifth in a series of articles by the Editor-in-Chief of Minerva dealing with the problems of forgeries and ancient art, in which he discusses the 'Rubens Vase' and the 'Waddesdon Vase'.

Jerome M. Eisenberg, Ph.D.

In the collection of the Walters Art Gallery, Baltimore, is a large asymmetrical chalcedony (or agate) vase (Figs 1-2), just over 18 cm. in height, carved in high relief, depicting grapevines, with bunches of pine-cone-like grapes, emerging on each side (Figs 3-4) from acanthus leaves, above which are heads of the horned deity Pan forming two knob-like handles. The chalcedony varies in colour from a pale honey-amber to a milky white. While the relief carving is executed in a bold and vigorous style, the background is quite thin and resembles a translucent porcelain. The surface is highly polished and presents virtually no signs of wear or damage beyond several chips and four prominent long cracks emanating from the rim. The rim is surrounded by a gold mount and the base (Fig 5) is carved in the form of a rosette. This rosette is composed of two overlapping sets of six petals, whose edges protrude beyond the sides of the vase, creating an unusually organic, six-lobed, foliate edge.

Dated by several scholars to the Graeco-Roman period, it has generally been accepted to be the original 'Rubens Vase' purchased by Peter Paul Rubens in 1619. Rubens made a drawing of it, which was later reproduced as an engraving (Fig 6). Rubens supposedly sold the vase, c. 1626, to an Amsterdam merchant, Daniel Fourment. It was shipped to the East Indies, but the boat carrying it was shipwrecked and it was thought that the vase disappeared at that time. However, the writer has recently been informed by Derek Content, an independent scholar specialising in gemstones, that, according to the archives of the East India Company published in Dutch in the late '40s and early '50s by A.N. Zadoks and J. Jitta (Oud-Hol...
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In the seventeenth century, and the Walters Vase, even after we allow for the baroque flourishes and exaggerated curves so typical of the early 17th century artist. All of the basic design elements: the grape bunches, the Pan heads, the acanthus leaves, the floral base, and the shape of the vase are atypical of any other examples of Roman art.

The contrast between the careful modeling of the palmately lobed leaves of the Walters Vase (Fig 8), with their gently undulating surfaces and Rubens engraving indicates, by the shadows cast of the surface carving, that the grape bunches were carved in the same high relief as the leaves. The necessary thickness to create this effect would certainly have been available on the original block of chalcedony used for the Walters Vase as can be seen by the much higher elevation of the leaves.

The Walters Vase is also irregularly shaped and quite asymmetrical, unlike any other known Graeco-Roman or Renaissance hardstone vase sculptures. Indeed, the only large fully sculpted classical hardstone vase known, the magnificent Hellenistic sardonyx 'Cup of the Poets', dating to the first century BC, in the Bibliothèque Nationale, Paris, is executed in a rich, classical style and bears no comparison to the often schematic representations on the Walters Vase. Ross observed that fourth- and fifth-century ivory pyxides and glass vessels can also be asymmetrical, but could find no examples in stone or other harder materials.

Ross also pointed out that this carefully indicated veins, and the crude conifer-cone-like grape bunches, which are indicated by a simple cross-hatching on a flattened quadrilateral form, is readily apparent. This machine-like cross-hatching is completely alien to the other curvilinear, organic designs on the surface of the vase. It is quite obvious that the stone carver who executed the Walters Vase was unfamiliar with the grape, for otherwise he would have carved rounded grapes with a strongly curved surface for the grape bunch. In contrast, the 'curious' rendering for grapes may also be seen on some fourth- and fifth-century ivory and bone carvings. However, the use of cross-hatching for grape bunches is apparently limited to small Roman low-relief plaques of the poorest quality, all of Egyptian origin.

In this article the writer will demonstrate that the Walters Vase is stylistically a product of an Oriental workshop, most probably Chinese, based on the Rubens vase engraving and should indeed be dated to the late eighteenth or early nineteenth century. Even so, there are many inconsistencies between the Rubens Vase engraving, which appears to be made after a genuine Roman vase extant in the time of Jahangir (1605-27) and that it was recovered from the deep waters in a chest with other treasures the year after the shipwreck and sent on to India. However, Jahangir had already died and from that time on we have no further records of the vase.

The Walters Vase, similar to the engraving in most details, was acquired by William Beckford and brought to England in 1818. It was first published in 1823 by J. Britton (Fig 7). Its earlier history is unknown. It is presumed that the Duke of Hamilton then bought it in 1845 when the estate of Beckford, his father-in-law, was auctioned. In 1882 it was acquired by S. Wertheimer at the sale of the contents of Hamilton Palace. It was later acquired by an Alfred Morrison who sold it at auction in 1898 or 1899, when it was purchased by Sir Francis Cook. Henry Walters then bought it at the Cook Sale in 1925. It was ultimately disposed of by Mrs Henry Walters, II, at auction in 1941, when it was acquired by the Walters Art Gallery. At the time it was suggested that the vase might be a Renaissance work, with just one scholar believing it to be a neo-classical work of the late eighteenth or early nineteenth century. In 1943 it was published by Marvin Chauncy Ross in the Journal of the Walters Art Gallery (Vol. 6, pp. 93-95) as an early Byzantine masterpiece of the late fourth or early fifth century AD, a dating retained by the museum.
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Fig. 10. Roman marble funerary urn, c. AD 100. 32 cm. Walters Art Gallery, Baltimore, Photo, Deutsches Archäologisches Institut, Rome.

Fig. 11. Late Roman limestone frieze, 4th-5th century AD. 51 x 24 cm. Private collection, Zurich, After Christentum am Nil (Zurich, 1963), no. 100.

Fig. 12. Chinese celadon jar, Song period, 11th century AD. After T’An Tan-Chiang, The History of Chinese Ceramics, II (n.d.).

Though they may curl. The leaves on the Walters Vase resemble far more the three-dimensional floral designs on Chinese celadon ware (Fig 12).

The explanation for this curious change in style can be ascribed to the nature of the sculptor of the Walters Vase. The writer first proposed in 1970 that the vase was carved by an Oriental stone carver, perhaps a Chinese jade carver, who would have had no knowledge of the grape during the late eighteenth or early nineteenth century, as there was never any viticulture in China. The genus vines is native to the northern temperate zones of North America, Europe, continent, North Africa, and the Near East.

Viticulture probably originated around the Caspian Sea and the grape vine and its fruit first appear in eastern art in India, where they are documented in the art of Mathur and Gandharan art of the second to fourth centuries AD (Fig 13).

The first occurrence of the grape vine and grape cluster in Chinese art was for limited use on designs on ancient Sui and T’ang objects from the late sixth to ninth centuries AD, such as bronze and silver mirrors (Fig 14). The grape vines and clusters used on this Chinese art were apparently derived from Sassanid (Fig 15) and Graeco-Roman art (Fig 16), which often employed the grape vine and cluster as a prominent decorative element. The rarity of this motif in the east is also attested in Japan at this time: a singular occurrence of the

those shown on this early Ming blue-and-white porcelain plate of the early 15th century (Fig 17), were limited to only the most expensive plates for the upper echelons of the elite. Two of the three examples of these plates that the writer has located have a characteristic lobed, foliate rim which will be discussed later on. He has not found, however, any examples of the grape and grape vine in Chinese art after the early fifteenth century. It is natural to suppose, therefore, that the Oriental sculptor of the vase, faced with the unfamiliar design illustrated in the engraving, would have translated these forms as highly simplified and flattened fruit clusters or conifer cones.

Further confirmation of the Walters Vase’s Oriental origin is provided by the small white color of the gold foil of the base radiating a metallic sheen. The appearance of this same gold color is also noted and commented on in all the literature to which the writer was able to refer. The base of the Walters Vase is also a distinctive feature.

The photograph of the base presented here (Fig 19) shows a section of the base radiating a metallic sheen. The appearance of this same gold color is also noted and commented on in all the literature to which the writer was able to refer. The base of the Walters Vase is also a distinctive feature.

Fig. 13 (above). Gandharan grey schist relief of a Bodhisattva, 3rd-4th century AD. 37.2 x 49.5 cm. After Sotheby’s, New York, sale catalogue, 16 March 1988, no. 5.


Grape vine rinceau is on the bronze throne of the colossal statue of Yakushi, dedicated in AD 716.

In the Southern Song Dynasty (AD 1127-1279) and most often in the Yuan Dynasty (AD 1271-1368) and early Ming Dynasty (AD 1368-c. AD 1435), and not later, the image of the grape vine and cluster was employed by the Ch’an Buddhist and Taoist ceramic artists to encompass the mystic universe and elements of everyday life. These later depictions, such as

Fig. 15. Sassanid parcel-gilt silver ewer, 6th-7th century AD. 34.1 cm. Metropolitan Museum of Art. After J. F. C. Kent and K. S. Painter, Wealth of the Roman World, AD 300-700 (London, 1977), no. 322.
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by the highly unusual base and underside. The top and sides of the flaring base (Fig 8) are carved in an undulating manner with six convex lobes, each girtly indented in the centre. The underside of the base (Fig 5) has been carved with two flattened sets of six petals, one within the other. The larger set has centre ribs in bold relief; both sets are lightly incised with further rib lines. The tips of the petals of the larger set protrude slightly beyond the base and are integrated in the pattern of the top side of the base, forming small projections between the convex protrusions. This six-lobed base is most typical of Chinese art (Fig 18), usually representing conjoined lotus petals, especially from the Ming Dynasty to the Qianlong period of the Qing (or Manchu) Dynasty in China, AD 1736-95, and apparently has no parallels, no matter how fanciful the comparison may be, to works of the Roman or early Byzantine period. Furthermore, there are six lobes on the base of the Walters Vase, even though the vase is essentially four-sided - another anathema - whether it be Roman, Renaissance, Oriental, or any other art style.

While the writer was researching the vase, in 1970, Joan Hartman Goldsmith, a specialist in Chinese jades and author of two books on this subject, including Chinese Jades (Oxford, 1986), had confirmed to me that the floral design on the bottom appeared to be a Qianlong-style carving of the late eighteenth century. She also noted that the technique on the base for a hard stone carving is not Western - it is too weak and lacks sufficient detail. She recently verified these observations, just one week before her untimely death. This flattened arrangement of petals is typical of Chinese art (Fig 19) and is commonly used to depict the chrysanthemum, lotus, peony, and poppy. The writer notes that the cross-hatching in the centre of the Walters design also occurs on a chrysanthemum design on the bottom of a bowl of the Kangxi period (AD 1662-1722). Derek Content, who is a specialist in both ancient and Oriental gemstone carving, agrees that the vase is most probably a copy, but suggests that the underside of the vase is most probably of Indian workmanship. This, however, does not explain the discrepancy in the carving of the grape clusters on the sides, which often occur in later Indian art (Fig 20).

In sharp contrast, the base of the Rubens Vase in the engraving is depicted as a deep sloping band with a thin vertical border at the foot, bearing a distinct pattern of ivy leaves. This band was no doubt made of silver or gold, as was the band at the top, the two bands forming a harmonious frame for the vase. The band at the top of the Rubens Vase engraving is composed of a rounded rim below which are two successively smaller vertical bands, each less than two-third of the height of the rounded rim. The Walters Vase consists of a single rounded gold band (Fig 21) which is impressed with two stamps: one, the French gold-standard stamp used from 1809 to 1819; the other, the ‘guarantee’ stamp of the Department of Arms, France, of the same period. This may also give us some further indication of its date of manufacture or its first appearance in Europe. The gold band covers what appears to be a very narrow and grooved rim on the vase (again, Fig 24) and must have been added to protect the vase, which was already cracked at the top, from further damage. This specific gold


Fig 20 (right above). Indian parcel-gilt silver food box (detail), 19th century. Diam. 28.5 cm. After Sotheby's, London, sale catalogue, 15 June 1987, no. 5.

Fig 21 (right). Detail of the 'Rubens Vase' (enlargement of Fig 3).

Fig 22 (far right). Detail of the 'Rubens Vase' (enlargement of Fig 3).
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Fig 27 (right). The Waddesdon or so-called Cellini Vase (obverse, with mounts). British Museum. Photo courtesy of the Trustees of the British Museum.

Fig 28 (far right). The Waddesdon or so-called Cellini Vase (left side, with mounts). British Museum. Photo courtesy of the Trustees of the British Museum.

The two Pan heads of the Walters Vase (Fig. 22) are identical to those on the Rubens Vase engraving, and have acquired a peculiar, centrally-parted, toupee-like hairdo. The Pan faces of the Walters Vase are quite flattened; in fact, the nose is no higher than the lips, and the forehead is in higher relief. In sharp contrast the acanthus leaves below put in an emphatic manner, with the usual wrinkle-like texture. On the Pan, the tip of the acanthus leaf is very short and sharp, and the lobes are thicker than the engraving. The Walters Vase acanthus leaf, with its projecting, curling tip and its impossibly thick, extremely high, and rigidly vertical central rib, appears more akin to the cobra on a Naga Buddha statue than to a plant form. It does not relate to the usual naturalistic depictions of acanthus leaves on other Roman sculptures and especially to the one on the Rubens engraving. It appears that the artist used a curled-up version of his misunderstood grape leaf. It has the same serrated projections on the lobes, which are again pointed and is certainly not a Roman representation of an acanthus leaf. It overwhelms the face of the Pan rather than complementing it.

