ISLAMIC GLASS
MASTERWORKS
AT THE MET

AGATHA CHRISTIE
& ARCHAEOLOGY

ARCHAIC SCULPTURE
GALLERIES, ATHENS

BAMIYAN STATUES:
UNESCO RESPONDS

THE ENIGMA OF
ROMAN CHESTER

‘BLOOD & SAND’ AT
THE COLOSSEUM

JADE FORGERIES

CAMBRIDGE
COIN HOARD

BOLOGNA MUSEUM
COIN COLLECTION

A 9th century AD Egyptian bowl (photographed in reflected light at top and in transmitted light below) depicting a bird and five fish. The Corning Museum of Glass. From the exhibition ‘Glass of the Sultans’ currently at the Metropolitan Museum of Art, New York.
AN ATTIC BLACK-FIGURE AMPHORA WITH COVER, CIRCA 510 B.C. HEIGHT 20 IN. ESTIMATE: $20,000–30,000

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Islamic Masterworks: ‘Glass of the Sultans’ at the MET
Dr Jerome M. Eisenberg

Agatha Christie and Archaeology
John Curtis

Athens National Museum: Archaic Sculpture Galleries Reopened
Olga Palagia

The Bamiyan Statues Destroyed: UNESCO Responds
Christian Manhart

Sir Stamford Raffles and Borobodur
Denise Heywood

Deva Victrix: The Enigma of a Fortress at the Western Edge of the Roman World
David J.P. Mason

Blood and Sand at the Colosseum
Ralph Jackson

All That Is Green Is Not Jade
Murray Eiland and Quentin Williams

Pyramids and Power: Architecture and Society in Old Kingdom Egypt
Peter A. Clayton

Cambridge Coin Hoard
Peter A. Clayton

The Archaeological Museum of Bologna. Classifying the Numismatic Collection
Paola Giovetti

2 News
50 Numismatic Section

63 Book Reviews
66 Calendar

IN FORTHCOMING ISSUES:
Armenia: Hidden Treasures from the Mountains
Amazon Culture at the British Museum • The Stamp Seals of Dilmun
Naval Archaeology in Italy • Ilisu Dam Update
Enchanted Landscapes: Frescoes from the Bible Lands Museum
EDITORIAL

Time Suspended

Throughout the entire civilised world linked through business and friendship to the United States of America, Tuesday 11 September will be remembered as a horrific day of monumental proportion and consequence. By 3.30 pm UK time the piles of pressing copy piled over our ink-stained Victorian desks in London had become meaningless as phone lines to New York went dead. Past and present met; time stood still.

It is a tribute to the unvanquishable spirit of America (and to the supportive international community) that this issue of Minerva has been published to schedule. The shared editing of copy between London and New York quietly continued to a backdrop of confusion and soul-searching. Minaculously, photographs dispatched from America and from across the world arrived in London in time for copy setting.

The faithful desire to maintain a sense of continuity in the face of such atrocious adversity, humbly experienced by Minerva and its contributors, is a remarkable lesson in human vitality witnessed in the wake of this attempted sack of the economic, political, and military hub of America and, by association, of the civilised world.

For the Twin Towers were not simply the epicentre of global business, but were enduring evidence of the cultural complicity between nations. The World Trade Centre was not just an awesome spectacle of power in motion. The citizens representing some 80 nations who died under its roofs were proof that a Tower of Babel - that Biblical allegory of mankind's incomparability, described in Genesis 11:1-7 - could exist and thrive, despite diverse cultural and religious differences.

Witnesses to the aftermath of the attack likened the ruined landscape to Pompeii. While the notion that the past is a wise prophet - a history book brimming with lessons relevant to the present day - is a cliché all too often inappropriately invoked, it is true that in this case of barbarism attitudes to antiquity speak volumes about perceptions of the present. A direct line may be drawn between the ideology behind the mindless destruction of the Bamiyan statues in Afghanistan (reported in Minerva, May/June, pp. 2-3) and the events of 11 September.

In light of the destruction of the World Trade Centre and the Taliban’s twin role as harbinger of Bin Laden and assassin of non-Islamic ancient art, in this instance it is appropriate to emphasise how both are part of a single policy of ‘cultural cleansing’. To the old, most primitive yet wise English adage ‘trust not those unproved by music or animals’ in hindsight perhaps we should now also learn to be wary of those who disrespect the various threads which make up the vast tapestry of past cultures. The extremes of fanaticism are all poured from the same pot. As the world is now aware, UNESCO’s response to the Taliban’s destruction of the Bamiyan statues (see pp. 26-27 in this issue) is but the tip of the international community’s united condemnation. Let us hope that the spirit of Babel will prevail.

