ITALO-CORINTHIAN COLUMN KRATER BY THE ROSONI PAINTER
Lion facing goose. Rev: Boar charging left.
Ca. 580-570 BC. H: 26.5 cm (10 3/8")

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THE NEXT ISSUE WILL FEATURE THE ANCIENT NEAR EAST AND EGYPT.

IN FORTHCOMING ISSUES: Treasures from the Royal Tombs of Ur Canaan and Ancient Israel in Philadelphia Stonehenge – The Way Forward • Luna – A Roman City
NEWS FROM EGYPT

Ancient shipwreck and sculptures discovered in Alexandria’s harbour

In October 1998 an ancient ship was located resting on the submerged island of Antirhodos in the eastern harbour of the ancient port of Alexandria. The ship, 35 metres in length and eight metres in width, is remarkably well preserved, with the rigging still nearly intact. It was discovered by the team from the European Institute of Underwater Archaeology, the French group led by Franck Goddio. It is of particular interest because it is the location of the Ptolemaic private royal harbour. Radiocarbon dating of the wood places it between 90 BC and AD 130, but the types of ceramics, glass, and jewellery found inside narrows it down to about the end of the 1st century AD. It was apparently rammed by another boat, since there was a large hole in the hull.

Dr Gaballa Ali Gaballa, Secretary-General of the Supreme Council of Antiquities, noted that Antirhodos was a strategically important site and was occupied from the Ptolemaic Period through to the reign of the Roman emperor Caracalla (AD 198-217).

The probable foundations of Cleopatra’s palace and her temple have been located in the royal quarter lying just (six metres) beneath the surface. The palace of Mark Antony, the Tymionium, was situated on an adjacent peninsula. These finds confirm the accuracy of the descriptions written by Strabo, the geographer, who visited Egypt in 25 BC. A Ptolemaic mortared platform in this royal district, all now underwater, was carefully paved with marble. Parts of red granite columns with Greek inscriptions from the Ptolemaic period were found on the pavement.

Until recently it was assumed that the entire city of Alexandria, founded by Alexander the Great, was buried beneath the present city. Also found were eight granite columns, all inscribed in Greek, dating to the 3rd century AD, six of them being dedicated to the notorious Roman emperor Caracalla (AD 198-217). Caracalla’s visited Alexandria in AD 215 to see the tomb of Alexander the Great and to make a sacrifice to Serapis, with whom his father, the emperor Septimus Severus, identified himself (as did Severus’ wife, Julia Domna, with Isis). Later he ordered a massacre of a large number of the citizens, focusing on the local youths, because some of them had accused him of involvement in the death of his brother Geta and mocked him for his pretensions of divinity.

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Several important statues were found at the site including two over-life-size royal sphinxes, probably of Ptolemy XII (Fig 1), the father of Cleopatra, and a large black granite statue identified as a 'High Priest of Isis holding a 'canopic jar,' (Fig 2).

From a faxed newspaper photo obtained as Minerva was about to go to press, however, the writer would identify the statue as a young priest or acolyte with shaven head, draped in a long fringed tunic, holding an 'Osiris-in-hydra' against his left shoulder (Fig 2).

This unusual deity, once called 'Osiris-colossus,' is represented in the form of a bulbous vase terminating in the head of a bearded Osiris, which contained the holy water of the Nile. He was worshipped in Canopus (now Aboukir), north-east of Alexandria, where, coincidentally, the Pharaoh's tomb is excavating three cities mentioned by Strabo, now underwater (see Minerva, Nov/Dec 1998, p. 2). The writer has catalogued in his Encyclopedia of Egyptian Antiquities (in preparation) a remarkably similar figurine in terracotta in Terracotta and a fragmentary figurine in Dresden, both recently published by Jutta Fischer in Griechisch-Römishe Terrakotten aus Ägypten (1994). The Osiris-in-hydra was a common reverse type on the Alexandrian coins of the 2nd century AD.

Other sculptures found nearby in recent underwater work by the French group were an over-life-size marble statue of a Ptolemaic ruler as Hermes; a black granite head, perhaps of Octavian (the first Roman emperor Augustus, from a colossal statue; a marble head of Antonia, the daughter of Mark Antony and mother of Germanicus and Claudius; a large sphinx with the head of Horus; and an ibis-headed Thoth-Hermes. All of the statuary will remain in situ, as Dr Gaballa plans to have an underwater museum constructed which would include a tunnel with glass or plastic walls to lead visitors through the ancient site.

**News**

Mameluke mosque built by Katbugha found near Al-Arish

A mosque built in AD 1295 by the Mameluke Sultan Adel Zeinidin Katbugha was discovered by an Egyptian team on an old pilgrimage route to Mecca in the Al-Qures district near Al-Arish in the southern Sinai. They uncovered a foundation stone bearing the date of construction, the four walls, and the mihrab indicating the direction of Mecca. Katbugha was one of the sons of Mansour Qalawoun, who ruled during the Ibn Qalawun caliphate. This is a major find, for the only other historical relic relating to this prince is an inscribed chandelier now in the Islamic Museum at Bab Al-Khalq.

**Two new museums to open in the Sinai**

A new museum is being built in Ismailia to house some 20,000 antiquities found in northern Sinai, including a large number of Sinai objects found by Israeli archaeologists in Sinai and returned by Israel to Egypt; some of these pieces had been acquired by Moshe Dayan for his personal collection. Included in the display will be a series of 24 stone reliefs with Hebrew inscriptions and a horse skeleton from the 15th Dynasty Hyksos period. A location has now been selected for the Al-Arish Museum, which will house over 15,000 antiquities found in southern Sinai, a selection of which have been on display in the Egyptian Museum in Cairo. It will also house some of the objects returned by Israel.

Jerome M. Eisenberg, Ph.D.

**STOLEN ASSYRIAN RELIEF LOCATED IN LONDON**

A 7th century BC alabaster relief from the Palace of Sennacherib depicting prisoners of war towing a boat(?) currently in the possession of a noted London collector, appears to be the same piece that Dr John M. Russell photographed at Nineveh in 1989.

The collector acquired it in Geneva and then legally imported it into England. He later applied for an export license to loan the relief to a museum in Israel. The museum contacted Dr Russell, a professor at the Massachusetts College of Art in Boston and a specialist in Mesopotamian art who had photographed all of the relief in situ at Nineveh in 1989. Following the confirmation of the theft of the sixty-centimetre square relief, the Metropolitan Police were informed of the loss by Dr Russel.

The collector's solicitor is currently protesting the legal action being taken by the Iraqi government to recover the relief, since he had acquired it in good faith. [For Dr Russell's article on other looted reliefs recently offered on the market see Minerva, May/June 1997, pp. 16-21.]

**LETTERS TO THE EDITOR**

With reference to the article 'Recent Forgeries of Egyptian Shabitis' by Dr Eisenberg in the September/October issue of Minerva I am writing to say I was very unfortunate to have unwittingly purchased a number of these figures at a European auction house last year. I thought you would be interested to know that upon returning the shabitis to them, the auction house refunded the amount I paid. May I thank Dr Eisenberg and his fellow researchers at Minerva for their work in exposing these forgeries. I am sure that this enlightening article was responsible for the auction house responding so promptly to my request for a refund. Credit should be given to them for acting with integrity over this matter.

I hope that the maker(s) of these forgeries will eventually have all of them back on their shelves rather than on those of the various museums and collectors, seemingly worldwide, who have been cheated, and will be traced and exposed, and made to pay dearly for their iniquitous practice at deception.

Once again my grateful thanks to Minerva.

Name and address supplied.

**CORRECTION**

An error was made in the article on The Hunt Collection in the November/December 1998 issue of Minerva.

John Hunt is not Director of the Hunt Museum; he is a member of the Board of the Hunt Museum, and Chairman of The Hunt Museums Trust.

The article should have mentioned that the Hunt Museum has an Executive Director, Ciarán MacGonigal, formerly Director of the RHA Gallagher Gallery in Dublin.

If any readers have personal anecdotes about the Hunts please contact the Hunt Museum’s Registrar, Michael Holland, who would be delighted to receive them.
THE NECROPOLIS AT NEA PHILADELPHIA IN CENTRAL MACEDONIA, GREECE

Professor Theo Antikas and Laura Wynn-Antikas visited the recently discovered Iron Age necropolis unearthed near Thessalonica and filed the following report for Minerva.

Archaeologist Ms Vassiliki Misaeldiou-Despotidou of the 16th Ephorate of Prehistoric and Classical Antiquities in Thessalonica has struck gold on the banks of the ancient River ‘Echedoros’ [Greek: bears gifts] renamed ‘Gallikos’ today. The river was known for its rich gold deposits at the time of the Macedonian dynasty. The extension of a new train line running northbound from Thessalonica to Kilkis, following the river before turning east to end in Thracian Alexandroupolis (Fig 1), led to significant archaeological discoveries as early as 1995.

Rescue archaeology funded by the Greek Railway Authority and supervised by Ms Misaeldiou will continue until spring 1999, the end-date for the completion of the digs. A full report on the latest finds, in particular of the Iron Age necropolis, will be included at the meeting ‘Archaeological Ergon in Macedonia and Thrace’ to be held in Thessalonica next February. The preliminary report here is a synopsis of the discoveries made so far in over 1,000 tombs unearthed.

At the village of Nea Philadelphia, 20 km (12 miles) north-west of Thessalonica, an important Iron Age settlement was discovered on a sizable, trapezoidal hill just south of the village, dating to the 9th to 7th centuries BC. Next to its northern boundary, an important section of another cemetery of the archaic, classical, and early Hellenistic periods was found. The uninterrupted continuity of the necropolis over six centuries, coupled with the quantity and quality of the artefacts found, indicates a large settlement along the banks of the Echedoros, at a city whose name remains mysteriously unknown, as it has not been mentioned by ancient historians such as Herodotus or Strabo. This was probably due to the fact that the settlement was not close to the sea as was the case of Therme, Sindos, Methone, or Pydna, described in detail by many ancient sources.

In the archaic, classical, and Hellenistic sections of the Nea Philadelphia necropolis approximately 150 tombs have been unearthed to date, dating from late 6th to early 3rd centuries BC. Burials are densely grouped in some areas and sparsely in others. The tombs are made of porosili, and are box- and pli-shaped, and some contain sarcophagi. In terms of the quality of artefacts, the richest belong to the archaic and early classical times (Fig 2, Fig 3). The well known burial habit of the Macedonians to inter men with their arms and women with jewellery is reflected in most graves. Affluent men, probably officers, can be recognised by a bronze helmet, two spears, and iron swords, often adorned with gold sheets. Golden plates decorate both the clothes and the sandals of the dead, and frequently romboi (lozenges) of gold are placed on their mouths (Fig 3, bottom). Female burials contain rich displays of gold, silver, and bronze jewellery, as well as collections of imported vases from Attica and Corinth. Some of these objects are already on display in the permanent

Fig 1. Map of central Macedonia with the area near Thessalonica enlarged; the lake north of Nea Philadelphia is ‘Pikrolimne’ [bitter lake].

Fig 2 (centre). Archaic bronze helmet of a warrior.

Fig 3 (left). Golden artefacts from a tomb of the late archaic period. Top: perones [pins], ring, sandal covers, decorative gold plate. Bottom: a romboi mouthpiece.
Excavation News

Danish Archaeologists Unearth Fragments of Bronze Age Sun Chariot

Archaeologists from the Danish National Museum sensationally unearthed a score of missing fragments from Denmark's greatest Bronze Age treasure - the Sun Chariot - a dig in early October last year at a site near Copenhagen.

The Sun Chariot, from Trundholm bog near Hoejby in Odsherred in the north-west of the island of Zealand, was originally found in 1902 by a farmer ploughing the marsh area. It dates back to around 1400 BC. The artefact - which the farmer first took to be a children's toy - is the most priceless relic from the Danish Bronze Age. It consists of a disc representing the sun, placed on a six-wheeled chariot, drawn by a horse. The sun disc is approximately 26 cm across and made of two bronze plates soldered together using an outer ring, while the horse is 29 cm long. One side of the sun disc has been gold-plated and a pattern has been punched into the horse to represent its eyes, mane and harness.

The image of the horse-drawn sun is known from other finds, notably rock engravings throughout the Nordic region. Indeed, the theme was known elsewhere in the ancient world, reappearing with the horses of Helios on the eastern pediment of the Parthenon (the Elgin Marbles) about 1000 years later than the Danish artefact.

The sun is still a powerful symbol today in Scandinavia, with its protracted dark winters, representing hope, rebirth, and the return of light. Archaeologist Carsten Christiansen, head of the excavation, told the Danish media: 'Carbon-14 tests show without any doubt that the mound, Scandinavia's

Scandinavia's Oldest Burial Mound Dated to 1350 BC

Carbon-14 testing has shown that Scandinavia's largest ancient burial mound, in north Jutland, western Denmark, was built in about 1350 BC, several hundred years earlier than previously thought. The Højen barrow, near Marlager, has turned out to be much older than we expected,' said archaeologist Ernst Stidseng at Randers Museum, told the Danish media.

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Picture

Danish National Museum

Illustrations

Exhibition in the Thessalonica Museum entitled 'The Gold of the Ancient Macedonians.'

One very interesting discovery in tombs from the 4th century BC was the provision of bronze coins 'Charon's obol' (death ferry money) with the body of the dead. The coins were minted by the Macedonian kings Aetoppos, Amyntas III, Perdikkas III, Philip II, Alexander III, and Cassander, husband of Thessalonica, the half-sister of Alexander the Great. Important objects found in a tomb of an ephebe (young boy) are two silver coins minted by king Alexander I in the mid-5th century BC. The king was the first Macedonian to attempt a victory in the dromos (foot run) contest of the 80th Olympic in 460 BC. He lost to Thessalian Torymphas. Although Alexander fell on the line at the same time with Torymphas, the judges gave the victory to the Macedonians. They were considered 'barbarians' (T. G. Antikas, Horses, Men and Women in the Hellenic Olympics, in press, Athens 1998).

However, the most important of the recent discoveries is the great necropolis of the Iron Age. Over 1000 tombs have been unearthed so far. More than 2000, it is estimated, will be found before the end of this rescue dig. Given that the necropolises expand outside the axis of the railway line, it has been suggested that many tombs may remain untouched for future researchers.

The Iron Age tombs are box-like pit graves, and large pithoi (pots) placed end to end without any particular orientation. The north and the east sides of the necropolises are defined because of the existence of roads, but the limits of its west-side are more or less clear. At the bottom, southern end of the Immense necropolises there are signs of grave compounds, but the tombs there have not been preserved. This is mostly due to intensive cultivation by the local village farmers.

The necropolis is chronologically placed in the 9th to 7th centuries and has revealed a plethora of rich offerings as well as 'poor' tombs devoid of artefacts. A surprising phenomenon is the complete absence of weapons in the tombs of men in contrast with the abundance of bronze jewellery, often very rich, in the tombs of affluent women. Bronze necklaces, multi-spiral bracelets, 'personal' (pins), and brooches adorn the dead ladies. Golden epistomia (mouth pieces) complete the adornment of a few of them, coupled with locally made vases, mainly feminine cups and 'prochol' found on the west of the tombs.

A horse skeleton was found recently, but does not seem to belong to the Iron Age. It may have been part of the British cavalry in World War II.

Experts are at a loss to explain why the chariot seems to have been deliberately smashed into small pieces before being sacrificed to the bog. From time to time, since the original discovery of the chariot, bits and pieces have surfaced from the bog. In 1992 an amateur archaeologist unearthed a piece of one of the chariot's wheels and spokes. The finds are to be pieced together and placed back on to the chariot, which is on permanent exhibition in the National Museum in Copenhagen and is one of its most important exhibits.

Christopher Folkett, correspondent for Minerva in Copenhagen, Denmark.

Photo:
Danish National Museum
biggest, dates back to the early Bronze Age," he said. The burial mound, thought to hold a coffin with the corpse of a Bronze Age dignitary and perhaps members of his family, is 12 metres high and 72 metres in diameter. The turf piled on to the tomb to form the mound would be enough to cover 37 football pitches. 'Prussian soldiers tried unsuccessfully to dig into the mound during the Danish-German war in 1864 but nobody has yet managed to penetrate the middle chamber, where there is probably an oak coffin, placed on a stone base,' Stidings said. The inner chamber of the tree-ringed mound could even contain treasure, he said, adding that modern technology could be used to photograph the inside of the barrow without damaging its sensitive turf construction.

Christopher Follett

AL BAYRONI: A NEW SISTER PUBLICATION IN EGYPT

We are delighted to announce the publication of a new full-colour magazine devoted to the sciences, archaeology, geography, and other subjects of particular interest to the Arab world, Al Bayroni Geographia. Published in both Arabic and English, it is being distributed throughout Egypt, North Africa, and the Middle East.

The founder and editor-in-chief, Dr Fatem El Aref El Sayed, has been our editor-in-chief, Dr Eisen-Ger, by asking him to serve as the associate editor. Readers of Minerva may receive a free sample copy by contacting Al Bayroni and mentioning this notice: AL BAYRONI, 48 Gamal Al Din Dowidar Street, 8th District, Nasr City, Cairo, Egypt. Fax: (20) 2 287-6043; e-mail: albayroni@worldnet.com.eg.

THE ROMAN FORTRESS OF ALBANIANA

Another blank spot on the Tabula Peutingeriana has now been filled in. On this later medieval copy of a Roman map of the 3rd-4th century AD, the whole road system of the Imperium Romanum is drawn with symbols illustrating the castella (fortresses), casta (forts), and towns along the roads. A traveller in the northern province of Germania Infer-

ror, reaching the end of the empire in the direction of the North Sea would encounter in the last stretch along the lines (frontier) the castella of Trajectum, Laurum, Nigrum Pul- lum, Albaniana, Matilo, and Lud- dunum/Caput Germaniarum. These places have been identified with the towns and villages of Utrecht, Woerden, Zwanmerdum, Alphen, Leiden, and Katwijk/Brittenburg. In all these places Roman fortresses were located and, in most cases, the remains of the fortress have been found (see, for example, the discoveries near Matilo, Minerva Jan/Feb 1998, pp. 5-6). Alphen, however, remained an enigma: although Roman material indicated its identification with Alba- niana, no traces of the fortress were found in earlier investigations. Excava-

tions during this summer have solved this riddle.

Following a programme of city development, archaeologists from the University of Nijmegen and the city's archaeological service have brought to light the location of the porta principalis of the fortress and the remains of five successive ditches which surrounded it. The most spec-
tacular find was an inscription from above the main gate, mentioning (probably) the emperor Septimius Severus (AD 193-211), during whose reign other fortresses in this area were also either restored or enlarged.

The story of Albaniana, as it emerges from the excavations, starts around AD 40, when a wooden fort was built along the Rhine-border. During the revolt of the Batavians under Claudia Civilis (AD 69) the fortress was destroyed and burnt to the ground. Part of the new, rebuilt fortress was flooded in the second half of the 2nd century AD, after which rebuilding and enlargement took place, probably under Septimius Severus, whose inscription has been found. Large blocks of tufa were used, which were quarried in the Eifel region around Trier (Augusta Treverorum) and transported on flat-bottomed ships over the Rhine. The fortress covered around 10,000 square metres and could house about 500 troops. It was abandoned around AD 270, when the lines partly collapsed due to the invasions of Germanic tribes. There is evidence of the garrisons which defended the fortress from the stamped bricks and tiles, indicating a number of traces of many different army groups, among them, in the 1st century AD, the Cohors III byaccorum, which originated from the territory of the Breuci in the north of former Yugoslavia, an indication of the mobility of the Roman army in the early years of the empire.

Ruard B. Hallertsa, correspondent for Minerva in The Netherlands, and Curator, Greek and Roman Antiquities, National Museum of Antiquities, Leiden

A PURSE FRAME SAVED FROM THE THAMES AND FROM EXPORT

A late medieval purse frame sounds a boring and routine object—perhaps one of those bars with a. Put on it, however, and it is an object of great beauty. Recently one remarkable purse frame has joined the select group of objects whose export has been stopped by the Reviewing Committee on the Export of Works of Art.

This copper alloy purse frame was found some years ago in the brickworks near Cannon Street station. Although all the fabric of the purse has disappeared, the metal frame is complete. It consists of two loops from which the fabric would have hung and a bar from which two panels elaborately decorated with the work tracery reminiscent of the French flamboyant tracery hang. From this bar there arise two little towers (originally there appear to have been four intended). At the centre of the bar is an elaborate tower from which a swivel would have been attached to it a belt.

The Reviewing Committee came to the conclusion that it met two of the three Waveley criteria. In short, it was of such outstanding aesthetic importance and of such outstanding importance for the study of the subject, that it fully justified an export
News

£10,000 for its purchase, the National Art Collections Fund who gave £4,300, and the dealer, Sam Fogg who gave £500. It is now on display in the Medieval Gallery (42) of the British Museum.

John Cherry is Keeper, Department of Medieval and Later Antiquities, The British Museum.

BUTRINT UPDATE

1998 was an active year at Butrint, as the Butrint Foundation endeavoured to regain the momentum lost during the civil unrest in Albania during 1997. With the help of the Albanian government, and support from the World Bank as well as Getty and UNESCO, there are high hopes that Butrint can not only be safeguarded for the future, but also become an attractive, and economically important, centre for southern Albania.

Since December 1997 when UNESCO put Butrint on the list of World Heritage Sites at risk, the Butrint Foundation has run a varied programme of activities and has pushed ahead with its proposals for the protection and management of Butrint during 1998.

In April last year the Foundation organised a three-day workshop at Saranda and Butrint to launch the concept of a management plan for the archaeological site and its environs. On behalf of the Butrint Foundation, Professor Richard Hodges (archaeologist), Dr Nicholas Stanley-

Price (archaeological conservation consultant), Jamie Buchanan (landscape architect), and Dr Sarah O'Hara (environmentalist) acted as facilitators in the various sessions. Her Excellency Professor Arta Dada, the Albanian Minister of Culture, chaired one session. The workshop participants included members of the Institutes of Archaeology and Monuments, the President of the region and members of his council, the Mayor of Saranda and members of his council, several officials from Saranda (the town's bank manager, port manager, and journalist), as well as a number of invited specialists from Italy, a delegation from the World Bank, and a delegation from UNESCO.

On the first day the workshop explored the value and importance of Butrint, attempting to define 'what makes Butrint special?' Four discussion groups defined it in terms of a source of cultural identity and pride, a place of outstanding natural beauty, a great archaeological site, a magical place full of atmosphere, as well as an economic resource for tourist development and an educational resource. In the light of these definitions, the group visited Butrint and held seminars in five locations, considering the conservation and tourism issues.

On the second day planning strategies to protect Butrint and its environs were discussed by the four workshop groups, who prepared a composite map illustrating the ideas expressed in discussion. Finally, future conservation and excavation programmes were discussed. There

stop. Not only is the frame complete, but the type is a more common find on the Continent than in England. Its closest comparisons occur in the Louvre, Paris, and in the other continental museums and from excavations in Amsterdam.

It is a type of frame shown on the paintings of Petrus Christus, one of which, showing a young man at prayer, is in the National Gallery in London. The metalwork may be compared with that on a mid-15th century Burgundian medieval clock on display in the British Museum. It is therefore likely that the purse frame was made abroad and was imported into England.

To whom would such a purse frame belong? A purse of similar type but lacking the upward projections is shown on the memorial brass of John Browne, the merchant of Stamford in Lincolnshire, who died in 1489, and who is buried in All Saints Church. He was described by William Leland as 'a merchant of very wonderful riches' and was the founder of Browne's Hospital, one of the best medieval hospitals in England, which still survives.

It is likely that the London purse was owned by a rich merchant who visited London or who lived there. Rather than being a purse for coins alone, it probably contained all he wanted when negotiating a business deal.

That it has been saved for display in the British Museum is due to the British Museum Society, supporters of the British Museum, who gave

(Above). Late Medieval purse frame found in the Thames. Photo: The British Museum.

(Below). The 4th century BC theatre at Butrint in Albania. Photo: Richard Hodges

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was a strong belief that a programme of analyses should precede careful restoration of the monument.

Also, before a further programme of major excavations is launched, it was felt that an electronic archive should be created, bringing together all the results from investigations since 1928 until the present day.

The Butrint Foundation is now working with the Albanian Ministry of Culture and UNESCO to enlarge the area protected as the World Heritage Site and, concomitantly, to establish an appropriate body to oversee the implementation of the management plan. Plans are now well advanced towards opening an office in early 1999 at Saranda specifically to assist all those involved with Butrint.

In September of last year the Foundation organised a seminar concerned with the conservation and presentation of the Byzantine baptistery with its splendid 6th century mosaic pavement. Participants at the seminar included representatives from the Getty Conservation Institute and UNESCO as well as architects and conservators from Albania, Britain, and Italy. The results will form part of the management plan, the next stage in the Foundation's programme—a five-year strategy for the site and its environs, developing the April workshop.

Finally, the campaign of excavations and a survey at Butrint during August-September 1998 were most rewarding. The geophysical survey by a team from the University of East Anglia in Norwich identified a large part of the classical suburban of the ancient city. So far some 14 hectares of previously unknown settlement have been found.

Excavations at Butrint in the Byzantine palace show that the 6th century 'triconch' palace occupied the periphery garden of a 4th century palace, parts of which were discovered immediately west of the 6th century complex. Two fine mosaics were found in the 4th century complex. Limited excavations beside the Byzantine baptistery show that it had been surrounded by a graveyard in late antiquity, while in the High Byzantine and Venetian periods, as at the palace, the area was densely occupied by post-built and cob (mud-brick) domestic structures.

CLAY TABLETS FIND

A complete archive of more than 130 clay tablets has been discovered recently on the Tell Sabi Abyad mound in Syria by a team of archaeologists from the National Museum of Antiquities in Leiden, The Netherlands. A large part of the archive was stored for 3,200 years in a wooden chest. The texts throw new light on the administrative and economic situation in the border areas of the western province of the former Assyrian Empire.

The 12th century BC clay tablets were discovered in the home and office of a high-ranking civil servant called Tammithe, in the fortified palace of Tell Sabi Abyad. Tammithe was also the deputy to the Viceroy Lili-ipadda, and he managed the income and expenditure of the western Assyrian Empire. It was to be assumed that the western border region of the Assyrian Empire was administered by a series of small, isolated forts and villages. It is now clear that control was completely centralised and covered a large area with considerable agricultural and commercial significance. The administration also had military and commercial networks with other major powers, such as the Hittites. The fortified settlement of Tell Sabi Abyad was the administrative centre for these activities and was probably the most important city in the region.