Another chalcedony vase, the Waddesdon or so-called Cellini Vase (Figs 25-26), now in the British Museum, is the only close relative to the Walters Vase, the ornamentation also consisting of small rosettes in the hair, in the engraving, are three very large rosettes and a fourth, nearly hidden, very small rosette, on the vase. Most curious are Pan’s moustaches, which most clearly emanate horizontally from the entire side of each nostril. On the engraving the moustache flows downward in a normal fashion, beneath and alongside the base of the nostrils. The sculptor of the Walters Vase was obviously unfamiliar with the hirsute characteristics of the sylvan deities of Greek mythology, or perhaps even of occidental man. As a matter of fact, Pan’s flattened noses and exaggerated Fu Marchu moustaches are more reminiscent of Chinese villains from American movies of the 1930s and 40s than of Graeco-Roman deities.

Discrepancies between the engraving and the Vase may also be noted in the depiction of the acanthus leaves. On the Vase, the tip of the acanthus leaf on each side curls forward in an exaggerated manner, presenting a tongue-like affect, unlike the usual wrinkled appearance as captured in the engraving. The Walters Vase acanthus leaf, with its projecting, curling tip and its impossibly thick, extremely high, and rigidly vertical central rib, appears more akin to the cobra on a Naga Buddha statue than to a plant form. It does not relate to the usual naturalistic depictions of acanthus leaves on other Roman sculptures and especially to the one on the Rubens engraving. It appears that the artist used a curled-up version of his misunderstood grape leaf. It has the same serrated projections on the lobes, which are again pointed and is certainly not a Roman representation of an acanthus leaf. It overwhelms the face of the Pan rather than complementing it.

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Forgery and Ancient Art

Fig 29. Detail of the Waddesdon or so-called Cellini Vase (enlargement of fig. 25).


The writer's first impression was that it is a nineteenth-century production made to compete with the Walters Vase. The Pan heads even have similar mantouche (fig. 30). In confirmation, Hugh Tait, in his 1981 and 1991 publications on the Waddesdon Bequest, traces its origin to a late seventeenth- or early eighteenth-century drawing (fig. 31) of a vase titled 'Oriental Oriental', now missing. Could this last vase be a Renaissance interpretation of the Rubens Vase? Tait was the first to attribute the gold and enamel mounts to a sixteenth-century date, after 1811 but before 1834, dating the production of the assemblage to the 1820s. He believes that the vase was also carved during this same period. In fact, Tait argues that a later and inferior copy of the drawing (fig. 32), purchased by the Victoria and Albert Museum in 1888, may have been made for use in the workshop that fabricated the Waddesdon Vase.

The fields of both the Walters and Waddesdon Vases, particularly the latter, contain large open areas. This is unlike the usual vine leaf and cluster vase designs of both the early and late Roman periods, such as the marble funerary urn in the Walters Art Gallery (fig. 10), or the silver Antioch Chalice in the Metropolitan Museum (fig. 33), c. AD 400, which bears the same dating assigned to the Walters Vase. There are no other similar large carved Roman chalcedony or agate vases with figurative decoration, nearly all of these known being devoid of any surface designs. Indeed, these two vases might serve as the basis for a reclassification of certain objects as 'Oriental neo-classical'! An interesting parallel might be the notorious group of so-called Renaissance vases and other works of art now known to have been designed by the German goldsmith Reinhold Vasters (1827-1909) and others in the nineteenth century, including the famed Rospigliosi Cup at the Metropolitan Museum of Art, once attributed to Benvenuto Cellini.

The writer wishes to thank Dr Gary Vikan, formerly Curator of Byzantine and Medieval Art, and now Director, of the Walters Art Gallery, for allowing him to examine the Walters Vase in Baltimore in 1993; Deputy Director Yang Xin of the Palace Museum in Beijing for his courtesies extended during his visit in 1994 in the course of his compiling the Official Guide to the Art Treasures of the Imperial Palace Museum; Hugh Tait, formerly Deputy Keeper of Medieval and Later Antiquities, The British Museum, for valuable information on the Waddesdon Vase; and Derek Content for his translated summaries of the East India Company documents.

Dr Jerome M. Eisenberg, Editor-in-Chief of Minerva, presented this paper in New York on 30 December, 1996, at the annual meeting of the Archaeological Institute of America.

MINERVA 25
BRONZE AGE BRIDGES AT ETON

Excavations at Eton College, in advance of the construction of a new rowing lake, have uncovered the ancient course of the River Thames and a wealth of ancient remains, including seven Bronze Age and Iron Age bridges. David Miles reports.

The River Thames is, in the words of Anthony Wood, Oxford's seventeenth-century antiquarian, 'one of the famousst rivers in England'. Flowing out of the Cotswolds through a string of historic English towns, past Hampton Court, the Tower of London and Greenwich Palace, it is not surprising that the Thames is often regarded as liquid history, a timeline through England's past. Since the 1930s the banks of the Thames have been a honeypot for archaeologists as well as historians. Its fringing terraces of gravel, dumped by glacial meltwater, are relatively dry, flat, and featureless. However, aerial photography reveals a mass of buried archaeological sites clustered along these terraces — burial grounds, prehistoric henges, Roman villas, and Anglo-Saxon settlements — ploughed flat by generations of farmers, but still regularly visible as marks in the annual cycle of ripening crops.

In contrast the River Thames itself is, for the most part, historically sterile. Objects in the British Museum such as the Battersea Shield or the mass of Bronze Age weaponry in Reading Museum hint, frustratingly, at past wealth. Unfortunately, these treasures have been grabbed unrecorded from the dredgings of the river. Since the middle of the last century the Thames has been consistently scourred and canalised to tame its previously anarchic behaviour. While spears, shields, and axes are occasionally spotted glinting in the mud, the more mundane but important evidence of the river's past has been dredged and discarded.

It is for this reason that archaeological research on the site of the proposed Eton College rowing lake is proving to be so important. A team from the Oxford Archaeological Unit, led by Tim Allen and funded by Eton College, has spent much of the past two years cutting trenches across about three square kilometres of the valley floor at Dorney, Buckinghamshire, just across the river from Windsor Castle. The most important discovery is an ancient channel of the Thames, through which the river flowed in post-glacial times, from about 8000 BC until the Roman period when it became silted up and blocked. Unlike the modern Thames this arm has avoided the attentions of the dredgers. It is literally a waterlogged time-capsule.

Eton College Rowing Lake: the ancient channel of the Thames where prehistoric bridges have been found.
Only recently have researchers realised that the alluviation of the Thames Valley is the result principally of human activity, rather than climate change. As the population grew in the late prehistoric times, from about 2000 BC, the valley and its slopes were cleared of forest and arable farming became more intensive. The result was increasing run-off from the hill slopes and a rising water table. The erosion of the catchment area caused the river channels to silt and over-bank flooding deposited blankets of alluvium on the valley floor. Early sites of human activity were abandoned as the valley became wetter.

Until recently the wealth of archaeological remains on the valley floor was scarcely appreciated. Beneath their alluvial covering these sites are invisible, both on the ground and from the air. However, their state of preservation can be remarkable - protected from the erosive effects of the plough, occupation surfaces are intact and the high water table and anaerobic conditions preserve organic materials such as timberwork and biological evidence.

By trenching along the banks of the ancient channel the archaeologists have found a series of Mesolithic sites dating between about 8000 BC and 6500 BC. These may be base camps or seasonal occupation sites used by mobile groups of hunter-gatherers who explored the forests of oak, elder, hazel, and lime which then covered the landscape. Fortunately, by locating these Mesolithic sites in advance of the rowing lake construction it has proved possible to preserve the best of them.

From about 4000 BC early farmers began to make inroads into the forest. Tree clearance pits are found across the valley floor and with radiocarbon dating the rate of this forest clearance can be monitored. In some cases oak trees about 4000 years old have been found intact where the migrating Thames undermined its own banks and the trees fell into the channel. One mass of timberwork has proved to be a beaver dam of about 2000 BC. The migrating channels can themselves be dated through radiocarbon calibration and through dating the sites by the Optical Simulated Luminescence (OSL) technique pioneered by the Oxford University Laboratory for Art and Archaeology. The overbank alluviation has also protected rare evidence of the first farmers. Some of their activities were small scale - flint knapping sites where one or two people crouched to make arrowheads, possibly for shooting wildfowl. Other deposits are massive, the silted hollows of earlier river channels were used as rubbish dumps or middens about 100 metres long. So far some 12,000 artefacts have been recovered, but over ten times as many remain to be excavated before the construction of the lake begins in the spring of 1997. From about 4000-3000 BC there are complete smashed pottery vessels, notably carinated bowls, and polished stone axes, some perhaps ritually broken. Of particular importance is the mass of animal bone, evidence on an unusually large scale for the earliest domesticates in Britain. A mare and foal dating to the Middle Bronze Age, about 1500 BC, are among the earliest horses to be found in these islands.

The former Thames is also proving to contain remarkable survivals. In one stretch of the river about 200 metres long there are seven major timber structures across the 30-metre wide channel. These are probably the oak structures of bridges, radiocarbon dated to the later Bronze Age and Early Iron Age (c. 1300-600 BC). These are the earliest bridges known across the Thames and may have successively replaced each other. Their precise function is as yet uncertain. On the north bank of the river extensive Bronze Age field systems have been found, along with settlements and cemeteries. The bridges may simply have provided a route-way across the river to the opposite bank. Woven panels of alder and willow laid across the channel as it silted, may also have acted as dry walkways, like the well-known trackways of the Somerset levels. Some of the timber structures may also have functioned as fish weirs.

There are, however, carefully placed deposits in the edge of the river - pots and animal bones, and human remains in the channel. It is known that in the Late Bronze Age, as the tradition of barrow burial declined, human bodies were placed in the river. Could these timber bridges have acted as mortuary platforms, like the ghat of the Ganges? T. S. Elliot called the Thames a 'Brown God'. In the minds of prehistoric people this may have literally been the case. The survival of liquid history in this previously undisturbed channel will continue, in the coming year, to provide a unique insight into England's past.

David Miles is Director of the Oxford Archaeological Unit.
LATE BRONZE AGE SOCIETY IN CYPRUS

Excavations at Kalavasos are providing evidence of a rich and complex society, controlled by an élite and with a high level of central administration, which flourished in Cyprus in the Late Bronze Age.

Alison South

In the Late Bronze Age (1600-1050 BC) the previously rather insular - though always idiosyncratic and fascinating - culture of ancient Cyprus emerged from its chrysalis and became fully involved in the widespread international trade and diplomacy which were characteristic of the East Mediterranean during this period. The island, or at least part of it, can probably be identified as the land of 'Alasia', mentioned in some of the historical records and diplomatic correspondence of Egypt, Syria, and the Hittites. Its rich copper sources were exploited, and the copper was exported in the form of 'oxhide'-shaped ingots like those found in great numbers in George Bass's underwater excavations of Bronze Age shipwrecks off the south coast of Turkey. Wealthy cities with large buildings of ashlar masonry and long streets received many imported luxury goods, and some of them have revealed evidence of large-scale metalworking, while no doubt many other products were traded in addition to metal.

This rich and cosmopolitan culture has been known since the late nineteenth-century excavations at sites such as Enkomi, Kourion, Maroni, Palaepaphos and others (Fig 2), but this early work tended to concentrate on producing glamorous objects from tombs with insufficient attention given to less attractive material and to the overall context of the finds. Subsequently, further excavations began.

Fig 1. Air view of part of the site of Ayios Dhimitrios showing domestic buildings in the south-east area on the left, the large administrative complex (Building X) on the right, and the Nicosia-Limassol motorway crossing the site.

Fig 2. Map of Cyprus showing Kalavasos-Ayios Dhimitrios and other important Late Bronze Age sites.
Excavation

Fig 3 (above). White Slip ware hemispherical bowls, mostly from tombs at Ayios Dhimitrios; this type of hand-made Cypriot pottery was widely traded to Palestine, Egypt, and elsewhere.

Fig 4 (right). A ‘Campanita’ jar, probably imported from the Levant, found in a store-room of one of the domestic buildings; such vessels were used as containers for commodities in trade around the eastern Mediterranean.

Fig 5. Bronze weight in the form of a negro head, one of a set of bronze and haematite weights found together with a cylinder seal; the bronze weights were hollow, and were partly filled with lead to conform to a fixed standard. H: 3.3 cm.

to provide more understanding of the daily life, architecture, industries, and religion, especially at the large port cities such as Enkomi in the east, Toumba tou Skourou near the west coast, Hala Sultan Tekke near Larnaca, and Kition beneath the modern town of Larnaca. Yet many questions remained, concerning for example the lack of any identifiable ‘palaces’ comparable to those found in the Aegean and Near East, and the organisation of the metallurgical industry and international trade. Currently, a new wave of research includes the work of the Department of Antiquities at Alasa, north-west of Limassol, two complementary British projects at Maroni on the south coast, and the Vasilikos Valley Project’s excavations at Kalavasos-Ayios Dhimitrios – all of which have revealed very large ashlar buildings which seem to have functioned as economic and administrative centres.

Excavation at the large fifteenth- to thirteenth-century BC town of Ayios Dhimitrios (named after a chapel of Saint Dhimitrios, as the ancient name is not known) is part of the research programme of the Vasilikos Valley Project, directed by Ian Todd and Alison South, which aims to study the changing settlement patterns of this river valley region in all periods (see Ian Todd’s article in MINERVA January/February 1996 for the discoveries of earlier periods). The opportunity to investigate this previously unknown site arose in 1979, when work on constructing the Nicosia-Limassol motorway began: this major highway crosses the middle of the site (Fig 1). In collaboration with the government and the contractors, the project was able to excavate most of the areas affected, although not without some exciting moments in dodging the bulldozers. Subsequently other parts of the site have been investigated, especially the north-east area, and excavation will probably continue for several more years.

