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AT EMORY UNIVERSITY

EGYPTIAN ART
IN BOLOGNA

ROMAN SCULPTURE
AT PRINCETON

RESCUE EXCAVATIONS
AT ZEUGMA, TURKEY

THE SEAHENGE SAGA

THE NABATAEANS AT
THE BRITISH MUSEUM

SPRING 2001
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COIN HOARDS

One of the finest Roman mosaic floors excavated in a villa at Zeugma, Turkey, portraying Odysseus, Nestor, and Ajax discovering the hero Achilles, who is dressed as a girl and hidden in the court of the King of Skyros. (Photograph: Cerkez Karadag.)
ETRUSCAN BRONZE ARMED WARRIOR

He doffs his high-crested Corinthian helmet with his left hand; his right arm is strapped with a round shield.

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EDITORIAL

‘Dammed’ if you Do, ‘Dammed’ if you Don’t?

In a world where the inescapable pressures of global population expansion, rapid technological growth, and clamouring consumer demands exact unprecedented demands on land-and-seascapes, the cozy image of the quaint archaeologist smiling at a freshly unearthed pot while narrating tales of a far-off ancient land is a largely vanished image.

The monumental excavations of today are rarely these initiated by visionary museum curators or university professors gifted in spinning publiclicity to fund research, but are by-products of politico-economic reality. The salvage excavations conducted at Zeugma in Turkey and funded by the Packard Humanities Institute are a case in point, and in an environment where primary data retrieval has to take precedence over pure research Minerva is delighted to present preliminary results from this very high-profile international archaeological project (see pp. 25-30).

Deliberately side-stepping the often extremely sad human sagas of displaced peoples and dynamited areas of outstanding natural beauty, the successful pressure exerted on politicians to address the loss of vast tranches of irreplaceable history can only be a positive step. The power of the press glorifies as well as damns, quickly embarrassing politicians who favour corner-cutting methods in appeasing archaeologists and environmental groups. Witness Antonio Gutierres, Portugal’s Prime Minister, who has had to confront accusations in parliament about the discovery of unique rock-carvings along the Guadiana River, which will be flooded by the £1.2bn Algueva Dam. These images depict birds, turtles, goats, and other animals measuring from a few inches to over a foot, and caused the discoverer, Carlos Cruz, to comment to the Press that it is unimaginable that the dam’s develop-

er, who say they have done a complete archaeological survey of the area, knew nothing about them’.

Like Zeugma, the construction of the massive Three Gorges Dam in China has united scholars under a common cause: over 1000 archaeologists from over two-thirds of China’s institutes, research bodies, universities and departments specialising in ancient cultures, including local retired scholars and foreign experts, have pooled their skills. The Chinese government has earmarked over $12 million every year for archaeological research, and in the year 2000 a total area measuring over 200,000 square metres was excavated.

Sites discovered include a 3000-year-old king’s tomb. In Fengjie, a city containing over 2300 years of history, an eight-person inspection team protects exposed sites at night from robbers and has caught almost 100 looters. A museum being built in Chongqing will house and display the saved antiquities from here and the general area of the Three Gorges Dam. Even more impressive because of the logistical complexities involved is the brick by brick dismantling of 38 ancient buildings in Dachang, along with the city walls, which will be reassembled 5 km away.

Chinese authorities anticipate that more than 1000 sites will be examined by 2003, when the dam becomes operational, and archaeologist Qiao Liang believes that all the threatened area’s most important archaeological sites will be ‘saved’ by that time.

Irrespective of the possible intentional fog created by propaganda in the above project, the current fieldwork along the Three Gorges Dam, and certainly at Zeugma, proves that there is scope for optimism when walking the tight-rope of economic reality.

Jerome M. Eisenberg, Ph.D.
Sean A. Kingsley, D.Phil.

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BREAKTHROUGH IN DATING AUSTRALIAN ICE AGE ROCK ART

The Pilbara is a rugged and remote, semi-arid part of north-western Australia, and home to the world’s greatest concentration of petroglyphs (prehistoric rock engravings). A spectacular and ecologically distinctive region covering an area greater than the United Kingdom, it contains thousands of rock art sites. One small area alone, the Burrup Peninsula, boasts some hundreds of thousands of petroglyphs. The Pilbara rock art includes the most sacred in the country, and the graphically most complex and visually most dramatic petroglyphs of Australia.

An engraved date of 1771 and the apparent picture of a ship’s wheel made partly with a metal tool occur at one of Pilbara petroglyphs on a granite boulder in north-western Australia and Aboriginal children.
Anthropomorph of a type now dated by microerosion analysis as less than 1000 years old. From the Pilbara, north-western Australia. About 1.2 m high.

the many sites. Perhaps a shipwrecked Dutch sailor had lived with the local Aboriginal tribe, becoming one of the first Europeans to see their sacred art. But sustained interest in its study only commenced in the 1960s. These studies were soon frustrated by a lack of information about the age of the petroglyphs, which rendered it virtually impossible to integrate the art into an archaeological chronology.

Pilbara rock art encompasses a great variety of traditions, clearly spanning a time interval of geological magnitude. This variety finds expression in numerous motifs of human-like appearance, animal figures, depictions of other objects and mysterious designs that are, for a want of a better name, defined as geometric. But behind such simplistic definitions of outsiders lies an art of incredible spiritual power. Some individual rock art motifs in the Pilbara are believed to emanate such potency that an uninhibited beholder can be killed merely by viewing them. More than half of the art is highly sacred and images of it may not be published. In the 1960s it was still possible to interview the last surviving elders from the pre-European era, but almost none of the ethnographic knowledge then collected has ever appeared in print. Nor can it: much is beyond the understanding of modern research, and what is within our range of comprehension must not be conveyed indiscriminately. It lies outside of what we choose to call science.

A project that was commenced in 1967 to find ways of determining the ages of these awesome figures, finally struck pay dirt last year. After 33 years it succeeded in applying a recently developed method of dating the surfaces of petroglyphs. More importantly, it presented a standardised procedure that should facilitate the future routine dating of the Pilbara petroglyphs. The method used is microerosion analysis, based on a microscopic weathering phenomenon that permits estimation of the time lapsed since a petroglyph was made. This involves calibration by surfaces of known ages and so far only been used in regions richly endowed with historical stone monuments or glacial abrasions, especially in Eurasia. Such features are in short supply in Australia, and entirely lacking in the Pilbara. Consequently the project utilised eight historical inscriptions with dates to calibrate the microerosion process locally.

Once a calibration curve had been established for the Pilbara region, it was applied to seven randomly selected petroglyphs. The results broadly confirmed what had been suspected for some years: there is a significant component of Pleistocene rock art present. Numerical results ranged from about 350 years to almost 27,000 years. Still older material is certainly present. Specific motifs that are consistently deeply weathered or patinated occur in massive numbers, certainly in their tens of thousands at least. This body of Ice Age rock art is therefore significantly greater than the contemporary cave art of south-western Europe. But whereas the Franco-Cantabrian corpus is one of the most intensively studied archaeological phenomena in the world, the much greater and probably older body of Pilbara Ice Age art has remained almost entirely ignored until now.

Robert G. Bednarik, President, International Federation of Rock Art Organisations, Melbourne

**NEWS FROM EGYPT**

**1st Dynasty Tombs Discovered at Memphis**

Six new tombs dating to the 1st Dynasty, c. 3050-2890 BC, have been uncovered at Memphis, Egypt’s first capital city, by a team of Australian archaeologists led by Dr Christiana Kohler. One of the tombs contained a mature female buried in a large wooden chest surrounded by a quantity of grave goods, including an intact flint knife 30cm long. Another tomb was that of a young female about 16-18 years old, interred in a wooden coffin which contained small calcite lumps, jars, bowls, and an ivory spoon and bone spatula. The largest tomb, measuring 10 x 17 metres, will be excavated in the coming season.

**Newly Found Head of Unas Completes Statue at Saqqara**

An Egyptian team working in an area in Saqqara, east of the Valley Temple of Unas (the last king of the 5th Dynasty, c. 2375-2345 BC), has excavated a colossal white limestone head of the pharaoh. The head is covered with the nemes headdress and a annes, and belongs to a sphinx which was discovered at the same site three years ago, but left in place. The pyramid of Unas is one of the smallest at Saqqara, but it is the earliest which contains the Pyramid Texts on its walls, the purpose of which was to guide the deceased monarch in the afterworld. Six other headless sculptures have been found in the Valley Temple area; the possible discovery of their bodies is eagerly anticipated.

**Relief Returned from the Chapel of Seti I**

Last year Dr Jacobus van Dijk, a Dutch Egyptologist from the Rijksuniversiteit, Groningen, recognised that a fragment of a limestone relief on loan to the Metropolitan Museum of Art was the same one stolen from the chapel of Seti I in Memphis many years ago. He confirmed its provenance by emphasising that it is visible in a published photograph of the chapel taken in 1948, the year of its discovery. Since its theft the relief had been in the possession of Dorothy Rogers, the wife of the famous American composer Richard Roger, for some years. It then appeared in a Sotheby’s New York sale in 1981 when it was acquired by a relative of the person who loaned it to the museum. The fragmentary relief, 55 x 49cm, depicts the bust of a goddess flanked by hieroglyphs, including a cartouche of the king. It was returned to the Egyptian consul general a few months ago. Seti I, who ruled c. 1291-1278 BC, is perhaps best noted for his tomb, the finest example in the Valley of the Kings.

**Temple and City found by a Canadian Team in Nubia**

Dr Julia Anderson of the Royal Ontario Museum and Sudanese archaeologist Salah Ahmed have located an entire buried city, including a major temple probably dedicated to the ram-headed Aman, at Dangell in the Nubian north of Meroe. On their very first day
of fieldwork they located the pylon of the temple. The site is situated at a cross-roads of ancient: desert trade routes linking Nubia to Egypt, over which such luxuries as gold, ivory, exotic animal skins, and spices were transported. Pottery shreds scattered in the surface rubble date the site to the 1st to 2nd centuries AD. It is hoped that this excavation will unearth interesting fresh clues about the demise of the Meroitic kingdom.

Jemima M. Eisenberg, Ph.D

Hercleion Submerged
Alexander’s fabled city on the Mediterranean, founded in 331 BC, like the majority of settlements along this part of Egypt’s coastline, was subject to a series of strong earthquakes in the first four centuries AD, and also later in the 11th and 12th centuries. Franck Goddio’s explorations in the old, or eastern, harbour of Alexandria (see Minerva, July/August 2001, p. 41), revealed the great sunken complex of the later Ptolemaic palaces. They had probably slipped beneath the sea’s surface in an earthquake before the 4th century AD. It was probably at about the same time that cities situated further along the coast to the east of Alexandria on the other mouths of the Nile also finally succumbed.

Before Alexandria was founded, Heracleion, at the Canopus mouth of the Nile, was the principal point of entry into Egypt from the Mediterranean. Heracleion (not to be confused with the city of the same name in Crete) lost its primacy of place to Alexandria, partly because its harbour began to silt up.

Working some 5km off the present shoreline in the bay of Aboukir, Franck Goddio, with the continuing support of the Hilti Foundation, has rediscovered the ancient city of Heracleion after a two-year search. The area where most of the finds are concentrated measures approximately 100 x 800m and lies largely near the sunken city’s harbour installations. Lying on the sea-bed where they had been toppled by the earthquake, which was almost certainly associated with a tidal wave, is literally a ‘grave yard’ of statues. Amongst those that the team have been able to bring to the surface are monolithic statues of Hapi, the god of the Nile, a bust of the goddess Isis, and a colossal statue of an unknown pharaoh. Many of the statues had broken as they fell, and these huge pieces have simply lain scattered on the sea bed ever since.

The inscribed material found is of the highest importance. One huge stele, broken into five parts, weighed seven and a half tons - Franck Goddio remarked that it was rather a large and difficult jigsaw puzzle to move. Laid out on the deck of the recovery ship, it was only possible to obtain an overall photo from high on the ship’s superstructure.

A monolithic max (shrine) in pink granite was, according to its inscription read by Professor Jean Yoyotte of the Collège de France, Paris, dedicated in the sanctuary of the temple of Amun, the chief of the Egyptian gods worshipped here as Amun-Gereb, who conferred the right to rule on the pharaoh of Egypt. This indicates that the main temple of Heracleion has been located and, interestingly, that the Greeks in Egypt identified the son of Amun, Khonsu the young moon god, with their own hero, Herakles. According to legend, several minor exploits had been carried out by Herakles on the Delta coast of Egypt. Diodorus Siculus recounts that at a particularly high Nile inundation all of Egypt was breached, but Herakles quickly stopped it and returned the river to its bed. In gratitude, a temple was built and dedicated to him and located in the city of Heracleion. Another Greek historian, Herodotus, who visited Egypt around 450 BC, tells that Paris, Prince of Troy, dallied here at the mouth of the Nile with his kidnapped Helen of Troy.

The most amazing find was made in May 2000 when a huge intact black granite stele weighing a ton and a half was brought to the surface. In the lunette at the top the pharaoh Nectanebo I (380-362 BC) is seen in two mirror image scenes making offerings to the seated goddess Neith; in one he presents a great gold necklace, and in the other a plate of food offerings. The Greeks in Egypt associated Neith of Sais (a major Delta city) with their own Athena. Athena even appears on the local coinage of Sais. The long text inscribed on the stele is a decree by the pharaoh in favour of the goddess Neith and the treasury of her temple by putting a tax on Greek trading activities in Heracleion. The incredible reality of the new stele is its duplicate in its size and even with its 14 vertical lines of text, of the so-called Naukratis Stele which Sir Henry Petrie found at the Greek trading emporium of Naukratis in the Delta in 1899. Naukratis had been founded by Amasis (Amase II, 570-526 BC) as a free trade zone to function along the lines of the island of Delos and thereby restrict internal racial conflicts. The only difference between the two steles lies in the change of name of the city concerned identifying where it should be set up. Such a duplicate stele inscription is presently unique in Egypt.

Peter A. Clayton

CHALCOLITHIC SCULPTURE FROM ISRAEL

Construction work along the Trans-Israel highway, near Rosh Ha’ayyin, has disturbed a 2km-long Chalcolithic period cemetery dating to c. 4000 BC. Although about one-fifth of the subterranean site has been destroyed, a large variety of artefacts have been recovered.

The discovery underwater of a colossal statue of Hapi, god of the Nile and of the inundation. It was found in front of the great temple dedicated to Khonsu-Herakles.

Franck Goddio examines underwater the lunette of the Nectanebo stele, which shows the pharaoh making offerings to the seated goddess Neith.
News

ARCHAEOLOGY AND THE OLYMPIC GAMES

Berlin Loans Olympic Monument to Greece

The Pergamon Museum in Berlin has announced that it will return on loan ten sections of the Philippion monument to their original ancient site of Olympia, and will help to restore the monument in time for the Olympic Games in 2004 in Athens. The Philippion was erected by Philip II of Macedon between 338 and 336 BC and was completed later by his son Alexander the Great as a family memorial monument to celebrate Philip’s victorious battle at Chaeronea in 338 BC. The monument was a round structure of Ionic style. The interior was decorated with Corinthian half-columns and statues of Philip and Alexander, as well as of five other members of the royal family in gold and ivory, crafted by the famed sculptor Leochares.

A notice accompanying the loan will credit sections of the reconstruction as the property of the Pergamon Museum. In return, the Olympia Museum has agreed to loan ten works of ancient art to the Pergamon Museum for two years. This agreement is the first time that the Greek Ministry of Culture has offered antiques on a relatively long-term loan. Until now archaeological material has been sent to other countries only for temporary exhibitions lasting a few months. It should be emphasised that the Greek government actually presented the fragments from the Philippion to the Germans as a gift in 1892.

In an expected development, the Greeks also suggested last year that the Elgin Marbles should be lent to Greece for the Olympic Games under a similar agreement, but this request was, of course, rejected by the British Museum.

Jerome M. Eisenberg, Ph.D

Olympics’ Archaeology Row

Following the discovery of an early classical-period grave (early 5th century BC) on the site of the contemporary Olympics waterports complex at Skinnias, north-west of Athens, the event organisers (ATHOC) now have to contend with increased opposition in the wake of the discovery of ancient walls thought to be of comparable date.

The choice of the new venue for the rowing and canoeing events in 2004 has been the subject of a bitter dispute between the Games’ organisers, archaeologists, and environmental activists. The 2.2km-long artificial lake and support facilities will cut through the battlefield where Greeks and Persians fought heavily in 490 BC, and, ironically, is also the original setting of the modern-day marathon race: this is the traditional site where the marathon was born when a messenger dispatched to notify Athens of the Greek victory arrived and dropped dead. The new centre is also expected to disturb a rare Mediterranean pine forest and its indigenous bird habitat.

The campaign to relocate the Olympic waterports centre away from Skinnias is backed by Europa Nostra (a conglomerate of cultural heritage foundations from 30 nations), which considers the threatened area one of the most important cultural landscapes in Europe. A letter sent to the Ministry of Culture by Greek archaeologists has demanded to be informed of any antiquities discovered and asks ‘Are we to assume that there was no find in this gigantic hole?...Something like this is not possible’. The Greek Culture Ministry has declined to comment on the new finds previously, but a swift riposte is now promised.

Sean A. Kingsley

MINERVA 5

RARE HELLENISTIC BRONZE HEAD ACQUIRED BY HOUSTON

An exceptional, over-lifesize 2nd century BC bronze head of a god or hero, measuring 29 cm (11 3/8 in.) in height, has been presented as a gift to the Museum of Fine Arts, Houston, by Isabel B. and Wallace S. Wilson. The expressive face, with its furrowed brow and deeply set eyes, is framed by strongly modelled locks of hair and a full, flowing beard. It imparts a feeling of great strength and strong character. Fine bronze heads of this size and quality are quite rare and the museum must be congratulated on this important acquisition.

Dr David Mitten of Harvard University has written that the head is superbly cast and conveys an intensity of experience and feeling that is unique...The magnificent rendition of the man’s facial bone structure and open mouth indicates that he is an individual of long experience and powerful feeling.

His deeply recessed eyes under protruding brows heighten his air of heroic intensity. The individual treatment and movements that animate each lock of his hair and beard set up additional currents of energy that further animate the representation...This powerfully moving and dynamic head brings to mind related marble sculptures like some of the giants on the Great Frieze of the Altar of Zeus and Athena from Pergamon, the head of Odysseus from...
Sperlonga, and the head of Laocoon from the Vatican.

The head had been in the possession of a German collector, Ludwig von der Emde, in the 1920s and was probably acquired by him only in the 20th century. It was purchased from his daughter in the late 1940s by Helmut Fabian of Basel and was then sold this year to the museum by a Swiss dealer.

It now presents a perfect complement to a major over-life-size (221 cm) bronze headless statue of a Roman emperor presented to the museum in 1962 by D. and J. de Ménil in memory of Conrad Schumberger.

Jerome M. Eisenberg, Ph.D.

**THE ROMAN SIEGE OF JERUSALEM & FATE OF THE SPOILS OF WAR**

The fate of the Temple 'treasures' looted by Rome during the sack of Jerusalem in AD 70 has long fired the imagination of scholar and public alike. In 1815 the Romantic poet Lord Byron succinctly expressed his feelings about this epic human tragedy, the torching of the holiest city in the world, and lamented that:

I looked for thy temple - I looked for my home,
And forgot for a moment my bondage to come;
I beheld but the death-fire that fed
On thy flame,
And the fast-fettered hands that made vengeance in vain.

What actually happened to the holiest vessels used in the Herodian-period Temple seems relatively clear for much of antiquity. The turncoat Jewish historian, Flavius Josephus, described both the sack of Jerusalem and Titus' triumph in Rome in detail, and included a reference to a priest called Jesus, son of Tebuthus, who showed the Romans where the Temple's golden candlesticks had been hidden. These were subsequently shipped to Rome along with precious stones, precious metals, and various vessels used in worship, as well as numerous spices such as cinnamon and cassia used for incense.

The most evocative spoils of war, including the seven-branched candlestick and trumpets, take pride of place on a wall relief depicting the subsequent triumph on the Arch of Titus in the Forum of Rome. For almost 400 years these symbols of Rome's all-conquering might remained in the Temple of Peace built by Vespasian, after which they were subjected to an eventful journey which mirrored the dramatic 'fall of Rome' and subsequent prevalent political waves in the western Mediterranean. After the sack of the Eternal City in AD 455 by the Vandals, under Genseric, the golden table and candlesticks were shipped to Carthage and sold with other 'antiques' from Herod's temple. Upon the capture of Carthage by Belisarius, in AD 534 the sacred vessels were taken to Constantinople and displayed during the general's triumph. As Edward Gibbon wrote in *The Decline and Fall of the Roman Empire*, 'The wealth of nations was displayed...the elegant forms of statues and vases, the more substantial treasure of gold, and the holy vessels of the Jewish temple, which, after their long peregrination, were restored and consecrated in the Christian church of Jerusalem...' Against this backdrop of pomp and ceremony, the vanquished Vandal king, Gelimer, advanced clad in purple robes, pronouncing repeatedly 'Vanity! Vanity! All is vanity!' Conventional wisdom suspects that the context for the treasure's return to Jerusalem under the Justinian initiative was the Church of the Holy Sepulchre.

Although these specific magnificent works of art capture the imagination through their magnitude and symbolism, and because of their allusion in various post-Roman historical texts, it is often forgotten that the sack of Jerusalem also had a significant economic impact on Rome. Josephus wrote that when the treasury chambers of the Temple were torched the soldiers found an immense quantity of money, garments, and other precious goods; in fact 'the entire riches of the Jews were heaped up together'. The soldiers captured so many spoils of war that the value of gold halved in Syria, again according to Josephus.

A brilliant re-analysis by Professor Géza Alfoldy (Heidelberg University) of a long forgotten inscription cut into a marble architrave, left languishing near the right side entrance of the Colosseum in Rome since its excavation in the early 19th century, has now added a new twist to the saga of the fate of these spoils. Beneath a cut inscription dated to AD 443, commemorating the restoration of the Colosseum under a powerful emperor, Lampadius, Professor Alfoldy has reconstructed the original text of a far older inscription composed of bronze letters (fixed into the architrave using dowels) by studying the distribution of the holes. This configuration of letters states that 'Titus met... the expense of constructing the amphitheatre 'with the booty'. It would seem that this is a direct reference to the great spoils accumulated during the sack of Jerusalem and Jewish War of AD 66-70.

This original inscription was cut during the reign of the emperor Vespasian, probably in early AD 79. However, since the emperor died before the Colosseum was completed, it was inaugurated the following year under his son and successor Titus (denoted by the addition of the letter 'T' between 'IMP' and 'CAESARVS IVLIVS') along the inscription). As Professor Alfoldy explained to Minerva, 'Now we know what happened with this immense booty, the arrival of which at Rome is represented on the reliefs of the Titus Arch at the
Forum Romanum by the pictures of the most important pieces. This newly interpreted find has now taken pride of place in a current exhibition at the Colosseum, entitled 'Blood and Sand' (to be profiled in the November/December issue of Minerva).

SEAN A. KINGSLY

LEADING ITALIAN LOOTERS SNARED IN OPERATION 'PANDORA'

As Minerva goes to press, we have just received details from Italy that police from the Comando Tutela 'patrimonio artistico' of Pulgia, Calabria, Sicily, Campania, and Lazio, along with the Swiss Frontier Police, have smashed a nation-wide organisation in the illicit traffic of archaeological objects; 29 people specialising in illegal excavations have been accused.

The operation, code-named 'Pandora', was organised by the investigating magistrates of Foggia, Maria Teresa Orlando and Pompeo Alfredo Viola. Key people arrested and accused of handling and receiving illegally excavated archaeological objects include Orazio Di Sack from Gela and now living in Switzerland, who is head of the pyramid organisation (at the base of which are the tomb robbers, tombaroli). The operation had started in December with the arrest of 19 tombaroli in Foggia, which alerted authorities to a nation-wide strategy to export illegally excavated archaeological objects. Methods of ensnarement included tapping phone calls and intercepting e-mails.

The accusations against this team range from illegal excavation and handling, to conspiracy and illegal exportation. Many items have been confiscated, including Greek and Roman coins, while investigations continue. Some of the most spectacular illegal excavations have included tunneling under Pompeii, the looting of a complete Roman villa for its mosaics, and the theft of ancient terracotta throughout Italy. Items from this pilfering had found their way onto the international markets.

ITALO VECCHI

BANNING AMATEUR ARCHAEOLOGY IN THE UNITED KINGDOM

On 20 March 2001, the British Government announced its intention to ban amateur archaeology. To be fair, it is possible that the Government did not quite realise what it was signing up when it signed up to the Valetta Convention. It is one of those bombastic conventions put forward not by the European Union, but by the Council for Europe: the full title is 'The European Convention on the Protection of the Archaeological Heritage', and it was originally signed in Valetta, Malta, in 1992.

Although much of the Convention uses the bland terminology typical of many of these conventions, article 3 is dynamite. It calls for the licensing of all excavations in European countries - in effect for the banning of all amateur archaeology. Outright bans are sadly common enough on the Continent, but Britain has a proud tradition of amateur archaeology, and the innovation which this has allowed has provided much of the impetus for Britain's extraction of world archaeology.

The Council for Independent Archaeology, a body set up to champion the cause of independent archaeology - that is archaeology independent of the Government - has sprung rapidly into action. The first response was to publish an open letter to the Government in defence of independent archaeology. Already it has had a remarkable response with over 400 signatures, including five professors, and more are pouring in daily. A web-site has been established (www.sosarchaeology.co.uk), which gives full wording of the whole treaty and information that accompanied it, as well as a question and answer page on all aspects of the treaty.

Two aspects in particular need to be emphasised. First, innovation. The trouble with licensing is that it stifles innovation. However it is administered - and experience in Europe suggests that it will be administered with a heavy hand - only establishment figures proposing establishment projects are likely to get a licence. Yet many of the most innovative projects in British archaeology have come from essentially independent projects. One thinks of Wharram Percy in Yorkshire - the deserted medieval village, which not only re-wrote the history of medieval England but also introduced the open area method of excavation. Or one thinks of Hen Domen on the Welsh border, the motte and bailey castle where Philip Barker demonstrated the rewards of minutely accurate recording; or one looks at brilliant young scholars such as Eberhardt Sauer who realised that in Germany he would not be allowed to direct an excavation for the next 20 years, but who began directing excavations within his first year as a student at Oxford. He is now in his first year as a lecturer at Leicester University and has already made a great achievement with the discovery of the Roman fort at Alchester under his belt.

But secondly, and even more important, is the question of responsibility. In England we still have a wonderful network of local archaeological societies who feel they have a very real responsibility for the archaeology of their area. Yet, paradoxically, this feeling of responsibility will vanish. It is a well-known philosophical concept that freedom and responsibility are two sides of the same coin: take away freedom and you also take away responsibility. By saying that in the future all archaeological excavations and surveys must be done under licence, the Government is saying in effect that they are totally responsible for the past, not local societies. This also has serious implications for metal-detector users. In other countries - one thinks for instance of Italy, where such licensing was introduced by Mussolini - all archaeology and all objects found belong to the Government. So if a discovery is made, there is every incentive for the landowner or the finder to sell the object on the black market. Why should the landowner care if it is not his anyway? And if there are no local societies there is no way of integrating local people with their past. What is needed in archaeology is a way of making the local people 'stakeholders' in the past, and this feeling will be removed if the Valetta Convention goes ahead.

