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EDITORIAL

'Thou Shalt Countenance No Other Gods': Cultural Terrorism by the Taliban at Bamyan

Nearly the entire civilised world is grieving over the wanton destruction of the two colossal 3rd-6th century AD statues of Buddha at Bamyan, located 160 kilometres west of Kabul in Afghanistan, by the militant Taliban who now control nearly all of that country. They say that the religious edict passed on 26 February to destroy all non-Muslim statuary and sites was made according to Islamic rules, as they were 'shrines of infidels'. The Taliban, in their quest to create the world's purest Islamic state, announced that 'As Islamic sharis (law) orders the destruction of statues and considers the drawing of portraits a mockery to the servants of Allah, the destruction of any site decorated with pictures is necessary'. Within two weeks following the edict, the world's news agencies have been informed that about 80 per cent of the two statues had been destroyed, first by drilling holes in the statues and inserting explosives within their rock surfaces and then by firing anti-aircraft weapons at them. As Minerva goes to press their obliteration is complete.

The largest standing Buddhas in the world, the Bamyan statues were created long before Islam reached the region. The smaller, 45 metres in height, was created c. AD 250-300. The second, over 70 metres tall, dates to the 5th or 6th century AD. As a group they were the first colossal cult images in Buddhist art. Both are carved in a Hellenizing style, draped in togas, and standing within niches cut into a tall cliff face. It is not the first time that they have been damaged. In the 18th century Mughal soldiers shot cannon balls at them, and, following the pull-out of the Soviets in 1989, the mujahedin (holy warriors) took pot-shots at them.

This strict decree, and others recently enacted, were probably at least partly retaliatory measures for the economic, military, and travel sanctions passed by the United Nations Security Council against Afghanistan for its alleged connections with terrorism, and especially for giving refuge to the Islamic militant Osama bin Laden. While recently in the United States, however, a Taliban official, Sayed Rahmatullah Hashemi, said that the edict was put into effect by outraged mullahs following an offer of aid to repair and protect the Bamyan statues by a visiting delegation from Europe, including a representative of UNESCO, even though UN relief officials were warning at the same time that funds were sorely needed to keep up to a million Afghans, mostly displaced, from starvation. The edict was then upheld by the Supreme Court of the Taliban regime and put rapidly into effect.

Their foreign minister, Wakil Ahmad Muttawakil, also complained that his country's recent ban on the cultivation of opium was not duly acknowledged internationally and that no aid has been given to Afghanistan to grow alternative crops or, again, to help their large number of starving people. In an interview with Pamela Constable of the Washington Post, he stated that 'The world did not help us when hundreds of Afghan people died from cold. But when some stones were destroyed, there was a hue and cry from the world which astonished us'.

According to Robert Hughes, reporting in Time, the Taliban's Minister of Information and Culture, Qadratullah Jamal, said that 'The statues are of no big issue...They are only objects made of mud or stone'. It has also been rumoured that the destruction of the Bamyan Buddhas was specifically carried out to punish the people of Bamyan, mostly Shiite Muslims, considered by the Taliban to be infidels and supporters of the opposition groups still fighting the Taliban, who are militant Sunni Muslims.

One of their clergy in Kabul said 'Now that we have destroyed the idols, we hope it will bring the blessings of...'

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God on us'. Indeed, a few days after the destruction of the statues, the Taliban sacrificed 100 cows to seek his forgiveness in not carrying out this task more quickly.

In stark contrast to these rapid developments, however, only two years ago the supreme ruler of the Taliban, Mullah Mohammed Omar, said that these and other ancient monuments should be viewed with respect and preserved as signs of the country's heritage. Preservationists and other interested groups had been financing the restoration of the Kabul Museum, and of many Afghan archaeological sites in co-operation with the Taliban for several years.

Appropriately the destruction of Buddhist statuary had already begun last year following the brief re-opening of the Kabul Museum, at which time some of the more conservative clergy-men took offense at the 'idolatrous' statues. It has been reported that up to 60 sculptures had been destroyed in early February of this year, including the famed 2000 year old Bodi Sattra (Seated Buddha). The museum has been closed and off limits to both scholars and journalists for some time. The writer is thus grateful to have had the opportunity to study this splendid collection in 1958, since much of its contents are now either scattered, lost, or destroyed, never again to be seen as a coherent testament to the long cultural and religious legacy of this exotic land, once on the eastern border of Alexander the Great's empire. It has also been reported that the sculptures in two other regional museums have also been destroyed.

This seems to be the first time that any systematic attempt has been made in modern times to destroy the historic religious monuments of an entire country. It is without question the most extreme case of cultural terrorism of the past couple of centuries, save for the senseless destruction brought about by the Second World War. This form of cultural barbarism certainly is not new, to say nothing of the religious intolerance so patiently displayed by the Taliban. The actions of the iconoclasts of the late Umayyad and early Abbasid periods during the 8th century AD seem mild in comparison - they even exercised much religious tolerance. In fact it ranks quite high on the list of acts of religious fanaticism perpetrated on the civilised world in the past three millennia, such as the ancient Jewish destruction of idolatrous images, the destruction of the monumental sculpture of Serapis in the Temple of Serapis in Alexandria by the Christians in the early 6th century, the iconoclasm of the Christian church in the 8th and 9th centuries, the systematic looting and destruction of Aztec and Inca religious sites and works of art and literature by the Spanish conquistadors, or the demolition of nearly all of the Medieval religious art in England by the zealous followers of Oliver Cromwell.

Appropriately, the Koran does not contain any command to destroy idols or any graven images. It only prohibits the depiction of Muhammad. The hadiths, which are a collection of traditions concerning Muhammad's words and actions, many compiled long after his death, only mention his disapproval of such images. Indeed, it is said that when he purified the Ka'bah at Mecca, he protected the depictions of Jesus and Mary by covering them with his hands. It is clear that the mullahs who formulated this current edict do not honour their own name, which means 'seeker of knowledge'.

Hopefully it does not set a precedent for other political or religious extremists or terrorists who might consider using the destruction of monuments and sculptures for political purposes or even blackmail in other culturally diverse and historically rich areas prone to ethnic turmoil, such as the Balkans or the Indian subcontinent.

It has always been one of the great sorrows of mankind that in the search for enlightenment we so often obliterate the heritage of our predecessors who have gone on the same quest. Fundamentalism of any kind is by definition irrational, and history has taught us that the demigods who foster a doctrine of racial, ethnic, spiritual, moral, or national purity are eventually its victims. The motivation has always been political control, the outcome for the region - destabilisation; for the people - despair and death; and for art and higher creative expression - remorseless suppression. The mullahs use the Koran to spite the civilised world's efforts to save 'some' of our culture. Should we, can we intervene? Or will we, as usual, decry the loss and be, ever after, beyond redemption?

Jerome M. Eisenberg, Ph.D

NEW ANTIQUITIES LEGISLATION

Britain Signs the 1970 UNESCO Convention

A meeting of the Historic Environment Forum was held at the Society of Antiquaries in London, arranged by the Institute of Field Archaeologists. The purpose was, essentially, two-fold: to launch the new leaflet 'Archaeology and Culture: A Past for the Future', and to hear the Rt Hon. Alan Howarth, CB, MP, Minister for the Arts, announce that the British Government was to sign the 1970 UNESCO Convention to tackle what has been identified as a multi-million pound trade in illicit art and illegally excavated or stolen antiquities. Archaeologists and museums have been campaigning for many years for the UK to sign, and in so doing Britain now joins the other 91 world signatories. The Minister said that Britain is recognised as the second largest art market in the world, worth around £4.5 billion in 1999, of which the antiquities market generated £15 million.

The Government action was prompted by the recommendations of the Ministerial Advisory Panel on Illicit Trade chaired by Professor Norman Palmer, and set up by Mr Howarth. The Minister said that the agreement would not be retroactive and that it would 'send out a powerful sign to those who do so much damage to the world's cultural heritage that the UK takes its responsibilities very seriously and is determined to act effectively'. In 1999 London's Interpol unit dealt with 132 cases of trafficking, and approximately 30 seizures of cultural goods are made each year by Customs and Excise. These figures are now set to rise with the signing of the Convention.

In addition, the Government is investigating the possibility of introducing specific laws that would make the handling or importing of stolen cultural items a criminal offence; this would be done under a Criminal Justice Bill.

The project of setting up a database
to record illegal or stolen art and antiquities is being investigated, possibly in conjunction with the public sector where similar schemes already exist, such as Trace, and the Art Loss Register. A pooling of resources with the government would provide an incredibly broad and detailed base but, of course, there is the huge financial commitment involved to be considered.

At the Forum, in addition to the Minister, Peter Ainsworth, MP, speakers included Lord Renfrew of Kilmarnock, representing the views of the Conservative Party, and Lord Redesdale for the Liberal Democrats. A major, indeed quite astounding, point that emerged from the presentations by the speakers and the ensuing discussion was the fact that none of the political parties actually had an archaeological policy. A recent MORI poll had recorded that 93% of the people questioned took the question of the Historic Environment and its preservation very seriously. This is also reflected in the high viewing figures recorded on UK television for archaeological programmes such as ‘Time Team’.

Archaeology, and objects through the Portable Antiquities Scheme, have an extremely high profile and public response at present. Despite this, the present Culture and Recreation Bill has little in it relating to archaeology, which has led both Conservatives and Liberal Democrats to table a series of amendments to the Bill in this area. Principle amongst them is the requirement that Sites and Monuments Records (SMRs) should be a statutory requirement for local authorities. It is quite incredible that in 1882, when the first Ancient Monuments Act was passed, there were 119 sites under protection; that figure now stands at 33,000 - in itself strongly indicative of the concern for the Historic Environment.

Another very important item in the Bill under consideration relates to maritime archaeology, a rapidly growing area of archaeological research in the UK. At present maritime archaeology is within the remit of the Department for Culture, Media and Sport (DCMS), and it is proposed that it be moved to the more appropriate Department of English Heritage. Once more, however, there is the problem of funding. At present, English Heritage is inadequately funded and has been subjected to heavy cuts. Funds of £305,000 would be transferred with the maritime archaeology remit, but even this is inadequate in the light of the estimated £1.25 million required to run it properly. There has also been a very large decline of £97 million in Heritage Lottery funding, and this was noted and deplored by the Forum.

Peter A. Clayton

**NEWS FROM EGYPT**

**The Tomb of Meryneith**

Dutch archaeologists from the National Museum of Antiquities, Leiden and Leiden University have discovered the tomb of the high priest Meryneith during their annual excavation campaign in the necropolis of Saqqara. The tomb dates from the turbulent period of pharaoh Akhenaten’s rule (1353-1336 BC). Five chapels, a courtyard, and an entrance-hall with colourful reliefs and hieroglyphs have been unearthed. Until now tombs of this early period have not been discovered at Saqqara.

The tomb-complex of priest Meryneith and his wife Inyoeia, consisting of a courtyard with chapels and underground chambers, was discovered in the desert near Saqqara in the necropolis where high ranking civil servants, who lived in the ancient Egyptian capital of Memphis, were buried. Near the tomb blocks of stone were found with the titles of the deceased in hieroglyphic script: Meryneith ‘greatest of watchers of Aton, treasurer of the temple of Aton and high priest of Neith’. The colourful reliefs, which covered the walls of the courtyard, have been splendidly preserved. There are depictions of family-life, gods, offerings, and a boat. The doorposts of the courtyard’s entrance are decorated with portraits of Meryneith. In the shaft leading to the underground chamber, a number of pottery sherds were found indicating that the tomb might have been plundered in antiquity. The underground chambers will be studied during next year’s campaign.

A large limestone seated pair statue of Meryneith (who later changed his name to Mery-Re) and his wife Inyoeia was found in the south-western chapel. Since part of the text on the back of the statue states that Mery-Re was ‘Scribe of the Temple at Aten at Akhet-Aten [Amenemhat]’, a temple dedicated to the Sun God must await detection somewhere at Saqqara. Further excavations around the tomb may help locate it next season.

These finds were made during the 26th Saqqara campaign of Leiden’s National Museum of Antiquities. Three years ago Leiden University joined the project as a partner. The excavations are organised by Dr Maarten Raven, curator of the Egyptian department of the museum, and Dr René van Walsum, Egyptologist at Leiden University. The archaeological investigations of Saqqara’s necropolis provide a great deal of information about the historical context of the Egyptian collection of the museum in Leiden. Together with the British based Egypt Exploration Society, the project has unearthed ten tomb complexes at Saqqara since 1975.

The museum has possessed an important collection of statues and relief mostly from the centurary BC excavations (chief-of-staff during the reign of Tutankhamon, and later a pharaoh himself) and the statues of state-treasurer Maya and his wife Merit are amongst the most important objects in the Leiden museum. The statues and reliefs travelled recently in the successful exhibition ‘Pharaohs of the Sun’ (Boston, Los Angeles, Chicago and Leiden; see Minerva, Nov/Dec 1999, pp. 24-33, also available as an off-print) and will once more be accessible to the public in the new Egyptian galleries at Leiden from 18 May 2001. With the completion of the Egyptian gallery the rebuilding the Dutch National Museum of Antiquities will be concluded and all the collections will be shown in a totally new setting.

Dr Renard B. Habertena
Curator, National Museum of Antiquities, Leiden.
DOS CABEZAS: A MAJOR NEW MOCHE SITE

A three year excavation at an archaeological site in northern Peru has produced exciting discoveries contained in three unlooted tombs within a 105 foot high pyramid constructed of sun-dried mud-bricks dating from c. AD 450-550. This new site called Dos Cabezas ('Two Heads') is the first large settlement found of the Moche I period, the earliest of the Moche culture, which flourished in the desert plain between the Andes mountains and the Pacific Ocean c. AD 100-800. The site is about 65 kilometres south of the famed site of Sipán, excavated by the same archaeologist, Dr Christopher R. Donnan of the University of California, Los Angeles, in 1988 (see 'The Royal Tombs of Sipán' by Dr Donnan in Minerva, Sept/Oct 1993, pp. 22-27). Regarding this new discovery Dr Donnan has reported that 'The quality of the ceramics and metalwork is astonishing'.

Each of the three tombs contain the remains of a surprisingly tall young adult male (from 175 to 183 cm), certainly giants among their peers. Alana Cordy-Collins, a colleague of Dr Donnan, believes they probably had a genetic disorder resulting in the growth of thin, elongated bones; the disease was similar to Marfan syndrome and since the skeletons share the same disorder both individuals were probably related to one another.

Outside each burial chamber was a miniature tomb containing ceramics and a small copper figurine, which probably was meant to be an effigy of the interred individual. Also found for the first time were a large number of cylindrical headdress ornaments covered with gilt copper plates. These ceramic jars, bricks, and beads were arranged in sets of five, ten, and twenty, presenting proof of a base-10 numerical system.

The high rank of at least one of these noblemen is evidenced by the finds within his tomb. His face was covered by a inverted large copper bowl, which sheltered an extraordinary copper and gold funerary mask. In addition, five gold objects were placed in his mouth. Brought within him were a nose ornament in the form of a bat, a headress ornamented with gilt copper bells, and a beautifully modelled ceramic bat. The bat was a prominent element in the Moche's representation of ritual blood drinking and human sacrifices. The tomb itself was lined with elaborate sculptues in gold, copper, and ceramic, also especially rich in images of bats.

Also in this tomb were 18 additional headaddresses and a bundle of finely executed war clubs, spears, spear-throwers, and gold-plated shields.

This high-ranking individual was not alone in his final resting place, but was accompanied by the bodies of a young female and a llama, which were ritually sacrificed at the time of interment. Dr Donnan's work at this site, carried out from 1997 to 1999, was supported by the National Geographic Society. For further information and photographs of this important find, see the March 2001 issue of National Geographic or the society's website: www.nationalgeographic.com/ngm/0103.

Jerome M. Eisenberg, Ph.D.

WINCHESTER GOLD JEWELLERY HOARD

The British Museum has just released details of a spectacular new group of jewellery discovered near Winchester, England. The two torcs (neck rings), four brooches, and two bracelets recovered by a metal detectorist are the most important group of finds of their kind to come to light in over a decade. Both sets of jewellery, weighing a total of one kilogram of gold, were deposited between 60 and 20 BC, which was a time of profound upheaval in Britain, coinciding with Julius Caesar's invasion in 55 and 54 BC and the country's transformation from an Iron Age to a Roman culture.

The torcs have attracted particular interest because they are stylistically unique, combining Roman and Greek metalworking techniques (interlinked gold wire) with British artistic concepts. They undoubtedly belonged to two aristocratic Iron Age individuals and were highly prestigious status symbols.

The hoard was discovered by Mr Kevin Halls, a metal detectorist, who responsibly reported the find to Sally Worrell, the local representative of the Portable Antiquities Scheme. Consequently, the precise find spot was recorded and an excavation was conducted at the site jointly by The British Museum and the Winchester Museum Service. Since no archaeological structure, buried, or even any other artifacts were uncovered, J.D. Hill of The British Museum, an expert on Iron Age Britain, has concluded that the Winchester Hoard was probably a lavish religious 'gift to the gods' offered by two important Britons, perhaps even a king and queen. Irrespective of the negative results of the excavation, Mr Halls’ collaboration is undoubtedly a very positive result for the Portable Antiquities Scheme (see Minerva, May/June 2000, p. 17).

Stan A. King"
News

Conservation of the Bronze Satyr from Mazzara del Vallo

The conservation of a magnificent bronze statue standing two metres tall and accepted to be a satyr, found three years ago by fishermen in the waters of southern Sicily, has recently been completed. The statue, weighing more than 100 kilograms, sank about 2000 years ago in the Channel of Sicily and was found in local fishermen’s nets at the beginning of March 1998.

Scholars who have examined the statue have identified it as a 1st century AD Roman copy of a Hellenistic original – part of a monumental group of dancing maenads and satyrs - although the hypothesis that this is a Greek original has not been excluded.

The conservation was conducted by the Istituto Centrale del Restauro in Rome, which is also responsible for the painstaking conservation of the huge bronze statue of Marcus Aurelius from the centre of the square at the Capitoline Hill in Rome (now replaced by a copy) and of the magnificent Roman warriors listed out of the sea off Calabria.

Through a series of fortunate incidents one of the statue’s legs had been caught in a fisherman’s net seven months before the torso was found. Now the statue, which has been conserved and restored, will be on view in a 14th century church converted into a museum at Mazzara del Vallo. The new museum will be devoted to all the finds recovered until now from the waters dividing Sicily and Africa.

Recent news indicates that the same fishermen have also caught the oversize leg of a bronze elephant in their nets, and it is rumoured that the location of the the rest of the statue is known. A collaboration has been established between government bodies and the fishing community, whereby they receive a quarter of the overall value of the find and a reimbursement of their expenses. There is still a need, however, to define agreements with neighbouring countries, above all Tunisia, that share with Italy the international waters south of Sicily. Ongoing archaeological underwater surveys plan to use a submarine to detect and record new sites.

Filippo Salvati

‘Treasure from the Lake’: The Torlonia Collection

Villa Torlonia at Avezzano, in the mountainous region of Abruzzo in central Italy, is the venue for a large exhibition celebrating the reclamation of the marshy lands around Lake Fucino. This was a massive enterprise of hydraulic engineering, which progressed by order and under the rule of four Roman emperors: Augustus, Claudius, Tiberius, and Hadrian. The Torlonia family undertook additional reclamation work in the 19th century, which uncovered numerous archaeological materials. These were assembled as the Torlonia Collection of the Fucino. The Treasure from the Lake, as the collection was called, was acquired by the Italian State in 1994 and is now on view for the first time until 30 October, together with the finds from excavations at Alba Fucens and other sites in the same region.

Alba Fucens was a Roman colony founded in 303 BC, whose ruins include cyclopean walls, a basilica, the forum, baths, and a covered market. The 500 objects on exhibit include coins, pottery, statues, weapons, and mosaics. Many of these relate to the culture of the Marsii, the population who since prehistoric times dwelt along the shores of Lake Fucino. Here, in a sacred wood, was an important temple dedicated to Angius, a goddess believed to be Medea’s sister. Its priests were renowned for their skills in healing with herbs and as snake charmers. For the first time the beautifully decorated beds made of bone, which were used by the local sibyls to pronounce oracles, as well as the 1st century AD Torlonia reliefs representing views of cities, temples, and the hydraulic machinery used to reclaim the lands surrounding the lake, have been re-assembled.

Filippo Salvati
LETTERS TO THE EDITOR

Dear Sir,

As a former student of archaeology, and a current collector of antiques, I am conflicted when I read of items such as the recent agreement between the United States and Italy concerning importation into the U.S. of certain artifacts (see Minerva, March/April 2001, pp. 2-3). On the one hand, I welcome the continued plundering of archaeological sites in Italy. On the other hand, it is unreasonable for legitimate collectors and dealers to be stigmatized, ridiculed and ultimately punished for engaging in market activities. Reasonable regulations are appropriate. Blanket bans on ‘unprovenanced’ antiques are unreasonable.

In a recent editorial from Time, decrying the Taliban’s recent decision to destroy all evidence of Afghanistan’s pre-Islamic past, Robert Hughes notes, ‘Not a museum or an archaeological site in the country has been secure from thieves since the Russian invasion of 1979; thousands of Hellenistic, Iranian and Indian artifacts from Afghanistan’s many-layered past have been smuggled out to the voracious appetite for treasures in the Western market.’ The article goes on to compare the Taliban’s recent activities to the destruction wrought by Nazi bookburners and the followers of Oliver Cromwell who wantonly destroyed Medieval art ‘all in the Lord’s name’. Robert Hughes is apt in the context of the absence of this planet’s cultural heritage. In decrying these brutal acts, Hughes expresses a sentiment no doubt shared by most of the civilized world.

The subtext of his article, however, strikes me as an undervalued slam on the antiques trade. Whether or not his intention, Hughes has associated collectors and dealers with a group bent on outright destruction of a nation’s cultural heritage. At that point, he loses my sympathy.

I am curious whether Hughes recognizes the sad irony of this whole affair. The disdained Western art market has ensured that at least some of Afghanistan’s cultural heritage will be preserved for posterity. It is my sincere hope that these unfortunate developments will remain isolated.

However, as zealousy in all its forms continues to spread across the globe, I take comfort that I and my fellow ‘amoral’ collectors have helped ensure that no country is the sole repository of its cultural artifacts.

Derek Pfaff
Houston, Texas

Dear Sir,

I am at the moment conducting research into a project I have called ‘In Search of the Last Kushans’ (who ruled most of India during the last century BC and first two centuries AD). The main purpose of my research is studying the coinage of the later Kushans. In 1997 I was awarded a Churchill Memorial Fellowship to go to India to study their coinage and production methods. During my time in India I was able to visit many very large archaeological sites, some as large as 7 km and dating as early as 6000 BC. Many thousands of finds have come from them and, as in the UK, are stashed away in tin boxes or just left lying around in piles in museums and storerooms.

One or two of the sites I visited in India have been looted in a very big way with the use of diggers, the soil being used as road fill! Any artifacts that had been found were promptly sold to the nearest dealer, copper and bronze coin hoards go to the scrap merchants, gold and silver to the jewellers. I actually saw two JCB diggers filling lorries on one big site, and Kushan houses being destroyed before my own eyes, with large pots and decorated brick going into the road fill. The local children were running around collecting anything they could rescue to sell for a few rupees.

These sites produce so much archaeological material that it would be nigh impossible to record all of it, and to stop it escaping the dealers in the West. I spoke to a local scrap dealer who showed me hoards of coins, terracotta figurines, statues, toys and no end of other items available to anyone with the money to buy them. He was just building his third house but said he was only a small dealer. All this in just one small area of the Panjab in northern India and just goes to show the amount of antiquities that must be coming out of the country.

It would be a very big task indeed to record all of the finds made on all the sites across the world, and also to police the export of such finds. As most policemen in countries such as India earn very little, they earn more by turning a blind eye to the antiquities trade than they do in years of service in the police force (or in government office).

It would be impossible to stop this trade, and it would also be very bad for museums, the public, and collectors throughout the world. I think it would be sad if many of these ‘looted’ objects would go totally unrecorded and never see the light of day. If it was not for the auction houses and dealers recording these items, they would never be known at all.

Les Riches
Ross-on-Wye

Dear Sir,

I must congratulate Sean Kingsley twice over: on his appointment and his excellent opening review of ‘The Cerne Giant: An Antiquity on Trial’ in Minerva, January/February 2001, pp. 64-5, in which he managed to represent all the conflicting views with scrupulous fairness and intelligence. There are two points I would like to pursue. One is his comment that ‘if we are to accept the results of a resistivity survey conducted by Rodney Castleden, a cloak is wrapped around the [Giant’s] arm’. A recent, unpublished review of research on the Cerne Giant concluded that the four sets of resistivity surveys that have been undertaken, one by Bournemouth University, two by me, and one by the late A.J. Clark, are mutually compatible, although they show varying levels of detail. The cloak plainly visible in my survey can just be made out in the other surveys too.

Sean Kingsley asks why we do not resolve the matter of the date when scientific techniques are available. It is a very good question. The project that I initiated with my campaign of resistivity surveys in the early 1990s is by no means over, though it is dogged by delays. The National Trust found sponsorship for a detailed research design to cover an ambitious next phase, and that design has at last been completed by the Oxford Archaeological Unit. The National Trust and I are now looking for £35,000 so that the work, which may answer many key questions including the matter of the Giant’s age, can be carried out. I should be most grateful to hear from anyone who can help us with funding.

Rodney Castleden
Brighton

MINERVA 7
The marble head of Livia, wife of the Emperor Augustus, looted from Butrint in 1992, was returned to Albania on 3 November 2000.

The late 1st century BC bust (Figs 1-2) was discovered in Luigi Ugozini's massive excavations of the Hellenistic theatre at Butrint in 1928-31. The statue was one of six which had formed an imperial portrait group that stood in a grand stage building, erected to mark the fact that Butrint had been designated as a colony for the veterans of the Balkan campaigns waged first by Caesar, then Augustus. Ugozini discovered that the line of statues had toppled over onto the stage of the theatre. There, they seem to have been deliberately broken up along with 12 other statues, of which only fragments were discovered. The entire group was subsequently buried in rubble, possibly as the result of an earthquake in the 4th century AD that wrecked the theatre. The portrait group included the famous 'Goddes of Butrint' (in fact a bust of Apollo, Augustus' patron god), statues of the Emperor Augustus, his admiral Marcus Vipsanius Agrippa, and the fine statue of a woman identified as Livia, the wife of Augustus.

The fate of the statues varied. King Zog of Albania gave the 'Goddess' to Mussolini, a gift that is sometimes still perceived in Albania - without any real foundation - as an attempt to cover up a theft. It was returned to Albania in 1982. Other statues were loaned to the Overseas Exhibition in Naples in '940 where they were 'completely pulverised' (in the words of the current curator of the exhibition) during the Second World War. The remainder were either stored in Tirana or put on display in the museum in the Venetian castle at Butrint, opened by the Italian Archaeological Mission in 1938.

The chaos that accompanied the fall of communism in Albania in 1991 resulted in many thefts from the country's museums. At Butrint, the head of Livia was one of several objects removed from the museum and apparently smuggled out via Greece to Switzerland. Some of these were later seized by Greek customs officers and currently await repatriation in Thessalonika.

Livia was purchased by Robert Hecht, a New York art dealer, who offered it for sale in a catalogue in 1995. Several scholars identified the head as the stolen bust and alerted the authorities. On learning of its provenance, Mr Hecht withdrew the head from sale and declared his willingness to return it to Butrint. The Albanian authorities, troubled by the civil unrest in 1997, did nothing until Auron Tare, the new Director of Butrint National Park, and Dr Iris Pojani, the Director of the new International Centre for Albanian Archaeology, were informed about Livia's whereabouts. With the help of the Albanian Embassy in the USA, and with the co-operation of Mr Hecht, the bust was put on a Swiss Air flight back to Albania (Fig 3). It is now in the Institute of Archaeology's museum in Tirana, awaiting a time when the museum at Butrint is renovated and secure enough to display Livia along with the other members of the portrait group.