The site covers an area of at least ten hectares, located four kilometres from the coast and 100 metres west of the Vasilikos River in one of the major valleys which run from the Troodos mountains to the sea. One of the island’s major copper-mining areas (exploited in modern as in ancient times) lies eight kilometres farther north in the same river valley. This position is not particularly good for defensive purposes, but is ideal for controlling local communications and the produce of the copper mines, and is close to a sheltered anchorage at the mouth of the river. The population of Ayios Dhimitrios in the thirteenth century BC can be estimated to have been at least 1500 or perhaps many more, even allowing for substantial areas having been used for non-domestic purposes such as storage, industry, etc. It was certainly the major town of the area, contrasting with the earlier, Middle Bronze Age pattern of numerous smaller agricultural settlements, and representing a strong development towards real ‘urbanism’. There is also evidence of occupation on the coast nearby, probably because of involvement in international trade, and of a few small villages or farmsteads in more secluded locations of the valley.

The architectural remains which have been uncovered mostly belong to the thirteenth century BC, traces of earlier buildings have been found, but these were largely destroyed by the construction of the later buildings. The thirteenth-century town of Ayios Dhimitrios included many apparently domestic buildings of substantial size, arranged on sound principles of town planning along long straight streets (up to four metres wide), provided with good drains. No evidence of a defensive wall has yet been discovered and it seems unlikely that such a feature existed. The rectilinear domestic buildings had well-built stone walls, with the upper parts constructed of mud-brick. These buildings range in size from 100-650 square metres, with up to 14 or more rooms on the ground floor, often with corridors leading to courtyards and rooms. Activities in the ‘domestic’ areas included spinning and weaving, and processing of agricultural produce probably including the pressing of oil
Excavation

Fig 5 (below). Mycenaean bowls found in a deep well-like shaft in Building X.

Fig 6 (left). Plan of the north-east area excavations at Ayios Dhimitrios (B=Building, T=Tomb).

Fig 7 (above). Locally made Plain White ware jug with 2 incised signs in the Cypro-Minoan script on the handle. H: 34 cm.

Fig 8 (below right). Large storeroom in Building X, built with ashlarp masonry and with six solid stone pillars to support the ceiling, where about 50 huge storage jars (pithoi) stood in rows. Originally, the ashlarp walls stood much higher, but many of the stones were robbed during the Late Roman period.

metalworking is evidenced by slag - although not in very large quantities - and other items, found in almost all the excavated areas. No major metallurgical workshop has yet been found, but it seems likely that large-scale smelting might have been done at the mines a few kilometres to the north. A coppersmith seems to have resided and worked in one of the domestic buildings, a clear example of small-scale, private industry, where broken tools, scrap, and small pieces from large oxhide ingots were probably repaired and remelted to satisfy local needs. In another large building, a small hole in a floor contained a graded set (4-580 grams) of faience and lead-filled bronze weights in various forms of animals and a negroid
Excavation

human head (Fig 5), together with a stone cylinder seal; such a set might have been used for weighing copper or other valuable commodities.

In the north-east part of the site (Fig 6) an 'administrative' area is clearly differentiated from the domestic buildings by its specialised function and the scale and massive, often ashlar construction of its architecture.

The major building is Building X, a large, square, tripartite, almost certainly two-storey ashlar building covering just under 1000 square metres. Around this are grouped at least one more large ashlar structure, a very badly robbed out complex immediately south of Building X, and various industrial buildings and other installations, the entire complex probably covering at least 5000 square metres. One of the major streets, which continues for at least 150 metres to the south, runs into this complex, and a narrower street (with a drain) runs all around the west, north, and east sides of Building X. A massive, originally ashlar wall defined the administrative area at least on the north and east, providing some security or seclusion for the produce and/or elite residents inside; some buildings of domestic type were located immediately outside this wall.

Building X is distinguished from the domestic buildings not only by size, plan and construction, but also by the range of finds, including a large amount of fine Mycenaean table wares (especially in one deposit found in a well shaft – Fig 6), several stamp seals, and some important examples of Cypro-Minoan Inscriptions (Fig 7).

The significance of storage is evident, as the largest and most impressive room on the ground floor was a pillared hall (Figs 9, 11) filled with about 50 very large pithoi, 1.65-2.00 metres high (Fig 10), standing on the floor in double rows, while at least six more were sunk in pits below the floor. Both security of the produce and an impressive display of wealth seem to have been intended. Many pithoi contained about 580 litres, some as much as 1200. A series of Gas Chromatography analyses has shown that olive oil was the major product stored. Another magazine of slightly smaller pithoi just to the north of the main building brought the total storage capacity to at least 50,000 litres.

The olive oil underwent some form of large-scale processing in Building XI, just to the west of Building X; its pebble floors slope and are ridged to channel liquid into a huge rectangular stone tank of 2000 litres capacity, cut from a solid block of sandstone and weighing about 3.5 tons. Gas Chromatography showed that the tank had contained olive oil. Oil processing is also suggested by some of the associated finds such as grinding and crushing equipment, a stone weight, a ceramic basin with a hole near its base, and numerous carbonised olive pits found nearby.

There was probably another similar installation in the north-west corner of Building X where an enormous robbers' pit indicated that some very large and deep stone item must have been removed during the Roman period. There is no evidence for any specialised secondary industry such as perfumed oil production. The large quantities of oil may have been used in the provision of rations for administrators, specialist workers and/or miners, or some may have been exported, and it is clear that much of the production was controlled by the elite inhabitants of Building X.

Further support for the 'administrative' function of Building X is pro-

Fig 10 (above). A large pithos restored in Larnaca Museum; this container about 580 litres, but some were even larger and could hold twice this amount. H: 162 cm.

Fig 11 (above right). Reconstruction drawing of the large pithos store-room. Drawing by Alison South.

Fig 12 (left). Clay cylinder inscribed with several lines of signs in the undeciphered Cypro-Minoan script. L: 2.8 cm.

Fig 13 (right). Reconstruction of burials in Tomb 11 with the last burial of a woman intact with her jewellery on the west bench, bones and offerings of earlier burials on the east bench, other grave goods and remains of a child and three newborn babies on the floor (painted by Eliza Jackson).

Fig 14 (below). Reconstruction of burial in Tomb 12 with a woman lying on her back, her head to the north, with her jewellery and grave goods on the east bench (painted by Eliza Jackson).
Excavation

Building X. Already in the first half of the fourteenth century the burial goods of three young women in Tomb 11 (Fig 13) included a great quantity of gold and silver jewellery and many other imported goods and rare luxuries including Mycenaean pottery, ivory, Egyptian glass vessels, alabaster, and amber (Figs 14, 15, 16, 17).

The 1992 discovery of Tomb 13, located in a street a few metres south of Building X, shows a similar situation continuing though the late fourteenth and the thirteenth centuries. Although this tomb was robbed in the Late Bronze Age, probably at the time of the site’s abandonment around 1200 BC, a large number of grave goods remained, including many gold jewellery items and about 90 ceramic vessels, many still intact. About half of the pots were Mycenaean imports (Fig 18), including two octopus kraters (Fig 19) and a chariot krater with a highly unusual scene of a building with horns of consecration on top and a female personage inside. Other luxuries and imports included fine faience and alabaster vessels, many ivory objects, and some vessels probably imported from the Levant. Sophisticated and wide-ranging international connections are most vividly shown by the discovery in Tomb 12, a subsidiary child’s tomb adjacent to Tomb 13, of a silver six-centimetre-high figurine of a Hittite protective god standing on a deer (Fig 20) – the most impressive of the minute number of Hittite objects discovered in Cyprus. Tomb 14, discovered in 1994, gave further evidence of wealth and international connections, including a Mycenaean krater painted with large birds (Fig 21). Red Lustrous ware arm-shaped vessels perhaps showing connections with Anatolia, and gold ‘diadems’.

It is clear that Late Bronze Age society in the Vasilikos Valley was organised on quite a complex scale, with much of the produce of intensive and efficient agriculture concentrated in the hands of an élite.

Fig 14. Some of the gold jewellery from Tomb 11 (early 14th century BC), including large hoop earrings, several types of beads, a signet ring with Cypro-Minoan signs and its impression, and two pairs of funnel-shaped objects (top left) the use of which is unknown.

Fig 15. Ivory rod, disk-shaped box lid with rosette and guilloche incised decoration, duck vessel, and Egyptian glass three-handled jar from Tomb 11. H. of glass jar: 12.2 cm.

Fig 16. Some of the ceramic vessels found in Tomb 11, including a Mycenaean flask and two pithoi jars with a net pattern, a set of three pedestal-stemmed local Base Ring ware and a White Slip ware bowl, and two red Lustrous ware spindle bottles and a flask. An exceptional quantity of red Lustrous ware was found in this tomb; it is uncertain whether it was imported, or made in Cyprus as recent study by K. Eriksson suggests.

Fig 17. Pair of Cypriot Base Ring ware bull vessels from Tomb 11; they could be filled through an opening on the back, and emptied through a hole in the nose. H: 15.7 cm.

vided by the presence of inscriptions in the undeciphered Cypro-Minoan script. Five examples of such inscriptions on small cylinders of clay (Fig 12), the longest having 18 lines of finely incised signs, are a notable addition to the small available corpus of longer inscriptions (other examples having been found at Enkomi). Short inscriptions of one or a few signs were also found on jug handles, pithoi rims, stone lids for the pithoi, and other items.

The wealth and international contacts of the élite inhabitants of the site are most clearly demonstrated by evidence from chamber tombs found beneath the narrow street west of
Excavation

Although no evidence for a very large scale or centralised metallurgical industry has yet been discovered, such activities may have been located near the mines or in yet unexcavated parts of the site, and it seems safe to assume that copper export played a significant role, in order to account for the presence of so many imported luxuries. No evidence for religion or its connection with the élite or with copper production (as at other sites such as Enkomi and Kilion) has been found, but rather the character of the organisation seems very pragmatic, with Building X, for all its magnificent size and construction, being perhaps on the model of a gigantic house with the personal wealth of its occupants stored within. The Vasilikos Valley appears to have been a self-sufficient economic and political unit in which the élite obtained much, largely imported, wealth by controlling agricultural and copper production and trade, and participated in the wide-ranging international trade of the eastern Mediterranean.

This sophisticated and prosperous lifestyle came to an abrupt end in around 1200 BC, when the town was abandoned, and indeed the whole area seems to have remained deserted for a considerable time until it was later reoccupied in the Iron Age. The domestic buildings at Ayios Dhimitrios were simply abandoned, and gradually collapsed, but Building X, the administrative centre of the community, was destroyed by a fire. No evidence survives at Ayios Dhimitrios to show why this happened, or who was responsible for the fire, but these events were probably related to the widespread destructions and abandonments throughout the eastern Mediterranean at the time when, as described by the Egyptians, the ‘Sea Peoples’ ravaged the area.

Alison South is Assistant Director of the Vasilikos Valley Project, Cyprus.
ANTiquities
Auction, April 22nd, 1997

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ANTiquities in Australia

New Antiquities Galleries at the National Gallery of Victoria, Melbourne

Timothy Potts, Margaret Legge, and Amanda Dunsmore.

The National Gallery of Victoria is the oldest public art gallery in Australia. Founded in 1861, the core of the original collection consisted of casts of antiquities and copies of other acknowledged masterpieces of western art, including ‘casts of the Elgin marbles, 70 antique statues (also casts), 63 busts and a quantity of other objects’.

From these modest beginnings the gallery has grown into a collection of great richness and diversity, encompassing all major media of the fine and applied arts, and ranging in date from antiquity to today. A key role in this growth was the Felton Bequest of 1904, from which many of the most important acquisitions have been funded.

In August 1996, the new antiquities galleries opened, featuring material from Egypt, the Near East, Greece, Italy and the Roman world, and Mesoamerica. This is the first time virtually the entire antiquities collection has been on permanent display.

THE EGYPTIAN COLLECTION

The Egyptian collection of the Gallery began in 1862 and today contains approximately 900 pieces, the majority from excavations, acquired between 1899 and 1932. The rest of the collection has come to the gallery through donation and purchase, both of which still continue today. The collection consists mainly of funerary items, representing all major categories. There are also several stone fragments and stelae, a gilded Ptah-Sokar-Osiris figure, two Late Period coffins, a life-sized head of Neferirit, and a Hellenistic-Roman, gilded mummy mask.

Approximately a third of the collection is comprised of pottery from sites all over Egypt, ranging in date from


Fig 2. Ptah-Sokar-Osiris figure, Egypt, gilded, silvered and painted wood. Ptolemaic period, 332-30 BC. H: 89.5 cm. Felton Bequest 1939, inv. no D96-1982.

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New Gallery

Fig. 4. Mummy portrait, encaustic on wood panel, Egypt (from the Fayyum). Roman period, 220-250 AD. H: 33.3 cm. Felton Bequest 1940, inv. no D40-1970.

Fig. 6. Head of Gudea, Southern Iraq, stone (diorite), c. 2100 BC. H: 25 cm. Everard Studley Miller Bequest 1965, inv. no 1419-D5.

Fig. 7. Attic black-figure amphora, circle of Exekias, with Ajax carrying the body of Achilles. 540-530 BC. H: 54.6 cm. Felton Bequest 1957, inv. no 1729-D4.