The financial texts are mainly concerned with trade in raw materials and products such as skins, thousands of kilogrammes of sesame seed, and hundreds of thousands of kilogrammes of grain. One text outlines the large number of animals requisitioned to finance campaigns. The tablets also reveal that civil servants were open to bribes. For example, Tammithe asks for a 'beautiful boy' in return for his services.

Excavation of the settlement on Tell Sabi Abyad in Syria has been ongoing for ten years. This latest discovery means that it is now possible to literally follow everyday life in the settlement as chronicled by the clay tablets.

Femmke van Bossel
National Museum of Antiquities
Leiden, The Netherlands.

FEDERICO ZERI
IN MEMORIAM

It is with great regret that we note the passing in October 1998 of Federico Zeri (b. 1921), Italy's most eminent art historian. Considered an equal of Bernard Berenson in attributions, he specialised in Italian painting, especially of the 'primitives', but he had a great personal enthusiasm for antiquities. In his villa at Mentana, Italy, he proudly showed off his collection of Palmyran reliefs, mosaics and inscribed Roman marbles, several of which originally belonged to the writer. He served for some years as a trustee of the J. Paul Getty Museum, but resigned from the board after nine years due to the acquisition of the Getty kouroi, which he refused to accept as genuine.

As Pierre Rosenberg, the Director of the Musée du Louvre so well expressed it: 'He liked to create an uproar, to denounce vandals and scandals. He maintained a passionate and combative relationship with his native Italy.' Though he produced magnificent catalogues on Italian paintings for the Spada and Pallavicini Galleries in Rome, the Metropolitan Museum of Art, and the Walters Art Gallery, Associate Professor at Harvard and Columbia Universities, he was so provocative in his positions that he was never truly honoured in his own country until late in life. Zeri was, however, vice-president of the national council of the Ministry of Culture.

The writer remembers with great pleasure his visit to Zeri's palatial villa and its magnificent library in Mentana in 1971. When he remarked upon the beauty of the leather bindings of his archives, he proudly acknowledged that they were made by inmates in an Italian prison. In 1970 Zeri was one of the first scholars to accept the writer's theory that the Ludovisi Throne was a forgery and he created an uproar in Italy in 1990 when he proclaimed on Italian television that it was a fake. The following day he referred the reporters to the writer in New York, who, then appeared on Italian television to demonstrate his claims, with Margherita Guaducci defending it, stating that it was 100% impossible!

The Art Newspaper notes that Zeri bequeathed his collection of Late Roman antiquities to the Accademia Carrara in Bergamo, his Palmyran funerary reliefs, a Fayyum portrait, and a fragmentary Christian sarcophagus to the Vatican. He left his villa, library, and his immense photo archives of nearly one million images to the University of Bologna, where just this past year he was presented with an honorary doctorate. We will miss his encyclopaedic knowledge, his forceful personality, his bursts of anger in the defence of his beliefs, but above all, his great passion for art. He was a true humanist.

Jerome M. Eisenberg, Ph.D.

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Richard Hodges is Scientific Director of the Butrint Foundation and Professor in the School of World Art Studies and Museology at the University of East Anglia.
On August 15th 1998 a new Egyptian Funerary Arts gallery was opened at the Museum of Fine Arts, Boston. This permanent display contains over 250 funerary objects dating from the end of the Second Intermediate Period through the Roman Period. On the opening night the museum was graced with the presence of the Egyptian Ambassador, His Excellency, Ahmed Maher el Sayed.

This new gallery is a state of the art installation containing several new acquisitions, loans, and pieces never before displayed, as well as treasures that were removed from storage vaults for the first time in a decade.

Rita Freed, Curator of the Department of Ancient Egyptian, Nubian, and Near Eastern Art, encouraged the Museum to provide an enlarged permanent space to rehouse one of the museum’s most popular collections, the Egyptian funerary arts.

The new space has over twenty climate controlled cases, miles of fibre optic tube lighting (perhaps more than in any other museum on the East Coast today), and specially designed earthquake mitigation mounts for each object. Peter Lacovara, former Assistant Curator in Boston, and now Curator of Ancient Art at the Michael C. Carlos Museum in Atlanta, worked with the architects, Jung Brannen Associates, in designing the cases and planning the gallery’s content and layout.

At the entrance of the gallery a case containing some of the finest masks from coffins and mummies greets the visitor (Figs 1-2). They are arranged chronologically from early New Kingdom through to the Roman Period. One particularly striking mask, depicting an ‘Ostriarch’ deceased with its green colouration and large elaborate divine beard, is positioned in the
There are also two thematic cases. The first case focuses on the religion and beliefs of the mortuary cult in Egypt. The second displays tools and materials used in the process of mumification, as well as bronze animal coffins and a group of animal mummies. Anubis performing funerary rites on a painted footboard of a coffin is a key object in this case (Fig 3). The rest of the cases are arranged in chronological order, each devoted to a major time period. Overall there are 14 mummies of men, children, and animals, as well as their exquisite coffins and masks. Objects range in size from jewels and scarabs to monumental stone walls, all of which, along with text panels, trace the development of Egyptian funerary practices from the end of the Second Intermediate Period through to the Roman Period (c.1668 BC-AD 395).

While the low lighting and dark colour scheme of this gallery creates a subdued environment, much like that of a tomb, the ambience is not morbid. The bright colours, intricate design, and excellent workmanship of each piece uplift the visitor's spirit and transport one to the sacred realms of the ancient Egyptians, which was filled with hope for eternal life.

Three monumental stone masterpieces were erected for this gallery. Carefully re-assembled is a large multi-block limestone stela of the Royal Butler Wenef-djed-son from Saqqara dating to the 19th Dynasty. The tomb owner and his wife are shown in adoration before the necropolis gods Ptah and Sokar. Two sandstone walls of the er-Rizeiqat tomb of Soppeknonese from the period of Amenhotep III have not been on display since the 'Mummies and Magic' Exhibition in 1988. These reliefs depict the funerary cortège of the deceased and his presentation before the 24 Assessor Gods of the Final Judgement. The third stone piece that was erected for this gallery is the greywacke sarcophagus lid of General Kheper-Re, excavated at Giza by the Museum in 1929, now mounted upright centre stage in the gallery in a dramatic display (Fig 4). Jean-Louis Lachevre, Assistant Conservator in the Objects Research Department, led a professional team of conservators and stone riggers in assembling over six tons of stone for these installations (Fig 5). Their tools were not in the normal conservators kit; instead they consisted of a water-cooled diamond core drill, a fork lift, and a five ton gantry! Months were spent with a structural engineer in designing earthquake-proof steel frame mounts and integrating them into the new gallery spaces. In the limestone stela of Wenef-djed-son each of the six blocks were assembled as a unit and then vertically drilled. The precision of the drilling was critical for the alignment of the figures and inscription of the stela. The holes were
lined with a bronze tube and then the blocks were slid onto the stainless steel rods. The rods were hung from the top of an independent framework that resembles a steel picture frame. A large diameter nut and washer separated each stone to prevent the weight of one block from resting on top of another. Attaching the Sobekmose blocks and Kheper-Re to their steel frameworks required drilling each object and strategically implanting stainless steel threaded rods with structural epoxy as anchors. One end of the rod was embedded into the back of the object and the other was bolted onto the framework. The weight of each block or object was independently supported on its own pair of anchors. In all the stone assemblies each block was padded to prevent abrasions from movement and are individually supported to swing freely in case of an earthquake (Fig 3).

Several objects which have never been on view are now exhibited, while masterpieces which have not been seen for a decade since the 'Mummies and Magic' exhibition at the MFA, are now permanently installed.

Debuting in its newly restored state is an unusual and fragile pottery coffin (Fig 4, right) of late Ramesside date found at Tell el-Yahudiya. This piece, with its primitive hand-modelled face, large "loopy" ears, pointy chin, and wide open eyes, belongs to the tradition of "Hyksos coffins" known from the Second Intermediate Period, a tradition which actually continued on into the New Kingdom. The body, although it appears to be undecorated, actually has extremely faint traces of red paint on the front of the body, indicating register lines and traces of feathers. Museum Research Department Consultants and Conservators, Nina Vinogradskaya and Carol Snow completely reassembled it from broken fragments, and corrected damage done by 19th century 'repairs.' During their restoration they discovered how enormous this vessel was constructed. Its face was apparently cut from rest of the object, initial firing to serve as the opening into which the body could be introduced. Only a single piece of the coffin is now missing, a triangular position above its face, removed at the time of the burial's robbery.

The Museum of Fine Arts has some particularly fine examples of 26th Dynasty funerary art. From Deir el-Bahri's Theban Tomb 60, the Cache of High-Priest mummies of the 21st Dynasty, came the inner and outer coffins of Princess Imentawy, daughter of Isetnakht, a prominent relative of High Priest Menkhheperre (Fig 6, left). After important consolidation work by Marie Svoboda and Nina Vinogradskaya of the Objects Conservation Department of the Museum of Fine Arts, these masterpieces have both come back on display for the first time in over ten years. Due to clever positioning and lighting of the display case, one can now admire their elaborate exteriors as well as the vignetted mummification scenes on the interior of the outer coffin. According to the upper class Theban fashion of the day, their exteriors are lacquered with a yellow pigment combined with thick resinous globules of green, black, and red paint, liberally applied so as to stand off the surface in relief. The depictions include scenes of Hentuwatry proceeding into her afterlife, as well as winged guardians. The interior scenes are larger ones with bur- gundy backgrounds, showing the bier of Ostris and various mythological motifs. Because the hands and faces were originally covered in gold leaf they were probably stripped from the coffins by robbers. Therefore museum staff decided to display a comparable wooden funerary mask in the same case. This mask is a particularly fine example of Third Intermediate Period sculpture, although it may have been made for a male. Also in the same case are five cobalt blue shabitis belonging to other prominent members of the High Priest's family. Among them are Pinedjem I and Masaharta.

Representing the 22nd Dynasty, the magnificent mummy case of Nespetah (Fig 4 background) is back on display near those of his wife, Tabes (Fig 4, left and foreground). The cartonnages of these mummies are both decorated with polychromy mortuary vignetts; however, Nespetah's has deposits of blackened unguents and resins probably poured over it during the rites of his funeral. Although mumification practices had changed during the Third Intermediate Period, and the internal organs were generally returned to the bodily cavity before burial, the custom of having the coffins filled with fragments nevertheless continued. Near to Nespetah's body are displayed a complete set of dummy canopic vessels having the heads of each of the Four Sons of Horus (Fig 7). These apparent jars were completely solid, never having been hollowed out, since they were not actually intended to hold anything but symbolic magic. Also in the same case with Nespetah are tiny wax figures of the Sons of Horus, a Third Intermediate Period grain mummy with tiny gilded face (Fig 8), and a cobalt blue faience funerary pectoral. All objects characteristic of the 22nd Dynasty burials.

Some of the most impressive funerary equipment included in the new gallery are objects created during the 25th Dynasty. A large green faience statue greets the visitor upon entering the gallery (Fig 2). This mask, actually originating from a full anthropoid coffin, is a recent gift of Theodore Halkides. It has particularly fine
carved wooden features, an exaggeratedly large Osirian beard, a striped tripartite wig, and magnificent inlaid eyes, with green coloring in imitation of the god Osiris. The high cheekbones and delicate mouth of the figure mark it as typical of Theban work during the 25th Dynasty.

A similar face can also be seen on the coffins of Nes-mut-aat-neru, the entire funerary ensemble of whom now occupies centre stage in the new gallery in a free-standing room-sized case for optimal viewing (Figs 9a-d). During the archaeological season of 1894-95, her tomb was discovered by Eduard Naville in a hidden shaft cut through the much earlier Deir el-Bahari mortuary temple of Hatshepsut. The three coffins and mummy of Nes-mut are particularly fine examples from the period. Her body is still wrapped in its original shrouds with beaded net and amulets. This lies next to her inner coffin, the brightly coloured painted scenes of which, on their white background, absolutely dazzle the eyes. Its face exhibits realistic pinkish tones, she is crowned with a vulture head-dress, and her body is covered with vignettes from funerary books as well as the resurrections of Osiris and Sokar. Next to this lies her most elaborately ornamented outer coffin. It was mostly left the colour of natural wood, except for an inscription and special attention to the details of its face. Like the mask donated by Mr. Halkides, the wood carving is superb with its high cheekbones and small mouth.

Next to this rests the large wooden sarcophagus in which Nes-mut-aat-neru’s body and her other coffins were placed. In typical 25th Dynasty fashion, it is a rectangular box with a vaulched lid, having square posts at each corner, much like the shape of the secret Shetjetj shrine of Sokar. A band of inscription runs around the box, and a black wooden statuette of a jackal representing Anubis sits on its lid. Other objects from Nes-mut-aat-neru’s burial are also displayed in this case. There are two shabti boxes filled with tiny servant figurines for each day of the year, as well as two rolls of fine linen intended for her afterlife.

There are also many fine objects from the 26th Dynasty, the most impressive of which is undoubtedly the enormous greywacke anthropoid sarcophagus of General Kheper-Re, excavated at Giza by the museum in 1929 (Fig 4). Due to his new upright position and some fortunate lighting, his giant face seems to look at one from all angles, as it reflects in the vitrines of almost all the cases in this low-light environment. Another fine greywacke sculpture also excavated by the museum at Giza is a statue of Osiris (Fig 10) which now presides over the gallery from his central pillar case.

The upper portion of an anthropoid coffin having a black painted face was originally believed to have been of Middle Kingdom date. Now Museum staff recognise it as being a 26th Dynasty archaising object (Fig 11). Its intricately painted beaded collar and massive features were designed to appear as if they were Middle Kingdom, possibly for added status during a period when one looked to the distant past for inspiration. Displayed near to this

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New Egyptian Gallery

by Graeco-Roman Period objects. Several mummy masks from this period are on view, including ones which have belonged the museum for a long time such as the gold-faced one with an eye of Horus on its forehead. Other masks make new appearances, however. On temporary loan from the collection of Tom Lee is a finely painted Roman Period mask (Fig 14). The colours on this object are so vibrant that Pamela Hatchfield, Head Conservator of Objects Conservation, had them chemically analysed. Not only were all the pigments original, but some were found to be highly toxic substances, including a yellow paint made of an opium arsenic ore. In the places where it contacted the red lead-based paint, a reaction took place causing black stains to form from the lead sulfide. If the artisans were in prolonged contact with these paints, they unwittingly subject themselves to these poisonous substances.

The Museum of Fine Arts also owns a similar mask (Fig 15). This gilded piece has inlaid crystal eyes, and vibrant painting on the lappets of its tripartite wig. Because these two extraordinary pieces complement one another, they have been displayed back-to-back in a walk-around pillar case, allowing them to be seen from all sides.

One particularly fine gilded Roman Period mask (Fig 1) represents a man with a coiffure of curly locks and neatly groomed beard and mustache. His eyes, inlaid in bronze lashes, with irises of brown crystal, have pupils painted on their undersides, giving them an uncanny realistic appearance brought to most dramatic advantage by fibre-optic spot-ligting in this new display.

Another mask is that of a woman wearing a wreath which looks much like pink cake-decoraion-type roses (Fig 16). She has been nicknamed ‘Band-Aid Face’ because of the small random patches of gold leaf applied to the white plaster. Perhaps this reflects that her family could only afford enough gold for a token gilding. Another unusual mask, lent by

masterpiece is a set of double canopic jars (Fig 12) having the heads of Hapi and Duamutef, the baboon- and jackal-headed gods, two of the Four Sons of Horus. Also in the same case are some of the finest examples of Late Period and early Ptolemaic shabti figures.

Representing the Ptolemaic Period are several objects, brightly painted in the Ptolemaic style and palette, including the front half of a cartonnage coffin belonging to a man named Hapimen, recently lent to the museum by the Dumbroff Family Trust. It is adorned with elaborate polychrome vignetted, and its face has a coppery glow, possibly caused by alloys used in its gilding. Near to him stands a good example of a Ptah-Sokar-Osiris figure. Such statues are often once contained funerary papyri hidden in their bases. A particularly colourful object in the vicinity is a painted canopic chest with a Sokar falcon on its lid. In similar colours are a pair of guardian figures (Fig 13) representing Hapi and Qebehenufet.

By far the most intriguing wall case in the gallery is that occupied

Fig 10 (above). Statue of Osiris. 26th Dynasty, 605-525 BC. H: 55 cm. Greywacke. Museum Expedition, 1971. This statue of Osiris was excavated by George Reisner at Giza. The inscription names the owner as the official Ptah-ir-dis, and the back pillar of Osiris is inscribed with his prayer: ‘May you give me bread and beer and every good thing, may you rescue me from evil. May you make me powerful.’

Fig 11 (below). Mummiform coffin lid, 25th to 26th Dynasties, 767-525 BC. Wood, cartonnage, milky quartz, onyx, and bronze. H: 82 cm. W: 48.6 cm. D: 21.75 cm. This elaborately decorated portion of a coffin represents a mummy mask over a bandaged wrapped body. This style of coffin was popular in the Middle Kingdom and then revived again in the Late Period. Gift of Kathryn L. Maxon in memory of her father, Richard E. S. Maxon, 1988.6.
the Harrer Family Trust, made of cartonnage with a small earnest-looking face, has tiny curled locks of black 'hair.' The naturalistic strands of the coiffure were examined by Marie Svaboda, Assistant Objects Conservator, who determined that the fibres were vegetable rather than human hair. Another unusual loan incorporated into the gallery is an exquisitely ornate mask lent to the museum by Paul Tripp. (Fig 17, left). Fashioned of gilded plaster, it is adorned in the latest fashion of upper class Roman ladies with snake bracelets, earrings, and ringlet curls.

A recent purchase is the group of four Roman coffin panels with vivid illustrations of funerary rites and afterlife proceedings (Fig 18, A-D). Close examination has revealed that they cannot have come from a single object, and probably represent the ends of coffins from a single cemetery or family burial. Their pegs and baselines do not match up, and one of them represents a deceased female while the others show males. While their overall impression is that of Egyptian iconography, small details indicate the influence of Classical art. The deceased on one of the panels wears a Roman senatorial toga, priests in procession exhibit shoulders in profile rather than frontal view, and the figure of Osiris has undulating folds on its cape. Their vignettes represent the weighing of the heart, the justification of the deceased, rites performed before a Henu barque of Sokar including a plumed lector priest reading from a scroll, and several deities in procession. A very different foot board from another Greco-Roman coffin shows Anubis embalming the deceased (Fig 3). The style of the bed and the garments on the accompanying mourning goddesses indicate very pronounced Hellenising influence although the subject is strictly relevant to the Egyptian religion.

Another Roman period object seen for the first time is a painted wooden funerary bier support in the form of a lion lest by the Gregory C.
Fig 16 (above). Mummy mask of a woman, Roman Period, 2nd century AD. Painted plaster and gold leaf.
Only a few sheets of gold leaf have been applied to this mask, perhaps because the family could not afford complete gilding. A gilded face represented someone who was in the presence of the sun god.

Fig 17 (below). The Roman Period case with the gilded mask on loan from Paul Tripp on the left, 2nd century AD.
H: 60cm. W: 40 cm. 176.1991

Fig 18 (right, A-D from top to bottom). Four painted wooden coffin panels. Roman period,
c. 1st century AD. Painted wood.

A. A procession of priests carrying emblems of the gods follows a deceased male and Osiris at the 'Place of Truth'.
83.2 cm x 35.2 cm.

B. The deceased at the weighing of the heart ritual conducted by Thoth and Horus. 82.6 cm x 41.3 cm.

C. Thoth reports the weighing of the heart to an enthroned Osiris behind whom stand Anubis, Horus, Isis and Nephtys.
83.2 cm x 34.3 cm.

D. Three priests perform rites to the boat shrine of Sokar, god of the cemeteries of Memphis. At the far right Isis and Anubis receive a deceased woman. 83.8 cm x 41.9 cm.
have moved ancient viewers toward an appropriate attitude of mourning.

This gallery represents the latest technology for proper display, lighting and climate control of the antiquities, all of which will ensure that these objects, which were made for eternity, and have survived for thousands of years, will now last much longer. This new gallery will be an opportunity for scholars and Egyptian art lovers to view pieces in a state of the art setting and to see new masterpieces never on view before.

Carr Collection. The lionine form of the object was designed to evoke the cosmic bed on which Osiris lay when embalmed by Anubis and borne to the next world existence on the backs of the horizon deities. The face of this unusual beast exhibits a sorrowful demeanour with its carved and painted details which might have moved ancient viewers toward an appropriate attitude of mourning.

Joyce Haynes, author of various academic books, catalogues, and articles on ancient Egypt and Nubia, has been with the Museum of Fine Arts, Department of Ancient Egyptian, Nubian, and Near Eastern Art for nine years, and was the principal co-ordinator of the Funerary Arts Gallery.

Geoffrey Graham, doctoral candidate at Yale University, specialising in Egyptian religious iconography, also assisted with the gallery as a summer intern.

Fig. 20. Painted coffin shroud, Late 19th Dynasty, 1310-1275 BC. Painted linen, 32.5 cm x 25.5 cm. This shroud, which would have been placed on top of the coffin, depicts the owner seated before a table of offerings. The text reads ‘Anubis, lord of the necropolis, may he grant the breathing of the (sweet) breeze of the north.’


Fig. 21 (below). Pectoral, Second Intermediate Period, 1784-1668 BC. Electrum, gold, carnelian, and glass. L: 36.5 cm. H: 11.2 cm. Egyptian Special Purchase Fund, William Francis Warden Fund, Florence E. and Horace L. Mayer Fund. 1981.159. This elaborately inlaid ornament, containing over 400 pieces of inlay, would have decorated the chest of a king’s coffin.

MINERVA 16
MÉMOIRE D’EMPIRE

Masterpieces from the National Palace Museum in Taipei at the Grand Palais in Paris.

Filippo Salviati

It is exceptional when a collection of works of art remains intact for a long time without being dispersed, and few collections, even in Europe, can match the completeness and continuity of the imperial collection of the emperors of the Qing dynasty (AD 1644-1911) in China. The collection survived not only invasions, looting, and fires, but also a drastic shift of location from the Forbidden City in Beijing to the island of Taiwan and its capital Taipei.

Although the Republic of China was founded in 1911, it was not until 1914 that the first exhibition of the objects which had been hidden for so long within the imperial palace took place. Ten years later in 1924, when the last emperor had to leave his apartments in the Forbidden City, a committee was set up to catalogue all the possessions of the Qing dynasty in the palace, and on 10 October the Palace Museum was finally opened to the public. Since then parts of the imperial collections have been, and continue to be, shown on a rotational basis to visitors. This means visitors can get a glimpse of the vast imperial holdings which are kept in bomb-proof storage rooms, tunnel-like structures carved into the hillside near the Museum and protected by impregnable doors.

Fig 1 (left). Neolithic period jade known as a cong. Liangzhu culture, 3300-2200 BC. H: 47.2 cm. National Palace Museum, Taipei.

Fig 2 (centre left). Neolithic period bi-disc. Liangzhu culture, 3300-2200 BC. With inscriptions dating to the reign of emperor Qianlong (r. AD 1736-1795) of the Qing dynasty. D: 27.8 cm. National Palace Museum, Taipei.

Fig 3 (bottom left). Jade figure of a Bixie, a mythical animal. Six Dynasties period, 1st-4th centuries BC. L: 13.2 cm. The wooden base dates to the Qianlong (r. AD 1736-1795) period. National Palace Museum, Taipei.

Fig 4 (below). White marble sculpture representing an owl. Late Shang period, 13th-11th centuries BC. From the royal tomb HPKH 1001 at Yinxu, Anyang, Henan province. H: 34.4 cm. Academia Sinica.

In 1961 an exhibition in Taipei and in the United States displaying about 200 objects from the imperial collection took place, and it was only in 1965 that the National Palace Museum in Taipei opened to the
These objects have rarely been admired outside Taiwan. Now, at the turn of the century, two great exhibitions have offered the opportunity to appreciate an ample selection of the superb objects kept in the National Palace Museum. After ‘Possessing the Past,’ which toured the United States in 1996-1997, the Grand Palais in Paris is hosting, until January 25th, the exhibition ‘Mémoire d’Empire.’ The 273 objects selected for the Paris show, subdivided into six categories — jade, bronze, ceramics, objets d’art, calligraphy, and painting — were chosen with the intention of illustrating the Chinese emperors’ passion for collecting, not just as a recreational, intellectual activity, but as a cultural phenomenon in many ways unique to China. It was also through the collecting of objects from revered past dynasties that the imperial power was sustained and legitimised. Thus it was not only the cultural identity of single individuals which was reinforced but also that of an entire hierarchical system of power and of a nation as a whole.

The Chinese tradition of imperial collecting was established long ago.

This phenomenon, which would be reductive to simply call a ‘passion for antiquities,’ lies at the basis of Chinese imperial collecting. It is known that the emperor Wudi (140-87 BC) of the Western Han dynasty (206 BC–AD 9) collected paintings, examples of calligraphy, and ancient bronzes, and had a special building constructed to house his imperial collection. He also surrounded himself with scholars whose task was to authenticate the bronzes he had collected, dating from the period of the duke Huan of Qi (685-643 BC), many of which came from the excavations of ancient tombs.

The 20th century pursued also through the ‘excavation’ of ancient sites, led to an ante litteram form of archaeological activity during the Song period (AD 960-1279), when the first catalogues of ancient artefacts in private and state collections were produced. An eminent example of an emperor-collector of this period was Huizong (r. AD 1101-1125), a great patron of the arts and himself a distinguished poet, calligrapher and painter. His portrait by the hand of an anonymous painter of the 12th century is featured in the Paris exhibition. Pride of place in his collection of ancient artefacts was given to archaic jades and ritual bronzes, two categories amply represented in the Paris exhibition.

Song period catalogues set the standard for similar works of the later periods, and are echoed even in modern publications on Chinese art. Drawings of individual objects were accompanied by descriptions, measurements and reproductions of any inscriptions. Comments were eventually added, while the descriptions of the circumstances relating to the discovery of artefacts, reported in gazettes of the time, are still an important source of information for modern researchers.