Stories of looting and the sale of antiquities are commonplace in Albania. In 1991-92 ethnographic museums all over the country were plundered for their objects, which were sold on the art market. Literally nothing remains in the Ethnographic Museum at Saranda (close to Butrint), for example. In 1996 British newspapers described how objects had been given as gifts to visiting diplomats and celebrities, apparently with official sanction. Close to Butrint, the ancient Chaonian, Hellenistic, and Roman hilltop capital of Phoenice, the site of Luigi Ugozini's excavations in 1925-7, is pitted with holes made by looters. Positive action, however, has now been taken: as of January 2001, the Butrint Foundation is administering a grant from the American-based Mifflin Trust to patrol the ancient city with a group of rangers supervised by Auron Tare, Director of the Butrint National Park. Tare is also developing educational programmes in the region to inform the local community of the importance of the treasures of Butrint and Phoenice for tourism and associated economic development.
A major exhibition organised by the American Federation of Arts and the British Museum, 'ETERNAL EGYPT: Masterworks of Ancient Art from the British Museum', has just arrived in the United States, offering visitors a unique opportunity to view over 140 works of Egyptian art from the Department of Egyptian Antiquities in the British Museum - arguably the most famous Egyptian collection outside Egypt.

The British Museum was founded in 1753, with a gift to the nation by the great collector Sir Hans Sloane of his large and extremely comprehensive assemblage of objects, ranging from books and coins to scientific specimens and antiquities. Though Sloane seems to have had no particular interest in ancient Egypt, he had acquired some 150 ancient Egyptian pieces. The museum's Egyptian collection is thus as old as the museum itself.

In 1766, King George III presented to the British Museum the earliest acquisition included in this exhibition, an enigmatic representation of the 4th century BC pharaoh Nectanebo I. The slab had been 'excavated' by a wealthy English tourist -

The concepts of modern archaeology still lay far in the future.

When British forces defeated Napoleon's army in Egypt in 1801, they confiscated a number of antiquities seized by the French, which eventually entered the British Museum. Among these was the Rosetta Stone, containing a trilingual inscription, which was to provide the key to the decipherment of hieroglyphic writing.

As the 19th century progressed, both scholarly and popular interest in ancient Egypt grew rapidly. Diplomats and aristocratic tourists took advantage of their stay in Egypt to acquire antiquities, at a time when such activities were legally and socially acceptable. Much of what they sent back to England wound up in the British Museum, including a large number of colossal statues and architectural works. The 19th century was the heyday of collecting Egyptian art, and the ambition of some collectors was staggering. For example, the great granite lion of Amenhotep III in this exhibition (Fig 17) is one of a pair that Lord Prudhoe managed to have shipped to England in the early 1830s, all the way from what is now the Sudan.

Following the lead of Hans Sloane, the British Museum's collections were

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Fig 1. Statuette of an aged (?) king. Early Dynastic Period, perhaps mid-1st Dynasty, c. 3000 BC. Ivory. H. 8.8 cm. Gift of the Egypt Exploration Fund, 1903. EA 37996. This statuette was excavated by Petrie in the area of the early temple at Abydos. The sophistication of its carving reflects the long predynastic tradition of ivory sculpture. Although the short cloak is known as a garment worn by kings during the heb sed, a ceremony of royal rejuvenation, there are few precedents for this patterned version, which appears to be woven in heavy fabric or matting.

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Fig 2 (left). Seated statue of Ankhkhu, 3rd Dynasty, c. 2686-2613 BC. Granite. H. 65.5 cm. Acquired in 1835. EA 171. Ankhkhu is identified in the inscriptions on his statue as a smith and a shipwright. In this early period of Egyptian sculpture, such a finely made statue in hard stone could have been obtained only by the king's favour. Ankhkhu's prestige may have been based on his knowledge of shipbuilding. Ships were not only important for transport and communication along the Nile; during the first four dynasties, at least, full-sized wooden ships were also part of the burial equipment of kings, to enable them to travel with the sun god across the sky. Thus the long-handled woodworking tool that Ankhkhu holds over his shoulder may symbolise both his profession and his service to the king.

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Fig 3 (right). Tomb statue of a royal (?) woman, 4th Dynasty, c. 2613-2566 BC. Calcite (Egyptian alabaster) with traces of paint. H. 44.5 cm. Acquired in 1893. EA 24619. Roughened stone below the neck and on the wrists of this unidentified woman suggests that her jewelry was indicated with gold leaf, rather than paint. This detail, together with the use of white calcite - which in the early Old Kingdom was reserved for royal sculpture - and the very high level of workmanship, suggests that she belonged to the royal family. Though youthfully slim, her body has a sturdy quality suggestive of an early society in which even the lives of the elite were, by modern standards, physically strenuous.
intended to be comprehensive, rather than limited to objects of art. That was probably just as well for the Egyptian collection. In the early 19th century, one of the museum’s trustees stated his conviction that, while classical sculpture was ‘Fine Art’, the status of Egyptian art remained ‘to be proved’. Samuel Birch, an early keeper of what was then the Department of Oriental Antiquities, acquired important material of all kinds, but his main interest was the translation and publication of inscriptions and other texts. The study of texts remains important in what is today the Department of Egyptian Antiquities (created in 1955).

Throughout the 20th century, however, the scope of the department’s activities has continually broadened, with increasing interest and participation in archaeological research, and more recently, under the former keeper, T.G.H. James, and the present incumbent, W.V. Davies, with the recognition that the museum’s Egyptian collection includes many works of extraordinary artistic quality, which deserve to be studied and exhibited as such.

‘Eternal Egypt’ is presented in that spirit. For those who may be unfamiliar with this great collection, it will provide an exciting introduction. Anyone who has admired these objects in their usual settings will also appreciate this opportunity to see them anew - literally in a different light.

The exhibition covers all of pharaonic history, from the First Dynasty into the first centuries of the Roman occupation, with objects ranging in size from minute to colossal. A number of them have never before travelled outside Great Britain.

For the most part, ‘Eternal Egypt’ is arranged chronologically in a panorama of Egyptian art, which highlights patterns of change - and resistance to change - through more than 3000 years of artistic development.
Fig. 8. Djehutyhotep's retinue. 12th Dynasty. c. 1878-1858 BC. Limestone. Painted. H. 37 cm, W. 109 cm. Gift of the Egypt Exploration Fund, 1894, EA 1147. Djehutyhotep was the chief administrator of his province. This painted relief from his tomb at Bersheh shows part of his official retinue, including servants bearing his sedan chair, bodyguards, assistants, and the assistant of an assistant. Some of the latter are also armed. Travelling with them is Djehutyhotep's spotted dog, Ankh (perhaps meaning ‘lively’), who would be more to his master than any of his staff, to judge from their relative sizes.

These patterns, important for appreciating and understanding Egyptian art, are also evidence - sometimes our best evidence - of evolution in the underlying system of belief, politics, and social structure. Ancient Egyptians seldom wrote about these kinds of changes which, indeed, were seldom clearly apparent to the people who lived through them. Often, however, the effects of such shifts can be seen in artistic innovations, such as different standards for physical beauty, new costumes, poses, and statue types, and new subjects in paintings and reliefs.

Egypt's notorious conservatism was also manifested in its art, as resistance to change. Some artistic conventions - for example, the smiting scene, royal crowns, and symbols - and the representation of two-dimensional human figures as a combination of profile and frontal views - showed little or no change over 3000 years. Conservatism was also a major factor in the practice of archaism, the periodic revival of earlier styles. Archaic, which can be detected in most periods of Egyptian art, but especially during the Third Intermediate Period and the early Late Period, is an important theme in the exhibition.

Several groups of material in various media explore such aspects of the artists' work as the connection between their scribal training and the pre-eminent importance of craftsmanship. Other groups portray how artists responded to different kinds of non-artistic problems: religious (for example, scenes depicting animal-headed gods), technical, and clients' demands (as in the production of elaborate cosmetic vessels and other luxury objects). Even funerary goods - coffins, mummy masks, and shabtis - whose forms and decoration were dictated by strong traditions intended to protect the mummy and to help the deceased in the Afterlife, also show influences from changing styles and modes of self-presentation among the living.

Some of these considerations are also explored in the fully illustrated catalogue for 'Eternal Egypt', which contains two essays on Egyptian art by the writer and a history of the British Museum's Department of Egyptian Antiquities written by the former Keeper of that department, T.G.H. James. Entries for the individual objects were written by Edna Russmann, and by Carol Andrews, Dorothy Arnold, Edward Bleiberg, Marianne Eaton-Krauss, Biri Fay, Richard A. Fazzini, Martha Hill, T.G.H. James, Gay Robins, James F. Romano, Hourig Sourouzian, Nigel Strudwick, and John Taylor. The catalogue Eternal Egypt, edited by Edna Russmann (280 pp, 350 illus., paperback £24.99, British Museum Press), is available from the various exhibition venues, and from the British Museum.

Fig. 9. Sesostris III in an attitude of prayer. 12th Dynasty. c. 1874-1858 BC. Granite. H. 142.2 cm. Gift of the Egypt Exploration Fund, 1905. EA 686. This representation of Sesostris III, one of the most famous Egyptian statues in the British Museum, shows the king in a passive pose of prayer. It was one of a series of statues that Sesostris erected in the funerary temple of Mentuhotep II at Deir el Bahri, to pay homage to his great predecessor. Sesostris' distinctive facial features and his somber expression make his portraits among the most recognisable and most memorable in Egyptian art. They may be compared with the portrait of his son, Amenemhat III (Fig. 10), whose expression is equally serious, but whose features are different.

Fig. 10. Colossal Head of Amenemhat III. 12th Dynasty. c. 1854-1808 BC. Granite. H. 77.5 cm. Gift of the Egypt Exploration Fund, 1889. EA 1063. This head comes from one of a pair of fragmentary seated colossi excavated by Naville at the entrance to the Great Hall in the temple of Bastet, at Busiris. The effect of Amenemhat III's strong, stern face, with the widely spaced eyes, bony cheekbones, and prominent chin characteristic of his portraits, is intensified by the large scale of this head, and would have been increased further by the stare of the inlaid eyes, now lost.

'Eternal Egypt' Venues
The Toledo Museum of Art: 1 March - 27 May 2001
Wonders, Memphis: 28 June - 21 October 2001
Nelson-Atkins Museum, Kansas City: 12 April - 7 July 2002
The Fine Arts Museums of San Francisco, California: Palace of the Legion of Honor: 10 August - 3 November 2002
Minneapolis Institute of Art: 22 December 2002 - 16 March 2003
The Field Museum, Chicago: 26 April - 10 August 2003
The Walters Art Gallery, Baltimore: 21 September 2003 - 4 January 2004
Egyptian Masterworks

Fig 11. Statue of Ptahemsaf, also called Senefuty. 13th Dynasty, c. 1795-1650 BC. Quartzite. H. 51.7 cm. Acquired in 1898. EA 24385. Although Ptahemsaf lived some time after the death of Amenemhat III, the features of his representation echo the wide-set eyes, prominent cheekbones, and strong, square jaw of the earlier king. His kilt, typical of an official of the late Middle Kingdom, was a large piece of linen wrapped high on the chest, and apparently pinned in front. Such a garment was stored folded; this sculptor has carefully depicted the resulting folds and creases in the cloth, as well as the looped selvage along the top edge.

Fig 12 (right). Openwork pectoral plaque: Amenemhat IV before Atum. 12th Dynasty, c. 1808-1799 BC. Gold. H. 3 cm, W. 3 cm. Acquired in 1929. EA 59194. Although this elaborately designed little scene is a complete composition, the plaque was evidently intended to be set into a larger piece of jewelry or some other precious object. Characteristic of the finest Middle Kingdom jewelry is the skill with which a complex mix of figures, hieroglyphic texts, and symbols has been integrated into a strong, comprehensible composition.

Fig 13 (right). Drawing board. 18th Dynasty, c. 1475 BC. Wood, plaster, ink. H. 36.5 cm, W. 53.4 cm. Acquired in 1835, formerly Salt Collection. EA 5601. An example of the working methods of Egyptian draftsmen - and of the reuse of good drawing surfaces - this thinly plastered board was originally covered with a grid in red ink, which was used to establish the proportions of a well drawn figure of Thutmose III. Subsequently, the grid was erased from the right side, where different hands added a nicely drawn quail hieroglyph, some very badly drawn arm hieroglyphs (here seen upside down), and a little round loaf of bread, marked by the baker's fingers.

Fig 14 (left). Mummy mask of Satdjehuty. 18th Dynasty, c. 1500 BC. Cartonnage, painted and gilded. H. 33 cm. Acquired in 1886. EA 29725. This glittering mask would have been placed over the head of a wrapped female mummy. The identity of its owner was not known until recently, when scholarly detective work by John Taylor, a keeper in the British Museum's Department of Egyptian Antiquities, yielded evidence that her name was Satdjehuty, and that she held high rank in the court of King Ahmoses, at the beginning of the New Kingdom. The lavish use of gold foil on Satdjehuty's face, headdress, and necklace testifies to her wealth and status. Along with the dark lapis blue of her wig, it also signified her divinity in the Afterlife, as an 'Osiris'. According to Egyptian texts, the gods had skin of gold and hair of lapis lazuli.

Fig 15 (right). Head from a statue of Thutmose III. 18th Dynasty, c. 1479-1425 BC. Graywacke. H. 44.5 cm. Acquired in 1875. EA 986. The highly idealised representations of Thutmose III and his close relative, Queen Hatshepsut, are so similar that, in cases where the owner's name is not present, they are notoriously difficult to identify. Thanks to the recent work of several scholars, however, this head in a white crown can now be recognized as Thutmose III. Thutmose's Festival Hall in Karnak temple, which was built for the celebration of his sed (rejuvenation) festival, contained a series of graywacke statues, almost certainly including this one.
Egyptian Masterworks

Fig 16 (above left). Head of a sphinx. 18th Dynasty, c. 1479-1425 BC. Carnelian. H. 3.2 cm. Acquired in 1869. EA 16374. The head, broken from a sphinx, has been tentatively identified as Thutmose IV, on the basis of its relationship to three other glass statuettes that appear to be products of a royal glassworks operating under Amenhotep II and Thutmose IV. The complete figure was cast in a mould, with details added in the cooled glass. Considering the difficulties of casting a solid glass figure in the relatively low temperatures attained by New Kingdom furnaces, this small sculpture must be considered a technical marvel.

Fig 17. Lion of Amenhotep III. 18th Dynasty. c. 1390-1352 BC. Red granite. H. 111 cm, L. 216 cm. Acquired in 1835. EA 2. The inscriptions on this magisterial lion, and on its mirror-image twin, inform us that they were erected in a temple built by Amenhotep III at Soleb in Nubia (present day Sudan), which was then under Egyptian control. A text on the chest of this lion, which was apparently added by Amenhotep's son, Akhenaten, says that it represents Amenhotep himself. Not long afterwards, Tutankhamun's name was added to commemorate his restoration of the monument. Some centuries later, the Nubian king Amanisso also added his name, probably at the time he moved both lions farther south to Gebel Barkal. There they remained until 1829, when Algermon Percy, Lord Prudhoe, visited Gebel Barkal and made arrangements to have them shipped to London. The 'Prudhoe lions' entered the British Museum in 1835.

Fig 18. Block statue of Sennefer. 18th Dynasty, c. 1479-1425 BC. Granodiorite. H. 89.8 cm. Acquired in 1829. EA 48. The type of Egyptian sculpture known as a block statue depicts a squatting figure, almost always male and usually covered by a cloak. The block statue, which first appeared in the Middle Kingdom, shows its subject in the presence of, or waiting for, his god; it was thus more often made for a temple than a tomb. The cloaked surfaces had the added advantage of providing space for prayers, hymns, and appeals for prayers to priests and other passers-by. Sennefer was a chief financial official under Thutmose III. For this statue he was able to command the services of a master sculptor who created a sophisticated balance between the subtly modulated curves of the body and the serene, elegant face, which is emphasised by the frame of its flaring headress.

Fig 19. Kneeling priest with offering table. 18th Dynasty, c. 1390-1352 BC. Limestone, painted. H. 30.2 cm. Acquired in 1889, formerly Earl of Carlisle Collection. EA 21979. Dateable by its style to the reign of Amenhotep III, this figure wears the leopard-skin cloak of a priest. His headdress, a short wig with a sidelock, was worn both by low-ranking funerary priests and by the extremely important High Priest of Ptah of Memphis. Although the statue is nameless, the extraordinarily fine quality of its carving and painting indicate that it was made for a man of high rank. It is tempting to think that the figure represents Prince Thutmose, the eldest son of Amenhotep III, who served as High Priest of Ptah but predeceased his father.

Fig 20. Head of Amenhotep III in a red crown. 18th Dynasty, c. 1390-1352 BC. Quartzite. H. 133 cm. Acquired in 1835, formerly Salt Collection. EA 7. On this portrait head of Amenhotep III, from a standing figure over 8 m tall, the king's divinity is emphasised by the mask-like quality of his face. This effect was achieved by exaggerating Amenhotep's distinctive features, especially his long, slightly slanted eyes. The carving of the hard quartzite is full of subtle details, such as the angling back of the eyes to give them a downward cast, and the differential polishing of the smoothly finished skin, the slightly rougher lips, and the even rougher surfaces of the eyebrows and cosmetic lines.
Fig 21. Fragmentary stela with Akhenaten. 18th Dynasty, c. 1352-1336 BC. Limestone, painted. H. 27 cm, W. 15 cm. Acquired in 1891. EA 24431. One of the lesser known works from Amarna in the British Museum, this fragmentary stela from a domestic shrine depicts Akhenaten, whose rather feminine-looking figure is identified by the cartouches before his face. Under the rays of the Aten, the king slouches on a cushioned chair in a characteristic Amarna pose, acknowledging an object proffered by a small figure, undoubtedly one of his six daughters. Comparison with other Amarna stelae indicates that this composition was completed by a seated figure of Nefertiti, on the left.

Fig 22 (right). Tutankhamun presenting offerings. 18th Dynasty, c. 1336-1320 BC. Granite. H. 167.7 cm. Acquired before 1879. EA 75. The king named on this statue is Horemheb, a military man who was the power behind Tutankhamun’s throne, and who eventually became king himself. Horemheb systematically usurped Tutankhamun’s statues and other monuments by erasing the young king’s name and adding his own. The absence of any erasures on this statue led many scholars to believe that it was actually made for Horemheb, but the features of this sweet, slightly melancholic face closely resemble those of statues made near the end of Tutankhamun’s short life. In this case, therefore, it is probable that Horemheb added his name to a statue that had been made as a representation of Tutankhamun and left unsigned at his death.

Fig 23 (below). Cosmetic box held by a female servant. 18th Dynasty, c. 1390-1356 BC. Wood, H. 15.5 cm. Acquired in 1867. EA 32767. In the time of Amenhotep III and Akhenaten, cosmetic vessels supported by figures of servants were popular luxury items. Although no two are alike, almost all of them show the disproportionately small male or female figure struggling with the size or weight of its burden. In this case, the box carried on a young woman’s head is clearly off balance, despite the hand that she raises to steady it. The awkward posture and hesitant gait of the woman, who is made except for her jewelry, are cleverly and amusingly observed.

Fig 24 (below). Turtle-headed guardian demon. 18th Dynasty, c. 1323-1295 BC. Wood, resin. H. 37.2 cm. Acquired in 1912. EA 50704. The many Egyptian representations of animal-headed gods seem tame compared to the bizarre hybrids depicted as denizens of the Underworld. Most of these creatures, some threatening but others benign, appear on the walls of tombs or in Book of the Dead illustrations. This rare three-dimensional example was found in Horemheb’s royal tomb in the Valley of the Kings. It is a beneficent being, a guardian in whom the dark power of the turtle—regarded by the Egyptians as a sinister creature lurking in mud—has been converted to a protective role.

Fig 25 (above). Book of the Dead papyrus of Ani. Ani’s Judgement. 19th Dynasty, c. 1297-1186 BC. Painting on papyrus. II. 42 cm, W. 66.3 cm. Acquired in 1888. EA 104703. One of three sheets in the exhibition from the renowned Book of the Dead of a Theban scribe named Ani, this elaborate vignette illustrates Spell 125, in which Ani declares his innocence of crimes before Osiris (who is not shown) and other judging deities seated at the top. Bowing respectfully, Ani and his wife observe the weighing of his heart against the feather of Truth, as Anubis balances the scales and Thoth records the verdict. In the unlikely event that Ani’s heart outweighed the feather, he faced annihilation by the monster waiting at the right.
Fig 26. Seated figure of Sety II holding an emblem of Amun-Re (detail). 19th Dynasty, c. 1290-1194 BC. Sandstone. H. 164.7 cm. Acquired in 1823, formerly Salt Collection. EA 26. Found in Karnak temple by the adventurer Giovanni Belzoni in 1816, this lifesized statue of Sety II is almost perfectly preserved (the only noticeable damage being to the ram’s head - a manifestation of Amun-Re - that he holds on his lap). Sety’s handsome face exemplifies Ramesside art at its best, and belies the turbulence of the dynastic struggles in which he was involved.

Fig 27. Woman holding flowers. 19th Dynasty, c. 1295-1213 BC. Wood. Painted. H. 13.1 cm. Acquired in 1868. EA 32772. The imperial wealth and power of the New Kingdom were reflected in the increasingly elaborate garments and wigs of the elite, both men and women. This wooden figure, presumably made for the tomb of its female owner, whose name has not survived, shows her wearing a fillet, painted yellow to simulate gold, over a long wig fashioned of curled and bound tresses. Her graceful robe appears to be a large piece of diaphanous pleated linen, wrapped around her body and over one arm, and tied under her right breast. In her left hand she holds a format bouquet of a kind often offered to the gods, and in her hanging right hand, a lotus flower, one of the most important Egyptian symbols of eternal rebirth.

Fig 28. Funerary stela of Deniuenkhonsu, 21st or 22nd Dynasty, c. 950-900 BC. Sycamore wood, painted. H. 33.2 cm, W. 27 cm. Acquired in 1896. EA 27332. Deniuenkhonsu, a singer of Amun (a temple functionary), is shown offering to the solar deity Re-Harachte-Atum. Her full figure and flowing robe represent the feminine ideal of her day. Her colourful, rather crowded stela includes a scarab beetle and a winged sun disk, symbolising her hope of sharing in the eternal cycle of solar rebirth, and images of the jackal god Anubis, guardian of the deceased. A sky sign arches over the top of the composition. Across the bottom, a row of little green plants growing in red desert ground may refer to a cemetery garden or, more generally, to the eternal rebirth of life.

Fig 29. Ostracon sketch of a nursing woman in a pavilion. 19th or 20th Dynasty, c. 1295-1069 BC. Limestone. Painted. H. 16.5 cm. Acquired in 1843. EA 8506. Drawn freely and with confidence, this sketch on an ostracon (limestone flake) shows the hand of one of the Deir el Medina artists who decorated the royal tombs in the Valley of the Kings. The nursing woman, her hair bound high on her head, sits in a vine-covered bower, while a Nubian servant brings her a tube of eye paint and a mirror. Other sketches of this scene show that it was a standard motif, apparently representing a mother and her newborn child in a secluded room or structure. This subject, never depicted in tomb, was painted on interior walls of houses at Deir el Medina.

Fig 30. Papyrus with satirical vignettes (detail). 19th or 20th Dynasty, c. 1295-1069 BC. Painting on papyrus. H. 15.5 cm, W. 59.7 cm. Acquired in 1854. EA 10016/1. Many sketches on ostraca (limestone flakes), and a very few paintings on papyrus, show lions and other predatory animals performing as humans, while acting in ways that contradict their repugnant natures. Most ‘animal fable’ scenes, including these, appear to be the work of the artist-scribes of Deir el Medina, men who were principally employed in decorating the vast royal tombs in the Valley of the Kings. The satirical bite of these lively vignettes is unmistakable, but scholars disagree as to whether their targets were social inequities or unpopular individuals. Some even consider them to be veiled renderings of religious myths and ceremonies.
Fig 31. A pair of bracelets of Prince Nimlot, 22nd Dynasty, c. 945-889 BC. Gold with lapis lazuli and decayed polychrome glass inlays. H. 4 cm. Acquired in 1850, EA 14594-95. Large, lavish gold jewelry, best known from the tomb of Tutankhamun, continued to be made for later Egyptian kings and their families. This pair of hinged cuff bracelets bears the name of Nimlot, the son of King Sheshong I, who was also the 'Commander of the Entire Army'. The central image of a child god on a lotus symbolises eternal renewal and rebirth in the solar cycle, in the seasons, and in the lives of humans before and after death. The images on the bracelets thus made them suitable for wear during Nimlot's life and also for his tomb.

Fig 32 (right). A divine consort or queen, 25th Dynasty, c. 716-656 BC. Bronze, gold, and silver inlays. H. 21.3 cm. Acquired in 1919, EA 54388. The Third Intermediate Period showed a marked taste for the coloristic effect of bronze inlaid with other metals. This royal female figure, which has lost its separately made arms and headdress, also suffered damage to the face, possibly due to the rough removal of a golden mask. The style of the figure dates it to the 25th Dynasty, when representations of queens were rare. Thus it is likely that this woman was a Divine Consort - a King's daughter who served as the mortal wife of Amun at Thebes.

Fig 33 (below). Monkey riding a horse. Ptolemaic Period, 305-30 BC. Egyptian faience. H. 7.5 cm. Acquired in 1926, EA 48014. Egyptian faience, a glazed ceramic made of ground quartz rather than clay, was used for a wide range of objects, from jewelry and vessels to statuettes and architectural decorations. Invented at least as early as the 1st Dynasty, the material was popular throughout the pharaonic period. This late example of faience sculpture has lost much of its blue glaze, but not its vivacity and charm. The monkey appears to be stealing his undersized mount; he has just landed on its back and, as the rearing animal charges off, he casts his glance backward, in defiance or fear.

Fig 34 (top right). Kneeling figure of Nekhtitkhorheb, Mid-26th Dynasty, 595-589 BC. Quartzite. H. 112.5 cm. Acquired in 1914, EA 1646. This figure, its head slightly raised in prayer, has a powerful simplicity which may have been inspired by statues from much earlier times, such as the Old Kingdom. However, the shape of Nekhtitkhorheb's bag-like headdress and the soft, fleshy forms of his body and smiling face were innovations of the 26th Dynasty, making this statue an early example of the last great artistic style in Egypt (a style that was very influential during succeeding dynasties and well into the Ptolemaic Period).

Fig 35 (right). Lid of the coffin of a woman. Third Intermediate Period, c. 1000 BC. Wood, gessoed, with paint and varnish. H. 185 cm. Acquired in 1893, EA 24907. The sanctity of ancient Egyptian beliefs, and the sometime radical changes of the artistic styles in which these were expressed, can be seen throughout the exhibition. Nowhere perhaps, are these contrasts within the continuity more evident than in the mummy masks and coffins. These two examples (right), separated by 1000 years, both functioned as containers for female mummies, and both were representations of the women they protected. But while the earlier image has a traditional Egyptian wig and jewelry, and a shrouded body covered with symbols of rebirth, the later figure is presented as a living woman, dressed in the height of Greco Roman fashion. However, she too was equipped with traditional protective figures and signs, on the sides of the lid and at her feet.

Visitors to Atlanta this year will have a unique opportunity to attend the first public display of one of the world’s greatest private collections of Egyptian art. Opening on 22 April at the Michael C. Carlos Museum of Emory University, ‘The Collector’s Eye: Egyptian Art from the Thalassic Collection, Ltd.’ consists of over 250 rare and beautiful objects ranging in date from the Predynastic Period to the Roman era.

The collection is particularly rich in important sculptures, including a unique statue of the Middle Kingdom pharaoh Amenemhet IV (reigned 1773-1763 BC; Fig 2), and a monumental bust of a queen in red granite from the early 18th Dynasty, which may have belonged to Hatshepsut (reigned 1478-1458 BC) who deified tradition and declared herself ruler with all the rights and regalia of a king. The extent of the vandalism to the face of the statue is indicative of the later repudiation of the female pharaoh.

One of ancient Egypt’s greatest builders, Amenhotep III (reigned 1390-1353 BC), also known as ‘Amenhotep the Magnificent’, is represented by a number of important pieces in the collection. Perhaps the most commanding sculpture of all is a magnificent image of the composite god, Ptah-Sokar-Osiris with the features of the king (Fig 4). A beautiful green-glazed scarab in the collection was made to celebrate Amenhotep’s marriage to the powerful queen Tiye.

Amenhotep III’s son and successor, the ‘heretic pharaoh’ Akhenaten (reigned 1353-1336 BC) also features amongst the treasures of the Thalassic Collection (Fig 5). Akhenaten not only radically changed the traditional polytheistic religion of Egypt to the cult of only one god, but also transformed artistic styles to go along with his ‘revolution’. This new mode of representation is best seen in a wonderful relief of the king as a sphinx (Fig 8), with his characteristic elongated face and arms worshipping the sun-disk, the symbol of his god. This relief was one of a series of doorjams that evoked a processional avenue of sphinxes.