The open letter to the government prepared by the CIA can be read at www.sosarchaeology.com. Advocates of the open letter might care to support their acknowledgment by writing to Kevan Fadden, The Treasurer, The Council for Independent Archaeology, 7 Lea Road, Ampthill, MK45 2PR.

ANDREW SELKIRK, Chairman, Council for Independent Archaeology

MARBLE ARCHITRAVE AT THE ENTRANCE TO THE COLOSSEUM IN ROME. THE VISIBLE INCISED INSCRIPTION DATES TO AD 443. DR GÉZA ALFÖLDY OF HEIDELBERG UNIVERSITY HAS RECONSTRUCTED AN EARLIER INSRIPTION, WRITTEN IN BRONZE LETTERS (ATTACHED USING DOWEL HOLES SEEN AT LEFT). DATING TO AD 79. IT COMMENDATES THE FINANCING OF THE CONSTRUCTION OF THE AMPHITHEATRE 'WITH THE BOOTS' (EX MANVIRIS FIERI IUVAT), WHICH REFERS TO THE JEWISH WAR OF AD 66-70. (PHOTOGRAPH COURTESY OF DR GÉZA ALFÖLDY, HEIDELBERG UNIVERSITY.)
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Egyptian and Near Eastern antiquities have long been a focus of Emory University's Museum of Art and Archaeology, now known as the Michael C. Carlos Museum. However, the tremendous growth of the collections in recent years, under the direction of Anthony Hirschel, has prompted a major re-installation in the award-winning Michael Graves building.

The Museum was fortunate to have recently acquired a unique collection of ancient Egyptian mummies and coffins and related artefacts from a small, private museum in Niagara Falls, Canada. The collection, now known as the Charlotte Lichir Collection of Egyptian Art, consisted of over 145 items, including 10 coffins and mummies along with funerary figures, canopic jars, bronzes, amulets, jewellery, pottery, basketry, wooden objects, and relief fragments. The assemblage was purchased in Egypt in the nineteenth century for the Niagara Falls Museum, an eclectic institution devoted to displaying curiosities and local relics, including the barrels that held individuals on their harrowing trips over the falls.

The coffins and mummies associated with them represented an unprecedented opportunity for study and scientific investigation. Despite being on public show for so long - Abraham Lincoln, General Grant, and Theodore Roosevelt were among the visitors who had admired them - the coffins have never been published and were little known.

The coffins and funerary furnishing from the Niagara Falls Museum span the period from the 21st Dynasty (c. 1000 BC) to the Roman Period (31 BC to AD 395). The 21st Dynasty, which is particularly well represented in this group (Figs 8-10), was a period of great artistic achievement in funerary art. This era marked the beginning of the Third Intermediate Period, a time that saw control of the country split between the pharaohs reigning in the Delta and the priesthood of the temple of Amun at Karnak, ruling as de facto kings in Thebes. Since tombs of the period were quite modest, all artistic effort concentrated on the coffin itself. The ornate designs on coffins have been compared to stained glass windows in medieval cathedrals, for their complex rendition of theological concepts in intricate, jewel-like colours.

One of the most beautiful and intriguing of these objects is the coffin that belonged to the Lady Tanakhentehat (Figs 9-10), a chantress in the Temple of the god Amun at Karnak. On the coffin lid, the Lady Tanakhentehat, also referred to by the shorter version of her name Tahat, is beheaded in a full wig surrounded by protective gods and symbols and adorned with her finest jewelry. Images delicately painted on the sides of the coffin depicted mythological scenes, and Tahat being judged in the underworld and being reborn into eternal life.

Over the mummy was placed a coffin board, a device peculiar to the 21st Dynasty, which looked like and served as a secondary lid with more decorative elements designed to protect the deceased. The mummy found in the coffin of Tahat was also of great interest. She had been carefully wrapped, but when she was examined at Emory Hospital, CT-

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Fig. 1. The 1993 Michael Graves facade of the Michael C. Carlos Museum, with its allusion to Egyptian architecture, is fondly known to many Atlantans as 'The Mummy Museum'.

Fig. 2. Coffin of Nebett from Assiut, Late 11th Dynasty, 1957-1938 BC. Wood, pigment. H. 30.8 cm. MCCM 1921.2. With the breakdown of central government in the First Intermediate Period, fine timber was no longer imported into Egypt from the Levant. This coffin if made out of scraps of local wood pegged together and coated with gesso and painted yellow-brown to look like a finer piece of cabinetry. It is decorated with a pair of eyes through which the mummy could magically see. In is inscribed for a Nebett, priestess of the goddess Hathor.
Fig 3 (left). Model coffin. 12th Dynasty, 1938-1759 BC. Wood, pigment. H. 16.3 cm. MCCM 1998.16.2. The mummy-shaped coffin first appears in the Middle Kingdom. This model coffin may have been made to lie on a bier on board a model funeral boat or to serve as a votive substitute for the actual coffin. The wig, face, and collar represented a mummy mask over a bandaged body. This simulation later developed into the familiar anthropoid coffins. This example is shown with a full wig typically worn by women of the period. At her throat, she wears a magical scrvket bead for protection, and a broad collar.

Fig 4 (top middle). Broad collar and scrvket bead. 12th Dynasty, 1938-1759 BC. Faience and carnelian with modern restoration. H. 21 cm. MCCM 2001.15.1. The beaded broad collar with the falcon terminals was specified in the coffin texts as part of the funerary equipment needed by the deceased. The association with the god Horus undoubtedly gave this piece of jewellery a magical healing quality. The carnelian scrvket bead was intended to protect the throat and is shown on coffins being worn tied about the neck above the broad collar.

Fig 5 (bottom). Upper part of a coffin. 18th Dynasty, c. 1539-1292 BC. Painted, gilded wood. H. 83.2 cm. MCCM I. 1999-40. Anthropoid coffins in the New Kingdom were richly ornamented with gold leaf and painted decoration. This example, typical of the second half of the 18th Dynasty, has a blue and gold striped wig and elaborate broad collar. Below the collar is an image of the vulture goddess Mut, with her wings outstretched to protect the mummy. The body of the coffin was coloured black to simulate a mummy anointed with resin. When it was first acquired in the early part of the last century, the lower undecorated part was cut away; it will now be restored for the re-installation.

Fig 6. Set of ‘dummy’ canopic jars. Limestone with modern paint. Third Intermediate Period, c. 1075-656 BC. H. 34.39 cm. MCCM 1999.1.29-32. One of the innovations in mummification in the 21st Dynasty was placing the mumified internal organs back in the body. However, Canopic jars had become such a standard part of burial equipment that model or ‘dummy’ jars were still placed in tombs. This set of jars had separate lids, but the inside of the jars were not hollowed out. The images on the lids represented the Four Sons of the god Horus, who protected the internal organs of the mummy: the baboon-headed Hapy, protector of the lungs; the jackal-headed Duamutef, guardian of the stomach; the human-headed Imsety, keeper of the liver; and the falcon-headed Qebhsenuef, protector of the intestines. The awkward carving of the lids is typical of the period, and traces of the original pigment that decorated them still appears, partially hidden under nineteenth-century over-painting.

Fig 7. Floral broad collar. New Kingdom, 1539-1075 BC. Faience, modern reconstruction. H. 25 cm. MCCM 2001.9.1. Apart from just being items of adornment, jewellery had powerful amuletic properties for both the living and the dead. The invention of polychrome faience with a wide variety of subtle hues in the late 18th Dynasty allowed collars imitating garlands of fruit and flowers to be produced. Such ornaments made from vegetal material sewn onto papyrus backing were an important part of the funerary ceremony and were known as wab-collars. Such collars are represented on coffins as well as on other funerary offerings, and actual examples or faience versions were included in the tomb and could be placed on the mummy. The symbolism extended beyond the collar itself to the various elements that composed it. The blue lotus flower terminals and pendant petals on this example symbolised rebirth, and the mandrake fruits and palm leaves fertility.
scans and X-rays revealed that her internal organs had not been removed, according to the custom of the period. At first, it seemed a mystery as to why this procedure was left undone, especially in this era of elaborate mumification.

Closer inspection of the inscriptions on the coffins by Joyce Haynes, who specializes in deciphering ancient Egyptian funerary texts, revealed that the coffin had been reused, and Tahat’s names had been partially erased and replaced with the name of a woman named Taaset. All over the coffin, older decoration and inscriptions had been covered up with new ones. Obviously, since Taaset could not afford a coffin for herself it would then be understandable that she received such a summary mumification. The unique preservation of her internal organs allowed doctors at Emory hospital to sample her internal remains, the intact brain, heart, and liver for future study.

Since valuable hardwoods were not being imported in this economically depressed period, local softwoods were used to make most of these coffins. They were often coated with a thick layer of mud to correct defects in the wood and model the features of the body that could not be carved in the soft, splintery sur-
face of the wood. A thin ground of fine, white gesso or plaster was then laid over the mud to form a canvas for the painting (Fig 25). Occasionally, as on the coffins of Tahat and Pashedikhoumi (Fig 8), scarabs and other sacred images decorating the coffin were modelled in plaster to give them the three-dimensional quality of actual jewels set into a coffin. After everything was painted, the whole surface was coated with a gleaming varnish to give it the appearance of gold.

The 25th Dynasty (c. 767-668 BC) ends the Third Intermediate Period and sees more change in funerary art. Taking advantage of the internal weakness of Egypt, the Assyrian army swept down the Mediterranean coast and invaded the Nile Valley.

Fig 12. Statuette of the Divine Votarees of Ammon. Bronze. 25th Dynasty, c. 767-668 BC. H. 10.7 cm. MCM 1998.12. This small statuette represents one of the 'Divine Votarees' or 'God's wives' of Ammon. They were the daughters and granddaughters of the Egyptian and Nubian pharaohs and ruled as the supreme authority in Thebes. The individual represented here, either Amenirdis I or Shesepenwepet II, is shown wearing the tall feathered headdress of a goddess with the sun disk and cow horns; in her hand she holds a papyrus stalk signifying her control of the land of Egypt. A small figure like this was probably set in a shrine, perhaps as part of a statue of a priest holding the sacred image. The 'God's wife of Ammon' served as the chief religious and political figure in Thebes.

Warned of the approaching army, the Thebans turned to the Nubian Kingdom to the south to help liberate them from foreign control. The Nubian kings were able to expel the Assyrian invaders and create a great empire, with the result that Egypt was again prosperous and fine wood, such as cedar of Lebanon, was again imported and used for coffins. There are a number of examples of coffins from this period that are also part of the new Carlos collection and have been complimented by the acquisition of a number of other examples of Nubian art.

A particularly lovely group is the nest of coffins of latwytyesheret (Fig 11), who served as lady-in-waiting to the Nubian princess who resided in Thebes during the 25th Dynasty. Latwytyesheret's outer coffin is left largely undecorated, except for the face, wig, and elaborate floral collar she is shown wearing. The prized cedar is left unpainted to reveal the exotic timber. The inner coffin is carefully carved to look like a cartonnage encased body with even the details of the knees rendered in the fine wood. The intricate painting was done over a thin white gesso ground and consisted of mythological texts and a band of decoration depicting latwytyesheret being judged in the underworld. The inlaid eyes that had decorated this nest of coffins appear to have been stolen in antiquity and have been simulated in stable, modern materials.

The acquisition of the Niagara Falls Museum collection perfectly complimented the collection of Egyptian funerary art acquired by Reverend William Arthur Shelton of Emory's School of Theology in the 1920s (Fig 26). Through funds donated by Georgia businessman, John A. Manget, Shelton went to the Near East with James Henry Breasted and made a number of significant purchases, including an Old Kingdom mummy and coffin from Abydos, a Middle Kingdom coffin from Assiut (Fig 2), and an unusual Late Dynastic coffin with vivid painted decoration.

To further round out the collection the Carlos Museum has recently made additional acquisitions with contributions from many friends and supporters. The most notable include a colourful bead network face from a Late Period mummy cover (Fig 20), a rare Eighteenth Dynasty coffin lid from another early Canadian collection, several shabtis (Fig 18), a bronze statuette of Osiris, and a faience statuette of Isis and Horus (Fig 21). The concentration has been on funerary material
to compliment the Niagara material, but other acquisitions of Egyptian sculpture and jewellery (Figs 3, 7) have also been made. In addition there have been many generous loans from museums and private collectors, including the Cleveland Museum of Art, the Harvard Semitic Museum, the Harvard Peabody Museum, the Peabody-Essex Museum, and the Worcester Art Museum, all made possible through the Museum Loan Network, a program funded by the John S. and James L. Knight Foundation and the Pew Charitable Trust and based at the Massachusetts Institute of Technology. Private collectors have also been most generous in sharing their treasures, notably Leon Levy and Shelby White, Jonathan Rosen, and Lewis M. Dubroff.

The difficult task of conservation of the new collection was undertaken by Thérèse O’Gorman, head of the Carlos Museum’s Conservation laboratory, in order to prepare it for display. After being subjected to the extremes of the Canadian climate for over a century, many of the coffins and objects had suffered considerable damage.

In order to accommodate all these new acquisitions and to display the Egyptian and Nubian art in connection with the Museum’s new African Galleries, the collection will switch its location from the current galleries devoted to Egypt and the Near East to the original Michael Graves wing in Carlos Hall (Fig 23).

The mummy and coffin gallery will be the centrepiece of the new galleries, set in the large, two-story, central hall in the old wing, which will provide a better space in which to fully appreciate this wonderful trove. From there, visitors can enter into a gallery devoted to ancient Nubia, the first in the southern United States. The Nubian gallery leads to a stairway that allows viewing of the coffin gallery from a bal-

Fig. 15. Mummy of a boy. From Thebes. 25th Dynasty, c. 660-580 BC. Linen and human remains. H. 128 cm. MCM 999.001.001. This boy was about five years old when he died and is missing his lower limbs. Whether this was the trauma that ended his life, or was an accident in the embalmer’s workshop, is unclear. The red shroud covering the mummy, evokes the rising sun and the promise of re-birth.

Fig. 16. Head of Osiris. Wax and gold leaf. 26th Dynasty to Late Dynastic Period, c. 685-332 BC. H. 23 cm. MCM 1998.13.9. This was a mask which would have been placed over a figure of the god Osiris, Lord of the Underworld, which was probably carved of mud and grain. The grain would sprout and symbolize resurrection. Figures of this type were placed in tombs or buried at sacred sites during festival days. The preservation of this fragile specimen is remarkable.

Fig. 17. Coffin of the boy Hori. From Thebes. 25th Dynasty, c. 660-580 BC. Painted wood. H. 128 cm. MCM 1999.001.006a-b. Children’s coffins are quite rare and this interesting example appears to have been cut down from an adult coffin and summarily finished. The elaborately wrapped body of a boy was found inside.

**Fig. 18. Shabti of Neferibreisaneith. Fayence. 26th Dynasty, 664-525 BC. H. 7.4 cm. MCM 1998.11. Shabtis served as substitutes for the deceased in case he/she was required to do any labour in the afterlife. This tall, slender figure belonging to a man named Neferibreisaneith, son of Shepenbaset. The mumiform figure stands in the traditional pose, with arms crossed, grasping a pick in the left hand and a hoe and the cord of a basket in the right, ready and awaiting any job he might be called upon to do. It carries a version of the Sixth Chapter of the Book of the Dead.**
in 1956, as a result of Emory’s support of the excavations of Jericho and Jerusalem directed by Dame Kathleen Kenyon on behalf of the British School of Archaeology. Material was also acquired through the pioneering underwater archaeology of Dr. Edwin Link, who made some of the earliest investigations along the Mediterranean coast, including the harbour of Caesarea. Further growth of the Near Eastern collection during the 1950s and 1960s was made possible through the work of several members of the University faculty, including Immanuel Ben-Dor, Boone Bowen, and J. Maxwell Miller, who participated in excavations in the Levant. Generous loans and gifts have also enhanced these collections, notably.
by Ann Boon Rea, Jonathan Rosen, and in honour of Monique Brouillet Seefried.

Many of the artefacts to be displayed in the new galleries have never been on public display before and include new gifts and acquisitions, along with items lent by the Metropolitan Museum of Art, New York; the Cleveland Museum of Art; the Worcester Art Museum; the Museum of Fine Arts, Boston; and the Harvard University Museums. In addition, private collectors have generously provided additional loan pieces and gifts.

This dramatic new installation, opening in October 2001, will highlight the importance of the Michael C. Carlos Museum as one of the largest collections of Old World archaeology in the southern states.

Fig 25 (right). Mummy with cartonnage trappings. Late Ptolemaic period, 167-30 BC. Human remains, linen, cartonnage, pigment, gilt. H. 170 cm. MCCM 1921-6. The start of the Ptolemaic period witnessed a change in both the form and decoration of funerary equipment. Production of decorated anthropoid coffins declined even as the wrapping and embellishment of mummies became increasingly elaborate. Over the wrappings were placed appliques or trappings made of cartonnage, consisting of layers of linen soaked with an adhesive and thinly coated with plaster. Cartonnage was an inexpensive, easily manufactured alternative to wood. The mummy shown here, that of a middle-aged man, wears a mask with gilded face, identifying him with the sun god. The chest is covered by one panel in the shape of a broad collar and another depicting a winged scarab and Nut, the goddess of the sky, who spreads her wings protectively across the body. The plaque atop the legs shows the mummy resting on a lion bed, with the goddesses Isis and Nephthys mourning at either end, just as they did for their brother, Osiris, god of the dead. The foot case is adorned with figures of Anubis, the patron of embalming, in the form of a rearing jackal. Rows of uraei crowned with solar disks appear in place of the toes.
A full-colour catalogue of Egyptian Funerary Art entitled:

The Realm of Osiris: Mummies, Coffins and Ancient Egyptian Funerary Art from the Michael C. Carlos Museum
Edited by Peter Lacovara and Betsy Teusley Trope

will accompany the opening of the new galleries.

The Michael C. Carlos Museum is located at 571 South Kilgo Street, Atlanta, Georgia 30322 on the campus of Emory University. Current operating hours are 10 am to 5 pm Monday through Saturday, and 12 noon to 5 pm Sunday. Beginning with the 6 October opening of 'Ancient Egypt, Near East, Nubia: The New Galleries', the Museum will be open until 9 pm on Thursdays and closed on Mondays. Admission is a $5 suggested donation. Tel: (1) 404 727-4282. Fax: (1) 404 727-4292. Web: http://carlos.emory.edu.
Egypt in Bologna

THE ARCHAEOLOGICAL MUSEUM OF BOLOGNA
The Egyptian Collection, Past and Future

Daniela Picchi

The Egyptian collection of the Archaeological Museum of Bologna (Fig 2), with its 3500 objects, is one of the richest in Italy and also in Europe. It consists, like other important parts of the Museum of Bologna, of objects mostly originating from the collection of antiquities of the Bolognese painter Pelagio Palagi who donated it to the city council of his native town in 1860.

In Bologna the initial interest in ancient Egypt derives from the sixteenth and seventeenth centuries, when 100 Egyptian objects, whose origin and provenance are unknown, comprised part of the antiquities of the University Museum. These included some of the most important monuments from an historical and artistic point of view in the whole Bolognese collection, such as the statues of King Neferhotep I, the statue of the scribe Ahmose, the relief of Nectanebo I, and the collection of Luigi Ferdinando Marsili (1658-1730), which is of modest historical importance but of great antiquarian relevance.

However, it was only in the nineteenth century that interest in ancient Egypt became intense. After the Napoleonic expedition to Egypt (1798-1799) and the deciphering of hieroglyphs by J.-F. Champollion in 1822, Egyptology became a subject taught in universities. Beginning in 1825, every third year the course of archaeology in Bologna, in theory, had to be dedicated to the study of Egypt.

In such a cultural milieu Pelagio Palagi (1775-1860) collated his Egyptian collection which, on his death in Turin, included 3109 objects. In his will he donated to his native town ‘dilettis patria’ his ‘Museum of art objects and antiquities, medals, drawings and books...’

Palagi was one of the most receptive Italian artists to the various impulses associated with Neo-classical and Romantic culture. Born in Bologna in 1775, he worked in the main Italian artistic centres of his time, including Bologna, Rome, Milan, and Turin.

Palagi shared the fervour for archaeology and for the re-discovery of the classical world which also deeply influenced his activity as an artist. From 1813 he created a collection broadly representative of the dominant archaeological interests of the age, with a particular focus not only on ancient classical civilisations, but also on more remote cultures. The rising interest in ancient Egypt during these years gave birth to Egyptology as a science and to the great collections housed in European museums.

Pelagio Palagi was a prominent figure in this climate of collecting.

In 1831 he bought the majority of the objects in his collection from Giuseppe Nizzoli of Trieste, chancellor of the Austrian Consulate in Egypt. Nizzoli was not new to such commercial enterprise. He had in fact already sold two important collections: the first formed the central part of the Egyptian collection of the Kunsthistorisches Museum in Vienna, and the second one was bought by Leopoldo II, the Grand Duke of Tuscany, and is now in the Florence Museum.

Nizzoli obtained the antiquities sold to Palagi through purchases and exchanges in the antiques market of Cairo and through some excavations; objects from the latter were entrusted to his nineteen-year-old wife Amalia and are of special significance.

Palagi's collection included the famous reliefs from Horemheb's tomb (Figs 3-6), statues, architectural elements, funerary stelae, sarcophagi, mummies, papyri, ushabitis, bronzes, almost 2000 amulets and scarabs, necklaces and jewellery, funerary equipment of different provenance and periods, and various unique objects derived mainly from the New Kingdom and the Late Period.

The defining characteristic of the collection as a whole is that it is composed of objects that are almost always of great historical significance and beauty, but contrary to the requirements of modern scientific research these objects (except
for Horemheb’s relics) are divorced from their archaeological context.

In 1881 the objects housed in the University were added to this collection. Other collections of minor importance were also added in the following years, until in 1895 the Catalogo di Antichità Egizie by Giovanni Kminek-Szedo was published. Amongst the objects catalogued the material derived from the collections of Giuseppe Ferlini (1797-1870) and Federico Amici (1828-1907) are significant. In 1987 another donation from a private collection consisting of 85 pieces was finally included.

Starting in 1960 the scientific interest in the Egyptian collection, which was almost exclusively known through the publication of Kminek-Szedo’s catalogue, was born. The objects were restored, studied, and displayed in temporary exhibitions; a guide to the collection was published and the edition of the scientific catalogues, presently still in preparation, was begun.

New studies about single monuments and about the history of the collection are behind the elaboration of a new presentation, which is divided into three sections. After an introduction dedicated to the history of the collection in the new refurbishment, the reliefs from the tomb of Horemheb are displayed together.

For this section the Archaeological Museum of Bologna has produced a graphic computerised video (made by Antonio Gottarelli; Figs 7-8) on the Saqqara tomb of General Horemheb and its relics. During Tutankhamon’s reign Horemheb, the commandor-in-chief of the Egyptian army, commissioned the construction of a personal tomb in the Saqqara necropolis, close to Memphis. (However, after he became pharaoh he was not buried there, but instead in the Valley of the Kings in tomb no. 57.)

At the beginning of the nineteenth century merchants dealing in archaeological antiquities looted the tomb. Some of the wall reliefs were exported and sold to various European and North American museums. Five of these are now in the Archaeological Museum of Bologna (Figs 3-6) and represent the most important part of the Egyptian Collection in terms of their high artistic quality. They are carved in perfect Amarna style and portray Horemheb in idyllic scenes in the Afterlife (Fig 3), and in different moments of his military life (Fig 4). Perhaps the most evocative of the reliefs is one depicting a group of well-rendered Nubian prisoners sitting on the ground and surrounded by three men holding sticks, and a scribe who reports what is happening (Fig 4).

In the years which followed its first discovery the tomb was once again engulfed by desert sand and was only re-discovered in 1975 by Professor Geoffrey Martin. His publication of these excavations enabled experts to develop a hypothetical reconstruction of the tomb, which has been subsequently reproduced on a video that allows visitors to enter Horemheb’s tomb ‘virtually’ and to understand the meaning of the more significant scenes carved on the reliefs (Figs 7-8). This reconstruction is another step in the ongoing educational emphasis which the Archaeological Museum of Bologna initiated in 1973.

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**Fig 3.** Section of the relief from the tomb of Horemheb, depicting idyllic scenes from the Afterlife. Limestone, with traces of colour. Saqqara, 18th Dynasty, reign of Tutankhamon (1332-1323 BC). 73 x 116 cm. Palagi (Nizzoli) Collection, KS 1885.

**Fig 4.** Section of the relief from the tomb of Horemheb depicting Nubian prisoners. Limestone with traces of colour. Saqqara, 18th Dynasty, reign of Tutankhamon (1332-1323 BC). 62.5 x 85 cm. Palagi (Nizzoli) Collection, KS 1869-1887.
Egypt in Bologna

Fig 5 (left). Section of the relief from the tomb of Horemheb depicting a military camp. Limestone with traces of colour. Saqqara, 18th Dynasty, reign of Tutankhamon (1333-1323 BC). 62 x 126.5 cm. Palagi (Nizzoli) Collection, KS1889.

Fig 6 (middle left). Section of the relief from the tomb of Horemheb depicting a military pavilion. Limestone with traces of colour. Saqqara, 18th Dynasty, reign of Tutankhamon (1333-1323 BC). 62 x 108 cm. Palagi (Nizzoli) Collection, KS1888.

Fig 8 (below). Virtual reconstruction image of the tomb of Horemheb at Saqqara.

This first section of the museum leads toward a presentation of objects and sculptures, displayed in chronological order, which illustrate aspects of Egyptian art dating from the Old Kingdom until the Late Period.

The last hall, which has a didactic purpose, is dedicated to some relevant themes of the collection such as funerary equipment, writing, amulets, and scarabs. This funerary equipment is typical of the Late Period and includes material belonging to different owners: sarcophagi made of painted wood, and the mummy of Usai, who lived in Thebes during the 26th Dynasty, bandages and net, papyrus sandals, headrests, canopic jars, and ushabtis. The last section also includes a group of 85 pieces notable for their written content, which was donated to the Museum in 1987.

Fig 7 (below). A virtual reconstruction image of the tomb of Horemheb at Saqqara.
View of the subterranean Egyptian gallery in the Antikenmuseum Basel und Sammlung Ludwig and Monumental head of Amenophis III, 18th dynasty, 1390-1353 BC. Pink granite, ht 60 cm. Lent term loan from the British Museum to the Antikenmuseum Basel und Sammlung Ludwig. Discussed and illustrated by Author Wise in Apollo, July 2001 – a special issue devoted to Antiquities and Ancient Art.