An impressive tradition of scholarship developed, opening up the way for the much later introduction of archaeology in China at the beginning of this century, when the site of the last capital of the Shang dynasty (16th-11th century BC) was identified at Anyang and excavated by the Academia Sinica, also known as the Institute of History and Philology. The Paris exhibition includes one of the objects found in 1935, during one of the archaeological campaigns conducted at the site: a marble figure of an owl discovered in tomb HPKM 1001 (Fig 4), one of several forming the royal cemetery where the Shang rulers were buried.
The presence of this object in the Paris exhibition is one of the aspects that differentiates this exhibition from the one recently held in the United States. Comparisons between the two exhibitions are inevitable. However, despite the fact that because of their uniqueness and importance some of the objects were in both exhibitions, the curators of the French 'Mémoire d'Empire,' Jean-François Jarige, Jean-Paul Desroches and Jacques Gis, did their best to differentiate their choice, so that each of the two exhibitions stands on its own, each providing a unique chance to see and see again masterpieces located far away from Europe and the United States.

The superb catalogues of both exhibitions, the result of painstaking work by the best specialists in their respective fields, are both essential reference books and a scholarly tribute to one of the oldest collections in the world, continuously enriched through time, not just through the acquisition of objects, but also through the contribution of generations of scholars and of the Chinese emperors themselves.

MINERVA 19
The A. G. Leventis Foundation of Cyprus has announced plans to fund a major refurbishment of Copenhagen's Ny Carlsberg Glyptotek's small, but exquisitely representative Cyprus antiquities section. It has a wonderful collection of 12th-1st century BC artefacts and later 2nd and 3rd century AD glass from the historic eastern Mediterranean island. The preservation, promotion, and exhibition of the cultural heritage of Cyprus is one of the main activities of the Leventis Foundation, which has recently helped to fund new galleries of Cypriot antiquities at the British Museum, London, the Fitzwilliam Museum in Cambridge, and the Louvre in Paris.

The Ny Carlsberg Glyptotek’s first Cypriot acquisitions were made by the founder of the museum, Danish brewer, benefactor, and patron of the arts, Carl Jacobsen (1842-1914) – famed as the creator of Carlsberg lager beer. In classic fashion, Jacobsen built up the museum’s Cypriot section through his Levantine connection, Julius Loeytved, Danish consul in Syria based in Beirut during the years 1886-97. Loeytved travelled extensively in the Middle East, collecting antiquities and selling them either to Jacobsen or to the Danish National Museum. After Jacobsen’s early dealings with Loeytved, including the acquisition of some 290 Roman glass vessels, the brewer made occasional purchases at auctions in Paris and Rome.

The Cypriot material in the Ny Carlsberg Glyptotek has been collected over many years, augmented by bequeathed artefacts and supplemented by items gleaned by Danish soldiers serving as peacekeepers in UNFICYP – the United Nations Force in Cyprus – monitoring the buffer zone between the Greek-Cypriot and Turkish-Cypriot sectors of the divided island from the 1960s until the early 1990s.
Danish Cypriot Treasures

The Ny Carlsberg Glyptotek’s Cypriot antiquities collection comprises 55 items including amphorae, jugs, and oenochoe vessels with typical bird and fish decoration (Fig 3), statuettes and figurines – including a glorious group of 4th-6th century BC figures with uplifted arms (Fig 2) – probably from the Paphos area. Also on show are a remarkable set of male and female heads – notably the woman from the Dali/Idalion sanctuary with almond-shaped eyes, curly black hair with locks hanging behind her ears, protruding nose, and necklace (Fig 4). A perfect limestone akroterium (Fig 5), a building or gravestone ornament, comes from ancient Marion, today’s Polis.

The greater part of the Ny Carlsberg Glyptotek’s Cypriot glass collection is dated to the 2nd and 3rd centuries AD (Fig 6), when Cyprus was part of the Roman province of Cilicia. Most of the glass vessels are for oil and perfume, the so-called unguentaria – blown-glass containers in pale shades of green and brown – used for ointment or medicine and similar to candlesticks in design. There is also a quantity of glass beakers, jars, bowls, and bottles in the collection. The place of their production is still a matter for debate.

No glass workshops have been excavated on Cyprus, but certain shapes seem nonetheless to be particular to the island although the design of the glass vessels is decidedly Roman in style (Fig 6). The presence of a few misfired vessels in the collection – sold to Jacobsen by Loeytveld in 1884 – would seem to point to the existence of a local Cypriot glass production during the period AD 140-240, as experts believe that they could not have been imported from anywhere else. One theory is that the glass vessels originate from Cypriot chamber tombs, offered to the dead along with their contents, as they are relatively well-preserved.

Scandinavian archaeological activity in Cyprus has been dominated by Swedes, who have a long history of digs on the island, starting with the legendary Swedish Cyprus Expedition from 1927-31, led by the famed Professor Einar Gjerstad, which unearthed a huge cache of some 2000th century BC terracotta votive figurines, complete with a fertility cult stone, at a sanctuary at Ayia Irini in north-western Cyprus – one of the most sensational architectural discoveries ever made in Cyprus. The Swedes also found the classical palace at Vouni in northern Cyprus, unearthing remains dating back to the pre-ceramic Stone Age on the tiny nearby offshore islet of Petra tou Limenit, and went on to uncover settlements, tombs, and sanctuaries at some 25 sites all over the island spanning a 6000 year period from the Stone Age to the Roman era. More than half of the 18,000 finds excavated by the Swedish expedition were taken to Sweden, where they form the bulk of the Cyprus collection at the Medelhavsmuseum – Sweden’s Museum of Mediterranean and Near Eastern Antiquities in Stockholm.

Since the end of World War II two Swedish digs have continued, notably at the Middle and Late Bronze Age settlements at Sinda and Kalopissiha. Swedish archaeologists under the direction of Professor Paul Åström have been working since 1971 on a huge Late Bronze Age harbour town near the Larnaca Salt Lake dating from about 1600-1150 BC – the site covers an area of 250,000 square metres. The central area has been exposed, revealing imported finds that show that the settlement had widespread contacts with the Aegean, Crete, Anatolia, Syria, Palestine, and Egypt in ancient times. Thus the most important exhibition of Cypriot antiquities in Scandinavia is to be found at the Medelhavsmuseum – which houses the biggest collection of ancient Cypriot artefacts outside the Cyprus Museum in Nicosia.

The Danes have only in recent years mounted actual archaeological expeditions to the island – concentrating their efforts on excavating the ancient Hellenistic-Roman-Byzantine settlement of Ayios Kononas in the bleak Cape Drepanou area of west Cyprus’ wild and desolate Akamas peninsula. They have also worked on an important Hellenistic tomb building complex – possibly an ancient palace – at Panayia Ematousa, Aradippou, north of Larnaca, on the east of the island. Funded by Denmark’s Carlsberg Foundation, the digs – taking place in the late 1980s and 1990s – involved teams of archaeologists from the universities of Aarhus and Copenhagen. The Akamas dig was only the third post-war attempt to conduct an in-depth exploration of the site of what is believed to have been an extensive city in Roman times.

The Ny Carlsberg Glyptotek – located in the heart of Copenhagen – was founded by brewer Jacobsen, as its name suggests, in 1882, as a repository for classical sculpture. It is one of northern Europe’s greatest museums housing a major collection of ancient Egyptian, Oriental, Greek, Roman, and Etruscan sculpture and an assorted assortment of 19th and 20th century French and Danish art.
Excavation Report

EXCAVATING THE ROMAN AGORA AT THESSALONICA

New work reveals extensive remains of one of the largest Roman cities in Greece.

Robert Lloyd Parry

Until the recent discovery of the remains of an ancient bordello in the city’s ancient agora, the ruins of Roman Thessalonica were not the most exciting of the city’s attractions, archaeological or otherwise. The great fire of 1917 destroyed many of the vestiges of Roman occupation, and those that survive to this day struggle to impress.

The once magnificent Arch of Galerius, erected in AD 303 by the Caesar of the Eastern Empire to commemorate his victories over the Persians in AD 297, was the largest, most richly decorated monument of its kind when it was built. Today it is in a lamentable state, a crumbling, scarcely legible edifice significantly obscured by scaffolding, with many of the rich figurative scenes eroded by fumes from the heavy traffic of Egnatias, the thoroughfare that runs past it, and the busiest street in the modern metropolis.

The formidable brick-domed Rotunda nearby, also built by Galerius in AD 300 either as a mausoleum for himself, which he never used — or as a Temple to Zeus or the Kabiroi, is today rightly more celebrated for its Byzantine legacy: the magnificent mosaics around the interior of the dome regarded as executed in an eastern idiom. But this too has been closed to the public for several years, pending the restoration of the early Christian art.

The Hippodrome and Palace that formed the rest of Galerius’ ambitious and grandiose building programme in the city look today like little more than deserted, litter strewn building sites, nothing compared to the many finely preserved, assiduously maintained Byzantine churches throughout the city, or the Archaeological Museum with its hoards of ancient Macedonian gold and Hellenistic armour, symbols of contemporary Greek claims on the name of Macedonia. The Roman stones do not speak loudly, and the casual visitor would be forgiven for thinking that Thessalonika meant little to the pagan Emperors.

However, since 1962, when preparations to build a new Palace of Justice on a two-acre site in the centre of the city revealed the substantial remains of the Roman Agora (Fig 1), this important sector of the Roman city has been undergoing extensive excavation and restoration. Currently the second largest European funded archaeological restoration project after that on the Acropolis in Athens, work on the Agora has intensified since 1990 when the Archaeological Service of Thessalonika joined forces with the Aristotelion University to complete the project and open the Agora to the public as one of the largest urban archaeological sites in Greece.

Early in 1998 archaeologists made

Fig 1 (above). Excavation site of the Roman Agora in Thessalonica, an open 2-acre space which would have once served as the commercial and political centre of the town.

Fig 3 (below). Hitherto terracotta vase (skyrphos) from the late Hellenistic/early Roman bath.

Fig 2 (above). Fragment of what is thought to be a terracotta phallos.
Thessalonica was the largest in the Balkans and the fourth largest in the Roman world. The city’s advantageous position on the Thermaic Gulf, its fine natural harbour and its important location on the via Egnatia, the main highway between Rome and the East, meant that it had maintained its strategic and economic importance throughout Roman dominion in Greece. Augustus had granted the city special privileges for its refusal to give sanctuary to Brutus and Cassius, but it was not until Galerius, appointed by Diocletian as Caesar of the Eastern Empire, chose it as his seat of government that the city really gained a political significance.

Literary sources are relatively quiet about the existence of the Agora, which since the Antonines until the 5th century AD was the administrative centre of the city. An early account of the martyrdom of St Demetrius under Diocletian (AD 284-305), the city’s patron saint martyred on the site of a large Roman baths complex, mentions ‘a great forum.’ The saint’s Basilica occupies the same spot today.

Presently the site is a rectangular area covering two acres in the heart of the modern city, just north of what is now a busy bus terminal, surrounded by shops, and largely neglected by tourists. Along three sides of the rectangle, enclosing a 146m long paved area which was open at the western end, there once stood a double colonnaded *stoa*, behind which were rooms. Today a solitary Corinthian column survives (Fig 4), alone of the 200 that once supported the *stoa*, many of which were re-used after the destruction of the agora in the Theodosian period. It has been re-erected in the eastern end of the Agora.

To the east, behind the *stoa*, have been discovered the most important...
public buildings of the complex, and today the most impressive visible
evidence of the importance of the site: an **odeion**, a building usually
used for music and drama that has now been significantly restored
(Fig 5). Here archaeologists have identified three Roman phases.

A room from the Antonine period
set on a curve with seats may be a
**bouletesion**, a Council house for the
meetings of the Greek city council
(panche). This can now be seen
through a glass panel in the floor of
the current restoration.

The building was twice extended.
The first time was in the early
decades of the Severi when seats to
accommodate 400 people were con-
structed, the second in the second
half of the 4th century, probably in
the time of Julian (AD 361-363),
when a new **cavea**, four times the
size of the original one was planned,
along with seats for 2,500 people.
Archaeologist Polyxeni Veleni
has found evidence that the **odeion**
was used as a **gymnasion**, a council
chamber and a venue for performances
of music and poetry.

Immediately to the north of the
**odeion** four large metallurgy kilns
have been uncovered along with a
profusion of sherd from disposable
clay dies, indicating a mint, and to

the south a set of rooms have been
identified by Veleni as the city
archive. Below the **stoa** along the
long southern wall is a significant double **cryptopatricus** (Fig 6)
– a masterpiece of Roman engineer-
ing – along which ran a row of
shops. But it is the point that the
eastern and southern end meet that
has yielded the most colourful finds.

Archaeologists were constructing an entrance to the site
that they came across a circular
chamber in the very south-eastern
corner, in the centre of which was a
hearth and around the periphery 24
small basins lined with stones and
clay bricks held together with mortar
(Fig 7).

Comparing it with similar rooms
discovered elsewhere, Veleni identi-
ﬁed this as a peristernium room – a
**pyraterion** or **iacinicum** to use the
vocabulary of Vitruvius – which
formed part of a larger early Roman
bathing complex. The room had
have been, according to Vitruvius,
roofed with a dome, in the centre of
which an **acculus** covered with a
moveable bronze disc could have
been opened and closed to control
the amount of steam in the cham-
ber. Evidence suggests that the build-
ing was destroyed by fire during
the reign of Neron, in the late 60s AD.

A room connected to the north of
the sauna, and destroyed by the
same fire, contained debris suggest-
ing that it was originally the lower
part of a two-storey structure. Ani-
mals, bird, and fish bones along with
many sherds of undecorated pottery,
and a large amount of good quality
glassware attest to the room's use as
a tavern.

Resting on these finds, suggesting
that they came from the second floor
of the building, were a large number
of pottery lamps, a number of earth-
ware statuettes, and the objects
that have led to the identification of
the place as a brothel. It seems that
after a hot bath and food, the clients
of this entertainment complex
would retire upstairs for sex. The
humorous quality of the discoveries
aside, this is a very timely discovery
in the history of classical scholar-
ship.

Study of the sex life of the ancient
Greeks and Romans has never been
more popular. The explicit erotica
from the walls of Pompeian wall
paintings in the **lupanare** (brothel) and
Villa of the Vettii – displaying their
wide variety of sexual practises –
have now been reproduced and
admirably discussed in John R.
Clarke's recent publication, **Looking
at Lovemaking**. Andrew Davies's
reassessment of ancient Athenian
sexual appetites and practices – Cour-

tesans and Fishcakes – has brought
the private lives of ancient Atheni-
ants to the attention of a wide reader-
ship. On a baser level, the most
popular book on the shelves of
tourists shops in Athens currently
this year is **Sex Lives of the Greeks**, a
glossy paperback, full of reprodu-
citions of the raunchier scenes from
red figure vases.

The finds in the bath house at
Thessalonica can only add further to
this burgeoning store of popular and
academic knowledge (Fig 8). What
kind of picture do we get then of
what went on in this part of the
Agora? The finds are in fact interest-
ing without any context. Despite
initial excitement in the media,
there is little to make the viewer blush: a reddish terracotta
skyphos decorated with shallow
reliefs of lizards, grapes, and busts of
Hermes has an ithyphallic spout. A
similar, black glazed bowl is on display
in the Peira Museum a few kilo-
mètres outside Thessalonica, but
while that was found on the site of an
ancient workshop, the example at
Thessalonica is the only example of
such a vase being found in a brothel
context.

Theatrical masks have been found
which the archaeologists believe
were worn by the prostitutes for sex-
ual games, and several votive offerings
to Aphrodite are again evocative of
the building's use. The most
intriguing object is a segment of a
**terracotta penis**, with a 'mobile
stem', a unique find and one which
raises several questions, not least
exactly what it was used for and by
whom.

The authorities plan to use the
reconstructed **odeion** for public enter-
tainment. The splendid **cryptopatricus**
underneath the southern **stoa** has
already been used as an exhibition
space when Thessalonica was the
European City of Culture in 1997,
and will continue to be so used
when work on the Agora is com-
plete. It will come as a disappoint-
ment to some that the bordello
complex will not be restored; indeed
it is likely to be never fully excavated
since much of it lies underneath a
busy street today. Nevertheless, its
finds are both likely to help put
Thessalonica on the grand tour of
Roman sites in Greece and perhaps
shed a little more light on the more
private activities of the citizens of a
provincial city in the early Roman
Empire.

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MINERVA 24
A ‘Garden of Antiquities’ that displayed carved and inscribed stones, most of them Greek and Roman, in a kind of formal garden layout was the shortest-lived of Oxford’s early museums. In this outdoor setting antiquities took the place of plants in a highly characteristic Renaissance conceit, as found in many other parts of Europe in the 16th and 17th centuries. The display could also be looked upon as a form of open-air library.

The Oxford ‘Garden of Antiquities’ lay north of the Divinity School and the Bodleian Library and lasted for fifty-five years from 1660 to 1715. It was generally referred to as the ‘marbles’ and its location as ‘in the Theatre Yard.’ It was initiated on a small scale in 1660, completely redisplayed on a grand scale in 1668–9, authoritatively published in 1676, considerably altered in 1679–83, steadily added to during the 1680s and 90s, and completely dismantled in 1715.

This open-air museum never had any curatorial staff; but was managed by the current Vice-Chancellor, the per- manent head of the University, with advisers including celebrated London virtuoso like John Evelyn and, at different times, Oxford’s two most famous astronomy professors.

Christopher Wren designed, or at least approved, the great redisplay of 1668–9 (Fig 1); and in 1715, Edmund Halley, then as well known for a knowledge of classical inscriptions as for discovering the comet named after him, accepted responsibility for dismantling the display and moving the antiquities upstairs to join the Bodleian’s own museum in the library gallery.

This museum-garden of the 1660s to 1710s is very well-documented with a fine illustrated printed catalogue of 1676, many references in archives and private papers of the time, and almost a dozen contemporary engraved views. By the 1690s the ‘marbles’ covered a broad range and included two Swedish runestones; a monument to a Roman soldier from London (Figs 8, 9); all kinds of Greek and Roman inscriptions, mostly from the eastern Mediterranean, ranging from tombstones to subscription-lists and treaties; and two monumental labels carved in the 1660s in the form of antique altars to commemorate the two founding donors (Figs 12, 13).

The first stage of the outdoor display of marbles was modest. In 1659 the executors of the great scholar and lawyer John Selden had given the University, as part of his library, ten Greek marble reliefs and inscriptions. Due to the smallness of the theatre, the next year they were displayed on the city wall just to the north of the library that housed his books.

Christopher Wren’s first major piece of architecture, begun in 1664 when he was Astronomy Professor at Oxford and inaugurated in 1669 soon after he became Surveyor-General of the King’s Works, was a great graduation hall for his University. The Archbishop of Canterbury, Gilbert Sheldon, met the whole cost. He must have known Wren well in court circles through Wren’s uncle the Bishop of Ely; and through All Souls College, of which he was Warden in 1636–48 and 1660–1, while Wren was a Fellow there from 1653.

Known as the Sheldonian Theatre from the donor, the graduation hall has now lost its most idiomatic and distinctive feature, a circuit of gilded oval attic windows, each of them topped by an architect’s mitre to give an air of fantasy and magic above the solemn dignity of the walls of Oxford’s first completely classical piece of architecture (Fig 3).

The Theatre served as a focus and backdrop to the museum-garden which surrounded it and gave it a truly scholarly setting. On either side were two parallel walls with large shallow recessed panels (Fig 1). The flanking wall west of the Sheldonian is 34 metres long and four metres high and was originally of ten bays. The wall to the east, demolished in 1715, was 27 metres long and had seven bays. The three extra southernmost bays of the
west wall balanced the north range of the Schools Quadrangle and comprise a pair of shell-headed niches on either side of a central pedimented bay; pediments and niches echo similar features on the grand south front of the Sheldonian Theatre. The central bay is articulated by stone strips into a tall central round-headed division with two divisions on each side, the whole composition echoing a typical Ipswich window, so often found on mid-17th century timber-framed houses.

All the bays of the two walls, apart from the flanking niches of the pedimented bay and a doorway in the southernmost bay of the east wall, had shallow recessed panels for almost their full width as showcases for the classical antiquities. These panels were rectangular with an arch-headed central section flanked by fluted brackets, sometimes springing from pilaster strips, sometimes from the back of the panel, depending on the layout of the inscriptions in each bay. Flaming urns stood on top of every pier and acroterion, twelve on the west wall and eight on the east. An elaborate moulding linked the wall-face with the boldly projecting cornice above; below, a quarter-round-and-roll-moulding projects from the main wall-face to the plinth.

The two northernmost bays of the flanking walls, at first empty of marbles, may have been added to a simpler initial scheme to increase the distance between the Theatre and the street. The celebrated semi-circle of herms or Emperors’ heads and the high iron fence that links them is thus perhaps an afterthought, not part of Wren’s original scheme (Fig 3). This possible change of design may explain a decision by the City Council in the fourth year of construction, on 1 April 1667, that the Vice-Chancellor and University were to be allowed to make a pair of fayre stayres ... and to wall in the said Stayres as Shalbee needful to fence in the said Stayes.

An uncaptioned proof-engraving (Fig 4) among Henry Aldrich’s uncatalogued papers in Christ Church Library shows one panel of the eastern wall and its contents in detail as they were in about 1675. Altogether the recessed wall-panels held more than a hundred Greek and Latin inscriptions, most of them from the collection of the Earl of Arundel.

Many of Arundel’s pieces were collected by his agent, the Revd. William Petty, in the Aegae and Asia Minor. The Revd. Petty also forwarded a group intended for the Provençal scholar Fabri de Peiresc, whose reaction to this archaeological piracy was surprisingly gracious. Arundel also acquired some antiquities in Italy, and seems to have
bought or exchanged others with collectors in the Low Countries.

Some of the finest reliefs, including several of Selden's, were in the west wall (Figs 8-11). Outside the Divinity School were arched nine round marble altars, several of which were newly carved in the 1660s (according to the accounts, although all of them are now displayed as originals in the Ashmolean sculpture gallery). Two museum labels carved in 1668-9 in the form of large marble mock-altars to record the principal donors, stood below the window of the Chancellor's Court to the west of the Divinity School. One had a long inscription (in Latin) commemorating Selden's executors and their gift of 1659, with Selden's arms and motto (in Greek) 'for universal freedom' (Figs 12, 13). The other, larger one celebrated Henry Howard's gift in 1667 of the inscriptions collected by his grandfather, the great Earl of Arundel.

This was where Humphrey Prideaux, a young Christ Church graduate, assigned the task of writing up the inscriptions by the head of his college, John Fell, started the numbering system of his catalogue. Fell's newly established University Press published it in 1676 as Marmora Oxoniensia, giving all the Latin and Greek texts with notes, some very extensive, all in Latin.

Security was a major concern and in 1669, at the suggestion of John Evelyn, a holly hedge allowed to grow waist high was planted to deter vandals from scratching their names on the marbles. A small excavation in 1992 revealed a bedding trench for the hedge.

The western wall was much altered in 1679-83 when three bays barely ten years old (and the marbles recently installed in them) were torn down to be replaced by the high east front of the (Old) Ashmolean Museum. More of the wall probably had to be underpinned to form the Museum's deep basement area. This alteration, and a steady flow of accessions, meant that the two blank northermost bays had to be filled with marbles. By 1685, with the Museum now complete, the holly hedge was dug up and replaced by an iron fence.

Building projects of the baroque period were often the result of a subtle interplay between patrons, advisors, virtuosi, and builders, and other personalities beside Sheldon and Wren must have been concerned. John Fell, Dean of Christ Church from 1660 until his death in 1686,
and also Bishop of Oxford from 1676, dominated every aspect of Restoration Oxford and was almost certainly the inspirer and guiding spirit of Sheldon's 'Theatre.' He arranged for it to have a mundane everyday role as the first home of his University Press, with the compositors' desks beneath the raked seating and abundant storage space for unbound sheets of unsold books in the roof. Fell kept the accounts for the project and must have been involved in all decisions to alter the plans, to surround the building with a precinct wall, and then to pierce the wall with niches for the marbles.

Fell also enrolled two able young members of his own college to help with the 'Garden of Antiquities.' We have seen that Humphrey Prideaux, later Dean of Norwich, prepared the texts of the inscriptions for publication with notes and discussions. Henry Aldrich, then a building amateur architect and later Dean of Christ Church, perhaps first sketched out the wall and its niches for Wren's approval and then chose and arranged the marbles. At least it was among his unsorted papers that the unpublished proof engraving of one bay of the museum-wall (Fig 4) was uncovered by David Sturdy, one of the authors of this article.

Almost all the stones survive today, most of them in the Ashmolean Museum's basement stores; the Roman soldier, now welcomes visitors to the beginning of the Museum of London's Roman display. Several of the stone display-panels which held the antiquities remain recognisable, still in situ and out-of-doors as they always have been. Now sadly eroded (Fig 6) they are not easy to appreciate as the work of England's greatest architect.

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ART, ANTIQUITY, AND THE LAW: A CONFERENCE REPORT

A major international conference addressing the important issues regarding ownership, transfer, and preservation of cultural property, especially of antiquities, was held at Rutgers University, New Brunswick, NJ, 30 October to 1 November 1998.

Jerome M. Eisenberg, Ph.D., the Editor-in-Chief of Minerva, presents this report both as an observer and a somewhat-prejudiced participant.

The conference, titled 'Art, Antiquity, and the Law: Preserving our Global Cultural Heritage,' was sponsored by Global Programs and the Department of Art History of Rutgers, the State University of New Jersey. It included over 300 participants. The various panels considered the roles and responsibilities of archaeologists, museums, art dealers, and collectors; the efficacy of past international treaties and governmental regulations, and new treaties and preventative strategies; and the overall ethical and philosophical values that underlie the art trade, especially in antiquities. The dramatic increase in the destruction and theft of indigenous cultural treasures from China, Cambodia, Afghanistan, Iraq, Africa, and Central America was highlighted.

Most of the participants represented views antithetical to the antiquity trade. However, many conversations held beyond the formal sessions—in coffee breaks, lunches, and dinners—resulted in what the writer considered to be a very beneficial exchange of opinions. There were very few extremists on either side in attendance and the general atmosphere was conducive to a polite dialogue between the various factions, sometimes even resulting in a modification of their stances.

