Egypt 2000 BC
The Middle Kingdom: On Show in Berlin

The New Cypriot Galleries at the Metropolitan Museum of Art

The Samnites: Early Italians

Gladiators and Caesars

Medieval Paintings in Exeter and Salisbury

Portable Antiquities and Treasure

The Shapwick Coin Hoard

Treasure Coin Finds in Britain, 1997-1998
EGYPTIAN BASALT BLOCK STATUE OF A SEATED DIGNITARY.
Carved in relief before him are the gods Anhur, the divine huntsman, and the lion-headed Mehyt, goddess of Abydos.
XXVIth Dynasty, 664-525 B.C.  Ht. 17.1 cm.) (6 3/4 in.)  Ex Guenard collection, Paris.

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MINERVA

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MINERVA 1
NEWS FROM EGYPT

Ramesside granite sarcophagus found at Dashur.

A large granite sarcophagus, apparently unfinished, with a bearded face carved on the lid, was discovered in a tomb 2 km north of the northern or Red Pyramid of Snefru at Dashur. The name of the tomb owner was probably Ipy, the royal butler. Dating to early in the reign of Ramesses II, the body within was painted, including a figure of Isis wearing a bright red dress, and inscriptions applied in ink, rather than carved, indicating the sudden death of the owner before it was properly completed. The discovery, made in December 1998 by a team from the Japanese Universities of Waseda and Tokai, was reported by Sakui Yoshimura and So Hasegawa in the current issue of Egyptian Archaeology.

Horemheb’s Tomb and part of the Temple of Hatshepsut to be reopened

The tomb of Horemheb, the last king of the 18th Dynasty, in the Valley of the Kings (KV 57), site of his huge granite sarcophagus, will soon be opened again to the public following the final restorations to the wall paintings. The tomb, uncompleted and robbed in antiquity, was discovered by Theodore Davis in 1908. The restoration of the third floor of the mortuary temple of Hatshepsut at Deir el-Bahari is also being completed. Conducted by the Supreme Council of Antiquities and the Polish Mission in Cairo, additional work to the temple, on those areas occupied as a monastery by early Christian monks, include the reconstruction of walls, restoration of mural scenes, and the re-erection of fallen columns.

Villa of the Birds opened to the public

Following restorations conducted by the Supreme Council of Antiquities and the Polish Mission in Cairo, with assistance from the American Research Center in Egypt, the Villa of the Birds, located in Kom el Dekka, near Alexandria, will shortly be opened to the public. Covered with attractive ground mosaics during the reign of Hadrian, AD 117-138, it was occupied from about AD 50 to 300, at which time it was destroyed by fire. It was later occupied from about AD 450 to 550. An illustrated article will appear in the next Minerva.

New museum complex planned for Alexandria

A large complex which will include the rebuilding of the Ras el Soda Temple, part of the imperial cemetery created by Alexander (the Soma), and the exhibition of sixteen large mosaics, now being restored, which were excavated in the city, will be built by the Supreme Council of Antiquities in cooperation with the Alexandria government. £12 million has been allocated for the three storey building, which will include an auditorium of Roman design.

Museum to be built in Marsa Matruh

A new museum will be erected in Marsa Matruh, once a Roman praetorium, located between Alexandria and Libya. It will include antiquities from the Pharaonic and Graeco-Roman periods from Sawiyet Umm el-Rakham (where Ramesses II built his westernmost fort), Alam el Roum, Marina, and from the Siwa Oasis. The latter site, in the Western Desert, far south of Marsa Matruh, is famed for two events in Egyptian history. The Achaemenid king Cambyses II, who had previously subjugated Egypt, was supposed to have lost his entire army in S25 BC while leading them to this oasis. It was also at the oasis that Alexander the Great commanded the oracle of Ammon who duly pronounced him the pharaoh incarnate. Marsa Matruh has until now been noted only for being a lovely, off-the-beaten-track seaside resort (the writer enjoyed a week there with his family in 1964).

Underwater museum/park to be constructed at Qait Bey

A workshop was recently held in Alexandria on the Status of the Pilot Project for the Sustainable Development of the Submarine Archaeological Sites at Qayet Bay. This area in the harbour of Alexandria is the supposed site of the famed Pharos or lighthouse of ancient Alexandria, one of the Seven Wonders of the Ancient World (see Minerva, Jan/Feb 1996, pp. 5-9). Plans for the construction and maintenance of an Underwater Archaeological Museum/Park are now going ahead.

Jerome M. Eisenberg

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BYZANTINE MOSAIC FLOORS REVEALED AT THE GREAT MOSQUE IN ALEPPO, SYRIA

Recent consolidation works below the foundations of the main pillars on the south-western side of the Great Mosque in Aleppo have uncovered mosaic pavements which probably belonged to the 6th century AD cathedral dedicated to St Helena (the mother of the Roman Emperor Constantine). The mosaics are decorated with a stepped diamond motif, typical of the 6th and 7th centuries AD (similar ones have been found at the Monastery of St Lot in Jordan and elsewhere).

Although the Great Mosque in Aleppo was first erected during the Umayyad period (8th century AD) in the area which was thought to have been the garden or cemetery of the Cathedral of St Helena, it was burnt down in 1169. Soon after, the mosque was rebuilt by Nur al-Din. Opposite the west door of the mosque in the adjacent Madrasa Halawiye (the Koranic school attached to the mosque) are the standing remains of the Cathedral of St Helena. These include the original circle-within-a-square plan of the church and one of its quatrefoil semi-circular rows of six columns now incorporated in the western wall of the Madrasa.

Considering how little architectural evidence there is of Byzantine period Aleppo, it is hoped that the Syrian authorities will realise the importance of this discovery and mount a rescue excavation at the site.

K. D. Politis

GREECE POISED TO REQUEST RETURN OF COPENHAGEN MARBLES

With a British parliamentary committee staging an inquiry into trade in looted antiquities and the handling back of cultural objects to their country of origin, and a recent poll in The Economist showing that 66% of British MPs support the return of the Elgin Marbles from the British Museum to Athens, Greece is poised to claim back other artefacts from the Parthenon from various museums in Europe, including the Copenhagen Marbles—the pride of the Danish National Museum’s Antiquities collection. For philhellenes Denmark’s National Museum, with its two exquisite heads from the Parthenon in Athens, is a major place of pilgrimage. Copenhagen’s marbles ended up in Denmark by a sheer quirk of fate after a certain Captain Mortiz Hartmann, a Dane serving in the Venetian army which bombarded the Acropolis in 1687, purchased the two heads from a street vendor in Athens.

The marble sculptures in advanced classical style and obviously the work of an important sculptor, date from the 6th century BC. The heads, a centaur and a Lapith, were removed from one of the southern metopes of the Parthenon, where they originally formed part of a frieze depicting the classic battle between the Lapiths, the Greeks of Thessaly (representing civilisation and order), and the centaurs, drunken monsters with human torsos growing out of horses’ bodies (symbolising chaos and barbarism). The Copenhagen heads are in fact part of the Elgin Marbles, the collection of ancient Greek sculptures from the Acropolis removed by the 7th Earl of Elgin and placed in the British Museum in London in 1816. The two Copenhagen heads are of great symbolic significance for the Greek people, they are part of an entity, they belong with the rest of the Parthenon marbles, Georgios Fotopoulos, cultural attaché at the Greek Embassy in Copenhagen told Minerva. ‘It would be a splendid gesture on the part of Denmark to offer to return them.’ Fotopoulos said that when Greece succeeds in getting Britain to return the Elgin Marbles, probably within the next decade, the Athens government would make a formal request to Denmark to secure the two heads. ‘Regardless of when Denmark got them, the two heads belong in Greece with the rest of the frieze, so an official request for the return is bound to come.’ Fotopoulos said. Curator Peter Pentz at the Danish national Museum’s Antiquities section reacted non-committally; ‘In principle we only decide on returning artefacts on a case by case basis, when we have actually received a formal request.’ He said. The Danish National Museum has in recent years returned the bulk of the Icelandic sagas to Iceland as well as Inuit artefacts to Greenland and a Maori chieftain’s head to New Zealand. Greece is campaigning to secure the return of the Elgin Marbles in time for the Olympic Games, which Athens is to host in 2004.

Christopher follett
FRENCH ARCHAEOLOGISTS PROBE MYSTERIOUS HEALTH CULT WELLS AT GLANUM

Ongoing archaeological excavations at the Greco-Roman city of Glanum, on the outskirts of St Rémy-de-Provence, one of southern France’s most important ancient sites, are focusing on the extensive cult wells and ramparts system. Dating back to the 6th century BC, Glanum is situated at the end of a pass in the Alpilles of Provence just off the ancient Via Domitia route linking Italy with Spain. Glanum’s plentiful springs made it originally the site of a sanctuary dedicated to mother goddesses and a god Glan, the centre of a pagan health cult. Later it became the capital of the Glanique, a Celto-Ligurian tribe from the inland regions of Marseilles (the Greek settlement of Massalia), surviving through the Hellenistic period and Roman domination finally succumbing to the Goths around AD 270. A complex site, consisting of a Gallo-Roman city (oppidum latum) superimposed on a Greek settlement, the ruins of Glanum nestle in a narrow ravine off the road to Les Baux-de-Provence, which intersects the site, Les Antiques – a magnificently well-preserved mausoleum dating from around 30-20 BC and believed to commemorate two grandsons of Augustus, and a less intact triumphal arch (built around AD 20) with sculptured panels displaying vivid scenes from the Roman Conquest of the region and extolling the benefits of the pax romana – lies just opposite the site of Glanum proper. Inside the compound are the extensive remains of Hellenic houses, a Greek bouleuterion or assembly hall, Roman forum, theatre, basilica, curia, thermal baths (nymphaeum) complete with furnaces and pools, the celebrated Temples Gemines – partly reconstructed Corinna’s hallowed Twin Temples – and a Grecian sacred spring, restored by Agrippa in 27 BC and dedicated to Valesio, the Roman goddess of health. A forgotten city until the 17th century, Glanum (Glano in French) first underwent serious archaeological excavation in 1921. The digs were resumed in the 1980s, with major work, including the partial reconstruction of one of the Roman twin temples, continuing in the 1990s. Current work is concentrated on Glanum’s complex water system, notably the 10-metre deep Hellenistic sacred well (puits à dronas) beneath the Roman forum. This is linked by a network of stone staircases to a temple and dating back to the 2nd century BC, where extensive finds have been made, probably where the site of some therapeutic, health, or healing cult. Also in focus are Glanum’s extensive ramparts – two sections of defensive stone walls ringing the mountains round the ancient city – which French archaeologists believe indicate that the site is in all probability three times bigger than its present excavated area – making Glanum potentially one of southern Gaul’s biggest oppida.

Christopher Follett

A LEAD PLAQUE FROM SELINUNTE RECOVERED FROM THE GETTY MUSEUM AT MALIBU

There is now on view at the museum of Castelvetrano in Sicily the fragile 5th century BC lead plaque found in recent years during clandestine excavations at Selinunte and sold to the Getty Museum at Malibu. In 1992 the Italian state managed to recover the plaque from the Getty Museum and gave it to the archaeological museum in Castelvetrano for safekeeping while the Antiquarium at Selinunte - where it will be permanently displayed – is being restored. The plaque bears the text of a lex sacra referring to specific gods being worshipped at Selinunte. A special case has been devised so that the plaque can be read while being protected at the same time, lead being a particularly vulnerable metal.

Filippo Salvati

CYPRUS’S OLDEST TRACES OF HUMAN HABITATION – Child’s Neolithic remains date back to 8300 BC

Remains of a child found in an ancient well in Kissonerga-Mylouthkia, north of the resort of Paphos, in western Cyprus five years ago have now been dated to 8300 BC, making them the oldest ever traces of human habitation on the eastern Mediterranean island. Verified and dated by independent research in laboratories in Oxford, Edinburgh and Arizona, the remains, found by researchers from the University of Edinburgh, were those of a child found in a well which also contained seeds of farmed crops and bones of domesticated animals. He/she belonged to one of the first human groups of farmers to establish permanent settlements in Cyprus, according to Cyprus Antiquities Department director Sophocles Hadjiaiov. In a second well not as old as the first, detached skulls of more human beings, carefully deposited along with animal carcasses, were found. The specific burial customs were typical of certain pre-pottery cultures of the Levantine mainland and South Anatolia, Turkey, providing valuable evidence of the origin of Cyprus’s first settlers. Last year French archaeologists unearthed what were then considered to be the oldest human relics on Cyprus at an 8200-7000 BC site near the southern town of Limassol.

Christopher Follett
REMAINS OF PERICLES' SOLDIERS FOUND?

Ashes and bones at a construction site in Athens may be the remains of citizen-soldiers remembered by Pericles in an oration considered to be one of history's most eloquent.

The site could be that described in literature of the Demosion Sema – the People's Grave. Pericles spoke at the cemetery in 431 BC, describing the first few of the Peloponnesian War, a civil war between Athens and Sparta. The site is for such a city, that these men nobly died in battle, 'Pericles declared, thinking it right not to deprive her, just as each of her survivors should be willing to toll for her sake.'

The believed remains of 200 to 250 Athenian soldiers were found three years ago, but now have been delivered to Adelphi University in Garden City, New York. The first detailed analysis is underway, and the examinations are expected to take several years.

The discovery of state burials containing bones dating from the early years of the Peloponnesian War brings a new sense of reality to the story of that crucial time in Greek history,' said Andrew Szegedy-Maszak, a scholar of classical studies at Wesleyan University.

The bodies are thought to be those of Athenian soldiers, or allies, who fought in a battle against the Spartans, and who died in communal tombs outside Athens west gate. The burial ground was an honoured one in classical times for statesmen, generals and soldiers who died in battle.

Archaeologists and classical scholars cannot conclude that the remains are those of Pericles' soldiers, but they say the evidence is strong. Clues linking the site to historical texts include the style of pottery found at the site, and the bone fragments revealed to be pieces of arms, legs, skull, jaws, vertebrae, and pelvis. An analysis by Agelarakis, a forensic anthropologist at Adelphi and specialist in Greek archaeology, says that damage and growth patterns of the 200 pounds of bones he has so far examined could reveal the occupational stresses of the dead. So far, evidence suggest that the men spent much time riding, mounting, and dismounting horses – a sign of cavalry soldiers.

Agelarakis believes that further analysis could reveal the diets, age and physical range of the alleged soldiers, and the disease or accidents they may have suffered from.

Discovery.com News

THE TABULA CORTONENSIS OFFICIALLY REVEALED

There was much excitement among archaeologists and linguists when it was revealed last summer that seven bronze plaques bearing a long inscription in Etruscan (Fig 1) had been found by chance seven years prior by a gentleman who then brought them to a police station in Cortona, Tuscany. The find was kept secret in the hope that the eighth plaque, which would have completed the inscription, would be found and that the exact provenance of the plaques would be discovered. Doubts were also cast on whether or not the plaques were genuine.

The plaques were allegedly found in the ground at a building site. However, the archaeologists called to investigate the site did not find anything archaeologically relevant, nor when analysed, was the earth removed from the plaques of the same type as that found on the site.

Now Luciano Agostini, Professor of Ancient Languages at the University of Perugia, and Francesco Nicols, the superintendent for archaeology in Tuscany at the time of the finding in 1992, have published the results of their own investigations (including X-ray photography) and analysed and translated, as far as possible, the inscription, which is the longest Etruscan inscription ever found this century. It refers to the sale of a piece of land near Lake Trasimeno and provides quite a number of new words to the short dictionary of Etruscan terms known so far. What is still unclear is where the inscription originally hung, and why and when it was broken into eight separate pieces and then hidden below ground; additionally why is one piece missing?


D. Petrané

Fig 1. The Tabula Cortonensis. Side A. Etruscan, presumably from the region of Cortona. Bronze. 28.5 x 45.8 cm. Thickness 2.27 mm. Photo: Florence, Superintendenza Archeologica della Toscana
Novia Scotia – The Site of Viking Vinland

With Greenland preparing to celebrate 1,000 years since Leif Ericsson sailed westward to discover the new world, a Swedish scholar believes he has identified the precise location in North America of a short-lived Viking settlement, which old Icelandic sagas called Vinland, normally identified as the coast of New England, Labrador, or Newfoundland. According to history professor Mats Larsson, Vinland, where some 60 Vikings spent two winters, was situated by the Chugach River, just north of Yarmouth, a town of 8,000 people today, on the southern tip of Nova Scotia in eastern Canada. Larsson identified the area by comparing geographical landmarks described in ancient Icelandic tales with current maps and also made numerous personal journeys along the Canadian east coast.

The sagas describe a lake-like inlet at the mouth of a river which is only navigable at high tide. 'Close studies of the maps show that there are not many such coves or waterways in the region', Larsson told the Nordic Council newsletter. The Vikings called the area Vinland (Land of Wine) because they found wild grapes growing there. According to legend, Gudridur Thorbjarnardottir, wife of Thorfinnur Karlsefni, gave birth to a son in Vinland. The boy, called Snorr, was thus probably the first child born in North America to European parents, Larsson said.

Many historians believe that Nordic Vikings, sailing via Greenland, were the first Europeans to set foot on the American continent 1,000 years ago or some 500 years before Christopher Columbus. Historians have long believed that Leif Ericsson – who set off 1,000 years ago from Brattahlid (Qassiarsuk) on the south-west of Greenland and founded a Viking colony at the L'Anse aux Meadows on the northernmost tip of Newfoundland – represented the first evidence of Europeans in North America, but there are other contenders in the field, notably Ireland's St Brendan in the 6th century and the latest candidates – the Alans of northern Scotland – who Canadian author Farley Mowat insists in a new book, The Farfars: Before the Norse, beat Ericsson and the Vikings across the Atlantic to North America by more than 200 years.

Chris Follert, Copenhagen

Traces – An Art Installation by Mark Karasick

To mark the millennium, the Petrie Museum has invited artist Mark Karasick to use its collection as the basis for a site-specific installation. The resulting work – Traces – explores both ancient and modern technology. This is the first installation to take place in the museum, and the first of a series of planned projects that will use different mediums to explore various aspects of the museum's collection.

Traces – will be installed among the glass display cases of the museum. It takes its inspiration from many aspects of the museum’s unusual collection, subverting time and drawing on our fascination with ancient civilisations. The 30 canvases which make up the installation are created from a selection of everyday objects from ancient Egypt which have undergone the modern process of radiography. The X-ray film of each object has then been encapsulated in wax using Karasick’s version of the 2000-year-old technique, encaustic (see note below). In this suspended state between past and present the objects take on a new identity and life. Each piece is connected visually by wire and light and linked to the original artefact using an inventory number.

Most of the objects in the collection are over 2000 years old but some of the technology used in their creation still defies explanation. The technique, which includes human remains, raises issues about the preservation and modern study of ancient artefacts. Its founder, William Hilders Petrie (1853-1942) intended it should be used for teaching and study and the Petrie Museum allows handling and sometimes destructive analysis to be carried out in the interest of research.

The Petrie Museum also houses the world’s largest collection of encaustic mummy portraits. The centrepiece of this installation will be a modern encaustic portrait of Petrie himself aged ten, long before he realised his vocation, inventoried and resting alongside portraits of people who died thousands of years ago. The effect of the 30 illuminated works in the dimly lit museum will be both beautiful and eerie.

Mark Karasick was born in Canada in 1959. His father, a medical specialist, had great impact on his later interests and artistic investigations. He studied fine art in Canada as well as anatomy and physiology, which involved the dissecting of cadavers. In 1989 he travelled to Italy for an intended six months, but subsequently stayed for five years under the patronage of Signor Carlo Monzino. He lived and worked in Paris for two and a half years and is currently living and working in London.

His most recent exhibitions include Christopher Cutts, Toronto; Berlin Art Fair, and Kunst Rai, Holland.

The Petrie Museum has one of the largest and most inspiring collections of Egyptian archaeology anywhere in the world, but it is a largely hidden treasure. Housed in University College London and designated as a collection of national importance in 1998, it remains undiscovered by many members of the public. This exhibition is set to change that.

-- Traces -- The exhibition takes place during Museum and Galleries Month 2000, 4 May to 5 June at the Petrie Museum of Egyptian Archaeology, Malet Place, London WC1E 6BT. Open: Tuesday - Friday, 1pm - 5pm; Saturday, 10am - 1pm. Admission is free.

For further information please contact: Sally Macdonald, Museum Manager, on 0207 504 2584

[Note on Encaustic – The word ‘encaustic’ comes from the Greek enkaustikos which means to burn in, and the technique was first developed around two thousand years ago. It was a remarkable innovation for creating realistic representation and numerous encaustic portraits have survived. They were discovered in the Fayum region of Egypt and would have been placed over the face of the mummies to represent the deceased. For examples of the Fayum portraits see Minerva, March/April 1997, pp. 10-13, and November/December 1998, 8-13.]

Minerva 6
ROMANS IN GREENWICH

Any current visitor to Greenwich Park will find signs directing them to 'Roman Remains'. On arrival at a small grass mound near the Vanbrugh Gate they will discover a small area railing off containing a simple notice board. Close inspection of the grass within the railings will reveal several Roman tesserae concreted down.

This is the visible evidence for what now appears to have been an important Romans-British site occupied between the 1st and 4th centuries AD which investigation has shown has the potential to answer major research questions about Roman Greenwich, Roman London and, indeed, Roman Britain.

The site has been examined archaeologically on three occasions. In 1902 work showed that it was clearly Roman in origin and produced a large number of coins as well as fragments of a statue and an inscription. In 1978 a small scale archaeological evaluation identified major robbed out walls. However it was still unclear as to the exact nature and extent of the site; at various times it has been described as a villa, a pay place for soldiers, a posting station, and a temple.

This led to a re-evaluation in July 1999 as a joint project by The Museum of London, University of London’s Birchbeck College and Channel 4’s Time Team. Work included opening of trenches, geo-physical surveying and field surveying under the normal Time Team format of three days’ work.