The Apollo Antiquities Issues cover all aspects of ancient art from analyses of iconography and materials to new discoveries and to historiography. The 2001 issue explores: Coloured marble and the splendour and power of imperial Rome; Recent acquisitions by the Greek and Roman Department at the Metropolitan Museum of Art, New York; The Egyptian Collection in the Antikenmuseum und Sammlung Ludwig; Sigmund Freud and the archaeology of aspiration; Palaeolithic paintings and Parmigianino and the antique. The Etruscans exhibition in Venice is also reviewed. With such a range of objects, periods and philosophies under one cover, this is the yearly event for anyone with an interest in classical art.

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Ancient Rome will join the Ivy League this autumn when 'Empire of Stone: Roman Sculpture from The Art Museum, Princeton University', opens on 13 October, 2001 at The Art Museum, located in the centre of Princeton's tree-shaded campus in central New Jersey. The innovative design gallery by New York architect Craig Konyk, the exhibition highlights 48 sculptures from the Museum's collection of Roman sculpture, regarded as one of the finest in America. Formed by over a century of donations and bequests, and amending portraits and bonethes, the collection is rich in variety and includes a number of important works, including portraits of emperors and private individuals, statues of gods and satyrs, sarcophagi, and funerary reliefs, and a wealth of material on archaeological excavations in Roman Syria.

Roman sculptors excelled at the art of portraiture, creating a legacy that inspired western artists from the Renaissance to modern times. A recently acquired marble portrait of the emperor Augustus (Fig 1), from the last quarter of the 1st century BC, was carved for insertion into a separate body that represented the princps (first citizen) in the role either of a togaed statesman or a general in armour. A colossal marble torso of a later emperor (Fig 2), possibly Nero (AD 54-68), portrayed the ruler as a victorious general wearing a magnificent breastplate decorated with reliefs of a Medusa head and of winged Victories erecting a trophy above a defeated barbarian. The lappets at the bottom of the cuirass are carved with lions, eagles, rams, and other animals. The statue was intentionally damaged, possibly at the time of Nero's damnatio memoriae, then repaired and re-erected, perhaps with a new head depicting one of his successors.

From the following century comes a striking portrait of another emperor (Fig 3), the philosopher Marcus Aurelius (AD 161-180), his aging features, framed by tousled curls, polished into a mask projecting both power and serenity. The emperor's iconic visage reminds us that Rome's rulers were regarded as divine, and, indeed, the Princeton collection includes a head identified as a priest of the imperial cult (Fig 5). Probably dating from the second quarter of the 2nd century, late in Hadrian's reign, the bearded priest wears a tall crown with an arcade containing busts of the emperor, his predecessors, and his successors. In this case probably Nerva, Trajan, Hadrian, and either Lucius Aelius or Antoninus Pius. The capital looming above the crown indicates that the priest's statue was part of a figural column.

Portraiture performed many functions in Roman society, from the exaltation of the emperor to the commemoration of a loved one. Wax portraits of ancestors were kept in the home and carried in procession at funerals, but surviving portraits are in more durable mediums. A rare bronze portrait of an elderly woman with inlaid silver eyes was found near Lake Como in 1879 (Fig 7). Dating to the reign of Trajan (AD 98-117), the woman's coiffure of coiled braids is unique, not only because it is confined within a hairnet, but because a real hairnet was used in the casting. A marble monument to a victorious charioteer shows the deceased carved in high relief within an apsidal niche (Fig 13). The bearded man's profession is attested by the reliefs of horses on either side, the palm trees symbolising his victories in the circus, and the harness of leather straps (fasciae) protecting his ribs.

The charioteer's monument is a late example (c. AD 130-140) of a type of funerary altar that disappeared when cremation was replaced by inhumation in sarcophagi. A child's sarcophagus added to the Princeton collection in 1996 has a modern pedi-gree dating back to the Renaissance (Fig 6). The principal relief portrays the struggle of Herakles against the centaur Eurytion during the wedding of the daughter of King Dexamenos, at Olenos. In the western Peloponnesse, Formerly in the Palazzo Peruzzi, Florence, where it was pierced with drain holes and filled with plants, the sarcophagus was published in an engraving in 1897 and thereafter 'lost' until its recent discovery in a garden in Connecticut, covered with lichen and planted with geraniums.
Sculptures of the gods were widespread in the Roman world, in every medium and scale. These often reflect earlier Greek originals, although sometimes with significant changes in costume and attributes. An elegant torso of Dionysos is such a variant (Fig 4), descended ultimately from the type of the Westmacott Ephebe, a statue of a boy attributed to Polyclitus. The representation of a youthful wine-god, dateable to the Julio-Claudian period, is identified by the panther skin that falls over his chest. The statue might have stood in a number of locations, from a private house to a public bath. A small hemi-bust of the god Pan (Fig 8), carved in yellow marble (giallo antico), was surely a domestic ornament. It may have been incorporated into a table leg, set into a niche in a wall or lararium, placed on the rim of a fountain basin, or fixed on a small shaft in a garden. As Christopher Moss has written, 'The lumpy flesh, hisurate brown and pointed ears of this slightly malevolent little sculpture create an impression that falls somewhere between the human and the animal,'

Fig 4. Statue of Dionysos, Tiberian to early Claudian, c. AD 14-45, marble. H. 99.6 cm, W. 31.6 cm, Diam. 25.9 cm. Museum purchase, gift of John B. Elliott, Class of 1951 (1989-24).

entirely appropriate for a depiction of the goat-god Pan'.

Another sculpture represents a god of a different character, Mithras, who is shown slaying the cosmic bull (Fig 10). A dog and a snake - symbols of evil - lap at the wound, while a scorpion attacks the bull's genitals. From the animal's tail sprouts the first ear of grain; from its blood grew the first grape. The bull itself turned into the moon, while Mithras' cloak became the heavenly vault. The cult of Mithras spread from Iran to the Roman world by the early 2nd century and was especially popular among soldiers. This statue, which dates to the early Antonine period (c. AD 140-160), must be imagined in its original setting, the focus of devotion in a torch-lit subterranean chamber.

Archaeological research has a long and distinguished history at Princeton, going back to the early days of the 20th century, when Professor Howard Crosby Butler directed expeditions to Syria in 1904-5 and 1909. Crossing harsh deserts amid winds-storms and hostile tribesmen - but always dressing for dinner - Butler surveyed and excavated several important sites in the Hauran region of southern Syria, notably when he discovered a number of basalt sculptures in the ruins of the city's gates and temples. A trapezoidal keystone with a cornice is sculpted with a bold bust of Tyche (Fig 9). The goddess of Fortune cradles a cornucopia in her left arm, and her wavy hair is crowned by a small palos, or mural crown. Butler did not excavate at Palmyra, but brought back to Princeton several sculptures from that famous caravan city. In one example (Fig 11), the frontal bust of a man is identified by an Aramaic inscription as 'Yed[l]bel, son of Mezabirites'.

This funereal monument from the first half of the 3rd century AD is typical of Palmyra generally from the period dating between the end of the 1st century AD and Aurelian's sack of the city in AD 272. Such slabs were used to close burial slots in the walls of family tombs, either dug underground or built in the form of towers.

Princeton archaeologists returned to Syria in the 1930s, this time to the site of the great Hellenistic and Roman metropolis of Antioch-on-the-Orontes, now in southern Turkey (see Minerva, September/October 2000, pp. 8-17). Excavations in Antioch, its suburb Daphne, and the port city of Seleucia-in-Pieria yielded not only the splendid series of mosaic pavements that today adorn The Art Museum, but also hundreds of fragmentary sculptures, 85 of which are now in Princeton. Among them is a 2nd-century marble head of a bearded

Fig 5. Head of a priest of the imperial cult, late Hadrianic, second quarter of the 2nd century AD, blueish marble. H. 48.5 cm, W. 40.5 cm, Diam. 36 cm. Museum purchase, gift of John B. Elliott, Class of 1951 (1990-3).
satyr (Fig 12), whose face is being pressed by the hand of a struggling hermaphroditic. One of two versions excavated in the theatre at Daphne (copies of a famous Hellenistic original from Pergamon by Kephisodotos), the Princeton fragment offers a good example of Pliny's description of the group, which displayed, he wrote, the pressing of fingers into flesh.

The exhibition 'Empire of Stone', which closes on 20 January, 2002, coincides with the publication of Roman Sculpture in The Art Museum, Princeton University. This comprehensive catalogue features three essays and 163 entries by 16 authors, including such distinguished scholars as Michael Fuchs, Hugo Meyer, Michal Gawlikowski, Robert Wenning, Christopher Moss, and John Pollini. Several past and present Princeton graduate students from the Department of Art and Archaeology are also contributors. With over 400 new photographs, extensive notes and bibliography, concordances, maps, and a full index, the catalogue joins its companion volume Greek Sculpture in The Art Museum, Princeton University (1994), to offer one of the most comprehensive scholarly publications of classical sculpture in the United States.

A second exhibition, 'Pliny's Cup: Roman Silver in the Age of Augustus', also opens at The Art Museum, Princeton University, on 13 October, 2001. Three magnificent early 1st century AD silver-gilt wine cups are highlighted, each with bold relief decoration. These rare survivors from an age of legendary luxury are the perfect complement to the sculptures on display in 'Empire of Stone', together making Princeton a pilgrimage site this autumn for students and lovers of Roman art.

'Empire of Stone: Roman Sculpture from The Art Museum, Princeton University', and 'Pliny's Cup: Roman Silver in the Age of Augustus', will be on display at The Art Museum, Princeton University until 20 January, 2002. For further details, Tel. 609-258-3788, or 609-258-3763; Website: www.Princeton.edu/artmuseum.

Fig 6. Child's sarcophagus with Herakles and centaurs, early Antonine, c. AD 140-150, marble. H. 32.7 cm, W. 146.0 cm, Diam. 52.2 cm. Museum purchase, Gift of the Friends of The Art Museum, and an anonymous friend (y1996-10).

Fig 7. Portrait of a woman, bronze with silver eyes, c. AD 98-117. H. 32.8 cm, W. 17.4 cm, Diam. 20.4 cm. Reputedly found at Chiusa, near Lake Como, in 1879. Museum purchase, Fowler McCormick, Class of 1921, Fund (y1980-10).

Fig 8. Herm bust of Pan, second half of the 1st century A.D., yellow marble (giallo antico). H. 17.8 cm, W. 11.5 cm, Diam. 7.0 cm. Said to be from Hadrian's Villa, Tivoli, Museum purchase, Caroline G. Mather Fund (y1963-44).
Fig 9 (left). Keystone with a bust of Tyche in high relief, early 2nd century AD, light brown basalt. H. 34.6 cm, W. 40 cm, Diam. 31 cm. From the Hauran region of Syria, Princeton University Archaeological Expeditions to Syria, 1904-5 and 1909 (y1930-456).

Fig 10 (right). Mithras slaying the bull, early Antonine, c. AD 140-160, greyish marble. H. 60.5 cm, W. 58.0 cm, Diam. 22.7 cm. Said to have been found in France. Gift of Mrs Moses Taylor Pyne in memory of Allan Marquand, Class of 1874 (y342).

Fig 11 (left). Palmyrene funerary slab with male bust in high relief, first half of the 3rd century AD, limestone. H. 48.5 cm, W. 41.4 cm, Diam. 21.3 cm. Gift of Mrs W. Lester Glenney and her sister, Mrs Field (y1946-109).

Fig 12 (bottom left). Head of a Satyr with the hand of a hermaphroditic Roman copy (2nd century AD) of a Hellenistic original, marble. H. 23.6 cm, W. 18.4 cm, Diam. 18.3 cm. From the theatre at Daphne, near Antioch. Gift of the Committee for the Excavation of Antioch to Princeton University (2000-49).

Fig 13. Funerary monument to a charioteer, Hadrianic or early Antonine, c. AD 130-140, marble. H. 57.6 cm, W. 63.0 cm, Diam. 51.2 cm. Museum purchase, gift of John B. Elliott, Class of 1951 (y1989-41).
Zeugma Rescue Excavations

ZEUGMA ON THE EUFRRATES

Louise Schofield reports on the recent excavations initiated and funded by the Packard Humanities Institute to rescue a sensational site from rising flood-waters.

In Spring 2000 the Birecik dam (Figs 1-3) being built on the Euphrates river in Turkey was nearing completion and the flooding of its 56 square kilometres lake was about to begin. On the banks of the river, just upstream from the dam, close to the small village of Belkis, a team of French and Turkish archaeologists were working (Fig 5). As the waters were about to rise, they discovered a complex of fine Roman villas, with mosaics and wall-paintings of exceptional quality. A visiting journalist, Stephen Kinzer of the New York Times, wrote a front-page article which alerted the media to the quality of the archaeological site that was about to go under water and provoked a public outcry, both national and international.

Looters had long recognised that a rich archaeological site lay deeply buried there, and many mosaics had already found their way into public and private collections in Europe and America. In the 1970s, a German archaeologist, Jorg Wagner, identified the site as the important ancient city of Zeugma.

Zeugma (Fig 1) was founded in 300 BC by Seleukos I Nikator, a former Macedonian general of Alexander the Great, who carved out a kingdom for himself in the region. A pair of towns was built on either bank of the Euphrates, that on the west named Seleukeia, after the king himself, and that on the east named Apamea, after his wife. A bridge was built linking them, the only permanent crossing over the Euphrates for hundreds of kilometres, and hence the twin towns became known as Zeugma (Greek for 'bridge' or 'yoke'). The Euphrates river was a natural boundary and Zeugma was both a crossing-point and guard-post, where West met East. Its great strategic importance ensured Zeugma's place in the turbulent history of the region throughout the ensuing centuries and it appears in literary sources until AD 1048.

When archaeologists learned of the plans to build a dam across the Euphrates close to the town of Birecik, they undertook a series of surveys and excavations. In 1992 and 1993, two fine Roman villas with elaborate mosaic floors were uncovered. The first, excavated by Gaziantep Museum curator Rifat Ergin, was on high ground and now stands on the bank above the dam lake, though much of its mosaic floor depicting the wedding of Dionysos and Ariadne was stolen in 1998 (see Minerva, May/June 1999, p. 5). The second, excavated by archaeologists from Gaziantep Museum and by Professor David Kennedy,
proved to have already fallen victim to looters, who had dug down and removed parts of the mosaic floor. The missing figures of Parthenope and Metiox were later identified in the de Merill Collection in Houston, Texas, and were returned to Turkey in June 2000.

Construction of the Birecik Dam began in 1996, and in that same year the Gaziantep Museum and a French team led by Dr. Catherine Abadie-Reynal began working at Zeugma on low-lying terraces on both sides of the river bank. In 1999, they began to uncover a complex of fine villas on the west bank, which would be flooded early in the inundation process the following year. A massive salvage operation began, lifting mosaics, taking down wall-paintings, and removing columns and other architectural elements (Fig 5). In the early days of June the level of the dam lake rose steadily, submerging what was left of the villas, stripped of their decoration.

Dr. David Packard, of the Packard Humanities Institute (PfH), alerted to the fate of Zeugma by the New York Times article, contacted Dr. Ocal Unver, President of the South-Eastern Anatolia Project (ZAP) and sent Professors Richard Hodges and David Kennedy to Zeugma to evaluate what was being discovered there. On 7 June 2000 a Memorandum of Understanding was signed, whereby the Packard Humanities Institute generously funded an ambitious rescue operation at Zeugma and the GAP undertook to provide the logistical and technical support vital to such an operation. Thus began the Zeugma Archaeological Project 2000 (ZAP 2000).

A small and dedicated team, formed by David Kennedy, was quickly joined by archaeologists from many parts of the world, including the French team who returned to help the great international effort. All worked together under the umbrella of the Oxford Archaeological Unit, led by Rob Early, and under the directorship of Kemal Sartok of the Gaziantep Museum. Conservation at Zeugma was the responsibility of Roberto Nardi's Rome-based Centro di Conservazione Archeologica (CCA). The rescue excavations at Zeugma were an immense logistical operation and would not have been possible without the GAP staff, especially Deputy Regional Director Musafa Aydogdu, who worked tirelessly to keep it all running smoothly. A great contribution was also made by Saffet Atici and Nurettin Demir of the Birecik Dam company, who took a greater interest in the excavations and who

Fig 3. Aerial view of the Birecik Dam and its reservoir, looking east.

Fig 4. The Birecik Dam at the beginning of August 2000, as parts of the site (at lower right) are inundated.

Fig 5. Franco-Turkish excavations uncovering a complex of Roman villas on the banks of the Euphrates at Zeugma. Windows of the villas lie beside tombstones removed from low-lying cemeteries and piled up on the riverbank as the waters began to rise.
lent vital equipment and engineering expertise whenever it was needed.

For the next four months, over 100 archaeologists and conservators and 250 Turkish workmen worked 7 days a week and sometimes 24 hours a day in temperatures regularly reaching 50 degrees Centigrade as the waters rose (Fig 4). The CCA implemented a policy of in situ preservation (Figs 6-7) wherever possible, working alongside the archaeologists on site, lifting only those mosaics considered unique (Fig 8). Mosaics and wall-paintings left in place were consolidated and protected with a lime mortar closely following the composition of the Roman original and were then carefully reburied to keep them safe as they went underwater. Once the lifespan of the dam has run its course and the Euphrates returns to its natural level, eventually archaeologists will be able to return to Zeugma and continue the excavations.

As a post-excavation analysis of the results of this extraordinary archaeological project has yet to be made, but a general picture of the archaeology of Zeugma has begun to emerge. Hellenistic and early Roman Zeugma was relatively small, despite its strategic importance, with Seleukeia extending only some 400 metres along the west bank of the Euphrates. To the east of the town lay a Hellenistic cemetery of rock-cut tombs, which remained in use until the first century AD, and to the west was a valley, along which the main road to the bridge over the Euphrates probably ran. The original town plan appears to have been based on three main parallel streets running north-south, with the one to the west leading to the bridge, one at the centre opening onto a large public space with a fountain in the corner, and one to the east now overlaid with later Roman villas.

As the power of the Seleucid kings waned in the 2nd century BC, Zeugma fell prey to the many warring kingdoms in the region and political control of the city in the 1st century BC seems to have passed to Antiochos I, King of Commagene. The Commagenian Kingdom had its
Zeugma Rescue Excavations

Fig 9. Rock-cut tombs from the Hellenistic cemetery were incorporated into the rich Roman peristyle villas as the size of the town grew.

Fig 10. Stele carved in relief with a scene of Antiochos I and the god Apollo-Mithras-Helios from Zeugma. 1st century BC.

Fig 11. Small shops and craft quarters were built on a steep terrace in the Roman town of Zeugma.

Fig 12 (right). Excavations in the 'archive building' of the Hellenistic agora revealed an apse from a large Early Byzantine church, probably the cathedral of Zeugma.

capital further upriver at Samosata, which went under the waters of the Euphrates when the Atatürk dam lake was flooded in 1991. A large stone stele was found in August 2000 in the Hellenistic agora of Zeugma (Fig 10). It is carved on one side with a dexiosis (shaking hands) relief of Antiochos I of Commagene with the god Apollo-Mithras-Helios; the other side bears a Greek Inscription in praise of the king and his cult.

In the late 30s BC Zeugma became part of the Roman province of Syria, and was one of a line of strongholds on the Euphrates, where the great empires of Rome on the west and Parthia on the east faced each other across the water. In the 1st century AD there is evidence for the dramatic expansion and remodelling of the ancient town, probably due to the stationing at Zeugma of a Roman legion, which brought an influx of perhaps 5,200 legionaries from many different parts of the Roman Empire. To the east, the city expanded along the river and grew over the Hellenistic cemetery, incorporating the rock-cut tombs as back rooms of fine peristyle villas (Fig 9). To the west, large houses were also built, using part of the Hellenistic fortification wall which the city had by then outgrown. Smaller and more densely packed houses were built in other areas, together with commercial and artisan buildings (Fig 11). The heart of the city, the Hellenistic agora, was remodelled and monumental buildings were constructed, transforming it into a Roman civic...
Zeugma Rescue Excavations

The location of the legionary fortress has yet to be confirmed, but there is evidence for some military occupation on a low hill in the town known as Ay Meydani, which appears to have been fortified and is covered with Roman tiles, some 27 of them with stamps of the Legio III Scythica.

Great armies crossed the bridge, as did merchants travelling along the Silk Road, on which Zeugma was a customs stop, and by the beginning of the 3rd century Zeugma was a flourishing and cosmopolitan city (Fig 13), both militarily and commercially important. But in AD 253/6 disaster struck. The Sassanid king, Shapur I, seized his chance and attacked from across the river. He recorded his sack of many Roman cities in a rock-cut trilingual inscription written in Parthian, Middle Persian, and Greek, found at Nagh-E-Rustam in Iran, which reads:

"Then we attacked the Roman Empire and annihilated at Barbalis a Roman force of 60,000 and Syria and the environs of Syria we burned, ruined and pillaged all. In this one campaign we conquered of the Roman Empire fortresses and towns: the town of Anatha with its surroundings... Zeugma... a total of 37 towns with surroundings... And men of the Roman Empire, of non-Iranians, we deported. We settled them in the Empire of Iran, in Persis, Parthia, Asuristan, in Babylonia and in other lands where there were domains of our father, grandfathers and of our ancestors."

The claims of Shapur I to have sacked Zeugma in his raids are borne out by the mid-3rd century destruction horizon in the ancient city. Room after room of the richly decorated 3rd century villas show clear signs of fierce fires, with valuables such as jewellery (Fig 17), weapons, and armour left scattered in the debris. Remains of the last meals of the inhabitants lay carbonised in the serving dishes and the intensity of the fire blackened the mosaic floors (Fig 14).

After the sack of Zeugma, the legion moved out and the city became much smaller and less strategically important. Late Roman and Byzantine buildings have been discovered in several areas of the city, especially in the civic centre. A rich and important early Byzantine church was built on the so-called 'archive building' of the Hellenistic agora (Fig 12). This church may well be the cathedral of the bishop of Zeugma, documented in literary sources from the 4th to the mid-11th centuries.

It seems likely that a new medieval Islamic centre was built on the hill towards the west of the site known as Ay Meydani, where evidence for military occupation of the earlier period was found. Survey pottery from the hill seems to indicate that this new nucleus was eventually abandoned and that Zeugma, last mentioned in literary sources in AD 1048, was deserted at the time of the Crusades in favour of Birecik downstream.

With the dam lake fully inundated, two-thirds of Zeugma still stands above the water, extending from the lake shore up to Belkis Tepe, the acropolis, where a large podium and fragments of a colossal draped cult statue, perhaps Tyche, mark the site of the main temple (Fig 16). When the waters reached their final level in the middle of October 2000, the rescue excavation drew to a close.

Storms in the winter months that followed sent waves, sometimes 3m-high, crashing onto the shore and exposing new mosaics and wall paintings in unexcavated areas.

Fig 13. Monumental stepped approach to the civic centre of the Roman town.

Fig 14. Many of the mosaic floors from the mid-3rd century destruction level at Zeugma were found blackened by fire (responsible for the damage at right). The floor's border is decorated with figures probably identifiable as satyrs and maenads.
Wading into the freezing waters a team led by the CCA undertook the task of consolidating vulnerable areas with wave-breakers made from canvas bags containing sand, pebbles, and cement. The conservation of the wall-paintings removed is now complete and that of the lifted 700 square metres of mosaic floor is well underway (Fig 18).

After the intense activity of Summer 2000, Zeugma once again lies silent. In the year that has passed the pistachio trees which waved submerged under the water are bleached and leafless and the two-thirds of the city remaining to be excavated is once again in danger, not from the waters of the Euphrates but from its old enemy, the looters.

Illustrations: Figs 2-4: Nurrettin Demir; Figs 5, 10, 11, 14: Louise Schofield; Figs 6-9, 11, 13, 15: Serap Uzer and Baris Kelepolu; Fig 18: Czerkez Karaduo.

Fig 15 (left). A mid-3rd century Roman peristyle villa with its mosaic floor being recorded after excavation.

Fig 16 (right). Roman coins from Zeugma depict a steep hill (Belkis Tepe) surmounted by a temple and a cult statue.

Fig 18 (below). One of the finest mosaic floors excavated at Zeugma portrays Odysseus, Nestor, and Ajax discovering the hero Achilles, who is dressed as a girl and hidden in the court of the King of Skyros.

Fig 17. A gold ring excavated at Zeugma decorated with the zodiac sign of Capricorn.
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Sumerian idol, ivory, 3rd millennium B.C., 15 cm

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THE SPRING 2001 ANTIQUITIES SALES

Dr Jerome M. Eisenberg presents the highlights of the auctions in London, New York, and Paris in his 23rd biannual report for Minerva.

UNIQUE CELTIC GOLD FIBULA SOLD BY CHRISTIE'S LONDON

The 25 April sale at Christie's was dominated by a 14cm-long masterwork, a resplendent Celtic La Tène gold fibula (Fig 1) dating to the 3rd century BC, for which a separate small catalogue was prepared. This unique brooch features a nude Celtic warrior wearing a helmet and holding a sword and oval shield. He faces the forepart of a rearing dog or wolf, his paws on the shield, which forms the terminal of the 'foot' of the fibula. The sliding catch plate is in the form of a boar's head. Each end of the fibula's arch bow is a stylised animal's head. It has a 19th century Portuguese provenance - the collection of the Royal House of Braganza, and, in fact, an analysis of the gold supports an Iberian provenance. It subsequently entered the collections of Warren Piper and Thomas F. Flannery Jr., both of Chicago. Estimated at £1,000,000-£1,500,000, it sold for £1,103,750 to the British Museum, where it had previously been on loan in 1965. This set a world record for a piece of ancient gold jewellery sold at auction. (All prices realised in the Christie's sales include the buyer's commission of 17.5% of the final bid price, but only 10% of the amount above £80,000.) For a detailed account of the brooch see the article by Dr Dyfr Williams, Keeper of Greek and Roman Antiquities in the British Museum, in Minerva, July/August 2001, pp. 38-39.

The rest of the sale was relatively uneventful and offered few major objects. It is not often, however, that a good Minoan painted terracotta larnax appears on the market. This example (Fig 2), c. 1400-1200 BC, h. 86.3 cm, l. 122 cm, d. 40.6 cm, decorated with papyrus plants and shell motifs (on the other side with two more papyrus plants) was acquired over 100 years ago by the grandfather of the present owner. A conservative estimate of just £40,000-60,000' did not deter the Museum of Fine Arts, Boston, from acquiring it through the generosity of a benefactor for £97,250.

A fine Roman marble cinerary urn of Publius Vbius Daphnus, a freedman (Fig 3), 1st-2nd century AD, 37 x 39.5

Fig 1. A Celtic La Tène gold fibula in the form of a nude Celtic warrior wearing a helmet and holding a sword and oval shield, 3rd century BC. L. 14 cm.

Fig 2. Minoan painted terracotta larnax, c. 1400-1200 BC. H. 86.3 cm, L. 122 cm, D. 40.6 cm.

Fig 3 (left). A Roman marble cinerary urn of Publius Vbius Daphnus, a freedman, 1st-2nd century AD. 37 x 39.5 x 33 cm.