The conference started with opening remarks by Archer St Clair Harvey, the Conference Chair and head of the organizing committee. The first session, devoted to the Middle East, was chaired by John Malcolm Russell of the Massachusetts College of Art, the author of the newly-published The Final Sack of Nineveh (Yale University Press, 1998), which is devoted to the looting of Sennacherib's Palace in the 1990s (see his article in Minerva, May/June 1997, pp. 16-21, illustrating most of the known stolen pieces).

McGuire Gibson of the Oriental Institute and the University of Chicago, was particularly concerned with the lifting of the cultural component of the embargo against Iraq so that the operations of the Department of Antiquities could be revived and emergency fieldwork could be carried out. He proposed that there should be an implementation of a UNESCO Convention treaty between the United States and Iraq through diplomatic channels. He is particularly concerned with the widespread looting of archaeological sites and the sale of illicit objects in the art market. He proposes that there be a requirement that antiquities offered for sale be accompanied by a legal title that documents ownership history. Make acquisition of clear title a prerequisite of good faith purchase.

Unfortunately Dr McGuire groups both ethical dealers and collectors with those who knowingly sell illicit antiquities: 'Deglorify collecting. Focus on altering the public image of the consumers who drive the illicit market, to stigmatise collectors and collecting of looted art.' [However, as the writer pointed out in rebuttal, he does not allow for the tens of thousands of Near Eastern antiquities collected in the 19th century and the decades thereafter, which were acquired legally, but no longer have any provenance or never had one, especially in England, where they are so often handed down from generation to generation before ending up in the sales rooms. Why stigmatise such pieces, castigate their buyers, and group them with those who knowingly deal in stolen or looted antiquities?]

The second session, 'Working Within/Working Without UNIDROIT', consisted of a panel moderated by Lyndel V. Pratt, who is responsible for the administration of UNESCO's legal instruments for the protection of cultural heritage since 1990 and has been actively involved in the development of UNIDROIT. In an update on UNIDROIT, she stated that five states have now ratified—Hungary, Lithuania, Paraguay, Peru, and Romania—and 22 have signed but not yet ratified [although about 70 countries participated in the negotiations]. The Italians have UNIDROIT legislation pending. She also noted that of the 54 objects seized in Saudi Arabia that were recently returned to Iraq, 50 were forgeries.

Veletta Canouts of the US National Park Service is involved with the implementation and enforcement of federal laws protecting antiquities—the Archaeological Resources Protection Act and the Abandoned Shipwreck Act—and especially Native American human remains and cultural items included in the Native American Graves Protection and Repatriation Act. The
first American antiquities act was passed in 1906. Over 6000 archaeological violations have been documented, but there have been very few prosecutions. There are no export controls in the US. In 1983 the US was the major importing country to ratify the UNESCO Convention.

Richard Ellis, the Director of the Art Squad of New Scotland Yard, London, pointed out that the enforcement of stolen art in Great Britain is similar to that in the US. The police deal only with stolen goods and it is the High Court and the Ministry of Culture that deal with the matters. In 1983, Deputy Sergeant Ellis led the recent investigation, known as Operation Bullriss, of a large quantity of objects smuggled out of Egypt and China and illegally imported into England (see MINERVA, Sept/Oct 1997, p. 45). The operation involved 12 people and the return of 6000 objects to China. [The Chinese government has only recently cracked down on the huge smuggling operations that have taken place in the past few years — see The Art of Cultural Property, helped draft the UNESCO Convention.]

He points out a major problem — that it is not an offence under English law to bring stolen property into the country if it is declared. The problem of theft is the responsibility of the police. Draconian laws are not the best way to combat theft of antiquities. The solution is for an international agreement to be signed by all countries. The trade are our eyes, ears, and our expert witnesses.'

John Merryman, Swiss Professor of Law at Stanford University and founder of the International Journal of Cultural Property, helped draft the UNIDROIT Convention. He pointed out that many archaeologists take the position that everything should stay where it is — unexcavated until some time in the future, but it is in the interest of the rich countries to make some compromise. There should be some balance between preservation and the art market. He is dissatisfied with some facets of the Final UNIDROIT Convention, for he believes that no other nation has any obligation to respect the laws of other countries. The Convention should have been modified to provide the maximum optimal mix.

Andrea Rascher of the Swiss Federal Department of Culture was involved with the UNIDROIT Conference and is responsible for legal matters in cultural heritage law. He believes that the UNIDROIT Conference is 'a balanced compromise solution between differing interests.' However, he does not speak for the museums, collectors, and art dealers, nearly all of whom oppose it, especially for the time limitation of 50 to 75 years for the return by a bona fide purchaser of stolen objects following a theft — now five years according to Swiss law — from one extreme to another, and for the fact that the burden of proof rests with the buyer. He lists Switzerland as a major art market; it ranks fourth in the international art market, following the United States, England, and France.

They have ratified the UNESCO Convention and are now taking a 'wait and see' attitude concerning UNIDROIT, but are optimistic that there is no legal obstacle. Dr Rascher admits that UNIDROIT is not 'a panacea against illicit practices in trade and export involving cultural objects... But it is a further tile in a grand mosaic to protect humanity's cultural heritage.'

David A. Walden of the Department of Canadian Heritage noted that Canada enacted their Cultural Property Export and Import Act in 1977, which he summarised, and ratified the UNESCO Convention in 1978, five years before the United States. He listed amendments that would be required before Canada would be able to become a party to UNIDROIT:

1. The inclusion of stolen objects.
2. The inclusion of 'cultural objects' (which are not included in the definition of 'foreign cultural property').
3. The 'designation' by the reciprocating State that cultural property be of importance for archaeology, prehistory, history, literature, art or science. [The writer proposed in his address to the UNIDROIT Convention meeting in Rome in 1993 that the term 'outstanding', 'which is of importance', or 'significant' be added to the definition of a 'cultural object.' The term 'of significant cultural importance' was adopted.]
4. The removal of time limits to be brought in the Federal Court for the return of illegally exported objects.
5. A change in the criteria for compensation to meet additional provisions such as those included in the Canadian Act of 1977.
6. A change and expansion in the provisions for the return of cultural property.

A panel on 'The Changing Role of Museums: Looking to the Future', moderated by Stephen K. Ure of the Pew Charitable Trusts of Philadelphia, an attorney specialising in art and museum law matters. Marion True, Curator of Ancient Art at the J. Paul Getty Museum, spoke of the change made in 1995 in the policy of the Getty Museum to only consider objects for purchase, gift, or loan that have been previously published or otherwise documents as having been in an established collection or institution. She mentioned three pieces that have been returned in the past two years by the Getty to Italy, that had been removed from Italy illicitly, but have also been stolen: the Etruscan bronze tripod from the Guglielmi collection, the so-called Gladiatore from the Giustinian collection sold to the Uffizi after being altered into a torso of Myth, and the Diadumenus head from the Flechheimer collection, which was stolen from the excavations at Verona in the 1950s. All had warranties that claimed that the seller had good title.

The Getty has recently reallocated funds for the conservation of archaeological sites and objects. A program of exchange has been instituted with other museums such as the Pergamon Museum in Berlin. It has used its resources to advocate the enforcement of international legislation. She noted that not one of the countries around the Mediterranean have yet entered into bilateral treaties with the United States for the implementation of the UNESCO Convention. Wolf-Dieter Heilmeyer, the long-time Director of the Antikensammlung at the State Museum of Berlin and Professor of the Free University in Berlin, discussed the Berlin Declaration of 1988, which he helped to formulate. This document, so highly controversial to the antiquity trade and collectors, goes far beyond the statement that 'all museums must ensure that they do not acquire by purchase or gift, or accept on loan, objects that have recently become available through the illicit market (that is, that have been acquired in, or exported from, their country of origin in violation of that country's laws), and therefore lack information on their origin,' but also broadly states that 'all archaeologists should avoid aiding illicit trade by providing authentications or other advice to dealers and private collectors.'

Heilmeyer pointed out that archaeological objects cannot be considered any more as just cultural treasures or archaeological documents, but should also be regarded as
a reconstruction of art history. Examples were given of recent exchanges made between Germany and Italy. In exchange for the return of a Roman sarcophagus acquired by Berlin in 1983 that was part of a 1976 excavation and illegally exported, Berlin received a five-year loan of frescoes and mosaics from Ostia. He proposed that steps be taken to end the restrictions on long-term loans from Greece, Italy, and Turkey.

In a later exchange he noted that the many regional museums in Italy are mostly creations of the later 19th century. ‘Will we go on to build treasure houses or scientific institutions? If we regard a museum as a treasure house then booty is a natural consequence.’

Thomas W. Killoen is the Director of the Repatriation Program of the Smithsonian National Museum of Natural History and has been actively involved in the documentation and return of ancestral remains and culturally sensitive objects of Native American tribes. He observed that repatriation took place in the United States only because it was required by law, otherwise it would not have happened. What strikes him most in the debates about cultural property and heritage preservation is the desire to leave collectors out of the dialogue. ‘With the economic power and authority they exercise in this area, it seems critical that they join in the protection of sites, contribute to the placement of objects within their original context, and further the exploration and preservation of cultural heritage world-wide.’ The adversarial climate was notable at the beginning of repatriation, but some of the interactions ‘led to new alliances that auger great things’.

Clemency Chase Coggins of Boston University, a specialist in Mayan art history and archaeology, has been active in issues of cultural property for nearly thirty years and has worked tirelessly to combat the illicit traffic in Pre-Columbian antiquities. She pointed out ‘a few incontrovertible facts’: that looted objects cannot be put back into their cultural context; efforts to eliminate the illegal traffic will never be completely successful; museums may acquire illegally-obtained pieces no matter how illegitimate they may be; many stolen or looted objects cannot be claimed because they are not known to be missing; and that an end to collecting, proposed by some, is, unfortunately, a utopian option. She therefore suggests that museums should declare a moratorium on the acquisition of all antiquities and that eventually the existing unprovenanced and undocumented objects be given differential treatment. She bemoans the fact that objects in the hands of dealers, collectors, and museums, are usually hidden behind a facade of selective information. The purpose of her suggestion is not to accuse dealers but to restore cultural content authenticity to the objects.

Samuel Sidibé, the Director of the Musée National in Mali, has been closely involved with the protection of cultural heritage and the fight against illicit traffic. He was one of the major forces behind the cultural property agreement between Mali and the United States. He emphasized the grave situation in Mali over the past 20 years. Even with the effective measures that have been taken recently, three museums have had thefts in the past 18 months.

A session on Africa was chaired by Roderick James McIntosh of Rice University. Dr McIntosh helped bring about the first bilateral accord banning the import of antiquities from a ‘source’ country (Mali) into a ‘market country’ (the United States) and is the author of Plundering the reluctance of all but two art ‘market’ nations to ratify the UNESCO Convention and the insertion by European countries of ‘good faith’ provisions into the UNIDROIT Convention interpreted as tokens of disrespect.

He discussed the pillaging in Africa and the loss of archaeological resources, much of it due to wars and civil strife. There was a total pilage of the national and provincial museums in Somalia after 1991 and more recently in ex-Zaire after the fall of the Mobuto, the latter apparently ‘orchestrated by dealers and runners in neighbouring countries who then quickly moved the objects onto the illicit art and antiquities market.’ In Senegal and Nigeria there has been a substantial theft of objects in museums either by staff or with their complicity or knowledge. This has been checked and punished in Senegal but is still an unchecked and widespread problem in Nigeria. Mali too is aware, however, have well-appointed and well-maintained research, curatorial, and public exhibition facilities. Mali has generated innovative responses to once-rampant theft and trafficking of its ethnographic and archaeological treasures. This, no doubt, is due in great part to the fact that the President of the country, Alpha Oumar Konar, is an archaeologist and served as president of the International Council on Museums.

Téréba Togal, the National Director of Art and Culture of Mali, presented a paper on ‘The Looting of the Bronze Age Cemetery Site at Tiamo-Qucun’ presented by Zou Heng of Peking University, led off the session on China, chaired by Jenny Feng So of the Freer Gallery of Art and Arthur M. Sackler Gallery, with Angela Howard of Rutgers University, a specialist on the art of the Bamana people of Mali, was the discussant for the African session.

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Africa’s Past. ‘There is an overwhelming desire on the part of Africa to repatriate the image of the continent.’ The African nations believe that the flow of their artifacts and antiquities into the ‘illicit international market’ to be a political issue. Thus
most South Italian vases that have been published in recent years; also for Attic vases, most of which have been excavated in Italy. 'A continuation of a trade in Italian antiques is an anomaly. We must call upon museums and collectors to cease purchases of unprovenanced materials.' However, as the writer pointed out at the Conference he does not allow for the fact that a huge number of vases and other antiquities lawfully collected in the 19th and early 20th centuries are without provenance or provenance.

The Minister Plenipotentiary and President of the Italian Intermi nisterial Commission for Works of Art, Mario Bonfanti-Oslo, addressed the Conference. He has the responsibility of initiating diplomatic and cultural activities aimed at the recovery of works of art illegally exported from Italy. He noted that of the 2000 objects on the official list only about 1000 had been returned to Italy or previous to their theft. Just two objects have been officially recovered by the Commission from the United States – a Renaissance bronze shield and a Caravaggio painting.

A session on Latin America was chaired by Steve Bourget, objects of the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas of the University of East Anglia, with Dr Coggins as the discussant. Dr Bourget discussed the looting on the north coast of Peru which was initiated at the turn of the last century, with a large quantity of ceramics and textiles going to museums in Berkeley, Philadelphia, and Germany. A demand for Nasca ceramics in the 40s and 50s resulted in the looting of entire cemeteries on commision and the exporting of shipments to Germany. It is said that the number of Nasca vases in Germany are twice those in Peru. In the 60s and 70s textiles were highly in demand. He brought up the looting of the first Moche royal tomb of Sipan. Magdalena Morales Rojas of the Coordinación Nacional de Restauración del Patrimonio de México presented a paper on the Campaign for the Prevention of Theft and Illicit Traffic in Cultural Objects.

The Ukraine was covered in a session chaired by Joseph Coleman Carter of the Institute of Classical Archaeology of the University of Texas at Austin, and with Olenka Z. Penn of the Metropolitan Museum of Art as the discussant. Leonid Marchenko, a director of the National Preserve of Tacic Chersonesos at Sevastopol, spoke on 'Chersonesos: Preserving the Global Cultural Heritage in Post Cold War Ukraine.' Chersonesos is a major archaeological site and has been called the 'Ukrainian Pompeii.' The plight of Bosnian- Herzegovina was admirably presented by the distinguished Professor of Philosophy at the University of Sarajevo, Muhamed Pllipovic. The Bosnian session was chaired by John Yarwood, who was the Director of Reconstruction for the European Union Administration of Mostar, with Jerrilyn Dods of the City College of the City University of New York as the discussant.

A panel on 'Theft, Forgery, and Illicit Traffic: Preventive Strategies', chaired by Claire Lyons, Collections Curator of the Getty Research Institute, included Maria Papageorge Kouroupa of the Cultural Property Advisory Committee of the United States Information Agency. Ms Kouroupa noted that the supply of objects cannot meet the demand that the illegal antiquities trade in illicit objects. The United States bilateral cultural property agreements – now in effect for El Salvador, Guatemala, Peru, and Canada, are not total bans or embargoes, only restrictions on certain types of objects. William F. Martin, formerly of the art theft detail of the Los Angeles Police Department, noted that in the United States only the FBI and Los Angeles have data bases of stolen art objects and only Los Angeles has an art theft specialist in the police department, the one in New York having been discontinued. The recovery rate of stolen works of art in Los Angeles is 40% compared to the national rate of just 10%. Also on the panel were Victor Wiener of the International Organization of American Archivists, who discussed authenticity and clear title of works of art in public and private collections; Patty Gertenbliht, Editor of the International Journal of Cultural Property, who spoke about 'Good Faith and Due Diligence in Art Market Transactions: Strategies to Prevent Theft of Antiquities'; Robert Paterson, Professor Law at the University of British Columbia, a specialist in cultural property law, his topic being 'Is there a future for National Cultural Property Export Controls?'; and Lawrence M. Kaye, who heads the Art and International Law Practice Groups of the New York law firm of Herrick, Feinstein, who stated that 'we must find alternatives to litigation' and noted that in New York a good faith purchaser does not break any law until there is a proof of theft.

'Preservation Strategies' was the subject of a panel chaired by John Stubbs of the World Monuments Fund. The panelists were Pamela Jerome of Columbia University, who discussed the crisis of archaeological site conservation such as the problems of conservation of the monuments in Athens; Engin Ozgen of Hacettepe University in Ankara, who noted that there are currently fifty archaeological excavations in Turkey, with 35 of them conducted by teams from eleven other countries; Miguel Covarrubias Reyna of the Instituto Nacional Antropológico e Historia/Federal at Merida, discussing the Mexican Federal Law of 1972 about archaeological sites in the Yucatan, now numbering nearly 1600, and their cultural heritage conservation; Robin Thormes of the Getty Information Institute, who was in charge of developing the Object ID Check List, on the importance of the documentation of cultural objects; and John Yarwood (see above) who discussed the problem of repair of historic buildings and cultural property and the destruction in Mostar, where the capital resources were devoted primarily to humanitarian causes rather than to the repair of cultural properties.

A panel devoted to 'Ethics Across the Board' was moderated by Patrick J. O'Keefe, Chairman of the International Cultural Heritage Law Committee of the International Law Association. Torkam Demirjian of Aretine Galleries in New York stated that the Conference was not a dialogue, just fixed positions. He said that if laws were enlightened, objects would not be smuggled, and that the right to acquire and sell personal property is a constitutional right. (But he did not give examples of the laws of the individual countries.) Unfortunately his presentation was embarrassingly overdramatic and did little to help the cause of the dealer. [The writer at this point stated that Mr Demirjian's views certainly did not reflect those of the International Association of Dealers in Ancient Art, whose Code of Ethics more properly reflects the concerns and practices of the ethical merchant.] Jennifer Neils of Case Western Reserve University spoke of the various resolutions and declarations regarding the ethical acquisition of antiquities; Jo Backer Laird of Christie's presented the ethical problems involving the sale of art objects at auction.

Catherine Sease of the Field Museum presented the problem of ethical considerations in the conservation of antiquities. It presents a dilemma when a conservator is presented with an article for treatment
that is suspected or known to have been looted or illegally exported. Treatment is that the artefact is properly preserved, but the treatment would also increase the value and saleability of the object and in abetting the illegal trade in artefacts contribute indirectly to further looting of sites.

The final speaker on the panel, Daniel Shapiro, President of the International Cultural Property Society, perhaps best summed up the current problems in stating that ethics and morality are not the real issue. We all agree that theft is wrong. But, more important, there are several different moral views and no one has exclusive high ground. There are a community of different interests and none can be fully satisfied. All sides have weaknesses and we should not attack these weaknesses. He suggested that each side has to better understand what is critical for the other side and what is right in their position, and then determine how one can further their own interests with that in mind.

The Conference ended with a summing up on 'Building Consensus,' with a panel consisting of Claire Lyons, Patrick O'Keefe, Lyndel Prott, and John Stubbis, with Patty Gerstenblith as the moderator. Mr. O'Keefe spoke of the need for more specialised meetings and of the need to educate the public, politicians, law enforcement officers, and judges. He recommended that the accepted cut-off date for objects without provenance be changed from 1970 to 1983 or even to 1998, unless they are proven to be illegally excavated. He also recommended that UNESCO set up a permanent commission to investigate the possibilities of the disposition of redundant material from museum collections [for which the writer has been crusading for several years].

Dr. Prott pleaded that the massive looting in such countries as Iraq, Afghanistan, and Bosnia be brought to the attention of the general public and that a political attitude be found, with adequate legislation in these countries. 'Compromise is never easy'. Mr. Stubbis suggested that a charismatic spokesman or group be drafted to present the problem of the illicit traffic in antiquities to the public.

During the reception for all of the participants at the Zimmerli Museum, Dr. Coggins and Merryman received the first Rutgers University Global Programs Award for Outstanding Contributions to International Cultural Relations.

The Rutgers Resolutions: The following resolutions were proposed and adopted by the participants. The first, drafted by Dr. Lyons (with modest assistance by the writer), is included here in its entirety: 'Believing that the ethical and legal acquisition of ancient art and artefacts is in the best interests of institutional and private collectors in their role as stewards at the cultural heritage, and benefits both public education and international co-operation, we urge that: Museums, dealers, and collectors should adopt and adhere to the principles of the International Council of Museums Code of Ethics, implementing acquisition procedures to the highest feasible standards of due diligence, in order to sustain a limit exchange and trade in such objects.'

The second resolution, proposed by Dr. Bell, concerns the problems of long-term loans of cultural objects from national collections in their role as national laws which limit too restrictively the duration for which such loans can be made, so that there should be a minimum two-year loan period for exhibition purposes. The third, from Dr. Heilmeyer and Dr. Bert Siel, to encourage nations rich in antiquities not to lend works of art and antiquities to museums that continue to acquire looted materials illegally removed from those nations.

The fifth resolution, from Dr. Gibson, is concerned with the danger of the cultural heritage of Iraq and the large-scale looting that is taking place: that the United Nations Security Council exclude the cultural and educational spheres from the embargo, to allow the supply to Iraq of materials and publications related to cultural activities, and to allow the resumption of foreign scholarly participation in cultural heritage-related activities in Iraq. The fifth resolution, urges that all nations should become party to the relevant international agreements for the protection of the cultural heritage, including the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954), the UNESCO Convention (1970), and the UNIDROIT Convention (1995). General treaties which criminalise serious offences against the cultural heritage should be noted and enforced. All nations should take part in the Diplomatic Conference to be held in Amsterdam in March 1999 to adopt new provisions to reinforce the effectiveness of the Hague Convention.

The final resolution, drafted by Drs. Filipovic, Varwood, and Dodd with Drs. Zainab Bahrami and Samuel Paley, was devoted to the problem of the destruction of cultural monuments during armed conflict, such as in Bosnia-Herzegovina, much of which has been deliberate and systematic, and calls for the effective enforcement and punishment of the guilty as implemented in the provisions of the Hague and Geneva Conventions. All of the above resolutions were approved unanimously by the participants except for two abstentions on the fourth resolution.

The writer was pleased to receive a two-page e-mail following the Conference from one of the most vocal protagonists against the antiquities trade concerning the problem of documentation, with an appeal that each dealer might keep a 'deep file' of records which would be eventually intended for a museum -- for dealers to preserve archives of every transaction and every bit of related information, to be made available at the end of their career. 'As an art historian, I must work in museum collections, and I know how much more we could understand, use, and publish equivocal objects if every possible kind of information were eventually available.' She is concerned about the need of scholars of 'deep file' information from museum archives, not just dealers, however dubious the information.

Unbeknownst to our e-mail correspondent, at least one precedent to this had already been made about twenty-five years ago -- the writer was responsible for voluntarily transmitting the purchase records of over four hundred Classical antiquities acquired by him in Europe in the 1960s and early 70s to the Getty Museum for their archives. Of course it should be the responsibility and practice of any ethical dealer to supply all pertinent information on objects, whenever available, at the time of sale, save, however, for the confidentiality of a previous owner who prefers to remain anonymous for personal reasons or for a continuing and/or exclusive source of objects.

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TRAJAN AND THE EASTERN BORDERS OF THE ROMAN EMPIRE

Daria Luisa Patanè

At the beginning of the 2nd century AD the 'Optimus princeps imperator' Caesar Nerva Traianus Augustus (the emperor Trajan) sailed from the harbour of Ancona, on the Adriatic sea, to conquer Dacia. It took him two military campaigns in AD 101-102 and AD 105-106 to completely achieve this objective. The emperor's victories, however, were celebrated in Ancona by the building of a triumphal arch which is still to be seen near the entrance to the exhibition that commemorates the anniversary of his accession to the throne on 28 January AD 98, as well as demonstrating his policy concerning the eastern borders of the empire.

Trajan was necessarily motivated by military triumphs, but nevertheless, contemporary and later historians cited him as the perfect example of a just ruler capable of bringing to his people lasting prosperity and to his soldiers fame and new lands to settle. The coming felicitas temporum or literally 'happiness of the times,' of the first half of the 2nd century, was grounded in these military successes. Indeed the Empire reached its maximum size under his rule and the wise men who followed Trajan to the imperium – Hadrian, Antoninus Pius, and Marcus Aurelius – maintained the territories and incorporated them into a greater Roman family creating in the process the idea of a European identity. Any later attempt to unify Europe under one ruler was never as successful or as long-lasting.

Recent exhibitions in Italy have stressed the unifying role played by the process of Romanisation in various parts of Europe and have examined in detail the means by which this civilising process took place. Last year there was 'The treasures of Postumia, archaeology and history around a great Roman route at the roots of Europe at Cremona,' where the final section of the exhibition,

‘Postumia and beyond,’ developed the theme of the Via Postumia – built in 148 BC by Spurius Postumius Albinus – as an essential traffic link between the Mediterranean and the Transalpine provinces. The cultural and commercial part played by the Via Postumia towards Noricum, Dalmatia, and Pannonia (the northeastern territories) was also documented by artefacts – of clear Italian origins – on loan from museums found along its route. Naturally many are similar to those now on show at Rimini.

Fig 1 (above). Bronze head of Medusa from Este, 1st century AD. 10.5 x 11.5 cm. Este, Museo Nazionale Aestino. Photo: Electa.

Fig 2 (below). Gilded bronze head of Medusa. From Ulpia Traiana Sarmizegetusa in Romania. 2nd century AD. 15 x 14 cm. Museul Sarmizegetusa. Photo: Electa.

Fig 3 (right). Bone hairpins. Last quarter of the 1st century AD. L: 10.2 cm. Mainz, Landesmuseum. Photo: Electa.

Among them are the elegant bronze Medusa heads, bone hairpins, stone reliefs, and glass objects (Figs 1-3). Fragments of high quality wall paintings from Magdalensberg and Pordenone were some of the most interesting finds in the ‘Postumia’ exhibition (Fig 4). Starting at Genoa on the Tyrrhenian sea, the Via Postumia ended at the northern tip of the Adriatic sea, at Aquileia, a crossroads of the empire since its
foundation in 181 BC and the most important city in that area before the creation of Venice, a thousand years later (Fig 5).