The excavation uncovered remains of what we can now almost certainly call a small Roman temple and, significantly, evidence for a complex of out-buildings. Roman Watling Street from Canterbury to London is aligned on the temple site but deviates close to it on its approach to the Thames Valley; indeed, the temple marks the last piece of high ground before the road enters the valley. We now know that the temple sat on a small mound which has been much disturbed in recent centuries, including probably re-modelling as part of the early landscaping of the park.

Two very significant finds were made during the 1999 work: a small fragment of stone inscription reading MIN ILIUS was found (Fig 1) (probably referring to a blessing to the departed souls of god emperors). Roman inscriptions are very rare in England and even rarer on actual archaeological sites. It helped confirm that this is a temple.

Secondly, a piece of roof tile stamped PPRBL (Provincial Procurator of Britain, London) (Fig 2) was found in a post-hole. This is the stamp of the Imperial Procurator, i.e. the emperor’s personal financial representative in Britain. This is very significant. It is the first of these stamps found outside the Roman City in a stratified Roman context and suggests that the Greenwich temple was built by Imperial order.

In his study of procuratorial stamps in London, Ian Betts identifies 55 sites in the City of London with stamped tiles, five from Southwark. He suggests (Betts 215) that the majority of these mark the sites of major public buildings, or are located near them.

Outside central London stamped tiles have been found reused at Westminster Abbey and Barking Abbey. Two are known from Brockley Hill, Middlesex, a possible kiln site for the tiles. A further example is known from a villa (Sauderton) in Buckinghamshire, although Betts suggests the identification of this should be treated with caution (221).

This has ramifications in terms of the function of the temple and the rule of the emperor in Roman Britain. Why was the emperor paying for a small temple on a hill 10 miles outside London?

Other finds included wall plaster and pottery and over 100 coins. The tile and inscription will be on temporary display at the Museum of London and a full report will appear in due course.

Diodorus Siculus records that the Greek settlers of ancient Akragas (present day Agrigento) used prisoners from Carthage to quarry stones from a cliff overlooking the sea, to build temples in their city. The prisoners extracted huge quantities of limestone, to the extent that they created an artificial valley at the bottom of which springs were found. The water was so abundant that an artificial pool was created containing all sorts of edible fish. Around it rich and fruitful orchards and vineyards grew. The valley was called Kolymbethra (Greek for pool) and continued to flourish even in modern times up until about fifty years ago, when the local peasants stopped tending it. The Fondo per l’Ambiente Italiano (FAI) has now succeeded in renting the site for 25 years and plans to maintain it, in the next two years, to its original beauty and open it to the public.

This is a first step towards really doing something to safeguard and restore the environment of the Valley of the Temples, which was one of the most beautiful archaeological sites in the world before developers built monstrous motorways and blocks of flats over and around it in total disregard of the law and public opinion.

Another proof of a change of attitude was the demolition last March of houses built without planning permission on the archaeological site. It is hoped that the authorities will continue the good work and that Agrigento will be cited as an example of what happens when single monuments are protected by conservation orders but not the landscape surrounding them which, in many ways, is just as important as the monuments themselves.

D. Patane

CORRECTIONS

In 'A Statistical Review of the Antiquities Market 1995-1999' (Minerva, March/April 2000, pp. 42-43), the record of the 'single-owner sale' of the Canford Assyrian relief was omitted, although it was included in the total for the sale held on that date. This piece was sold at Christie's in London on 6 July 1999 for a world record price of £7.7 million ($11,891,116) (see Minerva, Sept/Oct 1999, pp. 33-34) and has continued to hold that world record price for a single antiquity sold at auction up to the present day. Christie's definition of this piece as a single-owner collection of antiquities eludes us.

In the article 'The Christos G. Bastis Antiquities Collection' which appeared in the March/April 2000 Minerva, pp. 34-38, a sentence in the first paragraph should have read: 'All have now passed away except Bareiss and Martin.'
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EGYPT 2000 BC: The birth of individualism

Prof. Dr. Dietrich Wildung

Celebrating the end of the 2nd millennium AD by comparing it with the beginning of the 2nd millennium BC is a rather simple idea – at least for Egyptologists. Four thousand years ago Ancient Egypt was characterised by the fast-growing importance of individualism – in politics, as well as in literature and art. The vanishing role of the individual in today’s modern society can be clearly seen when one contrasts present times with this ancient era. Strangely enough, the Egyptian museums in Munich and Berlin have been the only ones to develop an exhibition project reflecting this fascinating evolution from the general to the individual in Egyptian art and literature.

The early 2nd millennium BC, the period of the Middle Kingdom, produced the most important portraits in Egyptian art and the most important classical works in literature – comparable to Shakespeare and Goethe. For later eras of pharaonic history, the Middle Kingdom was the ‘Golden Age’ of Egyptian history, and the language and art of the Middle Kingdom served as models for the next two millennia.

After the centralising state of the Old Kingdom, the Age of the Pyramids, the self-consciousness of man makes the Pharaoh a human being, dependent on the grace of god and the support of his officials. In the ‘Instruction of King Amenemhat’, one of the famous poems of this time, the king speaks to his successor:

Be on thy guard against subordinates; approach them not, and be not alone.

‘Trust not a brother, know not a friend, and make not for thyself intimates – that profleth nothing.

If you seekest, do thou thyself guard thine heart, for in the day of adversity a man hath no adherents.

The individual responsibility of everybody – even the king – refers not only to success or failure in this world, but also after death in eternity. The ‘Instruction for King Merikare’ is explicit on this point:

The judges who judge the oppressed, then knowest that they are not lenient in the day of judging the miserable.

Put not thy trust in length of years; they regard a lifetime as an hour,

A man remaineth over after death and his deeds are placed beside him in heaps. But it is for eternity that one is there, and he is a fool that despiseth the judges.

But he that cometh unto them without wrong-doing, he shall continue yonder like...
Fig 4. The facial features of the statuary of Dynasty XI are characterised by a clear 'African' touch, visible in this head of green calcite. The new dynasty originates from Upper Egypt, neighboring Nubia; several members of the royal family are of Nubian origin. Calcite, H: 14.1 cm, c. 1950 BC. New York, The Metropolitan Museum of Art 66.99.4. Purchase, Fletcher Fund and Dr and Mrs Edmundu Lasalle Gift, through the Guide Foundation, 1966.

Fig 5. The relief from the pyramid temple of Sesostris I shows the highly personal features of an elderly ruler – far removed from the ever youthful royal images of the Old Kingdom. Limestone, H: 46.3 cm, 1956-1911/10 BC. New York, The Metropolitan Museum of Art 14.36. Rogers Fund and Edward S. Harkness Gift, 1914.

Fig 6 (right). The upper part of a striding figure of King Sesostris I found at Karnak in Upper Egypt, the home of the dynasty with its Nubian connections. This ‘African’ background provides an explanation for the powerful facial features of the king. Granite, H: 76 cm, 1956-1911/10 BC. London, British Museum. EA 924.

Fig 7. Within the framework of traditional formal and iconographical structures the style of the royal portrait of Dynasty XII changes from king to king, corresponding to the features of each ruler as, for example, Sesostris II in a small bust from Mitrahna. Granite, H: 15 cm, 1882-1872 BC. Copenhagen, Ny Carlsberg Glyptotek. AIN 659.

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A god, stepping boldly forward like the Lords of Eternity.

The religious and philosophic attitudes of the Middle Kingdom have to be kept in mind in order to understand the fundamental innovations of the art of this new era, the growth of the real portrait. After the collapse of the Old Kingdom and the disintegration of the central power during the First Intermediate Period, Egypt regained its national unity through a dynasty based in Thebes in Upper Egypt. The close proximity to Nubia had a strong influence on the art of this Xth Dynasty. King Mentuhotep II and his successors, as represented in their statues and reliefs, show specifically Nubian characteristics and features (Figs 3, 4), and this Upper Egyptian appearance keeps its importance even after the move of the capital from Thebes in Upper Egypt back to Memphis near modern Cairo.

These kings seem to be proud of their typical features so different from the idealising style of the Old Kingdom dominated by Memphis in the north of the country. The stylistic preponderance of Thebes in Upper Egypt is backed by the increasing importance of the temple of Amun-Re at Karnak. Founded in c. 2050 BC by the local rulers of Thebes, who later became the first kings of the Middle Kingdom, this temple became the religious and spiritual centre of Egypt for the next 2000 years. The artists' workshops affiliated to the temple remember their 'African' roots throughout the Middle Kingdom (Figs 6, 7).

In 1950 BC, at the beginning of Dynasty XII, Memphis regained its function as the royal residence of the whole country; the kings built their
Fig 8. In many cases uninscribed royal statues from the Middle Kingdom can be assigned to specific kings on the basis of a stylistic analysis of their faces, as with this bust of unknown provenance, most probably representing Sesostris II. Limestone, H: 27.5cm, c. 1880 BC. Brussels, Musées Royaux d’Art et d’Histoire. E 6342.

Fig 9. Parallel to the development of autobiographical texts giving historical details of the career of the author, private sculpture starts in the Middle Kingdom to represent individual expressions. The seated statue of Sesostris-anhk was found in his tomb near the pyramid of Sesostris I at LIsht. Limestone, H: 62.2cm, c. 1900-1850 BC. New York, The Metropolitan Museum of Art. 33.1.2 A-C. Rogers Fund 1933.

Fig 10. The individualistic portrait of the Middle Kingdom comes to its apex in the reign of Sesostris III. Never before has the mentality of a ruler been so frankly exposed, and never again has Egyptian art so categorically set aside the limitations of its long traditions. In the sphinx of Sesostris III from Karnak the strong personality of the ruler is combined with the body of a vigorous lion. Anorthositite, grey, H: 42.5cm, 1872-1852 BC. New York, The Metropolitan Museum of Art. 17.9.2. Gift of Edward S. Harkness, 1917.

This direct impact of the royal thought and word on the course of history finds its immediate artistic expression in the portraits of Sesostris III (Figs 10-16). Numerous portraits of this pharaoh can be found in museums all over the world. Despite their great variety of size, type, material, iconography, function, and provenance they are all unmistakably recognisable as representing the same person, even the young and the old king – as exemplified in the pair of statues in the Louvre (Figs 16, 17) and the two sphinxes in New York (Fig 10) and Munich (Fig 11).

No less than 14 portraits of Sesostris III have been brought together in this exhibition, from the tiny obsidian head from the Gulbenkian Museum, Lisbon, to the...
colossal granite piece from the Fitzwilliam Museum, Cambridge, to the world-famous Metropolitan fragment (Fig 14), and the almost unknown limestone head from Besançon. It is not the comments of modern art historians, but ancient Egyptian texts, available to all visitors on a free of charge CD-ROM guided tour, that give the clues to understanding the extraordinary strength of expression of these faces:

I speak in truth, without a lie therein, coming out of my mouth...

Now, behold, my majesty caused a statue of my majesty to be made upon this boundary, which my majesty made, in order that ye might prosper because of it, and in order that ye might fight for it.

Boundary stela of Sesostris III at Semna (Nubia)

The aggressive, sometimes almost brutal expression of the face of Sesostris III is attenuated in the portraits of his son and successor Amenemhat III. The wisdom of age and the experience of a long reign give his portrait head in the Ny Carlsberg Glyptotek, Copenhagen (Fig 20) its timeless strength – it has been compared by an art historian with Italian Renaissance portraits.

MINERVA 12
Art of the Middle Kingdom

Fig 15. Not very much is preserved of the head with the royal head-cloth and uraeus cobra, but it is sufficient to identify this pharaoh as Sneferu III and to give some idea of the complete face. The warm brownish colour of the stone and the polishing of the surface give the appearance of natural skin. Quartzite, H: 24.3 cm, 1872-1853 BC. Hildesheim, Pelizaeus-Museum. 412.

Fig 16 & 17. Similar, almost identical in scale and material and excavated in the same context in the temple of Medamud, these two statues represent Sneferu III under two completely different aspects, as a youth and as an old man. The basic stylistic elements are nevertheless the same in both statues. Diorite, H: 119cm/79cm, 1872-1853 BC. Paris, Musée du Louvre. E 12690/91.

Private sculpture of the Middle Kingdom (Figs 18, 19) was not just imitation and repetition of royal prototypes, but evolved independently and was not concentrated solely in the capitals, Memphis and Thebes, but also flourished in the provinces of Middle and Upper Egypt.

In both the royal and private art of the Middle Kingdom, the collective complacency of the Old Kingdom has been substituted by a critical observation of the world and a sceptical attitude towards life and afterlife. The deeply serious expression of many faces of the Middle Kingdom (Figs 22-25) should be seen in the context of the great creations of the literature of the epoch:

I am meditating upon what has happened, on the things that have come to pass throughout the land.
Changes take place: it is not like last year, and one year is more burdensome than the other.

These deeply disappointed words from the 'Complaint of Kha-kher-Ke-neb' prepare the field for the 'Dispute with his soul of one who is tired of life':
Death is before me today as the odour of myrrh, as when one sitteth under the sail on a windy day.

Death is before me today as when a man longeth to see his house again after he hath spent many years in captivity.

Never again did Ancient Egyptian literature achieve this depth of thought, this beauty of literary expression. The literature, language and writing of the Middle Kingdom became and remained a 'classic' for two millennia to come, and Egyptian art of this epoch set the standards for later periods. Some of the masterpieces of the Middle Kingdom have been misidentified for a long time as creations of the Late Period (for example Fig 20), some of them are so far beyond the limits of space and time (Fig 26) that they are first and foremost great works of world art.

The last section of the exhibition (Fig 27) is exclusively devoted to the juxtaposition of portrait statues from the Middle Kingdom with statues from the Late Period (660-330 BC); only the expert will be able to correctly assign the sculptures to the right epoch.

The exhibition design has tried to do justice to the extraordinary power of the art of the Middle Kingdom. Through huge rectangular cages with thin iron surrounds (Fig 28) the forceful structure of the statues becomes apparent. These cages create a virtual space of clear orientation. As open cubes they materialise the volume immanent in the sculptures, and give even the smallest pieces the monumental effect so typical of Egyptian art in general.

An incredible 130,000 visitors have admired 'Ägypten 2000 v.Chr' in the Residence at Würzburg (in South Germany) from February to May 2000. From 9 June to 5 November the exhibi-
Art of the Middle Kingdom

Fig 19 (left). The lady Ii-meret-nebes was a member of the priesthood of Amon at Thebes. Her delicately modelled body, her wide-awake face, and the elegant movement of her long legs make her an excellent example of the unconventional style of private sculpture of the Middle Kingdom. Wood, glass paste, bronze. H: 48 cm, c. 1900 BC. Leiden, Rijksmuseum van Oudheden. D. 127.

Fig 20 (below left). This royal head with the White Crowns of Upper Egypt has long been recognised as one of the finest works of art ever made in Egypt, but its date has been the subject of endless debates. Until recently, it has been regarded as a portrait of the Late Period; careful stylistic and iconographical analysis, however, has finally permitted it to be identified as Amenemhat III. Schist. H: 46 cm. 1853-1806 BC. Copenhagen, Ny Carlsberg Glyptotek. AEIN 924.

Fig 21 (below right). The upper part of a colossal statue shows the king in an unusual costume with heavy wig and an enormous beard. Similar statues represent the king as an offering bearer carrying fish and fowl. The facial features are those of Amenemhat III as seen in his heavily-haired sphinxes from Tanis in the Delta. Granite. H: 71 cm. 1853-1806 BC. Rome, Museo Nazionale delle Terme.

Fig 22 (above). This over-life-size head of a man is unusual not only in its dimensions, but even more in its highly personal expression. The slight smile around the mouth gives the face an ironical and sceptical expression and puts it at a critical distance to its surroundings. Quartzite. H: 30.5 cm, c. 1750 BC. New York, The Metropolitan Museum of Art. 02.4.191. Gift of the Egypt Exploration Fund, 1902.

The exhibition will be on display at the Kunsthalle in Berlin as its second and last stop. Afterwards, the loans will return to Brooklyn, Brussels, Cambridge, Copenhagen, Hannover, Hildesheim, Lisbon, London, Munich, New York, Paris, Rome, Vienna, and several other museums and collections.

The catalogue, published by Hirmer of Munich, specifically designed in black and white, reflects the purist, ascetic concept of the project, trusting in the power of art.
Fig 23. Without its ears placed high up at the temples as a typical stylistic detail of Middle Kingdom art, this bust would, without problem, pass as a statue of the Late Period more than 1000 years later. Thoughtful, sceptical in his expression, this man could be the personification of one of the authors of the literary works of the Middle Kingdom. Quartzite. H: 19.5 cm, 1800-1750 BC. New York, The Metropolitan Museum of Art. 59.26.2. Purchase, Frederick P. Huntington Fund, 1939.

Fig 24. The two men represented in this group statue were high-priests of the god Ptah at Memphis. In this position they would have been responsible for the artists in the royal workshops of Memphis, who, besides their official duties, probably produced these unusual portrait statues. Quartzite. H: 92 cm, c. 1870-1840 BC. Paris, Musée du Louvre. A 47.

Fig 25. The squatting statue of Gebu presents a lively tension between the almost abstract shape of the body and the close attention of the face looking to its surroundings from a critical distance, summing up the artistic experiences of the Middle Kingdom. Granite. H: 93 cm, c. 1750 BC. Copenhagen, NY Carlsberg Glyptotek. AEIN 27.

Fig 26. This portrait head in yellowish brown stone has left behind all iconographical and stylistic restrictions of Egyptian art to become a masterpiece beyond time and space, but it still keeps the rigorous formal structure giving all Egyptian sculptures their skeleton supporting the visible surface. Quartzite. H: 18.5 cm, c. 1850 BC. New York, Jack Josephson Collection.
Art of the Middle Kingdom

Fig 27. In this gallery view the juxtaposition of sculptures of the Middle Kingdom and the Late Period establishes a dialogue over a time span of more than a millennium. The close stylistic resemblance of these remote periods is a proof of the role of the Middle Kingdom as the ‘Golden Age’ of Egyptian art.

Fig 28. Space and volume as basic aspects of Egyptian sculpture are made visible by a specific exhibition concept, iron cages built around the statues. This display has been inspired by the sculpture of Alberto Giacometti and paintings of Francis Bacon, where similar cages designate the virtual space around a figure.

All photos: Dietrich Wildung.

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PORTABLE ANTIQUITIES AND TREASURE

Peter A. Clayton

At the British Museum on 28 March, the Rt Hon. Alan Howarth, CBE, MP, Minister for the Arts and Under Secretary of State for Culture, Media and Sport, launched the Second Annual Report on Portable Antiquities (for the first one, see Minerva July/August 1999, pp. 44-5), and the First Annual Report on Treasure (the Treasure Act 1996 for England, Wales and Northern Ireland came into operation on 24 September 1997; Scotland is covered by its own common law principle of bonae vacantes - all ownerless objects belong to the State).

The key to the whole Scheme for portable antiquities is information and expansion. Since the publication of the first Annual Report in March 1999 there have been four major publications about the Scheme which have received wide coverage. The expansion of the Scheme has been highly successful. More than half of England, and the whole of Wales, is now covered by appointed Liaison Officers. Five additional posts were funded by the Heritage Lottery Fund, together with an Outreach Officer (Richard Hobbs, based in the Department of Coins and Medals at the British Museum).

In the year under consideration Liaison Officers have given 224 talks which significantly raise public awareness of our archaeological heritage and the importance of recording it, no matter how insignificant it might at first appear. It is the accumulation of information that leads to further understanding and knowledge of our past. Talks were given to 140 metal detecting societies and 84 to other interested bodies. Identification days and exhibitions, of which there were 166, have been highly successful. It was only as a result of an identification day that the Holme Fen Anglo-Saxon cross was recognised thirty years after its discovery (Minerva March/April 2000, p.3). An incredible 20,668 objects have been logged and the Portable Antiquities website (www.finds.org.uk), just a year old, has been receiving a phenomenal average of 30,000 'page requests' a month. The website allows access to 3000 objects that have been recorded under the Scheme and an additional 7000 objects in 500 images will shortly be added.

Response to the Scheme from members of metal detecting societies has not only been very gratifying for the Liaison Officers but has resulted in a vast increase in information being made available. Regular contact is maintained with many societies, the 47 in the first year has now risen to 95, and over 1900 finders are now on record, as against the 994 in the first year. There can be little doubt that not only is the Scheme a success, public response, fostered by the Liaison Officers, has in just the short span of two years considerably enlarged and enhanced our knowledge of the past in Britain.

The 48-page Report contains accounts from the various Liaison Officers of their areas, noting some of the major finds and how the Scheme works for them, and how they administer the Scheme. A series of tables set out the finds from the various areas under seven major period headings, and 'uncertain', by county. East Anglia (Norfolk and Suffolk) are the first premiere areas for finds but, interestingly enough, Norfolk shows the greater number of coins recorded whereas Suffolk is the stronger of the two on metal objects.

From the chronological point of view, finds of Roman material are still the most prominent in the tables, with medieval and post-medieval finds virtually equal together, but at a level some 18% below the Roman numbers. Another extremely welcome development has been the higher incidence of more closely reporting of find spots. These can then be added to the Sites and Monuments Record (SMR), helping to build up clear distribution patterns of people and material in the past.

It must also be remembered that it is not only metal detector finds (although they do form the bulk) that are recorded under the Scheme. There has been a substantial rise in non-metallic items reported from members of the public other than detectorists. Worked stone and pottery now account for some 12% of all the objects recorded.