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

Bottom: the Twin Towers of the World Trade Centre (in ruins after the 11 September terrorist attack) were testimony to how a modern-day Tower of Babel, which successfully united peoples, could thrive: citizens from some 80 countries had worked alongside one another day in, day out.

The Editorial team of Minerva and all its employees extend their deepest sympathies to all the families devastated by the tragic destruction of the World Trade Centre.

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EXCAVATION NEWS

UC Berkeley Team Uncover Rare Hellenistic Art at Dor, Israel

Sandwiched between the intellectually fascinating Classical Greek era and centuries of thunderous Roman rule, the Hellenistic period is often dubbed the ugly step-daughter of Israeli archaeology. This neglect may now be rectified through the surprising discovery of unusual 2nd century BC art and architecture on the rocky western promontory of coastal Dor.

Until now Hellenistic Dor has been best known for its orthogonal town plan, purple-dye producing workshops, and its strategic fortifications which Antiochus VII Sidetes unsuccessfully besieged in 139-8 BC by land and sea with an alleged 120,000 soldiers and 8000 horses in an attempt to shake out the tyrant Tryphon. Square fortified towers have been excavated 30m apart along the city wall. Suggestions of an absence of cultural sophistication during the Hellenistic period have previously been hinted at by the absence of any Hellenistic deposits amongst the 15 shipwrecks scattered in the city’s harbours (see Minerva, July/August 1993, pp. 6-11). Works of art found at Dor have previously been restricted to marble heads of Hermes and Aphrodite.

Following 15 years of excavations (in collaboration with the Hebrew University), Professor Andrew Stewart’s UC Berkeley team have now uncovered from a pit a 2200-year-old headless statue of Nike alongside architectural fragments from a late 2nd century BC temple. Far more sensational are parts of a 2nd century BC mosaic floor from a second pit. Once pieced together they were found to depict a theatre-mask of a young man capped with a hat decorated with fruit and flowers (a type used in Greek comedy performances). Unique in the Hellenistic East, Professor Stewart has described the mosaic as ‘easily the equal of the famous mosaics from Delos, the palaces at Pergamon and the House of the Faun at Pompeii, which it most closely resembles. It puts Hellenistic Israel squarely on the map in the sophisticated art of fine mosaics, hitherto known at this time only from Alexandria’.

Sean A. Kingsley

Roman Soldiers’ Tombs Uncovered at Patras, Greece

In mid-August this year a rescue excavation at a privately owned lot directed by archeologist Dr Michael Petropoulos (Head, Patras Ephorate of Prehistoric and Classical Antiquities) uncovered two rare Roman graves. Found intact, and standing to a height of 4m, they are thought to be the best-preserved and most unique chamber tombs ever found in the north-western Peloponnese (from an area of ancient Greece known as Achala). Patras was the regional capital city-state in the Archaic and Classical periods, and Homer used the epithet ‘Achalians’ to identify the Greek heroes of the Trojan War no less than 700 times in the Iliad. The southwest corner of Greece on the edge of the Corinthian Bay bears the same name even today, and is the administrative capital of the Achaian prefecture in the Peloponnese.

The two unearthen chamber tombs resemble those found in Ostia, Italy. Their entrances are on the north sides, and the walls are built of opus reticulatum, with edges composed of opus testaceum. The excellent condition of these chamber tombs is apparently due to the fact that they were covered with gravel as a result of the flooding of the nearby River Diakonias.

The first chamber measures 4.40 x 3.60m (about 150 sq. feet) and has a double-domed roof. Its interior awaits exploration. The second chamber, whose roof has collapsed, measures 6.60 x 4.80m (about 300 sq. feet) and has frescoes painted on its plastered walls. Niches placed on the wall contain marble busts of the two women buried in the chamber. The inside of the south wall bears two epitaph plaques with Latin inscriptions, one of which is covered with porphith. One inscription is addressed to a young woman and is dedicated by her mother, and enables one of the two marble portraits to be identified as one of the buried women.

Both chamber tombs are thought to be

North-western view of the tops of two unusually well-preserved Roman tombs from Patras, Greece, before excavation.
News

have been built amongst the private cemetery of an estate owned by a veteran Roman soldier. A contingent of veterans had come to Patras via the Adriatic and Ionian Seas and formed a colonial settlement there during the Augustan period in 14 BC. Due to the uniqueness and the excellent state of conservation of these two monuments, the Patras Ephorate intends to expropriate the private lot and complete the rescue project in time for the year 2006. In that year, Patras will hopefully be declared 'Cultural Capital of Europe'.