It is against this background of increasingly secure, well organised, and civilised regions in northern Italy and beyond that the achievements of Trajan in the eastern regions of Europe have to be considered. Only with the pacification of the northern frontier was it possible for him to conquer the Dacians.

The exhibition at Rimini thus documents how much Trajan’s policies contributed to the process of transformation of the peoples he conquered militarily and ultimately Romanised. Almost 400 objects from 17 Italian, German, Hungarian and Rumanian museums illustrate the complexity of Trajan’s overall plan and the innovations brought about by his rule, as well as the artistic contribution made by the provinces to the arts of the period.

After a section illustrating the person of the emperor, his career, and his family (Fig 6), there follows a section devoted to cities in Germania Superior and Germania Inferior, particularly Xanten (Colonia Ulpia Traiana) and Mainz (Mogontiacum), of strategic importance in the Roman system of defence. Here we see objects belonging to the legionaries and the local people. Another section is devoted to the times, the fortified frontier on Pannonia, and to Brigetio (Szony) and Aquincum (Budapest). Remarkable

Fig 4 (top left). Female figure. Detail from a wall painting found in a Roman villa at Pordenone. 1st century AD. Pordenone, Museo delle Scienze. Photo: Museo delle Scienze di Pordenone.

Fig 5 (centre left). Wall mosaic found in the city of Aquileia. Aquileia, Museum. Photo: F. Salvati.

Fig 6 (bottom left). White marble bust of Matidia, Trajan’s niece. Beginning of the 2nd century AD. 82.5 x 53 x 30 cm. Naples, Museo Archeologico Nazionale. Photo: Electa.

Fig 7 (top right). Small bronze statue of Venus from Apulum in Rumania. End of the 1st century AD. H: 8.34 cm. Alba Iulia, Muzeul National al Unirii. Photo: Electa.

Fig 8 (bottom right). Small bronze statue of Isis from the castrum at Drobeta (Rumania). 2nd century AD. H: 12 cm. W: 8.5 cm. Drobeta-Turnu Severin, Muzeul Portilor de Fier. Photo: Electa.

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fragments of high quality wall paintings, funerary goods, and a number of silver coins were found at these sites.

Most of the rest of the exhibition concentrates on the conquest of Dacia. There are on show Dacian gold coins dating from before the Roman invasion and later Roman objects from the city of Ulpii Traiani Augusta Dacica Sarmizegetusa, founded by Trajan not far from the ancient Dacian capital of Sarmizegetusa, and from other Roman colonies in present day Rumania (Fig 7-10). A special section concerns the famous wooden bridge built by Trajan’s legionsaries over the river Danube at Drobeta. From Moesia Inferior come gold objects, among which are a crown and earrings with precious stones (Fig 11). Finally, there are sections documenting the Tropaeum Traiani at Adamclisi and the triumphal arches built in honour of the emperor in Italy at Ancona and Benevento.

The nearly 200 rare coins from six Rumanian museums are particularly noteworthy. Coin designs were deliberately used by Trajan as imperial propaganda, and the new iconography linked to the Dacian wars stressed the role of the emperor – optimo principi semper victor – and of his armies in the conquest. The gods protecting the Roman legions and the harbingers of their victory are also often represented: Hercules wearing his lion’s skin; Mars, of course; and Virtus, symbolicising strength and courage. Coins of this period also carry references to the construction of important monuments, such as Trajan’s Column and the Forum of Trajan in Rome, and the creation of welfare institutions, the most important of which was the Alimenta Italica – all made possible thanks to the wealth acquired from the rich provinces of Eastern Europe.

The catalogues for both exhibitions, at Cremona last year and at Rimini now, were published by Electa and combine general introductory essays by a great many specialists with detailed entries for each object on display. Both are essential reference books. (See also: I Duci, Electa 1997 and, Crociera dell’Impero Romano, Aquileia 1998 – exhibition catalogues – as well as Le giornate del Castello, Pordenone 1996, for a discussion on wall paintings found in northern Italy and Switzerland.)

Meanwhile, work continues at the Forum of Trajan in Rome where a headless marble statue representing a Dacian prisoner was recently found which, when complete, must have been two metres high.

TRAJAN AND
THE EASTERN BORDERS
OF THE ROMAN EMPIRE

at the Mole
Vonvitelliana in Ancona, Italy

until
17 January 1999
The exhibition 'Iberian Antiquities from the Collection of Shelby White and Leon Levy' includes objects which span nearly three millennia of ancient Spain. The captivating culture of this region has been under-explored, partly because of its geographic location. Iberia lies at the western periphery of the ancient world. Yet this was an important region in antiquity because of its plenitude of natural resources. It is rich in silver, iron, copper and tin. Iberia thus attracted the peoples of a number of different civilisations. The Phoenicians, Carthaginians, Greeks, Celts, and finally the Romans colonised the area. Iberia's receptivity to and assimilation of these foreign influences created a distinctive and intriguing society. The artistic forms produced by its inhabitants are diverse, lively, and tremendously exciting.

Our information concerning the earliest period of Iberian history, the Hispanic Bronze Age I (2000-1800 BC) is unfortunately somewhat limited. The people of this enigmatic culture, referred to as Los Millares, were primarily agricultural. The rudimentary knowledge of this original civilisation has been provided by the material yielded in the excavation of their burial sites. Stylised stone idols, which appear in several different forms, are one class of grave goods discovered in the region. These objects, pure in their abstraction, tantalise us; their function has been much debated. They are most probably accoutrements of a local 'Eye Goddess' cult, which presumably derives from the original worship in the Near East of a Neolithic mother-earth divinity. It seems likely that the fertility figures found in Iberia were intended to personify abundance. Life was precarious then, even for the inhabitants of a land so rich in natural resources.

A marble cylindrical idol (Fig 1) included in the exhibiton bears geometric designs that perhaps represent an organic element, such as a waterfall, which relates to fertility. There are several additional early Idols of another type in the White/Levy Collection. Each is composed of a slate plaque upon which there is schematic hatched decoration (Fig 2). The two holes generally found at the top of the flat stone may represent eyes, and the softened trapezoidal form emulates the female body.

The history of the subsequent period, the first millennium BC, has provided scholars with a far greater understanding of Iberian society. It is during this time that a decidedly self-
Iberian Antiquities

Fig 4a (left). Bronze votive statuette of a pig. 4th century BC. H: 2.2cm. L: 3.8cm. (W/L# 491)

Fig 4b (right). Recumbent limestone bull. 4th century BC. H: 14.6 cm. L: 29 cm. Although executed in stone and quite different in scale, this sculpture is an interesting parallel to the bronze votive animal figures in the exhibition. (W/L# 570).

Fig 5 (above). Bronze horse and rider votive. 3rd to 1st century BC. H: 9.4 cm. (W/L# 451).

Fig 6. Bronze female votive figure. 4th century BC. H: 7 cm. (W/L#410)

Fig 8. Silver gilt fibula depicting a hunting scene. Celt-Iberian. 3rd-1st centuries BC. H: 4.55 cm. (W/L# 469).

Fig 7. Silver torc. 3rd century BC. D: 15.2 cm. (W/L# 392).

assured culture emerges. There is a fair amount of contact with other civilisations. In the 8th century BC, Phoenicians settle in the region and the metal-working industry becomes prominent. In the 6th century BC, the Carthaginians, Greeks, and Celts colonised the area.

The Iberians of the 7th to 1st centuries BC have left us a wealth of material evidence. The abstract forms of the Millarian culture have been replaced by naturalistic bronze votives which depict humans, animals, and equestrian figures (Figs 3-5). Because of these sculptures, we have a multi-faceted appreciation for this period of Iberian civilisation.

The small votives have been discovered in great numbers at shrines throughout the region, such as Despeñaperros. The Iberians, much like the ancient Celts, practised local versions of a nature cult. A craggy mountainside with a spring close by, appears to have been the preferred area for veneration. At this location, ex-votos were offered in the hope of prosperity, good health, fertility, and as an expression of gratitude as well.

The spirit of the Iberians is perhaps best captured in these diminutive bronze figures. The votive was intended to face the deity directly. As a result, they are quite engaging. When we approach them, there is a sense of intimacy. The varied position of the sculptures’ hands gives us insight into the character of these people. Clearly, these are dear personal expressions from the ancient Spaniards whom they represent.

The figures of Iberian ladies (Fig 6), which are elaborately clad and adorned with heavy jewellery, communicate that this was a society interested in conspicuous wealth. Their
Figure (Fig. 12), which reveals little external inspiration, appears uncomplicated and unpretentious. But in his unadulterated and reductive manner, he is self-assured. This figure is a true Iberian. He possesses the distinctive weaponry of the fierce warriors that the region cultivated. A *falcata* sword is secured at his waist on the left side. He holds a *caetra* shield in his left hand.

While the previous foreign peoples who settled in ancient Iberia managed to co-exist with the native inhabitants, the Romans approached the area with different objectives. Unlike their Phoenician, Carthaginian, and Greek predecessors, the Romans did not seek to establish bonds solely for the purposes of trading. Rome desired complete control of the area. It wished to exploit the land and incorporate the territory into the empire. Subduing the fierce and noble culture of ancient Spain was not a simple task. We are aware of this because evidence of a twilight of native expression exists.

The Romans were eventually successful though, and they managed to integrate with the indigenous population. Artistic forms become far less imaginative (Fig. 13), and it is clear that the spirited culture of Iberia has been suppressed. However, the region continued to prosper economically, and produced several important figures in the Roman period, such as Seneca, and the emperors Trajan and Hadrian.

Catherine Simon is Curator of the Shelby White and Leon Levy Collection.

The Iberian Antiquities from the Collection of Shelby White and Leon Levy’ is on view at the Nicholas P. Goulandris Foundation Museum – The Museum of Cycladic Art in Athens, Greece, until 31 January. It opens at the Israel Museum in Jerusalem in late February and will remain there on view until June 1999.
THE DISCOVERY OF SAN VINCENZO MAGGIORE

Richard Hodges and Lucy Watson describe the background and finds from one of the grandest monastic centres in Europe.

In 1837 the Honourable Keppel Craven, a penniless scion of a British aristocratic family in search of antiquities off the beaten track in Italy, became the first Englishman to record a visit to San Vincenzo al Volturno.

As he descended the mountainous Abruzzo, Craven’s attention ‘was suddenly arrested by the sight of the Volturno some way below... whose winding course nearly described a circle in a small plain surrounded by a belt of high mountains.’ He then remarked of San Vincenzo’s location that ‘it is difficult to combine in one landscape features more favourable to its general impact than those exhibited by the various objects with which it is surrounded.’

Craven had come to visit the heart of Samnium, home of the Iron Age tribe which over several generations had defied the Romans. The diminutive remains, however, of the Benedictine abbey of San Vincenzo merited only the barest reference in his travelogue. Significantly he made no mention of a crypt, found five years earlier in March 1832, in which an exceptionally well-preserved cycle of 9th century AD frescoes depicts one of its architect-abbots, Epyphanius.

Like so many travellers who paused here in the last thousand years, Craven failed to realize that San Vincenzo, thanks to Epyphanius and his two predecessors, was for a brief moment one of the most important places in Latin Christendom. After 18 years of archaeological investigations, San Vincenzo’s international status is being revived as a monument to the first renaissance – that created by Charlemagne (see also Minerva Nov/Dec 1992, pp. 18-22).

The San Vincenzo chronicle

According to the 12th century Chronicon Volumnense, written by a monk called John at the abbey, three Beneventan monks called Pado, Tato and Tiso founded the monastery in c. 703. The monastery flourished after Charlemagne granted it privileges in 787, and soon after a Frank called Joshua was installed as abbot.

Joshua, the chronicler, records with evident pride that he was responsible for the construction of a great abbey-church, San Vincenzo Maggiore (Fig 3); he mentions that 32 columns were brought from Capua to support the nave roof (Fig 4). The chronicle also lists the large number of estates granted to the monastery during Joshua’s period of office.

His successors, Talaricus (817-23) and Epyphanius (824-42), attracted almost as many donations, and added to the status of the monastery by building several new churches, but thereafter San Vincenzo experienced a sharp decline. In June 848 it suffered a serious earthquake. On 10 October 881 it was brutally sacked by Arabs, and abandoned (Fig 2).

Throughout the 10th century it remained in ruins and, although it was rebuilt in the 11th century, it never regained its 9th century authority. In the early 12th century the old monastery was deserted in favour of a fortified location nearby, where the chronicler composed his elegiac account. After further earthquakes, and impoverishment, the final monk quit the monastery in 1821, shortly before Craven’s visit.

Until a campaign of excavations was launched in 1980 – initially around the frescoed crypt discovered in 1831, San Vincenzo was only frequented by monks from Monte Cassino in summertime.

The making of a monastic city

Excavations since 1980 have uncovered more than a hectare of the ‘lost’ monastic city created in the 9th century by Abbot Joshua. For the first time the genesis of an urban centre, typical of many places throughout Carolingian Europe in which medieval European was born, can be traced.

As such, the excavated remains of San Vincenzo, despite the monastery’s unlikely location, serve as an illustration of a critical moment in the making of contemporary Europe. Remarkable though these discoveries are, perhaps one of the most unexpected results of this research has been the uncovering of the portraits of San Vincenzo’s three great, 9th century architect-abbots, Joshua, Talaricus and Epyphanius, each of whom contributed to the making of a sanctuary for the relics of the Spanish martyr, St Vincent of Saragossa.

Like so many European cities, San Vincenzo’s history unfolds over many centuries. Its long archaeological sequence has come to light beginning, not surprisingly, in the Samnite period, approximately around 600 BC.
By Republican times a small town occupied this site. The town dwindled in importance in the 1st century AD, to be succeeded by a prosperous Imperial Roman villa, which by the 5th century was probably the seat of a bishop.

The bishop’s fortified villa, it now appears, was in ruins when the first monks arrived, but was readily refurbished to accommodate a small monastic community. The community expanded to encompass a hectare in area by the late 8th century when San Vincenzo’s fortunes dramatically changed. With Carolingian patronage, Abbot Joshua (792-817) laid out and constructed a monastic city covering more than five hectares. Without a doubt, the most remarkable feature of Joshua’s project was the colossal new abbey-church of San Vincenzo Maggiore (Fig 3).

The first abbey-church, made in the ruins of a small Roman chapel by the founding fathers of San Vincenzo in 703, was 18 metres long and 8 metres wide. After a generation a primitive ambulatory was added to its apsidal end. This modest building clearly fell far short of the needs of the new ideology of Charlemagne’s renaissance Europe.

The excavations reveal the underlying axial arrangement of Joshua’s conceptual city. First, he selected the ruins of a Roman temple and the small theatre situated in front of it as the site for his new abbey-church. This lay 200m south of the earliest monastery. Next, possibly with a plan in hand, he designed two long corridors to connect the old abbey (still in use) to the new one. Around these corridors the work began in several places. As San Vincenzo Maggiore was built, the original church was transformed into a piazza complex. In between the two sites, much enlarged cloisters were built.

San Vincenzo Maggiore
San Vincenzo Maggiore was the fulcrum around which the city was shaped. Joshua’s builders decided to reuse as much of the pre-existing Roman remains, dismantling these
The architectural history discovered in the excavations indicates that the key to this great building episode was the acquisition of the bones of St Vincent of Saragossa. The excavations show that a ring-crypt modelled upon St Peter's was inserted into the central apse around 820-30 (Fig 6). At about the same time, the entrance area was completely remodelled. Was the church rebuilt first in the hope of finding the bones, or was the acquisition of the saint's relics the impetus to embark on a new round of building?

St Vincent of Saragossa had been martyred at Valencia in the early 4th century. Five hundred years later his bones were in a chapel overlooking the Atlantic at Cape St Vincent, the south-westernmost point of Europe. Writing between 858 and 896, Aimoin, a monk at St-Germain, Paris, recorded that monks from his monastery travelled to Spain to obtain the body of the martyr. On route the French monks learnt that St Vincent's body had been taken to Benevento; in other words, monks from San Vincenzo had beaten their Parisian brethren in the race for the relics. 10th century sources certainly indicate that San Vincenzo had possessed the relics in the 9th century.

The crypt of San Vincenzo Maggiore was excavated in 1994. It was designed to hold major relics, in apparent imitation of St Peter's, Rome. Like St Peter's, it is a ring-crypt supporting a raised central sanctuary with a prominent central chamber for the relics – resulting in an overall cruciform configuration. The corridors of the crypt were painted with an extraordinarily rich and varied scheme of decoration, with figural scenes on the vaults, standing saints in the embrasures of the windows and, below, a dazzling dado painted in imitation of...
Excavation Report

Hierarchical panels in opus sectile (Fig 8).

The floor, to judge from the remaining fragments, was paved with marble. The crypt was the climax of a carefully orchestrated sequence of spaces leading to the sanctity of the relic-chamber. The relics, of course, were not found. The tomb of the saint had been removed; to either side though, were fragmentary paintings of saints. Above lay the bottom half of the fenestella from which those in the nave might look down upon the relic chamber. Those peering through the tiny window would have seen two deep, painted niches in the far face of the chamber.

The paintings in these niches show the large half-figures of two abbots, their hands extended in prayer. Each has a square halo to show that these are portraits of prominent office-holders. The older, grey-bearded abbot in the southern niche is likely to be Joshua (Fig 9), while the younger, brown-bearded portrait is probably his successor, Talaricus (Fig 10). Trial excavations in 1996 at the other end of the church, in front of the door, help to confirm the identification of the portraits.

A large number of tombs were found gathered in front of the door to the church. Immediately to the south of the main threshold, where, according to the 12th century chronicler, Joshua was first buried, then removed in the 12th century, a large empty hole was found. The chronicler's testimony seems to be accurate.

Immediately north of the threshold a painted tomb was discovered; on its west wall, below the horizontal arms of a cross were the words: EGO TALARICUS / (CREDO S(an)C(t)AM RESURRECTIONEM) (Fig 11). Talaricus, who died on 3 October 823, was situated to the left of the relics, as in the crypt niche, while Joshua lay on the right side. The crypt and entrance atrium, it seems, were completed in the 820s, probably by Talaricus and his successor, Epyphanius (824-42).

The eastern entrance area, previously a modified theatre, took a new form similar to the new entrances at St Peter's itself, Santa Prassede at Rome and the church of San Salvatore at the neighbouring monastery of Monte Cassino: a vaulted eastwork reached by two flanking towers leading to a raised cemetery situated in front of the door of the basilica. In this new arrangement the old theatre was largely buried in order to make a series of sanctified spaces that mapped the complex which now measures 106m long.

Abbot Epyphanius completed Joshua's city, building a palatial complex incorporating the original abbey-

church, new cloisters, new workshops, and many other ranges. Construction which had begun in the 790s, at the apogee of Charlemagne's reign, probably ended in the 830s as the Emperor's sons fought over his legacy. In these forty years the monastic community grew from perhaps a hundred to well over a thousand.

The excavations vividly reveal how the motor of enterprise suddenly ceased with the onset of political turmoil. This is best illustrated by the aftermath of the massive earthquake of 848 which rocked the monastery, San Vincenzo Maggiore was severely damaged. The repairs, though, were makeshift and modest, expediency having replaced the ambition of the age of Joshua, Talaricus, and Epyphanius.

The contrasting ages underlies the 12th century chronicler's presentation of the earlier 9th century as an epic period in the history of the church. During this period, far from being off the beaten path, the monastery in possession of the great saint's relics lay on the pilgrimage route, the Via Numicia, that threaded its way through Italy to the Adriatic ports and from there to the Holy Land. San Vincenzo Maggiore denoted a grandeur consonant with the greatest centres of Latin Christendom. In shaping this grandeur, Joshua, Talaricus, and Epyphanius undoubtedly ranked as major personalities on the European stage.

Richard Hodges is Professor at the School of World Art Studies and Museology at the University of East Anglia and Lucy Watson is a researcher at the same university.

All illustrations © Professor Richard Hodges
THE ANCIENT COIN MARKET

Eric J. McFadden

Among the most numerous excellent auctions in October and November, two stand out. *Numismatica Arx Classica* in Zurich sold a magnificent selection of coins from Magna Graecia and Sicily. Hubert Lanz in Zurich sold an outstanding collection of Roman coins.

The Greek coins in the NAC sale had been on display for many years in the Antikenmuseum Basel and were published in a catalogue produced for the museum in 1988. They belonged to a Swiss collector and, remarkably, represented only a small selection from his comprehensive collection. From the 1940s to the 1980s, this collector worked ceaselessly to acquire an example of every variety of Greek coin minted in Sicily and Magna Graecia, and succeeded remarkably well. The resulting collection is so vast that it will require many years to sell. NAC has already sold portions during the past few years, both through their individual sales and through the Triton sales in New York in which NAC is a partner. The firm is undertaking eventually to publish the whole collection in a syloge format.

The NAC sale got off to a quick start with very competitive bidding for a wonderful group of rare Etruscan coins. A silver 20 asses of Populonia, circa 217-215 BC, depicting an octopus emerging from an amphora supported on a tripod, was estimated at SF25,000. The bidding started at SF20,000 and climbed slowly but continuously until it was hammered down to Zurich dealer Tony Tkalac for SF16,000 (Fig 1). It was the first of many remarkable prices for remarkable coins. A silver nomos of Heraclea, circa 415-400 BC, depicting a head of Athena artistically presented against a background of her aegis, fetched SF50,000 against an estimate of SF40,000 (Fig 2). It sold to a private European collector who was on the phone to his English agent in the room. A silver tetradrachm of Akragas, circa 410 BC, depicting on the obverse two eagles perched on a hare and on the reverse a figure of Scylla swimming and a crab above, sold to the same buyer for SF160,000 against an estimate of SF100,000. An archaic silver drachm of Naxos, circa 520-510 BC, sold for SF115,000 against an estimate of SF90,000.

The coins of Syracuse were a particular high point. The famous 'Demareteion', a silver decadrachm of circa 465 BC, sold to an Italian dealer Mario Ratto for SF440,000, the highest price of the sale, against an estimate of SF300,000. A beautiful silver tetradrachm, circa 405-400 BC, sold to Tony Tkalac for SF120,000 against an estimate of SF60,000. Two decadrachms signed by the engraver Kimon were offered. The first sold for SF52,000 against an estimate of SF50,000, and the second and better example was a relative bargain in the sale, selling to Classical Numismatic Group for SF130,000 against an estimate of SF150,000. A splendid decadrachm signed by Euainetos was purchased by the house for SF180,000 against an estimate of SF80,000.

The late German collector Leo Benz collected Roman coins in much the same way that NAC's Swiss collector collected the coins of Sicily and Magna Graecia, although Mr Banz formed his collection over a shorter period. In little more than two decades he was able to amass a remarkable collection which is being sold in three auctions by the Munich house of Dr Hubert Lanz. The first sale, held in November, included the coins from the Roman Republic through to the early issues of Augustus. The remaining sales will take place in November 1999 and November 2000. The Republican coinage brought sold prices throughout, with much of the strongest bidding from a
COIN EVENTS

AUCTIONS

Featuring: Ancient Coins

5 February. ITALO VECCHI AUCTION. Tel: (44) 171 491 7048. Fax: (44) 171 491 7835.

11-14 February. HERITAGE NUMISMATIC AND PONTERIO & ASSOCIATES AUCTIONS. Long Beach Coin and Collectible Expo. Ancient and Foreign Coins. Contact: Andrea Neumann, Show Coordinator, 1103 State St., Santa Barbara, CA 93101. Tel: (1) 805 962-9939. Fax: (1) 805 963-0827.

24-27 February. GERHARD HIRSCH AUCTION. Munich. Tel: (49) 89 29 21 50. Fax: (49) 89 2283675.

3 March. GIESSENER MUNZHANDLUNG AUCTION. Ancient Coins. Munich. Tel: (49) 89-2422643-0. Fax: (49) 89-2285513.

4/5 March. GIESSENER MUNZHANDLUNG AUCTION. Medieval and modern coins. Munich. Tel: (49) 89-2422643-0. Fax: (49) 89-2285513.

4 March. TAISEI-BALDWIN-GILLIO AUCTION. Singapore. General Sale. Tel: (49) 171 930-9808.

6/7 March. NUMISMATA 99 AUCTION. Munich.

11 March. LLC/BALDWIN'S AUCTION. Dubai. Arabian Coins & Medals. Islamic coins and regional coins and paper money. Tel: (44) 171 930-9808.

9/10 April. PUBLIC AUCTION IN CONJUNCTION WITH THE CHICAGO INTERNATIONAL COIN FAIR. Ponterio & Associates, 1818 Robinson Avenue, San Diego, CA 92103. Tel: (1) 800-854-2888 or (1) 619-299-0400. Fax: (1) 619-299-6952.

FAIRS

6 February. LONDON COIN FAIR. Cumberland Hotel, Marble Arch, London, England. 9.30am to 5.30pm. Admission £3. Contact: Simmons Gallery, 53 Lamb's Conduit Street, Holborn, London WC1N 3NB. Tel: (44) 171 831 2090.

CONFERENCES & LECTURES


12 January. THE FRENCH AND BRITISH IN EGYPT 1798-1801: THE MEDALLIC VIEW. Peter Clayton, British Art Medal Society (BAMS). Contact: Ms L. Goldsmith, Department of Coins and Medals, British Museum, London WC1B 3DG. Tel: (44) 171 323 8260. 5.30pm. Cutler's Hall, Warwick Lane, London EC4.


EXHIBITIONS

UNITED KINGDOM

London

EARLIER MONETARY UNIONS. A new common currency will be introduced in Europe in January 1999. This exhibition looks at previous attempts made at monetary union and traces the history of economic and monetary union from the Roman Empire to the new Euro currency, the emphasis being on Britain's role in these past endeavours. Of particular interest are the designs through the ages chosen in the attempt to produce a common currency acceptable to the various different nationalities. On display are the latest designs for Euro notes and coins.

THE BRITISH MUSEUM (44) 171 636 1555. Until 10 January.


CYPRUS

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ITALY

Rome

THE NUMISMATIC COLLECTION OF THE KING OF ITALY. Priceless numismatic collection bequeathed to the Italian nation in 1945 by the late king Victor Emanuel III of Savoy when he went into exile. MUSEO NAZIONALE ROMANO-PALAZZO MAMMOLTO ALLE TERME (39) 6-520726. The Museum opens at 10am; this section opens at 12pm daily. Closed on Monday.