The publication of the first Treasure Annual Report 1997-1998 records a total of 178 cases reported of treasure - the average over the previous ten years of cases of declared Treasure Trove was 24 a year, a total for the ten years of 245 cases. This sevenfold increase in the number of treasure cases makes it quite clear that there is no question but that the Treasure Act is not only working but it also means that many more important archaeological objects are being offered to museums for public benefit. As Chris Smith, Secretary of State for Culture, Media and Sport, points out, 'this has also meant a substantial increase in the caseload borne by the many different parties concerned with the operation of the Act', and he thanks all those involved. He noted that: 'Together the Portable Antiquities scheme and the Treasure Act have provided detector users and archaeologists alike with an opportunity to make a fresh start to everyone's benefit' - the published figures certainly prove that both are working well, perhaps better than many people at first thought. Time and again under 'Circumstances of discovery' in case entries, the words appear: 'Whilst searching with a metal-detector'. This, of course, is only to be expected and, not least, the bulk of such finds are coins and coin hoards.

In the tables of finds by county, once more East Anglia, the counties of Norfolk and Suffolk, record the most treasure cases, respectively 28 and 21. Only Kent, Wiltshire, and North Yorkshire manage to make it into double figures for their recorded cases. Prehistoric and Roman artefacts account for 23 cases, two only of these being in the former category, Late Bronze Age. Four Roman rings, one silver and three of gold, are listed, of which the major example was the gold ring set with a gold aureus of the emperor Postumus (AD 260-269) found at Poringland, Norfolk (see Minerva July/August 1998, p. 48). Eleven cases of treasure reported between 24 September 1997 and 23 September 1998, whilst listed, will be reported on in next year's Report. The 12 cases reported in detail record full information about the item(s), their date, finder, date of discovery, circumstances of discovery, description, disposition, and valuation.

The Medieval and Post-Medieval section of the Report is divided into Finger Rings (16 of them), listed in chronological order (12 of them being gold, which must have caused their original owners much anguish to have lost them). Amongst the second section, Other Objects, case numbers 40 to 89 (of which nos 59 to 89 will appear in full next year), are a miscellaneous group of items that notably includes a silver seal matrix of 13th-15th century date with the coat of arms of the Serby family, Lords of the Manor of Serby, near Harworth, Nottinghamshire. As this was found during an archaeological evaluation being carried out, no reward was payable to the finder but he and the landowner intend to donate it to the Bassetlaw Museum. Coin finds are listed separately in the Report in chronological periods, and a report on these will be found below in the Numismatic section (pp. 46-47).

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

MINERVA 17
THE NEW CYPRIOT GALLERIES
AT THE METROPOLITAN MUSEUM OF ART

Chris Lightfoot

When The Metropolitan Museum of Art opened at its current location in Central Park in 1880, the Cesnola Collection of Cypriot Antiquities took pride of place in the main hall—rightly so, since the richness and fame of the Cesnola Collection did much to establish the new Museum’s reputation as a premier repository of Classical antiquities. It was the first major exhibition of Cypriot art to be held in America, and at the time no museum in Europe had a substantial enough collection of Cypriot material to stage a similar exhibition. New York can, therefore, legitimately claim to have led the way in introducing the general public to the rich cultural and artistic heritage of Cyprus, and the Cesnola Collection remains to this day the largest and most comprehensive assemblage of Cypriot art outside Cyprus itself. The new permanent installation, located on the second floor near the Ancient Near East galleries, restores this important group of material to a prominent place amongst the Metropolitan’s exhibits, and it is likely to rekindle popular interest in the diverse, eclectic, and exotic nature of Cypriot art (Fig 1).

The island of Cyprus, an important crossroads between the ancient civilisations of Greece, Anatolia, the Levant, and Egypt, was certainly a cultural and ethnic melting pot. Throughout antiquity it acted as a staging post on the maritime trade routes across the eastern Mediterranean that linked these diverse regions together. The art now on display emphasises these links through both time and space. Despite the generous allocation of four galleries, only a selection of the finest works from the Cesnola Collection is on view. The remainder of the material is destined for ‘study storage’, a display that will form part of the final phase of the refurbishment of the Department of the Greek and Roman Art. Cesnola was a pioneer in collecting Cypriot art, and very little was known about it when he was actively engaged in excavating on Cyprus and assembling his collection in the 1860s-1870s. There are, as a con-

sequence, some gaps, which have been filled with objects from other collections, notably the loan of four prehistoric works from the Cyprus Museum, Nicosia, made possible by the Department of Antiquities of Cyprus and the A.G. Leventis Foundation.

The first gallery (Fig 2), the Norbert Schimmel Gallery, which adjoins the Museum’s galleries for the art of the Ancient Near East, is devoted to the prehistoric art of Cyprus. It features works that span the periods from the Neolithic to the Bronze Age (c. 7000 BC – c. 1000 BC). Cypriot sites belonging to the Neolithic and Chalcolithic Ages had not yet been discovered when the Cesnola Collection was formed. Indeed, it is only in recent years that excavations have revealed traces of the earliest settlement of the island in the late Palaeolithic Age (c. 8000 BC). Cesnola did, however, recognise the importance of Cyprus in the Bronze Age, and his collection fully illustrates the rich tradition of modelling terracottas, making pottery (Fig 3), and working metals that flourished on the island during the third and second millennia BC.

The exploitation of the island’s mineral resources played a pivotal role in the history of Cyprus. Copper,
New Cypriot Galleries

Fig 3 (left). Jug of Base-Ring I Ware, a type of hand-made pottery with a dark, metallic surface. c. 1600-c. 1450 BC. H: 44.8 cm. The Cesnola Collection, purchased by subscription, 1874-76 (74.51.1084).

Fig 4 (below). Copper ingot, weighing approximately 63 lbs. Late Bronze Age (c. 1200 BC or later). L. 44.5 cm. Rogers Fund, 1911 (11.1407).

Fig 6 (above). Limestone colossal head of a bearded man wearing a conical helmet. Beginning of the 6th century BC. H: 88.3 cm. The Cesnola Collection, purchased by subscription, 1874-76 (74.51.2657).

Fig 7 (above). Limestone statue of a male votary in Egyptian dress wearing the Double Crown of Egypt. Second half of the 6th century BC. H: 130.2 cm. The Cesnola Collection, purchased by subscription, 1874-76 (74.51.2472).

Fig 8 (above). Limestone statue of Herakles, wearing the lion's skin head-dress and carrying his bow and quiver. c. 530-520 BC. H: 217.2 cm. The Cesnola Collection, purchased by subscription, 1874-76 (74.51.2455).

which gave the island its Greek name, Kypros, was mined and smelted there from the Early Bronze Age (c. 2500 BC) onwards. In the Late Bronze Age (c. 1600 BC - c. 1000 BC) this became a major industry in Cyprus, and copper ingots were exported widely across the eastern Mediterranean. Ingots such as the example displayed in the Norbert Schimmel Gallery (Fig 4) are depicted on Egyptian wall paintings and referred to on Hittite tablets, while the 13th-century BC shipwreck at Uluburun off the south coast of Turkey has produced a whole cargo of ‘ox-hide’ copper ingots. Local craftsmen also exploited the metal to produce a range of copper-alloy and bronze objects, of which tripods were amongst the most decorative and highly prized. The example (Fig 5) featured beside the ingot is of special interest since it underwent repair in antiquity, indicating that such works were treasured by their owners and were passed down from one generation to the next. Scholars believe that these Cypriot tripods served as prototypes for metalwork produced in the Aegean during the early Iron Age (c. 1000 BC - c. 900 BC).

The great strength of the Cesnola Collection is undoubtedly the sculpture made of local limestone. The second gallery, which features the art of Cyprus during the first half of the first millennium BC, contains many of the most striking examples (Figs 6-8). Their
styles vary widely, reflecting the different cultural influences that were felt on the island at this time: Phoenicians, Assyrians, Egyptians, Greeks and Persians all contributed to this mix. The ancient inhabitants of the island were clearly adept at assimilating foreign cults and practices, as well as adapting different artistic styles to create an amalgam that is uniquely Cypriot. No single exhibit perhaps illustrates this better than the famous Amathus sarcophagus (Fig. 9). The piece is intricately carved and sumptuously painted. Much of the detail of the figures and the polychromy is now visible as never before as a result of painstaking cleaning and conservation work carried out by the Metropolitan's own Objects Conservation Department.

Although the Amathus sarcophagus rightly takes pride of place in this large gallery, it is surrounded by a wealth of other material that reflects the wealth and diversity of Archaic Cyprus. This period (c. 750 - 475 BC) marked the heyday of Cypriot civilisation, when the island was organised into a number of semi-autonomous city kingdoms. The Cesnola Collection is particularly rich in its holdings of metal vessels, which were made for and dedicated by the aristocratic families of Cyprus at this time. One of the finest examples of this group is a silver-gilt bowl (Fig. 10), bearing an inscription in the Cypriot syllabic script that gives the original owner's name as Akestor, king of Paphos. It displays a wealth of figurative decoration, combining Egyptian and...
Mesopotamian motifs that include winged Assyrian deities and cartouches with nonsensical Egyptian hieroglyphs.

Cyprus during the Classical Period (c. 750 - 320 BC) is featured in the A.G. Leventis Foundation Gallery (Fig 11). A second Cypriot sarcophagus, from the necropolis at Golgoi, is another masterpiece that is unique to the Cesnola Collection and so forms the focal point for the display. It is surrounded by other sculptures and reliefs that demonstrate the increasing influence of Greek models on Cypriot art (Figs 12-13). They include two sensitively carved limestone statues of men dedicated in the temple at Golgoi. The figures are dressed in the Greek manner, each wearing a finely pleated chiton (tunic) and himation (cloak). Nevertheless, despite the appeal of Greece, Cyprus remained stubbornly loyal to its own cultural roots and political allegiances. Apart from taking part in the Ionian revolt against Persia in 498 BC, the Cypriots were largely content to serve their Achaemenid overlords and resisted any movement towards a more representative and democratic form of government. This political reality is well reflected in a display of coins from the various Cypriot kingdoms of the 5th and 4th centuries BC, lent by The American Numismatic Society, New York.

The local kings of Cyprus were quick to change allegiance and support Alexander the Great in his strug-
New Cypriot Galleries

Fig 18. Limestone head of a woman with elaborate jewellery, Mid-5th century BC. H: 29 cm. The Cesnola Collection, purchased by subscription, 1874-76 (74.51.2820).

Fig 19 (above). Ornate spiral earrings. The terminals are made of finely worked gold, but the hoops have only a gold foil covering on a copper-alloy core. Second half of the 5th–1st half of the 4th century BC. H: 4.5-2.0 cm. The Cesnola Collection, purchased by subscription, 1874-76 (74.51.3374, 3382, 3367, 3368, 3370, 3373).

Fig 21 (right). Painted jug of Bichrome IV Ware, decorated with human figures and birds. Cypro-Archaic I Period (c. 750-c. 600 BC). The Cesnola Collection, purchased by subscription, 1874-76 (74.51.509).

and Nancy Hannon Gallery (Fig 14) is devoted principally to illustrating material from Cyprus in these two periods (c. 330 BC - c. AD 330).

Under the Ptolemies and Romans, Paphos was the principal city of Cyprus and gained much fame from the temple of Aphrodite, which it proudly advertised on its coinage. Indeed, the whole island benefited from the fact that Cyprus was recognised as the birthplace of Aphrodite (Roman Venus). The arresting figure of the Great Goddess stands in the centre of the gallery, emphasizing one enduring aspect of Cypriot life – the worship of Aphrodite (Fig 15), essentially a mother goddess of Syrian (or, possibly, Anatolian) origin, transformed by the Greeks into the goddess of love. The gallery, however, also contains other material that demonstrates the continuity of local traditions. There is, for example, a group of so-called 'Temple Boys' (Fig 16), figures of male infants that were dedicated at sanctuaries throughout Cyprus, probably with the intention of invoking divine protection for specific children. Such statuettes have been found in large numbers and seem to represent a peculiarly Cypriot custom. Many are bejewelled with protective rings and amulets that hang from straps or chains across their chests, and some actual examples of such jewellery are displayed with the statuettes.

Despite the wide variety and range of the exhibited material, these new galleries provide the visitor with a good appreciation of the essential character of Cypriot art. It is shown to be both eclectic, drawing on many different foreign influences, and at the same time somewhat conservative, preserving aspects that are distinctively Cypriot. The gold jewellery, for which the Cesnola Collection is rightly famous, provides one dazzling example of this apparent contradiction. Spiral earrings are a special feature of Cypriot art from the Bronze Age onwards. Several of the late Bronze Age terracotta figurines (Fig 17) in the Northern Schimmel Gallery have large pierced ears and clay representations of gold earrings. Actual examples of plain spiral ear-
rings, made of copper covered with gold foil, can be found in the next gallery, together with some larger scale limestone votive figures of the 6th and 5th centuries BC that are shown wearing such jewellery (Fig 18). Interestingly, they prove that men as well as women had a strong liking for spiral earrings, despite the fact that it must have been a painful operation for them to have their eardrums pierced and stretched sufficiently to accommodate the thick hoops. Alert visitors may spot that the 'Temple Boys' (Fig 16) in the Jake and Nancy Hamon Gallery also wear earrings, but here most attention will focus on the spiral earrings themselves (Fig 19). They include two highly elaborate examples that are decorated with terminals comprising a pair of lion-griffin's heads.

Many other delights and surprises are in store for the visitor to these galleries. There is, for example, a generous selection of vessels illustrating the rich and varied traditions of Cypriot pottery-making (Figs 20-23). The Metropolitan is to be congratulated on achieving an admirable balance between art and artefact. Many of the objects are of greater interest as social or archaeological documents than as works of art but, whether it is a terracotta representation of a woman baking bread in a circular oven (Fig 24) or a bronze waterspout in the shape of a lion’s head (Fig 25), they have an endearing charm and an immediacy that speaks to us across the centuries. But probably what people will gain most from viewing Cypriot art in all its diversity in this sweep of new permanent galleries is a lasting impression of the way Cyprus in antiquity was not a divided island but the home of many different peoples and cultures, who, it would seem, lived for the most part in peaceful and productive harmony with each other.

The installation has been organised by Carlos A. Picon, Curator in Charge, aided by other members of the Department of Greek and Roman Art in conjunction with the Museum’s Conservation and Design Departments. Professor Vassos Karageorghis, former Director of the Department of Antiquities, Cyprus, acted as the official Consultant for this reinstallation and provided much advice and inspiration. In collaboration with Joan R. Mertens and Marice E. Rose, Professor Karageorghis has written a new, lavishly illustrated book, Ancient Art from Cyprus: The Cesnola Collection in the Metropolitan Museum of Art. It provides an introduction to the development of Cypriot art as represented by a selection of major works from the Cesnola Collection, many of which are to be found on display in the new Cypriot galleries.

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Fig. 22: Cypriot potters had a long tradition of making vessels decorated with human figures. These jugs range in date from the Cypro-Archaic I Period (c. 750-c. 600 BC) to the Cypro-Classical II period (c. 400-c. 310 BC). H: 37.5–23.5 cm. The Cesnola Collection, purchased by subscription, 1874-76 (74.51.566, 564, 573, 583).

Fig. 24: Terracotta figurines depicting scenes of everyday life. One shows a woman placing the bread dough flat against the inside of the mud-brick oven, a scene that can be seen even today in some villages in the eastern Mediterranean. Cypro-Archaic Period (c. 750 BC-c. 400 BC). H: 9.6-6.2 cm. The Cesnola Collection, purchased by subscription, 1874-76 (74.51.1446, 1755, 1643).

Fig. 23: Spouted vase with lid. Both the shape and the decoration are highly unusual. Hellenistic Period (c. 310-c. 30 BC). H: 30.8 cm. The Cesnola Collection, purchased by subscription, 1874-76 (74.51.375).

Fig. 25: A pair of bronze lion’s head waterspouts, probably from a public fountain-house (nymphaeum). Roman Period (c. 30 BC-AD 330). Diam. 13.6 cm. The Cesnola Collection, purchased by subscription, 1874-76 (74.51.5677, 5678).
LUIGI CESNOLA and other 19th century collectors of Cypriot antiquities

Jerome M. Eisenberg, Ph.D.

ne of the most colourful figures in the long history of antiquities collecting, Luigi Palma di Cesnola (1832-1904) carved his niche in a very specialised area - the antiquities of Cyprus. Cesnola, born in Rivarolo Canavese near Turin, served in the army of the Kingdom of Savoy, first during the Austro-Prussian War and later in the Crimea. He then went to New York in the late 1850s where he founded a military school for officers. As a volunteer in the U.S. Civil War for the Union Army, he became a Colonel of a cavalry regiment from New York. He was wounded, captured, and imprisoned for ten months in 1863.

Following his discharge he succeeded in getting an appointment as the American Consul in Cyprus from 1865 to 1876, stationing himself at Larnaca (Fig. 1). While serving in this post he acquired a staggering amount of ancient objects both through extensive excavations at Amathous, Citium, Kurium, Golgoi, Idalion, and Pathos, and also a good many more by purchases, aided financially by a close friend in New York, Hiram Hitchcock.

He was not, by far, the first to collect Cypriot antiquities. As early as the 16th century many objects were unearthed in the tombs at Kouklia, Paphos, and Salamis. This continued throughout the 17th and 18th centuries. The English Consul was reported in 1801 as having dug up a statue or figure from Larnaca. By the middle of the 19th century the antiquity trade within the island expanded rapidly due to the activity of a number of the foreign consuls, bankers, and other officials on the island, who had made the collecting of antiquities their pastime. By the 1860s the competition was intense and through the 1870s an untold number of tombs and sites were plundered, rather than properly excavated. One must remember that Cyprus was then part of the Ottoman Empire, which had not formulated any laws until 1874 for the protection of sites and antiquities.

Sir Robert Hamilton Lang (1836-1913), a Scottish banker who became the British Consul in Larnaca in the 1860s and 1870s, was one of the first and most active collectors, specialising in the antiquities found at Idalion and Pyla. He loaned many pieces to the Glasgow Art Gallery and Museum in 1870 and they were later bequeathed to the museum. He also sold a quantity of objects to the British Museum, the Louvre, and Berlin in 1872.

Another active collector was Thomas Backhouse Sandwith (d. 1900) who held the post of British Vice-Consul from 1865 to about 1871. Sandwith took a serious interest in the pottery of the island and put together a very large collection, part of which was purchased by the British Museum in 1869. Much of his material was shipped to England and was exhibited in Yorkshire in 1875. Some of it was sold to the Edinburgh Museum in 1875 and to the British Museum in 1876. It must be said that several of these amateurs published scholarly reports about their discoveries, these efforts continued by William Waddington, Melchior de Vogüé, and others. Many of these publications were devoted to Cypriot inscriptions. Local collectors were also active, especially Demitrías Pierides, who formed an important collection in the late 19th century.

However, soon after his arrival in 1865, Cesnola quickly dominated the market, for he felt that he served a role similar to that of Schliemann at Troy. He believed that his finds in Cyprus would present evidence for a link between the biblical and classical worlds. He then decided to form a huge collection of objects and proceeded to undertake his quest in earnest. His greatest triumph was the discovery in 1870 of the Temple of Aphrodite at Goklos-Ayios Photios where he excavated a very large group of limestone statues, some of heroic size. These sculptures are the most important group of Cypriot statuary in the world.

He later wrote his book, Cyprus, its Ancient Cities, Temples and Tombs, published in 1877, no doubt in part to justify his rampaging. Cesnola even wrote in his Preface that his explorations 'were perhaps not conducted in the usual manner adopted and advocated by most archaeologists.' Cesnola wrote that in 1866 he opened over 3,000 tombs in the area of Larnaca and in three years of exploration he continued over 10,000 tombs along the southern coast. It was said that his foreman, Besh-besh, was actually in charge of all of the excavations that he commissioned and purchased the myriad of objects offered, and that the General was actually unaware of much of the information concerning the finds. In addition to many inaccuracies in the book, he was even accused of falsifying some of the details and he knowingly put together parts of different statues, such as a head on a torso, to form complete ones. Quite jealous of the
Luigi Palma di Cesnola

Cesnola personally supervised the installation of the collection in New York, as well as its publication. He was elected Secretary of the museum in 1877 and became its first Director in 1879, continuing in that capacity until his death in 1904. The year after he became Director, an art dealer in Paris and a former agent for the sale of his collection, Gaston Feuardent, publicly attacked him in print for the alterations and restorations made on so many of the sculptures; however a court trial vindicated Cesnola. He then proceeded to publish from 1885 to 1903 three extensive and authoritative (for its time) volumes on most of the collection: A Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities in the Metropolitan Museum of Art, New York (Fig 2). This was eventually replaced in 1914 by the scholarly Handbook of the Cesnola Collection of Antiquities by the British archaeologist J. L. Myres.

Following Cesnola’s departure from Cyprus in 1876, his brother, Major Alexander Palma di Cesnola, who had assisted him for several years, returned to the island that same year. With the financial assistance of an English collector, Edwin Henry Lawrence, Cesnola continued to amass Cypriot antiquities from 1877 to 1878, especially from Salamis (Fig 3). The British, who annexed the island in 1878, then prohibited all unauthorised excavations and confiscated much of his collection, parts of which went to the British Museum. Lawrence sold the remainder of his collection, which he had succeeded in exporting, at Sotheby’s, London, from 1883 to 1892, following unsuccessful attempts to place it in either the British Museum or the South Kens-

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Fig 2. The Cesnola collection on display at the Metropolitan Museum of Art, 1880.

Photos from Ancient Art from Cyprus, © Metropolitan Museum of Art.

Fig 3. Limestone sculptures from the Cesnola Collection on display at the The Metropolitan Museum of Art, 1907.

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gold treasures that Schliemann found at Troy, he even put together objects of different periods from different sites to form a ‘Kourion Treasure’ (apparently a practice that even Schliemann may have employed – see Minerva, March/April 1996, pp. 28-31).

At first he attempted to sell his entire collection of finds, some of them quite spectacular, to Napoleon III, Emperor of France, who would have installed them in the Louvre. Unsuccessful in these negotiations, due to the start of the Franco-Prussian War in 1870, he then approached the Russian government with the intention of exhibiting them in the Hermitage. When this attempt failed he decided to hold an exhibition in London, partly due, no doubt, to an impending total ban on the export of antiquities. Even though he was not permitted to export antiquities as the American Consul, he managed to do so in his dual role as the Russian Consul. He sent 360 crates of antiquities to England, though part of the shipment was lost at sea (like the collection of Sir William Hamilton). He held a very successful public exhibition in London in 1872, selling many pieces to both museums and private collectors.