_Laura and Theo Antikas_

**Water Management in Roman London**

Recent excavations at 30 Gresham Street in the City of London have proved particularly rewarding. Earlier this year a gilded bronze arm, possibly from a life-size statue of the emperor Nero, was discovered thrown into a stagnant pond (Minerva, July/August 2001, p. 5). Now archaeologists from the Museum of London Archaeology Service, in collaboration with the AOC Archaeology Group, have uncovered further rare and important finds: examples of two different Roman water-lifting systems. Both allowed water to be scooped up from the bottom of a deep well and emptied at the top in a continuous loop, known in the ancient world as a bucket chain. The first to be discovered outside the Mediterranean, these devices demonstrate how water may have been supplied to Roman London.

In summer 2001, archaeologists excavated two large deep oak-lined wells, still waterlogged after nearly 2000 years. One well, constructed in AD 63, was in operation for less than 10 years and clearly represents part of a new integrated system following the destruction of the town by Boudica in AD 60/61. A number of wooden containers were found which would have been linked together to form a continuous bucket chain. These containers, hallowed from solid oak, had nailed lids. A narrow slot had been cut into one side to allow each container to fill with water. The slots appear on opposing sides of the surviving examples, suggesting that one wheel had perhaps turned two bucket chains simultaneously, a device known from contemporary written sources. The machine was probably operated by a human tread-

mill.

A remarkable collection of ironwork and charred wood was also discovered in a larger well, constructed in AD 108/9 and destroyed by fire some years later. It consisted of a series of sturdy angled iron bars and flat straps, linked by substantial pins, which once formed a continuous chain to hold about 20 buckets. Fragmentary evidence from the buckets indicates that each was a rectangular box narrowing slightly at the opening. The iron chain would have revolved around a drive-wheel, powered by a human treadmill. The water may have been supplied for use at the Roman amphitheatre just north of the site, or at the small public baths at Cheapside just to the south.

The well-preserved remains of these two water-lifting devices will remain on temporary display at the Museum of London until early January 2002. It remains to be seen whether these are the finest-preserved throughout the Roman world.

_Ian Blair, Senior Archaeologist, Museum of London Archaeology Service Jenny Hall, Roman Curator, Museum of London_

**Byzantine Feasting in Dark Age Dumnonia, Britain**

An unassuming beach near Bantham in England, 14 miles south-east of Plymouth at the mouth of the river Avon, has revealed fresh evidence for Roman continuity in the 6th century AD. Remains of extensive feasting on an open beach have been recorded during salvage excavations conducted by Exeter Archaeology.

Ten dense concentrations of individual 'parties', associated with four open-air camps, comprise rare archaeological contexts which seem to be associated with celebratory feasting following the arrival of Byzantine ships and their cargoes in Britain. Strewed within these deposits were 530 fragments of eastern Mediterranean amphorae imported from as far a field as North Africa, Turkey, and Palestine. Alongside, archaeologists have recovered 2400 animal bones, the leftovers of luxurious dining on beef, mutton, venison, rabbit, duck, and chicken. On the basis of fragments of Tunisian and western Turkish bowls also encountered within these rich deposits, there was probably an exchange between local British tribesmen and Byzantine traders also featured the use of semi-exotic tableware.

Traces of a metalworking hearth and fragments of metal slag within the camps suggest that local Cornish tin was being smelted in open-cast sand moulds to produce ingots which were exchanged for Mediterranean wines (and possibly other archaeologically invisible products). Some 43 ingots salvaged off a shipwreck close to Bantham have added further details about the early 6th century tin trade.

The imported pottery accumulation is of national importance as the second largest quantity of Byzantine imports found in Britain. The similarity between the archaeological deposits at this newly uncovered site and those at Tintagel - a royal centre traditionally associated with King Arthur - has raised speculation that a palace may
await discovery in the near vicinity. In the early 6th century both sites, now in modern Cornwall and Devon, lay within the area of supposed 'Dark Age' Dumnonia.

Sean A. Kingsley

ANTIQUE THEFT

Royal Tomb Robbed at Vergina

The Greek Minister of Culture, Evangelos Venizelos, has announced that the tomb of Euridice (mother of the Macedonian ruler Philip II) was robbed between the latter half of August and the early part of September at the archaeological site of Vergina in Northern Greece. Three marble statuettes of women and three of sphinxes, which were all furnishings from a marble throne, are amongst the missing objects. Although much sculpture from Vergina has been published and illustrated in detail under the direction of Professor Manolis Andronikos, the excavator of the royal tombs, this particular throne and associated statuettes were not and are poorly known by most archaeologists (but for a discussion and illustrations, see R. Ginouves, ed., Macedonia; Princeton 1994, pp. 154-61). There is thus a very real concern that the illegal sale of the statuettes may be facilitated by their relative limited visibility in current published literature.

The entrance to the tomb is well-guarded and has only been accessible to dignitaries accompanied by archaeologists (who last visited the tomb on 16 August), and to the specialist crews who maintain the micro-climate equipment within the tomb. Available evidence may suggest that the robbery could have been a well-planned inside job. The stolen objects will be featured in the January/February issue of Minerv.