Though relatively small, the collection also includes representative groups of Luwian bronzes, Mesopotamian and Levantine cylinder seals, cuneiform tablets and stamped brick fragments, and 'Amlash' pottery. A major acquisition of 1966 was a head of Gudea (R Jahnson, Statues of Gudea, Ancient and Modern, Copenhagen 1978, pl. 99). As with many Gudea sculptures acquired from the art market, questions of authenticity cannot be definitively allayed, but the balance of expert opinion on this piece seems to be that it is genuine.

THE GREEK AND ROMAN COLLECTIONS

Original works from Greece and South Italy started to enter the collection around thirty years after the Gallery opened. Between 1892 and 1894 the presence in Melbourne of H. A. Tubbs stimulated the purchase of a substantial group of Greek, South Italian, and Cypriot pottery. Tubbs had excavated in Cyprus and taught briefly at the University of Melbourne before becoming Professor of Classics in Auckland, New Zealand in 1894. Classical sculpture entered the collection in 1929 when the Felton Bequest purchased for the Gallery a marble figure of Aphrodite, a Roman work of the second century AD, composed of three fragments related to the Cnidian Aphrodite. However, it was only in 1937 that the Trustees announced the

the Predynastic Period (c. 4500 BC) down to the Roman Period (mid-fourth century AD).

Nine mortuary stone fragments and steles of Old Kingdom to Late Period date have been mounted on a chronological wall display. Of greatest importance are the door jamb from the mastaba of Mehi at Saqura, 6th Dynasty, the stela of Nebuhtepg, 19th Dynasty, carved in low relief, and depicting the deceased kneeling in all his pleated finery, and the stela of Djedhirt, from the Late Period. In front of the stone wall is the large stela from the tomb of Tut at Naga ed-Der, early 11th Dynasty. This is a very finely cut piece for the period and still bears traces of paint.

Other principle exhibits include: a glazed, wooden Pth-Sokar-Osiris figure of Ptolemaic date; a decorated canopic chest with a seated falcon on the lid, representing Sokar; a glazed cartonnage mummy mask of one Padihorpashareset; an inner and outer anthropoid coffin belonging to Irihor-Rekhu; and seven mummy portraits from the region of Hiwar in the Fayyum, possibly from Philadelphia. One portrait is not on display due to its fragile state.

The Gallery's excavated material first arrived in 1899, from the Egypt Exploration Fund's work under Flinders Petrie at Diospolis Parva and Dendera. The largest body of material comprises Predynastic ceramics, cosmetic palettes and funerary objects from Diospolis Parva. The ceramics constitute a representative collection of Petrie's types and, as a whole, the Predynastic material forms one of the strengths of the Egyptian collection (some of the ceramics, along with others of later date, are published by C. A. Hope, Ancient Egyptian Pottery, Melbourne, 1982). Other excavated material in the collection came from the sites of Riqesh, Harageh, Gurob and Sedment – British School of Archaeology in Egypt, 1915 to 1921; Beni Hasan – John Garstang, 1904; and Matmar – Guy Brunton, 1932.

The Gallery is fortunate to have benefited from its association with another prominent Egyptologist, Norman de Garis Davies, who donated a life-size head of Queen Nefertiti from one of the sculpture groups flanking Boundary Stela Q at Amarna. The piece is badly eroded but preserves the head and neck of Nefertiti, wearing her traditional flat-topped crown. Along with the gilded, wooden Pth-Sokar-Osiris figure, this piece is published by C.A. Hope, Art Bulletin of Victoria, Melbourne, Volume 24, 1963, pp. 47-62. Davies also donated several other fragments from Boundary Stelae R and S, some of which comprise the cartouche of the Aten, probably the tablet held by the king and queen.

In 1939 the Gallery acquired 46 objects through the Felton Bequest, purchased in Egypt by Alan Rowe, Honorary Curator of Antiquities at the South Australian Museum from around 1917. Amongst these was the Pth-Sokar-Osiris figure, a Middle Kingdom female servant statue and boat model and several stone pieces. A number of these objects were purchased from the Egyptian Museum, Cairo.

THE NEAR EASTERN COLLECTION

The Near Eastern Collection includes material from excavations at Ur (Leonard Woolley); from Younos (J. R. Stewart) and Stephanie (J. B. Hennessy) in Cyprus; and from Pella in Jordan (J. B. Hennessy/T. F. Potts).
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New Gallery

Some twelve very fine Attic Greek vases are in the new main display, from a Protogeometric/Proto-Attic amphora by the Anakatos painter, c. 710 BC, and a signed Nicosthenic amphora, c. 530 BC, acquired at the sale of the Castle Ashby collection in 1880. The Gallery’s early red-figured cup by the Nicositheus Painter is known to scholars for its unusual front-view of the giant Alkoneus (similar in manner to the Euphronios cup in the Metropolitan Museum of Art, New York). It is signed by Pamphaioi as potter. There

Fig. 8. Attic white-ground lekythos, by the Achilles Painter. 460-450 BC. H: 35.5 cm. Felton Bequest 1971, inv. no D93-1971.

Fig. 9. Roman archaistic kore, marble. 1st century BC. H: 146 cm. Gift of Thomas Harris 1951, inv. no 1045-55.

Fig. 10. Roman portrait of Septimius Severus, marble. Early 3rd century AD. H: 37.5 cm. Everard Stalley Miller Bequest 1967, inv. no 1490-67.

Dr Timothy Potts is Director of the National Gallery of Victoria (The Near Eastern Collection). Margaret Legge is Curator of Ceramics and Antiquities (The Greek and Roman Collection). Amanda Dunsmore is Curatorial Assistant, Antiquities (The Egyptian Collection).

are also good vases by Hermonax and by the Achilles Painter.

The South Italian group ranges from late fifth-century works following Attic examples (an Early Apulian pelike by the Painter of the Berlin Dancing Girl showing an Amazonomachy and an Early Lucanian column krater by the Amykos Painter) to the cheerful excesses of large volute kraters made in Apulia and Lucania in the latter part of the fourth century BC.

An interesting Apulian oinochoe showing the contest between Apollo and Marsyas has been made the name-vase of the Felton Painter by A. D. Trendall in recognition of the Felton Bequest which has been the major funding source of the Gallery’s acquisitions since 1904. The Gallery also has the name-vase of the Boating Painter, which (like its Attic bell krater of the York-Reverse Group) was formerly in the collection of Nostell Priory. This Campanian bell krater is charmingly painted with an elderly papposilen, a woman and a child enjoying a drinking party in a little boat accompanied by dolphins.

The study collection contains lesser examples of Greek and South Italian ceramics and includes some pottery from the native fabrics of Italy: Enneuscan, Daunian, and Messapian. Works in other media range from bronze jewellery of the Villanovian period to an interesting collection of a Roman glass, mostly from the Eastern Mediterranean area.

The small group of Roman sculptures now includes a good archaistic kore (formerly Sciarrino collection) and portraits of the emperors Vespasian and Septimius Severus. The kore, made in the first century BC, reflects the style of the late sixth or early fifth century BC with its stylised, decorative treatment of the drapery. The archaistic style is an interesting facet of Roman art akin to certain conservative elements in Greece, such as the use of archaic black-figure conventions on later Panathenaic amphorae. It suggests a high level of stylistic awareness on the part of patrons, as well as respect for tradition.

The portrait of Septimius Severus dates from the early third century. Probably made in the eastern part of the Roman empire, it is in an idealised mode which looks back to Hellenistic types.
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THE WINTER 1996 ANTIQUITIES SALES

Three fine ancient silver objects, including an important Sasanian silver-gilt vase, enlivened the New York Sotheby’s sale, but the only truly significant piece, an Egyptian granodiorite bust of Amenhotep III at Christie’s New York gallery, did not find a buyer. Dr Jerome M. Eisenberg presents here his 15th bi-annual report on the current auction market.

realised in this report include the buyer’s commission) to a Japanese dealer, perhaps destined for the Miho Museum to be opened by the Shinji Shunetkai in the autumn of 1997. A large, attractive pre-Achaemenian silver phiale (Fig 2), c. seventh century BC, diam. 30.8 cm, with a cuneiform inscription on the rim (‘Adda-sapir, son of Sapparrak’), estimated at only $100,000-$150,000, was purchased by a Swiss dealer bidding on the telephone for a healthy $299,500.

An impressive and large (26.8 cm) Roman silver-gilt handle from a large dish (Fig 3), elaborately cast in low relief and chased with a scene of the reconciliation of the Sabine women, terminating at either end in a goose head, is related to similar handles in the Metropolitan Museum of Art, the Louvre, Naples, and Turin. Two Sabine women offer up their children to the Roman soldiers on the left and to the Sabine soldiers on the right. Estimated at $200,000-$300,000, it sold by telephone to an American collector for $222,500. These three silver antiquities were responsible for one-third of the sale total.

Fig 1 (left). Sasanian silver-gilt vase, 6th/7th century AD. H: 17 cm.
Fig 2 (above). Pre-Achaemenid silver phiale, c. 7th century BC. D: 30.8 cm.
Fig 3 (below). Roman silver-gilt handle, c. 2nd century AD. H: 26.8 cm.
on 15 June, 1988, for $29,700. This time, though estimated at just $30,000-$50,000, it was hotly contested and finally reached an impressive $123,500, won by a London dealer, Rabi Solomeini.

A small Roman marble figure of Apollo (Fig 6), of the first to early second century AD, 55.9 cm, after a Praxitelian prototype of the fourth century AD, estimate $80,000-$120,000, was purchased by another London dealer, Houshang Mahboubian, for $104,250. A Roman marble torso of Meleager, c. first century AD, 84.5 cm, after a fourth century BC work by Skopas, sold for $101,500 to a New York dealer, Edward Safani, against an estimate of $125,000-$175,000. It had previously sold in the same salesroom on 25 June, 1992, to a telephone bidder for $170,500, though it had been properly estimated at $80,000-$120,000. A fine undersized Roman marble head of Aphrodite (Fig 8), 17.5 cm, also after a Greek original of the fourth century BC, ex Matthias Komor, estimate $40,000-$60,000, sold for $90,500 to a private collector. It was part of a group of marble heads consigned to the sale by a dealer leaving the trade.

An unusual Roman marble funerary altar (Fig 9), second half of the second century AD, h. 64.8 cm, is of a
quality rarely offered for sale. The depiction on the front is of a marine scene, probably of Neptune with a nereid or goddess seated on a dolphin. On each side a nereid rides on a hippocamp. The gabled lid features the bust of a female flanked by dolphins. With an estimate of $50,000-$70,000, it sold to an American collector for $74,000. An Egyptian limestone relief fragment of the period of Ramesses II, 1279-123 BC, with the official Neferhotep kneeling in adoration before the god Atum, 56.2 x 36.8 cm, brought back from Egypt by the owner’s father in the 1940s, was estimated at an extremely low $10,000-$15,000, and was purchased by a dealer from Geneva for $60,250, after a flurry of competition.

The sale totalled $4,233,288, with 75.6% sold by number of lots and a 86.9% sold by value. Sotheby’s, New York, under the capable, long-time direction of Richard Keesey, continues to dominate the international auction market with the occasional exception of single-owner sales or treasures unearthed in old English collections and country houses by Christie’s and Sotheby’s in London. What effect the English auction houses will have in Paris with their impending entry into the French auction market, and the soon-to-be-implemented role of UNIDROIT in several countries (which can certainly only serve to drive the prices upward) remains to be seen.

CHRISTIE’S NEW YORK SALE FEATURES ETRUSCAN BRONZE COLLECTION

A fine collection of Etruscan, Iberian, and Near Eastern bronzes was assembled by Albert L. Hartog in the 1960s. It was auctioned by Christie’s, New York, in their regular antiquities sale of 18 December.

A choice proto-Etruscan/Villanovan bronze handle (Fig 10), probably from a censer, c. late seventh century BC, 10.95 cm, originally in the James Loeb collection, was exhibited in ‘Ancient Art in American Private Collections’ at the Fogg Art Museum in 1954-55. Estimated at $20,000-$30,000, it was sold for $63,000 to a New York dealer, Robert Haber. An Etruscan bronze figure of a warrior (Fig 11) attributed to the Umbro-Sabellian Hartog Master, the name piece, c. late fifth century BC, was acquired by Hartog from Royal-Athena Galleries in 1967, they had purchased it for £700 at the Sotheby’s London sale of 13 June 1966. It sold to an American collector for $32,200.

A tiny (2.55 cm) but superb Greek parcel gilt cast silver head of Silenos (Fig 12), c. late fourth century BC,
the estimates were conservative, the sale went rather well, with a number of items going considerably over their estimates.

HELENISTIC MARBLE TORSO FARES WELL AT SOTHEBY'S LONDON AUCTION

In Sotheby's London auction of 10 December, the first sale under the direction of the new department head, Oliver Forge, the featured lot was a voluptuous, though fragmentary, late Hellenistic torso of Aphrodite (Fig 14), first century BC, 88 cm. Originally published in André Emmerich's 1975 exhibition catalogue Classical Antiquities, when it was offered at $130,000, it was now offered for sale with an estimate of just £40,000-£60,000. A contest ensued between telephone bidders, with one of them, a private collector, claiming the torso with a successful bid of £133,500 ($218,280).