Fortunately, he was able to sell the considerable balance of the collection in 1874 to the recently opened Metropolitan Museum of Art for $60,000 by means of public subscription. Significant contributions were made by the Trustees of the museum, including Junius Spencer Morgan (father of J. Pierpont Morgan) and John Taylor Johnston. It was the first serious collection of antiquities acquired by the museum – a total of about 25,000 objects packed in 275 large crates. He then returned to Cyprus to acquire additional material for the museum, including the ‘Kourion Treasure’, which was finally purchased in 1876 for a similar amount. This second group numbered over 10,000 items. Cesnola left Cyprus in that same year to take up residence again in New York.
It should be noted that official government excavations were not initiated until 1879 and the Cyprus Museum was not founded until 1883. Before that time the British authorities in charge applied the Ottoman Law of 1874 which gave one third of any finds to the excavator, one third to the owner of the land, and the balance to the government. A German scholar, Max Ohnefalsch-Richter, excavated under these conditions at Kition in 1879 and later worked at such sites as Marion, Tamassos, and Voni. To finance his serious archaeological work he shipped quantities of antiquities to several European museums, especially Berlin.

In the late 1880s and 1890s many formal excavations were conducted by the British at Amathus, Enkomi, Kourion, Marion, Palaeapaphos, and Salamis, and large numbers of antiquities were acquired by the British Museum, the Ashmolean Museum, Oxford, the Fitzwilliam Museum, Cambridge, and the museums in Edinburgh and Dublin. In 1886 the French excavated at Kourion and in the late 1890s at Larnaca and Lapithos. Many of the antiquities collected by them were presented to the Louvre; others were auctioned in Paris in 1901. In the 1890s the British Museum, fortified with a large bequest specifically for excavation in Cyprus, actively excavated at Amathus, Enkomi, Kourion, and elsewhere. Excavations in 1894 and 1895 were conducted at Dhal and Tamassos for the Berlin Museum.

Very few of these later 19th century excavations can be termed ‘scientific’ and the standards of both the excavations and the publications fell far below the contemporary level elsewhere in the Mediterranean. The Cyprus Museum did not conduct formal excavations until 1913 to 1914, when they participated with J. L. Myres at Kition, Kythrea, Lefkoniko, and Palaeapaphos. It was not until the 1920s that serious scientific excavations took place, most notably under the direction of the Swedish Cyprus Expedition from 1927 to 1931 headed by Einar Gjerstad. Since then, and especially since 1960, when Cyprus obtained its independence, many teams from England, France, the United States, Cyprus itself, and a number of other countries, have conducted meticulously organised missions and published a large number of excellent reports.

The 1964 amendment of the Antiquities Law, however, states that all antiquities excavated are the property of the government and no more finds can be divided with the foreign missions. The total number of antiquities that were exported from Cyprus over a period of about one hundred years — now in European and American museums and so many yet in private collections — must total well over 100,000. This past ‘plunder’ of the island now remains a sore but distant memory. Hopefully, if any future antiquities leave the island, it will be through carefully controlled deaccension by the government of duplicate objects in order to fund future museum and archaeological projects.

A large number of minor objects and duplicates from the Cesnola collection were sold to the public by the Metropolitan Museum in its shop in the 1920s and it was later decided to auction off thousands more at the Anderson Galleries in 1928. In the 2300 antiquities were acquired by the Ringling Museum in Sarasota, Florida, and many others by the Stanford University Museum. A total of 29,000 Cypriot antiquities were deaccessioned by the Metropolitan, leaving just 6,000, a selection of 600 of which are now on display in the newly opened Cypriot Galleries, for which the museum may be justly proud.

Suggested further reading:
Cesnola, L. Cyprus: Its Ancient Cities, Tombs and Temples. A narrative of researches and excavations during ten years’ residence as American Consul in that island (London, 1877)


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Rice bowl with cover, Bencharong ware, late 18th century. Porcelain with overglazed polychrome colours and glazing. Ht 8.5 cm.
The State Hermitage, St Petersburg. Discussed in an article about Sino-Thai ceramics in the Hermitage and the contacts between Thailand and Russia at the end of the 19th century by Tatiana B Aronova and Olga P Deshpande.

One of many articles on Asian art in Apollo, November 1999.

The November 1999 Apollo covered many aspects of Asian art from Buried treasures from China's Golden Ages to Burmese textiles to Relaxation in the Ming Period. It also included a revealing article about Bernard Leach, Lucie Rie and the collecting of Oriental ceramics by Jane Portal.

The Apollo Antiquities Issue for 2000 will be published in July. Articles planned include:
new research into Egyptian cosmetic cases and toilet objects; Freud's collection of Egyptian antiquities;
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ITALY OF
THE SAMNITES

Jerome M. Eisenberg and Stephen C. Rossi

A n exhibition of the antiquities discovered in the central southern region occupied by the Samnites in the 1st millennium BC (Fig 1) was held at the Terme di Diocletiano in Rome from 14 January to 19 March 2000 under the direction of the Soprintendenza Archeologica di Roma. The Samnites were the descendants of the Sabines (Fig 2); they emerged as an identifiable group in the course of the 5th century BC.

Strabo relates how the Sabines made a vow to their gods dedicating an entire generation of young men who, as adults, were sent south to found a new colony. These young men were under the protection of Mars, an attempt to impart a mythic origin to their bellicose character. Scholars believe that the periodic ritual migration of part of the local peoples was a way to relieve the pressure of over population. In any case, these ‘Samnites’ were able to establish themselves and prosper thanks to the rich fertility of these territories and to their skill in the working of wool.

As a result of expanding territories the first battle between the Romans and the Samnites took place in 343 BC. At the end of the war against Rome the political independence of the defeated Samnites did not end and they operated as a type of republic under Roman rule, as is well documented epigraphically, especially with the Pentri, one of the Samnite peoples.

Although the exhibition included objects dating as early as the 9th century BC, the majority dated from the 6th to 3rd centuries BC. The impasto (Fig 3) and other pottery found in 194 tombs excavated in the Campanian Necropoli at Montesarchio, as well as a large number of bronze objects, including an elaborate candelabrum (Fig 4) found at Casile, indicates an extensive early trade with the Etruscans. There is a total of about 3700 tombs in the area of Montesarchio. The necropoli indicate extensive evidence of a ritual breaking of this pottery. The abundance of manufactured goods points to an obvious cultural and commercial hegemony of the Etruscans from the area of Capua, who no doubt traded for wine, grain, and wool.

By the 5th century BC there was a decline in the influence of the Etruscans and Greeks. At that time bronze stamnos (vases) produced locally, such as those from Larino, were used as cinerary containers. The occurrence of many objects in the Iron Age tombs gave way to the practice in the 5th century BC of placing just one vase, usually imported and of good quality, in the tomb. In the 4th century these were often finely produced Campanian and Paestan vases (Figs 7-8), as well as other South Italian and Attic imports.

A large quantity of armour, rich in ornamented cheekpieces, was deposited as votive objects in the later 5th and first half of the 4th century BC in a temple sanctuary of the Samnite army at Pietrabondante (Figs 9-10). The types of armour found correspond closely to those shown on contemporary Campanian and Paestan red-figure pottery. Certain of the bronze repoussé pieces have been proved to be of Tarentine origin, further evidence of the continuous contact between the Italic peoples. The original temple was destroyed during the Punic Wars, and it was subsequently rebuilt on an even grander scale to include a theatre and many other buildings.

By the end of the 5th century BC the Greek and Etruscan cities of Campania, including Pompeii, came under the domination of a Samnite...
ruling class composed of a union between the Oscans and Samnites. Large painted tombs of the later 4th and early 3rd centuries BC have been excavated in this area depicting military processions, armour, and the social and economic aspects of the Samnites, especially at Nola (Figs 11-13) and Cuma (Fig 14).

The principal divinity of the Samnite pantheon was Herakles (Fig 10). His major sanctuary was located in Boiano where the Samnites built a terraced temple in the 4th century BC.

The enormous quantities of bronze statuettes of Herakles found throughout the territory always show the hero in the familiar pose with a club in his upraised hand and the pelt of the Nemean lion draped over the other arm. He was the protector of both agriculture and wellsprings.

Following the end of the battle of the Pentri against the Romans, the Samnites pledged fidelity to the Romans and entered into a period of prosperity for the entire 2nd century BC, the Romans continued to exercise
Fig 8 (left). Campanian bell krater by the Libation Painter. An Amazon slaying a fallen warrior. Tomb 1005, Montesarchiolo (Caudini), 350-330 BC.

Fig 9 (right). Bronze votive helmet, the cheekpieces portraying nereids holding armor - one side a helmet, on the other grooves. The Sanctuary of Pietrabonadante, 4th century BC.

Fig 10 (left). Bronze repoussé cheekpiece fragment from a helmet depicting Herakles drawing a sword from its sheath. The Sanctuary of Pietrabonadante, late 5th – 1st half of 4th century BC.

Figs 11-13 (left, bottom left; opposite page, top left). Polychrome fresco section from a painted tomb showing a procession of warriors, a horseman, and an attendant (with details). Nola, c. 330 BC. Photo by J. M. Eisenberg.
dominion over the Samnites, although only one tribe, the Pentri, remained faithful during the Punic Wars. A relatively peaceful coexistence allowed prosperity up to 91 BC when the Samnites allied themselves with the neighboring peoples to fight the Romans who had been unwilling to grant them full citizenship.

Coins were minted in this period with the inscription ‘VITELIV’ (Italy), showing the bull who, guided by Mars, originally led the Samnites to their lands. The reverse depicts their legendary hero Como Castronio. Unfortunately alliances during the Civil Wars led to a decimation of the Samnites who abandoned almost all of their traditional towns and villages to live as Romans in the cities of Campania. A complete Romanisation of the Samnites followed, as can be seen by some of the marble statuary of the 1st century AD (Figs 15-16). 1

Fig 14 (above). Painted terracotta funerary panel depicting a lady and her attendant (detail). Casina, late 4th century BC – early 3rd century BC. Photo by J. M. Eisenberg.

Fig 15 (below left). Tufo (volcanic stone) statuette of a seated mother goddess, one of the so-called ‘Madri’ (mothers), holding a baby in swaddling cloth. Sanctuary of Fondo Pattrarelli, Capua, 2nd half of the 4th century BC. Photo by J. M. Eisenberg.

Fig 16 (below centre). Marble male portrait. Benevento, c. 40 BC. Photo by J. M. Eisenberg.

Fig 17 (below right). Marble statue of a togate man found in 1926 (detail). The Theatre at Venusa, 1st half of the 1st century AD. Photo by J. M. Eisenberg.
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Gladiatorial Games

GLADIATORS AND CAESARS

The Power of Spectacle in Ancient Rome

An exhibition at the Museum für Kunst und Gewerbe, Hamburg

Dr Eckart Köhne

Pacingem et circenses, or bread and circuses, were what the Romans demanded from their emperors — at least in the opinion of the satirist Lucian, who coined that succinct phrase.

Over a period of more than five hundred years, the most important leisure activity of the masses — not only in Rome, but also in the provinces of the empire — was the entertainment provided by the amphitheatre, the circus, and the theatre. During the reigns of the emperors, public holidays featuring magnificent and costly shows occupied more than half of the year. Hundreds of thousands flocked to the Circus Maximus to see the chariot races. Comedies and tragedies, pantomimes and folk plays could all be enjoyed in the theatres. In the arena of the Colosseum, opened in AD 80, gladiators fought to the death to amuse the Caesars and their subjects.

The earliest sports were chariot races and riding tournaments, held to honour the gods during religious festivals. Even in early Rome, the valley beneath the Palatine served as a natural race track. This was the spot where, soon afterwards, the Circus Maximus was erected. When its extensions were finally completed, the circus could accommodate a total of 250,000 spectators. This turned the races into a mass spectacle. Although the theatre was not able to attract quite as many visitors, it also enjoyed a high degree of popularity. Stage plays were first introduced to Rome through the imperial contacts with Greek towns in south Italy, which was where the Romans were also familiarised with the concept of gladiatorial battles. In Campania, funeral ceremonies were accompanied by ritual fights to the death, probably originating from Etruscan funerary rituals. Rome, too, soon witnessed its first duel at a funeral. In the years that followed, the number of gladiators fighting at such munera grew rapidly.

The political process brought the games under its control by turning them into a mass public spectacle. During the period of the Republic, though, the great patrician gentes were at first less interested in influencing day-to-day politics than in using the games to increase their own long-term prestige. This was particularly true of the munera, which were not part of the festival calendar but the product of decrees contained in the wills and testaments of the deceased. This was to change in later years. Potential candidates for political office tried to exert direct influence on the voting population through the channels of the games' regulatory authorities. After all, in the last decades of the Roman Republic potential candidates needed great personal wealth to have the slightest chance of being elected to public office. Besides the money which was needed to buy votes, substantial sums were paid to the owners of gladiatorial schools and the importers of exotic animals used in the arena. An excellent example of this development is provided by the career of Caesar, which began with the accumulation of unprecedented debts caused in part by the organisation of games.

During the reign of Augustus, a fundamental change took place. After the death of Mark Antony, Augustus, the adopted son of Caesar, took deliberate steps to prevent other politicians from increasing their influence. One such measure was the organisation of lavish games in both his own name and the names of other members of his family, accompanied by the most strenuous efforts to prevent: senators and private persons from doing the same. Later on, his successors claimed the exclusive right to organise the games. The private organisation of munera had already been discontinued during Domitian's reign (AD 81-96). The Flavians had created the conditions for this development by building the Amphitheatrum Flavium (the Colosseum) and the stadium of Domitian, and by substantially enlarging the Circus Maximus. It is hardly surprising, then, that the people made increasing use of both the circus and the arena for holding political rallies and putting

Dr Eckart Köhne is Guest Curator of 'Gladiators and Caesars' at the Museum für Kunst und Gewerbe, Hamburg.
Gladiatorial Games

Fig. 2. This relief shows an accident which occurred during a chariot race in the circus. It occurred at the meta, or turning mark, which appears in the form of three high cones. The construction in the background featuring seven dolphins signifies the circuits which had already been completed.
Early 1st century AD. Kunsthistorisches Museum, Vienna.

Fig. 3. Marble relief showing a comedy scene. The four actors are wearing grotesque masks from the repertoire of New Comedy. Parts of the stage scenery are visible in the background. Early 1st century AD. Museo Archeologico Nazionale di Napoli.

... questions to the emperor. Although this produced bloody conflicts from time to time, the palace accepted it as a safety valve. The success of this approach was so great that the Christian emperors adopted the races and, in Constantine, carried on holding them until the late Middle Ages.

The exhibition ‘Gladiators and Caesars – the Power of Spectacle in Ancient Rome’ presents all of the facets of the entertainment industry in ancient Rome. Thanks to some extraordinary displays of generosity, 200 exhibits loaned to us by the most important museums in Europe – including the National Archaeological Museum in Naples, the British Museum in London and the Louvre in Paris – will be on display.

The exhibition includes individual sections which present the Roman games and their protagonists from a variety of perspectives. The gladiators are represented by a large number of ancient objects. The lavish ornamentation on the weapons used by the various types of fighters – such as the retiarius (net fighter), hoplonomachus (heavily armed fighter) and murmillo – not only bring the splendour of the arena vividly to life, but also signify the cruelty and insensitivity of the amphitheatre. A more personal approach is provided by the displays of gladiators’ tomb stones, firm evidence that many fighters did not all lose their lives in the arena.

The world of the spectators is brought to life by everyday objects embellished with pictures of their idols – ancient fan merchandise, just as popular then as it is today. Graffiti from Pompeii, carved into the plaster of the house walls, seem as fresh as they were hundreds of years ago and celebrate the long-forgotten stars of the arena. Ultimately, the fact that successful politicians chose to decorate their last resting places with marble gravestone reliefs featuring scenes from the arena provides an indication of the high prestige associated with the organisation of the games. One of the more outstanding exhibits is a relief of gladiators from Pompeii (now in the National Museum in Naples), more than four metres in length, which was restored especially for this exhibition and can now, after many years in the museum’s storeroom, again be displayed to the public.

The chariot races had a particular hold on the masses. As they still do today, the horses and chariots performed for stables which ran under their own distinctive colours. In an interesting comparison to today’s Formula One, where the participants endeavour to achieve top engine performance and keep their vehicle weight to a minimum, the ancient competitors battled to acquire the fastest horses. In the struggle to engage the best drivers, nothing much has changed – even in those days, the stars were tempted with astronomical fees. Serious accidents were commonplace as the drivers attempted to manoeuvre round both of the turning marks as tightly as possible. The circus was even compared to the universe – the chariots were stars circling the sun, which was said to be embodied by the turning marks. The influence of the races extended into the sphere of private art. Competitive races featuring small Cupids, which could also occur on sarcophagi, especially those of children, enjoyed considerable popularity. The falling chariot driver symbolised the death of a family member. Such artefacts were also highly regarded by emperors, who particularly valued...
Fig. 4. Bronze statuette of a gladiator. The clothing and armour of the fighter show that he is a scutarius, the opponent of the retiarius (net fighter). The flat crest of the helmet was intended to prevent it from getting caught in the net. 2nd century AD. Musée de l’Arles Antiques.

Fig. 5. Relief of a gladiator, fully armed and showing his victor’s laurels. Successful fighters were popular heroes, and could be given their freedom if they achieved an appropriate number of victories. 2nd-3rd centuries AD. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Antikensammlung.

Fig. 6. A bust of The Emperor Commodus. Ancient authors describe the emperor’s excessive partiality to gladiatorial battles. His fascination was such that he even appeared as a gladiator himself—although the safety precautions were so strict that the fights became a farce. AD 180-192. Museum für Kunst und Gewerbe, Hamburg.

their decorative character. Hadrian, for example, had an important room in his large villa at Tivoli decorated with a frieze featuring chariot-driving cupids. Four significant stone reliefs of this type, from museums in Paris and London, are included in the exhibition.

Further sections deal with heavy physical sports and, in particular, with the world of the theatre. Special emphasis is given to the protagonists, the organisers of the games and the spectators. Even an amphitheatre can be inspected in the exhibition — the visitor can use the computer to visit the virtual reconstruction of the arena at Arles. Winding their way through chambers and passageways, visitors can meet gladiators, slaves, the head of the gladiators’ school, and even the organiser of the games. Finally, the gladiators can be observed during their training.

By participating in this exciting and entertaining journey, visitors can experience the world of ancient entertainment. But does the phrase quoted at the outset — ‘bread and circuses’ — really apply to the Roman games? That is the question which the exhibition in the Museum für Kunst und Gewerbe would like to answer.

GLADIATORS AND CAESARS:
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To accompany the exhibition, the publisher Philipp von Zabern Verlag has produced a catalogue in a special edition of Antike Welt. Gladiatoren und Caesars —
Die Macht der Unterhaltung
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Illustrations:
Figs 1 & 3, Museo Archeologico Nazionale di Napoli, photograph Hans-Georg Merkel/Hamburgische Landesbank; Fig 2, Kunsthistorisches Museum, Vienna; Fig 4, Musée de l’Arles Antiques, photograph Michel Lacaud; Fig 5, Antikensammlung, Staatliche Museen zu Berlin, Preußischer Kulturbesitz, photograph Jürgen Liepe; Fig 6, Museum für Kunst und Gewerbe, Hamburg.
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Although the cathedrals of Salisbury and Exeter were each largely constructed in a single campaign in the Gothic period they are markedly different: Salisbury in the pure, chaste Early English style of the first half of the 13th century, and Exeter in the flamboyant and luxurious Decorated style of the years around 1300. Both buildings, however, contain a wealth of medieval wall painting and polychromed sculpture, which is now being comprehensively recorded for the first time. This work, undertaken in each case by the Courtauld Institute for the Dean and Chapter, follows similar detailed surveys of the cathedrals of Worcester (1997) and Winchester (1994). It is intended not only to provide an art historical record for future generations, but also to identify research and conservation needs and priorities. Paintings now lost, of which antiquarian or other evidence survives, are being included to provide as complete a record as possible, and at both cathedrals far more paintings are being identified and catalogued than originally anticipated.

The polychromy of both cathedrals has suffered an enormous amount in the past, not only through the usual post-medieval iconoclasm. One result of the severe air raids on Exeter in the spring of 1942 was the loss of two important paintings dating from around 1300: an image of the Virgin and Child with a kneeling figure at the back of a magnificent tomb in St James's Chapel, and an exquisite figure adorning a window of a house on the north side of the Close. An eyewitness recorded how 'an over-zealous demolition squad cleared it away with other debris to fill the adjacent bomb-crater' (Fig 1). Less dramatic but even more disastrous was the destruction caused by 'wrecker Wyatt' in his restoration of Salisbury Cathedral at the end of the 18th century. Two late medieval chantry chapels at the east end were swept away, one containing an unusual series of paintings including an image of 'Death and the Gallant' which recent research by Miriam Gill has shown to be closely related to a German engraving of c.1470-80. Also during Wyatt's period, the great 13th-century scheme of more than 100 figures on the eastern vaults of the cathedral was obliterated by whitewash (Fig 2); it was then partly reproduced in a new scheme of painting during Sir Gilbert Scott's restoration work in the 1870s.