Jerome M. Eisenberg, Ph.D.

MUSEUM NEWS

Competition Announced for New Giza Museum

The Egyptian Minister of Culture, Farouk Hosni, has finally announced an international competition for the design of the long awaited and much needed major new museum near the Giza pyramids. A decision has been made to locate it about 2.5km north of the Giza plateau, close to the intersection of two principal highways leading from Cairo to the Fayum and Alexandria. It is now two years since the five-year feasibility study of the museum’s possible environmental impact upon the area, and of its internal design, was submitted. The new state-of-the-art facility will be capable of displaying over 150,000 objects.

Among the countless items dating from prehistory to the Roman period to be put on display will be selections from the tombs of Tutankhamun, Yuya and Thuya, Senedjem, as well as royal mummies from Thebes, and gold treasures from the 21st and 22nd dynasty tombs at Tanis. A special display will be made of Old Kingdom antiquities due to the new museum’s planned proximity to the Giza pyramids, and will include furniture from the deep tomb of Hetepheres, the mother of Khufu. Mohamed Saleh, the former director of the Cairo Museum, and now the archaeological supervisor of the new museum, announced that the museum’s displays will be arranged thematically around the physical land of Egypt; kingship and the state; religion and funerary beliefs; ancient society (implements used in daily life); and specialised displays for sports, arts and crafts, and music and dance. Displays will be accompanied by scale models of temples and of tombs, as well as by videos of actual archaeological sites. A special section will be devoted to children’s activities to make young Egyptian citizens aware of their heritage.

The new museum will house a computerised information centre, Internet links, an extensive library, and a publication and media centre. Dr Saleh has stated that it will also have modern laboratories for scientific research, conservation (hopefully much better than the writer has observed in the past), and photography. In addition it will feature modern amenities, including restaurants and gift shops, in stark contrast to the current local concessions at the Cairo Museum. The cost of building the museum is estimated at US $400 million. Substantial funds have already been promised by such organisations as UNESCO, the World Bank, the Arab Development Fund, the International Union of Museums, and the International Union for Architecture.

Meanwhile some major improvements will hopefully be made to the century-old Cairo Museum, which continues to decline in standard. The writer made an extensive survey with many recommendations for its improvement at the request of the head of the Egyptian Supreme Council of Antiquities in 1992, most of which required very little funding, yet few of the proposals have been acted upon subsequently (see Minerva, January/February 1994, p. 13).

Jerome M. Eisenberg, Ph.D.

Archaic Altars from Gela at the Louvre

Three rare polychrome terra cotta altars excavated in 1999 from the Sicilian town of Gela have gone on display outside Italy for the first time. Discovered in the acropolis area of the city, they are decorated with vivid reliefs dated to the early 5th century BC (c. 490-480 BC).

The first altar depicts Medusa in a kneeling pose, clasping Pangasus and Khrysaor in her arms (sons from her union with Poseidon). A pearly diadem adorns the Gorgon’s head and she wears winged boots and a tunic belted with two knotted snakes. The three women standing beneath a lioness mauling a bull featured on the second altar may conceivably represent earth goddesses. All three wear tall hats and a tightly belted peplos. The myth of Eos (Goddess of Dawn) kidnapping Cephalus provides the subject matter for the final altar, on which the long-haired goddess wears a tunic, coat, and winged boots). Red and some brown paint still adhere to the images.

The altars date from a fascinating historical period, just pre-dating Gelo’s decision to transpose the seat of power to Syracuse in 480 BC. Founded in 689 BC by colonists from Rhodes and Crete (according to tradition), Gela’s political power had expanded steadily throughout the 6th century BC until it controlled much of south-eastern Sicily under the rule of Hippocrates (498-491 BC). It is from this flourishing eco-
nomic and political period that the Gela altars date.

The exhibition 'Archaic Altars of Gela' continues at the Louvre until 17 December 2001. For further details: www.louvre.fr.

Sean A. Kingsley

Ireland's Earliest Christian Metalwork: the Clonmore Shrine

The earliest Irish manifestation of the Christian cult of relics is a miniature tomb- or church-shaped shrine which dates to the early 7th century. The Clonmore shrine, so called from its place of discovery in north Co. Armagh, is made of tinned bronze plates which have come to light separately over a period of years. Lying in spoil dredged from the River Blackwater, the first four pieces (two roof plates, the front plate, and one end plate) were found by a metal-detectorist in 1990 and duly reported to the Ulster Museum. Excavations by the Museum in 1991 brought to light not just the back plate, but such ancillary fittings as a lock, hinge, and strap-attachment.