A large Attic Geometric pottery pitcher with friezes of female dancers on the neck and grazing deer on the shoulder (Fig 15), probably belonging to the Vulture-Würzburg Group, c. 700 BC, 42.8 cm, was acquired in 1938 by the Honourable Clive Pearson of Pasham Park, Sussex. The estimate of only £12,000-£15,000 did not prevent it from selling for £32,200 to a private collector by telephone, in spite of large missing areas on the reverse, including the handle. An Attic black-figure amphora by the Princeton Painter (Fig 16), c. 540-530 BC, 34.6 cm, depicting the birth of Athena, was sold by Sotheby's London on 23 May, 1988, for £101,200. The constant and steadily escalating prices for ancient vases was evident in its current sale for £36,700, well above its estimate of £15,000-£25,000, to a private collector by phone. An elaborately decorated Lucanian red-figure nestoris by the Amykos Painter (Fig 17), late fifth century BC, 49.6 cm, was published in A.D. Trendall's The Red-figured Vases of Lucania, Campania and Sicily, 3rd suppl. (1983), p. 390, no. 188b. It was originally sold in the same saleroom on December 13, 1982, for £17,600. Now estimated at £25,000-£35,000, it was purchased by a New...
£62,000. A similar though considerably larger bronze head of this period sold for $266,500 at the New York Sotheby's sale of 13 June 1996 (Minerva, November/December 1996, p. 46). A splendid large Egyptian bronze and wood goose (Fig 19) of the 26th Dynasty, c. 664-525 BC, height 33.4 cm, length 33 cm, was originally sold for SwFr 31,000 at the Ars Antiqua sale in Lucerne, 14 May, 1960. It was published by J. Vander: 'L. Oie d'Amon', in Monuments et Mémoires Fondation E. Pit, vol 57, (1971), p. 18, fig. 12. There are no more than five known examples, thus it was surprising that it sold for only £32,200, perhaps affected by the estimate of £30,000-£40,000, to a fortunate French dealer.

The sale realised £908,282, with 68.9% of the lots sold by number and 83.3% sold by value, a major improvement over the previous sale, which had approximately the same number of lots. A number of new private buyers were evident at both the Sotheby's and Christie's sales, which augurs well for the antiquities market.

RARE LATE ROMAN PIERCED GOLD NECKLACE SECTION SOLD AT CHRISTIE'S LONDON

A choice Late Roman or Early Byzantine opus interassile necklace section (Fig 20) of the fourth century AD, composed of three segments with a extremely fine, lace-like, pierced design of tendrils with leaves and flower heads, inset with cabochon garnets, was one of the featured antiquities at the 11 December Christie's London sale. Another section of the same necklace is in the British Museum; a third section was featured in an exhibition by a former London dealer, Jack Ogden, in 1982. It sold to a private collector for £41,100 against an estimate of £15,000-£25,000.
A Roman lifesize marble portrait bust of a noblewoman (Fig 21), mid-second century AD, 73.5 cm including the later pedestal base, was once in the collection of Baron von Heyl of Darmstadt and sold at auction in Munich on 30 October, 1930, when it was acquired by the father of the present owner. Estimated at only £35,000-£55,000 due to its present condition, including restorations to the nose and the crown of the head, it was purchased by an Italian collector for £40,000. A Roman lifesize marble torso of an athlete after a Polykleidian prototype, probably second century AD, 109 cm, was over-cleaned and polished, and, in addition, had a large number of pits over the surface. Estimated at £20,000-£25,000, it sold to a dealer for £36,700. A large late Hellenistic bronze Aphrodite (Fig 22) with inlaid eyes, wearing a damaged diadem adorned with myrtle berries, second-first century AD, 37 cm, once in the Fernand Adda collection, was now being sold by a descendant. It was previously featured in the 7 December 1994 sale, but was bought in. Now bearing a considerably lowered estimate of £40,000-£60,000, it was purchased by an European collector at the low estimate.

A very large Amlash terracotta female idol (Fig 23) of the early first millennium BC, 46 cm, formerly in the Marion Schuster collection, Lausanne, was estimated at an unusually low £4,000-£6,000, but with a proper thermoluminescence test and with active participation from two London dealers it soared to a surprising £40,000 before it was won by a telephone bidder. An attractive

Achaemenid silver phiale (Fig 24), late sixth to early fifth century BC, 20.9 cm, two-thirds the size of the one offered at the New York Sotheby’s sale, estimate £25,000-£35,000, sold for £32,200 to a London dealer. The total of the sale was £69,040, with only 51% of the lots sold by number, probably due to some rather optimistic estimates, the buy-ins including 19 glass lots, and 71% sold by value.

CHRISTIE’S AUCTIONS GREEK AND ROMAN ANTIQUITIES IN AUSTRIA AND AUSTRALIA

A highly publicised auction, the Mauерbach Benefit Sale, was held by Christie’s in Vienna on 29-30 October, on behalf of the Federation of Austrian Jewish Communities. It included a Roman lifesize portrait head (Fig 25) catalogued as an ‘Early Hellenistic royal marble portrait head of Alexander the Great or a famous Diadoch’ (one of Alexander’s successors), formerly in the collection of Baron von Heyl of Darmstadt and sold at auction in Munich on 30 October, 1930. G. Traversi has suggested that it is a portrait of Ariarathes V of Cappadocia, while R.R.R. Smith, in Hellenistic Royal Portraits (in which the head is published), is inconclusive as to whether it is a Diadoch or Alexander, even though the face and certainly the hairstyle are not typical of this famous Macedonian ruler. It is certainly, however, a royal portrait. A combination of the
attribute and the publicity resulted in a royal price of ATS 3,215,000 ( £187,756), soaring far beyond the estimate of ATS 500,000-ATS 800,000. According to a reliable source it was acquired by the Greek government.

A small but select sale of Greek vases and Roman sculpture, the property of Graham Geddes, was conducted by Christie's in Melbourne, Australia, on 15 October, but was poorly publicised. In fact, apparently neither catalogues nor even announcements of the sale were sent to European and American clients. 19 of the 34 items remained unsold, including the nine principal pieces, though some sales were negotiated through the London office at a later date. The featured antiquity was an important Attic red-figure column krater attributed to near the Nikoxenos and Karkinos Painters, c. 510-500 BC, 38 cm, the body of which was decorated with a chequerboard pattern, the neck with a symposium of four figures, and the rim with a black-figure scene of horse races. Originally sold at Sotheby's London on 10 July 1990, it was not sold at the Melbourne auction, but by Christie's London some time after the sale by private treaty.

Fig 23 (left). Large Amlash terracotta female idol, early 1st millennium BC. H: 46 cm.

Fig 24 (above). Achaemenid silver phiale, late 6th/early 5th century BC. D: 20.9 cm.

Fig 25 (below left). Important Roman copy of a Hellenistic royal portrait type of Alexander, or a Diadoch. Date uncertain. H: 38 cm.

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Animals in Ancient Art from the Leo Mildenberg Collection, Part III


All collectors and lovers of antiquity have their own vision, but few have defined and worshipped it as Dr Leo Mildenberg has. For years Dr Mildenberg's fascination has been animals. These are not the animals we see today, but rather animals made millennia ago by various ancient cultures. These are animals as they were seen and represented long ago, by men whose vision is often striking and full of humanity, as Dr Mildenberg's collection so readily teaches us. So it was with great pleasure that 1996 saw Dr Mildenberg's animals making a reappearance to the public: a handsomely produced English volume featuring 285 objects - which is the subject of the present review - and a major exhibition entitled 'From Noah's Ark - Animals from the Mildenberg Collection' hosted by the Prähistorische Staatssammlung München Museum für Vor- und Frühgeschichte, Munich, which is accompanied by its own German catalogue (the exhibition was in Munich until 12 January, 1997, and will be at the Reiss-Museum in Mannheim from 13 April to 22 June).

Mildenberg III, as part III of Animals in Ancient Art will no doubt come to be known, is a true encyclopedia of animal images spanning a vast chronological range from about 5000 BC to the seventh century AD. It follows Dr Mildenberg's earlier volumes: Arielle P. Kozloff, Animals in Ancient Art from the Leo Mildenberg Collection (Mainz, 1981) - the English edition is still available but the German one is out of print having sold 18000 copies - and Kozloff et al, More Animals in Ancient Art from the Leo Mildenberg Collection (1986) (abbreviated Mildenberg I and II, respectively).

Although similar in overall format to its predecessors, the organisation of Mildenberg III is profoundly different, adopting a typological approach in which the pieces are classified according to phylum and family. While this rigidly scientific categorisation may seem exceedingly precise for some pieces - which, after all, represent their subjects only very schematically - it does have the benefit of logically presenting a truly encyclopedic diversity of creatures from various times and places. Thus we have groupings (pseudo-chapters) on 'Insects', 'Sea Creatures', 'Reptiles/Amphibians', 'Birds' (subdivided), and 'Mammals' (subdivided). In the 'Mammals' group there is some confusion in the arrangement as the label 'carnivora' suddenly appears and seemingly includes subdivisions of animals which are not meat eaters (Pro-boscidea: elephants and those following). This minor confusion aside, the casual reader can easily locate the section for a particular animal quite readily by looking at the table of contents.

Dr Mildenberg's love for the
ancient animals is readily apparent in the truly amazing collection that he has formed. As Alan Walker's witty preface to the catalogue points out, the former animal forms used by Dr. Mildenberg to select a new member of his menagerie is a simple and personal one: "See how he looks at me! How can I not get him?" Indeed, it is hard not to fall in love with many of his creatures which truly have personalities of their own: nos. 62, 77, 86, 89, 97, 141, 193, 211, 262, among so many others, exhibit a bewilderling range of expressions which have been very effectively captured in the photographs. It is this complex interplay of emotions – created both by the animal's own particular appearance and the interpretation it receives in each viewer's mind – that allows the animals to extend beyond the limits of their medium and take on a life of their own.

All the animals in the Mildenberg collection stand free and wild, they are not slaves of man, nor do they pounce on each other. This is one of Dr Mildenberg's fundamental collecting criteria: the animals in his menagerie, although at times quite ferocious looking (like the most exalted grizzly bear balsamum which graces the cover of the book, cat. no. 134), they cannot be shown in life and death struggles among themselves or with man, nor can they be animals domesticated or forced into the service of mankind.

The pieces selected do not include only three dimensional animals, but also representations of animals on vases, reliefs, jewellery, gems, and other media. The variety and range is bewildering, and again the choice is Dr Mildenberg's. The company of these works are stunningly beautiful animals, such as the Egyptian faience locust, no. 1, the red granite head of a jackal, no. 112, and the red patinated Achaemenian ibex, no. 247. Then, we have the humorous ones, such as the grinning, wide-eyed horse's head, no. 193, and the Greco-Roman pair of bronze elephants with long trunks. Even when shown in intricate miniature, the animal images can be quite captivating, such as the horse rolling on its back which graces a Greek chalcidian gem. The entries are well written and acquaint the reader with the broader background concerning the particular animal and its context. They help the reader to appreciate the ingenuity of the ancient artist when he incorpo- rated animal forms for various func- tions, such as the finely executed bone shrimps of cat. 15 a,b, pieces apparently designed as markers for a lottery to determine a guest's place at dinner.

The catalogue, with its wide variety of animal representations, is a fit-

**BOOK REVIEWS**

**Medicine on Ancient Greek and Roman Coins**


'I swear by Apollo the healer, by Aesculapius, by Health, and all the powers of healing, and call to witness all the gods and goddesses that I may keep this oath...'. Most of us have heard of the ancient Hippocratic oath. One feels that a writer so widely read in the classical authors and medicine as Dr Penn, the author of this far-reaching survey of aspects of medicine appearing on classical coins, *Medicine on Ancient Greek and Roman Coins*, must know his Hippocratic writings inside out, whether the Oath, the Epidemics, or any of the treatises on physiology, surgery and anatomy. These ancient works, written some time after 430 BC, exerted a direct influence on the practice of medicine for hundreds of years and the tradition of medical ethics persists today. Some 600 or so years later, Hippocrates was honoured by the Romans on a coin of his native Greek island of Cos. He was the best known doctor of all time, a pioneer of the scientific method, insisting on noticulous observation.

The author's own careful observation of ancient coins, knowledge of ancient texts and the medicine of all times, and his scientific approach to the various manifestations of *medicina in nummis* impose a system on a thematic study of Greek and Roman coins which could easily have been rather fruitless. After a general introduction to Greek and Roman medicine in which Hippocrates himself receives due reverence (though scant numismatic record), chapters are devoted to Aesculapius, god of religiously inspired medicine and healing-sanctuaries, a frequently found Roman reverse type, and his attributes and family. The greater family circle includes not only Apollo, chief god of healing in the Olympic pantheon, whose sanctuary at Delphi boasted the very tripod, standing over intoxicant fumes, that appears on many coins (those of Crotos in Italy for example), but also Artemis, the Roman Diana, who as the many-breasted mother goddess was worshipped at Ephesus in a temple that was one of the Seven Wonders of the Ancient World. Then there is, among others, Hygeia (whence 'hygiene'), Salus (the personification of good health), Ceres, the ancient goddess of childbirth, Eileithya. With such gods and personifications, and attributes like the symbolic snake-entwined staff, a dog, a cockerel and the amphoros, the famous navel of the world, one begins to see that there are many familiar coin types to be looked at, where at first the prospect may not have seemed too good.

The author interprets these with thorough and lively discussion supported by passages from ancient authors, and the book makes a fascinating contribution to the numismatists' understanding of many Greek and Roman coin types at the same time as it will intrigue historians and physicians to find so much numismatic material illustrative of the ancient attitude to medical matters. Such lengthy narrative discussion typology so often takes second place to coin statistics in today's catalogues. Even so, this book is not lacking in this latter respect, since each chapter ends with a sample coin list; 29 pieces listed for Aesculapius, for example, 39 for his attributes, and 47 for the deity himself, although there is no suggestion that they are exhaustive. These lists, totalling some 300 coins throughout the book, are essentially of museum and other catalogue reference numbers, and would have been more useful if they had told us which types were celebrated on the coins cited. Those who choose to will have to do this research work themselves.