Both cathedrals, however, have been the scene of important discoveries in recent years. At Salisbury, splendid fragments of 14th-century painted sculpture were found reused in the west wall of the cloister in 1994 (Fig 3), while in March 1999 an original 13th-century consecration cross was found on the altar wall of the Trinity Chapel—an unexpected addition to the most elaborate set of consecration crosses (many originally incorporating metal inlay) in the country. At Exeter, little is known of building work or decoration in the first half of the 13th century, but a fragment from this period, delicately painted with two green parrots, was discovered during repair work in the early 1970s, and another with equally fine stylised foliage was found by John Allan, the Cathedral Archaeologist, some ten years later. A yet more exciting discovery was made in 1993, below a large 13th-century wall painting of the Virgin at the east end of the cathedral. When a post-medieval monument here was temporarily removed from the wall, scores of painted fragments of the same 15th-century date were found behind it (Fig 4). Of the highest quality, they even include Press-brokat work—a technique simulating textile designs in relief, and almost unknown in other English wall painting.

The techniques of medieval painting have been intensively studied in recent years, with valuable research undertaken at both Exeter and Salisbury cathedrals. It is often forgotten that poly-
chromy frequently existed even on the outside of medieval buildings; such remains on the 14th-century and later sculptures of the west front at Exeter have been examined in great detail by Eddie Sinclair, revealing the presence of a wide range of pigments including indigo, azurite, and (the highly poisonous) orpiment. Inside the cathedral, too, the painting on the carved bosses of the nave and transepts has been conserved and studied in detail (reversing a policy of garish repainting pursued in the 1970s), and all such work has been aided by the fortunate survival of the cathedral’s fabric accounts from 1279 onwards, which provide valuable information on the purchase of materials such as oil, gold, vermilion, and other pigments. At Salisbury, similar research has concentrated on the polychromy of the west porch, the cloister bosses, and the magnificent 13th-century rood screen – carved with busts of apostles outspread wings – moved to the north-east transept during Wyatt’s restoration.

Of the overall interior decorative schemes of the cathedrals, relatively little is known of that at Exeter, though ‘ghosts’ of exquisite naturalistic foliage in the arcading of the Lady Chapel were spotted by a sharp-eyed student during the present survey work. At Salisbury, on the other hand, enough survives (or is known from 18th-century drawings) for the entire original hierarchy of decoration to be understood, progressing from the simplest decoration at the west end – mere masonry pattern on the vaults of the nave aisles – to the lush foliage and complex figural programme in and around the choir. Of that, however, much must remain unrecorded.

A high proportion of the most elaborate surviving polychromy is to be found on tombs and chantry chapels. At Salisbury, the finest painted tomb commemorates William Longespee, earl of Salisbury and half-brother of King John, who died (of poison, according to tradition) in 1226. Both the stone effigy and the wooden tomb chest are elaborately painted, the decoration of the chest including silver leaf finely engraved with foliate motifs, a technique now best paralleled in surviving Scandinavian panel paintings of the period. At Exeter, the sumptuous effigy of Bishop Bronescombe (d.1280) (Fig 5) is unsurpassed anywhere in England in the condition and sophistication of its polychromy, which even includes many areas of painting in translucent glazes over gold leaf. On the slightly later monument to Bishop Stapleton, murdered by a London mob in 1326, an intriguing if much restored image of Christ displaying his wounds is painted on the underside of the lozenge screen above the effigy, and is thus completely invisible to the casual observer.

The finest surviving chantry chapel at Salisbury commemorates Bishop Audley (d.1524) (Fig 6), and retains so much spectacular colour and gilding that the initial impression is of modern repainting; in fact, there is no doubt that this decoration is original, including the rich blue (now partially altered to green) covering much of the fan vault, which if analysed would probably prove to be azurite – a particularly expensive mineral pigment. At Exeter, one of the finest wall paintings is associated with the chantry chapel of Precentor Sylse (d.1508), depicted in his stone effigy as a gruesome cadaver. Appropriately monumental in scope, the large and highly naturalistic wall painting is – like so much medieval painting in England – thoroughly Dutchish in style and iconography and has even been compared to the work of Van Eyck.

Neither cathedral was monastic, but both were equipped with a cloister and chapter house. The Salisbury cloister is the largest in England, and still retains much of its simple 13th-century decoration of red masonry pattern on a white ground, as well as colour and gilding on its richly carved bosses. In the much-restored chapter house – modelled in the 1260s on that at Westminster Abbey – little now survives of the original colour scheme, except traces of the alternating red and blue backgrounds to the long cycle of Old Testament subjects carved above the stalls. Its counterpart at Exeter, on the other hand, retained a great deal of painting until about 1970, in the form of elaborate early 14th-century canopies (Fig 7) to sculptures that were hacked off by Wyatt’s restoration. Unhappily, most of this scheme was either destroyed or covered over by modern sculptures, and can now only be studied from photographs – fortunately of excellent quality – taken in the 1960s. While underlining the importance of recording these photographs have also now enabled a redating of much of the chapter house itself, showing that rebuilding after a fire in the 15th century was considerably less extensive than previously thought.

The current surveys are not only throwing much new light on the paintings and buildings themselves, but also, by collecting every scrap of evidence, providing a good impression of how each cathedral would have looked at every phase of its history. Relatively little painting is in urgent need of restoration treatment, though many avenues for future research have been high-
Fig 4. Detail of angels in the 15th-century painting at Exeter of the Assumption and Coronation of the Virgin. Further fragments of the same date were found behind a monument below this painting in 1993. Photo: Courtauld Institute of Art.

Fig 5. The late 13th-century tomb of Bishop Bronescombe at Exeter is probably the finest surviving painted monument of its date in England. Photo: G. Lewis.

Fig 6. Detail of the early 16th-century Audley Chantry at Salisbury, with its original colour and gilding. Photo: Courtauld Institute of Art.

Fig 7 (left). One of a series of painted canopies dating from c.1330, visible in the chapter house at Exeter until about the early 1970s. Underneath the canopies were originally sculptured figures, which had been destroyed presumably at the Reformation. Photo: Crown Copyright, NMR.

lighted: scientific examination of the Longespée and Bronescombe tombs, for example, would shed valuable new light on 13th-century painting techniques not only in England but throughout northern Europe. Further discoveries will inevitably occur, and at Exeter it is already clear that it would be well worth searching behind the 1970s sculptures in the chapter house for any surviving medieval painting, as well as attempting the huge 'jigsaw puzzle' of assembling the 13th-century fragments discovered at the east end of the cathedral in 1993. As for Salisbury, remains of the great 13th-century scheme of 48 angels on the transept vaults can still be seen beneath the Wyatt-period whitewash, and there seems every chance that they could be uncovered relatively intact. This would be a huge and expensive task, but there could hardly be a more spectacular 'discovery' for the new millennium.

David Park is Head of the Conservation of Wall Painting Department, The Courtauld Institute of Art, University of London.
AN ENIGMATIC SILVER SERPENT RING WITH ‘RUNIC’ LETTERING

Michael Dennis O’Hara

The ring is said to have been found in 1970 on one of the banks of the Medway between Rochester and Chatham, Kent, England. This information is unfortunately at third hand since the ring was acquired from a dealer who had obtained it from a treasure hunter who had given the find spot as near the Medway. Both thought that the ring was Roman, which may suggest that the ring was found on the Rochester (Roman Duobrinae) bank of the Medway.

The ring is in the form of a snake with a design or pattern of runic, or rune-like, letters on both sides of the body (Fig 1). There are also 23 incisions cut on the inside of the ring in order to resemble the underside of the belly of a snake. The letters were apparently taken by both finder and dealer to be part of the design on the snake’s body, and therefore the importance of them being a runic inscription was overlooked. The signs of wear are consistent with the ring having been worn for a considerable period.

The letters may represent a meaningful runic inscription, or they may be pseudo-runic and simply meant for ‘magical’ or decorative purposes. Runes were often cut with incantations and the spilling of blood, thus converting the object into an amulet. They have always been associated with the occult and the acquisition or use of supernatural powers, but they may also have been cut by someone quite illiterate wishing to appear to know runes.

The markings have been transcribed as precisely as possible and, if they mean anything at all, then they would seem to include Anglo-Saxon and Roman letters, and elements of the various later futharks (so-called from the first seven letters of the alphabet), but largely they seem to consist of the Swedo-Norwegian, or ‘short twig’ futhark. The period of use of these futharks, the ‘younger’ or Danish futhark and the Swedo-Norwegian and its variants, coincided to a great extent with the Age of the Vikings (c. AD 800-1100). There was a greater mixing of the various shorter futharks towards the later part of this period. By this time the Scandinavian rune now looked quite different from the Anglo-Saxon, and the Viking type can be distinguished on sight even if one cannot understand a word of either language.

Considering the shape of the ring, the fact that one or two letters may be at an angle, and the gash on one side of the body (where the knife or engraving tool may have slipped), then the inscription seems quite good (Figs 2, 3). Basically, there are too many different letters for the markings to be a random design. This is especially so when it is realised that runes can be read from left to right, right to left, with letters inverted, reversed or retrograde, and with the addition of letters from other futharks.

Professor James Graham-Campbell thinks the ring looks Germanic and that the markings are simply arbitrary scratches. However, Professor R. I. Page, one of the foremost authorities on runes, has agreed, in private correspondence, that there are too many different markings for them to be sim-
Viking Silver Ring

Although random scratches. He considers that they may be 'pseudo-runic' and places the ring, but without great enthusiasm, with the group which includes the Ash/Gilton sword pom- pell (said to have been found in the parish of Ash in Kent sometime before 1845, and now in the City Museum in Liverpool), and some marks on spindle whois (most recently some at York). The Ash/Gilton pommel has scratches which seem to represent runes, mixed with what appear to be arbitrary marks. The inscribed face has a high proportion of unidentified symbols, some of which may be only rune-like patterns added as space fillers, though they could also be early and local variant forms not otherwise preserved.

Regarding the gash, or slip of the knife, on the inscription on the right side (Fig 5), due to doubt to the difficulty of engraving on this type of surface, it is interesting to note that there is a runic inscription on the neck-ring from Pietroasa, Rumania (now destroyed but illustrations survive), where it is noticeable that one rune overlaps due to the difficulty of engraving on a circular surface. This difficulty of engraving on a circular ring surface is not taken into account by Marie Stoklund (National Museum, Copenhagen) who in private correspondence doubts the Nordic origin of the ring as the inscription 'would be characterized by a consistent system of vertical runes.' It was also suggested that 'the mixture of short twig Anglo-Saxon and Latin letters would be out of the question in an 11th-century inscription as there are rather narrow limits for when, where, and how the signs from the different futhark types and the alphabet are mixed.' This last comment is not entirely accurate as mixtures of Latin and runes appear even in Insular arts. Also, Professor Page has observed that there was an intermingling of the two main Viking futhark types in the later part of the Viking Age. As the serpentine ring combines features from both futharks, Page's observations are further support for a mid-11th century date.

Contradictory interpretation of runic inscriptions is not unknown. Magnus Magnusson refers to two totally different versions of a text by Soviet and Scandinavian runologists. David M. Wilson, in what he calls the first law of Paleo-Danish, says that 'for every inscription there shall be as many interpretations as there are scholars working on it'. Letters may be ligatured, others may be word separators, and as the various futharks (Germanic, Anglo-Saxon, Anglo-Frisian, Danish, Swedo-Norwegian) were not kept rigorously apart, nor restricted to a particular area, and frequently forms from one futhark could penetrate another, then it is perhaps hardly surprising that there are often difficulties of interpretation. The fact that different futharks may be interchangeable is not so unusual when one considers that on early Anglo-Saxon coins (mid-8th century) and even on later 11th-century Danish coins, the king's name and titles are sometimes rendered in a mixture of runes and Roman script. This intermingling of Roman and runic, which seems particularly prevalent in the 10th and 11th centuries, also occurs on memorial stones and other objects. For example, the Chester le Street standing stone (thought to be 11th century), and the Almouh Cross where the Irish name MYRREDRA HMEITWO (Muiréadach) occurs. This is not found elsewhere in Old English sources but does occur in Middle English, and this suggests a late date for the stone. In this context it is interesting to note that one letter form on the serpentine ring under discussion has an additional line, cut accidentally or otherwise, which transforms the letter into an inverted Roman A (which again contributes to the proposed 11th century date for the ring).

The markings on the serpentine ring consist mainly of letter forms found in the later 'younger' Danish and Swedo-Norwegian futharks which came fully into use in the 9th century and continued throughout the Viking period. The 24-letter futhark was continually undergoing modification, and the futhark of the Viking Age proper (variously given as c. 700-1050 and 800-1100) was one of 16 letters. The two main versions were the Danish or younger futhark and the even more simplified Swedo-Norwegian with substantially reduced branch strokes. This is the most common and has numerous variants. There is also another version of this known as the Roki runes after the stone on which they occur.

The inscription

Whether or not these 'runes' constitute an understandable inscription, as they would seem to do, or are simply 'pseudo-runes', or correctly formed runes cut only as part of a meaningless or magical design, will no doubt be a subject for further research and comment from Minerva readers. However, the symbols or letters on the serpentine ring can be clearly identified as being composed of runes from the younger or 'short twig' futhark with one Anglo-Saxon rune and two Roman letters. The form X may be from an earlier futhark. With regard to the X,

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Viking Silver Ring

this is evident on mixed runic Latin legends on 11th-century coins of the period, although it is unclear precisely what value is attributed to it. For example on pennings of Svend Estridson (1047-75) (Figs 6, 7).

One side of the serpent ring shows clearly that there has been an unsuccessful attempt at an inscription, as evidenced by the long gash, apparently made by a slip of the graver, from the bottom left of the X to the top right of the V.

Therefore, as the other letters on the same side seem to be intact, it would seem that the inscription, meaningful or otherwise, on this side of the serpent's body commenced from the head, that is to say, from right to left (Fig 8). It would seem probable then, that the more complete inscription on the other side may also commence from the head of the snake, in this case, left to right (Fig 9).

If the 'short twig' futhark with its variants, is applied we are given the possible values illustrated in Fig 9: left to right. If the first I and the three short strokes are then treated as dividers or spacers rather than as S's, we have the following reading:

I EAE(m) I TT I BEIDU I AYNA

This, astonishingly, gives part of a possible meaningful inscription and one, moreover, which is perfectly appropriate to the 11th century. The form Beidi Tyr (Tyr who requests?) is found in the account of the expedition of Dorfän Karlsluf, AD 1007: 'Beina: to assist'; 'Beida to ask/request for oneself'. The ending U would suggest past plural in ON. There was no future tense in ON and this was therefore expressed either by the present or by means of auxiliaries. A plausible initial interpretation therefore, would be an invocation or request to the god Tyr for something: 'Eaem requested [of] Tyr [something]?' There is no obvious interpretation for the final group of four letters, and no attempt has yet been made to interpret the unfinished inscription on the second side of the ring.

The name EAE(RN) appears on Scandinavian imitations of a penny of Cnut. It is possible that the initial IE may have been EL, in which case it may be worth noting that the element EL is quite common in Old Norse names - for example Eiðir, Eíciofr, Eicmundi,

etc. Other interpretations may be IE(MIE) from Old French, but is not very likely as the name is post-Conquest. No doubt, after this preliminary publication, other interpretations will surface in due course!

Runic inscriptions are not always separated by dividers or spacers, but when they do occur the more usual form is a pair of points ('), like a colon, but dashes are also known. The form illustrated in Fig 10 occurs on a sword pommel from Faversham in Kent, thought to be an invocation to Thor, and the Loveden Hill Runes should be noted where the word groups are divided by double vertical lines. The form X even serves as a spacer on a stave runic stone from Gran in Hadeland.

The T may be read as its rune name TYR (ON), Tiewi/Tiwr (ON glory), and thus Tiwaz/Tiwaz, whose name survives in the word Tuesday. It was fairly common practice to use the rune not only as its sound value, but as a form of shorthand for its rune name. For example, the M rune would be used for mun/human. Thor was a god equated by the Roman historian Tacitus with the Roman Mars. His name is cognate with the Greek Zeus and the Sanskrit Dyuus. The evidence of place names would make Denmark the centre of the war-like but law-maintaining Thor. In Scandinavia Thor was known as the god who controls victory in battle. In the Edic Poem Sigdriftualum it is stated 'Victory runes you must know if you want to gain victory cutting them on the hilt of your sword (some on one part and some on another part of the sword) and name Thor twice'. The use of the double T to name Thor twice is emphasised by the fact that double runes are seldom expressed as such. A single rune may well stand for two, especially when they are separate words. The main expectations would seem to be when calling upon the gods! This two-fold invocation to Thor for victory referred to in the poem about runes and swords, can be related to what appears to be the two-fold cutting of the rune Tyr (Tiwr) on the English find of the 7th-century sword hilt from Faversham in Kent. Although there is a considerable time difference from the Old Norse use to the distant and early English use, it would suggest that it was a well-known custom to name 'Thor twice' in the invocation.

The mark of the one-handed god, Thor, would seem to have attributes particularly useful to sea voyagers. It has been said that Thor is one of the guiding marks 'above night's clouds it is always on its path and never fails' and 'it keeps its faith well towards princes!' This is taken to be a guiding star or constellation named after the god, pre-dating the Pole Star which remained fixed. Thor is referred to as 'the boldest of the Gods and the patron of brave warriors', and it may be appropriate here to note that the sword was commonly called 'the serpent of battle'.

Professor James Graham-Campbell has pointed out in private conversation, that the terminals on the 'snake ring' are not reminiscent of the type of ring usually regarded as Norse 'ring money', and that the snake head taken on its own looks Germanic. This, of course, would suggest that the ring could pre-date the Norse Viking period. It is possible that this is an ancient ring found in the 11th century by a literate Viking and engraved with runes. However, the writer, as a life long student of the late Roman and Byzantine periods, can safely say that it bears no resemblance to anything the Roman or Byzantine.

Throughout the Viking age most of Scandinavia was without a coin-using economy; silver and gold was traded as bullion to be weighed out as required by the merchant. There seems little doubt that they were precious metal. The early Viking Age were intended to pass as a means of exchange. The change in meaning of the Anglo-Saxon word bæg (and to some extent hring) exactly reflect the change in the meaning of the Old Norse words baurr and hring. Both bæg and hring meant originally a ring or armlet and both came in time to stand for treasure in precious metals. The term 'brægbyrtri' which is met so often in Anglo-Saxon poetry corresponds exactly to the Old Norse baurbrægta or hringbrægta and are not usually interpreted in the sense of 'ringbreaker', but in a more general meaning as 'distribution of treasure', an attribute usually given to princes.

It has been observed in relation to gold rings or armlets of an earlier period, that the portion of a bæg would be called the 'scillinga' or (little) cuttings from it, and then adjusted to a fixed scale upon the weight of the Roman solidus. The scilling (scillinga)

Fig 10. This form occurs on a sword pommel from Faversham, Kent. Note how word groups are divided by double vertical lines

Fig 9. Transcript of the inscription on the right side of the ring with the characters interpreted as letters.

\[
\begin{array}{cccccccc}
J & S & A & I & (?) & E/G & E/G & E/G \\
\end{array}
\]

Fig 8. Transcript of the inscription on the right side of the ring with the characters interpreted as letters.

\[
\begin{array}{cccccccccccc}
X & X & X & X & X & X & X & X & X & X & X & X & X \\
\end{array}
\]

Fig 7. Rune legends from pennings of Svend Estridson (1047-75) demonstrating similar use of the form X.

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would become a definite division of a ring, the English equivalent of the Latin solidi, the more common, account which had originally been of the value of a solidus. Roman gold coins would have circulated as ornaments. There is a reference translated into the vernacular as 'a ring of pure gold marked as worth six hundred sildings or solidi', which suggests that the armlets or rings at least at the earliest period were made to a prescribed weight.

There was, therefore, no point in keeping bullion in the form of coin. It would have been melted down and cast into ingots for more compact storage and ease of handling or, more frequently, made into jewellery, thus providing the owner with the opportunity for conspicuous display of his wealth. Both ingots and jewellery could be cut up at a later date if small change was required. Viking silver hoards also comprised a great variety of objects: coins and ingots; brooches; pendants; neck rings; arm rings, and finger rings, both as complete objects and as their fragments (the so-called 'hack' silver). By the beginning of the 11th century English currency had come to be accepted everywhere as a model by the Scandinavian peoples themselves.

Although one of the terminals on the serpent ring under consideration here is different from the terminals of the rings usually referred to as 'Norse ring money', due to the ring being formed in the shape of a snake, there are nevertheless some similarities. There are a number of examples of this ring money, with the usual plain design, no snake's heads or other ornamentation illustrated by J. D. A. Thompson in the Inventory of British Coin Hoards, AD 600-1500 (1956). The complete finger rings illustrated on his plates appear to be of two or more sizes and as they were obviously also used as bullion, it may have been that they were originally made to a specific weight standard. This 'snake ring' would seem to conform in size to some of those illustrated by Thompson. The weight of 10.68 gms, if dated to after 1016, would equate with 13 and 1/3 silver pence (calculated at 0.80 per silver penny) - a considerable sum in the 10th and 11th centuries.

It is known that the Vikings held a ring oath in particular reverence - an oath sworn on a holy ring. All in all, bearing in mind the high value, and rune and oak taking significance of a ring such as that under consideration, it is hard to escape the probability that it would have belonged to a person of some considerable consequence - possibly a leader or prince.

Although the serpent does figure in Norse mythology it does so in quite a negative way as one of the three sons of the evil Loke: the wolf Fenris, World Serpent and Hel. Eventually the World Serpent was thrown into the ocean, where it continued to grow until it encircled all the Earth and at last bit off its own tail. It is interesting to note that the tip of the tail end of the snake ring, while not apparently broken off, has a square end, perhaps as if to suggest its having been bitten off (Fig 3).

There are terminals of arm rings which 'display remarkable examples of animal heads', and on which basis have been dated to after AD 1000, see D. M. Wilson (ed), The Vikings and Their Origins (1980). Other silver rings are known from a hoard from Skaidl (Orkney) deposited c. 950. Snakes also figure quite prominently on monumental rune stones, with the runic inscription engraved along the body of the snake (a little like the ring under consideration). It was a well-known Scandinavian practice to cut runes on a curving band of stone. These bands in many cases depicted the body of a serpent; for example, 'The Gripholm Stone', Södermanland, with the runic band in the form of a snake, has its text beginning at the head. There is also a carved boulder at Stjäta, Uppland, where the snake is enwined around the inscription.