There the matter rested until 2000, when the campaign was renewed (using, as before, a bulldozer and metal-detectors) and the Museum's small room was rewarded by the discovery of the base and the second end plate. The shrine is hip-roofed, and both hip plates are still unaccounted for; these must be diminutive curved triangles, but hope has not been abandoned of finding at least one. Thus, seven of the nine principal parts have been identified.

The Clonmore shrine, now substantially complete, is 8cm long, 8cm high, and 3cm deep. It was designed to be opened and closed and to be carried on a strap around the neck, and blue glass studs afforded (at least theoretically) a glimpse of its precious contents. The external surfaces, apart from three bear compass-drawn (but hand-cut) curvilinear ornament in the pre-Christian tradition of the Irish Iron Age. The craftsman worked with self-confidence and verve, clothing an essentially Classical form in native dress. His boldest composition, on the back roof plate, is asymmetrical and suggests perpetual motion as though anticipating 20th-century kinetic art. There is no sign of interface or of zoomorphic ornamentation, both of which characterise Irish art by the mid-7th century. The Clonmore shrine predates these developments, and a date of c. 600 is arguable.

The interest of the Clonmore shrine is enhanced by the recognition of a related example at Bobbio in northern Italy, a monastery founded by the Irishman Columbanus in 614. This is a product of the same tradition, albeit less accomplished (for its decoration is frontal only and symmetrical) and must be the work of Irish hands. There can be little doubt that the Bobbio shrine was made in Ireland in the lifetime of Columbanus and it might have been carried to Italy with his entourage. The two shrines attest to a mature tradition of metalworking and a standardization of forms in the service of the Irish Church within 150 years of the 5th century conversion.

What did such shrines hold? Their tomb-shaped aspect suggests corporeal relics, although secondary relics, perhaps of cloth, are more likely at this early period. Such relics would theoretically have come into contact with the remains of early Christian martyrs. Armagh, lying only 8 miles from Clonmore, boasted apostolic relics in the 7th century, which underpinned its Roman-style private. Such a shrine as that from Clonmore might have held some representative sample of these precious credentials, allowing saintly virtues to be worn on the person and to be in more than one place at one time.

The form, as already mentioned, is

MINERVA 6
Classical. The Clonmore shrine, and its cousin in Bobbio, might reflect the appearance and convey an echo of an earlier generation of reliquaries, those - now lost - which were doubtless introduced into Ireland in the 5th century, if not by St Patrick then plausibly by his continental counterparts.

Excavations conducted at Clonmore by the Ulster Museum have been supported by the Environment and Heritage Service. (Ulster Museum contact details: Tel. 028 9038-3000; Fax 028 9038-3003. E-mail: arcehno. um@nics.gov.uk; www.ulstermu- seum.org.uk/index.htm.)

Conanuc Bourke, Curator of Medieval Antiquities, Department of Archaeology & Ethnography, Ulster Museum.

Pictish Art Breakthrough: the Hilton of Cadboll Stone, Scotland

The colourful history of the 8th century AD Hilton of Cadboll cross-slab stone has taken a new twist in recent months. Widely acknowledged to be one of the most beautiful and important examples of Pictish art, the three-quarter length remains of the standing stone on display at the National Museum for Scotland have long been considered the only remaining part of this monument.

Until about 1676 the stone is believed to have stood at Hilton near Ross-shire in Scotland, at which time it was felled like a tree for use as a gravelstone. It never served this purpose, and following a couple of hundred years of neglect in a steat, it was re-erected near Invergordon Castle in the 1860s. In the 1920s the castle was demolished and the stone dispatched to the British Museum. Only following national protest was the artwork transferred to Edinburgh where it has remained a source of Scottish pride.

The original 8th-century carvings on the reverse of the stone depict a hunting scene, incorporating a rare image of an aristocratic woman riding side-saddle and surrounded by huntsmen, hounds, and quarry. Above this scene are several Pictish symbols. The original cross that decorated its front side was chiselled away centuries ago and replaced with a funerary inscription dated 1676.

A small-scale excavation initiated in 1998 at the site where the stone originally stood uncovered unexpected additional carved stone fragments. Further investigation suggested that the entire base still remained buried in its original position. Recent excavations conducted by the Glasgow University Archaeology Research Division (sponsored by Historic Scotland, the National Museums of Scotland, Ross and Cromarty Enterprise and Highland Council) have recovered the base and numerous small fragments of figurative carving. Following detailed study it is anticipated that the original decoration of the defaced front plain will be reconstructed, as well as the history of its original context and function.

Sean A. Kingsley

Inca Gold Treasures

Acknowledged as Forgeries

According to scholars from the Catholic University of Lima, 80% or more of the thousands of gold objects in Lima's world-famous Museo del Oro Peru - including crowns, masks, ceremonial daggers, and jewellery - are actually fakes.