In subsequent chapters, various mythological connections with medicine are examined (~Philoctetes after Troy, with the gamorous wounded, as a case of cartilage for example), then medicinal plants like silphium, so important for the economy of Cosrene in North Africa that it is a main coin type. This mysterious plant is prescribed by a first-century writer as a cure for toothache, epilepsy, and menstrual problems, and other plant life such as pomegranates and wild celery leaves, both frequently seen on Greek coins, must have had similar curative powers.

Most numismatists are aware of the dynastically important role of the Parthian kings, considered in the chapter on ancient ailments and disease, and the characteristic feature of Antiochus VIII Grypos, though one wonders if he was ever called 'hook- nose' to his face. Caracalla takes up most of the chapter on the health of the Roman emperors, and the Aelia gens, numismatically represented by the Salus and Valetudinaria types of Manius Aelius Glabrio, is discussed at some length when considering medicine in relation to the Roman family.
Pliny reminds us that the first physician to come to Rome set up shop at the Acilia crossroads, and was variously described as vulnerarius, wound healer, and carnisfix, executioner. Presumably you paid your money and took your choice. Another chapter is devoted to the water supply, important then as now for good health, and various other medical matters, although by now the author is ‘cleaning up’, if the tenuous link between a coin showing the Phrygian cap and a like named abnormality of the gall bladder is anything to go by. Thank goodness Dr Penn illustrated the former rather than the latter, though in all honesty we would need to see both to be sure on this point.

The book is illustrated throughout with some 127 coin photographs, generally of good quality although one or two bronze coins obviously proved difficult. There is a good glossary and bibliography of classical and secondary sources as well as museum and other reference catalogues.

This is a thoroughly researched and very readable book which will continue to be taken up time and again after the first reading as a point of reference for the medical theme in ancient coins. The information here will fascinate numismatists, historians, and those concerned with medicine as well as the general reader, and if this is the standard we can expect, we can look forward with pleasure to forthcoming titles in the ‘Aspects’ series.

Thomas Curtis, A.H. Baldwin and Sons

Ancient Nubia

The Kingdom of Kush: The Napatan and Merotic Empires

There has been a considerable increase in interest in the cultures of ancient Nubia in recent years, illustrated by the creation of permanent displays in many major museums. But there has not been a corresponding increase in the literature at a general level available on the subject. Publishers seem reluctant to take on what is still seen as a minority interest. The books under review both aim to compensate that lack.

Ancient Nubia is, in many ways, a difficult subject to write about interestingly. This is not because the subject lacks interest – far from it – but because of the nature of the evidence. For much of its earlier phases, the evidence is essentially archaeological, and in the later phases, even when there is a reasonable number of ‘historical’ (i.e. textual) sources, some fine ‘art works’ and some impressive architecture, archaeological material, and the problems associated with it, continue to be of fundamental importance. Since much of this archaeological material derives from burials (few settlement sites having been excavated), much of the literature has, in the past, been devoted to descriptions of graves, burial positions, objects and pottery. This rarely makes inspiring reading. The situation is further confounded by the earliest archaeologist’s categorisation of Nubian cultures into the ‘A-Group’, ‘B-Group’, ‘C-Group’ and so-on, terms hardly likely to rivet a reader’s attention. More recent attempts to find names have fared little better – the ‘A-Horizon’ and ‘Early Nubian’ are just as dull. The Egyptian dynasties, while merely numbered, at least have some sort of character from their associated monuments. Mesopotamia’s proliferation is confusing, but they do have good names. This might seem to be a somewhat superficial complaint, but, if archaeologists are to be interested ‘the general reader’, then the means has to be found to cater to it. Opening a book and its contents page to find Chapters called ‘The A-Group and first contacts with Egypt’, or ‘The C-Group, Kerma and the beginnings of urban life’ hardly draws the reader in. To those not at all familiar with Nubian archaeology, they are merely opaque and off-putting.

Peter Shinnie is the doyen of Sudanese archaeology, with 45 years experience in the field. He began as Commissioner for Archaeology in Sudan, later serving as Professor at Khartoum University, before moving, via Ghana, to Cali. He has excavated at sites of most major phases, including Meroe itself.

This volume is intended as an introduction to the cultures of Nubia from the Stone Ages to the advent of Islam in the fourteenth century AD. There is a fairly extensive bibliography, but as footnotes are avoided, some guidance for the general reader might have been useful (perhaps arranging the bibliography by chapters). The bibliography itself is quite informative as to the author’s current preoccupations: the prehistoric and Christian periods being very up-to-date, whereas there are notable omissions in the New Kingdom and Napatan-Merotic phases. This alerts us to the weakness of the book. The volume undoubtedly fulfils its aim of providing a readable and coherent account of Nubian history and cultural development over the vast time span. The illustrations and maps are generally informative (despite one or two inaccuracies in the latter). The photographs, many from the author’s collection, include some good views of sites, but the reproduction is at times poor.

The volume is arranged in a straightforward chronological framework, with a good introductory chapter on environment. Throughout the book many current ideas and controversies are aired, although some others are ignored. The section on the Stone Ages, particularly, is a valuable digest of much recent research which is available only in specialist literature. As with the earlier phases of Egyptian archaeology, these tend to be neglected, most writers preferring to begin with the Predynastic or A-Group. Sudan is important in providing some of the earliest archaeological evidence from the Nile valley, and the exposition of recent advances in our understanding is particularly helpful here.

Moving on to the A-Group phase (the Egyptian Predynastic), Shinnie deals fairly with the controversial idea of Bruce Williams that the cemetery at Qustul in fact represents the emergence of the pharaonic kingship in ancient Egypt. This is rather a low-key treatment, but also has a nice side-swipe at a debate over whether Nubian rulers should be regarded as ‘chiefs’ or ‘kings’, rightly dismissing this as a modern preoccupation with terminology. The tendency of an earlier generation to over-emphasise how closely linked the Kushites led George Reisner to propose that the site of Kerma was an Egyptian trading colony. This myth has been exploded, and the excavations of Charles Bonnet over twenty years at the site have established the importance of this Kushite kingdom. This volume summarises the recent work and how Reisner’s Interpretation has been rewritten.

The section on the Egyptian presence in Nubia in the Middle Kingdom is, perhaps, rather brief, and the author’s treatment of Egyptian ‘colonial’, as opposed to Nubian ‘indigenous’, remains cursory. This is equally noticeable in the discussion of the New Kingdom control of Nubia. The view presented of that five hundred-year phase is old-fashioned and ignores some recent alternative ideas.

With the end of the New Kingdom and the emergence of the second Kushite Kingdom, based firstly upon Napata, and later on Meroe, Shinnie again follows a traditional line in his presentation of the archaeology. He adheres to the view that Nubia was gradually depopulated in the later New Kingdom, perhaps due to decline in
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Nile floods, and emphasises the 'gaps' in the archaeology. In discussing the ancestral cemetery of the Kushite kings at el-Kurru, Shinnie avoids the heated academic controversy of recent years, preferring to stick with the archaeological model first proposed by George Reisner. But some comment, however brief, on the alternative views must be now be made by any writer on the subject. Despite the claims of traditionalists, the archaeology is nowhere near as clear as Reisner made out.

The rule of the Kushite kings in Egypt (as the 25th dynasty) receives relatively little attention, Shinnie preferring to focus on the archaeological material of the period from Nubia itself. This is all very well, but the century of Kushite action on the international stage, the conflict with Assyria, is vitally important to the development of the Kushite state. Without the access to international trade and the input of wealth, as well as the stimuli to art and religion, Kushite culture would have developed in a very different way, and doubtless the iconography of the rulers, the temple structures and many other aspects of culture would have had far less Egyptian influence. Their rule of Egypt modelled the culture of the Kushites for the next thousand years.

With the Merotic period, too, we are told far more about the archaeology than any other aspect of the society. Rather surprisingly Shinnie prefers the older forms of Merotic royal names to those currently 'in vogue' (e.g. Amani-netjer-erike rather than Ireke-kamanote). There is little on Merotic religion and language. Remarkably, there is no illustration of a Merotic text or table of Merotic signs. Merotic is important as the second language in Africa (after Egyptian) to be written down; it deserves more space.

If there is a major criticism, the volume is far too short. There are many issues and aspects of Nubia on which the author is well qualified to write, but which receive little mention. One hopes that Shinnie does not intend this to be his swansong. As such it is disappointingly conventional: the distillation of nearly half a century's thought on the archaeology of Sudan could afford to sacrifice a few sacred cows.

Compared with Peter Shinnie, Derek Welsby is a new arrival on the scene of Sudanese archaeology. Welsby's volume is essentially a replacement of Peter Shinnie's 1967 Merote: a civilization of the Sudan in the Thames and Hudson Ancient Peoples and Places series, a work which has long been the standard general treatment of the subject. Welsby's volume deals with essentially the same subject matter and in a similar way. Three historical chapters are followed by others on religion and funerary customs, architecture, settlement, economy, art, and writing, the whole tied up with a discussion of the disintegration of the Merotic state.

This book, by its nature and through its size cannot allocate much space to discussing contradictory opinions, but I did read too often 'it is unclear' and 'we do not know'. Admittedly, there are enormous problems in trying to discuss many aspects of Merotic culture, our knowledge is lamentably thin, but occasionally I wished that the author would be prepared to do a bit of idle speculation: archaeologists are not normally averse to such. The most frustrating instance of unaided information is the paragraph on 'a curious circular building' at Naqa (p.123). This is baldly described, and one turns the page in anticipation of a comment — to be greeted by a completely new subheading. Why, one finds oneself asking, are we being told about this enigmatic structure? Is it of any use to our understanding of Meroe? As it is placed immediately after (and in the same section as) a description of the 'Nymphaeum' at Meroe, perhaps we are to assume a similar function. Or perhaps it is simply an enigmatic paragraph in search of a home. This presentation of what might be termed 'archaeological facts', without any explanation, is one of the least satisfying features of the book. Correct information is essential, but at the end of the volume one has rather too little impression of what Kush was like: there seem to be no people involved. Yet surely archaeology is about people. Meroe, indeed, could be said to be a paradigm for all African states. Historical events are few and far between in the preserved record — just enough to give a tolerable working framework, not enough to attract too many historians. Nevertheless, Welsby does not make quite as much of what historical information we have as he could. Altogether, the thousand-plus years dealt with seem to have been remarkably uneventful. In the discussion of origins it is pleasing to find that Kush no longer bursts from an historical void, but it does owe rather too much to enigmatic priests from Thebes. In this, Welsby follows the ideas of Timothy Kendall, since he considers that they more closely fit the archaeology (whatever that might be in this context). Kendall's enigmatic priest theory is a sad rehash of a racist interpretation propounded by Heinrich Brück in the last century. It relies absolutely on the coincidence of the events of the reign of Takeloth II and the dating of the graves at el-Kurru. It is highly controver- sial, essentially wrong, and its inclusion here will place it firmly on the path to becoming a fact (when, in all likelihood, it will be entombed in the next edition of the Cambridge Ancient History).

The illustrations are of good quality, but, overall, a dull selection. This, I suspect, is due to that singleness in picture budgets which seems to characterise much of British publishing. Authors are usually obliged to 'make do' (an appropriately British obsession) with either their own photographs, or those begged and borrowed from colleagues, or stolen from out-of-copyright works. But the value of the work would have been considerably increased by the inclusion of some of the best Merotic 'art' works. The British Museum does have a few fine pieces, such as the bronze aegis illustrated on the dust jacket (but why in this peculiar bird's-eye view? Couldn't the photographer be bothered to kneel down?). In general, the illustrations, even in this nature, illustration is not merely decoration, it helps to give a real impression of the landscape, the culture and the people.

Derek Welsby is a field archaeologist, and this is apparent in the treatment of some aspects. The descriptions of sites and sections are those in which his expertise dominates, and these are where the author seems most comfortable and enthusiastic about his subject. The chapter on the economy is one of the most fluent, informed by the author's own work on the Sudanese landscape and environment. In the closing section on the end of Meroe too, one feels that the author has an opinion. There are other moments when real enthusiasm almost breaks through: strangely, the one time all seem to be discussing Roman military matters, Roman encampments or analogous Merotic sites. Authorial enthusiasm does not, however, overwhelm us when reading about Merotic religion (as opposed to the minutiae of the archaeology of death), or art. Nor, it must be said, in the introductory historical chapters, which are, in places, confusing.

Quibbles apart, this volume provides an easily accessible and digestible (the chapters have plenty of sub-headings) survey of current opinion on Meroe and its culture for students and the interested public. The footnotes and bibliography (although containing some interesting biases) open the way for readers to pursue more detailed treatments of the subject (as the coarse-ware pottery production of Roman Britain). Whether it will inspire readers to follow that path is another matter.

Dr Robert Markot
The December New York International is the premier event in the annual ancient coin calendar, bar none. When the fair moved this year from midtown to the World Trade Center downtown, there were whispers that the event would not be the same and that interest would fall. In fact, just the opposite occurred. Attendance set a new record, and many collectors remarked on the ease of access to the World Trade Center, which is a hub for the public transportation system. The problem, if any, was lack of bourse space, as the new venue could not accommodate enough tables to satisfy the demand from dealers. Granted, one has a smaller choice of restaurants in the immediate area than in midtown, but we stayed indoors and avoided the rain several nights by dining in the relaxing Hudson River Club within the complex of the World Trade Center/World Financial Center. For those willing to take a 10 minute taxi ride, Il Cortile in Little Italy has outstanding Italian food. And no, I do not have an ownership interest in either restaurant.