Despite Akhenaten’s religious revolution, the artistic freedom he encouraged left a legacy of heightened naturalism in portraiture that carried on into the early years of the following Ramesside Period (1292-1075 BC). This artistic hybrid style is shown in two of the loveliest sculptures in the collection, a head of the pharaoh Seti I (reigned 1290-1279 BC), and a woman, possibly a princess or goddess (Fig 6). Also from this period is a set of beautifully painted alabaster vessels that were part of the embalming equipment of Ramesses II (reigned 1279-1213 BC; Fig 7). While similar vessels are known from other Ramesside Period embalmers’ caches, none retain such remarkably preserved encaustic paint.

After the long rule of the Ramesside kings, Egypt was again plunged into a period of divinity known as the Third Intermediate Period (1075-656 BC). Eventually order and prosperity were restored in the Nile Valley by the Nubian kings of the 25th Dynasty (760-656 BC). This pivotal era is represented by a wonderful portrait head of a Nubian pharaoh in the Thalassic Collection. The Nubians left their artistic legacy to the following Saite Period (664-525 BC), as can be seen in a magnificent sphinx inscribed for Psamtik I (reigned 664-610 BC; Fig 10).

The Saite soon developed their own serene detached style, as seen in a miraculously well-preserved statuette of the god Osiris (Fig 11). The throne of the god is decorated with figures of the king making offerings.
and inscribed for Psamtik and his successors. The text also mentions the city of Shendenu in the Eastern Delta, where the statue was probably displayed. Following the reign of the Saite pharaohs (664-525 BC), Egypt fell under a series of foreign invaders who introduced their own artistic traditions into the ancient land. In particular, the synergy of Egypt’s interaction with the Greek world resulted in a new emphasis on realistic sculpture, which is illustrated in the Thalassic collection by one of the great masterpieces of the period, a stark white quartzite head of an aged priest (Fig 12).

In addition to these great works of sculpture, the Thalassic collection is also remarkable for exquisite small items, including magnificent jewels and amulets, inlays, architectural decorations, and painstakingly crafted objects of everyday use.

Lastly, the collection also documents the development of Egyptology in the 18th and 19th century with the evocative paintings of Genome and David Roberts and objects d’art belonging to the tradition of Egyptomania.
Fig 10. Sphinx of Psamtek I in black granite. Saite Period (664-610 BC). 26th Dynasty, reign of Psamtek I. H. 17.8 cm, L. 37.2 cm.

Fig 11. Statue of the god Osiris in greywacke. Saite Period (664-610 BC), 26th Dynasty, reign of Psamtek I. H. 36.0 cm, W. 9.0 cm.

Fig 12. Head of an aged priest in quartzite. Late Dynastic Period to early Ptolemaic Period (525-304 BC). H. 18.0 cm, W. 10.0 cm.

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THE GREAT ROMANTIC

Winifred Glover describes a previously unknown large commemorative scarab of Amenhotep III in the Ulster Museum, Belfast, and its setting in New Kingdom Egypt.

The Ulster Museum's small Egyptian collection contains a large commemorative scarab of Amenhotep III (1386-1349 BC). The scarab shows much damage and appears to be made of steatite which has been covered with a green glaze. It is bored longitudinally and, despite the damage, the hieroglyphs on the base are very clear.

Amenhotep III ruled Egypt in the New Kingdom during the 18th Dynasty. He succeeded to the throne at the age of 12 upon the death of his father, Tuthmosis IV; his mother, Tuthmosis' Chief Wife, Queen Mutemwiya, acted as regent until he was old enough to become pharaoh.

During Amenhotep's long reign Egypt enjoyed a period of great peace and prosperity, and great artistic achievements and religious developments took place during this period. Amenhotep began a great building programme which transformed the Nile Valley. Major additions were made to the great temple of the chief god Amun at Karnak, Thebes; he added a magnificent colonnade to the temple at Luxor and, as one of his large commemorative scarabs records, he had a pleasure lake for sailing excavated for his Chief Wife, Queen Tiy, next to his palace on the west bank at Thebes.

Perhaps the most famous of his personal likenesses are the Colossi of Memnon, which stood in front of his mortuary temple at Thebes (on the west bank at modern Luxor). The temple has now largely disappeared, many of its stones being used by a later pharaoh, Memnoph I (1212-1202 BC), to build his own mortuary temple. Classical writers thought that the northern of the two statues represented Memnon, the Ethiopian prince whom Homer describes as killed at the siege of Troy by Achilles. At dawn and dusk, due to cracks in the stone and the changes in atmospheric pressure, the statue emitted a moaning sound which the Greeks interpreted as the dead hero Memnon greeting his mother, Eos, the goddess of the dawn. There are many graffiti scratched on the statue recording the phenomena being heard, including a poem by the court poetess Baibilla inscribed on its left leg. During the reign of the Roman emperor Septimius Severus (AD 193-211), the upper part of the statue was repaired, holes were filled in, and the statue 'sang no more'.

Egyptian kings regarded themselves as god-incarnate on earth, and Amenhotep was no exception. Throughout his reign he was a great self-publicist and ordered a series of five large commemorative scarabs to be made referring to a variety of his achievements. These were widely distributed throughout the Egyptian empire. Two of these five scarabs refer to his marriages, an unusual practice. The first scarab, issued in Year 2 of his reign, recorded his marriage to Queen Tiy, a lady of non-royal parentage, and the names of her parents, Yuya and Tuya. He was apparently devoted to her as his Chief Wife, since her name appears on all the other four scarabs of the series, where she is described as Great Royal Consort. Tiy bore him six children, two sons, and four daughters; it was his second son who was to succeed him as Akhenaten.

Pharaohs often had several wives and extensive harems. Considering themselves of divine status, they believed that they might win their status to their successors. This led to close kin marriages that might involve their sisters, step-sisters, aunts, and even their daughters. Amenhotep followed this tradition, taking many concubines including two of his daughters, and he also married twice more. In a political alliance he married the princess Gilukhepa, daughter of King Tushratta of Mitanni, the short-lived Indo-European empire in northern Mesopotamia (1500-1360 BC). He also married a sister of the king. The Mitannian princess Gilukhepa brought with her 317 female servants from her harem, chosen for their beauty. It is this marriage which is recorded on the unpublished scarab in the collection of the Ulster Museum, Belfast.

Mitanni was under threat from its aggressive neighbours and its king was very glad to have an alliance with a powerful country like Egypt. Similarly, it was reassuring for Egypt to have friends on the eastern borders of its empire. However, the alliance was not long-lasting as the Mitanni were conquered by the Hittites, who in turn were assimilated into the Assyrian empire.

The scarab records the arrival of the princess in the tenth year of Amenhotep's reign. Although a large corpus of the known examples of his commemorative scarabs was published in 1969 by C. Blankenberg-Van Delden, the Ulster Museum's example was not included. It came from Sir Flinders Petrie's excavations during the 1931-32 season at Tell el Ayuj, ancient Gaza, in southern Palestine. It was a surface find from Cemetery 1000, where numerous smaller scarabs of Amenhotep III were found. This makes it the only example with an excavation provenance (Petrie, W.M.F., Ancient Gaza, II, London, 1932, PI. VIII).

The scarab is much damaged on its upper right and lower left quarters. The inscription, in ten lines (reading from right to left), has the king's throne name (Nub-Maat-Re) in a cartouche in the centre of the fourth line, and in the next line below, on the right, his birth name, Amenhotep, with the title 'Ruler of Thebes' (heqa-waset). Queen Tiy's name appears in the cartouche to the left of the line, and her parents' names in the line below hers. The princess Gilukhepa's name is part of the damaged section in the second line up from the bottom.

Specimens of this commemorative scarab are extremely rare. Blankenberg-Van Delden lists only four from museums in Belfin, London (British Museum), and Cairo, and a fourth as 'University?' - this is not the Ulster scarab, as a photo comparison shows. The rediscovered Ulster specimen therefore adds a fifth published example to the known corpus.

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MINERVA 20
For five years the city of Paris, and all those who appreciate Oriental art, were temporarily deprived of the pleasure of enjoying one of the richest and finest collections of Asian art to be found in Europe, housed in the Musée National des Arts Asiatiques-Guimet, more simply known as 'The Musée Guimet'. The museum, which needed a total renovation of its interior, spatially reopened its doors last January. From the outside, the late 19th century external façade has been left untouched, the historical building being listed amongst Paris' protected buildings, but the inside has changed dramatically thanks to the 'team' of designers Bruno and Henri Gaudin, who have completely redesigned it. From an almost maze-like antiquated structure, with objects often placed in dimly lit show-cases requiring a flash-light to be properly seen, the Guimet has been transformed into a luminous place where the different separate sections communicate and integrate visually with one another, where natural light penetrates from the glass roof and inundates the fabulous South-east Asian and Indian sculptures, welcoming the visitors in the spacious ground floor galleries.

Two elegantly designed staircases take visitors to the upper floors of the Museum where the Chinese, Himalayan, Indian, Korean, and Japanese galleries have been installed. Modern facilities such as a capacious lecture theatre, a space for temporary exhibitions, a research centre open to scholars, and large storage rooms (which accommodate the tens of thousands of objects not on display) have been obtained by deepening and expanding the basement of the edifice, thus adding two completely new underground floors to the pre-existent building.

One of the major improvements of the new Musée Guimet is definitively the way the modern structure integrates with the antiquities it displays, representative of all major civilisations which flourished in the Indian subcontinent, Central Asia, the Far East, and South-east Asia from the 4th millennium BC to the 19th century AD. The completely renovated setting gives full justice to the fantastic array of works of art selected to be on permanent display. The ancient collections can finally be appreciated in the manner it deserves, respect having thus been paid to the founder of the museum and to all the scholars, archaeologists, and curators who, for slightly more than a century, have contributed to make the Guimet one of the most important museums of Asian art in the world.

How this has been accomplished becomes clear when reviewing the history of the new Guimet. Formed through acquisitions and bequests from individuals or other institutions, the collections were also enriched by objects discovered through archaeological campaigns and explorations of previously unmapped regions of the world, by works of art rescued by modern under water archaeologists, or bought at auctions, sometimes even casually discovered in flea-markets. The Musée Guimet thus illustrates perfectly the many aspects related to the collecting of Oriental antiquities in the Western world in the last two centuries. The 'creation' of the museum was due to the intelligence and spirit of initiative of one man: Emile Guimet (1836-1918), a passionate collector of antiquities with a strong interest in ancient religions and in religious art. Initially, his attention was focused on the civilizations of the ancient world - Egyptian, Greek, and Roman. However, the scope of his collection soon widened to embrace Asian cultures when, in 1876, Guimet embarked on a trip which took him to Japan - where he acquired hundreds of important religious paintings and sculptures - southern India, and China. A selection of the works of art bought by Guimet during this pivotal trip to Asia was presented in 1878, in Paris, at the Exposition Universelle in a section named 'Far Eastern Religions'. The tremendous success of the exhibition prompted Guimet the following year to inaugurate a museum devoted to the religions of the world and based in Lyon, his hometown. However, a few years later he decided to move it to Paris, where the museum's activities would benefit from the lively intellectual climate of the capital and the presence of many important academic institutions. Thus, in 1889, the Musée Guimet was inaugurated in a building located at a corner of Place d'Étoile, near the Trocadero, not far from the Eiffel Tower, built that same year and which marked the end of the International Exposition in Paris.

Emile Guimet envisaged the museum not merely as a repository of beautiful works of art or, even worse, as a place where to appreciate the exotica which fostered the fashion of the time for chinoiserie or japonerie. On the contrary, the museum had to be 'un laboratoire d'idées', a laboratory of ideas, a place where one could study and understand the religions and the civilizations of the whole world. That is why the library - an elegant, neo-classical rotunda - was placed at the core of the building and its role was equalled to that of the galleries, reading and studying being complementary aspects of the appreciation of the works of art. In the library - left untouched in the newly renovated
Guimet Museum Reopened

museum and now used to display prints, miniatures, and rare books - a portrait of Emile Guimet by the painter Ferdinand Jean Luigini, completed in 1898, reminds the modern visitors of the mentor and founder of the Museum.

In the last decades of his life, Emile Guimet gave the museum the character it was going to retain after his death, by devoting more and more room to the arts of Asia. In 1893, for example, he dedicated an entire gallery to the arts of Korea based on the objects acquired by Charles Varat (1833-83), the first Westerner to explore the southern part of this Asian country. Later on, in 1912, Guimet inaugurated a gallery of Tibetan art, to exhibit the rare thangkas (paintings on cloth), 15th and 19th century gilded bronze sculptures of the Lamaist Pantheon, ritual objects, and block printed texts donated to the museum by the Tibetan specialist Jacques Bacot (1877-1965). Guimet’s choices reflected the general interest raised by the archaeological expeditions conducted in Asia in those days.

At the Exposition Universelle of 1889 the French had the opportunity to admire for the first time the sculptural works of art of the Khmer civilization, unveiled by Louis Delaporte (1842-1925) during his missions carried out in Cambodia. The relics brought back in the Indo-Chinese museum created in 1882 in the Trocadero, a few metres away from the Musée Guimet, and were then moved to the Guimet itself at the end of the 1920s. Today, the gigantic stone balustrade depicting the ‘Chaussées des géants’ (end of the 12th or beginning of the 13th century), removed by Delaporte from the Preah Khan temple in Angkor, Cambodia, welcomes visitors to the new Guimet, where it has been reassembled for the first time since it was exhibited at the Exposition Universelle in 1889.

More and more Oriental works of art were moved to the museum following Emile Guimet’s death in 1918. The French authorities had in fact decided to transform the Guimet into a museum exclusively devoted to the arts of Asia. As the section on Egyptian antiquities was relocated to the Louvre, the Guimet obtained the artefacts discovered by Paul Pelliot (1878-1945) in Central Asia as well as those gathered in China by Edouard Chavannes (1865-1918), thus rapidly acquiring the status of a major international institution with top-class collections. This transformation of the museum took place under the direction of Joseph Hackin (1886-1941), former secretary of Emile Guimet and then curator of the museum since 1923. Hackin was

Fig 3 (far left), Wooden and lacquered sculpture representing a crouching deer. China, Warring States period, c. 5th century BC. H. 100 cm. Musée Guimet, MA6272. Photo: RMN-Ollier.


Fig 5 (above right), Sculpture of a Bodhisattva. Pakistan, Gandharan art, 3rd century BC. H. 100 cm. Musée Guimet, A02908. Photo: RMN-Lambert.

Fig 6 (left), Stone relief, Cambodia, Province of Siemreap, temple of Banteay Srei, Angkor period, c. AD 967-300 x 150 cm. Musée Guimet, MG18913. Sent by l’Ecole Française d’Extrem Orient, 1936. Photo: RMN-Arnaudet.

Fig 7 (above right), Stone sculpture of Shiva, Vietnam, Champa period. Thap Binh It, 11th-12th century AD. H. 165 cm. Musée Guimet, MG18130. Photo: RMN-Ollier.

Guimet Museum Reopened

Guimet is going to play in the new millennium. The present director, Jean-François Jarrige, and the chief curator of the museum, Jean-Paul Desroches, have concentrated not only on the re-evaluation of the museum's collections and facilities, but also on making it the focus of a host of international sponsors and donors who have generously contributed to the re-installment of the galleries. The Belgian billionaire Jacques Polain has given the Guimet his collection of Chinese works of art; Hong Kong-based businessman T.T. Tsui, and many other individuals and institutions world-wide, have financially supported a large part of the costs of renovation.

An entire section has been devoted to the donation of the late Krishna Rihouw (1927-2000), a generous patron of the Museum who has given her 16th-19th century costumes, jewels, and decorative objects from Mughal India to the Guimet. The museum has also been financially backed by the French government, President Jacques Chirac being a passionate collector of Chinese art. This economic security has allowed curators to buy actively on the market to add even more masterpieces to the museum's already massive collections.

Archaeological campaigns continue to be made in Asian countries: the director, Jarrige, heads a team excavating sites in Baluchistan (Pakistan), while other French teams are involved in the surveying and digging of important cemeteries in Inner Mongolia. A sensitive approach to maritime archaeology is also offered, as rarely happens in museums devoted to Oriental art, in the specially designed second floor gallery, devoted to the maritime routes through which trade and cultural exchanges between Europe and Asia took place. The 200 objects on display are the result of sub-marine archaeological campaigns conducted in the 1990s in the Philippines, the most spectacular of which concerns the galleon San Diego, which sank in Manila Bay in 1600.

The reopening of the Musée Guimet represents a crucial event for the whole of Europe. The newly renovated museum is, in itself, another fundamental milestone in the history of the cultural relationships between the Old World and the Asian countries. Most European nations are by now provided with one or more leading museums exclusively, or largely, devoted to Oriental art: the constellation of such museums in their entirety represents not simply an invaluable assemblage of beautiful artefacts but, primarily, important pages of the past history on which will be based the cultural relationships between Europe and Asia in the Third Millennium.
THE NEW BYZANTINE GALLERIES
AT THE METROPOLITAN MUSEUM OF ART

Jerome M. Eisenberg, Ph.D.

The new Mary and Michael Jaharis Galleries, displaying the cream of the Metropolitan Museum of Art's spectacular collection of Byzantine and Early Medieval art, was opened in November 2000. The core of the collection, the finest in the United States, was a gift in 1917 of a wide selection of objects from the American financier and collector J. Pierpont Morgan (several of which are illustrated here). This present selection of almost 700 works of art, from the museum's holdings of over 5000 objects, has been housed in an unusual configuration of the dramatic Beaux Arts building constructed by Richard Morris Hunt and his son Richard Howland Hunt from 1894 to 1902. Two galleries that flank the Grand Staircase of the museum, the north and south galleries, have been connected by a new gallery, the crypt (Figs 1, 2), constructed beneath the Grand Staircase. The crypt still displays the unfinished underside of the granite steps of the Grand Staircase along with several low arches and much of the original brickwork.

The installation covers a wide range of art-works from a period of more than 1100 years - from the era of the capital of the Byzantine Empire, Byzantium (present day Istanbul), by Constantine the Great in AD 330 (who renamed it Constantinople), to the conquest of the Byzantine Empire by the Ottoman Turks in AD 1453. It also includes the concurrent development of the new cultures in Western Europe, the provincial Roman world of the Latin West, the art of Coptic Egypt, and the art of the northern European Bronze and Iron Ages. A preview of some of the works included in this new permanent installation could be seen in a recent museum exhibition, The Glory of Byzantium, held in 1997.

The north gallery (Fig 3) features the secular art of the Byzantine and early Medieval world from the 4th-8th centuries AD, including not only some of the earliest images produced for the Christian church, but also Judaica, and examples of surviving influences of the Graeco-Roman period.

The Early Byzantine period, c. AD 330-730, was the first 'golden age' of the Empire. By the end of the 4th century AD Christianity had become the official state religion and the images of the classical deities were replaced by official and private portraits (Fig 4) and religious images. The court artists and artisans of the Byzantine Emperor Justinian (ruled AD 527-565) produced exceptional portrait sculptures, consular ivories (Fig 5), and jewellery. A monumental mosaic portrait bust of Ktisis (Fig 7), the personification of generative donation, an outstanding, recently acquired floor mosaic section, dates to the first half of the 6th century.

The silver 'David' plates (Figs 3, 8) from the so-called Second Cyprus Treasure are prominently displayed in the north gallery. Said to have been made in Constantinople in the 7th century AD, they have recently been conserved. Each is made from a single piece of silver. They have been associated by some with the victory of the Emperor Heraclius over the Persians in AD 628-629. Not long afterwards, however, the Persians and Arabs invaded much of the eastern territories.

There is also on view in the north gallery a magnificent collection of provincial Roman and barbarian jewellery (Figs 8, 9), which clearly illustrates the masterful artistry of the peoples beyond the western border of the Byzantine Empire at that time (along the Rhine and Danube Rivers). Their art is seen primarily in their metalwork - weapons, belt buckles, and jewellery, often ornately decorated with semi-precious gemstones (Fig 10). These so-called barbarians, many of whom had once served as mercenaries in the armies of Rome and Byzantium, founded their own kingdoms, several of which formed alliances with Rome and Constantinople. In the mid-6th century, Justinian won back much of this territory for a brief period, but finally, by the 8th century, the Anglo-Saxons, Franks, Langobards, Visigoths, and others in the west again established their own states which remained closely allied to Byzantium. Other cultures on the periphery of the Byzantine sphere of influence, to the north and east, such as Armenia, Georgia, Kievan, 'Rus', Ireland, and Scandinavia, are also
Fig 4. Bust of a lady of rank. Early Byzantine, probably made in Constantinople, late 5th to early 6th century AD. Marble. H. 20 7/8 in. (53 cm). A finely executed portrait of a woman holding a scroll; the subject appears to be in deep thought. She no doubt represents a member of the cultured aristocracy, as indicated by the scroll. The delicate work and highly polished surface are typical of a Constantinople workshop. It was probably part of a funerary monument commissioned by an important family. The Metropolitan Museum of Art, The Cloisters Collection, 1966 (66.25).

Fig 7. Mosaic portrait bust of Kitsis, the personification of generous donation, c. AD 500-550. Large floor mosaic fragment with marble and glass tesserae, H. 68 1/4 in. (173.4 cm). This beautifully executed representation of Kitsis exemplifies the continuing Roman tradition of personifying abstract ideals in the Byzantine period. She holds a measuring tool for the Roman foot, a symbol of her role as a donor. To the left a man offers a cornucopia to her, probably one of a pair flanking Kitsis. The Greek inscription most probably expresses “good wishes;” the latter word is missing (along with the second noun). The mosaic was reinstalled and restored by the museum from two panels acquired independently. The Metropolitan Museum of Art, Harris Brisbane Dick and Fletcher Funds, 1998 (1998.69); purchase, Lila Acheson Wallace gift, and Dodge and Rogers Funds, 1999 (1999.99).

Fig 5. Two panels of a diptych announcing the consilship of Justinian. Byzantine, carved in Constantinople, AD 521. Ivory, each leaf, 13 3/4 x 5 3/4 in. (35 x 14.5 cm). Justinian was elected to this most important rank six years before he became emperor. The tiny crosses at the top and bottom of the eight lion medallions are the only indication of the religion of the donor, Flavius Petrus Sabbatios Justinianus, noble, officer and chief of the cavalry and commander-in-chief of the infantry and consal entering his office at the proper time. Diptychs such as these were used as invitations to the public games staged by newly elected consuls in the hippodrome in Constantinople. The Metropolitan Museum of Art, gift of J. Pierpont Morgan, 1917 (17.190.52-53).

Fig 6. Crossbow brooch. Late Roman or Early Byzantine, c. AD 480. Gold worked in opus interrasile (openwork), 1 1/2 x 2 1/4 in. (3.7 x 5.5 cm). This exceptional crossbow brooch, a clasp fastener, may have been used as a diplomatic gift from a Byzantine emperor to a Germanic ruler. A Latin cross with Christogram is nearly hidden by the fine patterns of stylized vine scrolls. An alpha and omega, further signs of Christianity, hang from the arms of the cross. This brooch employs a screw mechanism rather than a simple catch plate to secure the pin. The Metropolitan Museum of Art, purchase, Lila Acheson Wallace gift, 1995 (95.97).

Fig 8. Plate from the 'Second Cyprus Treasure': the Battle of David and Goliah. Byzantine, made in Constantinople and one of six plates said to have been found in 1902 at Karavas, Cyprus, dated to AD 629-630. Silver, cast, hammered, engraved, punched, and chased, diam. 19 1/4 in. (49.5 cm). This is the largest of the nine David plates, three of which, from the 'First Cyprus Treasure', are in the Cyprus Museum. Silver stamps on the backs of the plates date them to the reign of Heraclius, though there has at times been some controversy as to their authenticity. The Metropolitan Museum of Art, gift of J. Pierpont Morgan, 1917 (17.190.396).
Byzantium in New York
came to an end in AD 641/642 with its conquest by the Arabs.

The religious art of the early Byzantine church and both the religious and secular arts of the Middle to Late Byzantine periods are on display in the south gallery. The museum is especially rich in early Byzantine liturgical objects in precious metals, such as the 6th to 7th century AD Attarouthi Treasure (Fig 13), which consists of ten chalices, three censers, a wine strainer, and a dove representing the Holy Spirit, all beautifully executed in silver and gilt silver. The 6th century Antioch Treasure is most famous for the Antioch ‘chalices’ (Fig 14), a silver cup enclosed in an intricate gilt silver openwork container, once claimed to be the legendary Holy Grail, but now thought to have been used as a standing lamp, and not as a chalice.

The Iconoclastic Controversy over the use of religious images brought about a widespread destruction of icons. The Middle Byzantine era, AD 843-1261, soon followed, resulting in a second flowering of the Empire and the re-establishment of the use of icons. The religious art of the Middle Byzantine period is represented in the collection by a large silver cross and several ivory icons, as well as beautifully embellished ivories (Fig 15), finely enamelled jewellery, cloisonnés (Fig 16), and reliquaries (Fig 17).

The Crusaders came out of western Europe to take over Constantinople in AD 1204, establishing the Latin Empire. Byzantine rule was finally restored in AD 1261 and again the arts flourished during the Late Byzantine period up until the conquest of Constantinople by the Ottoman Turks in AD 1453. A large case of ceramic bowls in the south gallery covers the production of pottery in both the Middle and Late Byzantine eras. An exceptional group of steatite plaques, icons, and gems demonstrates the continuing power of the church in the Late Byzantine period.

The reinstallation was organised by Peter Barnet, the Michel David-Weill Curator in Charge, with Helen C. Evans, the Curator for Byzantine Art, and Melanie Holcomb, the Assistant Curator, of the Department of Medieval Art and the Cloisters. The museum’s Spring 2001 Bulletin, The Arts of the Byzantine World (330-1453 A.D.) by Helen C. Evans, with contributions by Melanie Holcomb and Robert Hallman, featuring the Byzantine collections, will be available at the Metropolitan’s bookshops and museum stores. The captions for the illustrations in this article are based primarily upon those in the Bulletin.

Fig. 9. The Vermand Treasure. Provincial Roman, c. AD 400-450. Silver with gold sheet overlay, inset with garnets. L. 6 1/2 in. (16.7 cm). Many of the fine pieces of jewellery and weapon fittings belonging to tribal chieftains were made by the Byzantine emperors, often commissioned from workshops in Constantinople, to confirm their friendship and alliance. The Germanic leaders also, of course, ordered their own signs of wealth and prestige from these same workshops. The Metropolitan Museum of Art, gift of J. Pierpont Morgan, 1917 (17.190.143-145).

Fig. 10. Eastern Germanic brooch. C. AD 400-450. Silver with gold sheet overlay, inset with garnets. L. 6 1/2 in. (16.7 cm). Many of the fine pieces of jewellery and weapon fittings belonging to tribal chieftains were made by the Byzantine emperors, often commissioned from workshops in Constantinople, to confirm their friendship and alliance. The Germanic leaders also, of course, ordered their own signs of wealth and prestige from these same workshops. The Metropolitan Museum of Art, gift of J. Pierpont Morgan, 1917 (17.190.143-145).

Fig. 11. Pectoral with coins and a pseudo-medallion. Byzantine, c. AD 539-550. Gold and niello. H. Including neck-ring, 9 3/8 in. (23.8 cm). One of a group of 24 pieces of gold jewellery found about 100 years ago in central Egypt. It is not certain whether they were found together or came from different sites. The central medallion, composed of two joined repoussé gold sheets, bears the portrait of an unidentified Byzantine emperor; the personification of a city on the reverse probably represents Constantinople. The gold coins date from Theodosius II (reigned AD 408-450) to Justinian. A framed gold medallion of Theodosius I (reigned AD 379-395), part of the group, may have hung from the pectoral. The Metropolitan Museum of Art, gift of J. Pierpont Morgan, 1917 (17.190.1664).
Fig 12. Statue with the head of the personification of Spring, Byzantine, said to be from Panopolis (now Akhmim), Egypt, c. AD 300-500. Multi-coloured wools, tapestry weave, 9 1/4 x 9 7/8 in. (23.5 x 25.1 cm). This panel decoration from a tunic or a domestic textile is probably part of a set representing the Four Seasons, a motif that had originated in the classical world. The splendid jewellery represents the good fortune and prosperity that should pass on to the wearer. The strong colours are typical of the Coptic period. Panopolis became a major centre for the production of textiles during the pharaonic period and its importance continued throughout the Byzantine era. The Metropolitan Museum of Art, gift of George H. Baker, 1890 (90.8.848).