Some were deliberately created for sale as forgeries; others are reproductions made to replace the originals acquired by the late Miguel Mujica and now owned by the Manuel Mujica Gallo Foundation. Touted as the world's largest collection of Pre-Columbian gold, parts of the collection have been exhibited in New York, Montreal, and throughout Europe.

The Peruvian Consumer Protection
Islamic Glass

ISLAMIC MASTERWORKS:
‘GLASS OF THE SULTANS’ AT THE MET

More than 150 examples of Islamic glass objects representing 1200 years of glass-making from the Middle East, Egypt, and India, are presented in the first major international exhibition of its kind, originating at the Corning Museum of Glass, now at the Metropolitan Museum of Art, and soon to be at the Benaki Museum in Athens. Jerome M. Eisenberg, Ph.D., who first acquired Islamic glass in Cairo in 1958, selects some of the finest works from the exhibition for this overview.

The exhibition now taking place at the Metropolitan Museum of Art is the first comprehensive exhibition ever assembled of the remarkable accomplishments of Islamic glassmakers, drawing upon 157 masterworks from the 7th to 19th centuries. Organised by the Metropolitan Museum of Art and the Corning Museum of Glass, both it and the accompanying catalogue are a tour de force, bringing together for the first time objects from 19 institutions in the United States, Europe, and Asia, many of which have previously either never been loaned or put on public display.

The four basic glassmaking techniques inherited by the Islamic world from the Byzantine and Sassanian Empires were glassblowing, the use of moulds, working molten glass with tools, and adding molten glass for the completion or decoration of the vessel. Three types of glassblowing existed: free-blowing, without the use of tools, moulds, or forms, following which reheating and reshaping may be employed; dip-mould blowing, in which the objects are also able to be reheated and further reshaped; and blowing into a full-sized mould which limits the expansion of the glass bubble and defines its final shape and size.

The exhibition begins with several examples of undecorated blown glass, the earliest of which were probably produced in Egypt and Syria in the 7th century (Fig 8) and often patterned after Late Roman and Byzantine types. (This article generally illustrates the objects in a chronological order, rather than by technique, as presented in the exhibition and catalogue, in order to offer the reader an evolutionary, linear perspective.)

Mould-blown glass, first produced in the 1st century BC, was created either by inflating the glass in ‘full-size’ decorated moulds from two or more sections (and fully filling the mould), or by first inflating the glass into a cup-shaped ‘dip mould’, and then withdrawing it, reheating it, and further inflating it into many possible forms. From the 9th century onwards, mould-made patterns reflecting the symmetry and harmony of Islamic art decorated the surfaces of many vessels created by Islamic glassmakers. By the 12th century, mould-blown glass was produced with a surprisingly wide variety of ornamentation (Fig 15).

Hot-worked glass is manipulated and decorated while still malleable, either with the application and manipulation of trails on the surface (Figs 1-4, 12, 16, 23) or by impressions from tongs or dies (Figs 9-10). Trails produced in a spiralling pattern were a common feature of Syrian glass in the Late Roman period, and this very effective feature carried over into the Early Islamic period. Islamic hot-worked glass probably originated in Egypt in the 7th century, and impressed glass was produced as far

Fig 1 'Cage' animal flask. Syria, 7th-8th century. H. 10 cm (4 in.) L. 10 cm (4 in.). Almost colourless, pale green, and dark bluish green glass. Free blown and applied; tooled on the pontil. (The pontil mark is the scar left on the base when the rod used to hold the glass while it is worked is removed.) The David Collection, Copenhagen (49/1979). Cat. no. 29. Vessels of this type were used for kohl, perfumes, and essences and were probably ultimately inspired by the famous Roman cut-glass 'cage cups' or vasa diatreta, and more directly by later Egyptian imitations known as pseudodiastretta. There are four different Islamic examples in the exhibition.

Fig 2. Bottle. Egypt or Syria, 7th-early 8th century. H. 20.1 cm (7 7/8 in.); max. diam. 8.7 cm (3 3/4 in.). Bluish, colourless, and blue glass. Free blown and applied; tooled on the blowpipe. The Metropolitan Museum of Art, New York, Museum Accession (a.21.210). Catalogue no. 27. The darker-coloured trails, arranged in a spiralling stroke, were inherited stylistically from late Roman workshops. The so-called ‘spectacle’ pattern, already common in the 5th and 6th centuries, was created with a piccole and rarely occurs in such a perfect state in Islamic glass. Since this example does not have a pontil mark, the base formal feature of Islamic glass, it is either pre-Islamic or very early Islamic in date.
Islamic Glass

Fig 3 (left). Bottle. Egypt or Syria, 8th-9th century. H. 12.5 cm (4 7/8 in.); max. diam. 6 cm (2 3/8 in.). Translucent dark purple and opaque brownish red, blue, and yellow glass. Free blown, applied, and marvered, tooled on the pontil. The al-Sabah Collection, Dar al-Athar Islamiyyah, Kuwait National Museum (INS 71 KG), originally in the Ernst Koefer Collection. Cat. no. 53. Unlike other examples of Islamic marvered glass, the purple body colour of this unique bottle is treated as a fourth colour, rather than just for the background. It appears to be a revival of similarly decorated core-formed glass from Egypt.