/ continued from page 45.
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Mystery has surrounded the Etruscans for centuries. They were described either as indigenous Italians or as Basques, Celts, Canaanites, Armenians, Egyptians, or Tartars. Today the most generally accepted theory is that they were a race of indigenous Italic origin infused with oriental influences. The Greek name for the Etruscans is Tyreni or Tyrreni, the Latin Etrusci or Tusci, but according to Dionysius of Halicarnassus their own name for themselves was *Rasenna*. He quotes Hellanicus' identification of the Etruscans with the Pelasgians, the original inhabitants of Greece who came to Italy and founded Corsica, but, rejecting this legend, states that the Etruscan race 'is very ancient and has no similarities in language and customs with any other race'.

Etruria proper, lying between the Arno and the Tiber rivers, takes in part of modern Umbria, all of Tuscany, and Latium down to Rome. Etruscan colonies were established in the Po valley and Campania as early as the 6th century BC.

Etruscan civilization seems to have developed from the Iron Age culture of the Villanovan from the site near Bologna where it was first identified in 1853. These Iron Age sites later became important Etruscan cities and were usually situated near the sea or on lakes or rivers, and often in naturally defensive positions such as hill-tops surrounded by rich farmland.

The 10th century BC saw increasing economic development with Phoenician and Greek merchants and colonists trading for Etruscan commodities such as iron, bronze, and wood. Though condemned as pirates by a hostile Greek tradition, by the 7th century BC the Etruscans were naval rivals of the Greeks and Carthaginians. Their influence spread abroad and Etruscan buccero warepottery has been found in North Africa, Spain, Southern France, and Greece.

An ostentatiously luxury-loving aristocracy evolved, encouraged in its tastes by goods imported from Greece, Phoenicia, Cyprus, and Egypt. Fantastic animals and demons, copied from eastern prototypes, were especially appreciated and are prominent in Etruscan art.

By the 6th century BC southern Etruria had an advanced culture attested by the tomb paintings, sculptures, and monumental architecture found at Vulci, Tarquinia, Cerveteri, Veii, and Praeneste. The orientalising style was more slowly absorbed in northern Etruria and the Po Valley. Apparently the mining areas of Populonia and Vetulonia were not yet developed.

By about 700 BC the Etruscans had adopted the archaic Greek alphabet, using the scripts of Pithian as a model. They developed it locally (subject to dialect and individual solutions to the problems of adaptation), mostly for votive inscriptions and for the religious literature which was to influence later Roman ritual practice profoundly. The Etruscan alphabet gave rise to the Osca and Umbrian scripts in central Italy and to various alphabets in northern Italy, as well as to the early Latin script used on the Lapis Niger in the Roman Forum of c. 600 BC.

During this period appears in Etruria and Latium the use of praenomen and nomen followed by cognomen as a means of distinguishing families and gentes, a system of nomenclature unique in the ancient world.

Parallel with the Greek world, an artistic golden age blossomed in Etruria where we find migrant Greek painters such as Aristonothos at Caere and western Asiatic metalworkers whose tradition combined Cypro-Phoenician and Greek elements. Vulci housed a school of Greek craftsmen who produced vessels of Corinthian type. H. H. Scullard in *The Etruscan Cities and Rome* (London 1966) well describes how the historical events of the early period down to the 5th century BC (often handed down to later ages by oral tradition rather than documented evidence, unfortunately), bound the social and economic relations of Etruria with Rome ever closer. In c. 616 BC Lucius Tarquinius Priscus of Tarquinia became the first Etruscan king of Rome, establishing a dynasty that was to last until the end of the 6th century BC. He secured both the Tiber bridgehead and the land route to Campania. Even with a developed agricultural base, industry, advanced mining technology, irrigation, timber, and animal husbandry, and despite the spectacular economic and cultural growth of the 6th century caused by the influx of refugees from the Persian Wars, a system of local coinage was not introduced as it was in the Achaean colonies of southern Italy. This is a controversial statement which I hope to clarify later. In Rome, Central Italy, and Etruria, however, use was made of bronze bars and crude bronze lumps, *acrida*, as bullion for limited commercial transactions.

The extent to which Roman institutions and culture are indebted to Etruria is best evaluated by R. M. Ogilvie in his constructively critical and scholarly account of Rome's early history, *Early Rome and the Etruscans* (Glasgow 1976). He sifts through the facts and fables in the histories of Livy, Dionysius of Halicarnassus, Diodorus, and Cicero and tries to establish what really took
place from the start of the Etruscan domination in c. 625 to the sack of Rome by the Gauls in c. 390 BC. From this study it emerges that Rome inherited anthropomorphic representations of the gods from the Etruscans as in Tarquin's temple where the Capitoline triad of Jupiter Optimus Maximus (Tumulo), Juno (Umb), and Minerva (Mimno) were represented by statues sculptured by Vulca from Veii. This temple probably replaced altars in an open sanctuary dedicated to Italic deities such as Mars and Quirinus. In common with other cities, Etruscan Rome acquired a Trojan hero-founder in Aeneas.

Although the traditional histories handed down to us are full of anachronisms and are written in a cyclical form similar to the Greek epic, where facts and fiction are fitted into a preconceived framework, there is a hard core of fact. Rome became a civilised Etruscan city with a lunisolar calendar, the toga and trabea, the sella curulis, the ceremony of the triumph, and a modern 'hoplite' infantry with Greek tactics, recruited by a 'levy' legio based on individual wealth. Etruscan doctors, priests, craftsmen, builders, and traders all helped in this transformation from village to city.

Chaos followed the fall of the Tarquin dynasty to which the insurrections of Mastarna and Porsenna bear witness. Etruria was now to lose contact with Campania via Latium; the salt route (the Via Salaria) probably was also interrupted. The general insecurity in central Italy led to a spate of wall building as in Veii and Rome. According to Livy (29.9.6) the monopoly of salt, the price of which was high, was taken from private individuals and transferred to state control, an indication of troubled economic times. Archaeological evidence for the period 475-450 BC shows a reduction in trading relations throughout the region, a recession that was to deepen in the 4th century when the Italic hill tribes encroached on the territory of Latium and the Campania. It is during this period that Etruria began, paradoxically, to become progressively Romanized.

One consequence of these economic setbacks was that many individuals were compelled into bondship, *nexum*; as Ogilvie observed, 'in a world without money, there were few ways of discharging debt once it had been incurred.' There was, in fact, 'no money in circulation, in the form of *aes rude* and *aes signatum* of the *ramo secco* type. By the end of the 4th century Rome began to issue a true silver and bronze coinage of Greek type which was soon followed by a reformed system of cast units and divisions, the *aes grave*. Etruria probably followed Rome's initiative in the early 3rd century BC. Good relations between Rome and Etruria endured; as late as 310 BC Livy (9.36.36) records that the half-brother of the consul Q. Fabius Rullianus was educated at Caere and spoke fluent Etruscan. An important feature of Etruscan society, and lasting until the end of the Roman period, was that no priestly rank could be held by anyone not of aristocratic birth. In Etruria, as in Rome, spiritual power was with the *Rex Sacrorum*, the chief priest.

This aristocratic priestly caste with kings, *lauchme*, and magistrates, *zilath*, supported by a middle class (possibly free farmers), apparently ruled the Etruscan cities before the 3rd century BC. There seems to have been no need for coined silver and gold, but as we know from Roman sources, the use of bronze was sanctioned as an economic commodity. In his study and analysis, Peruzzi describes the traditional inception of the monetary function of bronze at Rome during the reign of Numa Pompilius, the role of bronze in the Servian census and the system of fines until c. 434 BC. A means of exchange, as distinct from coinage, had indeed existed in Etruria and central Italy in the form of bronze from early times and lasted until, if not later, the introduction of coined money in the area at the end of the 4th century BC.

Etruria had never developed a central political organisation and when faced with the growing power of Rome she failed to achieve unity. The league of twelve cities was mainly of a religious character, with a common sanctuary at Volsciini and an annual fair and festival where the representatives of its members would meet.

The decline of the Etruscans is well documented. They were defeated in 524 BC by Aristodemus of Cumae and again in 505 BC at Aricia. Tarquiniius Superbus, last king of Rome, an Etruscan, was expelled in c. 510. The Etruscans lost the naval battle of Cumae in 474; moreover, the 5th century saw the loss of Campania to Samnite tribes which deprived the Etruscans of all their southern territories. In the latter part of the 5th century the Gauls invaded the Po valley and in the mid-4th century were terrifying Etruria itself. Yet Rome was to prove even more dangerous in the long run and in 396 took Veii after a long siege. Bologna (Pèlùm) and Marzobotto had fallen into Gaulish hands, and the Senonian chief Brennus entered Etruria and attacked Clusium. Roman envoys responded to the call for help from Clusium which, like Caere, had abstained from assisting Veii; the fact that they fought personally in the battle caused the Gauls to march on Rome itself in 390. Caere gave shelter to the Roman priests and Vestal Virgins when they fled with their sacred objects before the invaders. According to Livy, Rome bought off the Gauls with 1000 pounds of gold, and then continued its hostilities in Faliscan territory and against Tarquinia. Between 358 and 351, however, all the Etruscan cities united in resistance to Rome. In 353 Caere signed a hundred year's truce while Falerii and Tarquinia obtained one of forty years.

In 311 war broke out again when an alliance of the Etruscan cities (not including Arretium) besieged Roman Sultrium, which had become a Latin
Etruscan Coins

The last great Celtic incursions into Etruria were made by forces composed of tribes from Transalpine Gaul, and by mercenaries from Transalpine Gaul. They were annihilated by two Roman armies in 225 near Telamon. The Etruscans made no move to ally themselves with the Gauls as they had done in the early 3rd century.

During the Second Punic War (218-202 BC) the Etruscan cities generally kept their treaties of alliance with Rome, although in 202 some of their leading citizens were investigated by the consul Servilius Geminus for conspiracy. In 205 Etruscan allies helped to supply Scipio’s expedition against Carthage: Caere provided grain and provisions for the crew, Populonia iron, Tarquinia linen for sails, Volterra corn and wood for shipbuilding. Arretium a vast quantity of armour, weapons, tools, handmills and corn, and Clusium and Rusellae timber and wheat. All this suggests considerable agricultural and industrial wealth.

The great aristocratic families appear to have retained their rank and wealth during Rome’s gradual incorporation of Etruria into the Roman state and the examples of Arretium and Volsciini show that Rome was always ready to support the ruling classes against the plebeians. In 196 a general slave uprising in Etruria was repressed by a Roman army under the praetor M. Acius Gibri, who returned the surviving slaves to their owners.

In 137 the quaestor Tiberius Gracchus observed that southern Etruria had been almost abandoned by a free people of smallholders and shepherds and was now dominated by a few rich landlords whose latifundia were worked by foreign slaves. In northern Etruria small farms apparently continued to flourish.

In 91 there was unrest in central Italy owing to the economic consequences of the agrarian laws of Livius Drusus. By 89, however, Rome conferred citizenship on those Etruscans who had remained loyal during the Social War of 91-89. In the subsequent conflict between Marius and Sulla, most Etruscan cities favoured Marius, much to their cost. Populonia and Volterrae were besieged and starved out in 82-80.

In 41-40 Octavian besieged Marcus Antonius’ brother Lucius in Perusia. This last Etruscan city to make a stand against Rome was starved into submission and burnt to the ground; many of its leading citizens were slaughtered.

The Etruscan nation, as such, had ceased to exist and in 27 BC, Etruria became the 7th region of Augustus’ Italy. At the time of Vespasian and the Emperor Claudius, the Etruscans were already a matter for antiquarian speculation.

Most of the obscurities of Etrusc history can be traced to the lack of native historians and to a largely hostile Roman tradition. Yet the Etruscans were the first civilised nation which the early Romans encountered. Religion, civil institutions, warfare, architecture, art, engineering, a taste for gladiatorial games, the alphabet, and a shared use of bronze currency and monetary institutions demonstrate how Rome was civilised under Etruscan influence.

At some time in the 3rd century BC Etruria produced a coinage based on a scrupia weight standard. In c. 215 it was modified to conform to the Attic weight standard which prevailed in the Hellenistic world, concurrent with the Roman silver denarius introduced in c. 211.

The origins of Etruria’s coinage can be sought in the central Italian bronze currency system of the 1st millennium BC. We have literary evidence from Roman sources and oral traditions only. They are archaistic, however, and tend to invent historical as well as monetary events.

It has long been evident that Rome’s early political and cultural development is more closely linked to that of its northern neighbour Etruria than to the Greek colonies of southern Italy where a silver coinage had been introduced in the mid-6th century BC based on a weight standard of about 8g. This coin, Aristotle says, was called a monobol in Taras. This weight standard, which is found nowhere else, seems to have had no influence on the bronze weight standard of central Italy.

The evidence of primitive bronze (aes rude) currency hoards in the Po valley, Etruria, Umbria, Campania, and Sicily confirms the use of bronze currency, as distinct from coinage, at a very early date. Roman tradition made the beginning of coinage respectively antique by associating it with King Numa Pompilius.
Etruscan Coins

Pliny (N.H. 33, 34), quoting Timaeus, says that Servius Tullius (later identified with the Etruscan Tarquinius Superbus, Rome's last king, who had been expelled in 510 BC.) had told the Roman king to adopt marked bronze in Rome. This statement probably reflects the designation of a bronze unit of weight in some form in the middle of the 6th century BC so that commodities, not only bronze, could be calculated in their bronze value by weight in asses. Fibulae, adzes, aes rude, and aes signatum of the 'ramo secco' type were hoarded and must have been the bronze which needed re-weighing with each transaction, a process that was still in use after the introduction of aes grave at the beginning of the 3rd century BC.

The central Italic libra or pondus was known as an as, 'pound,' and was weighed, i.e. pesum, and not counted, numeratum, by weigers or cashiers, dispensatores. Soldiers' pay, stipendium, was paid in weight: the weight was then used as a fixed payment, expenses, were weighed out. The etymology of as is probably the Greek word assign, assign, or assign. All these terms lasted well into imperial times (by which time their origins had been forgotten) and many have passed into modern languages with little change in their meaning.

E. Peruzzi, in his Money in Early Rome (Florence 1985), has demonstrated that the Latin linguistic tradition produces a clearer understanding of the function of bronze currency. Legal acquisitions were confirmed by the formula per aes et librum, 'by bronze and scale,' in a transaction called mensuratum, 'laying one's hand on something acquired,' as early as the period of the XII Tables (451-450 BC). Libra, from the Greek litra, is also attested by the XII Tables and may have come from southern Italy.

That Etruria must have had a similar economic system is evident from the bronze hoards in its territory and from the extraordinary occasion recorded by Dionysius of Halicarnassus which is traditionally dated to 508 BC. Lars Porsenna, the Etruscan king of Clusium, narrowly escaped assassination by Mucius Scaevola while he oversaw the payment of stipendium to the Etruscan army which was besieging Rome in an attempt to reinstate the Etruscan Tarquinius Superbus, Rome's last king, who had been expelled in 510 BC.

We learn from this early period which relates to later coin-striking activities. Numerus perhaps derives from Numa Pompilius, owing to the tradition that this king started currency in bronze, and came to mean a coin; it has no connection with the Greek nomos meaning custom or law, this nomisma = 'current coin.' The word moneta, 'coin,' derives from the temple of Juno Moneta (from the root monere, to admonish or remind) dedicated in 344 BC, which was built on the site of the older shrine where the sacred geese of Juno had been kept. This became the location ad Monetum, 'the mint,' during the war against Pyrrhus (281-272). Salarium was the money given for salt, hence allowance or pay; the aerarium, 'place of bronze,' was the public treasury.

Between 295 and 293, Livy X, 30:3 informs us, 1740 Peruvian prisoners were ransomed for 310 asses each. Perusia and Arretium (X, 37:4) were fined 5,000 asses each, and the Faliscan settlement cost 100,000 asses of heavy bronze (X, 46:5). It was in the context of the bronze-using economy of central Italy that Etruscan coins appeared in the early 3rd century on a weight standard and with marks of value compatible with the contemporary Roman system. Today Roman issues are well understood but they have a long history of misinterpretation owing to Pliny's mistaken dating of the introduction of the denarius to the 485th year of Rome (269 BC), with all the misleading implications this has had for the chronology of the early cast coinage of the region.

The curious delay in the appearance of coinage at Rome has been ascribed by Ogilvie to 'the economic collapse that followed on the sack of Rome by the Gauls and the slow recovery thereafter.' Etruria was never to become seriously involved with the production of coined money in the way of its Greek and Latin neighbours.

ETRUSCHERIA

Etruscan coins were first described by G. B. Passeri as early as 1767 in his Thesaurus Nummorum Etruriae (Luca 1767). From the onset they were misunderstood, misdescribed, misattributed, and incorrectly dated. In 1792 J. Eckhel properly identified coins of Populonia and Volterra, but added to the general confusion by attributing the Koson gold stater to Cosa and the coinage of Elis (with F-A in the field) to Falisc. J. Millingen, in 1841, identified Etruria's aes grave issues as parallel to those of Umbria and Rome but saw Populonia's early struck issues as archaic on grounds of style and types, and believed them to be influenced by coins from Phocaea in Ionia. In 1851 F. Carelli correctly catalogued Populonia but attributed the bronze coinage of Vetulonia to Telamon. In his monumental work Die Geschichte des römischen Münzwesens (Berlin 1860) T. Mommsen gave a metrological analysis of the subject but dated Populonia's inception of coinage to the mid-6th century BC following the example of Solon at Athens. C. F. Gamurrini wrote an excellent study in 1874 on the material available, Le monete d'oro etrusche, per. Num. Sfrag. II (Florence 1874); he followed Mommsen's dating but noted the parallels between Populonia and Syracusan litrae for silver and those between the Etruscan and Roman marks of value for gold and bronze issues. He was the first to publish the hoard of type coins from Volterra (IGCH 1875) and other finds. W. Carso, in 1876, validly interpreted most of the Etruscan legends in their generally accepted attributions. In Die Etrusker (Leipzig 1877) O. Muller and W. Deecke catalogued the various Etruscan issues with traditional dates, adding a list of finds.

In 1882 F. Hultsch identified the scruple standard of the Etruscan coinage of 11.38g and followed Mommsen for its Babylonian origin, dating it to the 6th century BC. A parallel was made between Pliny's denarius of 269 BC and the Attic standard 20 litrae silver. **
stater which he called a double denarius. R. Garrucci, in 1885, was the first to give systematic descriptions of Etruscan coins with find spots and hoard information. His chronology followed Mommsen’s and Hultsch’s but like Roman parallels were not taken up. F. Falcé provided a good catalogue of the Vetenulon coinage in 1891 but misattributed some of Populonia’s silver; he adopted Mommsen’s chronology and his parallels with Rome.

A. Sambon’s work in 1903, Les monnaies antiques de l’Italie (Paris, 1903), was more complete than Garrucci’s and attempted both to include all known types and mints and to discuss the beginning of Etruscan coinage from the mid-5th century on the basis of style and its standard, which he considered Persic. To this day it is the basic study. In 1908 E. Haeblerink compared the Roman gold coins with the XXX value mark, now known to be false, with the genuine Volscini issues. Two years later he published an excellent study of central Italian bronze metrology, including Etruria, though using traditional dating. In Historia Numorum (Oxford 1911) B. Head fixed the beginning of the gold coinage to the 5th century and the gold issue of Volsci to c. 300-265 BC. According to him, an early Euboeo-Syracusan litre standard before 350 BC was followed first by a 1/2-litre standard, then in the 3rd century, by a 2-scruple standard, and finally later by a 1-scruple standard and its bronze equivalents, a very tidy arrangement. In the same year E. Kienlin also neatly divided the coinage on metrological grounds into six periods from 500 to 200 BC, relying heavily on Mommsen, Hultsch, and Sambon, and drawing on Asiatic origins for the weight standard. In 1926 that S. Cesano arranged and dated the series by historical probabilities to the wars against the Gauls and the Romans from the 5th to the 3rd century BC. In the same year Sydenham noted that it would have been most natural for the Etruscans to have imitated Rome; he went on to date Etruscan silver to before 271 and aes grave to between 275 and 268. In 1928 W. Giscover attributed the early silver coinage of scruple standard to the 5th century BC in southern Etruria. He dated the lron-head gold issues to after 450, linking them to the Syracusan litre standard, and gave the Populonian 10-litre Attic weight standards to the 4th century BC and the 20-litre Attic weight standards to the 3rd century BC under Roman influence, thus following traditional theories.

M. Matttingly noted in Roman Coins (London 1928) that the Populonia 20-unit stater was struck on the standard of the denarius. His second edition, after the ‘revolution’ in which the date of the denarius was lowered, omitted the reference to Populonia. In a later edition, in 1967, he assigned the light Etruscan silver to the Second Punic War (218-201 BC), considerably earlier than his date for the introduction of the denarius which he calculated to be in 187 BC.

M. Pallottino, in his Testimonio Lingue Etrusce (Florence 1954, 1968), published all known Etruscan inscriptions including those on coins and dated them to the 4th and early 3rd century on grounds of style (see TLE nos. 357, 378, 409, 459 and 789). R. Thomsen, in his fundamental study of Early Roman Coins, Vol. 1-III (Copenhagen 1957-1961) for the first time placed Etruscan coins in their logical chronological context, parallel to the coinage of Rome, and placed the introduction of the denarius to c. 211 BC on the evidence of the Morgantina finds. The Plinian school was superseded and became evident that the Etruscan coins of value denote the same bronze as equivalent weights which were later adopted by Rome for its silver 10-as coin, the denarius.

G. K. Jenkins published two carefully thought-out articles on the subject. He stated in 1955 that ‘the dating of Etruscan coins is notoriously difficult... yet there appears to be no hoard evidence of value for chronological purposes that the Populonian X and XX value dirachm series probably reflected the central Italian bronze devaluations. The Etruscan bronze he found ‘tolerably datable... they suffer a reduction from triental to sextantali’ most unambiguously of all, in its spread hardness is not silvery bronze but for bronze from Rome, a small something different, probably the Phrygian in bronze in some areas. In 1959 he confirmed the early dating of the X-value dirachms, but rejecting Breglia’s Asiatic weight standard and Giscover’s Chalidian litre, he opted for a ‘scripulum’, and ‘double-scruple standard for the Roman bronze.

During the 60s and 70s the Plinian school was championed by Panvini Rosati who stressed the traditionalist dating and attributions in several articles. 1975 saw the publication of the Contributi introduttivi allo studio della monetazione etrusca with numerous articles by eminent scholars in the field. The traditional school was prominent, but much useful was done in specific areas which I shall note later. Perhaps the most interesting article was by R. F. Sutro; it was well received by traditionalists as it upheld Thomsen’s theory of the parallel between the introduction of the denarius and the 20-as Gorgoneion issue of Populonia. P. Marchetti took Thomsen’s theory to its logical conclusion by denouncing one of his pet theories, linking the minting between Etruria’s four main coinages with marks of value and Roman aes grave. The Etruscan issues were shown to be parallel to the Roman literal through to sextantali revaluations which had been identified by mostly earlier scholars and confirmed by Crawford.

Marchetti published an all-embracing study of the period in which he repeated the theories already expounded in his Naples Atti paper of 1975 on Etruscan metrology; he was, however, rebuked by Thomsen in 1978 for some of his interpretations of the weight standards used during Rome’s bronze revaluations. Thomsen goes on to refine and confirm the dating of the various stages of bronze revaluation from literal aes grave to unciae aes within the 3rd century BC.

In 1979 R. K. Thurlow and I. G. Vecchi, in Italian Cast Coinage (London 1979) attempted a summary of the latest developments in the dating and attribution of the aes grave of central Italy including Etruria; their chronology was based on...
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Thomsen's original survey and was therefore roughly in line with the modern trend toward a lower dating of Republican bronze, with all its implications for Etruscan metrology. With F. Catalli, in his Numismatica etrusca ed Italica (Rome 1984), we witness the re-emergence of the traditionalist school; he used the excellent line-drawn plates of Gattucci to illustrate a well-researched catalogue but made no attempt at metrological analysis, repeating the traditional chronology based on style.

The Italian Ministry of Culture declared 1985 the year of 'Progetto Etruschi' and a great deal was written on Etruscan coins by well-known scholars such as M. Cristofani and L. Tondo. Mostly based on material from the Museo Archeologico of Florence, catalogues were compiled and dated along traditionalist lines with no concession given to the latest research. The same year also saw the publication of Penzi's study of central Italy's pre-coinage bronze currency economy which clearly showed how the Etruscan economy was integrated into that of Rome and central Italy from a very early date, but did not take into consideration the anachronistic tendencies of the classical authors.

Crawford not only clarified and confirmed the revaluations of bronze from a literal to a sextantal standard in 218-211 BC but demonstrated the widespread use of pre-currency bronze in central Italy and the parallel between the emergence of the 20-as Populonia silver and the Roman denarius, which reflected common efforts and economic conditions in the Second Punic War. Little consideration, however, was given to Etruria's early issues except to state that the practical purpose of coinage was not adopted in Etruria for three centuries after its adoption by the Greek poleis in the west.

In 1985 N. Panisi vigorously argued the cause of the traditionalists of the Naples Atti of 1975, linking the coins of Attic weight standard with those of Syracuse in the 5th and 4th century BC and resuscitating the archaic Asiatic origin for the earlier scruple silver standard. No attempt was made to refute the chronology for central Italy established by Thomsen and Crawford, although the earlier work of P. Gardner, A History of Ancient Coinage 700-300 BC (Oxford 1918), was liberally drawn on, and the publications of L. Breglia and T. Hackens were freely cited, all of whom date the introduction of coins in Etruria to between the 6th and 5th centuries BC.

It is my intention in this brief study to demonstrate how close the relationship was between Etruria and its neighbours in central Italy, most particularly with Rome, its heir and then its master, in numismatic matters as so often and so potently in the affairs of war and the arts of peace.

METROLOGY AND THE SCRUPLE STANDARD

By the treaty of Apamea between the Seleucid Empire and the Romans in 188 BC, the Roman libra was for practical purposes tariffed at 80 to the Attic talent of 25.8kg, giving a libra or pound of about 325g, subdivided into 12 unciae of about 27g and 288 scrupula of about 1.13g.