The ship known as The Long Serpent was the centre of the important battle of Svalder (where King Olaf lost his life) and, along with The Short Serpent, would have been extremely well-known to the armies of earl Erik invading England in 1016, and the Danish and Swedish kings and their followers. In the words of G. Jones, 'the Long Serpent the most powerful ship in Northern waters'. Although there would seem to be no parallel, or other similar example, of the ring published here, it would, however, perhaps not have been too unusual for rings to have been fashioned in the form of a serpent in remembrance of two such famed Viking ships.

The reputed find spot of the snake ring on the bank of the Medway somewhere in the area of Rochester, a Roman town which guarded the crossing of the River Medway, is thought to have been an active international port since the 9th century, and is noted as being one of the main Viking invasion routes. It is not known where any vessel arriving on this route may have landed, but the area of the Medway is not improbable. It is also possible that some of the main invasion fleet may have landed near Rochester. It is known, however, that Cnut abandoned the siege at London and, having provisioned the men-in East Anglia and Mercia, sent his ships and captured livestock to the Medway.

In short, the find spot and the historical circumstances would not be inconsistent with the 'preliminary' results from the simple application of the latter 'short wig' futhark (to use during the 11th century) to the markings on the ring - an apparent request or invocation to Thor.

Conclusion

Every runic inscription is of importance for its time, and if hundreds of thousands of inscriptions cut (some have put the figure at, c. 40,000 for the early period - AD 100-500), only a tiny fraction of the total runic corpus has survived to modern times. The reasons for the low survival rate are not difficult to understand. Many will have been cut on perishable material such as wood and bone; others cut on non-precious metals which would have been subject to corrosion; and those on precious metals, gold and silver, although surviving well, will often have been melted down for their bullion value. These inscriptions are of supreme importance to both the linguist and social historian for they record material for which there is otherwise little or no evidence' (Professor R. L. Page). It has also been observed that the Norse inscriptions in the Anglo-Saxon Chronicle are an important epigraphical archive of any Germanic people. The period when these runes were being developed was a time of significant change in the Scandinavian languages, and this change is traceable in a succession of inscribed objects, often closely datable on the grounds of history, archaeology and art history.

The interpretation of the markings on this serpent ring is neither complete nor definitive. But the observation of Professor Page that 'even uninterpreted runic inscriptions have their significance, for they give another point of reference to a distribution map, and it is this which makes it essential to find out if the pseudo-runes or rune like inscriptions which occur are in fact runic, even though their meanings may always evade us' would suggest that there are sufficient grounds for publication at this stage. In this context the writer would be pleased to receive any critical observations or alternative interpretations C/o MINERVA.
Exhibitions of Ancient Art

ANCIENT ART AND ANTIQUITIES VIEWED

Peter A. Clayton

T he February issue of The Art Newspaper published, as an AN special, a long list of ‘World-wide exhibition attendance figures in 1999’ the figures given were quite an eye-opener. Their list was arranged in descending order of attendance figures, i.e. popularity. Minerva’s has always received popular attention and the numismatic and art collection figures were given for the most part. For 1999 there were 234,598 visitors (214,328 visitors, 2,926, and came 29th in the list. Ancient Egypt is always a popular subject for exhibitions or public lectures and ‘Gifts of the Nile: Egyptian art and architecture’ (not to be confused with the similarly named faience exhibition), at the Seattle Art Museum, coming 49th in the list, was well attended with 2,372 visitors (total 151,781). ‘Splendours of Ancient Egypt’ at the Virginia Museum of Ancient Art, Richmond, registered 247,868 visitors with a daily rate of 1,377. ‘Life and Death under the Pharaohs’ at the Art Gallery of New South Australia, Adelaide, had 75,000 visitors, 1,172 a day. ‘Cracking Codes: The Rosetta Stone and Decipherment’ at the British Museum, London, which commemorated the 200th anniversary of the discovery of the stone by Lieutenant Xavier Bouchard, (Minerva, Nov/Dec 1998, pp. 40-42), accompanied by an excellent illustrated catalogue (British Museum Press, £16.99), could only raise 794 daily, 135,000 overall. Despite the interest in the Egyptian mummy portraits with several international exhibitions in 1998, ‘Mummy portraits and Egyptian burial art’ at the Schirn Kunsthalle, Frankfurt, had only 41,513 visitors (670 daily).

New World archaeology could field three exhibitions. The ‘Maya’, 30th in the list, one of the most successful exhibitions at the Field Museum as it was well attended with 2,121 (772 daily). The ‘Palazzo Grassi, Venice, produced a spartan catalogue and 2,800 visitors daily, with an overall total of 700,000. Well behind on figure was ‘Ancient Mexico’ at the Los Angeles County Museum, scoring 645 daily and a total of 54,786. In Milan, at the Castello Sforzesco, ‘Symbols and Messages in Pre-Colombian America’ could only raise 14,000 visitors, (218 a day).

The most popular exhibition in European Old World archaeology was ‘Minoans and Mycenaean: Flavours of Their Time’, at the National Museum, Athens (Minerva, Sept/Oct 1999, pp. 33-6). This had a daily attendance of 1,208, overall 168,027. Another exhibition at the same museum, ‘Neolithic Treasure: Jewellery of Greek Prehistory’, was not so popular with 783 people per day and a total of 129,185 visitors. ‘Gods and Heroes of the Bronze Age’ at the Kunst und Ausstellungshalle, Bonn, could only muster 689 daily and 63,594 in all (catalogue book reviewed in Minerva, March/April 1999, pp. 6-7). An interesting exhibition that was shown at three venues in 1999 was ‘Ancient Gold: Wealth of the Thracians’ (Minerva, Jan/Feb 1999, pp. 8-17) which opened at the Museum of Fine Arts, Boston in March 1999, with 599 people daily (40,744 overall), but when it transferred to the Detroit Museum of Art in June 1999, figures fell to 406 daily (18,265 total).

Only one Far Eastern exhibition made the list in 1999; that was ‘Ringing Thunder: Tomb Treasures from Ancient China’ at the San Diego Museum of Art. There were 599 daily visitors and a total of 42,505. It will be interesting to compare figures in the current major exhibition of Chinese treasures at the British Museum in next year’s tables.

What, in fact, does The Art Newspaper’s survey tell us about public interest in the ancient arts and archaeology? Considering that a total of 444 exhibitions were listed, it is a sad reflection that only 18 (including ‘repeats’ as travelling exhibitions) made it into the list. This despite the very wide media and television coverage that ancient art and archaeology enjoys. Archaeological programmes are being constantly repeated on the Discovery Channel both in the UK and the USA. There seems to be no end to the plethora of archaeological books published. So, where are the ‘punters’ are they ‘voting with their feet’ and reacting against high entrance costs, or can they simply not be bothered to stir from their armchair archaeological reading? It is a problem that curators world-wide must address. Ancient objects are always at risk when being transported — many can no longer leave their home museums because of this. Costs of mounting exhibitions are very high, the actual physical element as well as the costs of borrowing objects from abroad (which have to be accompanied both ways by staff and supervised in their installation). Is there, in fact, all that great interest in exhibitions of ancient art and archaeology if only 18 can make it into the ‘hit list’ of 4447.

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TREASURE COIN FINDS
IN BRITAIN, 1997-1998

Peter A. Clayton

The First Annual Report on Treasure (see above p. 17) published by the Treasure Committee of the Department of Culture, Media and Sport, lists the coin finds separately from the other reported treasure finds. The incredible increase in the number of coin finds is the reason for this - in the present Report the cases number from 106 to 186 (of these, cases 158 to 186 will be reported on as treasure in next year's report). As with the other treasure cases previously mentioned, the finds are virtually entirely as a result of 'while searching with a metal detector'.

The first group is of Iron Age coins, cases 106 to 116. The find spots are all in south-east England and East Anglia. The majority of the Iron Age coins reported are gold staters and the numbers involved in a group range from as few as one to 328 (Farnham, Surrey, and Fornecott, Norfolk, respectively). In the former case, no reward was payable as the coin was found in the course of a metal-detector survey as part of a controlled archaeological excavation (see the reader in the Treasure Act 1996 relating to such finds). The majority of the coins were acquired by the relevant local museums, with the appropriate valuation being paid to the finder by the museum concerned.

Whilst there was nothing exceptional amongst the majority of the coins, in one instance - case no. 116, South-west Norfolk - a coin was found that is set to rewrite the numismatic history of the area. The group consisted of three gold quarter-staters, 56 silver coins, a bronze coin, and two silver 'droplets', found on two separate dates in November 1997 and April 1998. The find included a silver coin of a type hitherto ascribed to Prasutagus, the husband of Boudica, queen of the Iceni famous for her revolt against the Romans in AD 60/61. The new coin has provided a correction to the, as read previously, accepted inscription (which was SBV RI PRASATO ESICO FECIT - 'under king Prasto, Esico made [me?]').

Clearly seen on the new coin (Fig 1) is the inscription: 'SVB ESVRASATO [ESICO FECIT]. This has therefore cast doubt on the association with Prasto, and therefore, of course, with Prasutagus. Of relevance is the fact that coins of the Corieltauvi tribe (of the Lincolnshire, East Yorkshire and Humberside areas) also carry inscriptions for ESVRASV or ISVRASV, thus suggesting a possible link between PRASATO and ESVRASV. The question is, are these two names the same person? Iceni and Corieltauvi coins are known to occur together in hoards, thus indicating a political or trading link and the fact that they must have circulated together.

Four of the coins, including the SBV ESVRASATO piece, and the two 'droplets', were acquired by the British Museum at an agreed valuation of £3,700, and the remainder were returned to the finder.

Roman coin finds comprise cases 117 to 139. Under the Treasure Act it is not only coins of gold or silver that are required to be declared. By closing this gap and anomaly where, in the past, a hoard could be split by this legal definition, many more finds come to notice and much more information is available regarding the content of hoards and the interpretation of the reasons for their original concealment. Many of the coins reported on here were found at intervals over the same area, and in several instances, once recorded, were returned to the finders. One of the interesting groups in the 'addenda' category was found when the Suffolk Archaeology Service returned to the site of the great Hoxne Roman find (1992) of coins and jewellery five years later and retrieved the silver Roman siliqua. Unfortunately these had all suffered heavily from clipping, not uncommon on late siliqua, and were of uncertain emperors. The latest coins in the original find had been of the usurper emperor Constantine II, 407-411.

There were some instances of the finds being 'addenda' to previously recorded finds, occasionally spanning the date, and therefore the requirements, of Treasure Trove and the Treasure Act. Such was a large group of 165 silver denarii ranging from four of Mark Antony's legionary denarii, issued as payment for the troops at the battle of Actium in 31 BC, down to four of the empress Plautilla, wife of Caracalla, issued under Septimius Severus. The first 154 coins had been found in December 1996 at Bottesford, North Lincolnshire, and were therefore subject to the old law of Treasure Trove; the
further eleven coins found later in October and November 1997 were subject to the Treasure Act. The hoard had been buried about AD 207 and was acquired in its entirety by North Lincolnshire Museum at the valuation of £5,000 (Fig 2).

A hoard of 184 late Roman coins buried about AD 367 at Little Smeaton, North Yorkshire, found over a period of three months, consisted of a gold solidus, eight silver milliareses and 175 siliquae. The date range was from Constantius II (323-361) to Valens (364-378), and there were two of the rarer large silver milliareses of the former emperor in the group and four of the latter (the other two milliareses were one each of Julian and Valentinian I). Doncaster Museum acquired the group at the agreed valuation of £9,000.

Another extremely interesting hoard buried about AD 408 was found at Haynes, Bedfordshire, in October 1997. This consisted of 449 late Roman coins (8 milliareses, 440 siliquae, a bronze nummus), and three silver spoons, two gold finger rings, three silver finger rings and three fragments of the same, two fragments of silver necklace clasps, a piece of gold wire, and pottery fragments of the vessel in which the hoard had been cached. Unusual amongst the group were milliareses of the usurper emperors Magnus Maximus and Eugenius (two and one respectively, Fig 3), and also 36 and 16 siliquae respectively of them. The whole hoard was valued at £34,200 and went to Bedford Museum.

The medieval coin finds ranged from Anglo-Saxon silver pennies (two coins being addenda to the Bedale, North Yorkshire hoard, of 991–5, and 39 from Warlaby, North Yorks), to two silver groats of Henry VII found with a silver soldino of Doge Leonardo Loredano of Venice (whose splendid portrait by Giovanni Bellini in 1501 is in the National Gallery, London). The most valuable group, valued at £60,000, was the Applecore, Kent, 490 silver pennies (including 27 cut halves and 12 damaged coins), all of Edward the Confessor except two of Crut (see Minerva, July/August 1999, pp. 47–8). The post-medieval coin finds tended to be small groups, mainly of 17th century coins which no doubt represented individual’s small savings.

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

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MINERVA 47
SILVER REFLECTIONS OF ROMAN GRANDEUR: Somerset’s Shapwick Treasure

The British Museum has recently completed processing a remarkable find of Roman silver coins found in 1998. At more than 9,000 pieces it is the largest hoard since the great Hoxne treasure, (1992) and by far the biggest silver hoard of the earlier empire to be found in Britain. The find is also unprecedented for its relationship to a previously undiscovered major villa site.

Richard Abdy tells the story of ‘Beginner’s Luck’.

At the findspot of the Shapwick hoard there is absolutely nothing to indicate that it was different from any of the other large fields covering the area. Indeed, prior to the discovery there were no significant Roman sites known to be nearer than the ancient Roman towns of Ilchester and Exeter. In the autumn of 1998 farmer’s son Kevin Elliott was trying his hand at metal detecting for the first time on the family farm with the encouragement of his cousin Martin. The treasure field gave up its secret at almost the moment the pair arrived with an outlying coin being picked up at the entrance to the field. This was part of the scattering caused by plough activity which had dispensed the topmost coins of the buried hoard, spreading them out over the land. However, the majority of the coins still lay intact and it took the Elliots just 40 minutes to discover the epicentre, and for the full enormity of the discovery to become apparent.

It must have been an amazing sight to have seen the hoard uncovered but, unfortunately, archaeologists were not called in at the time to record the find before its removal. This is made all the more frustrating because the undisturbed coins were said to have rested in neat rows, just as they must have been placed more than 1,700 years ago by their unknown owner, who by some equally obscure misfortune was never able to recover them. Almost all the coins were recovered from their find spot that day in two very heavy buckets (Fig 1). However, the finders soon alerted Somerset County Museum (in the person of curator Steve Minniti). Although it was obvious that the find was clearly very important because of its prodigious size, the archaeological investigation of the findspot quickly revealed two things. The first discovery concerned the practicalities of hiding the silver hoard. Most hoards, if recovered under controlled circumstances, show traces of the container that the owner needed to use to keep the coins together and separate from the earth.

A glance at Anne Robertson’s ‘Conspicuous from Romans-British Hoards’ will show the amazing array of pots which acted as containers. The Curridge hoard, an impressive recent discovery of c. 400 large Early Imperial Roman bronzes due to go on display soon at Newbury Museum, had two pots. In this case a large greyware dish acted as the container and an older Samian ware dish had been recycled as a lid. The British Museum’s great Hoxne hoard, the most famous Roman treasure discovery of recent years (1992), and luckily subject to detailed excavation, was all contained within a wooden box – a real example of the cliché of the treasure chest. However, in the case of Shapwick, the Somerset archaeologists were able to establish that the coins had come from a round-bottomed pit and therefore had presumably been contained within some sort of bag, no trace of which now remained. The second discovery (Fig 2) was that the ‘findspot’ is clearly in the corner of a small room. This really was an amazing breakthrough in the investigation. The act of hoarding wealth is of necessity a secret affair, buried in a remote location, hidden away from prying eyes. In this case, however, the owner must have had some connection with this building - a link has been established.

A geophysical survey was carried out.
Roman Silver Coin Hoard

by English Heritage (Fig 2, + marks the spot), and the results were simply astonishing, far beyond what anyone could have hoped to find. They revealed the small room to be deep within a complex of buildings forming a giant courtyard villa whose robbed walls had lurked unseen beneath the soil since remote antiquity.

Leaving aside the villa (which will hopefully be the subject of future investigation) we can now turn to the coins themselves. After conservation (undertaken with great patience by Simon Dove of the BM Conservation Department) the result is a major collection of Roman currency in perfect condition whose silver surfaces remain as shiny as the day they were minted. It was clear at the outset that virtually all the coins were denarii, the standard silver coin of the Romans until the mid-3rd century AD, and the most important denomination of a monetary system that also used gold and base metals. Since its introduction late in the 3rd century BC, the denarius had been universally accepted in an empire whose more developed regions often had local currency systems, somewhat like the US dollar of its day. Furthermore, the denarius was the denomination used for the most important and inevitable transaction ordinary people faced - taxation. Base coin was not acceptable to the State when it collected its dues from its citizens and, indeed, Matthew 22 has Jesus refer to a denarius as 'coin of the tax'. By the time of the emperor Caracalla's (AD 198-217) constitutio Antoniniana of AD 212, conferring citizenship on every free member of the empire, the denarius would have been in even greater demand nowhere could it only escape tax through the misery of slavery. Although the denarius began to disappear as a coin during the middle years of the third century, the effects of inflation causing the need to produce coins in denarius multiples, the name lingered on into Late Antiquity as a unit in which to express prices and accounts. However, the memory of the denarius lived on as it became the prototype for the Anglo-Saxon silver penny; the prices in British shops retaining the pence abbreviation for denarius in £sd right up until decimalisation in the 1970s.

The latest coins of the Shapwick hoard date to AD 224, early in the reign of Severus Alexander (AD 222-235), the last member of the Severan dynasty, and it is clear from analysis that it shows all the characteristics of a sample of the currency circulating around that date. In other words, Shapwick is a prime example of a late Severan denarius hoard of which a number of examples are known, such as the 'East of England' hoard (otherwise known as the Colchester hoard) which with c. 3,000 coins had been the largest of its type known from Britain since its discovery during the 1890s.

The hoard therefore forms a typical currency pattern of its period, but what do we mean by this? The pattern is partly dictated by attrition over time, that is to say that the longer a coin has been circulating the more likely it is to be lost or become worn to the point that it is recycled and, conversely, newer coins just released into circulation take time to spread amongst the population. This is an effect that is observable in our everyday experience - the majority of the coins in our pockets always seem to have dates that lag some years behind the current year. On a graph this would form a bell curve, the peak representing the body of coins old enough to have fully spread into circulation but not so old as to become statistically vulnerable to loss. However, in the case of silver hoards of this type the predominant factor shaping its profile is caused by removal from circulation of certain coin issues displaced by subsequent debasements. The earliest coins in the hoard are issues of Mark Antony struck for his troops prior to the fateful battle of Actium in 31BC. Worn virtually to blank discs, of all the silver prior to Nero's debasement of AD 64 they remained in circulation for centuries due to their lower silver content (Fig 3). Everything else in the hoard was produced after AD 64. Appropriately Vespasian (AD 69-79), who as commander of the Second Legion subjugated the Somerset area during the AD 43 invasion of Britain, is well represented, but his son Domitian (AD 81-96) is found in predictably low numbers due to the raised silver purity of his coinage. However, all these early issues are dwarfed in number by those of the Severan dynasty whose issues make up three-quarters of the hoard, especially that of its illustrious founder, Septimius Severus (Fig 4), whose need for funds caused by his doubling of army pay led to the 'great debasement' of AD 194/5 when the silver content dropped to about 50%. Of all the emperors of Rome, Septimius has one of the strongest connections with Britain by campaigning to the north of Hadrian's Wall from AD 208 until his death in AD 211 at York, which had served during those years as his operational base and the seat of government for the ruler of the western world.

The vast majority of the denarii are from the mint of Rome (those of Fig 6. Aphrodite holding an apple on the reverse of a silver drachm of Caracalla in Cappadocia. It is datable to 110-120 AD. (Size: 1.5.)

Fig 7. Julia Mamaea, mother of Severus Alexander and the real power behind the throne. (Size: 1.5.)
Roman Silver Coin Hoard

Antony were most likely produced from a mint travelling with his legions). About 10% of the Severan component of the hoard can be stylistically placed as being of Syrian (Fig 5) or Alexandrian origin, and there are also four Greek drachmata – three of Lycia and one of Cappadocian Caesarea (Fig 6) which, on this and previous Romano-British hoard evidence, passed as denarii but are no less remarkable for being so well travelled.

The coins are in excellent condition and working through the hoard one is presented with a reflection in miniature of the Roman past. Emperors, famous and infamous, and their families (Figs 7, 8) are displayed in the fine naturalistic style of the high empire, many visibly ageing on their successive issues. Classical gods, goddesses, and personifications are depicted in varying symbolic guises and poses, great victories, imperial event (Fig 9), journeys, and public works are recorded as miniature monuments.

What of the original owner of all this wealth? That a major treasure such as this could be found in the context of an important villa site is unparalleled in Romano-British archaeology. At c. 9,200 denarii the Shapwick treasure must surely have belonged to either the one-time owner or to a very senior manager of the estate, for it represents more than ten year’s pay for an ordinary legionary soldier of the time. With virtually all hoard cases, no connection with the ancient owner now remains. However, with the context of the villa we come closer than ever before to understanding what sort of person would have been able to accumulate such large sums, and should the villa be subject to further investigation we might come closer still.

Rarely can a hoard of coins be seen to have such a strong connection with the very soil which yielded it. With this in mind there can surely be no more appropriate a public home for this treasure than at the Somerset County Museum at Taunton. A little bit more of the luck that has imbued the finders should see the curators able to obtain funding to preserve publically the coins as a single, spectacular treasure. In the meantime, any hoard continues to arouse the interest of the media and scholars alike. Indeed, amongst the latter there is strong indication that it will provide fertile material for study for many years to come.