Fig 4 (right). Cup. Egypt or Syria, 8th-9th century. H. 6.2 cm (2 1/2 in.); diam. 6.2 cm (2 1/2 in.). Translucent pale blue and opaque white glass. Free blown, applied, and marvered; tooled on the pontil. The al-Sabah Collection, Dar al-Athar Islamiyyah, Kuwait National Museum (INS 52 KG), originally in the Ernst Koefer Collection. Cat. no. 54. The irregular wavy pattern of the body of this striking vessel is created by the partial marvering of opaque white trails, one of which forms the band beneath the rim. The pale blue, almost colourless matrix, is rare in Islamic marvered glass, which is usually translucent or opaque and dark blue, green, or purple, as in Fig 23; thus the early dating.

Fig 5 (below). Bowl. Western Asia, perhaps Iraq, 9th century. H. 2.6 cm (1 in.); diam. 7.4 cm (2 7/8 in.). Opaque white, light yellow, light green, red, dark bluish grey, and black glass. Slices of mosaic-glass canes fused in disk, slumped, and probably ground and polished (the illustration is of the exterior, with the bowl turned upside down). Trustees of the British Museum, London (OA1973.6-23.1). Cat. no. 62. Mosaic glass, first occurring as early as the 2nd millennium BC, was thought to have been made only up to the 4th century AD, but several examples of mosaic glass demonstrate that it was revived in the 9th and 10th centuries. The bull’s eye pattern of the slices of cane is typical of Islamic mosaic glass.

Figs 6-7 (right). Bowl. Egypt, 9th century. H. 6 cm (2 3/8 in.); diam. 15.8 cm (6 1/4 in.). Bluish, colourless, with golden yellow silver stain, purplish red and orange-brown copper stains (photographed in reflected light at top and in transmitted light below). Free blown and stained (lustre-painted); tooled on the pontil. The Corning Museum of Glass, Gift of Lynne and Ernest Wolf (99.1.1). Cat. no. 105. The entire surface of this unique vessel was apparently coated with a copper-rich purple red film. The decoration is of a plump small bird surrounded by five fish, with rosettes filling the background. In this ‘lustre-painted’ technique, mostly used in the 7th-9th centuries, metallic pigments are applied and then stabilised by firing in a kiln. However, this extraordinary piece must have had more than one firing after the shape of the bowl was itself produced. It is possible that this remarkable work of art was influenced by the Roman dichroic glass of the 1st and 2nd centuries AD.
Islamic Glass

away as present-day Afghanistan.

Thirteenth and fourteenth centuries saw an extensive production of finely cut and engraved glass (Figs 11, 13, 14, 21, 22), of a type first produced in the Roman in the latter part of the 1st century BC. Glass fragments with scratch-engraved ornamentation have been excavated on Islamic sites dating to the 8th century. Facet-cut glass had already been manufactured by the Sassanians from the 3rd to 7th centuries. Some of the most common decorations on Islamic glass, especially from Iran, were raised or depressed disks with central bosses. In 'relief-cut' glass (Fig 11) the background and most of the inside of the motifs were removed by cutting and grinding, leaving just the outlines and a few small features in relief. Most of it was made to imitate colourless rock crystal. It was produced in quantity either near, or at, Nishapur in Iran or at Fustat in Egypt. A less common cameo glass technique often resulted in some spectacular vessels (Fig 22). Many Early Islamic wheel-cut glass vessels have a 'slant-cut' decoration in which the surface is bevelled towards the design (Figs 14, 21), a style which continued in modified forms up to the 14th century.

Another type of cut glass, with linear decoration, was created by cutting the surface with an abrasive-fed rotating wheel, creating either a U- or V-shaped cross section. Though mostly monochrome, there are some cameo glass vessels with linear technique in which applied 'blobs' or trails of glass are marvered down, producing isolated motifs which are then wheel cut, resulting in the so-called 'padding', or 'marquetry' technique. Linear-cut vessels are found from the 8th-11th centuries from Egypt to Iran. Islamic cut glass may also be produced by sagging semi-molten glass over a decorated mould and then, following the annealing, wheel-cutting it (Figs 13, 14).