Fig 4. Egyptian Predynastic mottled limestone vessel in the form of a recumbent frog, c. 3300-3100 BC. L. 7 cm.
An important Egyptian Predynastic mottled limestone vessel in the form of a recumbent frog (Fig 4), c. 3300-3100 BC, l. 7 cm, once in the collection of the late Colonel N.R. Colville, estimated at £10,000-£15,000, brought a surprising winning bid of £75,250 by Ali Aboutaam, a Swiss dealer and collector. A fragmented 30th Dynasty Egyptian black basalt stela of three female relatives (Fig 6), c. 4th century BC, h. 28 cm, was missing all three faces and also part of the body of the third figure. However, it bore a magnificent provenance - it was published in Description de l’Egypte (1809-1822), vol. 5, pl. 70. It was acquired by the Louvre for £56,400, easily surpassing its estimate of £15,000.

Fig 8. Attic red-figure stamnos, attributed to the Copenhagen Painter, featuring Theseus about to slay the Minotaur, 475-470 BC. h. 35.9 cm.

Fig 9. An Attic red-figure stamnos attributed to the Sykes Painter, depicting Achilles victorious over the fallen, mortally wounded Amazon queen Penthesilea, with a hoplite to the right, c. 470 BC. h. 35.2 cm.
Fig 10. A Roman marble torso of Aphrodite, after a Greek prototype of the 4th century BC, most probably by a follower of Praxiteles. 1st century BC to 1st century AD. H. 83.8 cm.

£25,000.

A large Amlash pottery female idol from Iran (Fig 7), early 1st millennium BC, 57.8 cm, estimated at just £7,000-£10,000, was bought over by two determined dealers, Simon Aaron and Ali Abouzam, with the latter finally winning it for a healthy £47,000.

The sale totalled £2,580,652, but nearly half of that was for the Celtic fibula. Just 63% of the lots were sold by number and 8% by value. (Ed: due to a typographical error the total of the 12 April sale, was inaccurately published in Minerva, September/October 2000, as £105,799, rather than the correct amount of £1,015,199.)

CHRISTIE'S NEW YORK HOLDS TWO SUCCESSFUL JUNE SALES

Classical antiquities were predominant among the best-selling items in the 8 June sale at Christie's New York. A broad-hipped Roman marble torso of Aphrodite (Fig 10), c. 1st century BC-1st century AD, 83.8 cm, after a Greek prototype of the 4th century BC, most probably by a follower of Praxiteles, sold to an American collector for $160,000, in spite of its many surface blemishes, slightly more than its estimate of $150,000-$250,000. An attractive seated Roman marble figure of the muse Urania (Fig 11), c. 1st century BC-1st century AD, h. 76.2 cm, is one of several known copies, including those at the Walters Art Gallery and the Liebighaus, Frankfurt. Estimated at $100,000-$150,000, it was also acquired by a private American collector for $116,000.

The cover piece, a sensitively modelled figure of Mercury (Fig 12), c. AD 50-75, 21 cm, is based upon a 4th century BC sculpture by Polykleitos. One of 66 lots in the sale from a European private collection, it was purchased prior to 1967 from Ugo Donati, Lugano, and was exhibited in Polykleitos, Der Bildhauer der Griechischen Klassik at the Liebighaus in Frankfurt in 1990-91. It was purchased by a European museum for $138,000, well over its
Fig 15. A Sumerian limestone male worshipper with hands clasped, wearing a tufted kaunakes. Early Dynastic III, c. 2500 BC. H. 21.3 cm.

Fig 16 (top right). Impression from a Kassite obsidian cylinder seal of 'Kur-Shugab, son of Tunami-Salt', c. 1350-1200 BC, 58.5 x 17.5 mm. A standing man wearing a shawl draped over a wrap-around kilt holds ropes attached to the harnesses of two horses between tall fruit trees.

Fig 17 (below). Impression from an Akkadian green serpentine cylinder seal, c. 2334-2154 BC, 40 x 26 mm. Nissaba, the goddess of barley and writing, is depicted seated on a throne of grain; two bearded deities approach her behind them a small worshipper holds a young goat over his shoulder. Ilana, the bearded, long-haired husband of Nissaba, stands behind her, with 13 barley ears sprouting from his body.

Fig 18. An unfinished, bluish grey chalcedony provincial royal Assyrian cylinder seal, c. 8th century BC, 34 x 20 mm. The seal depicts a king holding a rod followed by a servant, probably a eunuch, who holds a fan; in front of the king a stag stands erect on his hind legs.

Fig 19 (below). An impression from an Akkadian green serpentine cylinder seal, c. 2334-2154 BC, 36 x 24 mm. Bald wrestlers frame a mythological scene on which a bearded deity holds a mace and leads forward the captured bird-man Anzu, who is being taken to the god Enki/Ea to be punished for stealing the Tablets of Destiny.

Fig 20 (below). An impression from a striking Sumerian white marble cylinder seal depicting four contest scenes, c. 2400-2200 BC. 48 x 35 mm.
estimate of $80,000-$100,000.

Two excellent, well-published Attic red-figure stamnai (included in J.D. Beazley's Attic Red-figure Vase-Painters, 1963) were also offered from the same collection. Both were once in the collection of Athos Moretti, Bellinzona, and were exhibited and published in the Stamnai exhibition at the J. Paul Getty Museum in 1980. The first, attributed to the Copenhagen Painter

Fig 23. A Roman bronze figural group of the nude Aphrodite Anadyomene holding her tresses, c. 1st century AD. H. 31.8 cm.

(Fig 8), c. 475-470 BC, h. 35.9 cm, features Theseus about to slay the Minotaur, with Ariadne and her father Minos as observers. On the reverse are three Athenian mothers and their sons awaiting the latter's fate as sacrificial victims should Theseus not be successful. It sold for only $127,000, against an estimate of $140,000-$180,000, to a Connecticut collector.

The second, attributed to the Syleus Painter (Fig 9), c. 470 BC, h. 35.2 cm, depicts Achilles victorious over the fallen, mortally wounded Amazon queen Penthesilea, with a hoplite to the right. On the other side the maiden Briseis is about to pour a libation from an oinochoe to the seated Agamemnon; Diomedes stands behind him. All of the figures are identified with added red inscriptions, little of which remains. Again, it sold below the estimate of $130,000-$170,000, for $116,000, to the same buyer.

A Roman marble mosaic panel from a New York collection, c. 2nd-3rd century AD, with a bust of Artemis, h. 108.6, w. 113 cm, was estimated at only $40,000-$60,000, but nevertheless realised a surprising $143,500 from an American private collector. A small, but very rare, Roman rock crystal flask in the shape of a fish, c. 1st century AD, l. 8.6 cm (Fig 13), was inexplicably estimated at only $15,000-$20,000. This did not keep several attendees from waging a stubborn bidding war which ended with a winning bid of $127,000 from a Swiss dealer.

Large falcons are always a popular subject, especially for Arab collectors.

Thus a monumental Egyptian bronze falcon (Fig 14), 21st-25th Dynasty (1070-712 BC), h. 43.5 cm, estimated at a very low $30,000-$50,000, was contested for by several dealers from England. However, a French dealer, François Antonovich, finally won it with a healthy bid of $149,000. A Sumerian limestone bald worshipper with hands clasped, wearing a tufted kaukikes (Fig 15), Early Dynastic III, c. 2500 BC, h. 21.3 cm, a classic Near Eastern figural type rarely offered at public auction, sold to a European museum for $149,000, comfortably
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Fig 25. An elaborately coiffed Etruscan terracotta female head with long disk and pendant earrings, c. late 5th-4th century BC. H. 27.3 cm.

over its estimate of $90,000-$120,000. The two sessions of 385 lots totalled $5,065,482, with 68% of the lots sold by number and 79% sold by value.

RECORD BROKEN IN CHRISTIE'S NEW YORK CYLINDER SEAL SALE
A second sale, devoted to the 'Serena Collection' of ancient Near Eastern cylinder seals, was held in New York by Christie's on 11 June. This choice collection was formed over about 20 years by an Iranian engineer living in London, an ardent collector and dealer. The star of the sale was the cover piece, a magnificent, though unfinished, bluish-grey chalcedony cylinder seal (Fig 18), certainly a provincial royal Assyrian seal (though it was classified by Professor W.G. Lambert, the author of the catalogue, as being from northwest Iran, possibly Maniak). Dating c. 8th century BC, 34 x 20 mm, it depicts a king holding a rod followed by a servant, probably a eunuch, holding a fan. In front of the king a stag stands erect on his hind legs. The remaining space is blank and lacks an inscription; the end perforation has not been drilled. While the pre-sale estimate of $60,000-$80,000 was perhaps a conservative one, certainly no one expected the bidding to reach an astronomical $424,000, a world record at auction for a Near Eastern cylinder seal. Although both scholars, one from America, the other from Isreal, questioned the authenticity of this seal, there is both a stamp seal and a cylinder seal from the same workshop and with the same iconography in the Yale Babylonian Collection. The previous record was held by an Akkadian lapis cylinder seal, which sold at Sotheby's Moore sale in New York on 12 December 1991 for $143,000.

The successful bidder, Noriyoshi Horiuchi, a Japanese dealer and collector, completely controlled the sale, with the underbidder on these best pieces usually being Ali Abouattaam (the underbidder on this lot) or Jonathan Rosen, a noted New York collector of cylinder seals. Horiuchi acquired all of the top ten lots and a total of 63 of the 153 seals in the collection. He appeared determined to obtain all of the best pieces regardless of price.

On a magnificent large Kassite obsidian cylinder seal (Fig 16), c. 1350-1200 BC, 58.5 x 17.5 mm, a standing man, head left, wearing a shawl draped over a wrap-around kit, holds ropes attached to the harnesses of two horses, the scene terminated by a tall fruit tree with two birds perched atop. The several-line Babylonian inscription reads 'Seal of Kur-Shugab, son of Tunami-Sah, whose god is Irkan, and whose goddess is Belet-Akkadi, he gave it to his son Urkait-yazi, the vizier'. Estimated at $80,000-$100,000, it brought an impressive $138,000. It was previously on the market with an asking price of $75,000.

A strongly carved Akkadian green serpentine cylinder seal (Fig 17), c. 2334-2154 BC, 40 x 26 mm, depicts Nissaba, the goddess of barley and of writing, barley ears sprouting from her shoulders, seated on a throne of grain, holding an ear of barley in her right hand and a tablet on her lap in her left hand. Two bearded deities approach her, the first with plants sprouting from his body, the second holding a plow. Behind them a small worshipper holds a young goat over his shoulder.

Fig 26 (far right). A Roman marble bust of a mature lady, with the typical coiffure of the period of Domitian, c. AD 81-96. H. 50.8 cm.

Fig 27-28. Hellenistic gold cup, c. 2nd century BC. H. 7 cm. Four fishermen are depicted on rocky outcrops, including a seated angler (above) and a man wearing a petasos (sun hat) fishing with a trident, observed by an octopus (below).

Fig 29. Roman pale blue blown glass mythological beaker from Syria, depicting the figures of Neptune, Bona Eventus (?), Bacchus, and Hymen standing between fluted Ionic columns, AD 50-100. H. 12.4 cm.
Haya, the bearded, long-haired husband of Nisaba, stands behind her, with 13 barley ears sprouting from his body. The estimate of $30,000-$50,000 (the lower estimate said to be a more realistic market value) did not deter Horiiuchi from outbidding Aboutaam to the tune of $127,000. Four other seals from the same workshop and tools recently appeared in the market, two of which are now in the Rosen collection.

Two pairs of bearded, bald wrestlers frame a mythological scene on another boldly carved Akkadian green serpentine cylinder seal (Fig 19), c. 2334-2154 BC, 36 x 24 mm, on which a bearded deity holds a mace and leads forward the captured bird-man Anzu, his hands bound behind him. He is taking him to the god Enki/Ena to be punished for stealing the Tablets of Destiny. This carved seal, belonging to ‘Abu-Entil, brother of Shu-Shulik,’ Through possibly resides at 155, 88,125, well over the estimate of $30,000-$50,000.

A striking Sumerian white marble cylinder seal (Fig 20), c. 2400-2200 BC, 48 x 35 mm, depicts four contest scenes. First, a lion crossing a horned human-headed bull as he bites a nude youth who has fallen onto his knees. To the left a human-headed bull holds the first bull-man by his horns. To their left a spiky-haired nude hero holds a spotted feline up by its hind legs. It sold for $70,500, within its estimate of $60,000-$90,000, with Rosen as the underbidders. The sale totalled $1,843,006, surpassed only by the $1,572,200 realized by the Moerch cylinder seal sale at Sotheby’s New York on 12 December 1999. A total of 62% of the 153 lots were sold by number and 88% by value.

The success at Christie’s New York totalled an impressive $6,548,488, the third time in a row that Christie’s has outperformed Sotheby’s, testimony to the continuing ability now of both auction houses to bring in so much fresh material to the market in spite of the growing competition being offered annually by the 20 or so dealers at Culture, the October fair in Basel.

RARE COPTIC TEXTILE

SETS RECORD AT

SOTHEBY’S NEW YORK SALE

A very large and rare Coptic wool tapestry woven in a loop-technique (Fig 21), c. 5th-6th century AD, 170.2 x 160 cm, was the surprising star of the 12 June auction at Sotheby’s New York. The multi-coloured textile depicts a central band of bearded holy men, with a band below of two standing female (?) figures beneath an inscription flanked by a smaller seated male figure to the left and a recumbent giraffe and a pouncing lion to the right. There are similar examples in the Louvre and in the Abegg-Stiftung Museum in Switzerland. Probably due to the poor condition of the surface it was estimated at just $40,000-$60,000, but realised an extraordinary $390,750 from two obviously very determined telephone bidders. The writer has been told that this tapestry once belonged to the Cairo dealer Maurice Nahman (1866-1948). All prices realized in the Sotheby’s sale include the buyer’s commission of 10-20%.

A monumental Egyptian limestone recumbent lion (Fig 22), 30th Dynasty-Ptolemaic Period (380-30 BC), l. 124.5 cm, h. 69.8 cm, is similar to one of the same size in the Louvre. It bears ancient graffiti with Roman numerals on its left leg. Estimated at $100,000-$150,000, it brought $154,250 from Fortuna Gallery, with Royal-Athena Galleries as the underbidder.

A Chalcolithian-type Greek helmet with hinged cheek plates (Fig 24), c. late 4th century BC, h. 33 cm, is decorated with a Gorgon head and bears two attached bronze wings with an upright corkscrew-like serpent above each wing. It is accompanied by a cuirass and a single fragmentary graffito from the same find. The group, from the famed Axel Guttmann collection, Berlin, estimate $80,000-$120,000, sold to a telephone bidder for $115,750.

A charming Roman bronze figurine of the nude Dionysos, about to feed grapes (lacking) to his panther. This statue is said to have been found in France in the Rhone Valley some years ago. Late 1st or mid-2nd century AD, h. 31.8 cm (with the base and four-footed stand - three of the four supporting panthers remaining - c. 90 cm).

Fig 30. A Bactrian grey chlorite seated goddess with a marble head, c. 2300-2000 BC, 13.2 cm.

Fig 31. Bronze statue of the nude Dionysos, about to feed grapes (lacking) to his panther. This statue is said to have been found in France in the Rhone Valley some years ago. Late 1st or mid-2nd century AD, h. 31.8 cm (with the base and four-footed stand - three of the four supporting panthers remaining - c. 90 cm).
Spring Antiquities Sales

July 1978 for a hammer price of £13,000, it was exhibited at the Kunstmuseum, Lucerne, in the 1981 exhibition 3000 Jahre Glaskunst. It was then sold as part of the Benzon Collection at Sotheby’s, London, on 7 July 1994 for a hammer price of £45,000. Now estimated at $80,000-$120,000, it was purchased by the Israeli dealer Gideon Sasson on behalf of a client for $110,000. A deep cobalt blue glass jug, probably Islamic, c. 10th century AD, h. 21.9 cm, is finely incised with floral sprays and other decoration with cross-hatching on most of the background area. Decorated vases of this type are apparently quite rare, for there are only fragments in the Ray Winsted Smith collection and in the Benaki Museum. The estimate of $12,000-$18,000 appeared to be unusually low, for it finally sold to an English dealer for $98,500.

A very thin and fragmentary small Hellenistic gold cup (Figs 27-28), c. 2nd century BC, h. 7 cm, depicts four fishermen on rocky outcrops: a seated angler, a man drawing in a net, a fragmentary third figure, and finally a man wearing a peltaos and fishing with a trident, an octopus behind him. Again, an unrealistic estimate of only $18,000-$22,000 did not deter a European dealer from placing a winning bid of $77,000.

A Bactrian grey chlorite seated goddess with a marble head (Fig 30), c. 2300-2000 BC, 13.2 cm, from the Shelby White and Leon Levy collection, was published in their catalogue Glories of the Past and exhibited at the Metropolitan Museum of Art in 1990-91. An estimate of $80,000-$120,000 was borne out by a bid of $92,750 from an American collector. The sale of just 328 lots totalled $4,044,325, with 82.1% of the lots sold by number and 72.3% by value. Richard Keresy, the head of the Antiquities Department at Sotheby’s, noted that bidding was unusually strong, with 91% of the sold lots selling either between or above the presale estimates and with seven of the top ten lots surpassing their high estimates. The sale noticeably lacked most of the less expensive lots that have traditionally appeared toward the end of the catalogue, as Sotheby’s have given notice to many of their departments to eliminate them in order to bring up the value per lot to justify their continually increasing operating expenses.

LARGE BRONZE

DIONYSOS FEATURED AT DE RICQUES AUCTION, PARIS

The cover piece of the spring de Ricqués sale held at the Drouot-Montaigne on 23 April was an unusually large and graceful bronze statue of the nude Dionysos, in very fine style, about to feed grapes (lacking) to his panther (Fig 31). This statue is said to have been found in France in the Rhone Valley some years ago. Dating to the late 1st to mid-2nd century AD, h. 63.3 cm (with the base and four-footed stand - with three of the four supporting panthers remaining - c. 90 cm), he has copper eyes, lips, and nipples, and a copper headband incised with a floral pattern. Bearing an estimate of Fr 1,800,000-2,000,000 francs, it sold to Royal-Athena Galleries for Fr 2,400,000 (€228,000 or $330,000). (All of the French prices are hammer prices, not including the 10.7641% for fees and taxes.)

A relatively small Roman marble torso of Aphrodite, 1st-2nd century AD, 57 cm, bearing an estimate of only Fr 130,000-150,000, brought an unusually high Fr 580,000 despite considerable surface erosion and brown surface deposits. An Egyptian naophoros statue in granodiorite of a kneeling figure of the scribe Imen-em-oula holding a naos with a crude figure of Amon from the 19th Dynasty (Fig 32), h. 29 cm, brought Fr 400,000, in the middle of its estimate of Fr 350-450,000. A rare monumental Syrian basalt figure of a recurved bull from Tell Halaf (Fig 33), 2nd millennium BC or earlier, h. 54 cm, l. 38 cm, again estimated at just Fr 130,000/150,000, was sold for Fr 360,000.

The auction featured the second part of the extensive collection of the late Jean-Alain Marraud de Serres, the father of Jean-Philippe Marraud de Serres, the expert and cataloguer of the sale (see Minerva, March/April 2001, p. 42). The current offering consisted of about 300 intaglios and cameos, some 1000 cylinder seals and stamps, an important group of 23 Graeco-Egyptian magical inscriptions, and about 150 lots of ancient jewellery. A second collection, that of Dr P. L. W. Arts, recently published as a hardback catalogue, was composed of 85 lots of ancient glass, including a choice millefiori cup and a superb double amethyst ring with deep blue looped handles. The third collection offered for sale was the Garcin collection of Egyptian antiquities - 400 objects grouped in 150 lots collected over a period of 40 years.

A total of 17 lots, mostly Near Eastern and Egyptian objects, were preempted by the ‘state’, mainly for the Louvre. This material included a rare Neo-Assyrian chalcedony cylinder seal with an adoration scene and Aramaic inscription from the de Serres collection (Fr 150,000), and a fine Egyptian Apis bull bearing an inscription from the Garcin collection (Fr 220,000).

The two day sale of 917 lots realised Fr 15,163,700, with a healthy 90.4% sold by number and 88.8% by value.
THE NABATAEANS AT THE BRITISH MUSEUM

Dr Sean A. Kingsley reports on a recent international conference convened to exchange current knowledge of an enigmatic culture.

The world of the Nabataeans appears superficially to be a well-trodden area of archaeological interest. In reality, so many aspects of their existence, from the rationale underlying the construction of monumental architecture at Petra (their ultimate legacy), aspects of daily life, and the controversial matter of cultural continuity into the Late Roman and Byzantine periods, are so obscure that our perception of the Nabataeans is even more unclear than current knowledge of the Etruscans on the far western shore of the Mediterranean basin (see Minerva, March/April 2001, pp. 8-19).

An international conference convened at the British Museum on the 18th and 19th April provided a rare opportunity for the embers of well-known historical and archaeological sources to be raked over, and for the results of new research to be superimposed over what in many instances are dubious foundations. For the general public and the romantically inspired, the Nabataeans are familiar foremost through the paintings, water-colours, and drawings made by early travellers (Figs 1-2). Norman Lewis and Briny Llewellyn presented this large body of work produced by early pioneer visitors to Petra. N. Lewis redeemed Buckhard’s reputation as having simply ‘stumbled across’ the well-concealed capital city of Arabia Petraea by emphasising that his quest had been preceded by a careful reading of the classical historical sources. Buckhard’s success was based on his identification of the desert topography of Jabal Harun (where Aaron died); see Minerva, May/June 2001, pp. 52-53), which he knew from Eusebius of Caesarea’s topographical description of Abo Musa lay close to Petra.

B. Llewellyn discussed the stimuli which motivated artists’ work at Petra during the 19th century, carefully distinguishing between material incorporating significant imaginative additions, and accurate depictions. The importance of this dissection lies in the huge impact early traveller-artists had in awakening interest in the Nabataeans and in serving as a ‘touchstone’ for future research. In addition to the works of David Roberts, William Bartlett, Charlotte Rowley (the first woman to reach Petra in 1836), and Lady Louisa Tenison, less familiar art was discussed, including the relatively unknown paintings of Antonio Schranz (Fig 2). Schranz was a professional journeyman-traveller specialising in topographical depictions. Since he was employed by private patrons his work was spared the kind of populist theatrical twists so familiar in David Roberts’ work. Characterised as less self-conscious than his peers, more spontaneous, and free of exaggeration, Schranz was described by B. Llewellyn as a ‘camera’ of his day.

A paradox of Nabataean culture is the contrast between the extensive evidence of monumental architecture at Petra and the highly limited knowledge of domestic dwellings. Although this is surely merely a matter of narrow research strategies implemented at the capital of Provincia Arabia, and not related to the stereotypical image of Nabataean nomadic lifestyle (as described by Diodorus), Professor Steven Rosen (Ben-Gurion University, Israel) has shed new light on this subject through fieldwork and research conducted in the Central Negev.

Much of his analysis draws on raw data collected by Yigael Yadin in the 1980s from 182 sites of 1st-2nd century AD date in an area of 2000 square metres. Although no Hellenistic structures related to Early Nabataean culture have been detected, intense survey proves that a sedentary population had settled in the northern part of the Central Negev (near Avdat) and lived in farmhouses and villages composed of rectilinear structures. Nomadic sites consisting of curvilinear foundations (camps and tent bases 3-4m wide) are encountered over a wider geographical expanse stretching further south, where they cluster around wadis (dry river-beds). In addition to evidence for pastoral nomadism and agricultural specialisation amongst rural communities, Rosen’s work reflects cultural continuity beyond the Roman period and into the Early Islamic period (8th century AD). Nabataean influence, it would seem, was far from short-lived and was not simply embedded economically on the supply and demand of exotic spices.

Other than the Nabataeans artistic merits, reflected in Petra’s rock-cut monuments and painted pottery,
Nabataean technological expertise is most clearly seen currently through the web of hydraulic installations found in Jordan and south-east Negev desert in Israel. Professor John Oleson (University of Victoria, Canada) is the leading expert on this subject, having examined in detail water collection techniques in these arid desert landscapes, which on average receive less than 75mm of rain annually. Although Nabataean towns were established between the 3rd and 2nd centuries BC (and the desert water systems date back as early as the Early Bronze Age), Professor Oleson has established that the 1st century BC was a period of particular hydrological innovation. His excavations and extensive surveys at Humayma, situated along a caravan trade route linking Aqaba and Petra in southern Jordan, have revealed that despite an average rainfall of only 50mm each year, water channels and cisterns enabled 600,000 litres of water to be collected annually, and could sustain 2400 people. The site was also served by an aqueduct which helped foster scientifization.

Two extremely stimulating papers focused on reinterpreting the role of well-known monuments at Petra. Karl Schmitt-Korte (the German-Jordanian Friendship Society, Offenbach) presented a fresh, if somewhat controversial, assessment of the specific historical context underlying the decision to build the 1st century BC al-Khasneh, which remains a major mystery of Nabataean archaeology. Schmitt-Korte perceives the establishment of this religious edifice as a political symbol conceived by Syllaueus who, while courting Salome (the sister of Herod the Great) during his trips to Palestine between 25 and 9 BC, would have experienced firsthand the ambitious plans to rebuild the Temple in Jerusalem. The al-Khasneh is thus seen as a declaration by Syllaueus to the Herodian dynasty of his political status and leadership ambitions through powerful monumental architecture. Comparative studies of the building of this Temple Tomb would have taken 5-10 years. However, curiously the edifice was never completed: some exterior surfaces remain unpolished, inscription panels above the side doors are unused, and footholds cut into the rock as 'scaffolding' were never removed. Schmitt-Korte interprets this unfinished monument as a result of the power struggle between Syllaueus and Aretas IV. Once the latter gained absolute control over the Nabataean kingdom in 6 BC, he halted funding of his brother's three year old project, which was left majestic in all but the finest detail.

A second timely reminder of how important it is to constantly question traditional orthodoxy in archaeology (especially at a site like Petra, which is so focused on monumental architecture) was provided by Dr R. Bedal (speaking as a Fellow of Dumbarton Oaks, Washington). Dr Bedal is currently excavating the 'market place' area immediately east of the 'Great Temple' at Petra. This flat area, cut from 33,000 cubic metres of the mountain side, has long been considered to be a major Nabataean trade entrepôt for the sale of spices. Dr Bedal's excavations have entirely disproven this theory. Instead, soundings proved that the site is dominated by a huge artificial pool fed by a complex series of water channels lined with lead pipes (Fig 4). A 14 x 11.5m structure in the middle of the pool, with walls decorated with flower motifs, creates an artificial island. It is tempting to relate this landscaped Island Pavilion 'oasis', whose visual impact would have been maximized by its context in an arid environment, to 1st century BC palace architecture in Palestine and Syria. If correct, the juxtaposed 'Great Temple' may have had no religious role at all in antiquity. (Results of the 2001 season will be presented by Dr Bedal in a forthcoming issue of Minerva.)