Since the earliest Etruscan silver and gold coinage is based on a scruple standard, the probable date for the unmarked silver of Vulci and Populonia will be that of Rome's earliest silver staters of between c. 300 and 255 BC. The Roman staters were ultimately stabilised at a weight standard of about six scruples while Etruria kept to units of 20, 10, 5 and 2 scruples, with or without marks of value.

The marked silver was probably introduced after the inception of aet as grove, first issued in Rome and Etruria from c. 280 BC. The issue with the mark of value 5 of about 11.3g is based on a double scruple silver-related as standard corresponding to the so-called literal bronze as. The semiliteral revaluation of 217 BC, or soon after, is reflected in the Octopus/Amphora series by 20-as pieces of about 22.5g, 10-as pieces of about 11.3g and unmarked fractions probably intended to correspond to one of the single scruple standard.

Populonia and possibly Vetulonia issued gold as multiples as pieces parallel to Rome's Mars/Eagle series struck during the Second Punic War shortly after 211 BC; they are on a 1/20- scruple gold-standard with multiples of 50, 25 and 12.5 asses. These issues were also contemporary with Rome's new 10-sextantal as denarius (of 4 scruples) and its fractions, all reflected in the Populonan 20-as (or didenarius) and a series of fractional silver coins.

While the various allegedly literal aet as grove issues vary in weight, both above and below the theoretical standard Roman pound, the silver scruple standard is more consistent, confirming the weight of the pound at c. 325g in the case of the small fractional silver pieces, which seem to have been struck carelessly.

The Romans and central Italians overestimated the worth of bronze compared with silver and gold is confirmed by Etruscan issues of silver and gold coinage, with ever increasing marks of value relative to the bronze as.

A remarkable anonymous series, possibly privately issued, with marks of value 1 and 10 reflects a gold as standard (theoretically about 0.075g) related to the bronze so-called trient standard. These libellae may well reflect the need for gold coins during the triental Gorgoneion period of between 215 and 211. Crawford attributes the oath-scene gold issues of so-called staters and half-staters on a six-scruple stater standard of about 6.75g to this period. There also exist other anonymous issues which do not belong to any recognised weight standard but nonetheless bear a mark of value; they come chiefly from central Etruria and are either votive or reflect an era of economic anarchy in the 2nd century BC. An example of one of these libellae can be seen in R. Gattucci, Le monete dell'Italia antica (Rome 1885), pl. 71,3.

[This article has been edited by Dr Eisenberg to conform with the Minerva format so that it can reach the widest possible audience. For this reason we were able to include only some of Mr Vecchi's extensive bibliography, and references.]
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The Salisbury Hoard

The Salisbury Hoard is a huge collection (at least 353 pieces) of Bronze Age and Iron Age artefacts found in a pit on arable land at Netherhampton, near Salisbury. The items include miniature shields and cauldrons, bronze axes, weapons, knives, and tools. All the artefacts are genuine and include unique, unparalleled types. Most of the socketed axes were not functional. They had been 'tinned' to shine brightly, and the axe alloy was too brittle to stand up to any impact. Many of the items of this nature were obviously votive. The small pit in which the artefacts were found was in the midst of a settlement in the filling of a larger pit, typical of known Iron Age settlements.

Dr Ian Stead first saw some items from the Salisbury Hoard in 1988, and was impressed by twenty-two miniature bronze shields of Iron Age date. These were some of the first long, modellled on full-size military shields; some were oval, some side-shaped. They would have been used as votive offerings in a temple. They were unprovenanced, but thought to have come from 'the West Country, perhaps Gloucestershire.' He then embarked on a succession of communications and interviews with a melange of antiquity collectors, dealers, auctioneers, metal-detectorists, photographers, archaeologists, and museum curators, to try to establish the provenance of the hoard. He had to contend with 'red herrings' like other names for the hoard, and two misleading, alleged find-spots. Through sheer 'stickability' he established the find-spot and details of the hoard, information which was later checked and expanded by a well-organised excavation.

One outcome of these enquiries was that two metal-detectorists appeared before a magistrate on 25 April 1995, charged with stealing artefacts worth £83,000, pleaded guilty, and were sentenced.

This book is unique. It contains an excellent, detailed, archaeological 'whodunit.' It also gives an authoritative exposition of the British laws concerning ownership of portable antiquities, including the Treasure Act. It explains the different approaches to such antiquities: for archaeologists the provenance and context of finds are vitally important, while some collectors and some dealers are not interested in provenance, and may not be averse to inventing false provenances. Dr Stead finally proposes a museum-based identification and recording system, which should diminish the present open market in antiquities, and provide definitive archaeological information about artefacts which, under the present laws, may never come to light.

Kenneth E. Jermy, FSA

The Treasure Act in Practice

The Treasure Act 1996 came into force on 24 September 1997 (having received the Royal Assent on 4 July 1996) following Parliamentary approval of a Code of Practice that set out in detail how the new arrangements would work. The Act replaced the old common law of Treasure Trove (see Minerva Sept/Oct 1998, pp. 49-50). Lord Denning, when Master of the Rolls in 1980, had drawn attention to the modern day inadequacies of Treasure Trove and Lord Perth introduced a Private Members Bill to the House of Lords in 1994, which failed in the Commons due to lack of time. A redrafted version introduced by Sir Anthony Grant, M.P., was successful in 1996. The Treasure Act 1996 was the first piece of legislation to govern objects which hitherto, not being of gold or silver (but possibly associated with such items) were outside the provisions of Treasure Trove, and thus had no safeguard.

Reactions to the Act, a great improvement on the previous law, as it went through Parliament, were mixed; there was criticism from archaeologists who considered it did not go far enough in protecting archaeological and historic finds, from metal detectorists who wanted the right to do what they liked with their finds, and from landowners who wanted to see trespassing treasure seekers subject to criminal proceedings. The outcome was an Act, after much consultation with all interested parties, that was essentially fairly simple in essence but capable of complicated understanding and practice.

The author, Angela Sydenham, was Chief Legal Advisor to the Country Landowners Association on the Treasure Bill and is a practising solicitor. She therefore has both the practical and legal expertise to present this first comprehensive guide to the Act and the clear exposition of its effect on those most interested or concerned with it - the finders, landowners, archaeologists, museum curators, and coroners.

The major part of the book (despite the curious page numbering noted in the collation above) falls into seven chapters that address in detail the meaning of and ownership of treasure, the coroner's role, rewards, the code of practice, the position of the finder, and of the landowner and the tenant. Eight appendices follow which include the full Code of Practice and very usefully present key diagrams, tables, and a standard receipt form, PPG 16 (1990), and lists of coroners and of key organisations.

This is obviously not a book to be read as such, but one to be used and consulted. In the latter respect, the clearly laid out Contents List acts as an index, so that all options, statements, interpretations, duties, etc., are easily identified. It is a most necessary and useful tool in the hands of anyone closely associated with the provisions of the Act and should find a place especially in all local museums, archaeologists', and coroners' offices.

Peter A. Clayton

[Readers of Minerva may obtain copies at the discounted price of £5 by contacting Vicky Day at 1787 467206 (fax 44 1787 881147) and quoting reference T4868.]

The Roman Baths of Hammat Gader

According to the Greek writer Eunapius in the late 4th century AD, the baths of Emnatha, at Hammat Gader, were the most important after those at Baia near Naples in Italy. After four years of archaeological excavations (1979-82) which revealed a 5,500 square metre bath complex, Eunapius' impression was confirmed. The recent report of the excavations is therefore a welcome
publication for those interested in ancient thermal baths and their architecture.

Ideally situated in the Yarmuk river valley on a major road link from Tiberius to Bostra, the provincial capital of Arabia, Hammat Gader was an integral part of the wealthy Decapolis city of Gadara at Unnum Qalit. Its baths, which were frequented by Gadarines as well as visitors from the west, were renowned in antiquity for their therapeutic properties, and were certainly the most important baths in the Levant. This is clearly portrayed in the first chapters of the book, which present the impressive and specialised architecture of the bath houses. The explanation of the water system which supplied the baths is fascinating. This included a number of pools with the water temperature decreasing in a step-wise progression towards the spring source. The description of the architectural remains and the stratigraphy dating them is thorough and very well illustrated by line drawings and photographs. Although there were several baths, it is a curious fact that comparatively few thermal (thermae) pools were actually uncovered. The section devoted to building methods and materials is particularly welcome since it is a topic usually neglected in classic period site reports.

Perhaps the most important building at Hammat Gader was the colonnaded portal crowned with Corinthian order capitals, and in recognition of this status it has a chapter devoted to it, and is also depicted on the cover of the book. It is one of the most conspicuous features of the entire complex. Hirschfeld, the principal author, believes this to be the most beautiful building at Hammat Gader. Iconoclastic evidence proved that the monument was in use up to the AD 749 earthquake which shook much of the eastern Mediterranean.

Most of the artefacts found at Hammat Gader are well documented and studied. The most impressive collection of finds, and probably the most important, are the 72 dedicatory Greek inscriptions. Most of these were engraved on marble paving slabs and were meant to record the gratitude of visitors who were healed at the baths. The majority describe Hammat Gader as a 'Holy Place,' indicating that it was not considered a pleasure resort but rather a healing place blessed by God-given power. The most important inscription is a poem dedicated to the occasion of the Empress Eudocia's visit to the site in the mid-5th century AD (p. 477). It is also interesting that the goddess Hygeiat Galata was invoked. Most of the inscriptions include crosses and were therefore deemed to be Christian. That the original pagan veneration at Hammat Gader continued into the Christian period is intriguing.

Other finds from the excavation include typical ceramic vessels from the late Roman to Abbasid periods (3rd-8th centuries AD) with a few belonging to the later medieval periods. Of special interest were the several hundred unused oil lamps found at the bottom of the pool in Area B. This may also indicate veneration at the site which can be related to the 'Holy Place' inscriptions. Other pottery types are presented in the form of a catalogue based on parallels which, although useful for comparative typological studies, provides no information on quantification and very little detail of their stratigraphy. This is probably because pottery and other small finds were not collected systematically nor were any contents sealed. The glass fragments recovered followed a similar excavation strategy and consequently the same criticism applies.

It is surprising that only some 3,000 coins were reported to have been found at Hammat Gader. This may be due to the lack of on-site sieving during the excavations. One would expect a famous bathing spa such as this with its numerous visitors to have left behind many more coins. Furthermore, the majority of coins were said to belong to the 4th-6th centuries AD, when only two coins are actually listed for the period 402-491! Presumably many were illegible or broken. The presence of Islamic period coins underlines the continuing presence of visitors to the baths.

Although presumably founded in the Graeco-Roman period in connection with ritual worship of pagan gods such as Minerva, Heracles, and the Three Graces, the baths at Hammat Gader were especially important during the Christian period. From the evidence of the Byzantine Greek inscriptions, pottery, and coins found at Hammat Gader, it is clear that this period is most richly represented and the use of the baths reached its peak during the 4th-7th centuries AD. The site's proximity and close relations with the city of Gadara, associated with Christ's miracle of the swine, suggests that it may also have been affiliated to that Biblical episode. The presence of bathing facilities may have also enabled baptism to be practised there.

Nothing is mentioned about the basilical church at Hammat Gader. No mention is made of a mosque, which would have undoubtedly been erected to serve the Muslim visitors, evidenced by the presence of Arabic inscriptions and coins. The lack of Jewish inscriptions is perplexing since there supposedly was a synagogue on the site.

The publication of the excavations at Hammat Gader is certainly an important contribution to our knowledge of therapeutic bathing complexes during the Late Antique world in the eastern Mediterranean. It has elucidated the specialised architecture of bath houses, an important feature in Graeco-Roman and Byzantine societies, which was the precursor to the Muslim institution of the Hammam.

K. D. Politi

The Temple of Mithras, London: Excavations by W. F. Grimes and A. Williams in the Walbrook


In September and October 1954, Londoners were all agog and queuing for hundreds of yards and several hours, all to walk around the low walls of a building being revealed in the middle of a bomb-damaged site by Walbrook in the City of London. It was the temple of Mithras, a sun god whose main adherents were soldiers and merchants and who had his origins in ancient Persia. It was being excavated by Professor W. F. (Peter) Grimes, Director of London University's Institute of Archaeology, on behalf of the Roman and Mediaeval London Excavation Council (RMLEC).

The site had been found by chance. Excavations were necessary in this part of bomb-damaged London not far from St Paul's Cathedral before rebuilding could commence. Amongst the piles of rubble in this area off Walbrook, just this narrow strip was available without having to move huge areas of overburden. As it hap-
pened, Grimes came down smack on top of the temple. Considering the small size of the structure, it was a quite incredible chance. Not since the crowds who gathered to view the newly found Bucklesbury Roman mosaic pavement in 1869, when nearby Queen Victoria Street was being laid out, had the City seen such popular interest in archaeology.

The name of Mithras himself was emotive enough, but when some remarkable pieces of sculpture began to be found, not least the marble head of the god himself in his distinctive Phrygian cap, interest soared. He was not alone; there were other marble sculptures: a superb head of Serapis with his hieroglyphic modjus (corn measure) on his head; a marble head of Minerva that was probably crowned by a crested metal helmet (and this is the only known association of the goddess in a mithraeum), and a small marble seated statue of Mercury. The pieces had been deliberately hidden in a pit to preserve them. Indicative of a large votive statue of Mithras Tauroctonus (the bull-slayer) was a marble right hand, slightly over life-size, grasping a cylindrical dagger handle, and a left hand and forearm in a similar statue of Mithras, but in a different material (pisolithic limestone), indicating that there were at least two statues in the temple, the god in his characteristic pose of slaying the bull. The complete scene of the god, the bull and Mithras' flanking two attendants (Cautes and Cautopates), appears on a votive relief of a soldier, Ulpius Silvanus, that was found earlier in the area in 1889, together with the upper torso of a water-deity, and a standing, headless male Genius holding a cornucopia.

Public interest was such that in the present Report Chapter 2 is devoted to the story of the 'Mithras affair' and the 'Mithras fever' that swept the nation, including several of the cartoons that appeared in the national press. However, despite all this interest, it did not prove feasible to preserve the structural remains within the new building on the site. After excavation the temple was dismantled, and for some time languished surrounded by barbed wire in a nearby open cellar, before being reconstructed on a podium in front of Bucklesbury House in Queen Victoria Street. Sadly, Professor Grimes noted in 1968, none of the comments he was invited to prepare for the architects regarding its reconstruction were taken notice of, and that 'the result is virtually meaningless as a reconstruction of a mithraeum'; its present location also bears only the slightest relationship to its original site.

Ten years ago, in 1988, John Shepherds collected the excavation archive from Professor Grimes at his home. Now, following as best he could the guidance given then by the late Professor Grimes, and with the acknowledged help of many present and former colleagues at the Museum of London, as well as others, John Shepherd has produced a report of which he is certain that Professor Grimes would not be displeased that [now] more informed debate about the temple can at last begin.' A series of seven detailed chapters and five appendices present the archaeology of the Walbrook site, pre-temple as well as its various phases, and a complete catalogue of the finds (coins, pottery, sculptures, and small objects), the environmental evidence (a factor of archaeology that was in its infancy forty years ago compared to today's advances in interpretation), and the end of the temple when its adherents must have hidden their precious gods from iconoclastic hands.

It is good to see such a well produced and thorough piece of work published on one of the most emotive sites and finds from Roman London and at such a reasonable price (which is obviously heavily subsidised). There was a great reawakening in Mithraic studies in the 1960s and 1970s and this report will go a long way to rekindling the flame. Peter A. Clayton

The Metropolitan Museum of Art:
Etruscan Mirrors
(Corpus Speculorum Etruscorum, USA 3, New York)

Larissa Bonfante.
L'Erma di Bretschneider, Rome, 1997. 186pp, 50 line-drawings, 52 b/w illus. Hardback. L.170.00/$95(260)

This handsome volume is the latest in the Corpus Speculorum Etruscorum series, a project controlled by the Istituto Nazionale Etruschi ed Italic, whose aim is to publish all known Etruscan hand-mirrors in public and private collections around the world. Some three thousand of these mirrors survive, comprising rich resource material about the Etruscans. Because of the way in which these mirrors are decorated, often incised on the back with figured scenes, they supply us with a mine of information about the development of Etruscan art, metalworking techniques, daily life, mythology, and religion. They are almost all of bronze, but a few are silver, and originally polished to give a high-quality reflecting surface. Unfortunately, the mirrors often tend to be overlooked in exhibitions and galleries in regard to the metal and detail of the decoration. In fact their designs provide examples of all phases of Etruscan art from the 8th to the 2nd centuries BC, and they offer a unique series of illustrations of Greek and early Italian mythology, including stories and alternative versions not known in Greek art. Sometimes the mirrors and their scenes are exquisite, sometimes poor, sometimes the depictions are (it seems deliberately) funny; these objects were, after all, favourite possessions, many accompanying their owners to the tomb and showing evidence of much use over a lengthy period. Mirrors provide many of the surviving examples of Etruscan metalwork. All this results in CSE being a fundamental research tool on the Etruscans, and a work comparable in approach to the Corpus Vasorum Etruscorum, ultimately enabling the fuller recognition of workshops, and putting the decoration of the mirrors into context with other media, including vase- and wall-paintings.

The scheme of the facsimiles is that each mirror, mirror cover (in the case of lidded or 'compact' mirrors) and handle, and also any fake item in the collections is illustrated by photographs and drawings at actual size, and the catalogue entries include detailed descriptions, interpretation of scenes, iconography, dating, the results of any scientific examination, and reference to interesting points of technique. Twenty-two volumes have been published so far by various countries, each comprising some 25 to 30 mirrors. They include a history of the individual collections involved, incidentally throwing light on the history of Etruscan collecting over the last two centuries or so. The New York volume admiringly attempts to attract more popular attention than its companions by the adoption of an English title and an eye-catching jacket, reproducing in colour the mirror in the Metropolitan Museum of Art's collection from which the image of Thetis, herself gazing into the mirror, has been taken as the logo for the series. The funding of this volume, thankfully, has also allowed it to be more competitively priced. With the sharp mind of the renowned etruscologist Larissa Bonfante as author, it presents extremely good value, each mirror benefiting from an accessible, full and lively discussion of its many different aspects.

Dr Judith Swaddle
Department of Greek and Roman Antiquities, The British Museum
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L'OMBRA DELLA SERA, ETRUSCAN SPLENDOURS FROM VOLTERRA IN TUSCANY, 22 selected Etruscan objects dating from 8th to the 2nd centuries BC. 18 of the works are from a single site dating to the 8th century, the so-called 'Warrior Tomb' discovered in 1996. European Academy for the Arts. Until 2 February. (44) 171 233 0303

TWO NEW PARTHENON GALLERIES. Two new exhibitions introduce the sculptures of the Parthenon, with special features including a computer generated model of the ancient temple, a new audio guide and the first major attempt at making the Parthenon sculptures accessible to visually impaired visitors featuring a full-scale reconstruction of one corner of the temple. THE BRITISH MUSEUM (44) 171 636 1555. Opened 26 June. (See Minerva, Sept/Oct 1997, pp. 10-13, and Sept/Oct 1998, pp. 32-33).

NEW SAXON LONDON GALLERY. The latest evidence from recent archaeological investigations is housed under Curzon Garden, where extensive evidence of the Saxon town and trading centre Ludwichen has been discovered. MUSEUM OF LONDON (44) 171 600 3699.

THE RAYMOND AND BEVERLEY SACKLER GALLERY OF ANCIENT LEVANT. New permanent gallery with material from Alalah in Syria, Lachish in Israel, and Tell el-Sa‘id‘iyeh in Jordan. THE BRITISH MUSEUM (44) 171 636 1555. (See article in forthcoming Minerva.)

THE WESTON GALLERY OF ROMAN BRITAIN. This new gallery displays the British Museum’s recent archaeological discoveries and research which serve to augment understanding of the Roman occupation of Britain. THE BRITISH MUSEUM (44) 171 636 1555. Opened July 1997. (See Minerva, Sept/Oct 1997, pp. 10-13).

UNITED STATES


EGYPTIAN FUNERARY ARTS. Another new permanent installation of mummmies, coffins, funerary masks, and burial goods from the 21st Dynasty through the Roman Period. MUSEUM OF FINE ARTS, BOSTON (1) 617 267-9300. (See pp. 9-16).

THE ART OF AFRICA, OCEANIA, AND THE ANCIENT AMERICAS. A series of new galleries opened in December 1997 including an exceptional collection of Mayan polychrome ceramics, Olmec stone sculptures, and Andean textiles, as well as an unusual group of terracotta figures made by the African Djenne, Ife, and Nok peoples, some as early as the first millennium BC. THE MUSEUM OF FINE ARTS, BOSTON (1) 777-267-9300. Ongoing exhibitions.

CAMBRIDGE, Massachusetts. IVORIES FROM THE ANCIENT NEAR EAST. Explores the role of ivory carving in the sacred and social life of the area, focusing on nine ivories from Samaria and Nimrud. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400. An ongoing installation.

NUZI AND THE HURRIANS: FRAGMENTS FROM A FORGOTTEN PAST. This exhibition, due to last between two to three years, features over 100 pieces from the Museum’s collection of more than 10,000 finds excavated at Nuzi, including80 clay tablets, seals and seal impressions, jewellery, glass, clay figurines, bronze weapons and tools and pottery. SEMITIC MUSEUM OF HARVARD UNIVERSITY (617) 495-4631.

CHICAGO, Illinois. THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO. It should be noted that the opening of the Oriental Institute’s new Egyptian Gallery, originally scheduled for December 12, 1997, has been postponed until early 1999. Website: http://www.uichicago.edu/EOI/MUS/JOI_Museum.html. Tel. (1) 312 792 8360. (See article in forthcoming Minerva.)

COLUMBIA, Missouri. WRAPPED CREATURES: ANIMAL MUMMIES FROM EGYPT. An exhibit of animal mummies and bronze animal coffins mostly on loan from the Field Museum of Natural History, Chicago. MUSEUM OF ART AND ARCHAEOLOGY, University of Missouri-Columbia (314) 882-3591. Until 29 August.

FITCHBURG, Massachusetts. L’OMBRA DELLA SERA, ETRUSCAN SPLENDOURS FROM VOLTERRA IN TUSCANY. 22 select Etruscan objects dating from 8th to the 2nd centuries BC. The first time these antique treasures have been loaned from the Etruscan Museum, Volterra, Italy, have been in the United States. 18 of the works are from a single site dating to the 8th century, the so-called ‘Warrior Tomb’ discovered in 1996. Until 17 January. (Then to London.) (1) 978 345-4207

FORT WORTH, Texas. GIFTS OF THE NILE: ANCIENT FAIENCE. A landmark exhibition of more than 100 prime examples of faience from museums and private collections worldwide organised by Florence Friedman of the Rhode Island School of Design. KIMBELL ART MUSEUM (817) 33208451. 31 January-10 April 1999. Catalogue. (See Minerva, May/June 1998, pp. 8-17; reprint available for $5 at exhibition or from Minerva.)

GREENWICH, Connecticut. SEEKING IMMORTALITY? EARLY CHINESE CERAMICS FROM THE SCHLOSS COLLECTION. More than 200,000 pieces of ceramic sculptures from the Han to Tang dynasties. From a renowned private collection. BRUCE MUSEUM (203) 869-0376. Until 3 January.

KNOXVILLE, Tennessee. TREASURES FROM THE ROYAL TOMBS OF UR. The second venue of this exhibition featuring objects excavated from the Royal Cemetery of Ur, the 5000- year-old city known in the Bible as the land of Abraham, presented by the University of Pennsylvania Museum. FRANK H. MCCCLUNG MUSEUM (615) 974-2144. 5 February-9 May (then to Dallas, TX). See article in forthcoming Minerva.)

MALIBU, California. J. PAUL GETTY MUSEUM CLOSING. It should be noted that the Getty Villa Museum, which houses the noted collection of classical art and architecture, will be closed on 6 July 1997 for a three-year renovation and will reopen in 2000 as a centre for comparative archaeology and culture. J. PAUL GETTY MUSEUM (310) 459-7611.

MEMPHIS, Tennessee. ANCIENT GOLD: THE WEALTH OF THE THRAICIANS. Over 200 gold and silver antiquities from Bulgaria, including the spectacular vessels from the Panagyurishte and Rogozen Treasures, horse trappings, and jewellery. MEMPHIS BROOKS MUSEUM OF ART (901) 722-3500. Catalogue. (See Minerva, Jan/Feb 1998, pp. 8-17; reprint available for $5 at exhibition or from Minerva.) 17 January-14 March (then to Boston).

NEW ORLEANS, Louisiana. ANCIENT GOLD: THE WEALTH OF THE THRAICIANS. Over 200 gold and silver antiquities from Bulgaria, including the spectacular vessels from the Panagyurishte and Rogozen Treasures, horse trappings, and jewellery. (See Minerva, Jan/Feb 1998, pp. 8-17; reprint available for $5 at exhibition or from Minerva.) 17 January-14 March (then to Memphis).

NEWPORT NEWS, Virginia. SKIN DEEP — THE ART OF THE TATTOO. From ancient Egypt to the South Pacific, over 500 artefacts trace the artistry and history of tattoo. LITTELL MARINER’S MUSEUM (800) 581 7245. Until 30 March.

NEW YORK, New York. JADE FROM COSTA RICA. About 100 Pre-Columbian jade pieces of human and animal form, c. 300 BC to the 18th century AD, from museums in Costa Rica. METROPOLITAN MUSEUM OF ART (1) 212 879-5000. Until 28 February.

THE NATURAL OF ISLAMIC ORNAMENT: GEOMETRIC DESIGN. The use of calligraphic, vegetal, geometric, and figurative ornaments in Islamic ornamentation. METROPOLITAN MUSEUM OF ART (1) 212 879-5000. 1 March-15 July.

NEW GREEK & ROMAN GALLERIES, PHASE 1. The first major section of the renovation of the Greek and Roman Galleries, the Bell Court, is devoted to early Cycladic, Minoan, Mycenaean, Geometric and Archaic periods, including many objects on permanent display for the first time. METROPOLITAN MUSEUM OF ART (1) 212 879-5000.

PHILADELPHIA, Pennsylvania. CANAAN AND ANCIENT ISRAEL. The first major North American exhibition dedicated to the archaeology of Israel and its neighbours, featuring more than 500 ancient artefacts,
c. 3000-500 BC, principally excavated by the museum's archaeologists in Israel, Jordan, and Lebanon from 1921 to 1981. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 215 898-4000. A long-term exhibition opened 18 October 1997. (See article in forthcoming Minerova.)