In a model of cooperation among academics, dealers and collectors, the American Numismatic Society mounted an eye-popping exhibit, on the bourse floor, of 113 amazing ancient coins selected not from the ANS trays but from collections of ANS members. The ANS, with the special efforts of Arnold-Peter Weiss, organised the exhibit, the New York International provided the space, and Classical Numismatic Group provided a grant to fund publication of the catalogue. Few public collections have so many beautiful and rare coins as this single small exhibit. Among the numerous highlights were a splendid Naxos tetradrachm, an artistic Akragas tetradrachm, the unique gold stater of Pharnakes I of Pontos, a superbly modelled tetradrachm of Orophernes of Cappadocia, a gold decadrachm of Berenice II of Egypt, several extremely rare Roman Republican gold pieces including a gold stater with the oath scene representing Italic unity against Hannibal, an extremely rare gold stater of Flamininus (the first coin to bear the portrait of a Roman), a gold aureus of Septimius Severus with a bird's-eye view of the stadium of Domitian, and so on. The well known scholar Cathy Lorber authored a fully illustrated catalogue. The exhibit was so popular that plans are underway to make it an annual event (with different coins each year of course).

The bourse itself was active from beginning to end. A record number of attendees paid the special early entrance $100 ‘professional preview’ fee to get first choice on the floor. Collectors were buying carefully and comparing prices. It was routine for a collector to visit every table in the bourse before coming back to make his final purchase. Nevertheless, most dealers reported good business.

The auctions had the most exciting material on offer. Stack's was first with the Michael Price Collection of Greek and Roman coins. The market for Roman gold continued its recent strength. An extremely rare Julia Maesa gold aureus fetched $62,500 against an estimate of $25,000-$35,000. An aureus of Aelius realised a strong price of $21,000 against an optimistic estimate of $30,000-$40,000.

Numismatica Ars Classica and Classical Numismatic Group held a joint auction with important collections of both Greek and Roman coins. A facing head tetradrachm of Syracuse, signed by Kimon, brought $15,250 against an estimate of $10,000. Roman coins showed the greatest strength. A gold aureus of Cassius sold for $15,000 against an estimate of $7,500, while a gold aureus of Cassius’ fellow tyrannicide Brutus with the same estimate did even better, fetching $24,000. A gold aureus of Caligula sold for $20,200 against an estimate of $10,000 (Fig 1). A sestertius of Nero, showing the port of Ostia, brought $22,000 against an estimate of $20,000 (Fig 2). An extremely rare sestertius of Britannicus sold for $55,000 against an estimate of $40,000. A rare portrait denarius of Claudius Macer fetched $71,000 against an estimate of $75,000. A sestertius of Galba with a commanding portrait brought $13,000 against an estimate of $10,000 (Fig 3).

Italp Vecchi held his first New York auction in many years, featuring a good selection of Roman coins and a fine Byzantine collection. Finally, Superior Stamp & Coin, An A-Mark Company, held an ancient sale to round out the week's offerings. Despite the considerable volume of material that came onto the market, competition was good and prices strong throughout. There does not appear to be a limit to the quantity of desirable material that the market can absorb.
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  - Treasures and coins of the Pharos

- **SEP/OCT 1995**
  - Trojan treasures in Moscow
  - Ancient classical bronze collection
  - Egyptian art from the Louvre
  - The Great Altar of Pergamon: the Telephos Frieze
  - Excavating Butrint, Albania
  - Rare Egyptian Royal Diadem

- **JUL/AUG 1996**
  - Neolithic Culture in Greece
  - New Discoveries from Ancient China
  - Archaeological travels of Jean Emile
  - Attic Vases in Renaissance Florence
  - The Synagogue in the Ancient World
  - Excavating an ancient city in Jordan
  - A New Museum for Amphipolis
  - Megaliths in Malta

- **MAR/APR 1996**
  - Temple Sculpture from North India
  - The Symmachi Ivory
  - Mosaics from Jordan
  - Chinese Tomb Figures from the Schloss Collection
  - Etruscans in 20th-century Europe

- **MAY/JUNE 1996**
  - The Art of the Italic Peoples
  - Amulets of Ancient Egypt
  - Ethics and the Antiquities Trade
  - The UNIDROIT Convention
  - The Pillage of Angkor Wat
  - The Arts of Hinduism
  - Antiquities Sales Report

- **NOV/DEC 1996**
  - New Mexican gallery at the BM
  - Treasures of Byzantine art
  - Conservation of the Seasso Treasure
  - Ancient Egyptian stone vessels
  - Looting in Africa
  - Ancient Military Diplomats
  - Archaeology in China

- **SEP/OCT 1996**
  - Saving the monuments of Egypt
  - Tomb of the sons of Ramsesses II
  - New galleries at the Fitzwilliam
  - Edward William Lane: Profile
  - The tomb of Yuya and Tuya
  - The Summer Antiquities Sales

- **JUL/AUG 1997**
  - Akhenaten and Nefertiti: Art of the Amarna and Post-Amarna periods
  - Alch’s Summatk Temple
  - Sceytian & Sarmatian treasures
  - Secrets of Mummies: Death & Afterlife
  - Boston Museum’s Classical Sculpture
  - Conservng Mosaics in Jordan
  - Excavating a crusader castle in Cyprus

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MUSEUM EXHIBITIONS

UNITED KINGDOM

CAMBRIDGE

DEVIZES
DEVIZEAN GALLERY. New gallery showing aspects of life in Wiltshire through the four centuries of Roman occupation, with the Museum's latest acquisitions, including the Hiatat brooch collection. DEVIZEUS MUSEUM (01380) 727369.

EDINBURGH
THE IVY WU GALLERY. A new permanent exhibition of Chinese and Japanese, and Korean art, with the first major exhibition in the new gallery, showing works from the Museum's extensive holdings of lacquer, textiles, cloisonné, and jade, both ancient and modern. (See Minerva, Jan/Feb 1994, pp. 23-35.)

GLASGOW
TREASURES OF THE WARRIOR TOMBS. A major exhibition of a thousand years of Sichuan and Sarmatian treasures from Southern Russia, many discovered in the last twenty years, in THE NATIONAL GALLERY OF SCOTLAND (01) 225 7534. Opened 19 December 1993.

LIVERPOOL
LIVERPOOL GOLD AND JEWELLERY. Jewellery from Indonesia, Malaysia and the Philippines from the collection of the Barber-Mueller Museum, Geneva, together with material from the Liverpool Museum's own collection, includes the latest finds from the Island of Borneo, to be displayed for the first time. LIVERPOOL MUSEUM (NATIONAL MUSEUMS & GALLERIES ON MERSEYSIDE) (051) 486 4398. Until 13 April.

LONDON
LONDON FACES: MUMMIES PORTRAITS FROM ROMAN EGYPT. The largest and most comprehensive exhibition ever shown of mummified portraits from Roman Egypt. They come from the Museum's own collection and from other museums in the UK, Europe, America and elsewhere, together with other objects which set the portraits in their archaeological and historical context. THE BRITISH MUSEUM (0171) 363 1555. 14 March - 25 July. Catalogue. (See pp. 10-13.)


THE GILDED IMAGE: PRE-COLUMBIAN GOLD FROM SOUTH AND CENTRAL AMERICA. The largest exhibition of gold produced in the Americas are traced back to the second millennium BC in the Peruvian Andes and followed through its spread northward to Ecuador, Colombia, and Central America. THE MUSEUM OF MANKIND (0171) 323 8043. Until at least December. (See Minerva, May/June 1994, p. 10-16.)

HEIRS OF ROME: THE SHAPEING OF BRITAIN AD 400-900. Drawing from the collections of the British Library, the British Museum and other museums throughout the country, the exhibition concentrates on the immediate aftermath of the fall of the Roman Empire in the 5th century, and shows the transition from Roman rule to the formation of the states of the British MUSEUM (0171) 363 1555. Until 04 April. Catalogue. (See pp. 10-13.)

THE HELLGEGITIC WORLD: ART AND CONSCIOUSNESS. A new permanent gallery chronicling the cultural legacy of the Greek and Hellenised peoples of the vast area dominated by Alexander the Great, THE BRITISH MUSEUM (0171) 636 1555. Cairngorms, May/June 1993, pp. 26-31.)

THE HSBC MONEY GALLERY. A new permanent gallery chronicling the 4000-year-old story of money, THE BRITISH MUSEUM (0171) 636 1555.

NEW PREHISTORIC GALLERY. A new permanent gallery to display the Museum's rich holdings of prehistoric artefacts from Europe, many of them found in the River Thames. THE MUSEUM OF LONDON (0171) 600 3699. (See Minerva, May/June 1993, pp. 20-23.)


NEW ROMAN LONDON GALLERY. Nearly 300 artefacts from new permanent collection, and the latest evidence from recent archaeological discoveries. MUSEUM OF LONDON (0171) 600 3699. (See Minerva, Jul/Aug 1996, pp. 55-58.)

READING
SILCHESTER GALLERY. A permanent exhibition of the history of Silchester, town and its artefacts found at Silchester, on the famous site of Calleva Atrebatum, THE BRITISH MUSEUM (0171) 636 1555. Until 18 July.

CHINESE GALLERIES REINSTALLATION. The new galleries, opened in November 1993, present 1250 works of art from the permanent collection, including many pieces that have never before been on view for the last 20 years for reasons of quality and historic significance, including Shang, Han, and Northern Zhou bronze and a set of liao silver saddle ornaments. THE BROOKLYN MUSEUM (718) 638-5000.

MISTRESS OF THE HOUSE, MISTRESS OF HEAVEN: WOMEN IN ANCIENT EGYPT. A major exhibition focusing on the varying roles played by women in ancient Egypt, incorporating 250 works of art from more than 25 American museums and collected objects. THE BROOKLYN MUSEUM (718) 638-5000. Until 18 May. Catalogue. (See Minerva, Nov/Dec 1996, pp. 64-65.)

BRYAN, Texas
BIRDS AND BEASTS OF ANCIENT LATIN AMERICA. A travelling exhibition that presents a fascinating and often rare view of the humans and animals in Mexico and Central America, the exhibition contains objects from c. 1000 BC to the early 16th century, including gold jewellery, sculptures, ceramics, and textiles from the University of Pennsylvania Museum, the Florida Museum of Natural History, and the Carnegie Museum of National History. BAYOU VALLEY MUSEUM OF NATURAL HISTORY (409) 776-9010. Until 30 April (then to Indianapolis).

CAMBRIDGE, Massachusetts
FRAGMENTS OF ANTIOCHITY: DRAWINGS FROM THE VESSEL. A recently acquired collection of Antioch vases fragments demonstrates their iconography and the history of the Athenian workshop. THE FOGG ART MUSEUM (617) 495-9400. 13 March-28 December.

IMPRESSIONS OF MESOPOTAMIA: SEALS FROM ANCIENT EGYPT. An ongoing exhibition charting the development of cylinder seals over three thousand years. THE ARTIHR MUSEUM, Harvard University (617) 495-9400.

MINERVA 60
ART FROM CENTRAL ASIA: TADJIKISTAN.
A long-term loan from the Institute of History of the Academy of Sciences of Tadjikistan, in western Central Asia, featuring six objects from the 4th-3rd millennium BC. METROPOLITAN MUSEUM OF ART (212) 879-5500.

EARLY CULTURES OF THE LEVANT: CHALC- CONIC AND BRONZE AGE ON LOAN FROM THE ISRAEL ANTIQUITIES AUTHORITY. A long-term loan of fifteen objects, c. 4500-3300 BC. A large loan of stone figurines from the Beersheba and Gilt regions, house-shaped burial containers from Ashkelon and a group of stone and ivory lints from the Cave of the Treasure near Nahal Mishmar, METROPOLITAN, AND MUSEUM OF ART (212) 879-5500.

THE GLORY OF BYZANTIUM. A major exhibition of the art of the Second Golden Age of the Byzantine Empire, from the 9th to the mid-13th centuries, including superb religious and secular works from Constantinople, other regions of the empire, and from neighboring Christian states, including their interaction with the Islamic East and the Latin West. METROPOLITAN MUSEUM OF ART (212) 879-5500. 11 March - 6 July. Catalogue.

GREEK ARCHAI SCULPTURE GALLERY. The museum's noted collection of archaic sculpture, including major sculptures, has been cleaned and now show much of their original colour. They are on display in the same gallery as the period of the same name. METROPOLITAN MUSEUM OF ART (212) 879-5500. (See Minerva, January 1997, pp. 36-37.)

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

NO ORDINARY MORTALS: THE HUMAN AND NOT-SO-HUMAN FIGURE IN JAPANESE ART. From the 8th to the 20th century, objects and paintings from prehistoric Javan figures to the twentieth century export portrait paintings. A unique human form are depicted in Japanese art from 8th to 20th century. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 5 October.

QUEEN NEFERTITI AND THE ROYAL WOMEN: IMAGES OF BEAUTY FROM ANCIENT EGYPT. A special exhibition of the representations of queens and princesses of Ancient Egypt, including loans from nine other museums in the U.S. and Europe, coinciding with the reinstallation of the Amarna Galleries. METROPOLITAN MUSEUM OF ART (212) 879-5500. Until 16 March. Catalogue. (See Minerva, Jan/Feb 1997, p. 9-13.)