The appearance of monuments in the heart of the desert, as impressive as any others in the Mediterranean world, is widely accepted to be a direct consequence of the trade in aromatics, the organisation of which was described in 'lively' detail by Dr Fawzi Zayadine (Department of Antiquities, Amman). Various incense, particularly myrrh and frankincense originated 200m above sea level in Arabia, where resin was harvested up to three times a year. Along with Indian spices, Nabataean caravans transported these luxuries across the desert to ports of Aqaba and Gaza. The wealth generated by oriental suppliers and Nabataean middle-men should not be underestimated: Pliny (Natural History 12.41) reports that 'India, China and the Arabian Peninsula take from our empire 120 million sesterces per year; the value estimated at 850 tons of minted silver; that is the sum which our luxuries and our women cost us'. According to Dr Zayadine, a fatal consequence of this very public display of prosperity was the disappearance of Nabataean culture. In an era when the only long-term store of wealth was investment in land and agriculture, the Nabataeans frittered away their income on non-productive resources such as tomb cutting at Petra.

Nabataean art also reflects the external cultural influences on a people ever-travelling wide geographical areas. Professor Joseph Patrich (University of Haifa) demonstrated that 34 of 512 tomb façades at Petra incorporate Alexandrine influences; numerous monuments also feature 'stepped' architecture of Assyrian inspiration; capital's decorated with three lion heads (Fig 5) must have drawn directly on the exotic wonders of India. The most characteristic trend in Nabataean art, according to Professor Patrich, is the abstinence from anthropomorphic representations of deities.

The degree to which Nabataean culture evolved over time is a particularly controversial subject: was it completely assimilated into the Roman world, assuming its art traditions, social structures, and religious traditions? Professor David F. Graf (University of Miami) is convinced this is the case. With the annexation of the Nabataean kingdom in AD 106, Petra was replaced by Bostra as the provincial capital. Greek language rapidly replaced the former standard Aramaic. The presence of Arabic lexical terms in the Arabic of Petra, which is spoken in the western shore of the Dead Sea and in the recently discovered 6th century Petra papyri, which
contain numerous Arabic names for districts, fields, orchards, and local houses, is not proof of ‘ethnic’ continuity.

Dr Konstantine Politis (The British Museum) gently drew the conference audience’s attention to a significant collection of evidence that, on the contrary, favours the argument that the Nabataean legacy on the Near East endured well into the Byzantine period and perhaps into the Early Islamic period. A fascinating sample of 400 Byzantine-period inscriptions has been found during excavations and surveys conducted during the late 1980s and 1990s in the Ghor es-Safi region at the south-east end of the Dead Sea (Fig 3). These contain numerous Semitic/Nabataean names including ‘Dusarios’ and ‘Obozas’. The excavation of the 5th/6th century AD Zarrabah kilns near Petra in 1991 proved that late antique pottery vessels continued Nabataean potting traditions. Byzantine church floors in Petra’s Taenia Tertia retained floral patterns closely related to Nabataean pottery decoration into the 7th century. The extent to which these ‘bearees’ of the Nabataean legacy were aware of their ancestry, and intentionally maintained elements of their cultural traits, remains questionable.

The immediate problem of cultural resource management was addressed both tangentially and directly in several papers. Hero Granger-Taylor’s excellent discussion of Nabataean textiles found in and locations at Masada (115 contexts, mainly rubbish dumps of AD 70), the Cave of the Letters, and Qumran, also included a description of linen shrouds and woollen burial caps excavated at the 1st century AD cemetery of Khirbet Qazone in southeast Jordan (to be discussed in greater detail in a future issue of Minerva). Material excavated from 1996-97 represents only a fraction of the original mortuary clothing assemblage. The majority of tombs have been located, with many pieces of clothing simply discarded on the surface of the site. This destruction is all the more galling in light of Khirbet Qazone’s location next to a police station and governor’s residence!

Appropriately, as the final paper of the conference, Zaki Aslan’s (Department of Antiquities, Amman) up-date on the work of the National Centre for Conservation and Restoration of Monuments and Sites at Petra provoked a passionate response. Petra (264 square kilometres) was inscribed onto UNESCO’s world heritage list in 1985. The combination of its historical importance and touristic appeal (the park was visited by 415,000 people in 1996), combined with a series of development flaws realised during the economic boom years of the 1990s, led to the formulation of a UNESCO management plan for Petra, backed by $28 million in support from the World Bank. Beneath the overall aim to explore how best to preserve, present, and research the site (two-year near-erosion study, minimalist landscape disruption related to hotel construction, reassessing the carrying capacity of the site, currently at 4420 people maximum at any one time), the main work has involved constructing a new conservation centre, which will become the nucleus for park administration.

In addition to the above papers, various workshops were held on Nabataean pottery types and the practicalities of manufacture, textile and leather conservation, Nabataean coins, and clay bullae from Petra, which enabled participants to familiarise themselves with Nabataean material culture. Although the conference wisely highlighted the enormity of future fieldwork required to elucidate even some of the most basic aspects known about other world civilisations, the conference organisers (Konstantine Politis, Sam Moorhead and Nikos Kokkinos) and the British Museum are to be heartily congratulated on a gripping event. The papers presented are scheduled for future publication.

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THE LOST CITY OF ANCIENT ANTIQH
The first international exhibition about Antioch, travelling America throughout 2000 and 2001, is described by the organiser and curator Christine Kondoleon in a 10-page illustrated study (Minerva July/August’00).

GOLD OF THE NOMADS
A review of ‘Scythian Treasures from Ancient Ukraine’
Ellen B. Bodey, Gert D. Scott III, and Shelby L. Wells

A 14-page illustrated review in Minerva (Nov/Dec’99) of the extraordinary treasures of ancient gold discovered in the Ukraine since the 18th century, and rarely seen outside eastern Europe, that formed a travelling exhibition to run from 1999 to 2001.

PHARAOHS OF THE SUN: AKHENATEN, NEFERTITI, TUTANKHAMEN
A review article
Yvonne J. Markowitz

A 14-page illustrated review in Minerva (Nov/Dec’99) of the major international exhibition on Egypt’s Amarna Period (1353–1336 BC), organised by the Museum of Fine Arts in Boston, examining the extraordinary 17-year reign of the heretic Pharaoh Akhenaten.

SYRIA: LAND OF CIVILISATIONS
A review article
Jerome M. Eisenberg

A 16-page illustrated review in Minerva (Jan/Feb’00) of the major international exhibition of antiquities from Syrian Museums.

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THE ROYAL ASSYRIAN LION HUNT IN MEDIEVAL ENGLAND

John A. Goodall examines an interesting revival of an ancient Assyrian seal motif on medieval English seals and coats of arms.

The importance of the royal beast hunting on lions is a highly familiar image of the ancient and classical Near East, where it animates seals, plates, and palace wall decoration. Particularly renowned is the representation of a lion hunt relief in Ashurbanipal's palace, c. 645-635 BC, in which the standing king grapples a wounded lion by the throat as he plunges his sword into the beast's belly (BM, WA 12487; Fig. 1). This theme is known from more than 100 sealings (in varying sizes and with different borders), but with the lion depicted in a more upright posture on account of the mediums' spatial restriction. Such seals are thought to have been used in palace administration for various purposes, including sealing bullae to 'protect' goods during transport.

A small rectangular plaque recently identified by the writer in the store-rooms of the Society of Antiquaries of London at first sight resembles a copy of an ancient Near Eastern seal, but the impression shows clearly that although the style of the reticulated is identical to that depicted on Assyrian seals, the dress of the man stabbing the rampant lion is clearly that of a thirteenth-century knight. The original of this electotype has recently been identified by the writer in the British Museum's Department of Medieval and Modern Europe (Fig. 2). The damage on this artefact is deeply engraved, the base is much thicker than most known examples, while the tang is too wide to have been set in a wooden handle; and the end still shows burled edges from being struck many times. Neither a seal nor a binding stamp, this artefact is a rare survival of a thirteenth-century goldsmith's stamp used to make gold or silver foil plaques which could be used to decorate fine furniture or other objects.

Although undoubtedly made during the first half of the thirteenth century, nothing is known about its place of origin or when it entered the British Museum collection (BM, MLA OA 7414).

The use of ancient gems, medieval copies, and newly engraved gems with contemporary iconography, have been the subject of many studies. In the Roman period cylinder seals and other examples of ancient Near Eastern glyptics were traded into Europe and are known from sites located between Britain and Romania. In the Middle Ages at least one cylinder seal was presented among other antiquities to the Palatine Chapel at Palermo, Sicily; and two Persian and three Islamic gems-stones were among the 35 engraved gem sets in the reliquary of St. Elizabeth of Hungary at Marburg when her relics were elevated by Emperor Frederick II in 1236. (Removed for safety in 1810, they were subsequently lost; but their iconography is known from contemporary engravings of the impressions.)

In the early twelfth century the English Bishop of William of Malmesbury, in his Deeds of the English Kings, noted that soldiers and knights returning from the First Crusade (1097) brought back 'many gems' from the Levant. The likely presence among these of ancient Near Eastern seals is suggested by the discovery of a fourteenth-century Saracen engraved gem reused by one of Richard I's courtiers, Sir Stephen de Turnham, for his counterseal (Fig. 3). De Turnham had played an important role in the Third Crusade (1191), escorting Richard's queen and the queen of Navarre from Rome, according to the chronicler Roger of Hoveden, and he was the commander of part of the fleet during the conquest of Cyprus in 1191. When the English army arrived in the Holy Land he represented Richard twice in prolonged negotiations, first with Saphadin, who arrived at the camp when Richard was indisposed after the favourite medieval practice of bleeding, and in 1192 with his brother Baldwin.

It seems likely that one of these infidels gave the Saracen seal stone (a type of engraved gem valued by the Kurds) to de Turnham as a suitable diplomatic gift. This was an early fourth century AD profile head wearing an ornate tiara and inscribed in Sassanid Pahlavi, 'Glory of Mercury' (Fig 5). De Turnham had this seal mounted with a Latin inscription to use (alternately with another seal set with an ancient Roman portrait gem) on the back of impressions of his equestrian seal on charters in favour of Cumbrell Priory in Kent, which were given to the College of Alms by Sir Peter le Neve in the eighteenth century.

Such stones are rare, and a revision in progress of the list of gems reused in medieval seals first published by the French sigillographer G. Denay in 1877 has only provided a dozen or more than 700 seals. The model for the Assyrian royal seal type is less easy to establish since, although many impressions of the various seals used by the Assyrian kings c. 858-620 BC have been found, none are inscribed, nor has a seal for making them been found, and it seems likely that this was a gold seal ring. Standing figures of knights are rare in medieval seals, and since the use of the type on English seals begins in the early years of the thirteenth century, it may be that one of the rings was acquired during the First or Second Crusades (1097 and 1147/8), the design admired and copied, and eventually the ring lost or melted down.

There are three variants of the lion slayer motif in English seals: the first depicts the knight standing brandish-
Medieval Seals

Fig. 4. The seal of Bertram de Vernon, depicting a lion rearing up at a knight with a sword held behind his back.

Fig. 3. Sir Stephen de Turnham’s equestrian seal (c. AD 1200) on charters in favour of Cumbell Priory in Kent (top), was used in association with a Roman portrait gem (left) and an early fourth century AD Sassanian gem inscribed with ‘Glory of Mercury’ (in Sassanian Pahlavi).

Fig. 5. The seal of Roger de Quincy, Earl of Winchester (1235-64), depicting a rearing lion attacking a knight.

Fig. 6. The seal of Richard de Cano, depicting a dog rearing up at a knight.

Fig. 7. A Panic Egyptianizing scarab from a tomb at Tharros, Sardinia, on which an unarmed man confronts a lion.

John A. Goodall, FSA, is an independent antiquarian researcher.

Again with the sword held behind his back. The former is interesting because, writing a generation later, Matthew Paris, the St Albans’ chronicler, reported that during the Third Crusade he shot at a lion and then closed in to despatch it with his sword, drawing the lion in the margin with arrows in its back, very similar to the dead lions in the Assyrian lion hunt reliefs, and a sword thrust into its chest.

Accounts of twelfth-century lion hunts in Palestine were recounted in his autobiography by Usamah ibn Munqidh, and this activity may also have been indulged in by the Latins when not engaged in warfare, although no similar autobiographies are known. Hugh’s descendants used similar seals, adding a shield ‘Azure a lion gold’ perhaps alluding to his exploit.

An interesting variant of the type is seen on an unusual pointed oval seal in the Salisbury Museum, Wiltshire, found near Old Sarum in 1771. Made of bone for Richard de Cano (‘the Dog’), he is depicted as a knight standing with his kite-shaped shield, which has a small cross pommy in chief with a border gobony, holding his sword upright with a barking dog jumping up against his shield (Fig 6).

The pose adopted in these seals is basically the same as that found in two late cylinder seals illustrated in Dominique Collon’s First Impressions (1987, no. 457) depicting the king seizing a lion by the throat with the sword pointing downwards ready to strike. A few sealings also show the king with a small sickle-shaped sword hanging down in the right hand (Collon, nos. 366, 369). This general motif is also found elsewhere on ancient Levantine seals: a scarab from a tomb at Tharros in Sardinia shows an unarmed man in Egyptian dress striking towards a rampant lion whose left forepaw he grasps firmly (Fig 7). The third, and the closest to the Assyrian royal palace seal prototype, is seen on the stamp which began the present ‘hunt’.

Similar motifs have been noted on seals in the duchies of Cujavia and Masovia in Poland, c. 1262-84, and on an antique gem, possibly Graeco-Persian, that was used for the seal of Peter Dmitrievich in 1423. It is possible, therefore, that the motif occurs elsewhere in medieval seals and any information about such examples will be welcomed by the author (via the offices of Minerva).

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THE ‘SEAHENGE’ PHENOMENON

Francis Pryor presents a personal interpretation of Seahenge within the religious landscape of Bronze Age Britain.

A

Almost thirty years ago to the day I began my career as a full-time professional field archaeologist. During that time I have chosen to be geographically myopic and have concentrated my activities in and around the Fens of East Anglia. I have rarely strayed outside that flat, open, and often windswept landscape. But what I may have missed in terms of travel and glamorous foreign locations, I have more than made up by being able to move freely through time. That in itself is a wonderful privilege that only archaeology can offer.

Three years ago I published a book on Prehistoric Farmers in Britain based on my experiences as an archaeologist and farmer and it is a very personal account. That, too, is deliberate: I do not believe that archaeology is a science. It is a humanity, but also a very personal business: there are as many approaches to archaeology as there are archaeologists. As a result of this view, the book was tied together by a historical, almost an autobiographical, theme. I have taken this personal approach to its limits in my current book on Seahenge: New Discoveries in Prehistoric Britain. It will be the last book in this personal genre that I shall write. And why do I mention this? Because it is customary to think that archaeologists view the past in an objective, unbiased manner. We do not. We find the past that is appropriate to our personal present and we interpret it in the same way. And that is why I attach so much importance to the present - my present - when I write about prehistory.

My two recent books cover a lot of common ground, but from slightly different perspectives. Prehistoric farmers were the people who practised the religious rites observed at places like so-called ‘Seahenge’, which I will discuss shortly. One can...

Fig 1. Seahenge: opening the first exploratory trench, autumn 1998. Note vestiges of prehistoric post deposits about 20m beyond the circle.

Fig 2. The Holme-next-the-Sea timber circle (‘Seahenge’), as first revealed in autumn 1998. It consisted of a circle of 55 posts, just over 6m wide, surrounding a large inverted oak tree.

Fig 3. Seahenge: the central tree shortly after lifting from the ground. This large (2.5 tonne) upside-down oak tree was felled in the year 2050 BC, between April and June. The buried tree is thought to provide evidence for the belief in a Next World below the ground.
Seahenge

Fig 4. Seahenge: the reconstruction made by Channel 4 Television's Time Team. Although an almost exact replica, the reconstruction seemed somehow very much larger than the in situ archaeological remains on the beach.

Fig 5. Sheep similar to these brown Soays would have been kept in the Fensgate fields. In the background is a small livestock shelter, similar to the houses built for people.

Fig 6. The framework of a reconstructed Bronze Age farmers' roundhouse. Note the flat pitch of the roof required by turf. Reed or straw thatch needs a pitch of at least 45° to shed water effectively.

Fig 7 (below). The turf roof shortly after completion. Its resemblance to a Bronze Age round barrow is striking.

Fig 8 (below). The same roof three months later, towards the end of summer. After two or three seasons most of the original grasses had been naturally replaced by species more tolerant of very dry conditions.

Fig 9 (below). Sometime around 1600 BC a new range of religious sites emerged in Bronze Age Britain. These are not single monuments such as barrows, but are larger, are often multi-period, and generally involved the construction of timber causeways or crossing places, such as the post alignment at Flag Fen, Peterborough (built between 1300 and 900 BC).

not understand the one, without the other. So what were these Bronze Age farmers like? They mainly kept livestock (Fig 5), but they also grew small plots of cereals, such as wheat and barley. Rather than the swaying fields of corn that are now such a familiar part of the English landscape, one must imagine much smaller plots, generally planted close by the small farms and settlements (Figs 6-9). This was cereal horticulture rather than agriculture, as we know it today. But the keeping of livestock was on a far larger scale and between 2000 and 1500 BC we see the laying-
out of large-scale field systems in the Fens and in many of the lowland river valleys of southern Britain, such as the Thames. Fields were also starting to appear on more upland landscapes, such as the chalk Downes and the hills of northern and western Britain. These fields for animals were often sub-divided by double-ditched farm roadways that very much recall the ditches across which hundreds of sheep and cattle were driven in medieval times, and later. Each drove seems to have separate smaller holdings of land, that may have been the prehistoric equivalents of family farms.

The Bronze Age inhabitants of Britain may have looked much like modern northern Europeans, but they differed from us in at least one important respect. Modern people in western society generally separate the sacred from the profane. So if one is Christian, then religion is something that happens in Church and on Sunday. End of story. But in the past, religion in all its variety - and this is something we can still only guess at - imprinted on most aspects of daily life. We get a flavour of this ancient attitude to the supernatural in the well-known lines by George Herbert:

A servant with this clause
Makes drudgery divine;
Who sweeps a room as for Thy laws,
Makes that and th' action fine.

The world of the ancestors was real and alive in peoples' minds. It also served to police and partition the world of the living. Thus we find burial mounds, henge-like shrines, and other small religious structures placed along doreways and other boundaries. When we examine them closely we find they show evidence for repeated episodes of use; for example, first a primary burial in a deep grave at the centre and then smaller secondary burials around the edge of the burial mound, and finally individual cremations may be inserted high up in the mound. It would appear that these sites were visited and re-visited regularly - perhaps two or three times each generation - for upwards of a millennium throughout most of the Bronze Age (i.e. between about 2000 and 1000 BC). This would suggest that the spirits of the ancestors presided over important boundaries within the landscape to ensure that they were respected. To trespass would have been to risk the ancestors' wrath, which could have been visited upon the unwary in the form, perhaps, of fire, flood, or disease.

While some religious and funerary sites were positioned at key spots within the normal day-to-day domestic and agrarian landscape, others were placed in far more remote areas. In the latter regions the religious sites occur in groups - of dozens or even hundreds - that may occupy several square kilometres of ground. These extraordinary concentrations of religious sites are known as 'ritual landscapes'. They are often found on land that was never particularly well-suited for farming. Sometimes the land was so marginal that settlement of any sort would have been impossible. The Holme timber circle, known as 'Seahenge' is a case in point.

The site was originally placed well back from the sea on a low-lying freshwater marsh separated from the North Sea by a barrier of sand dunes (Figs 1-3). We know of at least one other ritual site - a barrow - nearby and two votive offerings (hoards) of Bronze Age metalwork have also been found in the vicinity. There are reasons to believe that the coastal plain at Holme was several kilometres broader than it is today and it is quite conceivable that large areas of it were host to dozens of religious shrines of all sorts. Doubtless many more remain to be revealed by the sea.

I excavated a similar ritual landscape on the other side of the Fens from Holme, at Maxey, a few kilometres north of Peterborough. Here we found small shrines similar to Seahenge. This landscape was laid out around a so-called causewayed enclosure, which consisted of a large circular-to-oval ditch of about 150 metres diameter. The causewayed enclosure was constructed around 3800 BC and was both a meeting place and somewhere more private, where the souls of the departed set out on their journey to the Next World. The smaller sites that came after it were more specialised: by the Early Bronze Age (c. 2000 BC) they no longer accommodated large gatherings of people from several surrounding communities. Instead of thousands, one must imagine a few dozen, or perhaps a hundred people attending these shrines at any one time (Fig 4).
The marshy, inaccessible places selected for so many ritual landscapes were a deliberate choice (Fig 9). Many of the ceremonies that took place within them involved a journey to, or communication with, the world of the ancestors. So they were positioned at the extreme edge of the habitable world, which would also have been close to the world they were trying to reach. Many of the rites would have been considered highly dangerous, so it would have made sense to locate these shrines as far from domestic settlement as possible.

The Holme timber circle lay just above the modern low-tide mark. It was roughly circular and just over 6m in diameter. It consisted of a circle of 55 split oak timbers which had been set edge-to-edge with the split face inwards and the bark to the outside (Fig 2). There was a narrow entranceway which faced south-west. Within the circle was a large oak tree that had been de-barked and placed in the ground upside-down, with its roots protruding about a metre above the surface (Fig 3). So far as we know there was never a substantial mound or barrow and no actual evidence was found for burials.

Thanks to a combination of high-precision radio-carbon dates and dendrochronology (tree-ring dating) we know that the central tree was felled between April and June in the year 2050 BC; the circle of posts was felled at the same season in the following year, 2049 BC. These dates suggest that Seashenge was not regularly visited over an extended period of time. In fact it may only have been used once, but the dates do provide an intriguing clue as to Seashenge’s original use. The trees were felled during their period of maximum growth when they were bursting with life. This makes no sense if one is trying to obtain good structural timber, which is best felled when the tree is dormant, over winter. So what was going on?

One example should make the point. The Saami of Lapland believe in a dimension below the ground where the souls of the departed lead a mirror-image existence that parallels that of the living. In order to continue in existence, this world requires life forces to be transmitted to it by way of inverted trees - just as at Seashenge. Now it would be a rash person who would take this recent example too literally, but it does provide a very general explanation not just for the Seashenge tree, but for many of the phenomena that are found in Bronze Age Britain: small holes filled with fresh meat bones, pieces of pottery, and sometimes capped by complete axes or some valuable item, are frequently found on sites of this period. Is this rubbish, as archaeologists once thought, or are these also offerings to that world below the ground?

Seashenge: New Discoveries in Prehistoric Britain by Francis Pryor (Harper Collins, 2001; 337 pp., 51 b/w photographs and 28 fgs) is available from all major bookshops at £19.99.
UK ROMAN MOSAICS SYMPOSIUM

Patricia Witts reports on the ASPROM Summer 2001 mosaics symposium.

The Association for the Study and Preservation of Ancient Mosaics (ASPRM), the British section of L'Association Internationale pour l'Etude de la Mosaïque Antique (AIEMA), held its Summer Symposium on 22-24 June 2001 in the historic town of Shrewsbury in England, complemented by visits to nearby archaeological sites.

With Wroxeter Roman city (Viriutis Carneorum) situated only a few miles away, it was appropriate that the first paper was given by Dr Roger White, who has excavated at the site and is the co-author of several recent publications about it, as well as author of an English Heritage guidebook, Wroxeter Roman City, London, 1999.

He described the mosaics from the Baths Basilica originally found in Thomas Wright's excavations of 1859 and re-excavated in 1981. They consisted of a series of geometric patterns in brown and white. The surviving fragments from the north aisle comprise what is arguably the largest Roman-British mosaics capable of reconstruction.

An intriguing feature of the Baths Basilica is the way its floor sloped generally upwards from west to east, enabling visitors to see the entire floor from the western end. Once inside the basilica itself, the mosaic panels would have been visible between columns that were carefully positioned in relation to the floor decorations, demonstrating the unity of the scheme.

A section through the floor of the aisle showed that the tesserae were laid over a classic Vitruvian sequence of bedding layers (sandstone rubble, concrete, opus signinum, and then a floor layer of opus signinum) on top of the earlier legionary fortress. The care taken by the Roman mosaicists to provide a firm foundation for the pavements was literally undermined in one area where the mosaic slumped into a hollow, possibly where a pit from the legionary fortress had not been filled in properly (Fig 1).

By contrast, the Medusa mosaic from nearby Whitley Grange (Fig 2) was laid without foundation. Identifying the function of the building it decorated has proved problematic, as the building appears to have consisted solely of a single reception room containing the mosaic, flanked by two smaller rooms with a large bathroom nearby. Dr White suggested that perhaps it represented the Roman equivalent of a dacha, a country retreat with facilities for bathing and dining, rather than a villa.

By courtesy of Mike Stokes, Keeper of Archaeology at Rowley's House Museum in Shrewsbury, participants in the Symposium had been able to view a drawing of the Wroxeter mosaics made by George Maw in 1859 (Fig 3). Maw, a Victorian polymath who, together with his brother Arthur, ran the largest tile works in the world by the 1880s, was the subject of a paper by Tony Herbert, the Conservation Secretary of the Tiles and Architectural Ceramics Society (TACS).

The Maw family were well connected with Victorian painters and combined their interest in art with their manufacturing flair to create a new industry. Their first advertisement in the Illustrated London News in 1853 promoted tiles on medieval themes. Following his travels around Britain and the Mediterranean, during which he compiled two volumes of drawings including mosaic pavements, George Maw developed an interest in imitating Roman subjects and designs. His patent mosaic enabled consumers to acquire 'mosaics' with classical themes at a fraction of the price of real tessellated pavements (Fig 4). By the end of the century the technique was expanded to cover original compositions including art nouveau designs, and was sufficiently respectable to be featured in publications such as Hints on Household Taste by Charles Eastlake.

The Maw mosaics could be purchased in strips or in shapes - octagons, diamonds, and rectangles - that made it less obvious the 'tesserae' were false. Indentations in the tiles replicated the grouted joints between individual tesserae. Examples were examined during a visit to the Jackfield Tile Museum at Ironbridge.

Professor Roger Ling of the University of Manchester, ASPROM's Chairman, pointed to the contrast between Victorian patrons purchasing Maw's tiles as decorative but inexpensive imitations, and Roman consumers who, as at the Sparsholt villa in Hampshire, commissioned painted 'tesserae' instead of the real thing.

The concluding speaker was Professor Katherine Dunbabin of McMaster University, Hamilton, Ontario, who took as her theme the iconography of the Greek and Roman banquet. She considered what aspects of the meal were particularly significant and were commonly included in depictions.

The ideal accommodation for Roman diners, the triclinium, in which three couches each holding three persons (male and female) were arranged around three sides of a central table, was contrasted with the Greek andron, where one or two persons...
plainer floor decoration, surrounded the base of the T, which often had an elaborate mosaic facing either towards the entrance of the room or towards the diners. The size of the U-shaped panels can indicate whether the room was designed to hold the classic number of nine diners or whether more could have been accommodated. Such rooms also provided space for servants and entertainment including recitals, jugglers, and dancing girls.