Fig 13. The Attarouithi Treasure. Byzantine, from Attarouithi, Syria, c. AD 500-650. Silver and silver gilt. Dove: H. 2 3/4 in. (6.9 cm), L. 5 1/4 in. (13.7 cm); chalices: H. 6 7/8 in. (17.5 cm) to 9 7/8 in. (24.9 cm); diam. (of cup) 3 3/4 in. (11.1 cm) to 8 1/8 in. (20.6 cm). These liturgical vessels were used for the Divine Liturgy, or Eucharist service, during which wine and bread are consumed to commemorate Christ's death and sacrifice. The dove is the earliest known representation of the Holy Spirit. Among the figures represented are the Virgin, Saint Stephen, archangels, and military saints. The Greek inscriptions show that many were dedicated to the Church of Saint Stephen and to the Church of Saint John the Baptist, asking for the salvation of the donors or their family members. The Metropolitan Museum of Art, purchase, Rogers Fund, and Henry J. and Doree E. Hein Foundation, Norbert Schimmel and Lisa Achison Wallace Gifts, 1986 (1986.3.7-15).

Fig 14. The Antioch 'Chalice', Syria, 6th century AD. The Metropolitan Museum of Art. Silver cup set in a footed shell of silver gilt: H. 7 1/2 in. (19 cm). The cup inside this intricately carved 'chalice' was once thought to be some the so-called Holy Grail. Two of the seated figures on the 'chalice', in the pose of ancient philosophers, may represent Christ. They are encircled by elaborate vine scrolls, and are accompanied by animals and birds. The 'chalice' is probably not a chalice, but rather a standing lamp typical of those used at the time. When a group of exceptional silver objects, including the 'chalice' was found in 1910, it was thought to have come from a church in Antioch (now Antakya, Turkey), one of the five great early Christian cities. It is now believed, however, that they are part of a large silver treasure from the Church of Saint Sergios in Kaper Koraon (now Kurin, Syria), once under the control of the church of Antioch. The Metropolitan Museum of Art, The Cloisters Collection, 1950 (50.4).

Fig 15. Two panels from a casket with the story of Adam and Eve. Left: Adam and Eve harvesting grain; right: Adam and Eve at the forge; Adam hammering a metal object on the forge and Eve working the bellows. Probably carved in Constantinople, c. AD 900-1100. Ivory: Left: 2 3/4 x 3 3/4 in. (7 x 9.5 cm); right: 2 5/8 x 2 7/8 in. (6.7 x 9.8 cm). The Greek Inscriptions on these thin, beautifully carved panels identify the scenes as the labours after their fall and expulsion from the Garden of Eden. The Metropolitan Museum of Art, gift of J. Pierpont Morgan, 1917 (17.190.138-139).

Fig 16. Medallion from an icon frame depicting, as named in the Greek inscription, the Mother of God, Byzantine, from the Daphni Monastery, Georgia, made in Constantinople, c. AD 1100. Gold, silver, and enamel worked in champlevé; diam. 3 1/8 in. (8.3 cm). One of nine superb medallions in the museum, from a group of twelve that framed an icon of the Archangel Gabriel, representing Christ, the Virgin, John the Precursor (the Baptist), Peter, Paul, Matthew, Luke, John the Theologian, and Saint George. Saint George is in the Louvre and Saint Theodore is in the Georgian State Art Museum, Tbilisi. The Metropolitan Museum of Art, gift of J. Pierpont Morgan, 1917 (17.190.675).
Fig 17. Box reliquary for fragments of the True Cross. Byzantine, made in Constantinople, c. AD 800. Silver gift, gold, and enamel worked in cloisonné and niello, 4 x 2 7/8 in. (10.2 x 7.35 cm). Among the most important diplomatic gifts given by the Byzantine court were relics of the True Cross. The lid depicts Christ on the cross, flanked by the Virgin and Saint John. The four niello images on the reverse represent the Annunciation, the Nativity, the Crucifixion, and the Anastasis (or the Harrowing of Hell). The latter image originated about AD 800 in Constantinople. The five compartments inside are arranged in the shape of a cross. The Metropolitan Museum of Art, gift of J. Pierpont Morgan, 1917 (17.190.715a,b).

26 scholarly essays on the portable arts of the early Medieval period, c. AD 400-800, in the museum's collection have been published as Attila to Charlemagne: Arts of the Early Medieval Period in the Metropolitan Museum of Art by Katharine Reynolds Brown, Dalyyd Kidd, and Charles T. Little (New York 2000), 432 pp., 18 colour pls., 500 illus. $50.

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Fig 18. Panel with a griffin. Byzantine, probably from Greece or the Balkans, c. AD 1250-1300. Marble, 23 1/2 x 20 1/2 in. (59.5 x 51.5 cm). The classical role of griffins as protectors of the dead continued into the early Byzantine period, but later they were associated with royalty, often being found on late Byzantine-period royal tombs. The medallion arrangements and the intricate patterning are also found on Byzantine and Islamic textiles. Only the small crosses on the borders indicate a Christian usage. The Metropolitan Museum of Art, purchase, Jonathan P. Rosen gift and Rogers Fund, 2000 (2000.81).

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‘ROMAN OSTIA’ IN GENEVA

Sean A. Kingsley

Through its spectacular monuments the Eternal City epitomised the Roman Empire’s ‘world power’ and cultural sophistication. If the imperial metropolis was the very heart of Roman civilisation, its port at Ostia was the valve which sustained its vitality. The deep knowledge of antiquity exemplifies so perfectly how Rome succeeded in harnessing the Mediterranean provinces politically and in establishing arteries of long-distance communication as the artificial port of Ostia.

Yet despite its historical importance, Rome’s maritime façade has never formed the central theme of an exhibition. A joint collaboration between Geneva University, the Musée d’Histoire et d’Art, and the Suissentane Archeologique de Ostia has now rectified this situation. More than 400 excavated items representing all aspects of life in the port are now on display at ‘Ostia, Port of Ancient Rome’ at the Musée Rath, Geneva until 22 July 2001.

It is often unappreciated that Ostia was conceived as part of Rome’s pioneering development of a welfare state. Very simply the port was required to process at least 120,000 tons of wheat annually (some 800 shiploads) which were distributed by the government free in Rome. One-third of this dole was imported from Egypt, a sea voyage of one month, and two-thirds from North Africa. In addition to free pork and subsidised wine, olive-oil was also an integral staple for satisfying the everyday needs of the city poor. The sheer scale of oil import through Ostia is evident from Monte Testaccio, an artificial hill comprised entirely of about 50 million discarded amphorae, which include 1st and 2nd century Spanish containers that once held 3.7 million tons of olive-oil. (By the mid-4th century the area of modern Tunisia had replaced Spain as Rome’s official olive grove.) Wheat and olive-oil continued to pass through Ostia until at least AD 530, even though the capital’s population continued to dwindle in the wake of the economic decline triggered by Rome’s sack by the Visigoths in 410, the Vandals in 455, and finally the Goths in AD 553.

The design of Ostia was an initiative of the Claudian era. Its creation took 12 years and 30,000 workers and 1000 pairs of oxen were required to construct two artificial breakwaters encompassing 700 x 1000 metres. One of these pincer-like giant arms literally sat on the hull of a massive Roman ship measuring 104 m in length (with a 1000 ton capacity), which was used as a caisson, filled with hydraulic cement, and then sunk as the foundation for the port’s left mole. This ship had actually been designed originally to transport the great ‘Vatican Obelisk’ to Rome from Egypt.

Following the great storm of AD 62, which destroyed 200 merchant vessels moored inside the port, Trajan added a second artificial basin, hexagonal in shape, between AD 100 and 112. The new extension contained sufficient space for 350 ships and was flanked by 2 km of busy quays strewn with warehouses (Fig 1), an imperial palace, temples, bathhouses, and - of course - a colossal statue of Trajan.

Not surprisingly, a busy town soon evolved around the port, populated by 50,000 residents who maintained the port’s infrastructure of warehouses (Fig 2), shops, markets (Fig 3), and bakeries, and who transported produce into the Eternal City.

If Ostia was designed partly to stave off famine in the capital and to control its potentially volatile residents, it soon became a haven for all manner of consumer goods, ranging from exotic beasts for the Roman circus, and lavish vintage wines, to simple African lamps used by all strata of society. Augustus is quoted as having once famously stated that he found Rome a town of brick and transformed it into a city of marble. All such marble (Figs 3-5, 7) passed through Ostia, where it was stored in the sacred quarter’s statio marmorum. Imports found in Rome include single architectural pieces weighing up to 27 tons. The sheer scale of the marble trade is aptly exemplified by the 370 columns of Lucullian marble (each 33 feet long) purchased for the house of Marcus Aemilius Scaurus during the Republic period: before transporting this cargo into Rome the authorities responsible for maintaining the city’s drains demanded a financial security against the danger of the
of excavation within Ostia’s maritime suburb, which has produced a relatively concise picture of town life. The ruins of Ostia cover 55 hectares and incorporate three fortified gates (Porta Romana, Porta Laurentina, and Porta Marina), a 9 m wide and 1800 m long decumanus (central street), a barracks, 19 public baths, 13 warehouse complexes, more than 100 shops and taverns, and 66 insulae (town blocks).

Ostia has been subjected to 34 excavations during the last 200 years, which have uncovered 30 hectares of the town. Large tracts of the exposed ruins were carried away to adorn the cities of Rome, Pisa, and Genoa from the 15th century. Pope Pius VII ended such speculative clearance and initiated a responsible research programme in 1801. The most extensive phase of archaeological investigation was ushered in with the rise of fascism in Italy, and more than 80% of Ostia’s surface area (600,000 cubic meters) was uncovered between 1937 and 1938. The Great Campaign employed 200 labourers daily and concentrated on reaching the Hadrianic strata, which for the blinkered fascists epitomised Rome’s ultimate glory years.

Today the archaeology of Rome’s port city is controlled by the Soprintendenza Archeologica di Ostia, and modern fieldwork and survey continue under the direction of the University of Reading, the British School at Rome, the Università di Suor Benincasa of Naples, Southampton University, and the German Archaeological Institute.


Two exhibition catalogues are available: Ostia, port de la Rome antique by Jacques Chamay, 126 pp, 70 illus, Fr. 68; and the main publication, Ostia - port et poste de la Rome antique edited by Jean-Paul Descœuvres, with 50 specialist chapters, 480 pp, 510 illus, Fr. 85.

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—Fig. 4. Statue of a river god, presumably Father Tiber, from a fountain at Ostia. First half of 2nd century AD. Marble, H. 67 cm, L. 120 cm. Soprintendenza Archeologica di Ostia, inv. 81.—

—Fig. 5 (left). Statuette of Serapis with a three-headed Cerberus to his right, who has a snake entwined around him. Eastern cults were particularly popular in port cities, where they were ‘imported’ on the back of commerce and soldiers fighting on the fringes of the Empire. 2nd century AD. Marble, H. 28 cm. Soprintendenza Archeologica di Ostia, inv. 1125. —

—Fig. 6. A large marble mask which decorated Ostia’s Roman theatre.

—Fig. 7. votive relief of Fabius Salus, dedicated to Hercules, who stands at right next to an altar. Further right a statue of an armed god is miserably harvested in a net. This relief has been interpreted as representing gratitude for the salvage of a cargo. A guild of artificers (divers) responsible for cargo salvage was based at Ostia. 1st century BC. Marble, H. 71.1 cm, L. 141 cm. Soprintendenza Archeologica di Ostia, inv. 157. —

—Fig. 1 courtesy of Peter Clayton; Figs 2-7, photos by Viviane Siffert, Geneva University.
MINOANS AND MYCENAEANS
IN WEST CRETE

Chris Follett reports on the Greek-Swedish excavations at Chaniá.

A century ago, Arthur Evans and his team started their famous excavations at Knossos on Crete. Other palaces were later discovered by Greek teams to the east at Malia and at Kato Zakro. In western Crete, however, no Minoan sites had been excavated except for a few late Minoan tombs found at the beginning of the last century. When the Nazis occupied Crete during World War Two, new Minoan finds were made at German excavations, but it was not until the beginning of the 1960s that more extensive traces of Minoan civilisation were exposed in Chaniá, the island's capital in north-west Crete. In 1941 a bomb hit Kastelli, the old town of Chaniá, leaving a huge crater revealing ancient house walls and Late Minoan sherds at the site of the old Venetian citadel above the harbours of the old Greek-Swedish excavations were conducted from 1970 to 1987 under the direction of Dr Yannis Tzedakis, Director of the Chaniá Museum, and former Director General of Antiquities in Greece, and by Dr Carl-Gustaf Styrenius, former Director of the Museum of Mediterranean and Near Eastern Antiquities (Medelhavsmuseet), Stockholm. The field director was Dr Erik Hallager from Aarhus University, Denmark.

At the Kastelli site approximately one million sherds from all periods were unearthed, of which some 16,000 have now been inventoried. In 1989 and 1990, town sewage works prompted rescue excavations in Chaniá, in which Marie-Louise Windahl, a Crete specialist and curator of the Medelhavsmuseet's famed Cyprus antiquities collection (the biggest outside Cyprus), participated. The finds from Chaniá show that the site was inhabited for almost 5000 years. Chaniá was once an important Minoan town, possibly ancient Kydonia, the capital or administrative centre for the western part of the island. Kydonia, which is mentioned on Linear B clay tablets from Knossos, as well as being named in The Odyssey and by the Greek geographer Strabo, has never been identified with certainty, but the Minoan town is most probably located under modern Chaniá, an as yet undiscovered palace in the Kastelli vicinity still awaits detection.

The most important remains with the best preserved architecture date from the Late Minoan I-III periods (1550-1100 BC). The walls of four elegant houses, one of them probably the residence of a high official from the Knossos Palace administration, complete with Minoan Hall and storerooms dating to the 16th century BC, were uncovered together with pottery, an offering table, and documents. The most exciting finds were, however, two clay tablets bearing Minoan Linear A script. Linear B tablets, the first such artefacts excavated in Crete outside Knossos since Evans found extensive Linear B archives in the palace, were discovered during rescue work at the site a decade ago. The tablets mention a shrine of Zeus as well as the god Dionysos; others provide the names and addresses of local manufacturers and indicate the origin of their oil and wine; stirrup jars in local clay also bear Linear B inscriptions.

The four houses at Kastelli were all destroyed by fire in c. 1450 BC, when a major conflagration devastated the island, razing most Minoan sites on Crete to the ground. The cause of the destruction is not known for certain, but it may well have been an earthquake connected to the great volcanic explosion at Santorini (Thera) 70 miles to the north of Crete. Or was it a storm stemming from a local uprising against Knossian oppression and bureaucracy? After the disaster, the Mycenaeans entered from mainland Greece. Initially arriving as merchants, they ended up as rulers of Knossos in its last phase of occupation. Kydona was evidently a palatial centre during the Neo-Palatial era, and probably earlier. The hearths and large amounts of imported pottery indicate that Mycenaeans settled in Kydona, and perhaps dominated the town around 1300 BC, with west Crete populated by a mix of Minoans and Mycenaeans.

A new book describing the excavations at Chaniá, Minoans and Mycenaeans in West Crete by Marie-Louise Winthald, is available from the Museum of Mediterranean and Near Eastern Antiquities bookshop, Stockholm: Box 16008, S-103 21 Stockholm, Sweden. Tel. (46) 8 S19S-5300; Fax. (46) 8 S19S-5390, E-mail: butiker@medelhavsmuseet.svnk.se. Price: 200 SEK incl. p & p.

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Angkor Wat in Cambodia is covered with carvings of Khmer myths, battles, tales from the Hindu epics the Ramayana and the Mahabharata and, most celebrated of all, sensuous goddesses, called, in Sanskrit, apsaras. They represent the ultimate in Khmer ideals of female beauty', wrote Philip Rawson in *The Art of Southeast Asia*, 'they are royal-religious "pin-ups"'.

These archetypal beauties number about 1850, and decorate every wall of the vast 12th century temple, which measures almost a square kilometre and is an earthly representation of the Hindu cosmos. Considered to be the largest religious monument in the world, Angkor’s five majestic towers rise up to a pyramidal point, representing the mystical Mount Meru, abode of the gods. The moat around it symbolises the cosmic Ocean of Milk (Fig 1). The galleries surrounding the sacred structure are filled with images of deities, guardian spirits, and celestial nymphs, transforming the surface of the sandstone from simplicity to opulence (Figs 2-3).

Posed in dancer-like fashion, framed in gorgeous floral decoration, the *apsaras* are exquisitely carved, wearing elaborate, towering head-dresses, ornate and abundant jewellery on their necks, arms, and hips, and little else, except for an occasional stole or skimpy sarong. The movements of dance, a dramatic and spiritual art-form that was fundamental to the Indianised courts of south-east Asia, animate all the sculpted bas-reliefs at Angkor, from battles to ballet. The stone *apsaras* were the forerunners of living Khmer classical dancers, also called *apsaras*, who performed in celebration of the gods amidst the temples, and were formerly concubines of the kings. *Apsaras*, in Hindu mythology, were created during the churning of the Ocean of Milk, and flew up from the foam. They are symbolic of fertility and sensuality, both seminal to the concepts of the Hindu cosmos. At Angkor, Hindu iconography — comprising divinities and mythical creatures — derived mainly from southern Indian traditions and beliefs initially brought over with merchants who sailed on the monsoon winds to south-east Asia. Hinduism emphasises the fusion of opposites, such as darkness and light, dispersion and concentration, male and female. In Hindu temples, the icon of the *linga*, a phallic emblem and analogue of cosmic divinity, occupies the central tower, while the outer structure of the temple symbolises the feminine creative function, thus the proliferation of voluptuous *apsaras* throughout Angkor Wat. Their role is to delight the gods.

With a sensuality that is more restrained and subtle than their Indian counterparts, each *apsara* is slightly different. But they are all slimmer yet provocative, and each possesses the mysterious, enigmatic half smile known as the ‘Khmer Smile’. Only one *apsara* at Angkor shows her teeth. She is half hidden on one of the outer walls. Many stand in panels covered with textured, exuberantly foliated patterns, and the most alluring and elaborately embellished *apsaras* are to be found close to the central sanctuary. Their elongated ear-lobes are heavy with jewels falling to the shoulders, their multi-tiered diadems perfectly frame their foreheads, holding back hair that is styled in dozens of tiny braids fastened with more jewels, and their necklaces are like heavy collars extending layer after layer. With a diamond in the centre of the forehead, the beautifully chiselled features of their faces, with long straight noses and almond shaped eyes, radiate a mixture of serenity and exotic promise. Some hold lotus blossoms in long slim fingers, with the stalk curving its way snake-like up their torsos. Others raise their arms to touch their head-dresses, or hold their hands across their bodies with baleen grace, and link arms with the adjacent *apsara*. While Khmer sculptors, consummate artists, concentrated all their skills into creating expressive eyes and full lips, curvaceous breasts and hips, and an infinite variety
Experts in the fields of geology, chemistry, and geo-microbiology are also involved with conservators in studying the properties and weathering of sandstone. 'Scaling' is the most common form of decay, whereby the stone forms a dense, hard surface layer. This can then detach from the sculpture, like an onion skin. Studies so far have revealed that 36% of apsara are damaged in this way, so that the carved stone surface could break away. The GACP immediately implemented swift action (Figs 5-6) and conservation is underway using materials similar to the original stone. Sandstone is porous and its minerals swell and shrink under the extreme monsoon climate of Cambodia, which has a long hot season followed by a wet season with many thunderstorms. The subsequent mechanical stress means that the binding forces that hold the minerals together become weakened. The temple's enormous bat population, with its tons of guano, has also adversely affected the stone.

Conservators use glass fibre reinforced polyester dowels (headless pins for piecemeal stone in their relative positions) which are fixed in joints. Loose pieces are held in place by needles, and highly fragile sections have been secured by casts of epoxy resin and gauze. A special mortar is injected between the surface of scales and stone substrata. While early inaccurate methods of restoration have adversely affected the condition of the stone, new methods of conservation have had to be developed, due to the complexity of the carvings. One effective tool is ultrasound technology. The speed of an ultrasound signal sent through the stone measures levels of stability.

The team is especially dedicated to passing on these techniques, together with education and training, to Cambodian staff and students of archaeology, architecture, and art history (Figs 5-6).

Their work, together with Professor Poncar's photographs, enlarged to actual size, form part of an exhibition entitled 'Heritage of Angkor', which was first shown last year in Germany at Expo 2000. They are on display again at the Asian Civilisations Museum in Singapore until April. Afterwards, it is hoped, they may travel to Phnom Penh for the Autumn.

The exhibition highlights the plight not only of the apsara, but of the entire site of Angkor. The work of the GACP is vital and in general to the apsara in particular. Thanks to this expertise, the surviving royal religious 'pin-ups' will resume their role as the glory of Angkor and enthrall future generations of visitors to this earthly paradise.
THE SEA DOGS' LAIR: EXCAVATIONS AT LIMEHOUSE, LONDON

Gary Brown reports on the new excavations of a pirates' quarters and earlier occupation at 43-53 Narrow Street, in London's East End.

As has been selectively reported in the national press, an important archaeological excavation has been undertaken by Pre-Construct Archaeology at Limehouse in the East End of London. The press has focused on one, albeit important, facet of the unfolding story. The site's fuller tale is now set out for the first time.

As with the majority of excavations conducted in London, it was undertaken as a rescue project as the site, formerly a disused superstructure vehicle centre and warehouses, had been acquired for redevelopment as luxury dwellings by St James Homes. It was located in an area of demonstrable archaeological potential and the developer made provision for a programme of excavations to take place over 16 weeks between February and May 2000.

Existing information suggested that the main finds would be material dated to the late Medieval and post-Medieval eras. The site was located on the north side of Narrow Street, the street itself marking the line of the Medieval river defence, the contemporary river being a short distance to the south.

With the exception of a few stray finds no prehistoric activity has previously been recorded in the vicinity of the site. It came as something of a surprise, therefore, to uncover a number of shallow features (ditches and gulleys) in the central and western parts of the excavation. Beaker type pottery and some flint tools were recovered, indicating an early Bronze Age date for the land's initial use. Too little has been recovered to determine the nature of the occupation, but given its position on slightly elevated gravel above the Thames its use may have been more than just seasonal.

Cutting through some of the prehistoric features was a substantial north-south orientated Roman ditch, over 2m wide and surviving to almost 1m in depth. Although no settlement has been recorded close to the site, a major Roman road is postulated to run a short distance to the north and important 1st-4th century occupation remains have been recorded to the east at Shadwell. The feature has in the absence of alternative information, been interpreted as a field boundary ditch.

Very little is known of the settlement area surrounding the site in the Saxon period. Some place name evidence confirms a Saxon influence: both Wapping and Stepney are of Saxon origin. Indeed Stepney - Stebbunthie, meaning Stybb's landing place - remained the general name for the whole area into the historic era. Nine shallow features, mostly small pits and a ditch fragment, were recorded in the south central area of the site, several of which contained Saxo-Norman pottery. Again, it appears that it was the higher parts of the site that were being exploited at this time.

After this occupation, and for the next 350 years, the site was under the plough and it was not until the 15th century that structural activity recommenced. This accords with documentary evidence for an increase in activity at nearby Ratcliffe from the mid-14th century. The earliest feature was represented by an extensive area of burning, at least 19 x 23m. Analysis of this zone showed that the temperatures required to achieve such a level of discoloration would have been a minimum of 700-800 degrees C.; archaeomagnetic studies have provided a date of AD 1465-85 for this feature. The most likely interpretation is that the site had become a brick clamp which produced building materials either for the expanding local market or for the slightly more distant City of London.

The earliest buildings at the site date to the late 16th century, and there were continual modifications throughout the succeeding century; indeed, property boundaries established in the 16th century appear to have been retained virtually intact until the development of the area in the 19th century. In the 17th century the buildings increased in number and quality and almost certainly represent merchant and seafarers housing, workshops, and stores. To the rear of the properties were the usual lined and tiled cess and rubbish pits, and it is from these that an exceptional range of artefacts were recovered (Fig 1).

It is worth placing the site in its historical context. During the reign of Elizabeth I (1558-1603) England emerged as a potent maritime state and a considerable naval power. The latter part of Elizabeth's reign had been dominated by conflict with Spain, of which the defeat of the Armada and the raids of Drake and Raleigh are perhaps the best known examples. Trade and its frequent, if dubious, extension of piracy (and conflict regarding access to, and control over, New World and eastern markets) were the single-most important factors in foreign wars at this time. Throughout the 17th century, significant wars were fought against the Spanish, French, and Dutch, essentially over trading rights and overseas possessions.

The distinction between men commissioned into the navy and those otherwise commissioned by the Crown to act on its behalf, that is the privateers, was blurred. For example, in the late 1620s a large number of privateering commissions were awarded by the king to plunder Spanish and French vessels. Some of Narrow Street's inhabitants are known to have been sailors and privateers. For example, Christopher Newport was the Master's 'mate' on the Drake in 1587 and lost an arm in an attempt to capture two Mexican ships off Cuba in 1590. Other privateers or pirates who are known to have lived in the area include William Bushell, Michael Geare, and Captain Paramour.

It is significant that much of the more unusual ceramics recovered from the excavations originated from coun-
tries, and by extension their colonies, that England was at war with (or in regular conflict with) at the time. The imported part of the assemblage is composed for the most part of material from Spain and North Italy, but of types made for the domestic rather than the export market and rarely found outside Spain or its colonies (Fig 3). Other exotic included Mexican coins, and ceramics from the Far East, Turkey, and Persia. The significance of the latter lies in the fact that at this time Turkey was a waning power in the Mediterranean and that Morocco, Algiers, Tunis, and Tripoli became established havens for pirates.

The relative wealth of the inhabitants was also demonstrated by material collected from parts of Europe that the English were not in conflict with, such as Portugal and Germany, as well as from various locations in England (Figs 2, 4).

Originally the houses were of relatively simple form, being constructed with timber or brick sills and a timber and plaster superstructure. Over time they increased in size, were provided with brick superstructures, carried more than one storey, and occasionally contained a basement. One such property, recorded at the south-east of the site, was provisioned in the late 17th century with a two-roomed waterproofed basement. A thick layer of puddled clay overlay the natural sand and extended some distance up the sides of all exposed walls. Against the walls tiles were vertically set, and over the tiles and exposed clay a sandy silt levelling deposit was laid. On this lay a floor of Flemish tiles, a material which in itself expresses opulence. Window leads indicate that the buildings’ windows were probably glazed.

Our notion of privies as ferocious and uncouth may be tempered somewhat by other finds from the site. Whilst surrounding themselves with high status crockery, their diet was somewhat more mundane, with beef, veal, and mutton the main meat staple. This was supplemented by pork (but not sucking pig) cod, chicken, geese, and turkey. It is probable that they had pets, as the bones of cats and dogs were also recovered. At least one tortoise or turtle ended up in Narrow Street and it is documented that returning seafarers regularly brought back with them from foreign lands ‘exotic’ animals either live or as preserved specimens. One can only speculate about whether or not the bear tooth found indicates that one was tethered in someone’s backyard.

That there were women folk and children is again alluded to in the archaeological record. Thimbles, pins, and needles attest to the former (although admittedly any sea dog worthy of the name probably knew how to sew), as may household ornaments and dress accessories. As to the presence of children, there was an incomplete lead shirlock from a throwing game, a marble, and the anchor from a toy boat.

Analysis of the site records and the finds is ongoing. Over the next few months an examination of these in conjunction with further historical documentary research should result in a much fuller understanding of the social structure and economy of this part of London in the 17th and 18th centuries. It will also allow a better understanding of their prehistoric, Roman, and Saxon predecessors.

Acknowledgements
The author is indebted to Dougie Killick and his staff for their diligence and dedication on site, to all so far involved on post-exavcation analysis, and to the client St James Homes and their agents.

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PORTABLE TREASURE

Peter Clayton reports on the recent publication of the Treasure Annual Report 1998-1999 that covers both objects and coins.

This is the second annual report to the English Parliament published since the Treasure Act 1996 came into force on 24 September 1997. As such, it actually covers a period of fifteen months and includes finds discovered between 24 September 1998 and 31 December 1999. This extended coverage will ensure that future reports coincide with the calendar year.

Of the finds listed in last year's report (see Minerva May/June 2000, pp. 17, 46-7), 83 were listed only in summary, and they are now treated here in full. Figures originally given for the first year must therefore be revised and they have risen from 178 cases to 205. By comparison, the total for the second year is now 223. These figures, taken together (428 cases in just over two years) show an incredible increase since there was only an average of 24.5 cases a year that were declared to be Treasure Trove in the decade preceding the Treasure Act. This in itself is immediate and tangible evidence of the good that has come about through the Act and the enormous increase in information about our past that has become available as a consequence.