THE EGYPTIAN MUMMIES. An important cultural and scientific ongoing exhibition explaining Egyptian ideas about life after death and the health and disease problems of the dead. The studies have revised our understanding of mummmified remains, featuring mummies from the museum's collection. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 215 898-4000. An ongoing exhibition.

ROMAN GLASS: REFLECTIONS ON CULTURAL CHANGE. A new exhibition of over 200 glass vessels from the late 2nd century BC to the early 7th century AD from throughout the Roman Empire never previously displayed, illustrating how the craft of glassmaking was influenced by historical events and changing social conditions. Ancient Roman glass vessels from the collection of Ji Zhen Zhai. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 215 898-4000. Until December 1999. Catalogue.

TREASURES OF THE CHINESE SCHOLAR. 160 Objects - brushes, inkstones, water droppers, figurines, and scholar's rock - in stone, metal, ivory, horn, wood, lacquer - some dating as early as the Zhou Dynasty (770-256 BC) as well as other works of art and calligraphy available for the collection of Ji Zhen Zhai. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 215 898-4000. Until 1 January 2000.


PROVIDENCE, Rhode Island GIFTS OF THE NILE. ANCIENT FAIENCE. A landmark exhibition of more than 100 prime examples of faience from museums and private collections worldwide organised by Florence Friedman of the Rhode Island School of Design. RHODE ISLAND SCHOOL OF DESIGN (401) 454-6500. Until 3 January 1999. (Then to Fort Worth, Catalogue. (See Minerova, March/April 1999, pp. 40-41.)

SANTA ANA, California TREASURES FROM THE ROYAL TOMBS OF U.B. The first U.S. exhibition of objects excavated from the Royal Cemetery of Ur, the 5000-year-old city known in the Bible as the home of Abraham, presented by the University of Pennsylvania Museum. BOWERS MUSEUM OF CULTURAL ART (714) 567-3600. Until 1 January (then to Knoxville).

SAN DIEGO, California MYSTERIES OF MUMMIES. Dozens of human and animal mummies from ancient and modern cultures, including examples from Egypt, Peru, and Mexico. Hundreds of related items such as tombs, caskets, sacred skulls, and shrunken heads will be on display. Interactive displays will show how ancient evidence cultures lived, worked, and died. SAN DIEGO MUSEUM OF MAN (619) 239-2001. Until 16 May.

SAN FRANCISCO, California CHINESE BRONZE AND BUDDHIST ARTS. 120 of the most exceptional pieces from the museum's permanent collection dating from the early first century BC to recent times, the first major reinstallation of the Chinese collection in over two years. ASIAN ART MUSEUM (415) 379-8801. An ongoing exhibition.

SEATTLE, Washington SEARCHING FOR ANCIENT EGYPT: ART, ARCHITECTURE AND ARTEFACTS FROM THE UNIVERSITY OF PENNSYLVANIA MUSEUM. This is the second of six venues for this important exhibition of Egyptian antiquities. To feature objects from the University of Pennsylvania Museum such as: part of the Old Kingdom funerary chariot of Queen Khufu, a group of mummies from the 19th Dynasty, the statue of Pharaoh Amenemhet III, a fine selection of jewellery. SEATTLE ART MUSEUM (1) 206 622-8000. Catalogue. (See Minerova, December 1997, pp. 26-27.) Until 17 January (then to Omaha).

ST. PETERSBURG, Florida EMPIRES OF MYSTERY: THE INCAS, THE BUDDHAS OF BURMA. An exhibition from the British Museum. One of 500 antiques from the National Museum in Lima spanning 3000 years of Peruvian history including three mummies, gold mummy breastplates and ceremonial objects, ceramics, leather and cotton textiles, and human skulls with evidence of successful brain surgery, set in a series of recreations of a rain forest, part of an abode city, etc. FLORIDA INTERNATIONAL MUSEUM (1) 800 777-9822. Opened 1998.

TOLEDO, Ohio HANDS-ON EGYPT GALLERY. A new permanent interactive activity centre located on a restored wing of the Scioto River, through a reconstruction of an ancient tomb, a visit to a craft area with hands-on art activities, and other aspects of this ancient culture, with periodical changes. TOLEDO MUSEUM OF ART (419) 255-8000.

WASHINGTON, D.C. CHARLES LANG FRERER AND EGYPT. An important collection of 17 Egyptian glass vessels of the 18th Dynasty recently acquired by the museum from a private collection, including an 1400-piece ancient glass collection; with other three cases of faience vessels, amulets, inlays, funeraryart, FRERER GALLERY OF ART, SMITHSONIAN INSTITUTION (202) 357-4880. A new ongoing exhibition.

WORCESTER, Massachusetts AFRICAN AND ROMAN GALLERIES REINSTALLED. The museum's little known but excellent collection of ancient art is now reinstalled. WORCESTER ART MUSEUM (1) 508 799-4450. (See Minerova, May/June 1998, pp. 33-37.)

AUSTRIA

NEW ANTIQUITIES GALLERIES. A new permanent installation of 1500 works of ancient art from the Mediterranean, Egypt, the Near East, and Pre-Columbian America, presenting the full extent of the Gallery's holdings in this area for the first time. NATIONAL GALLERY OF VICTORIA (03) 9 208 0222. (See Minerova, March/April 1997, pp. 35-39).

FRANCE

AUXER, Gerd THIRTY YEARS OF ARCHAEOLOGICAL DONATIONS. MUSEE DU COLUMBIER. Until the end of January.

ANGE'S, Maine-Loire EGYPTIAN INTENTIONS. MUSEE PINCE. Until 31 December.

BELfEST, Arjege A VILLAGE FIVE THOUSAND YEARS AGO: CHARAVINES. Life during the Neolithic Period. CHATEAU MUSEE DE BELESTA. Until the end of January.

BESANCON, Doubs THE LAST HUNTER TAKEN FROM THE JALOUSE. MUSEE DES BEAUX ARTS ET D'ARCHEOLOGIE (33) 81 81 44 47. Until 18 January.

BISHISHM, Haut Rhin GALL-ROMAN BRONZE VESSELS. Discoveries in the east of France. MUSEE GALLO-ROMAIN (33) 89 72 68 26. Until 10 January.

BIBRACfE, Burgundy NEW CELTIC MUSEUM. A new museum of the Celtic civilisation, includes objects not only from France, but also from Switzerland, Germany, Slovakia, Budapest, and the Mediterranean region. Bibraze is part of a huge Celtic fortified oppidum, with most of its fortifications still in place. MUSEE CELTIQUE DE BIBRACTE. Saint-Leger-sous-Beuvray. (33) 85 66 52 33.

CANNES, Alpes-Maritimes FROM SACRIFICATION TO MUSEUM. THE ANCIENT WALL PAINTINGS OF THE ILE-SAINT-MARGUERITE. New permanent exhibition showing Roman wall paintings discovered in local excavations. MUSEE DE LA MER. (33) 4934 3187.

CHARTRES, Eure-et-Loir POTTEY DURING THE ROMAN PERIOD. MAISON DE LA CARLOGHEOLE. Until 28 May.


LOUVREs, Eure THE PREHISTORIC PERIOD. MUSEE MUNICIPAL (33) 32 40 22 80. Until 31 January.

NEMOURS, Seine-et-Marne PASSEAGS WITHOUT BURN. A new permanent exhibition of funerary monuments made in the north-west part of the Paris region during the Neolithic period, c. 3500-2500 BC. MUSEE DE PREHISTOIRE DE L'ILE-DE-FRANCE (33) 1 64 28 40 37.
NICE, Alpes-Maritimes
MUSEE DES ARTS ASIAIQUES. A new museum, devoted to Asian art, opened 17 October. The inaugural exhibition features 200 objects from India, Cambodia, China, and Japan. MUSEE DES ARTS ASIAIQUES DU CONSEIL-GENERAL DES ALPES-MARITIMES, 40 Prowenende des Anglais-Arenas.

ORGANAC' AVEN, Ardèche
FASCINATING ORGANAC'. A new interactive guided tour from the Upper Paleolithic Period to the Bronze Age. MUSEE REGIONAL DE PREHISTOIRE (33) 75 655 10. A permanent installation.

PARIS
THE ADVENTURES OF WRITING: FROM ANTIQUITIES TO THE PRESENT, BIBLIOTHEQUE NATIONALE DE FRANCE (3) 1 470 3826.

LEBANON
A historical and archaeological exhibition of the permanent collection, the museum: INSTITUT DU MONDE ARABE (33) 1 40 51 38 38. Until 30 April.

PORTRAITS FROM ROMAN EGYPT.
About 100 Fayum portraits, from the 1st to 4th centuries AD, from Antinoopolis, Tuna el-Gebel, and several other sites in the Fayum. MUSEE DE LOUVRE (33) 1 40 20 50 50. Until 4 January. (See Minerva, Nov/Dec 1998, pp.8-13 for a portrait on Fayum portraits.)

REOPENING OF SOME OF THE NEAR EASTERN, EGYPTIAN, GREEK, ROMAN, AND ISLAMIC GALLERIES. The Sackler Wing of Oriental Antiquities (11 new rooms); reopening of the Egyptian galleries with many new objects on view including a unique large diorite head of Queen Nefereti; prehistoric and Archaic Greece; Hellenistic antiquities; epigraphic gallery; Greek and Roman terracottas and glass; Roman silver. MUSEE DE LOUVRE (33) 1 40 20 50 50. (See Minerva, Sept/Oct 1998, pp.8-14.)

IPEI AND ANCIENTS OF CHINA: BRONZES FROM THE SHANGHAI MUSEUM.
56 bronze vessels and dishes from the Shang to Han Dynasties MUSEE CLUNIACENSI (31) 4 15 63 50 10. Until 15 January.

TREASURES OF THE NATIONAL MUSEUM, TAIPei.
An exhibition of 250 objects, most of them seen for the first time in Europe, including one section devoted to an impressively selected collection of ancient bronzes, especially from the Western Zhou Dynasty, c. 11th-10th centuries BC, and ancient jades. Also on display are ceramics, later antiquities, paintings, and calligraphy. GRAND PAVILION (33) 25 January. (See pp.17-19.)

SAINT-ROMAIN-EN-GAL, Rhone
NEW ARCHAEOLOGICAL MUSEUM. The largest and newest archaeological museum in France overlooks the archaeological site of Saint-Privat, inside the Saint-Romain. (31) 74 85 03 76.

GERMANY
BERLIN
REINSTALLATION OF THE EGYPTIAN COLLECTION. This installation in

CHUROLEBEN, featuring the famed polychrome limestone bust of Neferiti, which is the number of objects not on display since before World War II, is a temporary one awaiting the transfer of the main museum complex to the Museuminsel in about 2005. EGYPTIISCHE MUSEUM UND PAPYRUSSAMMLUNG (39) 30 2055 500.

TROY-SCHLIEMANN-ANTIQUITIES. Permanent exhibition of more than 500 Trojan antiquities in Berlin, now on display after reopening the museum collection of Excavations East and West Berlin. MUSEUM FUR VORUND FRUH-GESCHICHTE SCHLOSS CHARLOTTENBURG, LANGHAISSAU (39) 30 320 233.

BONN
RHINELANDESMUSEUM BONN. The museum will be closed down until early in 2001 for a complete renovation.

BREMERHAVEN
SNOW AND ICE - 4000 YEARS OF ESKIMO CULTURE. An exhibition tracing the origins and culture of the Eskimo people, featuring ancient artefacts, including masks and fishing implements. ÜBERSEE-MUSEUM. (49) 421 361 9571. Until 14 March.

FRANKFURT AM MAIN
OUT OF NOAH'S ARK. Selections from the Leo Mildenberg collection of ancient animals based upon those in his new catalogue, Out of Noah's Ark: Animals in Ancient Art, which offers a comprehensive overview of his collection. In this venue, in addition to about 150 animals from the Mildenberg collection, one can view a number of animals from a local private collection. MUSEUM FUR VORUND FRUH-GESCHICHTE – ARCHAEOLOGISCHES MUSEUM (49) 69 212 3589. Until 28 February. Catalogue (German and English editions).

TREASURES FOR THE EMPEROR ZHAO MO. About 115 objects in jade, gold, silver, and bronze from the Nan Yue graves dating to c. 122 BC, seen for the first time in Europe in the Palace of Chinese SCHIRM KUNSTHALLE. Until 22 January.

HANNOVER
COSMETICS IN ANCIENT EGYPT. About 250 stone vessels, spoons, combs, and other items for use in cosmetics and personal hygiene from the 4th millennium BC until the 3rd century BC, on loan from Berlin, Munich, and several other museums. KESTNER-MUSEUM (49) 511 168 2120. Until 31 January.

KARLSRUHE
ANCIENT CIVILISATIONS: WESTERN GREEKS, ETRUSCANS, ROME, AND BYZANTIUM. This new permanent section of the museum's notable collection of antiquities opened on 4 December. The new section features a number of masterworks, including vases from Rome and the capital of the Battle of Lucyron. MUSEE DE SAINT-ROMAIN-EN-GAL. (33) 74 85 03 76.

THE JOURNEY INTO THE AFTERLIFE: THE TOMB OF SENEDEJEM FROM THE PERIOD OF THE 18TH DYNASTY. A wealth of objects including statuettes, jewellery, and other artefacts from the tomb of Senebedjem, one of the most important theban finds containing 2000 objects in stores since the end of World War II, now on permanent display in two rooms. NATIONALARCHäOLOGISCHE MUSEEN MÜNCHEN (89) 82 17 17 17. Catalogue. (See article in forthcoming Minerva.)

POLYGYROS, Chalkidiki
THREE ANCIENT COLONIES OF ANDROS, SYROS, AND STAGEIRA. Permanent exhibition officially inaugurated by the Greek Minister of Culture, Mr. Evangelos Venizelos on October 24. Contains the most important artefacts found in these three cities of the Aegean at the site of ANCEALTHOLOGICAL MUSEUM, (30) 371 2269.

THESSALONIKI
FROM THE ELYSIAN FIELDS TO THE CHRISTIAN PARADISE. An exhibition on rural life and social transformations during the early Christian period. THE MUSEUM OF BYZANTINE CULTURE (30) 8168 570.

THE GOLD OF ANCIENT MACEDONIA. Permanent exhibition. ARCHAEOLOGICAL MUSEUM. (30) 8180 538. Thursday to Saturday, closed Sunday and Monday. E-mail istepka@culture.gr

‘SEA PORTS THROUGH THE CENTURIES.’ The theme chosen by Greece in celebration of the ‘European Days of Cultural Inheritance.’ ARCHAEOLOGICAL MUSEUM (30) 81 830 538. One year exhibition.

VERGINA

IRELAND
DUBLIN
ANCIENT EGYPT. A recently opened new permanent display of Egyptian antiquities drawn from the Museum's own collections. NATIONAL MUSEUM OF IRELAND (01) 6777 444.

VIRGIN ISLE, ARK.
New permanent exhibition focusing on the impact of the Viking invasion on Ireland, AD 800-1000. THE NATIONAL MUSEUM OF IRELAND (01) 6777 444.

LIMERICK
THE HUNT MUSEUM. A new museum housing the renowned and wide-ranging collection belonging to John and Gertrude Hunt. The collection is particularly strong on Medieval material, but also includes Egyptian, Greek and Roman items and an important collection of Irish archaeological material including the 8th century Antrim Cross. THE HUNT MUSEUM (335) 61 31 2 833. (See Minerva, Nov/Dec 1998, pp.36-40).

ISRAEL
JERUSALEM
A DAY AT QUMRAN: THE DEAD SEA SECT AND ITS SCROLLS. This new permanent exhibition commemorates the 50th anniversary of the discovery of the scrolls. A unique 1st-century AD document recovered by an expedition to Qumran in the winter of 1995 reveals the connection between the site and the scrolls discovered in the caves. THE ISRAEL MUSEUM (02) 2-6708 813.

THE FIRST ARTISTS. A special permanent exhibition of prehistoric sites recently found at prehistoric sites. THE ISRAEL MUSEUM (02) 2-6708 811.
MEETINGS, CONFERENCES & SYMPOSIUMS

5-10 January. SOCIETY FOR HISTORICAL ARCHAEOLOGY CONFERENCE ON HISTORICAL AND UNDERWATER ARCHAEOLOGY. Salt Lake City. Contact: Michael Polk, SHA Conference Chair, c/o Sagebrush Archaeological Consultants, 3670 Quincy Avenue, Suite 203, Ogden, Utah 84403. Fax: (1) 801 394-0052. Web site: www.asatemet.com/sha/meetings.htm.

7-9 January. THE 12TH ANNUAL CONFERENCE OF THE BRITISH ASSOCIATION FOR NEAR EASTERN ARCHAEOLOGY. The University of Birmingham, Department of Egypt and Near Eastern Archaeology. (44) 121 445 5505/5497.

10-14 January. FOURTH WORLD ARCHAEOLOGICAL CONGRESS. Cape Town, South Africa. Contact: Carolyn Ackermann, WAC 4 Congress Secretariat, P. O. Box 44503, Claremont 7735, South Africa. Tel: (27) 21 762-8600. Fax: (27) 21 762-8606. E-mail: wac4@globalconf.co.za; or web site: http://www.globalconf.co.za/wac4.

16 January. COSMOLOGICAL AND CONTEXTUAL APPROACHES IN EGYPTIAN ART HISTORY. New York, Laurie Flente, Institute of Fine Arts, New York University, 1 East 78th Street, New York, New York 10021. Fax: (1) 212 772-8380. E-mail: lafe5060@is.nyu.edu.

5-6 February. CURRENT RESEARCH IN THE PALAEOGLICAN AND MESOLITHIC PERIODS OF EUROPE AND BRITAIN AND ETHNARCHAEOLOGY OF HUNTING AND GATHERING, Sheffield University, Dept. of Archaeology and Prehistory, David Gunward, Tel: (44) 114 222 2926. Fax: (44) 114 272 2563. http://www.shef.ac.uk/~aprd/conf.html.

14-16 February. DAILY LIFE IN THE ANCIENT NEAR EAST. Hebrew Union College, Cincinnati, Ohio. Contact: Richard E. Averbeck, Midwest AOS/SBL/ASOR, Trinity Evangelical Divinity School, 2065 Hall Day Road, Deerfield, Illinois 60015. Tel: (1) 847 371-8017. Fax: (1) 847 371-8141. E-mail: Raverbeck@compuserve.com.

21-24 February. EMPOWERING LOCAL COMMUNITIES TObenefit FROM HERITAGE SITES. Borobudur Temple, Indonesia. In association with Indonesian Ministry of Tourism, Art and Culture and The Hellenic Republic Ministry of Culture. Tel: (62) 274 520907. Email: Karma@yogyakarta.wasan-tara.id

26-27 February. DO ET RES: RITUAL AND ECONOMY IN THE ANCIENT WORLD. University of Texas. E-mail: dosuite@dco.cc.utexas.edu.

5-6 March. CONFERENCE ON THE ART AND ART HISTORY AND THE ROLE OF MUSEUMS AND CULTURES. University of Illinois at Chicago. Contact: Virginia Miller, Department of Art History, M/C 201, University of Illinois, 935 West Harrison Street, Chicago, Illinois 60607. E-mail: VEM@uiuc.edu.

11-14 March. CONFERENCE ON SHIFTING FRONTIERS IN LATE ANTIQUITY: URBAN AND RURAL IN LATE ANTIQUITY (c. AD 200-600). Contact: Thomas S. Burns, Department of History, Emory University, Atlanta, Georgia 30322. E-mail: thomasb@emory.edu. Web site: www.emory.edu/worldclasses/rome/frontiers.html.


24-28 March. ANNUAL MEETING OF THE SOCIETY FOR AMERICAN ARCHAEOLOGY. Chicago. Contact: E-mail: meeting@saa.org. Web site: www.saa.org/Meetings/meetings.html.

26-28 March. DEAL 300: EARLY MODERN SETTLEMENT IN BRITAIN AND BEYOND, 1600-1800. Deal, Kent. Contact: Deal 300, Deal Town Hall, High Street, Deal, Kent CT14 88 UK. Tel/fax: (1304) 361 599.

27 January. THE CAT IN EGYPTIAN ART (Introduction in English). Jaromir Malek, Antikennmuseum Basel und Sammlung Ludwig. 7:15pm. Tel: (41) 61 271 22 02.

10 February. THE TROJAN WAR IN THE ANTIKEMUSEUM BASEL. Peter Blome, Antikennmuseum Basel und Sammlung Ludwig. 7:15pm. Tel: (41) 61 271 22 02.

LONDON

6 January. THE GRAND ARMORIAL STOKE AND TURKISH BATH AT THE PALACE OF WHITEHALL. David Masters, British Archaeological Society, Society of Antiquaries. 5pm. (44) 171 736 3796.

7 January. GREEK PAPYRI AND THE 19TH CENTURY IMAGINATION. Institute of Classical Studies, Dominican Monseerat. 5.30pm. (44) 171 862 8702. E-mail: impacker@sas.ac.uk.

13 January. DABENRURY AND ITS IRON AGE LANDSCAPE. B. W. Cunliffe. Institute of Classical Studies. 5.30pm. (44) 171 862 8702. E-mail: impacker@sas.ac.uk.

20 January. SURVEYING THE ROYAL CITY OF SAI. Penny Wilson, The Egypt Exploration Society. The British Academy. 6pm. (44) 171 242 1880. Email: eeslondon@compuserve.com 6pm.

3 February. TIMBER IMPORTATION TO THE BRITISH ISLES AND ITS USES IN MEDIEVAL TIMES. Gavin Simpson, British Archaeological Society, Society of Antiquaries. 5pm. (44) 171 736 3796.

3 February. UNDISCOVERED ANTIQUITIES IN CYPRUS: THE TRIBUNA OF THE UFFIZI AT WINDSOR CASTLE. Brian Shefton. Institute of Classical Studies. 6.00pm. (44) 171 862 8702. E-mail: impacker@sas.ac.uk.

4 February. EIGHTH ANNUAL RUNICH-MANN LECTURE. Professor Sir John Boardman. Institute of Classical Studies. 6.30pm. (44) 171 862 8702. E-mail: impacker@sas.ac.uk.

10 February. CERAMIC CHRONOLOGY AND THE MANIERIST WORKSHOP. Thomas Mannack, Institute of Classical Studies. 5.30pm. (44) 171 862 8702. E-mail: impacker@sas.ac.uk.

17 February. THE DURHAM UNIVERSITY EGYPTIAN COLLECTION: John Ruffle, The Egypt Exploration Society. The British Academy. 6 pm (44) 171 242 1880. Email: eeslondon@compuserve.com 24 February.

24 February. DO OUR MARBLES MATTER? MARBLE PROVENANCE IN GREEK SCULPTURE Institute of Classical Studies, Olga Palagia. 5.30pm. (44) 171 862 8702. E-mail: impacker@sas.ac.uk.

MANCHESTER

9 February. TOMBA KVS. Kent Weeks, Egypt Exploration Society. 7 pm. The University of Manchester (Main Arts Theatre).

23 February. PHARAOH'S FLOWERS: BOTANICAL TREASURES OF TUTANKHAMUN. Nigel Hepper, Egypt Exploration Society. 7pm. The University of Manchester (Main Arts Theatre).

NEW YORK

16 January. COSMOLOGICAL AND CONTEXTUAL APPROACHES IN EGYPTIAN ART HISTORY. Institute of Fine Arts, New York University. Fax: (212) 772 5800.


14 January. THE MEDITERRANEAN IN THE 7TH CENTURY. Jean-Pierre Sodini. The Louvre. The Auditorium. 12.30am. (33) 1 40 20 51 12

15 January. THE NEW FINDS OF MEGID-DOU. Louvre. Israel Finkelstein. The Auditorium. 12.30am. (33) 1 40 20 51 12

22 February. DISCUSSION OF THE NEW FRESCO FOUND IN ROME. Eugenio La Rocca. The Louvre. The Auditorium. 12am. (33) 1 40 20 51 12

25 February. THE ETERNAL MONUMENTS OF RAMSES II AT THEBES. Christian Le Blanc. The Louvre. Department of Antiquities (33) 1 40 20 51 12

RETIEMENTS

Geoffrey Wainwright, MBE, Chief Archaeologist of English Heritage, is to retire on 31 March. Mr Wainwright has been with English Heritage for 35 years, during which time he has been involved in such exciting discoveries as The Rose Theatre, Boxgrove Man and the Arthur Stone at Tintagel.

David W. Steadman, Director of the Toledo Museum of Art, since 1989, is to retire in June. Mr Steadman is undertaking a second career in which he will concentrate on the relationship between art and spirituality.

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

Emma Beatty, Minerva, 14 Old Bond St, London W1X 3DB. Fax: (0171) 491 1595.

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

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

THE WEALTH OF THE THRACIANS
A review of 'Ancient Gold: The Wealth of the Thracians from the Republic of Bulgaria'
Jerome M. Eisenberg
A 14-page illustrated review in Minerva (Jan/Feb 98) of a spectacular exhibition of ancient Thracian gold and silverwork, including the 165-piece Bogove Treasure, travelling America in 1998-1999.

Women in Classical Greece
A review of 'Pandora's Box'
Jerome M. Eisenberg
A 14-page illustrated review in Minerva (Nov/Dec 98) of the groundbreaking exhibition organised by Dr Ellen D. Rosenberg of the Walters Art Gallery, Baltimore, on the artistic portrayal of women in the Classical Greek World — their lives, customs, roles, and myths.

DIETRICH VON BOTTHMER ON GREEK VASE FORGERIES
Observations on the art of deception in the vase-maker's craft
Dr Dietrich von Bothmer, distinguished researcher and curator of Greek and Roman Art at the Metropolitan Museum of Art, New York, in a world renowned authority on ancient Greek vases. In this intriguing 10-page study (Minerva Mar/Apr 98) he examines ancient copies and more recent forgeries of Greek vases, a subject often discussed by scholars, dealers, and collectors, but not yet offered in print.

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Upper part of a male figure, probably a priest or high official, c. 800-750 BC. British Museum. London. Illustrated in 'Egyptian hollow-cast bronze statues of the early first millennium BC - Apollo July 1998' a special issue devoted to ancient art and antiquities.

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