A less formal mode of dining employed the sigma-couch or stibadium derived from outdoor picnics such as that shown on the Small Hunt mosaic at Piazza Armerina, Sicily, where a mattress was placed straight onto the ground and a large dish on top of a pile of stones served as the table.

Literary accounts of Roman banquets contain detailed descriptions of exotic food. By contrast, food shown on mosaics is usually commonplace, possibly because of the difficulty of depicting luxury items, and is generally confined to a limited range. The mosaic from the eponymous House of the Buffet Supper at Antioch contains the most extensive 'menu'. On less ambitious mosaics chicken was a common dish. Shellfish shown on mosaics in locations far removed from the sea underlines the owner's wealth and ability to import such delicacies. Distinctive croissants are featured on several mosaics, including Worcester Art Museum's funerary banquet from Antioch featured in the current exhibition 'Antioch: The Lost City' in America (see Minerva September/October 2000, p. 9, fig 3).

The drinking aspect of the meal was indicated not only by cups but also, in some instances, by the aulophiefs, a boiler for heating water that was mixed with wine. This is shown on a number of mosaics, including the dining scene in the so-called brothel at Ephesus. Other details included jugs, basins, and servants holding towels with which guests could wash their hands.

The depiction of everyday items on these mosaics forms a vivid picture of Roman life. This connection was underlined during the Symposium by the subsistence problems faced by the mosaicists of Wroxeter, still a topical problem, and by the desire of Roman as well as Victorian homeowners to achieve durable decoration at minimal cost.

For further details of ASPROM (The Association for the Study and Preservation of Roman Mosaics): www.asprom.org, for TACS (Tiles and Architectural Ceramics Society): www.tilesoc.org.uk.
MYTH, REALITY, AND THE ILLICIT ART MARKET

A View from the Trade

James Ede

The Ancient Art Market

I would like to start this paper with two provocative thoughts. First, that not all dealers are thieves. Secondly, that more damage has been done to the archaeological remains of the world by governments in the last two years than by looters in the previous decade. The Taliban campaign of deliberate destruction is one example. In some ways worse was the ruination of part of one of the most important Roman sites after Pompeii, Zeguna, by Turkey (see pp. 25-30 in this issue). This appalling act of state vandalism was even funded in part by EU money.

I am the chairman of the Antiquities Dealers Association of Great Britain (ADA) and Vice Chairman of IADAA (International Association of Dealers in Ancient Art). I am also Managing Director of Charles Ede Ltd, a London-based company dealing in classical and pre-classical antiquities, which was founded by my father. Despite the foregoing, I am a human being. Both personally and speaking for the trade associations which I represent, I can assure you that I am passionately opposed to illicit trade. No one would be more outraged than I if Stonehenge were to disappear one night, and emerge years later in a foreign museum. My feelings are not only on moral grounds, but also because the illicit trade does mean a great deal of damage commercially. Frankly, I am fed up with being portrayed as a thief because of the actions of others. This tendency to treat the licit art trade and art thieves as one group is extremely unfortunate, to say the least, since it alienates a body of people whose help is essential to you in the fight against ant crime. I do accept, however, that the trade has often been slow in coming forward to help in the past. This is partly because of mutual suspicion, and partly because some of us have had unfortunate experiences. We are extremely upset by the way that the trade is misrepresented. In two days of papers presented at the conference we have heard repeatedly that the illicit trade is second only in scale to the drug trade. Yet no evidence has been produced to support this wild claim. I begin to fear that the ‘Illicit Trade’ conference business is about to become larger than the art trade itself.

The UK government panel on illicit art trade has calculated, after careful research, that the legitimate trade in classical antiquities in Great Britain amounts to £15-20 million per annum, the world-wide trade perhaps £100 million. By contrast, the drug trade is estimated at between £100-300 million. If the claim is to be true, therefore, it is an illegitimate market between two hundred and nine hundred times the size of the open market.

Where is all this material going, and what is it? The most major remains in the world could not add up to such a sum, and I am happy to report that the Colosseum was still there when I visited it recently in July. Please let us abandon this ridiculous rhetoric.

Critics of the trade fall into two groups. First, there are those who believe that there should be no trade in antiquities whatsoever, and that all archaeological material should be lodged in the cultural institutions of the countries where they were found. Needless to say, I have little sympathy for this point of view. I can only observe that the collecting of antiquities is one of mankind’s most long-standing and illustrious forebears, the Romans, were among its most ardent practitioners, devoted as they were to collecting the antiquities of ancient Greece. This has meant that there is a vast reservoir of objects which are legally on the market, in respect of which, from whence many of the most active collectors came on the Grand Tour in the 18th and 19th centuries. Unfortunately at that time provenance was not seen as being of importance, and therefore the ownership history of most of the objects has been lost. This can make it difficult to differentiate between these pieces and others that may have been recently looted or smuggled. This confusion was starkly illustrated during the conference in Italy when we were shown a series of photographs of objects from auctions. Although the provenance of the pieces was outlined (in one case going back to c. 1520), the clear implication was given that all the pieces were in some way illicit. In this connection, it is vital that information posted on the web is accurate, and that objects illustrated are known to be stolen. If not, the whole system will be quickly brought into disrepute.

Despite these problems, I believe that dealers and collectors have played a vital role in encouraging interest in and knowledge of our ancient past. I might also say that when I see the products of the great British artistic tradition represented in our collections I do not feel resentment, but pride. Whilst I ardently support the right of any country to ban the export of major national treasures, I do not think it correct that this right should be abused by a blanket ban on whole classes of objects from both modern and more than adequately represented in national collections. I am aware that this will not be a popular point of view with many of you, but I do believe that total embargoes bring the whole system of control into disrepute.

The second group of critics do not object to the principal of collecting antiquities perse, but suggest that the legitimate trade is so tied up with illicitly exported and excavated material that the whole business is tainted. Those of us who make every effort to deal only in legitimate antiquities find such an attitude openly offensive and yet at the same time we must acknowledge that it is a generalisation that has in the past been founded on some truth. It is an unfortunate fact that antiquities, in common with all other works of art, are stolen, and that these objects have joined the millions of objects legally on the market. Archaeological sites are the subject of illegal excavation and museums and private collections are robbed.

The response of the majority of source countries to this problem has been the enactment of ever stricter laws. Unfortunately, it is doubtful whether these laws have had the desired effect - in some cases they have had the opposite effect to that which was intended. By nationalising legitimately held private collections, some countries have encouraged legal owners to hide their collections and eventually smuggling them out. This in turn has led to the creation of smuggling routes that have also been used for freshly excavated objects. In Italy, it is perfectly legal to own registered antiquities and auctions are regularly held there. It is, however, almost impossible to get an export licence for these pieces. The mechanisms exist, but are
The Ancient Art Market

so complicated and long-winded that some feel they are deliberately designed to discourage applications. I myself would, of course, never suggest that this was so. But this general feeling has led to a distortion in the market price, whereby goods are now worth even more outside Italy than inside, which also encourages people to smuggle. I am sometimes offered pieces from legitimate private collections in Italy. They never have an export licence, and I therefore refuse to buy them, but I am sure that they do not return there. This is an unsatisfactory state of affairs for everyone. With a more liberal, although regulated market, the flow of objects could indeed be in the opposite direction - I believe that Italy is one of the largest potential markets for a legitimate trade, but Italians do not buy abroad because they know that once imported here, the pieces can only return to a more open market with the utmost difficulty. This works against your interests.

We wish to help you in your struggle against the spoliation of archaeological sites, but in order to do so it urge Italy to liberalise its export laws for legitimately held pieces. The UK requires an export licence for any archaeological object from its soil, but people apply because that such a licence will not be unreasonably withheld, and that it will not take forever to get it. If it were felt that you had a properly functioning export procedure, fresh objects without licence would have far less chance of finding buyers. By all means charge an export tax, the money from which could be used to upgrade security at designated archaeological sites. So much for private collections. What of newly discovered pieces?

Deliberate looting of scheduled sites is of course totally unacceptable in any country, however, it is necessary to deal differently with the large numbers of objects which are the result of chance finds during the course of farming and construction work. This aspect is rarely mentioned, but chance finds are one of the major sources of antiquities new to the market. In the UK the portable treasure scheme and The Treasure Act 1996 have been a huge success. The laws not only provide punishment for those who fail to report finds but also encouragement to those who do, by way of proper financial reward. This has encouraged finders to come forward, with the result that archaeologists are able to go to the site and record the contextual information which is of such vital importance. If, as is often the case, the context is more important than the object itself, the finder gets title. The State, of course, has a right of preemption, in which case the finder gets the market value as reward.

In the last two months I have valued two finds on behalf of the UK government of supreme importance, one containing over 3 kg of Bronze Age gold-work. If our laws had simply provided for the confiscation of such a find, I have absolutely no doubt that it would have disappeared, probably to America, and our knowledge of our ancient past would have suffered a dreadful blow. Incidentally, these finds were made by a metal detector and would never have come to light otherwise, since they were discovered well away from any archaeological site.

We are often told that our trade is secretive. I believe passionately in transparency, but I believe that governments and archaeologists must also be open. The best way to fight the tumbarambi is to work with the legitimate trade and to encourage such openness, not simply to demonise us all.

I have been particularly upset by a recent example of this. I was an intermediary in the return to Italy of some stolen frescoes. Instead of this action being welcomed as an example of goodwill on the part of the trade, the newspapers reported that the Italian authorities saw this as one more example of London's position as headquarters of the stolen art trade. This is not an isolated example. Yet in recent years the London trade has in fact led the way in trying to tackle the problems in an enlightened and open manner. As a result it has become much smaller, but a much safer market place for buyers and sellers alike.

Please do not attack those who are trying to help you. More and more of the onus for controlling the flow of illicit artworks is being pushed on the shoulders of the trade. We are told we must be diligent in our checks on the objects we buy, and must touch nothing which does not have cast-iron provenance. Yet, often we have even been denied access to information on stolen goods so that we can avoid them. We feel that we are being asked to make all the concessions. We need some compromise from government authorities, and some appreciation of the realities of the market place. More and more stringent regulations could eventually drive people like me from the business, and push the whole trade underground; they will never stop it. A final thought; for hundreds of years Britain has been importing Roman antiquities. Between 55 BC and c. AD 400 we also 'imported' Romans. Your heritage and ours are inextricably mixed. We British are not famous for our pro-European views, but I for one would be very happy to see a proper, open pan-European market in antiquities. Perhaps then, less would go to America and Japan, and more would stay in Italy.

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MINERVA 53
A UNIQUE BYZANTINE COIN DIE OF JUSTIN I (AD 518-27)

Michael Dennis O’Hara

For the one thousand years of the Byzantine Empire the find presented here is the first and only die to have come to light. Whereas rare tons injected for making lead seals are known, actual coin dies are not.

Justin was 66 years old when he ascended the throne. Although an illiterate Illyrian peasant, he had risen to the post of commander of the palace guard (Count of the Excuibites), and despite his lack of education his manipulation of the election was extremely skilful. It is recorded that he could not write and was obliged, like Theodoric the Ostrogoth, to use a mechanical device for signing documents. The various other imperial contenders for the throne, including Amanius, the High Chamberlain, and Theoeclitius (who Justin had undertaken to support) were all dealt with later. The only qualification of the little known Theoeclitius was said to be ‘personal devotion to himself’ (quite a common qualification even today for public office).

The reunion with Rome was the great inaugural act of the new dynasty, and his nephew Justinian (later Justinian the Great) was deeply interested in theological questions and was active in this ecclesiastical revolution. In the spring of 527 Justin was struck down with a dangerous illness and formally adopted as a co-emperor. Justin died on 1 August from an ulcer in the foot, where he had previously been wounded by an arrow during one of his old campaigns.

The spectacular discovery of a very large Early Byzantine coin-die (Figs 1-2), probably of the earlier part of Justin’s reign, is of major numismatic importance and of the highest rarity. It is of the greatest interest since it allows an unprecedented glimpse behind the scenes of Byzantine coin production.

Iron dies are by their very nature a rare and valuable commodity because they would usually have been melted down and reused in antiquity. There are only about 100 Roman dies extant, mainly of the 1st century AD (bronze or iron), and these are only for denarii or other small denominations. There are no dies known for large coins like staters. Less than half a dozen Anglo-Saxon dies are known and have only been recorded in the last few years.

The current die is an iron reverse or treussel (sometimes known as a ‘punch’ die), for a follis of Justin I (518-27), from the mint of Nicomedia. Its dimensions are as follows: length 88mm; width 37mm; of octagonal form commencing 35mm at the face and widening to 40mm at the centre, and then tapering down to 33mm at the head; engraved face 30mm; weight 790gm.

The follis type shows a large horse above, star in field left and right respectively, I below, in exergue NIKM. The obverse type would be a diademed bust to the right, wearing chlamys and cuirass with the inscription: D N IVSTINVS PP AVG (see W. Hahn, Moneta imperii byzantini: a vari- ety of 35, plate 8).

The only official letters recorded in the various monarchical collections and in the standard works for this variety (two stars), are A, B, D, E, the first, second, fourth and fifth workshops - the third workshop represented by the letter I has so far only been noted for the variety with crosses (MIB 37). This may go some way to suggesting that there was some event, administrative or otherwise, could account for the fact that this die somehow escaped destruction. During the earlier period of Justin’s reign the Byzantine capital and the cities of the East were frequently troubled by insurrections against the civil authorities and sanguinary fights. During the last seven years, however, when his nephew Justinian was the directing power of the Empire, the capital and provincial cities of the Empire enjoyed peace and tranquillity. The only recorded event was the Muslim raid on the Ostrogothic ruler of Italy in 525-6 and the war with Persia, which broke out in the last year of the reign.

It has been shown by the radiographic examination of the Anglo-Saxon Cnut die, using very powerful industrial radiographic equipment (not usually available to academic institutions), that medieval dies usually consisted of an iron shank and a separate engraved steel tip. It would seem visual that this is also the case with this Justin I die. However, as this is only the first preliminary publication, it is to be hoped that whichever institution or collector acquires the die will publish it definitively with appropriate analyses. (For detailed discussion on medieval dies see M.D. O’Hara, in The Reign of Cnut, pp. 232-71, Leicester University Press 1994, and M.M. Archibald, J.R.S. Lang, and G. Milne ‘Four Early Medieval Cob Dyes from the London Waterfront’, pp.163-208, Numismatic Chronicle, 1995).

Michael Dennis O’Hara is an independent Irish scholar who has published extensively on the Byzantine, Viking, and Medieval periods.
TWO FOURTH-CENTURY COIN HOARDS FROM LANGTOFT, EAST YORKSHIRE

Craig Barclay, Simon Holmes, and Lucy McCartney.

On the afternoon of Sunday 24 September 2000, Paul Rennoldson, Stephen Best, and Jimmy Haley were metal detecting on farmland near Langtoft in the East Riding of Yorkshire. The land upon which they decided to detect lay adjacent to a known Roman road (High Street). A further ancient track running parallel to the road is visible in the field as a cropmark, whilst the field is also recorded as having contained an Iron Age square barrow. As Jimmy Haley began to record an archaeologist members of small, silver-washed Roman coins from the topsoil, the trio quickly realised that they had stumbled upon a hoard. At a depth of about 12 inches (30cm), they began to reveal the remains of an incomplete greyware pot, still crammed with coins. Deciding to leave the pot and its contents in situ, the detectorists set about attempting to recover the numerous pieces which lay scattered in the soil around it.

Within a short time, Haley and Rennoldson had begun to pick up larger coins of a quite different type from an area a few yards away. Stephen Best joined his friends and swiftly located a second pot, again buried at a depth of about 12 inches (30cm). After informally the landowner of their find, the detectorists decided that, as their site was within full view of a busy road, it would be prudent to retrieve the coins which were still packed into the two pots before nightfall. Appreciating the potential archaeological significance of the find however, they decided to leave the pots in the ground, covering them with protective plastic sheeting and backfilling their excavations with soil.

Early the following morning the finders contacted the Yorkshire Museum to report the find and requested that an archaeological team should attend in order to record and lift the pots. In response to this telephone call, Craig Barclay of the Yorkshire Museum, in the company of Dave Evans and David Atkinson of Humber Field Archaeologists, made their way to the site, where the two pots were photographed, recorded, and excavated (Fig 1). During the course of the formal archaeological work a number of additional coins were recovered and these were complemented by several more pieces picked up by the detectorists after the archaeological team had left. Two fur-
post-dating the abdication of Diocletian and Maximian in AD 305. The second group was found to contain 924 nummi. These were almost exclusively reduced issues of the family of Constantine the Great, closing with coins struck in the mid 320s AD. This suggests that the first hoard was deposited in or around AD 305, whilst the second pot was buried some 20 years later. Whether the two pots were buried by the same person or persons cannot be determined. It may be that this is the case, but it is perhaps equally likely that they were concealed adjacent to a significant and conspicuous landmark (such as a tree) sited alongside the Roman road.

Detailed analysis of the finds revealed some surprising features. Hoards which close in the opening years of the fourth century are a rarity in themselves in the UK and, where they have been recorded (e.g. Market Stainton, Upavon, Weybridge) they have tended to exclude pre-tetrarchic pieces.

Hoard 1 contains both tetrarchic nummi and radiates issued before the Diocletianic coinage reform of c. AD 295/6. Post-reform radiates of Diocletian and his colleagues are not present in the hoard and, whilst their absence is perhaps not surprising, the apparent political and monetary issues of the Gallic and British emperors certainly is.

Coins of the legitimist emperors Gallienus and Claudius are well represented, but those of their usurper counterparts - such as the Gallic emperor Crepuscule, Victorinus and the Tetri - are almost wholly absent. With the exception of three pieces, coins struck in the names of the British emperors Carausius and Allectus have likewise been excluded. This cannot be explained in terms of the coins issued under these emperors being unavailable to the hoarder, as radiates struck by Carausius in the names of the legitimate emperors Diocletian and Maximian were found in appreciable quantities. The overall impression therefore is that Hoard 1 was put together by someone with a distinctive political and monetary agenda: an agenda that related to the promotion of the Tetrarchs and the denigration of all illegitimate claimants to the purple and their unauthorised coinages.

Of the 397 nummi in Hoard 1, the vast majority (57%) are products of the mint of Trier. Coins struck in London (17%) and Lyons (13%) are also well represented. London-struck nummi predictably form the bulk of Hoard 2 (62%), whilst the best represented of the Gallic mints is Trier (27%). The dominance of issues in the name of Constantine I and his sons is clearly evident, with coins of the Licinii accounting for only 1% of the total recovered. In this case the apparent bias is somewhat deceptive, as the representation of non-Constantian coins is broadly in keeping with expectations based upon other English finds of the period.

Following an inquest held at Hull Coroners' Court, the hoards were declared to be Treasure. At the time of writing they are undergoing assessment by the Treasure Valuation Committee and it is hoped that they will ultimately be acquired by a museum in the East Riding of Yorkshire. The entire saga is a tale of productive and extremely close collaboration between detector users, museum staff, and field archaeologists. Such tales have become more commonplace in the wake of the introduction of the Finding Our Past projects and reporting of Portable Antiquities.

The detectorists and finds liaison officers who have been involved in that project are to be congratulated on the work which they have done in building bridges between communities which, in the past, have perhaps tended to view one another with suspicion. It is earnestly to be hoped that the breaking down of barriers between amateurs and professionals will in due course lead to tales such as this becoming the rule rather than the exception.
NUMISMATIC CALENDAR

AUCTIONS FEATURING ANCIENT COINS

5 September. DIX NOONAN WEBB, London. Tel: (44) 20 7499 5022.
19 September. CLASSICAL NUMISMATIC GROUP INC., London. Mail Bid Sale No 58. Tel: (44) 20 7495 1888.
3 October. SPINK’S, London. Tel: (44) 20 7563 4000.
8-9 October. BALDWIN’S, London. Tel: (44) 20 7930 9808.
9-12 October. KUNKER, Osnabrück. Tel: (49) 5 41 96 20 20. Fax: (49) 5 41 96 2222. Website: www.kuenker.com.
10 October. GLENDININGS, London. Tel: (44) 20 7493 2445.
10-11 October. ASTARTE S.A., Lugano, Switzerland. Tel: (41) 22 310 4507.
15-17 October. GÖRRY & MOSCH, Munich. Auctions 110-112. Tel: (49) 89 2422643-0. Fax: (49) 89 2285511. Website: www.gmcoinart.de.
22-23 October. LEUMNUMISMATIS, Zurich. Tel: (41) 1211 4772. Fax: (41) 1211 4696.
24-25 October. HESS-DIVO AG, Zurich. Tel: (41) 1225 4000.
31 October. RUSSO PEUS MCM, Frankfurt. Tel: (49) 69 959662-0. Fax: (49) 69 555945.

FAIRS

8 September. THE LONDON COIN FAIR, The Cumberland Hotel, London W1. Tel: (20) 7831 2080.
8-9 September. 51st NATIONAL SALON OF NUMISMATICS, Riccione, Italy. Exhibition and numismatic fair devoted to ancient coins. Tel: (39) 541 692 194. Fax: (39) 541 693 614. Website: www.comune.riccione.39/expo.
4-7 October. LONG BEACH COIN & COLLECTIBLE EXPO, California. Tel: (01) 805 962-9939. Fax: (01) 805 963-0827. Website: www.longbeachshow.com.
3-6 October. COINEX, Marriott Hotel, London. Tel: (44) 20 8396 4290.
12-13 October. NEW YORK FALL COIN SHOW, Marriott Marquis, New York.
19-21 October. VICENZA NUMISMATICA, Vicenza, Italy. 10th Salon of Numismatics. Tel: (39) 444 969 111. Fax: (39) 563 954. Website: www.vicenza.it.

EXHIBITIONS

ITALY

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

NAPLES
IN THE YEAR OF THE EURO. A special exhibition marking the reopening of the museum’s numismatic collection. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 5441494.

ROME
THE NUMISMATIC COLLECTION OF THE KING OF ITALY. Priceless numismatic collection bequeathed to the Italian nation in 1945 by the late King Victor Emanuel III of Savoy. MUSEO NAZIONALE ROMANO PALAZZO MASSIMO ALLE TERME (39) 06 520726.

UNITED KINGDOM

LONDON
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.)

UNITED STATES

NEW YORK
DRACHMAS, DOUBLONS & DOLLARS: THE HISTORY OF MONEY. A five year exhibition displaying more than 600 examples from the American Numismatic Society’s collection of one million coins, bills, and other forms of currency used worldwide. The exhibition is presented chronologically, with items ranging from a 7th century BC Lydian electrum coin to recent paper money. It focuses on the significance of money as political propaganda, as art, and as a measure of both social and economic climate. AMERICAN NUMISMATIC SOCIETY (01) 212 234 3130. 18 October 2001 - the end of 2006.

APPOINTMENTS

Robert Hoge joins the American Numismatic Society this September in the newly endowed position of curator of American Coins and Currency. Previously Hoge was curator of the American Numismatic Association.
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AND HARPOKRATES STRIDING TOGETHER.

Neith wearing the White Crown, Sekhmet wearing the solar disk
with uraeus, and Harpokrates the cap with uraeus; all on a
rectangular base. XXVI - XXXth Dynasty, 664-343 BC.
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THE ANTIQUITIES MARKET AND THE PROBLEM OF ILLICIT TRADE
Should the Past be for Everyone? - Part II

A review and commentary by Jerome M. Eisenberg, Ph.D.

Trade in Illicit Antiquities: the Destruction of the World's Archaeological Heritage
Edited by Neil Brodie, Jennifer Doole, and Colin Renfrew

Just a few months ago the writer reviewed a paperback written by Lord Renfrew, which attacked the antiquities trade as an inherently immoral profession (Culture, Imperialism and the Collecting of Antiquities: Should the Past be for Everyone? A review of Loot, Legitimacy and Ownership by Lord Renfrew, in Minerva, January/February 2000, pp. 49-51). The writer is urged to read this first review to better appreciate the current one on this latest publication of the Illicit Antiquities Research Centre at the McDonald Institute for Archaeological Research at Cambridge, which was founded by Lord Renfrew and is directed by Neil Brodie.

The current publication is a compendium of the papers presented at a closed symposium held at the McDonald Institute in October 1999 (to which the writer was refused permission to attend either as an interested party who has published extensively on the subject or just as a reader of the press).

Indeed, in the initial paper, by Neil Brodie and Jennifer Doole, it is stated that 'it was not felt to be useful to invite trade delegates on this occasion.' To their credit, however, they point out that 'it has been proposed that far from causing destruction, the trade rescues material that would otherwise be lost through agriculture or industrial development, or that antiquities now traded were removed legally from their countries of origin decades or even centuries ago, and have since been lying sequestered in old family collections. It is not clear if, as we maintain, the trade is inherently destructive (unless subject to some form of statutory regulation), or if, on the contrary, it is a relatively innocent enterprise, a force for good even, which brings cultural and economic benefits to all involved, and is thus best left alone.'

They further declare that 'an undue emphasis on the trade per se may ultimately have more insidious consequences, by suggesting that what is in fact a cultural phenomenon of unprincipled and aggressive consumerism is instead a more benign and "natural" behaviour governed by the microeconomics of rationality.' Brodie and Doole want to 'expose the tyranny of the aesthetic! But opprobrium is attached to those at the top of the social scale: it is the money of the wealthy collectors which destroys culture and corrupts societies.'

Most of the 19 papers were concerned with Asia and Africa, specifically Afghanistan, China, Cambodia, India, Pakistan, and Thailand; Kenya, Niger, Somalia, and Tanzania. Unfortunately no government delegates were present from Cambodia, India, Iran, Mali, Pakistan, and, most importantly, Egypt. An excellent paper by He Shuzhong summarized the wholesale destruction of important Chinese sites over the past ten years in Hebei, Hubei, and Xingjiang provinces, and in Inner Mongolia and Tibet. In spite of the fact that a number of people have actually been sentenced to death each year since 1998 for illicit excavation, the plunder of sites, including many that are protected at the provincial and national levels, continues, including the destruction in 1997 of the mausoleum of the Kings of the Zhao State, dating from the Warring States period (770-221 BC), which contained over 500 gold, jade, and bronze objects.

It is puzzling that even though the sale of archaeological material in China is prohibited, the trade is still active in Hong Kong, the most important staging post for its sale, even to foreign museums, and such transactions can apparently be approved by the National Administration on Cultural Heritage. Over 30 regulations have been passed by the Chinese to protect their cultural heritage and there are over 60,000 people employed for this purpose on every level of government, but there are less than 1000 policemen trained to protect sites. The vast number of sites - there are perhaps 20,000 underwater archaeological sites - makes the task nearly impossible.

An amusing passage in his report was devoted to the forgeries of ancient pottery that suddenly appeared on the Beijing market in 1995. Their appearance was so deceptive that government and museum experts believed them to be genuine and that a large, previously unknown site had been looted. They were traced to a workshop in Henan Province operated by professors from a local art school who employed their students to produce the pottery and coat it with soil from an archaeological site. Unfortunately there were no illustrations published of this new group.