Richard Abdy is a curator in the Department of Coins and Medals in the British Museum.

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MINERVA 50
A record price for an archaic Greek coin was achieved at the Tkalec auction in Zurich. The sale included a fine offering of Greek coins in electrum, but one particular piece stood out. The highlight was the electrum stater struck by Phanes, thought to have been minted at either Ephesus or Halicarnassus in the last quarter of the 7th century BC. The coin depicts on the obverse a stag grazing, with the legend ‘I am of Phanes’. The reverse consists of three separate punches with irregular lines.

The stater of Phanes is remarkable as the first coin to bear a legend. It is also the only Greek coin leged which includes a verb. Two Phanes electrum staters were previously known, one in the British Museum and one in the Bundesbank Museum, and each of those bears the legend in Greek, ‘I am the badge of Phanes’. The Tkalec example, now the third known of the type, bears a previously unknown shortened form of the legend omitting the word ‘badge’.

The coins of Phanes are known to be amongst the earliest of Greek coins, for a smaller fraction of the stater was found in the famous foundation deposit of the temple of Artemis at Ephesus. It is this rare spot, along with the design of the grazing stag (an animal associated with Artemis), that has suggested Ephesus as the mint. However, the stater in the British Museum collection was bought at Halicarnassus, and it is at Halicarnassus that the unusual name Phanes is attested, for around 530 BC a Halicarnassian of that name was serving Amasis, king of Egypt, as a mercenary. The Phanes who issued the coin could well have been the grandfather or earlier ancestor of the later Phanes, and the stag may have been his personal badge. In any event, the use of a personal name at this early point in the development of coinage is instructive; we know from these coins that the responsibility for the issue was personal – whether the issuer was an official or a private individual – rather than collective (the citizenry as a whole). The previous record price for an archaic Greek coin was set in the 1990 Sotheby’s New York sale of the Hunt collection, in which an early electrum stater depicting a griffin head, of uncertain mint, sold for $280,000. The Phanes in the Tkalec sale was estimated at a modest $200,000, but it was widely discussed prior to the sale that the coin could bring much more. In fact, interest was such that the house had to start the bidding at SF350,000. The price rose quickly in increments of SF10,000 until the last few bids, when the tempo slowed, and the coin was finally knocked down to Classical Numismatic Group at a hammer price of SF480,000 (at current exchange rates, equal to $290,000 or £180,000), a new record for a Greek archaic coin.
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11-12 May. LEU NUMISMATICS. Auction no. 77. Zurich.
Tel: (41) 1 211 47 72. Fax: (41) 1 211 46 86.
24-25 May. GIEssNER MünZhandlung AUCTION. Munich.
Tel: (49) 89 24 22 64 30. Fax: (49) 89 22 83 513.
4-7 June. IRA & LARRY GOLDBERG. Auction. Beverly Hills.
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10 June. PONTERIO & ASSOCIATES. Auction. Long Beach, CA.
Tel: (1) 619 299-0400. Fax: (1) 619 299-6952.
10 June. JEAN EISEN.S.A. Auction no. 62. Brussels. Fax: (32) 2 735 77 78.
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FAIRS
13-4 May. NUMISMATIC AND ANTIQUARIAN BOURSE. San Francisco, CA, USA.
Contact: Dr. Arnold Saltov. Tel: (1) 973 761-0634. Fax: (1) 973 761-8406.
12-14 May. P.A.N. COIN SHOW. Munrow, PA, USA. Contact: John Paul Sarosi.
Tel: (1) 814 535-5766.
8-11 June. LONG BEACH COIN & COLLECTIBLE EXPO. Long Beach, CA, USA.
Contact: Ronald J. Gilio. Tel: (1) 805 962-9939. Fax: (1) 805 963-0827.

CONFERENCE & LECTURES
23 May. ECCLESIASTICAL MINTS IN LATE MEDIEVAL ENGLAND. Martin Allen.
British Numismatic Society, London (at the Warburg Institute). 6pm.
20 June. ROME AND THE HELLENISTIC WORLD (Annual Presidential Address).

EXHIBITIONS
CYPRUS
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MUSEUM OF THE COINAGE OF CYPRUS. New museum illustrating the history of Cyprus through its coinage.

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**Book Reviews**

**Mosaics of the Greek and Roman World**
Katherine D. Dunbabin.
xxii + 357 pp., 40 col., pls., 318 b/w illus., 8 maps. Hardback, £75 ($135).

This book achieves what the jacket ‘blurb’ says. It provides a comprehensive account of mosaics in the ancient world from the early pebble mosaics of Greece to the pavements of Christian churches in the east. It deals with the historical and regional development of mosaics throughout the Mediterranean and the Provinces, including places as far apart as Syria and Britain. The origins of pebble mosaics are discussed and seen to be an indigenous development in Greece, having evolved independently from the decorated pebble mosaics of Asia Minor. The development from pebble mosaics to the use of material from the 3rd century BC, with stones cut to shape to produce illusionistic three-dimensional qualities, are described together with the development of vernacula tur: miniscule fragments of stone to recreate the effects of Hellenistic paintings and even trompe l’oeil. The influence of this tradition on the mosaics of Italy, as in the case of Alexander Mosaic from Pompeii, in the last two centuries BC is described and is followed by a chapter on the evolution of Italian mosaics of the Republican and Imperial periods where we also begin to see mosaics of the ‘everyman’ including, for example, the black and white mosaics from Ostia paving market places and public baths. The following chapters concentrate on mosaics from the provinces including Gaul and Germany, Britain, North Africa, Sicily, Iberia, Syria, Palestine, Greece and Asia Minor. These sections provide a wealth of comparative material but any book, even of this size, cannot do justice to the material available and the illustrations, inevitably, are selective. Thirteen pages, including figures, are devoted to the mosaics of Roman Britain which derive from the standard decorative repertory of the continental workshops. Nevertheless, by the later second century they had developed a character of their own. Some sites in Britain had pavements constructed well into the late fourth century but here the author falls into the trap of assuming a similar situation prevailed throughout the province. It is now known that large parts of the south-east saw a stagnation in demand and it is wrong to state that about half the Venetian mosaics may be placed after AD 300. On the contrary, research can demonstrate that most mosaics from this town are of the late Antonine period; very few indeed are later than AD 350.

The identification of many mosaics as the products of ‘schools’ or individual workshops should be less rigid than it is, and Dunbabin is right to regard their regionalisation as not absolute. Nevertheless, perhaps for the first time in a single work, we have the opportunity to compare and contrast mosaics, including vault mosaics, from throughout much of the Empire and be impressed by their wide diversity. We must also be impressed by Dunbabin’s encyclopedic knowledge of the subject and the rare treat of a discussion of their patrons and of seeing the mosaics placed into their architectural context and function.

On the production, the presentation of the volume is good but, in many cases, the black and white illustrations appear somewhat grey and lacking contrast and the maps are poor. To have 40 illustrations in colour is a delight but surely, since the subject is Roman art, more of the work should be in colour? That said, anybody interested in mosaics should not be without it – it is a tour de force.

_Dr David S. Neal, FSA_

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**Catastrophe: An Investigation into the Origins of the Modern World**


Every so often amongst the plethora of archaeological and historical books that appear nowadays there comes one that is, to say the least, different – it is not a typical rehash of many previous books; it sets you back and makes you think. _Catastrophe_ is just such a book whether, having read it, you agree with the author’s hypothesis or not.

David Keys puts his cards on the table from the very start: ‘The aim of this book is to help change people’s view of the past and of the future.’ Essentially his thesis is that a major catastrophe, possibly a volcanic eruption, in around AD 535, set up such a course of events that they formed the basis of the modern world as we know it. For about 100 years the effects of this climatic ‘catastrophe’ triggered ecological, political, epidemiological, religious, demographic and other aspects that were to have far reaching effects in Europe, the Middle East, Africa and the Far East. Certainly, the old proverb that ‘there is no smoke without fire’ seems to hold good in that Keys presents a catalogue of events and endeavours to fit them into a context, which led him to his original hypothesis. The mid-sixth century AD does appear to be a watershed between the ancient and early medieval world, leading into the world as we know it today. The big question must obviously be, if an event such as a monstrous volcanic eruption (even larger than Krakatoa in 1883, which is pretty well documented) did occur around AD 535, why does it not appear in the record of the many civilisations that Keys cites in his evidence? It really is a puzzle, but whatever line one takes, for or against the ‘keys theory’, there is a wealth of information and thought-provoking material in this book.

_Peter A. Clayton_

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**Ten Thousand Years of Pottery**


The title of this sumptuous book is conservative – pottery must be Man’s oldest product after flint knapping, and antecedents can be seen in the clay-moulded bison illustrated from the cave of Tuc d’Audoubert in the Pyrénées which date from at least 12,000 years ago. Pottery was at first handmade (largely by the women of the group), built up for larger pots on a coil base, and often crudely decorated with incised lines or ‘stab and drag’ decoration (often using small bird bones). Early firing of the pots was done in an open fire, hence the typical early ancient Egyptian ‘black-top’ ware; having pointed bases it was fired neck downwards and the oxidation rendered that part of the pot in the ashes black and the rest of the body red. Only when the concept of the closed and regulated kiln was invented did many more techniques become available. Pottery, in fact, is the archaeologist’s delight when found in an excavation because, although it can be easily broken, it is virtually indestructible – even tiny fragments can often be the telltale indicators to origins, culture, technology involved, usage, etc. At the other end of the scale lies the connoisseur’s and ceramicist’s delight in the pottery products of high technology, control of fabric, the kiln firing, glazes and decoration. With a span of 10,000 years, pottery, although still basically the humble clay from the earth, can take on many aspects that provide admiration, delight and sensual appreciation. It is all these multifarious aspects that Emmanuel Cooper has managed most expertly to draw together in this wide-ranging survey.

A series of 14 chapters, from Early Beginnings to Studio Ceramics Today, sweep across the world of pottery, both east and west, seeing it in its cultural and artistic contexts as well as the geographical and technological aspects. Superb illustrations allow interesting analogies to be drawn and, not least, the illustrations of techniques and actual native production are extremely informative. The comparisons that can be made via the illustrations, and the detail in the text, are at times most intriguing, leaving one wondering about

_the indigenous origins of certain styles of decoration and shape._

Emmanuel Cooper has produced a book that is both informative, sumptuous in its presentation, wide in its scope, and also extremely reasonably priced – no one interested in pottery can afford to be without a copy.

_Peter A. Clayton_

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**National Treasures of Georgia**


Sixteen years ago, in the exhibition _The Treasury of San Marco_, the present reviewer overheard the following conversation: ‘It says here that

_MINERVA 57_
"Ithea" was the medieval name for Georgia. Do they mean the state of Georgia, back home? Do you know any other Georgias?

Treaty of National Treasures of Georgia is the catalogue of an exhibition (The Land of Myth and Fire: the Art and Culture of Ancient and Medieval Georgia) which should even now be informing Americans about another Georgia, celebrating 3000 years of statehood this year. Ranging from the 6th millennium AD to the 20th century, 165 exhibits are catalogued, and there are surveys of the country in prehistory, classical antiquity and the Middle Ages, with a post-script on the art of Niko Pirozmani (c.1862–1918), the national painter. It is a handsome book, illustrated throughout in colour, with commendably short introductory essays by both Georgian and western scholars.

Fascination among the readers (though betraying a rather idiosyncratic editorial hand), the illustrated essays constitute an admirable introduction to the geography, history and culture of this tiny Transcaucasian country. A general introduction is followed by a history of Georgia from palaeolithic times to the present, with chapters on three centuries contained in some five pages of text, with an immensely useful chronological table and an indispensable guide to the changes in name undergone by the country and its constituent parts. Profoundly affected by the adoption of Christianity in the fourth century, Georgia has suffered invasion by Persians, Seljuk, Mongol, Safavid, Ottoman and Russian occupation, and has only recently gained its independence from the Soviet Union.

A section on Georgian language and literature contains valuable contributions on manuscripts, cultural and educational centres, and on Rustaveli, the national poet, author of the twelfth-century epic The Knight in the Panther's Skin. Antiquity is covered by essays on various aspects of prehistory, even wine-making and viticulture, on goldwork in the classical period, on classical myth (including, of course, the legend of the Golden Fleece), and on pre-Christian civilizations. The Middle Ages are particularly well covered. The Christianization of Georgia succeeded c.330 to c.1450 (dates which almost exactly coincide with those of the Byzantine Empire), the transmission of artistic ideas, architecture, wall-paintings and mosaics, saints and their cults, enamels, repousse-work, manuscript-illumination and embroidery. There is a brief monograph on two of its 'star' items, the Tbilisi Golbet and the Lalish Pentateuch.

It is invidious to select from over a score of contributors those who have brought something special to their subjects. The brevity of most of the contributions is unusual and refreshing: Temuraz Sakarelidze has distilled into two pages the current state of knowledge of Georgian repousse-work, of which there are more than 2,500 extant examples, many of high quality (the famous silver-gilt relief of St Mamas is in the catalogue). The intricate developments in embroidery, which must be extraordinarily difficult to communicate to non-Embroidery specialists, is admirably covered by Ketskhoveli, and, as might be expected, Antony Eastmond's two essays, on the transmission of artistic ideas and on cults and saints, are beautifully crafted, and at the same time thought-provoking and satisfying.

An understandable pride in Georgian accomplishments, illustrated with a number of colour reproductions of the achievements of other cultures. Where an 'enamel preserved in Georgia and an item in a British, American or Italian collection share the same technique, style, coloration and idiosyncrasies, it seems perverse to invoke Byzantine iconoclash to attribute one to an early Georgian master and the other to a later, post-iconoclastic, Byzantine workshop. No one would deny Georgia a pre-eminent role in the history of enamelling, but that role and that history are not well served by the assertion in Leila Khushkadzave's essay that the Crucifixion octofold mounted on the Khakhuli tripod and the little ninth-century Deesis from Martvili are not intimately related, respectively, to the Bichovskoi reliquary in New York and the reliquary-cross mounted on the covers of Marciana Lat. 1, 101 in Venice.

In the catalogue section, a gold cloisonné enamel medallion of St Luke (no. 124), dated to the first half of the twelfth century, has attracted much attention. In an editorial note: 'There has been a strong debate, in the last decades, regarding the dating of this work...'. In fact the debate ended three years ago, when the confession of Piotr Nikolaevich Popov, a craftsman employed by Fabergé, was published by T. F. Faberzhe, A. S. Goryna and V. V. Skorul in Fabergé and St Petersburg, a collection of memoirs, articles and archive documents on the history of the Russian jeweller's art, marking the 150th anniversary of the birth of Carl Fabergé 1846–1996 (in Russian) (St Petersburg, 1997). The medallion of St Luke was made at 63 Nevski Prospect, St Petersburg, at some time between 1892 and 1908. With considerable artistic licence, an engraver called Gorshkov enlarged a detail from an 1866 chro-molithograph of the famous tenth-century reliquary of the True Cross in Limburg an der Laan, and a metal-clasher by the name of Kudy-shev prepared the enamelling base, sinking the silhouette of the saint and the letters of the inscription into a gold dice; when his assistant, who was not a goldsmith, added the internal drawing in gold wire, and Stepan Iurevich Sabin-Gus, the mastermind of the whole fraudulent operation, applied the enamel and had it fired in workshops in 2 Spasski pereulok. Not included in the exhibition, but dated to the 15th century in Khushkadzave's essay, are the celebrated cloisonné enamel plaques of St George on horseback, which were made in 1908 by more or less the same team, Sabin-Gus's daughter Evgenia having possibly replaced Gorshkov. The large collection of byzantinising enamels in the Fundación Lázaro Galindo in Madrid, claimed as Georgian by Khushkadzave, are likewise the work of the 63 Nevski Prospect production-line.

But National Treasures of Georgia is the catalogue of an exhibition which never took place. Opposition to allowing the exhibits out of the country gathered extraordinary support. The Patriarch thought their absence during the year 2000 absolutely essential and desirable; theology students demonstrated outside a museum in Tbilisi and went on hunger-strike. Ironically, one of the authors represented in the catalogue spoke in support of a ban. With the benefit of hindsight, the Georgian Minister of Culture's Foreword to the catalogue makes sombre reading. Whether or not the whole emotional reaction was orchestrated to discredit the President, Eduard Shevardnadze, whose Preface welcomes the opportunity to promote his country abroad, the exhibition was eventually called off. The ruling party scuppered hopes in the parliamentary elections last October, but Shevardnadze still faced a presidential election this year.

At least we have the catalogue. This is as beautiful as any coffee-table book – the illustrations are ravishing – but at the same time it is a serious and successful attempt to educate and inform. Had the exhibition taken place, it would soon have run its course and returned to Georgia, whereas the catalogue, like all exhibition catalogues, would have enjoyed a much longer life. In the event, the catalogue is all we have, ever had, or probably ever shall have, but it does stand on its own, and it satisfies a need for well-digested and well-presented information – in English – about a country and a culture which deserve to be much better known. It would have been courteous of the publisher, however, to have informed the reader that the book is the catalogue of an exhibition that never happened.

David Buckton
Courtauld Institute of Art

Western Architecture: A Survey from Ancient Greece to the Present


Architecture is a dichotomy - on the one hand it is utilitarian, a place for living, working, or worshipping and, on the other, a visual expression of man's aspirations and in itself a visual poem. Ian Sutton, in his well-researched and comprehensively illustrated survey over two and a half thousand years brings both of these aspects together. The Prologue, treating of Greece and Rome, is short, but it lays the foundation of styles and thought that will be reflected down the centuries in buildings of diverse form, culture and context. So, often, in the text and in the carefully chosen illustrations, is the later years' debt to antiquity reflected in the buildings of Western Europe, and not only in the great capital cities but often more widespread as grandiose civic pride of aristocratic wealth extols itself in copying or reworking old and well tried schemes. This book is a useful, invaluable companion and complementary to western architecture, elegantly written, immensely enjoyable, and very enlightening.

Peter A. Clayton

MINERVA 58
UNITED STATES
ATLANTA, Georgia
LIFE AND DEATH UNDER THE PHARAOHS.
A travelling exhibition from the National Museum of Antiquities, Leiden, Netherlands, on the culture, religion, philosophy, and daily life in ancient Egypt. FERNBACH SCIENCE CENTER (1) 404 378-4331. Until 3 September.

BOSTON, Maryland
COLORFUL NOMADS: SCOTTISH TREASURES FROM ANCIENT UKRAINE. The first major exhibition of Scottish gold and silver objects in the US since 1975, it features more than 170 objects from four major Ukrainian museums. WALTERS ART GALLERY (1) 410 347-9000. After 5 September it travels to Paris. Catalogue $60 (0.1995, 95 pages). Minerva, Nov./Dec. 1999, pp. 24-33; reprints are available from Minerva or at the venue for $5 each.) Until 28 May (then to Los Angeles).

BOSTON, Massachusetts
ART OF THE ANCIENT NEAR EAST. A new permanent installation tracing the evolution and art of Anatolia, the Levant, Mesopotamia, Iran, and West-Central Asia from the Neolithic to the fall of the Persian Empire. BOSTON MUSEUM OF FINE ARTS, BOSTON (1) 617 267-9300. (See Minerva, May/June 1999, pp. 35-7)

EGYPTIAN FUNERARY ARTS. Another new permanent installation depicting coffins, funerary masks, and burial goods from the New Kingdom to the Ptolemaic Period. KAPU and the four-ton false door, architectural elements from the 19th Dynasty Palace of King Merenptah, a red granite head of Tutmosis III, funerary sarcophagi, and a fine selection of jewelry are part of the new installation. ACADEMY OF ARTS (1) 808 532-8700. (See Minerva, Nov./Dec. 1999, pp. 26-27) CATALOGUE $60 (0.1995, 95 pages)

HOUSTON, Texas
THE GOLDEN AGE OF ARCHAEOLOGY. Celebrated discoveries from the Persian Empire of Cyrus the Great, from 550 BC to 300 AD. Museum of Fine Arts, BOSTON (1) 617 267-9300. (See Minerva, Jan/Feb. 1999, pp. 9-16)

MEDIEVAL OBJECTS FROM THE SCHLUETEN GEMUSEUM. A selection from the collection, including liturgical objects, glass, enamels, and more. BOSTON COLLEGE MUSEUM OF ART, Until 30 May

THE ART OF AFRICA, OCEANIA, AND THE ANTHROPIC ARTS. 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 Chajul region. BOSTON MUSEUM OF FINE ARTS, BOSTON (1) 617 267-9300. Ongoing exhibitions.

BROOKLYN, New York
GUERNOL: A COLLECTION OF THE ART OF JAPAN. Over 200 objects from the eclectic collection of Alistair B. Martin and Edith Park Martin including antiquities and Pre-Columbian art. BROOKLYN MUSEUM OF ART (1) 718 638-5000. Until 7 May

CAMBRIDGE, Massachusetts
NUZI AND THE HURRUS: FRAGMENTS FROM A FORGOTTEN PAST. The exhibition features over 100 pieces from the Museum's collection of more than 10,000 Nuzi artifacts, including cuneiform tablets, seals and seal impressions, jewellery, glass, clay figurines, bronze weapons and statuettes. SEMITIC MUSEUM OF HARVARD UNIVERSITY (1) 617 495-4631. An ongoing installation until 2001

CHICAGO, Illinois
NEW EGYPTIAN GALLERY - THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO. A temporary exhibition, including some of the recent acquisitions from the Flinders University, until 28 June. J. PAUL GETTY MUSEUM, CHICAGO (1) 773 702 9520. Opened on 22 May 1999. (See Minerva, May/June 1999, pp. 24-33; reprints are available from Minerva for $3 each or at the venue.)