PHILADELPHIA, Pennsylvania
ANTEPLICA: EASTERN TERRA SIGILLATA TOMBS OF UR. An ongoing exhibition of the museum's renowned collection from the 7th to the 5th centuries BC, including a famous gold and lapis lazuli bull-headed lyre from the 'Thicket' sculpture as well as Lady Pu'ai's headdress and jewellery, all from c. 2600-2350 BC. The University of Pennsylvania Museum of Archaeology and Anthropology (215) 898-4000.

THE EGYPTIAN MUMMY. An important collection of mummies and associated objects, including Egyptian ideal portrait after life death and the health and disease pattern they contained. The exhibition looks at studies of mumified remains, featuring mummies from the museum's collection.

THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898-4000.

TIME AND RULERS AT TIKAHL: ARCHITECTURAL SCULPTURE OF THE MAYA. A reinstallation of this 1987-88 exhibition presenting the major excavations at Tikal in 1956-70 which provided the evidence for new theories of Maya civilization. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898-4000. An ongoing exhibition.


RALEIGH, North Carolina
I. CLAUDIA: WOMEN IN ANCIENT ROME. A ground-breaking exhibition exploring the public roles, domestic lives, and commemoration of Roman women from statues to empresses, featuring works ranging from marble portraits to an ancient divorce document. NORTH CAROLINA MUSEUM OF ART (919) 839-6626. 6 April - 15 June. Catalogue. $26.95 soft cover.

SEPARATIONS IN GALLEYS: THE DISCO- RENTS OF PUYRE. Sculptures, architectural fragments, mosaics, ritual objects, ceramic and glass vessels. The archaeological site of Sepphoris (Zipporah) in Hebron, once an important provincial capital in Roman Palestine, now known from the Israel Antiquities Authority. NORTH CAROLINA MUSEUM OF ART (919) 839-6626. 6 April - 15 June, then to other venues in the U.S. and Europe. Catalogue.

SAN ANTONIO, Texas
CLAUDIA: WOMEN IN ANCIENT ROME.

SAN DIEGO, California
AN ENDURING LEGACY: MASTERSPIES FROM THE ROYALTY MRS J. F. ELLEFER 3RD COLLECTION OF ASIAN ART. 70 masterpieces, c. 1550-1950, from wood and ivory, ranging from India to Japan, dating from the 16th century to the mid-20th century, has been an important permanent collection at New York's Asia Society, on tour for the first time in the United States. SAN DIEGO MUSEUM OF ART (619) 232-7931. 19 April-15 June (then to Atlanta). Catalogue soft cover $45, hard cover $65.

SAN FRANCISCO, California
SOUTH-EAST ASIAN GALLERIES. The newly re-opened permanent galleries feature a number of new acquisitions, including Cambodian and Indonesian bronzes, and Southeast Asian Ceramics, ARMS. ASIAN ART MUSEUM OF SAN FRANCISCO (415) 668-8921

SANTA ANA, California
ITALIAN BAROQUE & MODERN: THE ITALIAN TOMES FROM THE SCHLOSS COLLECTION. Ceramic tomb sculptures from collections in Rome and the surrounding area, and important European contributions to the study of the Italian Baroque. METROPOLITAN MUSEUM OF ART (212) 879-5500.

ST. PETERSBURG, Florida
ALEXANDER THE GREAT: THE EXHIBI- TION. A combined showing of two separate exhibitions: 'Alexander the Great - the History and the Legend', organised by the Fondazione Memoriale Farnese, and 'Macedonians: the Northern Greeks', organised by the Greek Museum in Athens, with over 500 objects including marble sculpture, vases, jewellery, and coins. The exhibition visits various museums and art collections. Featured are a 10-foot long pebble mosaic from Pella of Alexander hunting game, and a Penelope fresco of his wedding to Statira. FLORIDA INTERNATIONAL UNIVERSITY, MUSEUM OF ART (305) 876-3624. In the U.S., 1-800-777-9882. Until 31 March.

TAMPA, Florida

WASHINGTON, D.C.
ANCIENT EGYPTIAN GLASS. A new exhibition of eight brilliantly coloured glass vases, dating from the Eighteenth to the Nineteenth century BC, part of the 1400-piece ancient glass collection of Charles Lang Freer, acquired in 1909, now part of the museum's holdings. FREE GALLERY OF ART, SMITHSONIAN INSTITUTION (202) 357-4880. An ongo- ing exhibition.

THE ANCIENT NUBIAN CITY OF KEMRA, 2350-1300 BC. A continuing exhibition about Kemra, the ancient capital of the kingdom of Kush, the oldest known city in Africa outside of Egypt, that has been scientifically excavated. It includes ceramics, a variety of ivory inlays used on furniture, bead, and jewelry, and important objects from the Museum of Fine Arts, Boston. NATIONAL MUSEUM OF AFRICAN ART (202) 357-4600.

THE ANCIENT WEST AFRICAN CITY OF BENIN, A.D. 1300-1897. A reinstallation of the museum's permanent collection from the Kingdom of Benin, the capital of the kingdom of Benin, as it was before British colonial rule, including an important group of cast-metal heads and figures of rulers, and wonderfully sculpted plaques. NATIONAL MUSEUM OF AFRICAN ART (202) 357-4600.

RECEIVING ANCIENT STATUES FROM JORDAN. 6 plaster statues from the 7th-9th century AD, excavated at the site of Ghazal, and possibly the oldest human sculptures in the Near East, exhibited for the first time in the United States. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-4880. Until 6 April. (See Minerva, Jan/Feb 1997, pp. 7- 8.)

SPLENDORS OF IMPERIAL CHINA: TREA- SURES FROM THE NATIONAL PALACE MUSEUM, TAIPER. 475 exceptional objects from the Neolithic period to the eighteenth century including many of the finest examples of jades, bronzes, ceramics, lacquerware, paintings and cal- ligraphy. NATIONAL PALACE MUSEUM, TAIPEI (212) 879-5500.

TEMPLE OF THE T.SI. GALLERIES OF CHINESE ART. New permanent galleries with over 1000 antiquities spanning the period from c. 500 BC to AD 907, including a procession of 100 eccentric tomb figures, the largest outside China. Also on display is an outstanding collection of 235 pieces of early Chinese jade. ROYAL ONGUAR ART MUSEUM (416) 586-5549.

CYPRUS
NICOSIA

DENMARK
COPENHAGEN
THE T.M. SERGEANT FOUNDATION. The collection includes 3500 items from the Neolithic to Roman periods. METROPOLITAN MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (215) 898-4000.

HUMLEBROEK
MEN AND GODS. 200 ancient Chinese objects from 5000 BC to AD 200 illustrat-
CAIRO
THE ROYAL MUMMIES. Eleven pharaonic mummies, 8 kings, including Ramesses II, and 3 queens and princesses, have now been placed back on permanent exhibition. They were removed from display in 1980 when Anwar Sadat thought that their presence offended some of their dignity. THE EGYPTIAN MUSEUM (20) 7-53-41.

FRANCE
BIBRACIE, Burgundy NEW CELTIC MUSEUM. A new museum of the Celtic civilization, part of the newly inaugurated Centre archéologique européen du mont Beuvray, includes objects not only from France, but also Switzerland, Germany, Slovakia, Budapest, and the Mediterranean region. BibraHalle is situated on a 1000-hectare oppidum, with much of its fortifications still in place. MUSEE CELTIQUE DE BIBRAHalle, 58320 Leon-Sur-Beuvray. (33) 83-86-32-35. Closed Tuesdays.

BLOIS, Loir-et-Cher THE GLASS OF ROMAN GAUL. A special exhibition of over a hundred archeological objects includes 64 glass vessels. MUSEE ARCHEOLOGIQUE DU CHATEAU (35) 25-24-16-60. Through March.


METZ, Moselle MEDIEVAL METZ. LA COUR D’OR (38) 87-75-10-18. Until 31 March.


ORGNCIA L’AVEN, Ardèche FASCINATING ORGNCIA A new interactive guided tour from the Upper Paleolithic Period to the Bronze Age. MUSEE REGONAL DE PREHISTOIRE (35) 75-38-65-10. A permanent installation.

PARIS MILLENNIUM OF GLORY: SCULPTURE OF ANGKOR AND ANCIENT CAMBODIA. A major exhibition organized by the Musée Guimet in collaboration with the National Gallery of Art in Washington, bringing together 150 masterpieces from the 6th to the 17th centuries from the great Khmer collections of the Musee Guimet and the national museum in Phnom Penh. GALERIES NATIONALES D’EXPOSI- TION DU GRAND PALAIS (35) 1-42-89- 54-10. Until 26 May (then to Washington).

BYROUTH: LE TEMPS RETROUVE. The end of the civil war in Lebanon is reflected in a major exhibition of the city centre’s many religious buildings. The city centre’s many religious buildings. MUSÉUM DE L’ARCHAEOLOGIE (21) 51-19-80-75. Until 31 March.

Greece ATEIHESI. THE AEGEAN TREASURE NATIONAL ANTHROPOLOGICAL MUSEUM (30) 821- 77-17. Until 30 April.

GREECE THE EGYPTIAN ANTIQUITIES ROOM. 280 Egyptian works of art, including statues, sarcophagi, Fayum portraits, vases, and jewellery, selected from about 4000 objects in storage since the end of World War II, have been placed on permanent display in two rooms. NATIONAL ARCHAEOLOGICAL MUSEUM (30) 821- 77-17.

HONDURAS COPAN. NEW MUSEUM OF MAYAN ARCHAEO- LOGY. A dramatic exhibition of over 3000 sculptural fragments, including the ele- vated temple to been built in 1869 and seven complete facades with a large number of important friezes. There is also a com- plete replica of a sixth-century temple, Rosalla, discovered in 1991 within the site’s religious precinct. MUSEO REGIONAL DE ARQUEOLOGIA MAYA.

IRELAND DUBLIN. ANCIENT EGYPT. NATIONAL MUSEUM (1) 661-8811. Until 31 December.

ISRAEL JERUSALEM. THE CITIES OF JERUSALEM - IN THE FOOTSTEPS OF A HERO. A special exhibition devoted to the legendary King of Judah in southern Mesopotamia, including objects from all over the near East including Israel, from the 18th to 7th centuries BC. THE ISRAEL MUSEUM (92) 708-8711.

ISRAEL JERUSALEM. THE HISTORY OF COINAGE IN JERUSALEM. THE ISRAEL MUSEUM (92) 708-8711.

ITALY FERRARA. POMPEIA LUCEFARE: THE SHADOW OF VESUVIUS. Interiors of Pompeii’s most famous houses reconstructed for the first time since excavations took place more than two centuries ago. PALAZZO DE’ DIAMANTI (39) 53-209998. Extended until 11 May. Catalogue. (See Minerv., Nov/Dec 1996, pp. 30-31.)


THE HUMANISM OF THE FATHERS OF THE CHURCH. An exhibition including the collection of original Greek and Latin manuscripts built up by the Medici. The Biblioteca also houses a collection of more than 2000 Egyptian papyri and ostraca. BIBLIOTECA MEDICA LAUREN- ZIANA. Until June. Catalogue.

METAPONTUM. GREEK ARCHAEOLOGY. MUSEO ARCHEO- LOGICO NAZIONALE (39) 835-745-327. Until 1 June.


RESEARCH. THE EGYPTIAN COLLECTION. MUSEO POLDI PEZZOLI (39) 861-8601. Until 1 May.

NEAPLES ANCIENT TEXTILES. MUSEO ARCHEOLOGICO NAZIONALE (39) 81-1440-166. April-30 April.

ORVIETO. MUSEO DEL CLAUDINO FAIA. An impor- tant collection of Greek and Etruscan terracotta once again on display after the reopening of the Museum following four years of renovation and reinstallation. MUSEO DEL CLAUDINO FAIA (39) 20633-341-216. (See Minerv., Jan/Feb 1997, pp. 45- 45.)


POLYNESIA. ANCIENT KINGS. BIBLIOTECA PROVINCIALE DI POTENZA (39) 971-21- 418. Until 31 March.

ROME THE LOST GARDENS OF ROME. PALAZZO BARBERINI. 7 March - 15 May.

ANCIENT ROOMS: A DISTRICT OF ANCIENT ROME IN THE TERMINI AREA. The exhibition recreates the site of the Roman insula which was dug up and destroyed when Rome’s main railway line went through in the 1930s. The reconstructed rooms and frescoes and objects that survived. MUSEO NAZIONALE ROMANO (39) 6 6767765. Until 29 June. Catalogue.

THE GRAND TOUR: THE LURE OF ITALY IN THE 18TH CENTURY. The exhibition held in London in 1996 at the Tate Britain, and its catalogue of Roman works art not on show there: PALAZZO DELLE ESPOSIZIONI (39) 6 6886-652.
Roman life-size marble portrait head of a young woman, with beautifully executed, expressive features and elaborate coiffure; the centrally parted, wavy hair is gathered in braids at the nape and looped up into a bun.

Antonine, ca. 160-175 A.D.  H. 9 3/4" (24.8 cm.)

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Egyptian near-life size limestone figure holding Osiris naos. A striding male figure, wearing a double wig and a long short-sleeved garment, holds a naos with a standing figure of Osiris wearing an atef crown. Early XXVth Dynasty, ca. 664-610 B.C. H. 54 1/2 in. (138.5 cm.) Ex Dominique Delavenne and Didier Lafarge, Paris.

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