The reports on the Americas covered Belize, Peru, and the United States. The Near East included Jordan, Syria, and Turkey. It is worth noting that the Turkish Ministry of Culture receives only 0.3% of the country's general budget, of which only a limited portion is devoted to museums and excavations, leaving a pitiful amount to the actual protection of their sites. Cut-backs have recently been made in all three areas. A paper on Cyprus was devoted primarily to the problems involving the removal of Byzantine wall paintings and frescoes, and illegal excavations in northern 'occupied' Cyprus.

A well-balanced paper on the trade in the United Kingdom was presented by Dr Peter Addyman. Ricardo Iba gave yet another version of his standard report on the analyses of provenances for South Italian vases. A concise report on the looting of sites and illicit excavations in Italy was submitted by Comando Giovanni Pastore of the Carabinieri following the withdrawal of the Italian delegate. Marisa Marthari read a paper on the problems in Greece in the same vein, with the emphasis on her specialty - Cycladic antiquities (no doubt to the embarrassment of Lord Renfrew, who was pointed out by her as one of the scholars who, by extolling the art of the Early Cycladic period, 'helped to create a glorified impression of the material, thus indirectly stimulating collectors and museums to augment existing collections... or to create new ones...').

This publication presents a good picture of the huge market in antiquities worldwide, much of it illegal according to the current laws of the respective nations. It also points out in several of the papers, especially those from Africa, the incompetence and often the corruptibility of the authorities in charge, the lack of public education, and the lack of proper compensation, if any at all, to the local inhabitants who discover objects on their own property. The government demands that these found antiquities be turned over to them, but why should the simple farmer working his
own land to feed his family risk loss of
time and production by bringing his
finds to the attention of an elephantine
bureaucracy for a fraction of the
amount he might receive on the black
market? Most often, rather than choose
either option, he will sell his finds,
destroy, or store them on the premises.
For the past decade the writer has
proposed rational alternatives for the
handling of these problems and grown
hoarse defending the acquisition of
antiquities of non-cultural significance
while condemning the spade full of
'dirt' archaeologists who would ban all
collecting of antiquities to discourage
the current illegal operations. He will
not again mention the important role
collectors have played with their dona-
tions to museums of objects that with-
out their passion stood merely a 50/50
chance of survival (probably far less);
neither will he regale the reader with
tales of dissapate archaeologists,
corrupt politicians, or the self-regulated
State Department, which plays interna-
tional power-poker using the cultural
property acts of various nations as so
many chips in their ever escalating sur-
vivor-take-all, spitting contest.
While the conference was certainly
conducted with the best of intentions,
these closed sessions were tantamount
to the delegates agreeing with them-
selves rather than having a meaningful
exchange of ideas bound for imple-
mentation. We have had enough self-
righteous indignation from this small
core of its breed archaeologists, govern-
ment officials, and lawyers for all time.
Can we not at last get on and find
some solutions to this major problem
instead of dwelling so much on past
transgressions? A final note: the obvi-
ous absence of proper editing for this
publication was excused in that the
editors wished 'to retain the 'flavour of
the originals'!

The Complete
Temple of
Ancient Egypt
Richard H. Wilkinson
256pp, 535 illus, 173 in colour.
Hardback, £24.95.

Ancient Egypt: The
Great Discoveries. A
Year-by-Year Chronicle
Nicholas Reeves
Thames & Hudson, 2000. 256pp,
neatly 600 illus, 234 in colour.
Hardback, £24.95.

When the late Walter Neurath founded
the now famous publishing firm, he
named it from the two rivers at New
York and London - Thames and Hud-
son. The remarkable number of well
written, splendidly illustrated and
finely produced books on ancient
Egypt from the company must almost
make one think now in terms of a
renaming to Thames, Hudson, and
Nile.

Both authors noted here already
have written several useful books on
ancient Egypt under this imprint and
one wonders how many more can be
possible. Temples follows the now
standard format for 'The Complete...'
series, and it well lives up to its name.
There is no other book available that
has such extensive coverage of the tem-
poles, including obviously all the great
tourist-hit sites: Abydos, Dendera,
Luxor group and then along the Nile to
Aswan, to Philae, Abu Simbel, and fur-
ther south. Nor are the temples now
outside of Egypt, generously given by
the Egyptian government in recognition
of foreign help, overlooked. There are
also numerous temples that are 'off
the beaten track', many of which will
be eye-openers even to a number of the
afficionados.

The structure of the book is first
to examine the temples as Houses of
Eternity - their origins and develop-
ment. Them after construction, growth
and also change are outlined. The com-
ponents of the temple and their meaning
are covered in a fourth part, culminat-
ing in a fifth section on the religious
function of the temple. The major por-
tion of the book follows, noting:
the temples from the Mediterranean
down the Nile and into the Sudan as
far as Gebel Barkal; the oases and other
outposts are included at the end of this
survey. So, it can well be seen that the
book does live up to its title - it is no
mean task.

Apart from the wide selection of
illustrations, modern views are inter-
mingled, where useful, with earlier
engravings; there are very useful small
but clear plans of each temple, marking
major elements of it, and some very
intriguing new perspective views. All in
all, not a book to be without, be you
Egyptological buff, visitor, or only an
armchair traveller to the land of the
pharaohs.

Nicholas Reeves has taken an
unusual approach indeed to ancient
Egypt, and it does throw up some
intriguing aspects that have not always
been realised. Instead of focusing the-
atically on discoveries by type or site,
he has taken a chronological approach
which in itself reflects the growth and
interest in Egyptology. The five major
chronological divisions are 1798-1850;
1850-1881; 1881-1914; 1914-1945; and
after 1945. So there is coverage from
the early days of the finding of the
Rosetta Stone and giants (literally and
metaphorically) like Belzoni, through
two centuries to end with the Valley of
the Golden Mummies (see Minerva
Sept/Oct 1999, pp. 9-14), and the very
recent underwater finds at Alexandria.

The stories of many of the early
finds are very much exciting 'Boys
Own' stuff, and many of the other
great discoveries, often merely reflected
in a few well known objects in collec-
tions, have their full background story
recounted and illustrated. Associated
with the coverage of more recent finds
are photographs of the discoveries, so
faces can be put to names that have
only been conjured with - Gaston
Maspero at the unwrapping of a mummy,
the (apparently) immense Jean-Phillipe
Lauer still at Saqqara in his nineties - some
Egyptologists are extremely long lived!

Both these books are interestingly
and splendidly illustrated and, at their
price in this day and age, remarkably
cheap for their size and, hopefully, con-
tenent - they will be required additions to
all Egyptological libraries.

Peter A. Clayton

Bronze Age Warfare
Richard Osgood, Sarah Monks,
and Judith Toms.
xxii + 166pp, 64 b/w illus.
Hardback, £25.

Anyone who might have been labour-
under the misapprehension that
prehistory was a golden age of har-
mony and understanding will not like
what they find in this book. The authors
present a feast of cases from across the
whole of Europe in the sec-
and third millennia BC which indi-
cate that violence and warfare
were common aspects of life in the
Bronze Age. The book also includes
evidence of weapon injuries on skele-
tons, on the weaponry itself, on the
fortifications, the iconography of
rock art and stelae, and on the body
armour to present a richly descriptive
account of how and why warfare was
waged.

This book usefully divides the evi-
dence into five different regions of
Europe. It raises some interesting
mysteries which are perhaps not
given full investigation in the text.
The Bronze Age has been described
as the first arms race and yet the almost
universal replacement across Europe in
the Middle Bronze Age of the bow
and arrow by the spear and sword
seems hard to understand. The bow
and arrow came to play a decisive
role in the later wars of Mongol and
European medieval powers and yet
this weapon, capable of piercing
leather and bronze armour, was virtu-
ally abandoned in favour of close-
quarters, probably one-to-one combat.
How did this new style come into
pan-European acceptance? A second
aspect is the sheer uselessness of virtu-
ally all of the bronze armour and,
in places like Minoan Crete, of the daggers and rapiers. Perhaps the appearance of martial might was as important, if not more so, than the exact design.

This is an enjoyable and informative read, packed full of evidence, examples and illustrations. It forms a useful addition to the small but growing number of new books on ancient and prehistoric warfare.

Dr Mike Parker Pearson,
Department of Archaeology & Prehistory,
University of Sheffield

Etruscan Mirrors: Corpus Speculorum Etruscorum. Great Britain. 1. The British Museum Fascicule 1: Archaic and Classical Mirrors (Early Tanged and Related Mirrors).

Judith Swaddling
British Museum Press, 2001. 192pp with 100 b/w illus, 80 line illus (by Susan Bird). Hardback, £75.

The study of Etruscan bronze mirrors has always lagged behind their more evocative and more easily understandable companions in the ancient world, be they other mirrors, ceramics, sculptures or coins - in effect they have tended to be the 'poor relation'. It has really only been with the advent of the Corpus publication that Etruscan mirrors can be better appreciated and understood. Admittedly, a select few, normally those with clearly identifiable subjects of Greek myth, have found a place amongst illustrated books on the Greek world. In effect, Etruscan mirrors have also often providid illustrations of Etruscan and Greek mythology, sometimes being alternatives to those versions better known through Greek art. They often have the added advantage of inscriptions on them that not only serve to identify the characters involved in the scene but also provide much needed additional information about the still little understood Etruscan language. Not only do scenes from Greek mythology appear on the mirrors, but also valuable illustrations of Etruscan daily life and religion.

The Etruscans and their civilisation suffered as they were an enemy in close proximity to the rising power of Rome, their nearby city of Veii was savagely crushed, the Etruscan Sibylline Books burnt, and Claudiu the first was the only Roman emperor credited with being able to read Etruscan; and his written history of Etruria has not survived.

The collection of some 140 Etruscan mirrors in the British Museum, largely gathered together by antiquarians and collectors in the 18th and early 19th centuries, can be counted amongst the world's finest and most comprehensive collections, representative of each phase of their production from the 6th to 2nd centuries BC. Catalogued and presented in this first fascicule are 36 mirrors of which 23 carry scenes on them (that is the back of the mirror, since the once highly polished front surface would have furnished the reflection). Several of the 'plain' mirrors carry carefully drawn linear decoration, much of it difficult to see and which has been brought out and identified by scientific analysis together with Susan Bird's excellent drawings (which are a major feature of the book).

The finest mirror back (no. 20, and the book jacket subject) has a scene in low relief of two figures locked in a wrestling stance and identified by the inscription names as being Herecule and Micasuc. There is no doubt from the inscription name and the iconography about Herakles, but there is some controversy as to the identification of the second, female figure. She has been identified as Minerva, but Dr Swaddling puts forward a very good case for an interpretation of her as the Amazon queen Hippolyta, from whom Herakles had to wrest her girdle as the ninth of his Twelve Labours. Several of the other mirrors also identified carry scenes well known from the Greek myths - the birth of Athena from the head of Zeus, the pursuit of Thetis by Peleus, etc, whilst others, outside of the genre scenes, are not so easy to interpret. Dr Swaddling's expert analysis and identification throws interesting light on the contemporary owners' requirements and interests.

Each mirror is fully described in a succinct presentation of the major details, material and condition, size, type, subject, characteristics of the decoration and date. The large book format has enabled most of the mirrors and the drawings of them to be reproduced at actual size and with photo facing line drawing of the decoration; only a few are slightly reduced (and noted on their illustration). An Appendix contributed from the Department of Scientific Research examines the composition of Etruscan mirrors.

Despite the initial reaction to a high price, the contents and presentation of the volume make it a substantial addition to Etruscology.

Peter A. Clayton

The Reception of Classical Art in Britain: An Oxford Story of Plaster Casts from the Antique

Donna Kurtz

Lecturing to the Oxford Art Society in 1849, the pioneering 19th-century classical archaeologist, Charles Newton, urged his audience to 'make a museum of casts of legs, and arms, and heads, and such other anatomical details as can conveniently be arranged in a series of transition specimens'. The speaker was fresh from a tour of European museums and had in mind to create a physical index of the types and styles of classical sculpture he had encountered. His model was the collection of casts of architectural mouldings, assembled and presented to Oxford University by Thomas Rickman, himself a pioneer of the history of the stylistic development of architecture.

Although not the membri disticta envisaged by Newton, the present Oxford collection of casts of Greek and Roman sculpture broadly fulfils his vision, charting as it does the chronological development of marble carving from archaic Greek to Roman times. Before Newton's time there were already casts in the University, the earliest serving as ornament and curiosity, collected as part of a systematic series. They include the oldest surviving cast, the Wild Boar of the Uffizi in Florence, given by Sir Roger Newdigate c. 1783, and installed in the library of Queen's College. Others were given in 1842 by the widow of the sculptor Francis Chantrey. The collection, however, of the collection as we now know it began in 1883, when the classical scholar Henry Pelham initiated a campaign of acquisition that was to be taken up and vigorously pursued by Percy Gardner, the first incumbent of the Lincoln Chair in classical archaeology.

This book is in two parts. In the second is a summary catalogue of the Ashmolean's present cast collection listed in order of acquisition. There are also professional biographies of the Lincoln Professors who have curated them. The first part has a wider range with an overview of some aspects of British and some European classical collecting. Oxford looms large in this story, also with emphasis on the acquisition of the Arundel Marbles and the importance of Newdigate (1717-1806). Building on the pioneering work of Michael McCarthy, the author has made good use of the Newdigate papers.
in Warwickshire County Record Office. Altogether, this marriage of parts makes an idiosyncratic volume with which to inaugurate a new series entitled "Studies in the History of Collections.

This first book comes in two versions. In each, the contents are the same, but they are differently packaged. One is in the standard limp cover of British Archaeological Reports, while the second is hard-bound under the joint imprint of Archaeopress and Beazley Archive. In this second version a jarring contrast is to be found between the beauty of the all-colour jacket and the quasi-photocopied black-and-white plates within.

Marketing strategies apart, this is in essence an account of the Oxford cast collection and as such represents an important chapter in the growing history of casts. There has in recent years been a new awareness of the archaeological and aesthetic value of plaster casts. Oxford, and indeed Cambridge, are fortunate and wise to have kept their collections safe and visible, even through the years when such things have been out of fashion. Casts are now in fashion, but those of us who value casts and their role in teaching students of art history and art alike cannot afford to be complacent. As recently as 1998, University College London expelled its collection of around 150 casts. The British Museum gave them sanctuary, and they are now in a store awaiting a better day.

Dr Ian Jenkins, The British Museum, Department of Greek and Roman Antiquities

Plundering the Past: Roman Stonework in Medieval Britain

Tim Eaton

Roman archaeologists, when excavating the site of a masonry building, inevitably have to ask the question 'where has all the building stone gone?' Conversely, those studying standing medieval buildings must consider the source of the stonework; has it been salvaged or freshly quarried? The evidence for the recycling of Roman spolia before the 10th century, when building in stone was confined to the important monastic churches, is plentiful, but what motivated medieval builders to re-use Roman material? This readable book, which had its genesis as a doctoral thesis, attempts to answer these questions, both in theory and through specific examples.

The reasons for the recycling of Roman spolia have received little attention or study until recent years. Tim Eaton has carried out research on over 200 standing medieval buildings in Britain, and from this survey has concluded that recycling can be classified as 'practical reuse' or 'meaningful re-use'.

Chapter 2 explores in detail the comparative costs of obtaining the stone for a specific building project, the construction of the 11th century great hall at Chepstow Castle in Monmouthshire, which incorporates in its fabric Roman brick and large blocks of re-used local Sandbrook sandstone. The source of the Old Red Sandstone facing is uncertain, but for the purpose of this model the site of the Roman temple at Lyme has been chosen as the possible source, though the legendary fortress at Caerleon is another possibility. Three hypothetical scenarios compare the cost, in man hours of labour, of delivering sandstone by land or by water, or freshly quarrying limestone from the immediate vicinity. The results clearly show that transportation of stone from the building site by human labour is the most economic, but the building technique used. Had the builders been prepared to construct the castle entirely from rock-faced rubble, thus avoiding the need to dress the locally-quarried stone, the cost of its extraction would have been a fraction of that of transporting stone from Lyme. The small, roughly-squared stone facing used at Chepstow bears a striking resemblance to the Roman walls at nearby Caerwent and Caerleon. It would appear that the Norman builders did not base their decision on economic grounds, and Eaton suggests that the reuse of ancient stonework was intentional, with the purpose of evoking the Roman past. I would, however, argue that any future work in this field would undoubtedly benefit from more precise geological identification.

The remaining chapters focus less on mechanics of re-use and more on the motivation. A detailed study of the re-use of Roman carvings and inscriptions - such as altars, coffins, tombstones, milestones - in medieval Britain shows that, in many instances, such stonework was deliberately placed on display in conspicuous locations, for either symbolic or, on occasion, apotropaic reasons. There are other cases, however, where Roman inscriptions and carvings were placed in non-visual contexts, such as foundations, but it is shown that this type of re-use may have been equally meaningful. Eaton concludes that both the early church and the Norman elite recycled Roman masonry and monuments to generate authority and kudos by giving the impression that they were the natural successors of the Roman Empire. This book will undoubtedly encourage the enthusiastic reader to explore this subject further and will encourage the future examination of the fabric of medieval buildings in much greater detail, for which there is a helpful appendix: 'Roman spolia: what to look for'.

Richard J. Brewer
National Museums & Galleries of Wales

Viking Weapons and Warfare

J. Kim Siddorn

For those who cling to the notion that re-enactment has nothing to offer the serious historical researcher, this book ought to come as a pleasant surprise. Its author, one of the leading figures in Anglo-Saxon period re-enactment, brings together in one volume many of the issues which have puzzled scholars for centuries regarding arms, armour and tactics in the Viking age. What makes it all so appealing is the author's assertion that the text described has indeed been tried out, often by the author and his colleagues. From the forging of pattern-welded sword blades, to the recreation of the Bayeux Tapestry's irritating ambiguous 'square patch' on the mailed chest of a Norman warrior, opinions and alternative explanations abound.

After giving us the Vikings' historical background, the author quickly gets down to business explaining how iron ore was worked in contemporary furnaces; how spears were employed; construction techniques of shields, and the nature of armour (including an accurate modern reconstruction of riveted mail). There are further chapters on swords - which include observations on handling properties, scabbards, helmets and the sea. A relative value chart based on Anglo-Saxon fines helps us understand in modern terms the value of Viking Age money. It was not what you did that was important, we are told, but who you did it to.

No book on the Vikings is complete without a consideration of ship-building. Here, construction techniques and terminology are comprehensively explained and beautifully illustrated, helping us differentiate different types of vessels.

Sumptuously illustrated with photograhs and drawings of ships, armour, weapons, and battle reconstructions (some, curiously, with modern buildings in the background), a handful of hasty sketches do not let the book down. Despite the acknowledgment of subjectivity in the approach, this book is a welcome contribution to a sadly unfashionable area of historical study.

Paul Hill
MUSEUM EXHIBITIONS

UNITED KINGDOM

ABERDEEN PERMANENT COLLECTION. A well-focused collection falling into three broad categories: prehistoric material donated by private enthusiasts, medieval artifacts from excavations 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 EGYPT REVEALED: LIFE AND DEATH IN ANCIENT EGYPT. Featuring collections from the British Museum and Birmingham's Egyptian collections, the exhibition explores the religious beliefs and practices of ancient Egyptian life through the following themes: King and Society, Daily Life, Scribes and Writing, Priests and gods, and the Dead. BIRMINGHAM MUSEUM & ART GALLERY (44) 121 303-2834. Until 23 September.

BRIDPORT, Dorset WADDON HILL EXCAVATIONS. Waddon Hill was occupied for 15 years by the elite Roman Legion II before they marched into the Midlands to crush the revolt led by Boudicca. The fort was excavated in 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.

BUTE, Western Scotland ARCHAEOLOGICAL SHADOWS. Influenza outbreaks, battles, post-mortem examinations, and by the history of this specific area as a Bronze Age burial site, artist Kate Whiteford has created a land drawing in the grounds of Mount Stewart House, on the island of Bute (easily accessible by train and ferry from Glasgow). The landwork is accompanied by an exhibition at Mount Stewart's acclaimed new visitor centre. MOUNT STEWART HOUSE AND GARDENS (44) 1700 533877 (www.mountstuart.com). Until 30 September.

CAMBRIDGE EARLY JAPANESE CERAMICS. FITZ-WILLIAM MUSEUM (44) 1223 333-516. 1 September - 1 October.


GLASGOW ANCIENT EGYPT: DIGGING FOR DREAMS. An interactive and highly accessible exhibition featuring objects from the Petrie Museum of Egyptian Archaeology and the BURRELL COLLECTION (44) 141 287-2550. Until 30 September.

LONDON SHINTO: THE SACRED ART OF ANCIENT JAPAN. This exhibition will show over 100 objects borrowed from leading Japanese shrines, temples, and museums. It will include ritual pottery from the Jomon period (10,000BC - 3000BC), the oldest ceramic ware known to man, wood sculpture over 1000 years old, paintings, swords, and other treasures from the early medieval period. BRITISH MUSEUM (44) 20 7323-8525. (www.britishmuseum.ac.uk). 5 September - 2 December.


UNKNOWN AMAZON: CULTURE AND NATURE IN ANCIENT BRAZIL. The long, rich, history of man's adaptation and interaction in the tropical rainforest of the Amazon basin is explored through the Collections of European and Brazilian museums and photographic investigations conducted from our outer space. JOSEPH HOTUNG GREAT COURT GALLERY, THE BRITISH MUSEUM (44) 20 7323-8525. (www.britishmuseum.ac.uk). 26 October - 1 April 2002.

MIDDLEWICH, Cheshire ROMAN MIDDLEWICH. A two day festival featuring displays, by leading re-enactment group the Ermine Street Guard, of Roman armour, cavalcade, military weapons, and crafts; a Roman market and galley; booksignings, stalls and workshops. HARBUTT'S FIELD ROMAN FORT (44) 1244 603289. 15 - 16 September.

MOTHERWELL, Clyde Valley TECHNOPOLEIS. A permanent exhibition, taking the visitor on a journey through time, telling the stories of the area and its inhabitants from Roman times, using a series of multimedia environments. MOTHERWELL HERITAGE CENTRE (44) 1698 251-000 (http://motherwellheritage.freeervers.com).

NORWICH, Norfolk NORWICH CASTLE MUSEUM. Reopened on 24 July after undergoing an extensive refurbishment. Visitors are now able to see part of the castle that have never before been accessible, including the basement of the keep - where it is possible to discover how the castle was constructed. A new archaeology gallery celebrates the story of Queen Boudica and display the treasure of her Iceni tribe, and a new Egyptian gallery has been designed especially to show the museum's collection. NORWICH CASTLE MUSEUM (44) 1603 493-625.

UNITED STATES

ATLANTA, Georgia MASTERS OF THE MUMMIES: THE ART AND ARCHAEOLOGY OF DEATH IN ANCIENT EGYPT. The newly reinstalled galleries of Egyptian and Near Eastern Art will open in October, including 150 recently acquired collection of sarcophagi, mummies, and other Egyptian antiquities from the Niagara Falls Museum. THE MICHAEL C. CARLOS MUSEUM (44) 1404 727-4282 (www.emory.edu/carlos). (See Minerva, this issue, pp. 16-19. Reprints of this article are available for $3.50 at the museum, or from Minerva).


TREASURES OF THE CHINESE SCHOLAR. Over 180 exceptional objects from China's emperors dating from the Shang Dynasty (770-256 BC) through the Qing Dynasty (1644-1911), including works of art in stone, metal, horn, wood, and lacquer, as well as calligraphy and paintings, organised by the University of Pennsylvania Museum of Archaeology and Anthropology. THE MICHAEL C. CARLOS MUSEUM (44) 1404 727-4282 (www.emory.edu/carlos). 13 October - 6 January 2002.

BOSTON, Massachusetts ART OF THE ANCIENT NEAR EAST. Permanent installation tracing the evolution and art of Anatolia, the Levant, Mesopotamia, Iran, and Egypt. MUSEUM OF FINE ARTS, BOSTON (44) 1617 267-9300 (www.mfa.org). 20 October - 3 February 2002.

BOSTON, Massachusetts WIT AND WINE: A NEW LOOK AT IRANIAN CERAMICS FROM THE ARTHUR M. SACLER COLLECTION. About 60 pottery vessels from the 5th millennium BC to the 6th century AD. BROOKLYN MUSEUM (44) 718 638-5000 (www.brooklynart.org). 7 September - 1 November (final venue).


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


HANOVER, New Hampshire ANTIQUITY IN RENAISSANCE AND BAROQUE ROME. HOOD MUSEUM OF ART, Dartmouth College (44) 603 646-4547 (www.dartmouth.edu/~hood/menu.html). Until 16 November.

HOUSTON, Texas IN SEARCH OF ETERNITY: LIFE AND DEATH IN ANCIENT EGYPT. Hundreds of antiquities covering a period of 4000 years, models, and photographs. HOUSTON MUSEUM OF FINE ARTS SCIENCE (44) 713 639-4601. Until 31 December.

SAN FRANCISCO, California
CHINESE BRONZE AND BUDDHIST ARTS. 120 of the most exceptional pieces from China, Korea and Japan. Permanent collection dating from the early Neolithic period to recent times, the first major reinstallation of the Chinese and Japanese gallery. ASIAN ART MUSEUM OF SAN FRANCISCO. (1) 415 379-8801. (www.asianart.org). An ongoing exhibition.

SAN JOSE, California
SYRIA: CRADLE OF CULTURE. This major exhibit features about 400 antiquities from the national museums in Damascus and Aleppo, the Palmyra Museum, and regional museums at Deir ez-Zor, Idlib and Suweida. ROSCRIUCIAN EGYPTIAN MUSEUM (1) 408 947-3600 (www.roscrucian.org), Until Sept. 2021 (then to New York). Catalogue. (See Minerva, Jan/Feb 2000, pp. 8-17). Reprints available from Minerva for $5.

SEATTLE, Washington
IS EGYPTIAN ART AFRICAN? A continuing exhibition comparing ancient Egyptian gods to sub-Saharan African deities, showing similarities between some of the poses, between articles of personal adornment and between views of divine kingship. SEATTLE ART MUSEUM (1) 206 654-3100 (www.seattleartmuseum.org).

WASHINGTON, D.C.
The CAVE AS CANVAS: HIDDEN IMAGES OF WORSHIP ALONG THE SILK ROAD, a group of 5th century wall painting fragments from the great Buddhist cave site of Qizil in Xinjiang, illustrating the interdependent nature of the art and architectural design of these cave temples. SACKLER GALLERY, SMITHSONIAN INSTITUTION. (1) 202 357-2700. 9 September - 7 July 2022.

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

THE FREER GALLERY OF ART: CONTINUING EXHIBITIONS; ANCIENT CHINESE POTTERY AND BRONZE, ARTS OF THE ISLAMIC WORLD, BUDDHIST ART, INDIAN ART, FREER GALLERY OF ART, SMITHSONIAN INSTITUTION. (1) 202 357-2700.

FORGOTTEN FRAGMENTS FROM THE SILK ROAD: CENTRAL ASIAN BUDDHIST MURALS IN CONTEXT. SACKLER GALLERY, SMITHSONIAN INSTITUTION. (1) 202 357-2700. 9 September - 7 July 2022.