CLEVELAND, Ohio
EGYPTIAN GALLERIES REOPENED. In this reinstallation of the galleries, the rooms are presented thematically, rather than chronologically. The emphasis is on Gods, Public and Private Life, and, with special emphasis, the Afterlife. CLEVELAND MUSEUM OF ART (1) 216 421-7340. Reopened 2 September 1999. (See Minerva, Feb./Mar. 2000, pp. 38-53)

GALLERY OF EARLY CHRISTIAN & BYZANTINE FINE ART is closed for renovation and will reopen on 13 September. CLEVELAND MUSEUM OF ART (1) 216 421-7340

CORNING, New York
FROM THE CORNING MUSEUM OF GLASS. 200 masterpieces in glass covering 3500 years of glassmaking, including a number of well-known vessels. CORNING MUSEUM OF GLASS (1) 607 937-5371. Until 31 July

HANOVER, New Hampshire

HONOLULU, Hawaii
SEARCHING FOR ANCIENT EGYPT: ART, ARCHITECTURE AND ARTIFACTS FROM THE UNIVERSITY OF PENNSYLVANIA MUSEUM. The final venue for this important exhibition, over 138 Egyptian artifacts from the University of Pennsylvania Museum including: part of the Old Kingdom崩溃; and clay sphinxes, as well as Late Period Jewelry was on display. ACADEMY OF ARTS (1) (808) 532-8700. (See Minerva, Nov./Dec. 1999, pp. 26-27) CATALOGUE $60 (0.1995, 95 pages)

HOUSTON, Texas
THE GOLDEN AGE OF ARCHAEOLOGY. Celebrated discoveries from the Persian Empire of Cyrus the Great, from 550 BC to 300 AD. Museum of Fine Arts, BOSTON (1) 617 267-9300. (See Minerva, May/June 1999, pp. 35-7)

INDIANAPOLIS, Indiana
SELECTIONS FROM THE ASIAN COLLECTOR. A major exhibition with over 200 antiques from c. 6000 BC to AD 960 focusing on objects from the last 20 years, including stone sculpture, jade, gold, bronze, wood, and bamboo decorative objects, ritual implements, musical instruments, paintings and calligraphy. THE MUSEUM OF FINE ARTS, HOUSTON (1) 713 639-7300. Catalogue, Until 7 May (then to San Francisco)

MIELENT, Missouri
ECHEOS OF ETERNITY: THE EGYPTIAN MUMMY AND THE AFTERLIFE. An exploration of the Egyptian concept of the afterlife as illustrated by antiques from the collection of the museum. THE NELSON-ATKINS MUSEUM OF ART (1) 816 312-3313. Until 6 August

KANSAS CITY, Missouri
NAA TO HOST ANEUCHITAN EXHIBITION. A temporary exhibition, including some of the recent acquisitions from the Flinders University, until 30 July. J. PAUL GETTY MUSEUM, KANSAS CITY (1) 816 312-3313. Until 6 August

LA JOLLA, California
J. PAUL GETTY MUSEUM CLOSED. It should be noted that the Getty Villa Museum is also temporarily closed due to the extensive conservation of Greek and Roman antiquities, classical sculpture, and other works of art pending renovation and will probably reopen in 2003 as a centre for comparative archaeology and art history. J. PAUL GETTY MUSEUM (1) 310 459-7671

MONCTON, New Jersey
UNTAMED SPIRITS: HIGHLIGHTS FROM THE COLLECTION OF PATRICK J. BOURKE. The collection of some of the finest pieces in the museum's holdings of 4000 Indo-European works of art. MONCTON MUSEUM OF ART (1) 973 746-5555. Until 30 July

NEW YORK, New York
ANCIENT FACES: MUMMY PORTRAITS FROM ANCIENT EGYPT. About 70 examples from North American museums with examples of Roman portrait sculpture of the same period. METROPOLITAN MUSEUM OF ART (1) 212 879-5500. Until 7 May. (See pp. 32-33)

SMALL BUDDHIST SCULPTURE FROM XIANGGUANG. A new gallery. METROPOLITAN MUSEUM OF ART (1) 212 742-8411. Until 17 June

CULTURE AND CONTINUITY: THE JEWISH JOURNEY. Jewish culture and history from antiquity to the present with over 150 objects and artefacts. Many of these have never before been included in a recently acquired 4th century Roman Torah (with rare silver filigree) and a 16th century Greek manuscript of the Psalms and Septuagint with Greek and Hebrew inscriptions. THE JEWISH MUSEUM (1) 212 423-3271. A new permanent installation.

NEW YORK, New York
CYPRUS GALLERY. The reinstallation of the famed Cypriot Collection and many other Cyprus works of art - phase 3 of the renovation of the classical galleries. METROPOLITAN MUSEUM OF ART (1) 212 879-5500. Opened 4 April (See pp. 18-25)

TOWNS OF THE YELLOW EARTH: ANCIENT CHINESE CERAMICS FROM THE MELTING TANG COLLECTION. 63 objects from the Neolithic period to the Warring States, c. 5000-300 BC from a major collection organized by many years of an anonymous group of European collectors. CHINA INSTITUTE GALLERY (1) 212 744-8181. Until 18 June

FOR THE NEW CENTURY: JAPANESE TREASURES FROM THE SEYCHELLES. A temporary exhibition, including many objects on permanent display for the first time. METROPOLITAN MUSEUM OF ART (1) 212 879-5500. Until 25 June

NEW BRAINS, New York
GREG AND ROMAN GALLERIES, PHASE I. The first major section of the renovation of the Greek and Roman Galleries, the Beider Court, is devoted to early Greek art from the Cycladic, Mycenaean, Mycenaean, Geometric, Archaic periods, including many objects on permanent display for the first time. METROPOLITAN MUSEUM OF ART (1) 212 879-5500. Until 6 June

J. PAUL GETTY MUSEUM CLOSED. It should be noted that the Getty Villa Museum is also temporarily closed due to the extensive conservation of Greek and Roman antiquities, classical sculpture, and other works of art pending renovation and will probably reopen in 2003 as a centre for comparative archaeology and art history. J. PAUL GETTY MUSEUM (1) 310 459-7671

METROPOLITAN MUSEUM OF ART (1) 212 879-5500. Opened 4 April (See pp. 18-25)

MUSEUMS EXHIBITIONS
turing objects excavated in the Royal Cemetery of Ur, the 5000-year-old city known to Mesopotamian historians as the city of Abraham, presented by the University of Pennsylvania Museum, THE MORGAN LIBRARY & MUSEUM, New York (September 10, 2004 - January 10, 2005). (See Minerva, March/April 1999, pp. 14-20.)

2000 YEARS OF PERUVIAN SILVER. AMERICAS SOCIETY ART GALLERY (1) 212 249-8950. May - 26 July. RIDING ACROSS CENTRAL ASIA: IMAGES OF THE MODERN MONGOL HORSE IN ISLAMIC ART. 25 objects in 100 photographs from ceramics, metalwork, and works on paper, forming the exhibition, which ran from 14th-century. METROPOLITAN MUSEUM OF ART (1) 212 879-5500. Until 24 September. REOPENING OF THE ANCIENT NEAR EASTERN GALLERIES, featuring the Raymond and Beverly Sackler Gallery for Assyrian art, which the audience hall of an Assyrian palace. The galleries include many objects excavated by the museum, such as superb ivories from Anatolia and North Syria, and gold objects from Sasanian Iran. METROPOLITAN MUSEUM OF ART (1) 212 879-5500. (See Minerva, Jan/Feb 1999, pp. 22-24.) Opened 19 October 1999.

NORFOLK, Virginia ANTIQUE GOLD JEWELLERY FROM THE JEWELLERS’ GUILD. 105 selected examples of ancient Greek, Etruscan, and Roman jewellery from the Fully Museum of Art, mostly from the recently acquired collection of Dr. Athos Moretti of Lugano. CUNARD MUSEUM GALLERY (1) 757- 66-6200. Catalogue ($24.95). (See Minerva, July/Aug 1999, pp. 20-24.) Until 21 May (final date). PASADENA, California INDIAN AND SOUTHEAST ASIAN GALLERIES REINSTALL. The renovation of the museum, which reopened on 3 October, included a complete reinstallation of these galleries by Dr. Prateshapa Dal. It includes the largest collection of South Indian sculptures outside of India. There are 14 galleries devoted to almost 3000 Asian works of art, a number of which are being exhibited for the first time. NORTHERN CALIFORNIA. 626 449-6840. (See Minerva, Mar/Apr 2000, pp. 26-30.)

SAN FRANCISCO, California CURATORIAL CHALLENGES IN ARCHAEOLOGY ARTS. 120 of the most exceptional pieces from the museum’s permanent collection dat- ing from the last millennium to the recent times, the first major reinstallation of the Chinese collection in over twenty years. ASIAN ART MUSEUM OF SAN FRANCISCO (1) 415 396-7880. Until 21 September (final date). 

WASHINGTON, D.C. CHARLES LANG FREER AND EAST. An installation for the original glass vessels of the 18th Dynasty acquired by Freer in Cairo in 1909, part of his 1400- piece Freer Gallery collection with three other cases of fine glass vases, amulets, intarsia, and jade. THE WANDERER AND THE ANGEL REINSTALLATION OF THE FREER GALLERY OF ART, SMITHSONIAN INSTITUTION. (1) 202 357-4880. A new, ongoing exhibition. THE DRAGONS MOAN. The qin, a


MUSIC IN THE AGE OF ACONCÜUS. 530 musicological objects, including a set of 36 graduated bronze bells, from the tomb of Yen Tsung and a second tomb (of his consort). ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION. (1) 202 357-2700.

THE TURKISH: THE ARABIC SAGA. In commemoration of the 1000th anniversary of the death of the 13th century Islamic poet, the travelling exhibition features over 200 pieces including textiles, wooden carvings and goods from 1000 to 1500 AD including manuscripts from 1050 to 1500 AD NATIONAL MUSEUM OF HUMAN ATHERIOLOGY. (1) 202 357-2604. 24 April - 13 August (then to New York). Catalogue. (See article in forthcoming Minerva.)

AUSTRALIA. South Australia. ANCIENT LIVES: ARTEFACTS FROM GREECE, ETURIA AND ROMAN FROM THE NATIONAL MUSEUM OF ANTIQUITIES IN ELIN. A travelling exhibition exhibition on religion, warfare and everyday life in ancient Greece, Etruria, and Rome. ART GALLERY OF SOUTH AUSTRALIA. (61) 8 6207 7000. 24 June - 20 August (final venue).


AUSTRIA. KLAGENFURT, Karnten. LOOK AT THE MUMMY. LANDES-MUSEUM, EUERKAEREN. (43) 463 5363 0552. Until 30 July.

SALZBURG. ACANTHUS: THE HISTORY OF ORNA-""
IRELAND
DUBLIN
ANCIENT EGYPT. A recently opened new permanent display of Egyptian antiquities drawn from the vast private collections of the NATIONAL MUSEUM OF IRELAND. (335) 1 6777 444.

VIKING AGE IRELAND. New permanent galleries exploring the themes of the Viking invasion on Ireland, AD 800-1000. (335) 1 6777 444. NATIONAL MUSEUM OF IRELAND. (335) 1 6777 443.

LIMERICK
THE HUNT MUSEUM. A new museum housing the renowned and wide-ranging collection belonging to John and Gertrude Hunt. The collection is particularly rich in Medieval material, but also includes Egyptian, Greek and Roman items and an important collection of Irish archaeological pieces including the 8th century Antim Cross. THE HUNT MUSEUM. (353) 61 31 2 833. (See Minerva, Nov/Dec 1998, pp. 36-40).

ISRAEL
JERUSALEM
CRANDE OF CHRISTIANITY. An archaeological tour featuring artefacts from holy sites. ISRAEL TOURS. THE HUNTINGTON. (909) 2 6708 811. Until November.

A DAY AT QUMRAN. THE DEAD SEA SECT AND ITS SCROLLS. This new permanent exhibition marking the 50th anniversary of the discovery of the scrolls. A unique 1st-century AD document from an ancient Jewish monastery on the banks of Qumran in the winter of 1995 reveals the connection between the scrolls and the scrolls discovered in the caves. THE ISRAEL MUSEUM. (972) 2 6708 811.

THE FIRST ARTISTS. A special permanent exhibition featuring rare objects recently found at Palestinian sites. THE ISRAEL MUSEUM. (972) 2 6708 811.

THE CRUCIFIED MAN FROM GIV’AT HA-MITVAR. The ossuary of a crucified man 24-26 years old, exhibited with a replica of his feel bones pierced by an iron nail. ROCKSFELLER ARCHACOLOGICAL MUSEUM. (972) 2 28-22-51.

ITALY
ASCOLI PICENO
THE PICENI. The exhibition first opened in the Civic Museum of Fornouli. More than 600 objects document the culture of these ancient Italian peoples whose cultures flourished during the 3rd-1st century BC and who crossed the Alps into Germany. PACIFIC. ASCOLI PICENO. (0723) 210000. Until 30 September.

BOLOGNA
AMELIA, A ROAD, A REGION. MUSEO CIVICO ARCHEOLOGICO. (39) 51 233 849. Until 31 August.

FROM EUROPE TO THE ORIENT. MUSEO CIVICO ARCHEOLOGICO. (39) 51 233 849. Until 15 July.

BRESCIA
THE LONGOBARDS.
Part of a series of international exhibitions concerning Charlemagne and the making of Europe in the 8th century. More than 200 objects document the culture of these early peoples who flourished during the 5th-8th century BC and who crossed the Alps into Germany. PACIFIC. BRESCIA. (030) 2977804. 17 June -19 November.

REOPENING OF THE MUSEO DELLA CITTA IN SANTA GIULIA. A new permanent display, which will include a new museum inside the 8th and 12th centuries Basilica of San Salvatore-Santa Giulia which includes important Roman and medieval antiquities. MUSEO DELLA CITTA IN SANTA GIULIA. (39) 03 2977804. 17 June -19 November.

MUSEO ARCHEOLOGICO NAZIONALE
Reopening in March of the section containing erotica from Pompeii and Herculaneum. (39) 081 344 1494.

PAESTUM
MUSEO ARCHEOLOGICO NAZIONALE near the site, was reopened in September 1999.

PALESTRINA, Roma
MUSEO ARCHEOLOGICO "PALAZZO BARBERINI." The Palazzo Barberini is built over the celebrated 2nd century BC temple dedicated to the Fortuna Primigenia. The archaeological museum was reopened in October after extensive excavations. Important works of art are on show including the famous Palestrina mosaic. The Villa Nilotic is a complex of stables forming the Capitoline Triad, as well as many other artefacts from ancient Praeneste. (39) 06 953 8100.

PERGOLA
Opening of the archaeological museum specially built to house the celebrated 1st century AD Roman statues found at Caprertce in 1946.

PERUGIA
MUSEO ARCHEOLOGICO NAZIONALE. (See forthcoming article in Minerva.) (39) 167 215000. Catalogue. 8 May - 30 July (then to Rome).

CRECCHIO, Chieti
CHIETI, MUSEO NAZIONALE - CASTELLO DUCALE. The museum is now open to the public and includes 6th- and 7th-century artefacts excavated from the necropolis which demonstrate previous Byzantine influence: jewels, bronze, ceramics and glass objects. There are also a number of funerary items from the France Maria Faccio collection recently bequeathed to the museum. (39) 087 194 1392. Ongoing exhibition.

ERCOLANO
DAILY LIFE AT HERCULANEUM. Among the 171 objects on view, include find from the archaeological museum at Dresden: funeral masks of all the more significant artefacts from representing a small specialist museum in the city, usually closed to the public. These include objects from ancient Rome, imitations and pharaonic art. PALAZZO LANFRANCHI. Catalogue. Until 30 May.

PUNTA SUTO (Calabria)
A newly opened Antiquarium contains fragments found in the sea near to where the famous Ercolano bronze fish sunk. The fish is a copy of the original preserved in the ruins of a temple of the 7th century BC.

RIMINI

ROME
CAPITOLINI MUSEUM. The Tabularium and the Capitoline museums reopen after having been completely redesigned.

THE IDEA OF BEAUTY, the cult of antiquity in the work of Giovanni Pietro Bellori and other artists. PALAZZO DELLE ESPOSIZIONI. (39) 06 320 4912. Open 29 April - 21 June (See forthcoming article in Minerva.)

MAGNUM MILLENNIUM. PALAZZO DELLE ESPOSIZIONI. Until 30 June.

MUSEO NAZIONALE ETRUSCO DI VILLA GIULIA. Seven rooms closed since 1990 have reopened on view are ceramics and jewellery from the Castellani collection and artefacts from the 6th and 12th centuries temples and the hills of Falerii Veteres, Falerii Novi and Nautes. (39) 06 322 6571. An ongoing exhibition.

MUSEO NAZIONALE ROMANO - PALAZZO MASSIMO ALLE TERME. All sections are now open to the public, including the numismatic collections, and the Roman villas from the Villa della Farnesia, Guidebooks also in English. (39) 06 520 726.

PALATINE MUSEUM - REOPENING. After 13 years of restoration the museum has now re-opened. It features a magnificent collection of Roman ceramics and the adjoining Domus Augustana house paintings from the Aula Isiora. MUSEO NAZIONALE. (See Minerva, March/April 1998, pp. 39-40).

REOPENING OF THE DOMUS AUREA Nero's palace is opened again to the public having been closed for twenty years. Special lighting enhances the beauty of the architectural spaces and of some of the paintings. (See Minerva, Sep/Oct 1998.) (39) 064813 576 for scheduled tours. Guidebook in Italian and English.

ROMAN HOUSES UNDER S. PAOLO ALLA CHIESA DI SANTA CATERINA Di ENNA. Underneath the Roman Spechi can now be visited by appointment. (39) 06 829 235.

ROME. The myth of Romulus and Remus and the legendary founding of the city. MUSEO NAZIONALE ROMANO - PALAZZO MASSIMO ALLE TERME. (39) 06 481 5576. Until September.

TERM OF DI CECILIANO. The third section of the Museo Nazionale has reopened.

WOMEN IN ANCIENT BASILICATA. MUSEO NAZIONICO. (39) 066880 6848. Until 21 June.

YEMEN IN THE REIGN OF THE QUEEN OF SHEBA. About 500 pre-islamic antiquities excavated over the past century in Yemen. FOUNDATION MEMMO at THE PALAZZO RUSPOLI (39) 06 487 4704. Until 30 June.

TARANTO
NOT FOR SALE: FUNERARY GOODS FROM EGNAITIA. A selection of artefacts from the 4th to 3rd century BC. From the Museo Archeologico which is now closed for restoration and will reopen in the year 2001. CONVENTO DI SAN DOMENICO.

TERAMO
THE PICENI. PEOPLES OF EUROPE. PINA COTECIA CIVICA. tel. (0167) 12300. Until 21 September.

TIVOLI

TRENTO
THE FLOOD. Archaeology and history of an ancient mystery to guide objects representing the deluge in various periods and cultures. MUSEO TRENTINO DI SCIENZA NATURALE. tel. (0464) 761031. Until 21 May.

TURIN
GAMES AND TOYS FROM ANCIENT ROME MUSEO DI ANTICHTA. (39) 0115212251. Until 2 July.

MUSEO DI ANTICHTA. Newly renovated sections of the museum were opened in May 1998. The museum now shows the whole museum, documenting archaelogical finds in Piedmont on sites dating from prehistory to the Middle Ages. (39) 01 521 2251.

JAPAN
SHINSHA SHUKEI MUSEUM COLLECTION: THE MIHO MUSEUM. A new museum, located in a subterranean building in the town of Inuyama, which has launched, and named after the spiritual leader of the Shinshu Shukkei, Mihoko Kyoma, houses the superb Japanese family collection consisting of Classical, Egyptian, Near Eastern, Chinese, and Japanese antiquites and art objects. MUSEO MIHO by the Shumun Culture Foundation. (See Minerva, Jan/Feb 1998, pp. 20-24, and Minerva, Nov/Dec 2001.)

MINERVA 62
MEETINGS, CONFERENCES, & SYMPOSIUMS

4 May. BYZANTINE TEXTILES. Hero Zeshin Taylor. Byzantine Seminar. British Museum. 4pm.

6-13 May. 11TH INTERNATIONAL MYCENOCOLLOQUIUM. Austin, Texas. Contact: Dr. I.C. Palaima, Dept. of Classics, WAG 122, University of Texas at Austin, TX 78712-1811. E-mail: palaima@utexas.edu.

26 May. WHO’S WHO IN THE HISTORIOGRAPHY OF CLASSICAL ART IN THE 20TH CENTURY. A conference bringing together the work and legacies of Beryl Strong, Beazley, Ashmole, Bandinelli, and Combrinck. Courtauld Institute of Art, London. Contact: Dr. Sorcha Carey. E-mail: sorcha.carey@courtauld.ac.uk.

LECTURES

UNITED KINGDOM

11 May. MEMPHIS. John Meuhren. (NYAEL), Bradford University. Tel: (44) 1274 235 363.

Roman marble over life-size portrait head of Augustus gazing imperiously, with head slightly turned toward the left.
Ca. 17-1 BC. H. 43.2 cm. (17 in.) Pollini’s type IV.A (Boschung’s Stuttgart type)
Cf. the Forbes Augustus head, Museum of Fine Arts, Boston.

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AN IMPORTANT PAIR OF LATE ROMAN SCULPTURES

Pair of Roman marble sculptural groups of the Dioscuri, Castor and Pollux, the sons of Zeus and Leda. They are depicted nude, wearing conical caps, holding spears, and standing by their horses.

Probably from the Mithraeum at Sidon, ca. A.D. 350-370
Pollux: H. 61 cm. (24 in.); L. 35.7 cm. (14 in.)
Castor: H. 63.5 cm. (25 in.); L. 38.1 cm. (15 in.)

These twins, with their idealized muscular bodies, were meant to keep alive the old imperial hero-cults which inspired the belief in the invincibility of the greater Roman Empire. Not only for their power and beauty, 'these Heavenly Horsemen are remarkable for their preservation, clarity of sculpting, and forthright poses.' (C.C. Vermeule, Museum of Fine Arts. Boston, Re: Collections, 1995.)

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