Chris Smith, Secretary of State for Culture, Media and Sport, in presenting the report, acknowledged the important role that metal-detector users have played in reporting their finds promptly. He said that 'without their active cooperation the Act would be ineffective'. The citation 'Circumstances of Discovery: While searching with a metal-detector', appears under 90% of the treasure cases reported.

In an analysis of the 258 cases of treasure, including objects of all periods from prehistoric to post-Medieval, 118 were acquired, 112 were disclosed, and 28 were uncertain. For the 115 cases of coins of similar periods, 70 were acquired, 41 were disclosed, and 5 were uncertain. Analysis by location of finds reveals that, once again, East Anglia is the most productive, with Norfolk having 50 finds in the 15-month period covered by the Report (previously there were 37); Suffolk with 20 (previously 18), and Essex with 10 (previously 7). Analysing all finds, objects and coins, 324 were by metal detecting (86.9%); 19 through archaeological investigation (5.1%); and 17 by chance (4.6%). The circumstances of 13 finds were unrecorded (3.5%).

Amongst the 14 prehistoric finds were five Bronze Age penannular pieces of so-called 'Ring Money' or 'Tross Rings', and two important Late Bronze Age gold neck-rings. The latter, from Chickermill, Dorset, were acquired by Dorset County Museum at a valuation of £110,000.

In the majority of the Roman finds reported were finger rings, as they invariably are. There were eight gold rings and six silver, but none were spectacular (as some have been in recent years). The finest was a Late Roman clasped hands gold ring from Bowcherdale, Wiltshire, found with 19 silver coins of the period AD 358-395. The disposition and valuation of this group has been postponed pending possible further discoveries at the site, when all can be assessed together.

Amongst the Early Medieval finds of note were the objects found in the excavation of two Anglo-Saxon 'princesly', high status, 6th to early 7th century burials at Eriswell (RAF Lakenheath), Suffolk. These were the result of a controlled investigation by the Suffolk County Council Archaeological Service and, as such under the Act, no reward is payable to the finders. The dead man had been laid in a coffin against the wall of a rectangular pit and his horse, buried with him, had its back against the opposite side of the pit and its legs folded against the coffin edge. It was saddled and briddled and amongst the accoutrements was an extraordinary ornamented bridle with iron mouthpieces enriched with silver sheet and heavily gilded copper-alloy fittings. In fact, the horse's equipment was far above the relatively modest provision made for the man, and it conferred a very different status upon the grave and its occupant.

Perhaps the most incredible find from the Early Medieval period was a gold swivelling bezel from a 7th century Frankish seal-ring found in the area of Norwich. The front of the bezel has a long-haired facing bust...
Portable Treasure

Fig 5. Hoard of 425 base metal Roman coins and their container from Cartridge, Berkshire.

Fig 4. Medieval silver-gilt cowled figure from Buntingford, Hertfordshire. H. 46 mm.

Fig 6. Amongst the coins from the Rowlét hoard (Fig 7), which included fine examples of Probus, Magna Briton, Divus Nigranian (a particularly rare find in Britain), and Gallicus, is that of Carausius with the three emperors obverse; this is probably the finest known example of this rare coin (x3).

The curious case of a gold Anglo-Saxon sword pommel is finally settled in this report. Originally found in November 1997, the pommel was said to have been found on the beach at Aldbridge, East Yorkshire, but the find spot was disputed and said to be Melton Hill, near Hull. After considerable police and archaeological research, a jury at the coroner’s inquest concluded that the find spot was indeed Melton. Fresh evidence was, however, produced to the Treasure Valuation Committee who reversed the verdict in favour of the find spot being Aldbridge. A valuation could then be made, and East Riding Museum Service acquired the pommel for £50,000.

The Holderness (East Yorkshire) Anglo-Saxon gold and garnet pectoral cross is also described in this report (see Minerva March/April 2000, p. 3), where it is stated that, having been declared not to be Treasure Trove (since it was found in 1968) it was returned to the sender. Subsequently offered in Bonhams in October 1999, it was acquired by the Ashmolean Museum, Oxford.

The interesting silver Viking pendant from Little Snoring, Norfolk (see Minerva July/August 1999, p. 45), whose find shed new light on Viking Norfolk, has now been acquired by the British Museum at a valuation of £5,000.

Amongst the Medieval artefacts, one again finger rings are predominant with 22 gold examples and 18 in silver. There were also eight seal matrices. Principal amongst the rings is a magnificent and massive 15th-century gold signet ring from Raglan, Monmouthshire (Fig 3). It weighs 47.97g and has a lion passant on a bed of flowers within a single cable on its face. The legend around it, in black letters, reads: ‘to yow feythfoull’ with the letters W A either side of the lion. Whilst for the moment the original owner of the ring (almost certainly a man from its sheer size and weight) cannot be identified, it may possibly have belonged to William Herbert, first Earl of Pembroke. His wife was Anne Devereux, which would account for the two initials, W and A. The Earl was executed in 1469 after the battle of Barnbury. The ring was acquired by the National Museums and Galleries of Wales, Cardiff, for £30,000.

Also acquired by Cardiff was an interesting 14th century silver seal matrix from Aberavon, Port Talbot. The standing figure of the Virgin Mary is represented within an elaborately Gothic-type canopy and, below, within a decorated round arch (possibly representing the abbey church), is a half-length, cowled and tonsured figure of an abbot. The legend (in black letter) identifies the piece as ‘Sigillia Williame abbatis de nathe: presumably the seal of William of St Donats who was Abbot of Neath from 1326 until around 1341. The valuation for the seal was £6,000.

From the Buntingford area of Hertfordshire came a late 13th or early 14th century silver-gilt figure of either a saint or an Old Testament character, or a prophet (Fig 4). Sadly, any iconographic emblem that could clinch the identification is missing from the broken extended right hand. It was probably originally fixed to a shrine or casket by its feet.

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(now lost) and a small loop attached to its back. This was acquired by the British Museum at a valuation of £50,000.

Amongst the coin finds, certainly the most prolific amongst metal detectorists, ancient British gold staters were very evident, although there were no large major hoards as in previous years. Amongst the Roman discoveries was the major find of 127 gold aurei from Shillington, Bedfordshire (see Minerva March/April 2000, pp. 46-7). These were acquired by Luton Museum at £200,000, as well as the subsequently found small hoard of 18 silver denarii for £4,500. The enormous hoard of 9,234 silver denarii (and four silver drachmae) from Shapwick, Somerset, the largest hoard of denarii ever found in Britain, was acquired in its entirety by Somerset County Museum, Taunton for £265,000 (see Minerva May/June 2000, pp. 48-50).

A hoard of bronze coins from Curridge, Berkshire, well illustrates how the provisions of the new Act are protecting items which would otherwise have been lost to the archaeological record. Under the old law of Treasure Trove only items of gold, silver, or bullion were required to be declared, and anything associated with them that was not so subject was separated away, e.g. a pottery container. The hoard from Curridge consisted of 425 bronze sesterces and dupondii/asses ranging in date from Galba (AD 68) to Septimius Severus (AD 193-211). They were found in a grey ware jar together with the fragments of a red Samian ware bowl which had probably served as a lid for the jar (Fig 5). Since the coins were over 300 years old, irrespective of their metal, they and their associated container were declared. The entire group was therefore able to be acquired by the West Berkshire Heritage Service at the valuation of £3000.

A particularly interesting hoard of base metal 3rd century Roman coins, seven denarii and 3771 radiates (late Roman bronzes depicting imperial portraits with radiate crowns), came from Rogiet, Monmouthshire. It spanned the reigns from Valerian to Allectus. It was unusual in containing 748 quinarii-radiates of Allectus (293-296) with a war galley on the reverse (Fig 7), these high numbers being unprecedented. There were also several rarities in the hoard, notably a coin of Divus Nigerius (the deified son of Carinus, 283-285) which is probably only the second such example found in Britain (the other came from the huge, 15,500 coin Gloucester hoard in 1960). A single example of the triple-portrait obverse type of Carausius - Carausius et fratres sui (i.e. Diocletian and Maximian, the rightful emperors) - is certainly one of the finest examples known (Fig 6). The entire hoard went to the National Museums and Galleries of Wales, Cardiff, at the valuation of £40,000.

As the Secretary of State pointed out, with results such as those outlined here, there can be no doubt that the introduction of the Treasure Act has made enormous differences to our knowledge of, and recording of, the past. The present system of valuations being sought from its expert advisers by the Treasure Committee is a great improvement over previous arrangements. However, a number of museum curators have expressed disquiet at the level of the valuation sometimes put forward by the Committee. It appears, at times, that the amount arrived at is above that suggested by the advisers, who are required to cite 'market value', i.e. the sum which might be achieved in a saleroom. This has led in some instances to curators withdrawing their interest in acquiring items, preferring to let them go and to then perhaps test the market valuation if it appears in the saleroom.

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LONGINUS FINDS HIS FACE

Philip J. Wise reveals recent research on Roman military tombstones from Colchester.

Colchester Castle Museum is widely acknowledged as housing two of the finest and most important military tombstones from Roman Britain. These are the memorials to a centurion of the Twentieth Legion, Marcus Favonius Facilis, and an auxiliary cavalryman, Longinus Sdapeze. Together they are the earliest tombstones from the new province. Recent research has revealed additional information about these tombstones and, in particular, enabled a re-assessment to be made of their fate during the Boudican Revolt of AD 60-61.

The tombstone of Marcus Favonius Facilis was discovered in 1868 within the large western cemetery outside the Roman settlement at Colchester. Facilis is shown in full uniform: cloak, tunic, metal cuirass, greaves, and military belt, from which hangs his dagger. His left hand rests on the pommel of his sword slung from a baldric and in his right hand he holds his badge of rank, a vine-staff. The inscription reads, ‘Marcus Favonius Facilis, son of Marcus, of the Pollian voting tribe, centurion of the Twentieth Legion, lies buried here; Verecundus and Novicius, his freedmen, set this up’ (Fig 1).

The second tombstone, that of Longinus Sdapeze, was first excavated on 14 April 1928 by workmen on a site close to where Facilis had been found previously (Fig 2). An eyewitness, Mr E. L. Chambers, who was the son of the landowner, recounted the details of the discovery in 1956 in the East Anglian Magazine in the following manner. ‘When I was visiting the excavations the workmen informed me that they had struck what they took to be the cover of an old well, since it sounded hollow, and were just about to break it up for easier loading on to the lorry. I noticed that a small corner of the stone was loose and, on turning this over, found it to be carved with a well-preserved and perfect Roman capital letter from which I immediately recognised that we had found a burial stone of some kind and gave instructions for the earth to be carefully removed so that we could get the stone up without damage’. As we shall see, there are a number of inconsistencies in this version of events. Although most of the tombstone was recovered at this time, a number of fragments were missing, most notably the face of Longinus.

In 1996 the site was re-excavated by the Colchester Archaeological Group in advance of re-development. The location of the tombstone had been accurately recorded in 1928 and was still identifiable. Careful excavation in this area produced not only the cavalryman’s face (Fig 3), but also virtually all the missing fragments. These were recovered directly beneath the level at which the tombstone had been found.

At the top of Longinus’ tombstone is a winged sphinx, flanked on either side by a lion. Around the body of each lion is entwined a snake, whose tail the lion holds beneath one paw. In a niche is the cavalryman himself, wearing a helmet and scale armour, with an oval shield on his left arm, and riding a richly decorated horse, beneath which crouches a naked barbarian.

The inscription reads, ‘Longinus Sdapeze, son of Marygus, duplicarius from the First Cavalry Regiment of Thracians, from the district of Sardica, aged 40, of 15 years’ service, lies buried here; his heirs under his will had this set up’ (Fig 4). A duplicarius was a junior officer who was second-in-command of a turma, or unit of 32 men, and received double the rate of pay of an ordinary soldier. Longinus came from Sardica, modern Sofia in Bulgaria.

Both tombstones are generally thought to have been erected early in the Roman period in Britain. Colchester was a legionary fortress from the Conquest in AD 43 until AD 49, when the Twentieth Legion was transferred to a new base at Gloucester to campaign in South Wales. Neither Facilis nor Longinus are described as veterans and, therefore, must have been serving soldiers when they died. Although it is conceivable that they may have been on detached or special duty, the form of their grave inscriptions also confirms an early date.

Much attention has focused on the fate of the Colchester tombstones during the Boudican Revolt of AD 60-61.
Most writers have argued that the tombstones were defaced, pushed over, and damaged at that time as symbols of Roman oppression. Certainly both are broken right through at a low level, and both display little signs of weathering, indicating that they did not stand upright for very long. In the case of Longinus the missing face led to the theory that this had been hacked off by one of Boudicca's followers, while the severe damage sustained by the tombstone reflected the blind fury of the Revolt. Recently these ideas have been questioned. The recovery of the face from below the fallen tombstone in 1996 suggests that it became detached after, and not before, the tombstone fell. More significant, however, is a re-assessment of the evidence suggesting a different interpretation of the general condition of the tombstone at the time of its discovery in 1928.

In his published account Mr Chambers refers to 'a small corner of the stone' with a 'perfect Roman capital letter' being loose, yet a photograph only recently donated to Colchester Museums contradicts this story. The photograph was taken only a few days after the tombstone's discovery and clearly shows that the inscription is broken into two large pieces. There is no loose 'small corner' with a single capital. It is also apparent that the tombstone has sustained damage at two different times - the crack across the inscription is worn and the pieces do not join. By contrast, the other breaks look much fresher, and the gap between fragments is much closer. Also, the latest excavations found no evidence of a well or void as suggested in 1928.

Could it be that the workmen had already begun to break up the stone before its true significance was recognised? In order to avoid embarrassment a story was then devised which absolved them of blame. It is surely significant that the then Curator of the museum, Rex Hull, only saw the tombstone after it was discovered, and had to rely on the workmen's version of events. So while it remains likely that the tombstone of Longinus did indeed fall, or was pushed over, shortly after its erection, the connection of this event with the Boudican Revolt must now be questioned. The evidence of the 1996 excavations, combined with a re-assessment of the 1928 discovery, leads to the conclusion that the tombstone was defaced or damaged not in AD 60-61, but in 1928.

Other recent research has focussed on the source of the building stone used for these memorials at Colchester. Both the tombstones of Pacillis and Longinus were originally identi-
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Deborah Manley and Peta Réé

When Henry Salt (Fig 1) became His Britannic Majesty’s Consul General in Egypt in 1816, there was already great interest in pharaonic objects in Europe. This was largely a result of Napoleon’s Expedition in 1798 and the publication of Description de l’Egypte, the first part of which was published in 1809; but interest was also further fuelled by artefacts arriving in the luggage of European travellers. These objects were the focus of curiosity rather than scholarship, for the hieroglyphs, which could place such objects in their historical setting, were still undeciphered. By the time Salt died in office in 1827, Champollion and others, notably Thomas Young (and also, in a minor way, Salt himself), had made more or less cracked the code in 1822, and the science of Egyptology could be said to have begun.

Born in 1780 in Lichfield, Staffordshire, the son of a surgeon, Salt intended to become an artist. Struggling to make a living, he offered his services as secretary and draftsman to Viscount Valentin on his voyage to the East. They left England in 1802 on a journey that was to last over four years and took in India, the Red Sea, Abyssinia, and Egypt. As well as exercising his artistic skills, Salt played the leading role in a mission to establish friendly relations with the Ras of Tigré in Abyssinia.

In 1809, Salt was sent again to Abyssinia, this time by the British Government, becoming the first British traveller since James Bruce to explore and study this remote country. He had been introduced briefly to archaeology in Egypt in 1806. Now he surveyed and drew the sacred site of Axum and carefully took copies of inscriptions (Fig 2). His observations and collections of flora and fauna - many previously unrecorded - and his fascinating account of his travels, earned him election to the Royal Society, and he was ‘lionised’ by the more intellectual side of high society.

But fame and honours do not pay the rent, and in 1815 upon hearing that the Consul General in Egypt was retiring he applied for the position and was appointed. Few men could have been better prepared for such a post. He had visited Egypt, met the Pasha, Mehemet Ali, and had succeeded in missions in lands far more remote.

Salt’s diplomatic negotiations with the Pasha have received little attention, but more than once had important consequences. Apart from his political role, as Consul General he was expected to act as host to visiting aristocrats and other gentry, and to represent and judge both drunken sailors and disputatious merchants. He was also expected to study the history and monuments of the country (Fig 3). Thomas Young requested that he search for fragments of the Rosetta Stone or other trilingual stones, for which work the Foreign Office indicated he would, naturally, be compensated. Further, Sir Joseph Banks, Chairman of the Trustees of the British Museum, suggested he should collect for the Museum and the honour of his nation.

The first contribution Salt made to the museum was a gift presented in conjunction with the Swiss explorer John Lewis Burckhardt. It was no less a magnificent object than the great head of Ramesses II that dominates the Egyptian Gallery to this day. Just as Salt and Burckhardt decided on this generous act, the giant Italian and former showman Giovanni Belzoni was seeking British consular protection. They commissioned him to lift the head from where it lay at Thebes in the Ramesseum and transport it to Alexandria (Fig 6).
Salt was bitten by the collecting bug. His French counterpart, Colonel Bernardino Drovetti, had already become interested in collecting during his several years in Egypt (as had many others), but on a smaller scale. Burchardt, in 1813, had come by chance upon the great buried temple of Abu Simbel. He urged Salt to try to open it, and Salt sent Belzoni, with his own secretary, Henry Beechey, to undertake the task. They were joined by two half-pay naval captains, Isby and Mangels. In the furnace heat of a Nubian summer, and despite the frequent opposition of their own boatmen, they eventually uncovered a few feet of the top of the doorway (Fig 7). Their Janissary, Giovanni Finati, was the first man to creep into the temple for hundreds of years. The stone objects Belzoni carried away for Salt included an ape, two small sphinxes with hawk's heads, and a kneeling figure of Pa-ser, Governor of Nubia under Ramses II, holding a ram's head in his lap (Fig 8).

In Cairo, Salt was involved in other excavations. Another Italian, a merchant captain, Caviglia, had come to Egypt determined to unravel the mystery of the pyramids and the sphinx. Salt offered him some support and in return he pledged himself to Britain and donated his finds to the British Museum. Salt spent many days on excavation, particularly at the tombs that lie like a great city of the dead on the Giza plateau, and described, and most importantly drew, what was found. With great labour, Caviglia completely dug out the Sphinx from the sand (Fig 5).

On 16 October 1817, Belzoni, still under contract to Salt, discovered the tomb of Seti I, known familiarly as 'Belzoni's Tomb', while digging in the Valley of the Kings. Salt arrived in Thebes on his first expedition to Upper Egypt soon afterwards and for days he and Beechey sweated in the tomb to make the wonderful watercolours which catch the murals in their fresh hues (Fig 10).

Salt offered the beautiful alabaster sarcophagus, which lay in the tomb, to the British Museum. Unfortunately, Belzoni's claim that it was worth £3000 (which Salt doubted) caused the Museum to reject it. It was eventually bought by Sir John Soane for £2000 for his museum in Lincoln's Inn Fields (Fig 9).

Salt and Belzoni fell out over the nature of their relationship. Belzoni asserted that he was not in Salt's employ, merely being paid by him and living at his expense. Eventually their conflict was resolved and Belzoni left Egypt generously recom-

pensed both with money and artefacts. He wrote (in his inimitable spelling) to Lord Belmore, a recent traveller in Egypt who had witnessed and admired the huge Italian's work, that 'I have the honor to acquaint your Lordship that on the arrival of Mr Salt in Cairo My After with him took the Good Tourn I most haply could wish we mad arrangements satisfactory to both parties and all ended in most frendle terms...'

When Belzoni arrived in London, Salt's reports of his achievements highlighted in the Quarterly Review and other journals, ensured him a hero's welcome. He published a lively account of his exploits in 1820, which was received with acclaim, but seemed to have forgotten about the 'frendle termes' on which he parted from Salt.

Unfortunately, Salt never returned to London and he died before he could publish. He had intended to write during his retirement, and his papers were carefully prepared. After his death many disappeared. His only publications, apart from articles in the Quarterly Review based on his reports and letters, are a poem on Egypt written, as one would say nowadays, as part of the grieving process after the death of his beloved young Italian wife, and an essay on Champollion's phonetic theory for the interpretation of hieroglyphs. Gardner Wilkinson, in his many publications, disparaged Salt's work. Champollion did not. When he went to Egypt in 1828 he made a special stop at the village on the Nile where Salt died, to morn a respected fellow scholar.

Altogether, Salt gathered three collections. The first, after endless
procrastinations, was bought by the British Museum for £2000. He would have liked the Museum to have received the second also, but when Champollion saw it in Leghorn, he wanted it for the Louvre. After a rapid negotiation, over 4000 objects made their way to France for £10,000 (Fig 4), including the sarcophagus of Ramses III; Belzoni had given the lid which he retrieved to the Fitzwilliam Museum in Cambridge in 1823.

Salt's third collection was sold for £7,168 in an eight-day sale at Sotheby's in 1835, some years after his death, when the chief purchaser was the British Museum. A number of small objects were bought as mementos by many of Salt's friends.

Nowadays, collectors such as Salt and Drovetti, whose efforts have immeasurably enriched the museums of the world, are strongly criticised as little better than thieves, while archaeologists lament that modern excavation methods were not employed. Hindsight is a powerful instrument for judging how matters should have been, but can hindsight assure us that all, or any, of these wonderful artefacts would have survived neglect, 'development', or private acquisitiveness?

Fig 7. Belzoni's lithograph, published in 1820, shows the façade of the temple of Rameses II at Abu Simbel and the top of the doorway he managed to clear. It was not until Salt's further excavation that the statues were fully cleared and found to be seated.

Fig 8. Pa-su's statue found in the temple at Abu Simbel, and now in the British Museum.

Fig 9. Belzoni's lithograph of 1820 showing Sett I's sarcophagus in the burial hall of his tomb and which was given pride of place by Sir John Soane in his museum in Lincoln's Inn Fields.

Fig 10. An example of Salt's fine reproductions of scenes from Sett I's tomb. Note the quality of the hieroglyphs which were only deciphered four years after this copy was made in 1818.

Illustrations 1, 4, 6-9, courtesy of Peter A. Clayton; 2, 3, 5 courtesy of the Bodleian Library, Oxford; and 10, courtesy of the Trustees of the British Museum.

Henry Salt, Artist, Traveller, Diplomat, Egyptologist by Deborah Manley and Peta Ree (Libri Publications, 2001; 320 pp, 18 b/w illustrations) is available to Minerva readers at a 10% discount: £27 hardback, £16.50 paperback (add £3 p & p for Europe, £5 for the rest of the world). Please send cheques in English sterling to 'Libri Publications' to Libri, Suite 296, 37 Store St, London WC1E 7QF.
ARCHAEOLOGICAL NEWS FROM SAN DIEGO

Jerome M. Eisenberg, Ph.D., presents his 11th annual report of the 102nd Annual Meeting of the Archaeological Institute of America, 3-6 January 2001.

he San Diego, California, meeting of the Archaeological Institute of America was the first to be held on its new schedule during the first week in January. A Gold Medal Colloquium was held on Minoan, Mycenaean, and Cyproite writing and texts in honour of Emmett L. Bennett, Jr., who devoted much of his career to the site of Ano Englianos, Bronze Age Pylos, and to an understanding of the Linear B script both before and after its decipherment by Michael Ventris.

In his paper on Michael Ventris, Thomas G. Palaima (University of Texas at Austin) noted that as a young man Ventris proposed in his first serious scholarly article, written in 1940, that the Linear B texts were composed in a pre-Greek Etruscan-related Pelasgian language. He still adhered to this 'solution' as late as early 1952, several months before he finally deciphered Linear B as Greek. Palaima pointed out that this early solution underwent a sort of damna

Tio membra, as it was not mentioned in later surveys of scholarship on Minoan scripts.

The Presidential Colloquium this year, on 'Archaeology, Colonization, and Colonialism: Cross-Cultural Perspectives', again covered such wide-ranging places as Sardinia, Peru, California, South Africa, and Zimbabw.

Joint colloquia were again held with the American Philological Association on the following subjects: 'Translating from the "Original": Reproduction in Classical Art and Literature', 'Interpreting Roman Spectacles'; and 'Epigraphy and the Arts'. A Joint colloquium was also held with the American School of Oriental Research on 'Sunken Ships and Submerged Cities: Recent Maritime Archaeology in the Eastern Mediterranean'.

Colloquia were also held on 'Exploration of the Siket Heartland' (Sicily), 'The Archaeology of Cyprus: New Discoveries at Old Sites', 'In the Wake of Ancient Mariners', 'Pottery 2001', 'Households at the Margins of Greek Society', 'Mediterranean Mem-

ories: Archaeologies of the Past in the Past', 'In Honor of Harriet Boyd Havens, a Pioneer Archaeologist on Crete', and 'Mortuary Traditions in North Africa'.

Among the regular sessions were: Prehistoric Greece and Cyprus, Mining Archaeology, Archaeology in Greece, Aegean Art, Greek Sculpture, Greek Architecture and Architectural Sculpture, Greek and Roman Iconography, Greek and Roman Painting, Etruscan and Roman Sculpture, Rome and Ostia, Pompeian Art and Archaeology, Roman Baths and Bathing, Domestic Architecture in the Roman World, Italian Archaeology, Archaeology of the Roman Provinces, Archaeology in Turkey, The Black Sea, Excavations in the Levant and Cyprus, Archaeological Survey (Italy, Albania, Greece, Crete), Representations of Gender, Magic, Cult, and Religion, Currency and Coinage, Prehistoric Stone Studies, and Technology and Craft Production.

A workshop, 'Noah's Flood? The Catastrophic Flooding of the Black Sea c. 5600 BC and Historical Implications', was held on the claims by Walter C. Pitman, III, and William Ryan (both of Columbia University) - as presented in their book Noah's Flood (New York, 1998) - that there is geological evidence that the Black Sea was created by Mediterranean and Aegean seawater pouring through the Bosporus channel c. 5600 BC. They claim that it caused massive population displacements of peoples along the northern shores of the Black Sea, forcing them into the Ukraine and through the Balkans and then the North European Plain. This would have been the major cause for the spread of farming to Europe. They also claim a similar displacement of peoples in Asia Minor, moving southward into the Levant and Mesopotamia. It would have been this flood that was the basis of the accounts in ancient Sumerian and Akkadian literature. A panel of scholars at this workshop argued for the strengths and weaknesses of these theories in the light of the archaeological evidence.

Other workshops were held on 'Visions of the City: New Technological and Theoretical Work on the Severan Marble Plan of Rome', 'Marble in the Roman World', 'Gendered Space in the Greek City', 'Reaching outside the Ivory Tower: Archaeological Education for the Public', 'Impact Sites, Many Voices, Many Listeners: from Excavation to Interpretation and Education', 'Databases and the Field Archaeologist: Standards and Practices', 'Fortuna. A Research Tool: The Archaeological Information System for Ancien Roih', and 'Archaeological Computing'.

The writer has again, in this 11th review of the AIA annual meetings, abstracted below some of the more interesting papers presented. The complete published abstracts, 148 pp., are available for $10.50 (or $13.50 overseas) from the Archaeological Institute of America, 656 Beacon Street, Boston, MA 02215-2010.


Five marble sculptures and nine fragments, representing both mythological figures and portraits, were excavated in 1984 in the monumental East Baths at Gerash (Roman Arabia). Since there are no sources for marble in the Roman Near East, they had to have been imported overland a considerable distance, as is the case for the sculptures found at Petra, Philadelphia, and Gadara. The stylistic characteristics and technical features appear to indicate a source in the workshops of Asia Minor, although one bears an inscription of an Alexandrian sculptor. [Ed: Tests were made to determine the actual origin of the marbles used, but they are not yet available for publication.] The life-size sculptures of Dionysos and Apollo were to be expected in a bath context, but the two togaed male figures are rare for the Semitic East. These sculptures indicate the connection of this remote site to the
mainstream, Graeco-Roman, urban culture.

ROMAN SCULPTURE FROM EXCAVATIONS AND THE MUSEUM IN TARSUS - Atse Calik-Ross (Anadolu University, Turkey).

Tarsus was a major centre of sculpture in Roman Asia Minor beginning with the Augustan and Julio-Claudian periods. Recent excavations by Professor Levent Zoroslu have uncovered sculptures of Asklepios, Attis, Dionysos, Hermes, Marsyas, Hygeia, and Iris. The domination of the Julio-Claudians is attested to by several statues of Aphrodite and Eros. Some of the most recent finds include a head of Augustus and a togatus. Excavations conducted since 1993 have uncovered a number of bronzes that were sewn into the walls of buildings from the late Roman period, evidence of the active Christian population of the city at that time. Calik-Ross's Ph.D. thesis on Roman Imperial Sculpture from Cilicia (University of London, 1997) illustrates many of these sculptures; others, yet unpublished, were illustrated with this presentation.