FROM KILN AND KITCHEN TO GALLERY: THE STORY OF ASIA'S STORING JARS. This exhibition features 24 large stoneware and earthenware jars created between 771 BC and the 19th century. METROPOLITAN MUSEUM OF ART. (See Minerva, July/Aug 2000, pp. 8-16.)

PROVIDENCE, Rhode Island
RETHINKING THE ROMANS: NEW VIEWS OF ANCIENT SCULPTURE. The first permanent installation of the museum's fine roman sculpture collection with an emphasis on the works of art that reflect Roman culture. (See Minerva, May/June 2001, pp. 24-26)
AUSTRIA

VIENNA


REOPENING OF THE EGYPTIAN AND NEAR EASTERN COLLECTION. Following an extensive refurbishment, the collection will reopen on 24 September. KUNSTHISTORISCHES MUSEUM (45) 1 525-240 (www.khm.at).

BELGIUM

BRUSSELS


CANADA

HULL, Quebec

FULL CIRCLE: FIRST CONTACT. Artifacts and multimedia presentations concerning the first contacts between the native Skrastings 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 ADRIAT. An on-going exhibition of Bronze Age, Greek, and Roman artifacts uncovered as a result of a large-scale archaeological project at the Canaletto site in the Atrichia Sea. These objects are accompanied in this exhibition by objects on loan from the Archaeological Museum of Spilt, Croatia. THE ROYAL ONTARIO MUSEUM (1) 416 586-8000. (www.rom.on.ca).

EGYPT

CAIRO

THE ROYAL MUMMIES. Twelve pharaonic mummmies: 8 kings - including Ramesses II - and 3 queens and princesses, have now been placed back on permanent exhibition. They were removed from display in 1980 when Anwar Sadat thought that their appearance robbed them of their dignity. THE EGYPTIAN MUSEUM (292) 575 7035.

LUXOR

MUSEUM OF MUMMIFICATION. A small new museum, close to the temple of Luxor, devoted to mumified humans and animals, with separate displays for separate displays for mummies, birds, and reptiles. The stages of embalming, the materials, and a large collection of the surgical tools used are also on view. (20) 9538-0269. (See Minerva, Jan/Feb 1998, p. 40.)

FRANCE

AMIENS, Somme

GALIC TOMBES. MUSÉE DE PICARDE (33) 322 91 36 44. Until 4 November.

THE TWILIGHT OF THE MAYA. MUSÉE DE PICARDE (33) 322 91 36 44. Until 21 October.

ANTIBES, Alpes-Maritimes

REINSTALLATION OF THE ARCHAEOLOGICAL COLLECTION. Accompanied by a new exhibition on the archaeology of the area. MUSEE D’ARCHAEOLOGIE (33) 4 9290-5435.

AVIGNON, Vaucluse

LES GRECS EN ITALIE: LE ITALIEN COLLECTIONS. MUSÉE CALVET (33) 490 86 34. Until 29 October.

BAR-LE-DUC, Meuse

FROM CILICIA TO THE YEAR 2000: WRITING HISTORY. MUSEE DE BARROIS (33) 1 297 64 17. Throughout September.

BIBRACIE, Burgundy

CELTIC MUSEUM. A new museum of the Celtic civilisation, includes objects not only from France, but also Switzerland, Germany, Slovakia, Budapest, and the Mediterranean region. Bibracte is part of a huge Celtic fortified oppidum, with most of its fortifications still in place. MUSEE CELTIQUE DE BIBRACIE (33) 85 865-235.

BIESHEIM, Haut-Rhin

THE ROMAN BOUNDARY ON THE UPPER RHINE: RECENT EXCAVATIONS. MUSÉE GALLO-ROMAIN (33) 389 72 01 41. Until 20 October.

BORDEAUX, Gironde

THE BRONZE AGE IN AQUITAINE AND ITS INTERNATIONAL RELATIONS. MUSÉE D’AQUITAINE (33) 356 01 51 00. 1 September - 1 January 2002.

CANNES, Alpes-Maritimes

FROM EXCAVATION TO MUSEUM: THE ANCIENT WALL PAINTINGS OF THE LAVRIGA-MARQUEZ SITE. A new permanent exhibition showing Roman wall paintings discovered in local excavations. MUSEE DE LA MER (33) 4934 3187.

CHAUMONT, Haute-Marne

GAEANO-ROMAN MYTHOLOGY AND ANTIQUITY. MUSÉE DE CHAUMONT (33) 325 03 01 99. Until 30 December.

Corte, Corse

CORSA CHRISTIANA: 2000 YEARS OF CHRISTIANITY. MUSEE DE LA CORSE LA CITADELLE (33) 495 61 01 01. Until 31 December.

FECAMP, Seine-Maritime


MARTIGUES, Bouches-du-Rhône

PASSAGES WITHOUT RETURN. A new permanent exhibition of funerary monuments made in the north-west part of the Paris region at the end of the Neolithic period, c. 3500-2500 BC. MUSEE DE PREHISTOIRE DE L’ILE-DE-FRANCE (33) 1 64 284-037.

NIEDERBRONN-LES-BAINS

DE AQUA IN VITA RGMONORUM. WATER IN ROMAN ANTIQUITY. MUSEE ARCHEOLOGIQUE DES VOSGES (33) 388 80 36 37. Until 30 December.

NEMOURS, Seine-et-Marne

THE HORSE: SYMBOL OF POWER IN PRE-Roman FRANCE. MUSEE DE PREHISTOIRE (33) 64 28 40 37. Until 12 November.

ORGNAC L’AVEN, Ardèche


PARIS

THE ARCHAIC ALTERS OF GALE. Three archaic Greek polychrome altars found recently in Gela, Sicily, are exhibited for the first time outside of Italy. MUSÉE DU LOUVRE (33) 1 40 51 31. (www.louvre.fr) 26 September - 17 December. 2000.

ARCHÉO 2000. A new permanent installation for the archaeological collection (Palaeolithic to Gallo-Roman) of the museum, with particular focus on excavation results from Berry, including three canoes and numerous items from daily life in Neolithic Paris. MUSÉE CARNAVALET (33) 1 44 395-858.

ASIATIC MUSEUM REOPENED. The museum has been fully renovated. MUSÉE NATIONALE DES ARTS ASIATIQUES CUIUMET (33) 1 47 236-165. (See Minerva, May-June 2001, pp. 21-23.)


GOLD OF THE NOMADS: SCYTHIAN TREASURES FROM ANCIENT UKRAINE. A major exhibition of Scythian gold and silver artefacts, including more than 170 objects from four major Ukrainian museums. GRAND PALAIS (33) 4 44 13 17 17 (www.mn). 23 September - 31 December (final venue). See Salvatore, Nov/Dec 1999, pp. 24-33; reprints are available at the venue or from Minerva for $3 each).

GERMANY

BERLIN

INDIANS OF NORTH AMERICA: FROM MYTH TO MODERN TIMES. A long-term special exhibition. MUSEUM FUER VOLKENKUNDE (49) 30 810-1231. Until 30 November 2005.

TROY-SCHLEIMANN-ARTIQUITIES. Permanent exhibition of more than 500 Trojan antiquities in Berlin, now on display after reuniting the museum collections from East and West Berlin. MUSEUM FUR VORUNFRUHGESCHICHTE SCHLOSS CHARLOTTEBURG, LANGHAUSBAU. (49) 30 3209-1233.

BOCHUM, Nordrhein-Westfalen

BUCHEIRO. THE CERAMIC OF THE ET-
USCAPS. 146 examples of Buccero ware from the 7th to 6th centuries BC, including several from the museum's collection, 67 from Berlin and 27 from Dresden. KUNSTSAMMLUNGEN RUHR-UNIVERSITAT BoCHUM (49) 234 1704 4738. Until 15 January 2003.


BRAUNSCHWEIG TROY: MYTH AND REALITY. Featuring new archaeological artifacts from ancient Troy and treasures from Turkish museums, this exhibition assembles new evidence that the city flourished 1000 years earlier than previously believed. BRAUNSCHWEIGSCHES LANDES MUSEUM UND HERZOG ANTON ULRICH-MUSEUM (49) 531 122 50. Until 14 October (then to Bonn).


FREIBURG, Baden-Württemberg ROMAN PORTRAITS FROM BERLIN. 16 Roman marble portraits from the Antikenabteilung, Berlin, on loan to Freiburg for three years. ARCHÄOLOGISCHE 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. The main installation officially inaugurated in October 2000, containing the most important artifacts found in the three cities of Chaladikhi, POLYGYROS, ARCHAEOLOGICAL MUSEUM (30) 521-31365.

POLYGYROS, Chaladikhi THREE ANCIENT COLONIES OF ANDROS ISLAND: ACANTHOS, SANE AND STAGEIRA. Permanent exhibition officially inaugurated in October 2000, containing the most important artifacts found in the three cities of Chaladikhi, POLYGYROS, ARCHAEOLOGICAL MUSEUM (30) 371 22269. Permanent exhibition.

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

VERGINA THE GREAT TUMULUS OF THE ROYAL MACEDONIAN TOMBS. Museum and shelter opened at the site of the ancient Macedonian capital. Contains a house Philip II's tomb (or that of Philip III) (30) 33 192-347. (See MINERVA, Jan/Feb 1999, 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 Museum's own collections. NATIONAL MUSEUM OF IRELAND (353) 1 677-7444.

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

LIMERIC THE HUNT MUSEUM. The museum houses the renowned and wide-ranging collection belonging to John and Gertrude Hunt. The collection is structured around 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 (353) 61 312-833. (See Minerva, Nov/Dec 1998, pp. 36-40.)

ISRAEL HAIFA HECHT MUSEUM: PERMANENT SPECIAL EXHIBITIONS. ANCIENT CRAFTS AND INDUSTRIES; PHOENICIANS ON THE NORTH COAST OF ISRAEL IN THE BIBLICAL PERIOD. (972) 4 825-7773 (http://research.heifa.ac.il/hecht/).

MEASURING AND WEIGHING IN ANCIENT TIMES. This exhibition encompasses various fields of measurement: time, volume, length, and weight. The varied objects on display, include ancient sundials, containers inscribed with volumetric capacities, and various types of scales. One of the most interesting artifacts is an iron rod from the Byzantine Period discovered in the town of Selomoi. The rod served as a unit to measure land for tax purposes. HECHT MUSEUM (972) 4 825-7773 (http://research.heifa.ac.il/hecht/). Until October 2001. (See Minerva, July/August 2001, pp. 36-37.)

THE RICHNESS OF ISLAMIC CAEA- SAREA. This exhibition displays finds from excavations conducted in Caeasarea since 1992, including pottery, glass utensils, wood and ivory objects, candles, and jewels. HECHT MUSEUM (972) 4 825-7773 (http://research.heifa.ac.il/hecht/). Until April 2002.

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

A DAY AT QUMRAN: THE DEAD SEA SECT AND ITS SCRIBES. A permanent exhibition commemorates the 50th anniversary of the discovery of the scrolls. A unique 1st century AD document from an ostrich discovered in Qumran in the winter of 1993-1994, the story of 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 on the Archaeological sites. THE ISRAEL MUSEUM (972) 2 670-8811.

THE LADY FROM BEREKAT RAM: FIRST LADY OF THE ARTS. Now on exhibition is a tiny (3.4 cm) volcanic tuff figurine found at an early Stone Age site in the Golan, confirmed by scientific tests to be about 250,000 years old, the oldest known manmade image was previously thought to be about 35,000 years old). ISRAEL MUSEUM (972) 2 670-8811. (See Minerva Nov/Dec 2000, p. 5.)

ITALY ANCORA. THE ADRIATIC SEA: CULTURES BETWEEN BORDERS. Archaeological objects, paintings, maps and sculpture from sites including Aquileia, Concordia Sagittaria, Marano Lagunare, San Vincenzo al Volturno, and Cricchio, document cultures along the shores of the Adriatic Sea. MOLE VANVITELLIANA (39) 071-2072348. Catalogue. Until 5 September.

THE Gilded BRONZES FROM CAROTCE- TD. MUSEO ARCHEOLOGICO NAZIONALE DELLE MARCHE (39) 071 202602 / 2075390. Until 30 September.

AREZZO ETRUSCANS OVER TIME. MUSEO ARCHEOLOGICO NAZIONALE BASILICA INFERIORE DI SAN FRANCESCO (39) 800 860070. Until 2 December.

AVEZZANO TREASURES FROM LAKE FUCINO IN THE TOLIACONIA COLLECTION. Archaeological dioceses. Made during the remodelling of the lands around Lake Fucino. VILLA TOLIACONIA (39) 0863-501270. Until 30 October.

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

BRESCIA MUSEO DELLA CITTA IN SANTA GIU- LIA. The recently opened first phase in a long term project, which will include a museum inside the 8th and 12th century convent of Santa Giulia, and the creation of an extensive archaeological park. The Roman, Longobard, and Venetian museums in the site have just opened. Amongst the major exhibits on view are the superb bronze statue of a winged Victory, mosaics, wall paintings, and a precious cross that belonged to the longobard king Desiderius. MONAS- TERIO 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 GIROLOMEO DI GIOVANNI - CONVENTO DI SAN BENEDETTO. The archaeological museum has moved to new premises and was re-opened last June with an interesting graphic exhibition centred on the relationship between Celts and Romans: Victories over the Celts! The permanent collection includes Greek and Roman objects. (39) 0737 402-310. An on-going installation. Catalogue.

CASTELVELTRANO
THE ISLAND PHIDIANCIANS. CHIESA DI SAN AGOSTINO. Until 30 September.

CECINA
ETRUSCAN TOMBS FROM THE NECROPOLIS OF BADIA DI VOLTERRA. On display are the results of 1960s excavations in the Volterra region. ARCHEOLOGICAL MUSEUM (39) 0586 660441. Until 30 September.

COMACCHIO
THE MUSEO DELLA NAVE ROMANA. Inaugurated last December to house a 1st century BC ship which sank in the nearby lagoon. The ship and the goods were perfectly preserved, having been covered by five metres of sand and mud for 2000 years. (39) 0531 331-0185. An on-going exhibition.

CRECCHIO, Chieti
ARCHAEOLOGICAL MUSEUM - CASTELLO DUCALE. The museum is now open to the public and includes 6th-5th century BC, 5th-4th century BC etc. Each section excavated locally. Jewels, bronzes, ceramics, and glass objects demonstrate previous Etruscan influences. There are also a considerable number of Etruscan objects from the Franchi Maria Faracci collection, recently bequeathed to the museum. (39) 0871 94-1392. An on-going exhibition.

FLORENCE
ANCIENT PERU: ART FOR GODS AND MEN. Recent archaeological discoveries and treasures from ancient Peru. PALAZZO STROZZI (39) 055 2395863. 14 September - 6 January 2002.

ETRUSCAN WARRIOR PRINCES. Monumental statues and funerary goods from the tombs excavated at Casale Marittimo. MUSEO ARCHEOLOGICO (39) 055 23575. Until 23 September.

VILLA CORSINI. The archaeological museum has reopened following extensive renovation. It contains a large collection of Etruscan and Roman statuary. (39) 055 23575.

MONTAGNANA, Padoua
MUSEO CIVICO E ARCHEOLOGICO. The museum, created in 1980 following the discovery of the Roman necropolis of the nearby area of Valsasso, has now been reorganised, 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 exotica from Pompeii and Herculaneum has now been reorganised and put on display. (39) 081 544-1494. Catalogue.

TREASURES FROM THE BORGIA COLLECTION. This collection, which includes Egyptian, Etruscan, Greek, and Roman antiquities is now on display at the location where it was intended to be displayed in the 19th century. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 544 1494. Until 16 September.

PERUGIA
MUSEO ARCHEOLOGICO NAZIONALE. New exhibition spaces have been added to the museum. Now on view is the Giuseppe Bellucci collection of statues and sculptures and the Etruscan tomb of the Cal Cuti family and its funerary goods. (39) 075 575-9658. An on-going exhibition.

PORTO RECANATI
POTENZA, A ROMAN COLONY. On view are the results of 20 years of excavations at Potentia, a Roman colony founded in 184 BC. CASTELLO SVEVO (39) 0719-799084. Catalogue. Until 31 October.

RIMINI

ROME
BARBARIAN SPLENDOUR: WARRIORS IN ANCIENT BASILICATA. The exhibition displays the results of the research on the 3rd-4th century BC, explored using evidence from recent excavations in this region. MUSEO BARRACO (39) 06 686 866.28. Until 21 October.

BLOOD AND SAND IN THE COLOSSEUM. The Colosseum becomes a museum itself, the venue for an exhibition about its own architecture and the spectacles it held, as well as information about other amphitheatres in the ancient Roman world. Mosaics, sculptures, and above all the collection of arms and armours from the Museo Archeologico in Naples document the everyday life of gladiators. THE COLISEUM. Until 7 January 2002.

CAPITOLINE MUSEUMS. The Tabularium and Capitolium museums have reopened, incorporating recently excavated remains of the temples of Vittorio and Jupiter due to the new complex. English language tours of the museums and of other major archaeological sites in Rome are available. (39) 06 3974-9907. (See Ministère, Jan-Feb 2001, pp. 34-5.)

MUSEO NAZIONALE ETRUSCO DI VILLA GIULIA. 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 at the site of 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.)

MUSEO NAZIONALE ROMANO (39) 06 481-5576.

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

TOMB OF CECILIA METELLA, CASTRUM CAETANI AND VILLA DEI QUINTILI are all now open to visitors after having been completely restored. They form part of an archaeological park which also includes the first section of the ancient Appian way and all its monuments. A small museum is inside the tomb of Cecilia Metella. The Villa dei Quinilli was the largest private villa outside the capital. It belonged to the two Quintili brothers, both senators, who were executed in AD 182 by emperor Commodus, who took over their villa and made it an imperial property. (39) 06 718-2273.

MUSEO COMUNALI 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) 040 310-500.

SIBERIA: THE MEN FROM ICED RIVERS. 350 works of art of the 7th to 4th century BC from excavations in Russia, on loan from the Hermitage in Saint Petersburg. The exhibition includes the mummy of a Scythian horseman and a 3 metre long sarcoaphagus. SCUDERIE DEL CASTELLO DI MIRAMARE (39) 800 723-300. Catalogue. Until 29 July.

TURIN
WRITING IN THE ANCIENT WORLD. MUSEO DI ANTICHTA (39) 01152 11106. Until 30 October.

VERBABIA
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.

VENONA
COLLECTIONS REDISCOVERED IN THE MUSEUMS IN VERONA. This exhibition aims to highlight archaeological and other collections forgotten in the storage rooms of various museums in Verona. Amongst the oldest objects on view are Apulian vases, votive terracottas, Roman lamps, and beautiful bronze and glassware. MUSEO DI CASTELVECCHIO (39) 045 804-0431. Catalogue. Until 30 September.

OFFERINGS TO THE GODS: ANCIENT TERRACOTTA FIGURINES. MUSEO ARCHEOLOGICO (39) 045-800-5817. Until 31 October.

JAPAN
NAOGYA

NETHERLANDS
GRONINGEN

LEIDEN
ARCHAEOLOGY OF THE NETHERLANDS: PREHISTORY AND MIDDLE AGES. RIJKSMUSEUM VAN OUDHEDEN (39) 71 516 31 63. Until 31 December.

RIJKSMUSEUM VAN OUDHEDEN: NEW EXHIBITIONS. After a five-year program of extensive refurbishment, the Rijksmuseum van Oudheden in May unveiled its new exhibitions of renowned national collections from ancient Egypt, the Near East, the classical world and the early Netherland. RIJKSMUSEUM VAN OUDHEDEN (39) 71 516-31 63. A new permanent exhibition. (See Minerva, July-August 2001, pp. 8-13.)

WARRIORS AND KINGS FROM THE MOUNTAINS: TREASURES FROM ARMENIA. The rich history of Armenia and its flourishing civilisations, including the prosperous kingdom of Urartu (3200-560 BC) is explored through a range of objects of art and everyday use on loan from the collections of the State History Museum of Armenia in Yerevan. RIJKSMUSEUM VAN OUDHEDEN (39) 71 516-31 63. Until Spring 2002.

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 Pyrénées, has been reinstated after being off display for some years. MUSEU NACIONAL D'ART DE CATALUNYA (341) 3 423-7199. (www.gencat.es/mnac). An ongoing installation.

SWITZERLAND

BASEL

NEW MUSEUM COLLECTION OF EGYPTIAN ART. The recently developed collection of Egyptian antiquities is now on view in the specially designed wing. AKTENMUSEUM BASEL UND SAMMLUNG LUDWIG (41) 61 271 2202.

RIGGISBERG, Bern

MYTHOLOGICAL CREATURES FROM THE DESERT. Remarkably preserved 2000- year-old textiles found in the Taklamakan Desert in Northwestern China depicting camels, stags, horses and riders, mythical beasts, and birds. AEGE-IGISTIFTUNG (41) 61 641 2829. Until 4 November.

DELEMONT, Jura

FROM JULIUS CESARS CAMP: 150 YEARS OF ARCHAEOLOGY IN JURA. MUSEE JURISSIAN D’ART ET D’HISTOIRE (41) 32 422-8077. An ongoing special exhibition.

MEETINGS, CONFERENCES, & SYMPOSIUMS

2-8 September. INTERNATIONAL UNION OF PRE- AND PROTO-HISTORIC SCIENCES, 14TH CONFERENCE. Liège: Contact: Dr Paul Vander Linden, Université de Liège, B-4000 Liège, Belgium. E-mail: prehist@ulg.ac.be.

3-4 September. APPROACHES TO ANCIENT MEDICINE. Reading. Contact: Dr Jeremy H. Lyons, Department of Classics, University of Reading, PO Box 218, Whiteknights, Reading RG6 6AA. Tel: (44) 118 318 420. E-mail: H.king@reading.ac.uk.

3-9 September. SECOND INTERNATIONAL CONGRESS ON BLACK SEA ANTIQUITIES. Local populations of the Black Sea littoral and their relations with the Greek, Roman, and Byzantine Worlds and Near Eastern Civilisation (8th century BC - c. AD 1000). Bilateral University, Ankara, Turkey. Contact: Dr G. Tsetskhladze, Department of Classics, Royal Holloway, University of London, Egham, Surrey TW20 0EX. Tel: (44) 1784 443 203. Fax: (44) 1784 439 655. E-mail: m.scivnner@rhbcn.ac.uk.

6-8 September. NATURE, MAN, AND ART. In conjunction with the exhibition ‘Shinto: The Sacred Art of Ancient Japan’ (see entry above). Contact: Masayuki Irie, Department of Japanese Antiquities, British Museum, London WC1B 3DG. Tel: (20) 7323 8832. E-mail: mpiie@britishmuseum.ac.uk.

LONDON

UNITED KINGDOM

13 September. AMELIA EDWARDS - QUEEN OF EGYPTOLOGY. Joan Rees and Madeline Stonehouse. Friends of the Petrie Museum lecture at G6, Institute of Archaeology, Gordon Square, London WC1. 6.30pm. Tickets available on the door at £6 (to include wine), all profits to the Petrie Mummy Cartonnage Appeal.

2 October. TRAVELLERS AND TRIBESMEN IN LIBYA. Barnaby Rogerson. Society for Libyan Studies. Lecture at the British Academy, 10 Carlton House Terrace, London SW1. 5.30pm.

3 October. CISTERCIAN AUSTERITY AND CATHEDRAL SPLENDOUR: THE 13TH CENTURY EASTERN ARM OF FOUNTAINS ABBEY CONSTRUCTED. Stuart Harrison. British Archaeological Association lecture (pre- ceded by the Association’s AGM) at the Society of Antiquaries, Burlington House, London W1V 0HS. 5pm.

16 October. WORK AT CNIIDUS. Ian Jenkins. Institute of Archaeology in Ankara Lecture at the British Academy, 10 Carlton House Terrace, London SW1. 5.30pm.

MINERVA

Exhibition dates are subject to change.

Before planning a visit, contact the museum to confirm the dates and opening times.

Calendar listings are free.

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GLASGOW

15 September. THE MASK OF ARINANATEN. Dr Dominique Montserrat. Egyptology Scotland meeting at the Burrell Collection, Pollok Country Park, Glasgow G43 1AT, 2pm.

MANCHESTER

10 September. THE BLACK PHARAOHS: EGYPT’S NUBIAN RULERS. Dr Robert Markoe. Manchester Ancient Egypt Society lecture at the Renold Building, UMIST, Sackville Street, Manchester. 7pm. Contact Victor Blunden (44) 161 222 5087.

18 September. THE DAKHLEH OASIS PROJECT: NEW DISCOVERIES. Professor Anthony Mills. Egypt Exploration Society (Northern Branch) lecture at the Main Arts Theatre, University of Manchester. 7pm. Tel: (44) 20 7242 1880. E-mail: R.David@man.ac.uk.

8 October. ETERNITY CUT SHORT: THE REUSE AND RECYCLING OF EGYPTIAN BURIAL EQUIPMENT. John Taylor. Manchester Ancient Egypt Society lecture at the Renold Building, UMIST, Sackville Street, Manchester. 7pm. Contact Victor Blunden (44) 161 222 5087.

SWANSEA

26 September. EGYPT III: PHAROAHS’ REVIEWS. Friends of the Egypt Centre AGM and Chairman’s talk at the Esso Theatre, University of Swansea. 7.30pm. Tel: (44) 1792 553977. Website: www.swan.ac.uk/classics/egpyt/friends.

AUCTIONS & FAIRS

13-20 October. CULTURA - THE WORLD ART AND ANTIQUES FAIR. Basel, Switzerland. This year the Fair’s strength of representation in the area of classical antiquities and Egyptian works of art is complemented by a special exhibition selected from the Archaeological Collection of the University of Freiburg. Tel: (41) 61 273 54 54. E-mail: cmag@cu.ituramanagement.ch. Website: www.culturamanagement.ch.

26 October. SLOAN’S. Washington DC. Antiquities, Islamic & Pre-Columbian Art, Tel: (91) 240-221-2223. E-mail: graias@sloansauction.com.

7 November. CHRISTIES. London. Antiquities. Tel: (44) 20 7309 2057.

8 November. BONHAMS & BROOKS. London. Antiquities. Tel: (44) 20 73933945.

11-12 November. RICELES. Paris. Contact: Kate Towsey (33) 1 43 25 78 27. Fax: (33) 1 46 33 55 32.

IN MEMORIAM

Dorothy Burr Thompson, 101, classical archaeologist. Dr Thompson was perhaps best known for her publications on Hellenistic terracotta figurines, She first excavated in Greece in 1924 and was appointed to the American School of Classical Studies in 1934. With her husband, Dr Homer A. Thompson, who passed away just one year earlier, she was responsible for much of the excavation of the Agora. She held visiting professorships at Bryn Mawr, Princeton, Oberlin, and Sydney.
EARLY ROMAN REPUBLICAN MARBLE MALE PORTRAIT HEAD
Reminiscent of L. Cornelius Felix Sulla, it has expressively carved, strong features with furrowed brow, hooded gaze, lined face, dimpled chin, and masses of wavy hair. 2nd-1st Century BC. Ex S.K. collection, Denmark, formed in the 1960s.

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