HAS ANYBODY SEEN THE ORIGINALS? SCULPTURES FROM THE VILLA DEI PAMPI AT HERCULANEUM - Carol C. Mattus (George Mason University).

During the 1750s, some 65 bronze and over 25 marble statues were excavated from the public rooms of this famous villa. Early studies attempted to identify the subject, the matter, and whether it was a Greek work or a Roman copy. The determination of the originality of such statuary can more often be found in its making - the ancient technologies involved. There are a number of duplications and editions of popular types, but only two copies of 'famous originals'. The three portraits of Epicurus are of different sizes and types; there are bronze and marble versions of the same youthful head; the two runners or wrestlers, though they appear to match, were not made as a pair; and the many putti and dancers appear to have interchangeable body parts.

Mattus questions whether there were actually Greek 'originals' in this group and asks what do those sculptures tell us about the industry of art and the ancient art market?

ROMAN SCULPTORS AND GREEK SCULPTURE: RETHINKING THE RELATIONSHIP - Miranda Marvin (Wellesley College).

In the view of 19th century scholars most Roman sculptors were merely copyists reproducing Greek works using their current production methods and following the tastes of their time. According to these scholars the marble carvers were not true artists, had no academic training, and worked from plaster casts. Marvin suggested that the Roman sculptors adapted Greek genres and styles to their own needs, as did the Roman painters, architects, and writers. Thus Roman patrons expected the same inventive emulation from the sculptors as they did from the other arts.

PAINTED BONES FROM KARANIS: ARCHAEOLOGICAL EVIDENCE OF MAGIC? - Andrew T. Wilburn (University of Michigan, Ann Arbor).

A cache of 84 animal bones, dating from the late 3rd to 4th century AD, excavated by the University of Michigan at Karanis, Egypt, between 1924 and 1935 and now at the Kelsey Museum of Archaeology, Ann Arbor, have one or more painted designs consisting of curving lines, crosshatched lines, or dots (Fig 1). It is suggested that they represent a form of pseudo-writing, similar to that found on Babylonian demon bones, and represent the remains of a magic practice, perhaps pursued by an illiterate practitioner. The designs correspond to those found on Greek magical papyri, magical gems, and on later texts for magical writing on bones.

NAIKSO'S PLAQUES FROM A SANCTUARY OF DEMETER: PROBLEMS IN THE GREEK ANTIQUITY - Kathleen Donahue Sherwood (University of British Columbia).

At Mytilene the goddess Demeter was worshipped in both her Olympian and chthonic aspects, as is evidenced by altars for both blood and bloodless sacrifices. The locally made polychrome pottery naioski plaques are in the form of small naioski, or temples, with single or multiple eyes in the space framed by the Ionic columns. Does it represent the ever-watchful eye of the goddess or is it an apotropaic symbol to ward off the evil eye, or a combination of both? It is compared to the still current practice in Mediterranean societies of wearing a small blue glass eye to protect against evil, especially evident on the clothing of babies and small children. Ultimately the source may be the apotropaic Egyptian wedjat eye, also commonly occurring in multiple forms, and which was so popular at this same period, and indeed even much earlier.

INGOTS IN WESTERN GREEK SILVER HOARDS - John H. Kroll (University of Texas at Austin).

A number of hoards of silver bullion from the Levant and Egypt, c. 7th-5th centuries BC, have now been identified as monetary hoards, as a transactional medium in exchange for goods and services, rather than for assembly for conversion into jewellery and silver plate. This paper concentrated on three similar hoards from southern Italy and Sicily containing a mixture of coins and cut ingots: the 1960 Samblas hoard from near Sybaris, c. 520 BC, the 1985 Selinus hoard from Sicily, c. 510-500 BC, and the major 1911 Taranto hoard of c. 500-490 BC. It is proposed that these, and the hoards from the Near East, represent an intermediate or blended phase of monetary development between the use of silver weighed in bulk as money and the exclusive use of silver coins.

CRAFTSMEN'S DEDICATIONS FROM PENTESKOUPHIA - Caitlin D. Verfenstein (University of Minnesota).

A hoard of painted terracotta plaques of the 7th to 6th centuries BC were found in 1879 at Penteskouphia near ancient Corinth. An image of Poseidon and a dedicatory inscription on most of them indicated that they were offerings to that deity. Of the wide variety of subjects portrayed on the reverse of the plaques were about 60 scenes of craftsmen at work, most of them kiln workers and potters. While scholars have studied them for their details of kiln technology, their purpose has never been defined. The kiln scenes all represent the moment when the temperature had to be adjusted to produce a reducing atmosphere rather than an oxidizing atmosphere in the kiln, with flames appearing prominently in the scenes (Fig 2). It is suggested that they were dedicated to Poseidon as prayers for the safety of the workers. The details in the scenes often indicate whether or not they were dedicated by individual craftsmen, groups of craftsmen, or by the owners of the workshop.

Fig 1. Painted animal bone, Karanis, Egypt, Kelsey Museum of Archaeology, Ann Arbor, KM 3503.

Fig 2. Painted terracotta plaque, Penteskouphia, Greece, Corinth Museum.
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MINERVA
New Excavations in Jordan

THE FINNISH JABAL HARÙN PROJECT

Jaakko Frösen and Zbigniew T. Fiema present the first results of excavations at a Byzantine monastery and pilgrimage site in Jordan.

The Finnish Jabal Harùn Project (FJHP) completed its third fieldwork season between 4 August and 21 September, 2000. The project is directed by Prof. Jaakko Frösen, University of Helsinki, and sponsored by the University of Helsinki and the Academy of Finland. The project’s personnel included almost 30 archaeologists, cartographers, conservators, and students from Finland, Sweden, Italy, Jordan, and the USA.

The excavation site consists of a large, ruined architectural complex located on a high plateau below the summit of the Mountain ofAaron (Jabal Harùn) near Petra in southern Jordan (Fig 1). According to Jewish, Christian, and Islamic traditions, the mountain is believed to be the burial place of Aaron, Moses’ brother. The 2000 excavations continued to expose the mono-apseal, basilican church, the chapel, and other structures, all components of a Byzantine monastic/pilgrimage center dedicated to St Aaron (5th-7th century AD). Simultaneously, the project’s survey team continued its field investigations of the landscape in the environs of Jabal Harùn.

The excavations exposed the western-central area of the church - originally a part of the nave in the early phase - which became an open, paved court in the subsequent phase. The southern half of the church’s apse and the entire room flanking the apse on its southern side (south pastophorion) were also recorded (Fig 3). The apse revealed two well-preserved rows of the synthonon installation, but its marble floor proved poorly preserved. Inside the pastophorion, a large, stone-built tomb-like installation was found (Fig 7). Its interior only yielded some fish bones, and it would seem that the installation was used for storage in a later phase of the church’s use.

The excavations in the western area of the chapel exposed the well preserved interior of the structure, including benches and pilasters for arch supports. Substantial stone tumble inside the structure contained numerous fragments of painted wall plaster with geometric and floral designs, but some as yet deciphered Greek letters and words were also noted (Fig 6). The sounding against the western bench revealed well preserved remains of a masonry-constructed baptismal font of a cruciform type (Fig 5), which probably belongs to the earliest phase of occupation. The font was abandoned and backfilled probably following the first destruction of the church and the chapel. It resembles an example discovered in the Petra church in 1996, and is the second baptismal installation known from southern Jordan.

Excavations on the western side of the complex exposed well preserved remains of a monumental structure forming a large, solid podium from an unknown superstructure (Fig 4). The masonry type and construction material used in this structure are not paralleled at any other known site. This structure, probably Nabataean/Roman in date, was probably a component of either a large tower or a sacred building, but its function during the Byzantine phase of occupation at the site remains elusive. Farther east, a series of flagstone pavements were exposed as well as the remains of an arch. A large, multi-roomed structure located...
New Excavations in Jordan

Fig 3 (left). The apse of the church after excavation. Note the bishop's (or abbot's) throne in the centre and the two-tiered stone throne installation built against the apse wall.

Fig 4 (right). The courtyard west of the church, abutting a possible Nabataean/Roman period platform from an unknown structure (at left).

Fig 5 (left). The church's cruciform baptismal font.

Fig 6 (right). Fragment of coloured and painted plaster bearing Greek letters.

Fig 7. An enigmatic storage installation (?) in the south pastophorion of the church.

A careful, methodical archaeological survey was conducted in the area southwest of Jabal Harûn, and on the northern and northeastern sides of the mountain, covering a total of about one square km. Thirty major sites were recorded in the southwestern area, including more than 200 barrages and terrace walls (in clusters of several structures per site). These water management installations differ with regard to their location and function (slowing down runoff water or supporting fertile surface soil in small terrace fields). Six Middle and Late Palaeolithic sites, including quarries, ridge sites, and microlithic sites, were recorded. Also, remains of an ancient road from Wadi 'Araba through Abu Khushlife to Petra were documented together with several small building sites alongside the road. On the northern and north-eastern side of Jabal Harûn, six sites were recorded including a dwelling dating between the Nabatean and Islamic periods.

The Project's cartographers continued activities to produce a three-dimensional computerized model of the entire Jabal Harûn mountain and its environs, including the gathering of topographical and locational information, digital photography, photogrammetry, and actual computer-generated modelling of the excavation site and the survey areas. The conservators continued consolidation and repair of walls, wall plaster, marble pavements, and stone installations in the excavation site.

Further studies and conservation tests were conducted on the mosaic floor discovered during the 1999 campaign and located in the church's narthex (Fig 2). Originally, the mosaic featured an almost symmetrical arrangement of zoomorphic and anthropomorphic designs on both sides of the central door to the basilica, a colorful border band of three intertwined bundles or chevrons, and some separate intricate geometric designs. Except for the entire chevron pattern, geometric designs, and the occasional fragments of human or animal bodies, the designs are not preserved since the mosaic was heavily 'censored' by iconoclastic activities. The iconoclasts removed not only almost all faces, but also the main sections of human and animal bodies, and replaced them with plain, large white tesserae. Since this replacement process was generally carefully conducted, and the plain tesselated patches were fitted directly over the removed images, the preserved details permit the original motifs to be reconstructed. This kind of 'careful damage' is generally dated to the 8th century (late Umayyad-early Abbasid period), and is known from other churches in Jordan and Palestine.

The FJHP 2000 fieldwork season has provided a substantial amount of information concerning the site and its environs. The general phasing scheme (three major occupational phases of the basilica, as developed after the 1999 campaign) has been largely confirmed by the 2000 season's results. Also, it has become increasingly apparent that the time-span of occupation at the monastic/pilgrimage site should be extended into the early 8th century and probably later. A further fieldwork season of the FJHP is scheduled for late summer 2001.
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The Stanchester Roman Coin Hoard

Paul Robinson describes a major new find from Wiltshire.

Certainly historically, the most important find of late Roman coinage in Britain in 2000 was the Stanchester Hoard, which was discovered by a 14-year-old schoolboy from Marlborough, close to the site of Stanchester Roman villa in the parish of Wilcot in Wiltshire. The hoard comprises altogether 1196 gold, silver, and copper coins, with a fragmentary base-metal finger ring (Fig 1). It was concealed in a dull grey-ware pot manufactured at the Alice Holt kiln factory near Farnham in Surrey - a pottery kiln which provided much of the common domestic pottery in use in southern Britain in the later years of the Roman period in Britain.

In due course the find will be published in full in the British Museum series Coin Hoards of Roman Britain. Briefly, it consisted of three gold solidi, all coins of Honorius (393-423) struck at the mints of Milan and Ravenna (Fig 3); 33 4th century silver milliarii - an unusually high proportion - of emperors between Constans (337-380) and Valentinian II (375-392) (Figs 2, 5, 6); 1159 silver siliquae of 419 and early 5th century date from the reign of Constans onward (Figs 4, 7); and a single copper nummus of an indeterminate emperor. The latest coins present were imported into Britain either in, or after 406, making this the latest dated hoard to have been discovered so far in Wiltshire. None of the siliquae have been clipped - that pernicious late Roman practice which can infuriate present day collectors. Clipping was often carried out in order to make the coins conform in weight with later coins struck at a lower weight. This suggests that such clipping in Britain took place after 406.

The particular importance of the hoard lies in its close association with the Roman villa at Stanchester, which lies amid rich agricultural farmland in the Vale of Pewsey, bounded on the south by Salisbury Plain, and to the north by the Marlborough Downs. The size and scope of the villa are still imperfectly known after two small-scale investigations of the villa in 1931 and 1969, which revealed traces of a major building with chalk footings, roofed with stone tiles, and centrally heated with a hypocaust. Recent finds from the villa included two fragmentary bronze figurines of Venus. The interest lies in the site's enigmatic present day name - Stanchester, 'the stone camp' - which almost certainly goes back to Saxon times.

'Chester' is a common English place name element derived from the Latin castra - a military camp - and was applied by the Saxon settlers to many of the principal Roman towns in Britain, such as Winchester, Silchester, and Colchester. Once in a while, however, they gave the name also to a single domestic building - the best known being Woolchester in neighbouring Gloucestershire, an extremely large and rich late Roman villa with magnificent mosaics excavated in the early 19th century. Dr Margaret Gelling, who is the leading place-name specialist in England, has suggested that the Saxons may have done this when a villa also had a regional administrative role either at the end of the Roman period, or in the obscure years that followed the departure of the Romans until all Britain finally became subject to the Saxons.

Stanchester lies a short distance south of the earthwork known today as Wansdyke (Woden's Ditch). Was
Stanchester Coin Hoard

Fig 4 (left). Silver siliqua of Julian II, the Apostate (360-363). The reverse type looks forward to the first ten years of his reign (VOT XX), and a further ten on to 20 years (MVLT XX), Mint of Siscia (x 2.5).

Fig 5 (right). Reverse of a silver milliarensis of Valens (364-378) with two emperors holding standards with the Chi-Rho symbol, Mint of Siscia (x 2).

Fig 6. Silver milliarensis of Gratian (367-383) with reverse type of the emperor holding a standard, Mint of Trier (x 2).

Fig 7. Silver siliqua of Theodosius I (379-395) with reverse type of Roma seated, Mint of Aquileia (x 2).

Dr Paul Robinson, FSA is Curator of the Wiltshire Heritage Museum, Devizes.

the villa perhaps the base from which this 12-mile-long defence system was administered and policed in the Dark Ages? The new hoard helps to confirm the villa’s importance at this time - for its late dating suggests it may have been concealed after Britain ceased to be part of the Roman empire.

The Stanchester hoard was declared ‘Treasure’ at a coroner’s inquest held at the magistrate’s court in Marlborough in January. It has been provisionally valued by the Treasure Valuation Committee at £50,000. The Wiltshire Heritage Museum, an independent museum run by the Wiltshire Archaeological and Natural History Society, and one of the leading archaeological museums in the south of Britain, hopes to acquire the hoard in its entirety and display it in its Roman gallery. It has launched an appeal to raise the sum needed.

Numismatic Book Review

Medieval
English Groats
Ivan Buck

Amongst the British numismatic fraternity Ivan Buck’s long time interest and expertise in groats is well known. Here, very welcome indeed, is the culmination of his many years of minutely observing the series, its idiosyncrasies and rarities. Whilst the title says ‘Medieval’, this study goes beyond the normally accepted cut-off date of 1500 for the period. The coverage runs from the introduction of the groat (a coin of four pence value) under Edward I (1272-1307) and concludes at the end of the Tudor period with Elizabeth I (1558-1603). Prior to Edward I’s reign the largest coin current was the silver penny, that went back to Anglo-Saxon times (the exception was the excessively rare gold ‘penny’, possibly representing 20 silver pennies, of Henry III).

Whilst most available coin catalogues will give simplified lists of groats, and add a selection of the varieties and mint marks available - here the ‘skeleton’ is clothed in the flesh of an extremely interesting accompanying text. The background history is explained under each reign, and reference made to other, earlier publications such as Radig’s Annals. English medieval groats are a series that can be extremely deceptive to the beginner - they all look the same: approximately 3 cm diameter (here they are enlarged by one-third to better show detail), facing-head regal ‘portrait’, long-cross reverse and two lines of inscription with pellets in the cross angles - end of story. But it is not so. Ivan Buck has shown that, to make a bad pun, there are more than two sides to a coin. He has looked at the series in detail, explaining the various classes found in different reigns, the weights, the minting that produced the coins other than London and, of particular interest, the mint errors that occur Chapter 4, on the die sinkers’ errors under Henry VI, is particularly interesting. How, one wonders, with something so official as the coinage, could so many errors occur? The majority appear to be on the reverses of the coins, often a question of spelling or use of the wrong letter punch. Chapter 13 is similarly interesting, on mules and muling - once again, such errors betoken the human frailties and mistakes that can occur even with something as tightly regulated as coinage.

Ivan Buck’s survey of medieval groats is not only illuminating for the series, but is also a useful adjunct to the main catalogues, where only an indicative selection from the various reigns is given.

Peter A. Clayton
NUMISMATIC CALENDAR

AUCTIONS FEATURING ANCIENT COINS

2-4 May, GERHARD HIRSCH NACHF, München. Tel: (49) 89 29-215. Fax: (49) 89 22 83-675.
8 May, LEU NUMISMATIK, 8-9 May, Zürich. Auction no. 80: Medieval Coins. Tel: (41) 1 211-4772.
BALDWIN’S, London. Tel: (44) 20 7930 6879; fax: (44) 20 7930-9450.
16 May, LEU NUMISMATIK, Zürich. Auction no. 81: Greek Coins. Tel: (41) 1 211-4772.
28-29 May, NUMISMATIK LANZ, Zürich. Auction nos. 102, 103. Tel: (49) 89 29-9070. Fax: (49) 89 22 07 62.

FAIRS

11-13 May, P.A.N. COIN SHOW, Monroeville, Pennsylvania. Contact: John Paul Sarosi. Tel: (1) 814 535-5766.
31 May - 3 June, LONG BEACH COIN & COLLECTABLE EXPO, Long Beach, California. Contact: (1) 805 962-9939. Fax: (1) 805 963-0827. E-mail: lbexpo@gtc.net. Website: www.longbeachshow.com.
23 June, THE LONDON COIN FAIR, Cumberland Hotel, Marble Arch, London W1. Contact: (44) 7831 2080.

EXHIBITIONS

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ANDREA PAUTASSO’S COIN COLLECTION. MUSEO ARCHEOLOGICO (39) 016 53 27 78. Now on permanent display.

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BETWEEN EAST & WEST: INFLUENCE & CHANGE IN COINAGE. FITZWILLIAM MUSEUM (44) 1223 333290. Until 17 June.

LONDON

FROM ALEXANDER THE GREAT TO MARK ANTONY: IMAGES OF POWER IN ANCIENT COINS. BRITISH MUSEUM (44) 20 7636-1555. www.british-museum.ac.uk. Until 6 May.

ROMAN GOLD. The first ever hoard of Roman gold coins discovered in London is now on display. The hoard, excavated by archaeologists at Plantation Place in the City of London, comprises 43 coins spanning the period from AD 65 - 164 and incorporates the coins of eight emperors and two empresses. MUSEUM OF LONDON (44) 20 7600-3699. New permanent installation. (See Minerva, March/April 2001, pp. 44-45.)

CONFERENCES

8-9 June. THE HERITAGE OF SASANIAN IRAN: DINARS, DRAJAMS AND COPPERS OF THE LATE SASANIAN AND EARLY MUSLIM PERIODS. American Numismatic Society, New York. Contact: Stuart Sears, e-mail: sears@aucegypt.edu, or Micheal Bates at the ANS, tel: (1) 212 234-3381.

ANNOUNCEMENT

The Australian Centre for Ancient Numismatic Studies has been established at Macquarie University, Sydney, Australia, under the direction of Dr Kenneth Sheedy, formerly a curator in the British Museum Department of Coins and Medals. For further information, visit the website: http://www.humanities.mq.edu.au/acans.
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Ancient Egyptian Materials & Technology
Edited by Paul T. Nicholson and Ian Shaw

Three generations of Egyptologists have referred to Alfred Lucas's Ancient Egyptian Materials and Industries, first published in 1926, and last revised in its fourth edition in 1962 by J. R. Harris (although it was primarily updated in the bibliographic references, not in the text itself), as the long accepted standard reference, indeed the 'Bible', on this very broad subject. The dramatic advances in many of the fields covered ruled out the possibility of a single-author work and the project of replacing Lucas's book fell to a team of 29 Egyptologists, technologists, and scientists, most of them long distinguished for their work in their respective fields, under the capable direction of Paul T. Nicholson and Ian Shaw. Dr Nicholson, a senior lecturer at Archaeology at Cardiff University, is the author of many publications including Egyptian Faience and Glass (1953). Dr Shaw is a lecturer at the Institute of Archaeology at University College London, and, among other publications, has edited Egypt in War and Weapons (1993). Together they authored The British Museum Dictionary of Ancient Egypt (1995).

The 25 chapters cover every conceivable facet of inorganic and organic materials utilised by the ancient Egyptians, from the making of the technology. The inorganic materials include stone, soil (mud bricks), painting materials, pottery, metals, faience, and glass. The chapter on stone by Barbara G. Aston, James A. Harrell, and Ian Shaw includes excellent maps of the different stone sources, as well as those in which ancient gneisses were mined, pin-pointing each site with latitude and longitude and noting when the quarries were worked. The extensive descriptions of the various rocks, minerals, and gem-stones initiated by Lucas have been completely revised and updated. While the authors have included the Mohs scale of hardness for each mineral, it would have been helpful to also include the specific gravity. In such an ambitious work it is also puzzling why comparative illustrations of the various rocks have not been included, since there is such considerable confusion amongst Egyptologists as to the use of proper terminology.

In the chapter on painting materials, Lorra Lee and Stephen Quirke include the results of the analysis made by the British Museum since Lucas's earlier work and, especially since 1991, on pigments used on papyrus. It also incorporates some of the results from the extensive pigment analyses conducted from 1980 to 1991 by the Max-Planck Institut für Kernphysik in Heidelberg in cooperation with three German museums - 1380 samples from stone surfaces and wall paintings. Of special interest is the section on 'Egyptian blue', which is by no means unique to Egypt, having been used in Western Asia from the mid-third millennium BC.

The chapter on pottery by Janine D. Bourriau, Paul T. Nicholson, and Pamela J. Rose reflects the increasingly broad diversification in pottery studies since the fourth edition of Lucas in 1962, which basically included little more than technical information. Now the raw materials of pottery manufacture, their extraction and processing, the composition of the pottery, and the social and economic context of the pottery industry, and vessel usage are covered admirably and should be required reading for all Egyptologists involved with excavations or objects. Jack Ogden, in the chapter on metals, has done a thorough job in discussing all of the various metals used in ancient Egypt, including his speciality, gold, and the various copper alloys - copper-arsenic, copper-tin, copper-silver, copper-arsenic with lead, and their manufacture and casting. However, his discussion of copper as a 'pinkish-yellow' metal appears somewhat odd.

The technology of Egyptian faience is covered admirably by Paul T. Nicholson in its new analysis by Julian Henderson. In recent years it has been shown that faience can be glazed by other techniques in addition to that of 'application glazing' - those of efflorescence and cementation, both techniques of self-glazing. Unfortunately, the element 'faience', while it is a misnomer (even when it is referred to as Egyptian faience, since it has been produced as far afield as Mesopotamia and even Scotland), appears to have been too well established to effect a change. The use of the term 'frit' for faience, while used by some, has not been well accepted and is perhaps too confusing because of its relation to glassmaking.

The organic materials include papyrus, basketry, textiles, leatherworks and skin products, ivory and related materials, ostrich eggshells, wood, oil, fat, wax, resins, amber, bitumen, hair, and adhesives and binders. Some sections, such as the chemistry of resins and the composition and analysis of organic adhesives are best left to organic chemists. The chapter on wood includes the thorough treatment of all of the species by botanists, though the botanical drawings are not of much use; the illustrations for the woodworking techniques are, in contrast, of great value, with clear photographs and drawings of constructional details.

The extensive chapter on mumification in Lucas's book concentrated on the historical development of the mumification process and on the methods and materials used. Rosalie David's chapter brings up-to-date the many advances made in the understanding of the processes involved and in palaeopathology. Blood-group studies and DNA analysis are shedding much light on familial relationships, such as the kinship between the 18th Dynasty rulers.

The third and final section is devoted to food technology, and most of it makes fascinating reading, even to the amateur. It covers cereals production and processing, brewing, baking viticulture and wine production, fruits, vegetables, condiments, and even meat processing. There are several fascinating scenes from tomb paintings illustrating some of these activities - more would have been welcomed.

The use of illustrations, though not abundant, are in sharp contrast to Lucas's book, for he had none at all. The references cited and bibliographies for each chapter are extensive and well organised - the references for the chapter on stone alone cover nearly eight pages. It is a welcome change from Lucas, whose alphabetical index of authors cited included only those that he considered 'substantial', and even then only listed the page number on which the reference appeared, without itemizing the actual references, which appeared as footnotes on the appropriate page.

Anyone who has a serious interest in Egyptology will find a treasure chest of information in this single, formidable volume - from the construction of the pyramids to the carving of statuary, from boat-building to jewellery making, from hairstyling to basket weaving. One would be hard put to find any element of ancient Egyptian materials and technology not included in this tour de force. Despite its delay of over three years from its original announced date of publication, it is well worth the wait.

Jerome M. Eisenberg, Ph.D.

From the Pyramids to Tutankhamun: Memoirs of an Egyptologist
I.E.S. Edwards

There are not that many memoirs or biographies of Egyptologists, com-
pared to a plethora of archaeologists. Dr Edwards, most fortunately, was persuaded to write his memoirs and finished them only shortly before his untimely death in 1996. He seems to have had almost total recall, as Emeritus Professor Harry Smith points out in his Foreword, and the memoirs have been 'written virtually entirely from memory'. That, indeed, is the delight of these memoirs, not compiled from extensive notes written down over years, or in a diary, they flow just as if one was sitting listening to reminiscences. They reveal the career of a major figure in British Egyptology and at the British Museum.

Throughout the text, be it describing an important event, or some mishap that eventuallystraightens out, those of us who knew Eddion Edwards can hear his voice and see the twinkle in his eye that was so much a part of him. Major figures from a world now gone flow easily through the narrative, especially where conversations are recalled virtually verbatim. Eddion Edwards's devotion to - and concern for - his Institution, the British Museum, where he spent most of his working life from 1933 until retirement, is evident throughout. He even refused the prestigious Edwards Chair of Egyptology at University College London so that he could continue in the guidance of what became the Department of Egyptian Antiquities. When the Professorship was offered to him, and whilst he was considering it, the powers that be mentioned that there might be just one little legal problem that could be overcome from their side. One wonders, since it is not recorded, if that might have been the caveat in Amelia Edwards's will (the founder of the chair in 1892) that no member of staff of the British Museum could be considered for the post - she had her eye firmly set on her protégé, Finders Petrie, as the first holder of her Chair, and so he was.

Besides many academic books and learned papers, the name of E.S. Edwards will be forever associated with his book, The Pyramids of Egypt, that first appeared in 1947 under the Penguin Books imprint, and has been kept up to date and continually reprinted ever since. There is still nothing to compare with it for its detail and compact presentation.

The essence of this book, indeed the delight of it, is the involvement of Dr Edwards in so many things Egyptological, the famous names he described that pass by, and the little asides into relevant Egyptological matters and history in relation to the main thread. Then, there is also the slightly mischievous asides, all unassuming, and his great love of cricket that sneaks in from time to time as he makes time to see a particularly famous ground.

The pinnacle of his career was his tenacity in organising and bringing to London the Tutankhamun exhibition in 1972. This was a project steadfastly pursued over many years, through many disappointments that would have put a lesser man down in the doldrums, but there was the eventual triumph. The exhibition was an unqualified success, opened by Her Majesty Queen Elizabeth II on 29 March 1972, marking the fiftieth anniversary of the discovery of the tomb by Howard Carter. Dr Edwards's part was recognised by the award of the CMO (Companion of the Order of St Michael and St George). The story of the involved background of negotiations to bring the exhibition to London, much of it based on the goodwill and friendship that Dr Edwards showed to all concerned, and that was reciprocated especially by Egyptian colleagues, is fascinating material.

The Memoirs are a lively, illuminating read for those who knew Dr Edwards, and for all those who did not, they will enjoy them. In conclusion, the reviewer must show his colours - he has known Dr Edwards since he was introduced to him as a 13-year-old schoolboy, and has valued his guidance as his mentor throughout his own Egyptological studies and publications.

Peter A. Clayton

Etruscan Civilisation
A Cultural History
Sybille Haynes

For many years there has been a great need for a general, well-illustrated and authoritative book on the Etruscans, and this is it. It constitutes a comprehensive study of Etruscan civilisation throughout the 1st millennium BC, and it will supply serious readers and students, not to say their tutors, with a wealth of up-to-date information. The joy of the book is the integration of so many different disciplines - the fruits of the author's own research and that of other scholars - in the fields of archaeology, history, technology, economy, and environmental studies, all skilfully woven together to illustrate the rich tapestry of Etruscan culture. It defies anyone to expound again the myth that the Etruscans are a mystery, and enables the reader to get closer to the people and their way of life than ever before. This has been attempted previously, even as long ago as the exemplary work of Jacques Heurgon, Daily Life of the Etruscans, (translated from the French by J. Kirkup, New York 1964). But Etruscan Civilisation presents a much wider overview than previous general works, with an abundance of choice illustrations and the deployment of a further half-century of research. There may be many facts about the Etruscans which we shall learn, but this book makes it manifest that we do have a tremendous amount of information about them beyond the historical record: Etruscan studies is very much a live and flourishing subject.

Dr Haynes is at pains to emphasise the diversity and regional variation of both the Etruscan culture in its developed form, from 700 BC onwards (as the layman will know it), and also in its early phase, still generally called the Villanovian period (9th and 8th centuries BC, the settlement of Villanova di Castelnao near Bologna, where the civilisation was first identified in 1853). The period is now often aptly named proto-Etruscan.

It was helpful to cover briefly in the first few pages both the disputed origin of the Etruscans and the decipherability of the Etruscan language, since these are the two key questions which are always uppermost in the general audience's mind. Both are dealt with in detail later in the book, but suffice it to summarise that the Etruscan alphabet is apparently Indigenous, and that the dramatic changes in wealth and sophistication during the 8th century were not the result of their arrival in Italy but their cultural and economic development due to contact and trade with Greeks, Phoenicians, Egyptians, and the Near East.

The other popular myth about the Etruscans, that their language is also a mystery, is debunked. The over 13,000 known Etruscan inscriptions have been carefully studied and much of them are understood - we simply lack lengthy texts, long since perished, which would allow a more detailed comprehension of the language. Too late for inclusion in the book was the full publication of the so-called tabula cortonensis, a bronze inscription recording the sale of a piece of land near Lake Trasimeno. It is the longest Etruscan inscription found this century, and it is unique among the surviving texts in dealing with a secular, as opposed to a religious matter (L. Agostiniani and F. Nicosia, Tabula Cortonensis, L'Emo di Bretschneider 2000; see review in Minerva, May/June 2000: p. 5). This is symptomatic of the new material constantly appearing and the reason why the author rightly points out that the Etruscan scene is forever being enriched and refined by new discoveries. The book, however, gives as full a picture as possible of the current situation.

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The main progression of the book is chronological and each chapter is formed of numerous sections appropriate to that period, and then subsections developing particular themes; for example, Chapter Four on 'Crisis and Renewal, the Fifth and Fourth Centuries' has a section on Etruscan religion, with sub-sections on Etruscan texts, groups of divinities and demons, the bronze liver from Piacenza and Etruscan cosmology, haruspices and augurs, magic and curses, and lastly female worshippers and priestesses. Throughout the book Dr Haynes emphasises the role and lifestyle of Etruscan women, a theme which she has long studied and which rightly needs to be stressed in the light of the far more public and privileged position of women in Etruria than that of their counterparts in Greece and Rome.

For scholars there will inevitably be the frustration caused by lack of footnotes, but there is a comprehensive bibliography, and the book constitutes essential reading and reference material for anyone interested in the Etruscans. As a compromise between the scholarly and the popular volume, now the aim of nearly all publishers, it is the best available.Commendably the production is of high quality yet the price is relatively affordable; perhaps in time a paperback version will make it even more accessible to students. It is high time that this extraordinary civilisation and the diversity of information about it, specifically its formative effect via the Romans on Western civilisation, reached a wider public.

Dr Judith Swaddle
Department of Greek & Roman Antiquities, The British Museum

Greek Vases in the J. Paul Getty Museum Volume 6
(Occasional Papers on Antiquities Series, 9). Malibu, 2000, 204 pp., 165 b/w illus., 352 drawings, 1 double-gated fold. Paperback, £34.50.

Over the past generations the J. Paul Getty Museum has built up a fine collection of Greek painted pottery and has been assiduous in inviting scholars to publish in-depth studies of the material. The present selection is characteristic of the variety of the acquisitions and of the detailed treatment that even the tiniest fragments are given; the articles range from seventh-century Corinthian to fourth-century Apulian, and calling at Athens and Caere on the way. The eight articles are concerned to a greater or lesser extent with painters, but a thread which runs through most pieces is mythological. One contribution on Attic black-figure highlights Dionysos, two others (one Middle Corinthian, the other Attic red-figure) look at the Trojan War, the red-figure with a magnificently, if sadly fragmentary, treatment of Ajax with the body of Achilles, the Corinthian with the Wooden Horse. The longest article presents three new Cretan hybrid, two of them again with mythological scenes: Harakles and the Hydra, and Odysseus and Polyphemus. Such grand themes are ridiculed on an Apulian phix bellkrater with two comic old men and a small figure standing in a wicker chest with a ram's head and erect phallus - Eros and Pan? Medea and Pelias? A puzzle piece.

The whole volume is a veritable box of delights.

Professor Brain Sparkes
University of Southampton

A Visual Catalogue of Richard Hattatt's Ancient Brooches
Richard Eattatt

Richard Hattatt ('Hatt' as he was affectionately known) had a lifelong interest in archaeology, but especially in ancient brooches (flabellae). As his collection grew he found that the references he needed were scattered far and wide in various excavation monographs. He therefore resolved to produce a book that brought the material together, based on his own collection. That book appeared in 1982 and, as his collection and knowledge expanded, was followed by three further volumes in 1987, 1989, and 1992. For ease of reference and location in his four volumes, 'Hatt' prepared for his own use a 'visual catalogue', and it is this extremely useful source that is reprinted here. It follows his original pagination and has a supplementary index that gives the provenances, where known, of the brooches. Richard Hattatt was a generous benefactor of the Devizes Museum and the Ashmolean Museum, Oxford (where a Greek vase he presented is now known as the type vase for the 'Hattatt Painter'). He died in 1992 and the remainder of his collection has been dispersed at auction and through other channels. His essential work remains in the four volumes cataloguing his collection and this slim publication of the Visual Catalogue is of great use for immediate reference to types and styles, arranged by class. The brooches carry their original number so that full details can be easily traced back to the original volume of publication. This vade mecum to the Hattatt collection is invaluable for anyone interested in brooches, and especially so for those who encounter them frequently (such as metal detectors).

Peter A. Clayton

British Barrows:
A Matter of Life
and Death
Ann Woodward

Neolithic and Bronze Age barrows (or burial mounds or tumuli) are the most numerous prehistoric monuments to survive from Britain. Visually these long barrows and round barrows dominate the open landscapes of Wessex, particularly those in the counties of Wiltshire and Dorset. Barrows are of course well known to us through folklore and through popular literature from Beowulf to Tolkien. They are not individual grave monuments. One barrow may have been used as a cemetery housing many graves over a considerable period of time. They were rarely built in isolation but in clusters (barrow cemeteries) which themselves might be grouped around prehistoric monuments as, above all, Stonehenge. To the many of us who were brought up on Paul Ashbee's two volumes The Bronze Age Burrow in Britain and The Early Long Burrow in Britain, this volume is an invaluable, refreshing and up-to-date handbook which demonstrates how far archaeological thought has inevitably moved forward in the past 30 to 40 years, even if, as the author bemoans, so much of the evidence cited for the grave goods, the skeletal remains and the internal structure of the barrows, derives from excavations carried out, frequently in a far from adequate manner, by early antiquaries and archaeologists. The book is not to be seen as a 'general text book on prehistoric barrows' - this could no longer be accomplished in a compact book of this length - but more as one person's view of how barrows fit into the wider subject of British prehistory. It concentrates on two recurring themes - the complexity and variety of the different forms of barrows and the cemeteries in which they frequently cluster and, secondly, the importance of context: how objects were placed in the graves, how a barrow relates to other barrows and how barrows formed part of wider landscapes.

The volume is divided into six chapters - 'the fascination of barrows', 'barrows and graves', 'barrows as landscape monuments', 'anatomy of barrow cemeteries', 'barrows and exotic substances', and 'barrows in a sensory world'. The complexity of the forms of
the barrows is brought out admirably. There is some emphasis in the text on the settings of the barrows and barrow cemeteries in the landscape and their relationship to the settlements of the communities that built them. This is invaluable. The surviving grave goods from barrows are re-examined and reassessed in a post-Cold War, liberal approach. Readers should be aware however that 'it is highly probable' really means 'there is no actual evidence' when applied to the suggestion (p.114) that the so-called incense cups may have been used to release psychoactive smoke from opium or cannabis. On the whole, however, the discussion is very welcome in its critical approach and the freshness of its thought.

The book will be invaluable to a wide range of users from students, archaeology enthusiasts and tourists, particularly those visiting the archaeology-rich countryside of Wessex in which these prehistoric barrows may be freely seen and visited today.

Dr Paul Robinson
Curator, Devizes Museum

Flint Mines of Neolithic Britain
Miles Russell
Tempus, Stroud, 2000, 160pp, 30 colour plates, 97 illus.
Hardback, £19.99.

Until the early 1990s, there were few publications on Neolithic studies in Britain which focused on the flint mines. Recently, several articles and books have been written on the subject, and this book is a welcome addition. As perhaps the most comprehensive of these studies, and one that is presented in a lively and well-illustrated format, it is an invaluable account of Neolithic flint mining in Britain.

The book reviews the fieldwork that has taken place at the different mining sites since the mid-19th century, the nature and location of these sites, how flint was extracted, the surface remains encountered at mining sites, and the 'meaning of mines'. It ends with a useful section on visiting four of the main sites, and an extensive list of references for further reading. The book is largely error-free, but the captions for the colour illustrations 17 and 19 have somehow managed to be transposed. The main strength of the book is the information presented on the Sussex mining sites, including many photographs that have not been published before. John Pull's investigations at three of the four sites north of Worthing have remained largely unpublished, and it is good to see his work gaining the recognition it richly deserves.

Dr Robin Hingley, FSA
Manchester

Korea: Art and Archaeology
Jane Portal
British Museum Press, 2000, 240pp, 100 colour and 30 b/w illus.
Paperback, £15.99.

Conceived as an overview of Korean art from the Neolithic (c. 6000 BC) to the present, this book has a great deal to offer in the fields of archaeology and ancient art history. Its publication anticipated the opening in November 2000 of the British Museum's Korea Foundation Gallery of Korean Art, the most substantial display of Korean art in Europe, and the only installation in the UK to include prehistoric pieces such as stone tools and low-temperature fired stoneware dating from around 6000 BC. The author is a curator in the Department of Oriental Antiquities at the British Museum and her background in archaeology and in early Chinese culture bring a helpful comparative perspective to her account of the Korean past.

The first two chapters cover the prehistoric period and the Three Kingdoms, including Unified Silla, ending with the rise of Koryo in AD 918. Then the story passes to the Koryo, Choson, and modern periods and the book ends with an analytical study of celadon, the characteristic ceramic of the 11th to 15th centuries, by Hughes and Joyner, and an appendix on Korean money by Helen Wang, presenting research from other specialist areas of the British Museum.

Because of the huge chronological span of its 240 copiously illustrated pages, there is no time in the text for extensive exploration of the numerous controversies over sequence, periodisation, and nomenclature which bedevils the field. Instead, the author summarises disputed theories and chronologies, commenting on their background and notable protagonists, and providing notes and bibliographical references to relevant (usually English language) books and journals. In a fast-changing field, where excavations and interpretative developments are both shifting, this is a well-judged approach.

The political ramifications of historiography are particularly acute in the field of cultural transmission and interpretation of the sources for the Proto-Three Kingdoms period (AD 0-300). Korean and Japanese scholars have constructed national myths by interpreting myth and early history. During the colonial period (1910-45), Japanese historians sought justification for the destruction of Korean identity in the notion that Korea was in these early times a colony of Japan, arguing that 20th-century Japanese military expansion was a kind of resumption of a past dependent relationship. Korean scholars have looked at cultural transmission very differently, and have also been interested in understanding the contribution of China and other continental cultural areas to grey technological innovation such as bronze casting, iron founding, and high-temperature pottery firing. Objective research, Jane Portal's proposed solution to these emotive controversies, will certainly appear, but careful evaluation of the historical sources and judicious reading of the main sources (Chinese, Japanese, and Korean, each with particular features and traditions) remains the best path through a difficult terrain.

Jane Portal's comments on western knowledge and the collecting of Korean art (pp. 14-19) is a welcome readership, for the major museums of the western world have to place their collections in a historical context. Ignorance of Korean artistic traditions was fairly universal in the late 19th century when the first centres of Chinese and Japanese study were produced in Korea. W.G. Aston and William Gowland are among the pioneer Western collectors connected with the British Museum, and Gowland's slides of c. 1890 highlighting the links between the Three Kingdoms pedestal vessels and Japanese funeral pottery are astonishingly present. Like the work of the French diplomat Maurice Courant, author of the seminal Bibliographie Coreenne, they fill the reader with admiration for the clear vision and powers of observation of amateur archaeologists who lacked the scholarly apparatus on which we rely nowadays.

With high-quality colour illustrations, including dolmens from 1000 BC, bronze tools bearing enigmatic bird decoration, Kaya tomb burials, a Silla gold crown, and numerous new maps, this book's low price is certain to reshape the reader's perception of the Korean past, and will provide a helpful background for students and British Museum visitors.

Beth McKillop
Oriental & India Office Collections
The British Library

Books for consideration for review should be sent to:
Peter A. Clayton
Book Reviews Editor
Minerva Magazine
14 Old Bond Street
London W1S 4PP
MUSEUM EXHIBITIONS

UNITED KINGDOM

ABERDEEN
PERMANENT COLLECTION. A well-focused collection falling into three broad categories: prehistoric material donated by private enthusiasts, museum objects and finds excavated or discovered carried out in the city in recent years, and a small group of Mediterranean artifacts collected by local travellers in the 19th and early 20th centuries. ABERDEEN ART GALLERY AND MUSEUMS (44) 1224 523-700 (http://aagm.co.uk).

BIRMINGHAM, West Midlands
TREASURES FROM EGYPT. Looking at aspects of ancient Egyptian life in the 20th century, including everyday life, writing, priests and gods: and the dead and funerary practices. BIRMINGHAM MUSEUM & ART GALLERY (44) 121 301-2834. (23 June - 23 September).

BRIDPORT, Dorset
WADDON HILL EXCAVATIONS. Waddon Hill was occupied for 15 years by the elite Roman Legio II Augusta before they marched into the Midlands to crush the revolt led by Boudicca. The fort was excavated 1959-1969, and yielded an extraordinarily rich number of finds, one of the best Roman military collections in Britain. BRIDPORT MUSEUM (44) 1308 422-116. A new permanent display.

CAMBRIDGE

GLASGOW

LONDON

FROM ALEXANDER THE GREAT TO MARK ANTONY: IMAGES OF POWER IN ANCIENT COINS. BRITISH MUSEUM (44) 20 7636-1555. (www.british-museum.ac.uk). Until 6 May.

OPENING OF THE KOREAN FOUNDATION GALLERY. This new permanent gallery presents an overview of Korean art and archaeology from the Neolithic period to the present day, focusing on the major loan from the National Museum of Korea and museums across the UK. Highlights include a traditional scholar's studio or sarangbang designed and built by a renowned Korean architect, a colossal Buddhist sculpture never before seen outside Korea, and royal ritual manuscripts. BRITISH MUSEUM (44) 20 7323-8525 (www.british-museum.ac.uk). Opened in November 2000.

GOD'S CURB: THE QUEST FOR THE PYRAMID TRICK. A special installation by David Wilson of the Museum of Jurassic Technology. PETRIE MUSEUM OF EGYPTIAN ARCHAEOLOGY, UCL (44) 20 7679-2884. 26 May - 19 August.

MANCHESTER
ANCIENT CULTURES. A very accessible exhibition displaying original mummies and relics alongside Mesopotamian recipes and Eastern medical treatments. MUSEUM OF SCIENCE AND INDUSTRY (44) 161 832-2244. Until 13 May.

MOTHERWELL, Clyde Valley
TECHNOPOLIS. A permanent exhibition tracing the evolution and art of Anatomia, the Levant, Mesopotamia, Iran, and West-Central Asia. MUSEUM OF FINE ARTS, BOSTON (44) 617 267-9300 (www.mfa.org). Until 27 May.

BOSTON, Massachusetts
ART OF THE ANCIENT NEAR EAST. A permanent installation tracing the evolution and art of Anatolia, the Levant, Mesopotamia, Iran, and West-Central Asia. MUSEUM OF FINE ARTS, BOSTON (44) 617 267-9300 (www.mfa.org). Until 27 May.

CLEVELAND, Ohio
ANTIOCH: THE LOST ANCIENT CITY. The first major exhibition devoted to this famed Syrian city featuring sculpture, silverware, jewellery, and several notable mosaics. Many of the artifacts on display are from excavations conducted in the 1930s. CLEVELAND MUSEUM OF ART (44) 216 421-7334. (www.clevelandart.org). See Minerva, Sept/Oct 2000, pp. 8-17; reprints are available for $3 or $5 from Minerva or at the venue.) Until 3 June (then to Baltimore).


DENVER, Colorado
SUKHAN TREASURES: MING DYNASTY CERAMICS FROM A CHINESE SHIPWRECK. Porcelains from the cargo of a Chinese vessel that sank off the Philippine coast in the 16th century. DENVER ART MUSEUM (44) 303 640-2793. (www.denverartmuseum.org). Until 18 November.

VIKINGS: THE NORTH AMERICAN SAGA. The first comprehensive exhibition of the Norse exploration and settlement of the New World. An exhibition that explores the time between 860 and 1500, including an extraordinary array of Viking sculptures and jewellery. MUSEUM OF SCIENCE AND INDUSTRY (44) 312-570-3387. Until 31 May (then to Houston). Catalogue $34.95 paperback, $60 hardback. (See Minerva, July/August 2000, pp. 8-16).

DETOUR, Michigan

FORT WORTH, Texas

HANOVER, New Hampshire
ANTIQUITY IN RENAISSANCE AND BAROQUE ROME. HOOD MUSEUM OF ART, Dartmouth College (603 646-3408. (www.dartmouth.edu/~hood/meru.html). 7 July - 16 September.

HOUSTON, Texas
SECRET WORLD OF THE FORBIDDEN CITY: SPLENDORS FROM CHINA'S IMPERIAL PALACE. Armour, scepters, jewellery and other precious objects from the Chinese Imperial Court; acquired during the the Qing Dynasty. HOUSTON MUSEUM OF NATURAL SCIENCE (44) 713 639-4687 (www.hmns.org). Until 3 June (final venue).

KANSAS CITY, Missouri
GOLD OF THE NOMADS: SCYTHIAN TREASURES FROM ANCIENT UKRAINE. The largest exhibition of Scythian gold and silver treasures in the United States since 1975, it features more than 170 objects from four major Ukrainian museums. NELSON-ATKINS MUSEUM OF ART (44) 816 561-0100 (www.nelson-atkins.org). 3 June - 11 August (then to Paris). (See Minerva, Nov/Dec 1999, pp. 24-33; reprints are available from Minerva or at the venue for $5 each.)

LOS ANGELES, California
ANCIENT ART FROM THE PERMANENT COLLECTION. A temporary exhibition, including some of the recent acquisitions from the Fleischman collection, until the Paul Getty Museum in Malibu is reopened, now scheduled for 2003. THE GETTY CENTER (44) 310 441-7300 (www.getty.edu).

THE ROAD TO AZTLAN: ART FROM A MYTHIC HOMELAND. Exploring art derived from the legendary area that encompasses the American Southwest and Mesoamerican Aztec. Over the course of more than 2000 years, and through approximately 250 works of art and archaeological artifacts, this is the first exhibition to examine comprehensively the nature of the relationship between the two regions. Continuing interactions are revealed in the shared features of the art, architecture, and religious beliefs found within this culturally
diverse region. LOS ANGELES COUNTRY MUSEUM of ART (1) 327-857-6000 (www.lacma.org). 13 May - 26 August (then to Austin).

MALIBU, California J. PAUL GETTY MUSEUM CLOSED. It should be noted that the Getty Villa Museum, which houses the noted collection of Greek and Roman antiquities, closed on 6 July 1997 for an extensive renovation, which will probably reopen in 2003 as a center for contemporary art and culture. (See above.) THE J. PAUL GETTY MUSEUM (1) 310 459-7611.

REDISCOVERING CAESAREA PHILIPPI: THE ANCIENT CITY OF PAN. A selection of 120 ancient objects including a bronze statue from the ancient palace of King Herod Agrippa II. The artifacts discovered during excavations of the site carried out by student volunteers over the past decade and are presented to the public for the first time in this exhibition, FREDERICK R. WILSON, METROPOLITAN MUSEUM OF ART, PEPPERDINE UNIVERSITY (1) 310 506-4851. Until 4 May. (See Minerva, March April 2001, p.6.)

MEMPHIS, Tennessee ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM. A major exhibition of 140 works of art from the most famous collection outside Egypt, including colossal stone statues, wooden sculptures, jewellery, and painted papyri. Many pieces have never been presented outside England before. WONDERS: MEMPHIS INTERNATIONAL CULTURAL SERIES (1) 901 521-2644 (www.wonders.org). 2 July - 21 October (then to Brooklyn and Kansas City). (See Minerva, this issue, pp.9-16.)


NEW YORK, New York CLASSICISM. A survey of the impact of classical Greek and Roman archaeological discoveries on 19th century academic art. DAISHISH MUSEUM (1) 212 759-0606 (www.daishishmuseum.org). 22 May - 18 August.

CULTURE AND CONTINUITY: THE JEWISH JOURNEY. Jewish culture and history from antiquity to the present with over 900 objects. The antiquities include a recently acquired 4th century Roman gold glass bottle base with Greek and Hebrew inscriptions. THE JEWISH MUSEUM (1) 212 423-3271, (www.thejewishmuseum.org). A permanent installation.

NEW BYZANTINE GALLERIES. The Metropolitan Museum of Byzantine Galleries opened 14 November 2000 in a dramatically expanded space. They include some of the earliest images developed by the Christian church, and provincial Roman and barbarian jewellery beyond the western borders of the Byzantine empire. METROPOLITAN MUSEUM OF ART (1) 212 879-5500. (See Minerva, this issue, pp. 24-28.)

NEW GREEK & ROMAN GALLERIES. PHASE 2. The grand vaulted gallery with six flanking galleries are newly reopened for the museum’s extraordinary collection of Greek art from the 6th to 4th century BC. 200 objects are on display, including a good number of pieces long in storage, in well lit and spacious accommodations. Phase 1, Tavor House, approximately 150 works devoted to early Greek art from the Cycladic through Archaiic periods. METROPOLITAN MUSEUM OF ART (1) 212 879-5500. (See Minerva, July/Aug 1999, pp. 6-13.)

SINGAPORE, Singapore SMALL BUDDHIST SCULPTURES FROM XI'AN, CHINA INSTITUTE GALLERY (1) 212 744-8818. Until 17 June.

TREASURY OF THE BASIL CATHERAL. Over 75 precious objects, both ecclesiastical and secular, displayed in the 19th century. METROPOLITAN MUSEUM OF ART (1) 212 879-5500. (See Minerva, July/Aug 1999, pp. 6-13.)

PASSADECa, California INDIAN AND SOUTHEAST ASIAN GALLERIES. The reopening of the museum, which reopened on 3 October 1999, includes a complete revamping of these galleries by Dr Pratapadiya Pal. The museum holds the largest collection of South Indian sculptures outside India. There are 14 galleries devoted to almost 3000 Asian works of art, a number of which are being displayed for the first time. NORTON SIMON MUSEUM (1) 626 449-6840 (www.nortonsimon.org). (See Minerva, March/April 2000, pp. 26-30.)

PROVIDENCE, Rhode Island RETHINKING THE ROMANS: NEW WORKS FROM ANCIENT SOURCES. The first permanent installation of the museum’s fine Roman sculpture collection with an emphasis on the works of art that reflect Roman culture, some of which were previously thought to be mere copies of Greek originals. MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN (1) 401 454 6500 (www.risd.edu). Opened March 2001.

SAN FRANCISCO, California CHINESE BRONZE AND BUDDHIST ARTS. 120 of the most exceptional pieces from the museum’s permanent collection dating from the early Neolithic period to recent times, the first major installation of the collection in over two years. ASIAN ART MUSEUM OF SAN FRAN- CISCO. (1) 415 379-8801. (www.asianart.org). An ongoing exhibition.

TAOISM AND THE ARTS OF CHINA. The first major exhibition ever held on artworks related to Taoism. Approximately 130 works of art will be on view to explore con- ceptual and artistic achievements with the history of Taoism. Included are scroll paintings, sculpture, calligraphy, textiles, ritual objects, and rare books borrowed from only 70 lenders in more than 10 countries. ASIAN ART MUSEUM OF SAN FRANCISCO. (1) 415 379-8800 (www.asianart.org). Until 13 May.

SAN MARINO, California STARGAZING: ONE THOUSAND YEARS OF THE ART AND SCIENCE OF ASTRONOMY. From medieval manuscripts and early instruments, to images from outer space. ANTI- TON LIBRARY AND ART COLLECTIONS (1) 626 405-2141 (www.huntington.org). Until 15 May.

SEATTLE, Washington IS EGYPTIAN ART AFRICAN? A continuing exhibition comparing ancient Egyptian gods to sub-Saharan masqueraders, highlighting similarities between some of the postures of the two distinction, the role of adoration and between views of divine kingship. SEATTLE ART MUSEUM (1) 206 654-3100 (www.seattleartmuseum.org).

TREASURES FROM A LOST CIVILIZATION: ANCIENT CHINESE ART FROM SICHUAN. An extensive exhibition of objects in bronze, jade, and pottery from the 13th century BC to the 3rd century AD. SEATTLE ART MUSEUM (1) 206 654-3100 (www.seattleartmuseum.org). 10 May - 12 August (then to Fort Worth and New York).

TOLEDO, Ohio, ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM. A major exhibition of 140 works of art from the most famous collection outside of Egypt. Objects include colossal stone statues, wooden sculptures, jewellery, and painted papyri, and have never before been presented outside England. TOLEDO MUSEUM OF ART (1) 419 255-8000 (www.toledomuseum.org). Until 27 May (then to Memphis, Brooklyn, Kansas City, San Francisco, Minneapolis, Chicago and Baltimore). (See Minerva, this issue, pp.9-16.)

WASHINGTON, D.C. CHARLES LANG FREDER AND EGYPT. An important collection of 17 Egyptian glass vessels of the 18th Dynasty, acquired by Freer in Cairo in 1909, part of his 1400-piece ancient glass collection, are on display with a further three cases of faience vessels, amulets, inlays, and jewels. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION. (1) 202 357-4880. (www.si.edu/asia). An on-going exhibition.


FROM KILN AND KITCHEN TO GALLERY: THE STORY OF A JAPANESE STORAGE JARS. This exhibition featu-

res 24 large stoneware and earthenware jars created between 771 BC and the 18th century, and chronicles in detail their manufacture and their transformation from utilitarian objects into works of art. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION (1) 202 357-4880 (www.si.edu/asia). Until 10 March 2002.

THE NUGHAD ES-SAID COLLECTION. Islamic inlaid silver and gold objects, including 27 vessels, incense burn- ers, and candlesticks, from the finest private collection of its type. SACK-
LE ROY GALLERY, SMITHSONIAN (1) 202 357-2700. Until 31 December.

RECORDING PERSEPOLIS, 1931-1935. Photographs, watercolours, and sketchbooks, recorded by Ernst E. Herzfeld and others who excavated the Achaemenid capital that flourished c. 550-330 BC. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (202) 357-2700. (www.si.edu/asia). Until 6 May.

SACKLER GALLERY: CONTINUING EXHIBITIONS: METALWORK AND CERAMICS FROM ANCIENT IRAN; SCULPTURE OF SOUTH AND SOUTH-EAST ASIA; LUXURY ARTS OF THE SILK ROAD EMPIRES; THE ARTS OF CHINA; ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION. (1) 202 357-2700 (www.si.edu/asia). Until 31 July.

WILLIAMSTOWN CELEBRATING 75 YEARS: SPIRITS AND GENIUS FROM THE PALACE OF ASHURNASIRPAL II. Featuring the most significant art from the Assyrian Empire in the 1st century BC. Reliefs from the palace of Ashurnasirpal II at Nimrud. WILLIAMS COLLEGE MUSEUM OF ART (1) 413 597-2429 (www.williams.edu/mca). 30 June - 1 December.

AUSTRALIA MELBOURNE THE DEAD SEA SCROLLS. NATIONAL GALLERY OF VICTORIA (61) 3 9208-0220. Until 3 June.

CANADA EDMONTON, Alberta SYRIA: CRADLE OF CULTURE. This major travelling exhibition features objects from the national museums in Damascus and Aleppo, the Palmyra Museum and regional museums at Deir ez-Zor, Iblib and Suweida. THE PROVINCIAL MUSEUM OF ALBERTA (403) 427-1730. Until 13 May (then to San Jose). Catalogue. (See Minerva, Jan/Feb 2000, pp. 8-17. Reprints are available from Minerva for $5.}

HULL, Quebec FULL CIRCLE: FIRST CONTACT. Artifacts and multimedia presentations concerning the first contacts between the native Skraelings and the Viking settlers. THE CANADIAN MUSEUM OF CIVILIZATION (1) 819 776-7000 (www.civilization.ca). Until 3 September.

TORONTO, Ontario ANCIENT MARINERS OF THE ADRIATIC. An on-going exhibition of Bronze Age, Greek, and Roman artifacts uncovering a seafaring expedition to Palagruza, a Dalmatian site on the Adriatic Sea. These are accompanied in this exhibition by objects from the Canadian and Harvard University Archaeological Museum of Split, Croatia. THE ROYAL ONTARIO MUSEUM, (1) 416 586-8000. (www.rom.on.ca). An ongoing exhibition.

GIFT OF THE GODS: THE ART OF WINE AND REVELRY. A lively discourse on the 7000 year old history of wine from antiquity to the present, focusing on the place that it has held within the social, religious, mythology and art of many cultures. Dionysus, the Greek god who personified wine and revelry, known to the Romans as Bacchus, is the major theme weaving together this exhibition of art, decorative objects, wine-making equipment, and accessories. One of the exhibition's most striking pieces is a seven-foot-long relief panel from a marble sarcophagus, originating in Rome from 190-200 AD and carved in high relief, illustrating the festive parade of Dionysos and his entourage of satyr, silens, and maenads. ROYAL ONTARIO MUSEUM (1) 416 586-8000 (www.rom.on.ca). 13 June - 21 October.

GOLD OF THE NOMADS: SCYTHIAN TREASURES FROM ANCIENT UKRAINE. The first major exhibition of Scythian gold and silver treasures in the United States since 1975, it features more than 170 objects from four major Ukrainian museums. ROYAL ONTARIO MUSEUM (1) 416 586-8000. (www.rom.on.ca). Until 30 May (then to Kansas City and Paris). Catalogue $60 hardback, $29.95 paperback. (See Minerva, Nov/Dec 1999, pp. 24-33; reprints available from Minerva or at the venue for $5 each.)

SOUTH ASIAN AND EAST ASIAN RELIGIOUS SCULPTURE. A display of stone sculptures from the museum's holdings, from the 2nd to the 16th centuries, in the new Asian Sculpture Gallery. ROYAL ONTARIO MUSEUM (1) 416 586-8000. Until 10 October 2002.

THE JOEY & TOBY TANENBAUM GALLERY OF BYZANTINE ART. A new gallery devoted to Byzantine antiquities from the 4th to the 15th centuries, including over 300 objects: sculptures, frescoes, icons, mosaics, icons, jewels, and coins. ROYAL ONTARIO MUSEUM (1) 416 586-5549. An on-going exhibition.

CHINA SHANGHAI MUSEUM. Reopened recently after four and a half years of planning and construction, the new museum is shaped like an ancient Chinese bronze vessel - its 10,000 square metres contain 11 galleries and three exhibition halls housing over 120,000 cultural relics. SHANGHAI MUSEUM (86) 21 6372-3500.

CROATIA SPLIT CHARLEMAGNE: CROATS AND CAROLINGIANS. SPLIT ARCHAEOLOGICAL MUSEUM (385) 21 44574. Until 30 May.

EGYPT CAIRO T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区分,T区
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HISTORY. FOCKE-MUSEUM, BREMEN. LANDESMUSEUM Fuer KUNST UND KULTURGESCHICHTE (49) 421 361-3575. A long-term exhibition opened in May 2000.


FREIBURG, Baden-Wurttemberg. ROMAN PORTRAITS FROM BERLIN. 16 Roman marble portraits from the Antikensammlung, Berlin, on loan to Freiburg for three years. ARCHAEOLOGISCHE SAMMLUNG DER UNIVERSITAT (49) 761 203-3072. Catalogue.


MAINZ, Rheinland-Pfalz. EARLY MIDDLE AGES. A new permanent exhibition with over 2200 objects; a major reinstallation and expansion, with many pieces acquired from excavations over the past 30 years. ROEMISCH-GERMANISCHES ZENTRALMUSEUM (49) 613 1232-231. Until 3 June


TRIER, Rheinland-Pfalz. BATHHOUSE PLEASURES AND ENJOYMENT OF ART BY THE ROMANS IN THE BARBARIAN BATHS. THE MARBLE SCULPTURES FROM TRIER'S LARGEST HOT SPRINGS SITE. RHEINISCHES LANDESMUSEUM TRIER (49) 651 97-740. An ongoing exhibition.

GREECE. ATHENS. REOPENING OF THE BENAKI MUSEUM. After several years of reconstruction and elaborate refurbishment, the museum has reopened, adding to its new vitrines hundreds of objects long in storage, including many ancient treasures, as well as recent acquisitions. BENAKI MUSEUM (30) 3 16 2694.

THE CITY BENEATH THE CITY. 500 marbles, bronze statues, and other objects from the 17th century BC to the 8th century AD excavated by the State Archaeological Service during the construction of the underground Metropolitan Railway of Athens. MUSEUM OF CYCLADIC ART (30) 172 28321. English language catalogue.

ARCHAEOLOGICAL MUSEUM. The museum houses a major exhibition of Greek sculptures from Piraea, as well as from southwest Attica and Salamis. Recent finds include those from the Themistoclean sanctuary on Kythera and the Mycenaean sanctuary at Methana. Also on display are vases from the Ceroulanos collection. DAPHNE. ARCHAEOLOGICAL MUSEUM OF PIRAEUS (30) 1 452-1598.

DRAMA, Macedonia. NEW ARCHAEOLOGICAL MUSEUM. Located near Phillipi, this new museum, inaugurated in October 2001, contains some of the most important artefacts found in the three cities of Chalkidike. POLYGLOS ARCHAEOLOGICAL MUSEUM (30) 371 22269. Permanent exhibition.

THESSALONIKI. THE GOLD OF ANCIENT MACEDONIA. Permanent exhibition. ARCHAEOLOGICAL MUSEUM (30) 31 830-538.

VERGONIA. THE GREAT TUMULUS OF THE ROYAL MACEDONIAN TOMBS. Museum and shelter opened at the site of the ancient Macedonian capital Aegae to house Philip II's tomb (or that of Philip III). (30) 33 192-347. (See Minerva, Jan-Feb 1998, p. 5, May-June 1998, p. 6, and July/August 1998, pp. 25-27, 33-35.)

IRELAND. DUBLIN. ANCIENT EGYPT. A recently opened permanent display of Egyptian antiquities drawn from the National Museum collections. NATIONAL MUSEUM OF IRELAND. (353) 1 677-7444.

VIKING AGE IRELAND. Recently opened galleries tracking the impact of the Viking invasion on Ireland. AD 800-1000. NATIONAL MUSEUM OF IRELAND (353) 1 677-7444.

LIMERICK. THE HUNT MUSEUM. The museum houses the renowned and wide-ranging collection belonging to John and Gertrude Hunt. The collection is strong on Medieval material, but also includes Egyptian, Greek, and Roman items and an important collection of Irish archaeological pieces including the 8th century Antrim Cross. THE HUNT MUSEUM (355) 1 312-833. (See Minerva, Nov/Dec 1998, pp. 36-40.)

ISRAEL. JERUSALEM. THE CRUCIFIED MAN FROM GIV'AT HA-MITVAR. The ossuary of a crucified man 24-28 years old, exhibited with a replica of his heel bones pierced by an iron nail. ROCKEFELLER INSTITUTE ARCHAEOLOGICAL MUSEUM (972) 2 282-251.

A DAY AT QUMRAN: THE DEAD SEA SECT AND ITS SCRIROLA. This permanent exhibition commemorates the 50th anniversary of the discovery of the scrolls. A unique 1st century AD document from an ostracon discovered in Qumran in the winter of 1917/18 reveals the connection between the site and the scrolls discovered in the caves. THE ISRAEL MUSEUM (972) 2 670-8811.

THE FIRST ARTISTS. A special permanent exhibition of rare objects recently found at prehistoric sites. THE ISRAEL MUSEUM (972) 2 670-8811.

THE LADY FROM BERIKHAT RAM, FIRST LADY OF THE ARTS. Now on exhibit is a tiny (1.4 cm) volcanic tuff idol found at an early Stone Age site in the Golan, confirmed by scientific tests to be about 250,000 years old (the oldest known man-made stone artifact previously known to be about 35,000 years old). ISRAEL MUSEUM (972) 2 670-8811. (See Minerva Nov/Dec 2000 p. 5.)


BOLOGNA. AEMILIA ROMANIA. Roman culture in Aemilia from the 3rd century BC to the 1st century AD. This exhibition presents results of excavations made in the last 30 years. More than 500 objects document everyday life in the region. PINOTTICA NAZIONALE (39) 051 233-849.

Brescia. MUSEO DELLA CITTA IN SANTA GIULIA. The recently opened first phase in a long-term project, which will include a new museum inside the 8th and 12th century convent of Santa Giulia, and the creation of an extensive archaeological park. The Roman, Longobard, and Venetian sections in the museum have just opened. Amongst the many important exhibits on view are the superb bronze statue of a winged Victory, mosaics, wall paintings, and a precious cross that belonged to the Longobard Theodore the Great. TERRA DI SANTA GIULIA (39) 030 2807-540.

BRINDISI. FROM THE SEA TO A MUSEUM. On permanent display after careful restoration, two rare Roman bronze statues of the late Republican period found in 1992 in the sea near the Apulian coast. MUSEO ARCHEOLOGICO PROVINCIALE F. RIBEZZO (39) 0831 563-545.

CAMERINO, Macerata. MUSEO CIVICO ARCHEOLOGICO GIROLAMO DI GIOVANNI – CONVEN- TO DI SAN BENEDETTO. The archaeological museum has moved to new premises and was re-opened last June with an interesting iconographic exhibition centred on the relationship between Celts and Romans: 'Victories over the Celts.' The permanent collection includes Greco-Roman and Roman objects. (39) 0737 402-310. An on-going installation. Catalogue.

COMACCHIO. THE MUSEO DELLE NAVE ROMANA. Inaugurated last December to house a 1st century BC ship which sank in the nearby lagoon. The ship and the goods carried were perfectly preserved in the mud, including metres of sail and mud for 2000 years. (39) 053 331-0185. An on-going exhibition.

CRECCHIO, Chiari. MUSEO ARCHEOLOGICO – CASTELLO DELLE MALS. The exhibition, now open to the public and includes 6th and 7th century artefacts excavated locally: jewels, bronze, ceramics, and glass objects demonstrate previous Byzantine influences. There are also a considerable number of Etruscan objects from the Franca Maria Faracci collection, recently bequeathed to the museum. (39) 087 194-1392. An on-going exhibition.

MILAN. SCTHYAN AND SARMATIAN GOLD. The exhibition first shown at the Metropolitan Museum of Art, PALAZZO REALE (39) 022 156-3219. Until 15 July. (See Minerva, Nov/Dec 1999, pp.8-17.)

MONTANAGNA, Padoua. MUSEO CIVICO E ARCHEOLOGICO. The museum was created in 1980 following the discovery of the Roman necropolis of the nearby town of Vossella. The exhibition includes objects and objects on view range from the Bronze Age to the Middle Ages. (39) 042 980-4128. An on-going exhibition.

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

OSIMO. THE MILANI KOUROI. The exhibition celebrates the discovery of a group of two 6th century BC Greek statues. Discovered in 1741, they were later sold to the Briganti Bellini Collection from which they were later reacquired. PALAZZO CAMPANA (39) 800 228-800. Catalogue. Until 30 June.

PERUGIA. MUSEO ARCHEOLOGICO NAZIONALE. NEW EXHIBITION SPACES have been added to the museum. Now on
view is the Giuseppe Bellucci collection of amulets and magical instruments and the Etruscan tomb of the Cat Cutu family. The site of the ancient goods. (39) 075 575-9682. An ongoing exhibition.

RAVENNA
DEOMENE, THE ORANT BETWEEN EAST AND WEST. The exhibition explores the iconography of the orant in eastern and western Christianity from the 3rd to the 18th century. MUSEO NAZIONALE (39) 05 443-4424. Until 24 June.

RIMINI
RIMINI DIVINA. Religions and cults in ancient Rimini. MUSEO CIVICO (39) 05 412-1482. Until 20 May.

ROME
CAPITOLINE MUSEUMS. The Tabularium and Capitoline museums have re-opened, incorporating recently excavated remains of the temples of Vesta and Jupiter into the new complex. English guided tours of the museums and of other major archaeological sites in Rome are available. (39) 06 3974-9907. (See Minerva, Jan-Feb 2001, pp. 34-5.)

THE GIUSTINIANI COLLECTION. The Giustiniani collection, one of the most famous in Rome in the 17th century, was dispersed last century when the Giustinian palace became the seat of the Italian Senate. For the first time in Rome, these important pieces from the collection are now reassembled and on view in their original home. SENATO DELLA REPUBBLICA (39) 06 7030-6078. Catalogue. Until 15 May.

MUSEO NAZIONALE ETRUSCO DI VILLA GILIA. The reorganisation of the museum is now completed and all rooms are open. (39) 06 322-6571.

MUSEO NAZIONALE ROMANO - CRIPTA BALBI. This section of the National Museum of antiquities is now open to the public. Located next to the 1st century theatre of Lucius Cornelius Balbus. It is possible to visit the museum and the site with an archaeologist, by appointment. (See Minerva July/August 2000 p.4.)

NEW DISCOVERIES FROM THE ROMAN FORUMS. A special exhibition illustrates the discoveries recently made at the forums of Trajan, Caesar, and Augustus. FORO TRAJANO CENTRO PER I VISITORI. Permanent exhibition.


SASSARI
THE GROTTOES OF SAN MICHELE. OLD AND NEW DISCOVERIES. This exhibition concerns archaeological objects found during excavations at the prehistoric site of San Michele at Ozieri, Sardinia. The decorated ceramics are proof of a culture based on agriculture and trade with a complex system of beliefs. MUSEO G.A. SANNI (39) 079 232-706. Until 30 May.

TRIESTE
MUSEO COMUNALE DI STORIA ED ARTE. The museum's new Egyptian section was inaugurated in February 2001 and renamed after Claudia Dolzani (1911-1997), a distinguished Egyptologist from Trieste. (39) 40 310-300.

SIRETIA: THE MEN FROM ICED TERRA. A large group of works of art to the 7th and 4th century BC from excavations in Russia, on loan from the Hermitage in St Petersburg. The exhibition includes the mummy of a Scythian horseman and a three meter long sarcophagus. SCUDERIE DEL CASTELLO DI MIRAMARE (39) 800 723-300 Catalogue. Until 29 July.

VELLETRI
TREASURES FROM THE BORGIA MUSEUM. 400 Egyptian, Greek, Etruscan, Roman, and oriental works of art from the collection assembled at Velletti by cardinal Stefano Borgia (1731-1804). MUSEO CIVICO (39) 069 615-81. Until 3 June (then to the Archaeological Museum of Naples).

VENICE
THE ITRUSCANS. A major exhibition featuring more than 700 objects from almost 80 museums and institutes all over the world. PALAZZO GRASSI (39) 041 523-1800. Until 1 July. (See Minerva March-April 2001, pp. 813.)

VERSANIA
MUSEO DEL PAESAGGIO. Opened at the end of last year to display funerary goods found in two Gallo-Roman necropolises at Ornavasso. On view are Celtic swords, vases, tools, jewels, glass objects, and hundreds of coins, all found in the 346 tombs excavated here since 1890. MUSEO DEL PAESAGGIO (39) 032 350-2418.

VERONA
ANCIENT TERRACOTTA FIGURINES. MUSCO ARCHEOLOGICO (39) 45 800-8360. Until 31 October.

JAPAN
NAGOYA

NETHERLANDS
GRONIEN

LEIDEN
ARCHAEOLOGY OF THE NETHERLANDS. A comprehensive account of the earliest history of the Low Countries. RIJKSMUSEUM VAN OUD HEDEN (31) 71 516-31 63. A new permanent exhibition.

POLAND
POZNAN

PORTUGAL
LISBON

SPAIN
BARCELONA
ROMANESQUE GALLERIES. The world's most outstanding collection of Romanesque murals, some in their original apses, mostly from the area of the Pyrenees, has been reinstalled after being off display for some years. MUSEU NACIONAL D'ART DE CATALUNYA (34) 3 423-7199. www.gencat.es/maac. An on-going installation.

REOPENING OF THE EGYPTIAN MUSEUM OF BARCELONA. A greatly expanded exhibition space at a new location: Valencia 284. THE EGYPTIAN MUSEUM OF BARCELONA (34) 93 488-0188. (See Minerva July/August 2000, p. 7.)

SWITZERLAND
DELEMONT, Jura
FROM THEius CAESARS CAMP: 150 YEARS OF OECHSLELOGY IN JURA. MUSEE JURASSIEN D'ART ET D'HISTOIRE (41) 32 422-8077. An on-going special exhibition.

GENEVA
EGYPTIAN ART FROM THE MARTIN BODMER FOUNDATION. A selection of works from the rarely displayed Pharaonic collection held by the Bodmer Foundation, in Cologne, including sculpture, portraiture, and papyri. MUSEE D'ART ET D'HISTOIRE (41) 22 418 26 00. Until 26 August.

LAUSANNE
IN THE HEART OF A PYRAMID. MUSEE ROMAIN (41) 21 625 10 84. Until 20 May.

MEETINGS, CONFERENCES, & SYMPOSIA

3-5 May. ERNST HERZFELD AND THE DEVELOPMENT OF NEAR EASTERN STUDIES, 1900-1950. Arthur M. Sackler Gallery and Freer Gallery of Art, Washington, D.C. Contact: Ann C. Gunter (E-mail: ann.c.gunter.1@yale.edu) or Stefan R. Hauser (E-mail: sthauser@mail.zedat.fu-berlin.de).

10-12 May. EARLY ISRAEL, EARLY CHRISTIANTY. Seminar at Adam's Mark Hotel, Philadelphia. $100. Biblical Archaeology Society. Tel.: (1) 800 221-6644; fax (1) 202 364-2636; e-mail travel@bib-arch.org.

11-12 May. AERIAL ARCHAEOLOGY - INTO THE FUTURE. British Academy. Further information, tel: (44) 207 928-5290. Contact: Neil Burleigh, London SW1Y 5AH.

13-15 June. CLEOPATRA REASSSESSED. An international academic conference on various aspects of Cleopatra VII's life and times, to coincide with the exhibition Cleopatra of Egypt from History to Mythology. Nova Mescia, April 2001. Contact: British Museum Classical Colloquium. Contact: The Keeper, Department of Greek & Roman Antiquities, The British Museum, Great Russell Street, London WC1B 3DG (E-mail: greekandroman@thebritishmuseum.ac.uk).

29 June. (RE)CONSTRUCTING VANDAL AND BYZANTINE NORTH AFRICA. Open University. Contact: Richard Miles, Department of Classical Studies, the Open University, Walton Hall, Milton Keynes MK7 6AA (E-mail: r.miles@open.ac.uk).

STUDY DAYS

12 May. PYRAMIDS AND POWER: ARCHITECTURE AND SOCIETY IN OLD KINGDOM EGYPT. Bloomsbury Academy, University College London. 10am-5.30pm. Contact: Edith Stilwell, 6579-3622. Fax: (44) 20 7413 8394.

11-12 May. CLEOPATRA. Two-day course linked to the major exhibition Cleopatra of Egypt: From History to Myth. Further information: The Education Department, The British Museum, Great Russell Street, London WC1B 3DG, tel: (44) 20 7323851, e-mail: education@thebritishmuseum.ac.uk.

9 June. EPIC QUEEN: CLEOPATRA ON FILM. Launching a series of collaborations between The British Museum and the British Film Institute, this study day explores the mythology and iconography of Cleopatra across the centuries and in different art forms. Further information: The Education Department, The British Museum, Great Russell Street, London WC1B 3DG, tel: (44) 20 7323851, e-mail: education@thebritishmuseum.ac.uk.

21 June. THE ARCHAEOLOGY OF SOUTH ASIA. Further information: The Education Department, The British Museum, Great Russell Street, London WC1B 3DG, tel: (44) 20 7323851, e-mail: education@thebritishmuseum.ac.uk.

LECTURES

ENGLAND
London
2 May. THE ARTS IN ROMAN BRITAIN. Martin Henig, British
Calendar

Archaological Association lecture at the Society of Antiquaries. 5pm.
5 May. PETRIE'S IVORIES. Ian Picton. Petrie Museum, Malet Place, London WC1. 10.45am. Contact: (44) 20 7679-2369.

18, 15, 22, 29 May. EGYPTOMANIA. A series of four lectures focusing on the fascination for ancient Egyptian culture in European societies from the age of Napoleon and after. Further information: The Education Department, The British Museum, Great Russell Street, London WC1B 3DG, tel: (44) 20 7323 8511 (E-mail: education@thebritishmuseum.ac.uk). 6pm.

16 May. PERDOMITA BRITANNIA: BRITAIN IN THE FIRST CENTURY AD. Mark Hassall. Presidential Address, Royal Archaeological Institute, Society of Antiquaries. 5pm.

16 May. THE PHAROS OF ALEXANDRIA ISLAMICIZED. Doris Behrens-Abouseif. Islamic Art Circle lecture at the Basement Lecture Theatre, School of Oriental and African Studies. 6.30pm.

23 May. W.B. EMERY, A LIFE IN EGYPTOLOGY. David Dixon. Egypt Exploration Society lecture at the Main School Lecture Theatre, School of Oriental and African Studies. 6.30pm.

27 June. LATE ANTIQUE AND BYZANTINE AMULETS. Chris Entwistle. Byzantine Seminar, at the British Museum (Education Service), 38 Russell Square. 4pm.

13 June. CAIRO: MAPPING THE MEDIEVAL METROPOLIS. Nicholas Warner. Islamic Art Circle Lecture at the Basement Lecture Theatre, School of Oriental and African Studies. 6.30pm.

27 June. FLINDERS PETRIE IN THE 21ST CENTURY. David Jeffreys. Egyptian Exploration Society lecture at the Main School Lecture Theatre, School of Oriental and African Studies. 6pm. Contact: (44) 20 7242-1880.

MANCHESTER

14 May. RECENT DISCOVERIES AT HIERAKONPOLIS. Dr. Renée Friedman. Manchester Ancient Egypt Society lecture at the Renold Building, UMIST, Sackville Street, Manchester, England. 7pm. Contact Victor Blunden, (44) 161 2235-0879.

11th June. MANCHESTER ANCIENT EGYPT SOCIETY ANNUAL GENERAL MEETING. 7.30pm. Followed by TEN YEARS OF WORK AT SAQAQRA. Dr Ian Matheson. Manchester Ancient Egypt Society lecture at the Renold Building, UMIST, Sackville Street, Manchester, England. Contact Victor Blunden, (44) 161 222-0879.

12 June. AMAKA WEST: CAPITAL OF KUSH. Patricia Spencer. Egyptian Exploration Society, Northern Branch lecture, at the Main Arts Theatre, University of Manchester. 7pm.

UNITED STATES

NEW YORK

5 May. DIONYSIAN LANDSCAPES AND ELYSIAN FIeldS. Susan G. Cole. New York Classical Club. 4pm. Contact: Elizabeth Stevens, e-mail: ers@hewittsch.com.

12-13 May. RECENT EXCAVATIONS AT THE PARIOTHAN CITY OF NYSA: ART AND ARCHITECTURE. Antonio Invernizzi. Joint MMA and AIA Lecture, at the Metropolitan Museum of Art (1) 212 879-5500. 12 May, 11am. 13 May, 1pm.

15 May. AN INTRODUCTION TO MESOPOTAMIAN HISTORICAL PERIODS. Seth Richardson. Biblical Archaeology Society of New York (at Taipei Noodle House, 986 2nd Avenue). Non-members $20, with dinner $35. Dinner 6pm, lecture 7-30pm. Contact: ggrenberg@msn.com.


18 June. ABRAHAM AND UR AGAIN. Paul Collins. Anglo-Israel Archaeological Society at G6, Institute of Archaeology, 6pm.

TOLEDO, Ohio


FRANCE

28 May. THE ABBREVIATED MARVELS. Dominique Charpentier. In conjunction with the exhibition The Strange and Marvelous in the World of Islam. Musée du Louvre, Auditorium, 8.30pm.

1 June. THE PAPYRUS OF TEFERI QUAS. Christophe Barbaton. Musée du Louvre, Auditorium, 12.30pm.

RETIREE

T. Geoffrey Bibby, 83, archaeologist, most noted for his discovery of the 4000 year old city of Dilmun, located beneath the present day capital of Manama on the island state of Bahrain. In Sumerian mythology it was the secret island where Gilgamesh went to seek eternal life. Bibby's excavations proved that it was the wealthiest capital of an independent kingdom, the hub of trade between Sumer and the Indus River Valley.

Emily Dickinson Townsend Vermeule, 72, Professor Emeritus of Classical Philology and Archaeology at Harvard University and an eminent scholar of the Greek Bronze Age, author of many publications on early Greek art and archaeology including Greece in the Bronze Age (1964) and Mycenaean Pictorial Vasel Painting (1982), and on Attic vase paintings. She excavated a Bronze Age site in Cyprus, which she published in 1990 with Florence Wolsky, Tournai t'au Skouros; A Bronze Age Potters' Quarter on Marpouh Bayin Cyprus. A Festschrift was published in her honour in 1995: The Ages of Homer: A Tribute to Emily Townsend Vermeule. She is survived by her husband, Cornelius C. Vermeule III, Curator Emeritus of the Classical Art Department of the Museum of Fine Arts, Boston.

MINERVA

Exhibition dates are subject to change. Before planning a visit, contact the museum to confirm the dates and opening times.

In Memorium

T. Geoffrey Bibby, 83, archaeologist, most noted for his discovery of the 4000 year old city of Dilmun, located beneath the present day capital of Manama on the island state of Bahrain. In Sumerian mythology it was the secret island where Gilgamesh went to seek eternal life. Bibby's excavations proved that it was the wealthiest capital of an independent kingdom, the hub of trade between Sumer and the Indus River Valley.

Emily Dickinson Townsend Vermeule, 72, Professor Emeritus of Classical Philology and Archaeology at Harvard University and an eminent scholar of the Greek Bronze Age, author of many publications on early Greek art and archaeology including Greece in the Bronze Age (1964) and Mycenaean Pictorial Vase Painting (1982), and on Attic vase paintings. She excavated a Bronze Age site in Cyprus, which she published in 1990 with Florence Wolsky, Tournai t'au Skouros; A Bronze Age Potters' Quarter on Marpouh Bayin Cyprus. A Festschrift was published in her honour in 1995: The Ages of Homer: A Tribute to Emily Townsend Vermeule. She is survived by her husband, Cornelius C. Vermeule III, Curator Emeritus of the Classical Art Department of the Museum of Fine Arts, Boston.

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ROMAN MARBLE STATUE OF A WINGED HYPNOS, THE GOD OF SLEEP
nude and standing in relaxed pose, his right hand resting upon his left shoulder, and his head tilting to meet it.
Ca. 1st-2nd Century AD.  H. 38.1 cm. (15 in.)  Ex collection of Ambassador Lars and Isabel Weld Perkins Anderson,
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ATTIC BLACK-FIGURE AMPHORA BY THE SWING PAINTER

H. 45.4 cm. (17 7/8 in.) Ex Münzen und Medaillen, 1960s; Silver collection, Tampa.
Published: J. Beazley, Paralipomena, 1971, p. 134, no. 22 ter; E. Bühr, Schaukeln, 1982, pl. 68.

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