Mosaic glass, first occurring as early as the 2nd millennium BC, was thought to have been made only up to the 4th century AD, but several known examples demonstrate that it was revived in the 9th and 10th centuries (Fig 5). There was also a revival of the ancient technique of sandwiching gold foil between fused layers of glass. Metallic stains, in which the surface was painted with a solution of copper or silver oxide on a pale-coloured bowl, usually aquamarine, were an Islamic innovation (Figs 6-7, 17), first pioneered by Coptic craftsmen in their use of stained glass, possibly as early as the 4th century. This technique enjoyed much popularity from the 7th through to the 9th centuries.

Gilded and enamelled glass flourished in the 13th and 14th centuries (Figs 18-20, 24-26). Examples were made primarily in Syrian and Egyptian workshops, though by the 14th century they were produced primarily by the artists of the Mamluk dynasty in Cairo. The first objects produced were small vessels, including perfume flasks.

Elaborately ornamented beakers, bottles, basins, and, most notably, lamps for mosques, tombs, schools, Fig 8. Lamp, Egypt, c. 9th-11th century. H. 20.5 cm (8 1/2 in.); diam. 15.5 cm (6 1/8 in.). Purple glass; Free blown from two gathering and applied. Kostenstclshe Museen zu Berlin-Preussischer Kulturbesitz, Museum der Islamische Kunst (1,2337). Cat. no. 6. The shape of this vessel dates back to the 6th century, although the flange at the base of the bowl is an Islamic addition. With both handles and foot, it could either be suspended or placed on a flat surface. Only one other lamp is known with this combination of features, also from Egypt and dating to the 9th century.

Fig 9. Cap, Egypt, Syria, or Iraq, 9th-10th century. H. 8.3 cm (3 1/4 in.); W. 9.5 cm (3 3/4 in.). Yellowish, colourless glass. Free blown and impressed; tooled on the pontil. Inscription, in Kufic script, 'Blessing upon its owner'. The Metropolitan Museum of Art, New York, Gift of John M. McEllum and Joseph V. McEllum Gift (1974.15). Cat. no. 46. Inscriptions as decorative features are common on such large cups with square proportions. The vertical inscription, impressed with rectangular tongues as evidenced by the indented lines, is repeated eight times around the walls of this cylindrical cap.

Fig 10. Cup, Egypt, Syria, or Iraq, 9th-10th century. H. 8.3 cm (3 1/4 in.); max. diam. 9.9 cm (3 7/8 in.). Olive green glass. Free blown and impressed; tooled on the pontil. The Corning Museum of Glass (55.1.17), Cat. no. 47. This cup, similar in proportions to Fig 9, has been impressed with three different motifs, each with a different motif: triangular, circular, and heart-shaped. The irregularity of the placement of the motifs confirms that they were used rather than patterns impressed in a mould.
Fig 11. Bowl with horses. Probably Iranian, 9th-10th century. H. 7.3 cm (2 7/8 in.); diam. 11.5 cm (4 1/2 in.). Colourless glass. Blown and relief-cut. Staatliche Museen zu Berlin-Presscher Kulturbesitz, Museum für Islamische Kunst (1.20/65). Cat. no. 82. The frieze on this deep relief-cut bowl consists of two horses alternating with two stylised vegetal motifs. An opaque turquoise blue bowl in the exhibition, from the Procuratoria di San Marco (Cat. no. 83) has five panels, each with a running hare. Another bowl at Corning depicts falcons and ibexes.

Fig 12 (above right). Pitcher. Iran, late 10th-11th century. H. 1.85 cm (7 1/4 in.); max. diam. 11.2 cm (4 3/8 in.). Greyish, colourless glass. Free blown and applied; tooled. The al-Sabah Collection, Dar al-Athar Ishamiyyah, Kuwait National Museum (INS 43 G). Cat. no. 37. There are no other exact parallels to this graceful pitcher with its angular openwork handle formed of superimposed and tooled glass trails capped by a pointed thumb rest. The closest example was found in the Inner Mongolian tomb of a princess of the Liao Dynasty who died in AD 1028, which helps to date this vessel.

Fig 13. Dish with rider. Probably Iranian, 10th-11th century. H. 5.3 cm (2 1/8 in.); diam. 25 cm (9 7/8 in.). Translucent reddish purple glass. Probably slumped over a mould, cut, and polished. The Corning Museum of Glass (55.1.139). Cat. no. 101. This shallow dish is decorated in relief on the interior with a linear-cut rider on a male surrounded by two ibexes, a lion, and a serpent. The motif is similar to that of much earlier Sassanian silver dishes often depicting kings on horseback hunting wild animals. The 10th century rulers of Iran claim to have been descendants of the Sassanian ruler Bahram V Gur (r. AD 420-438). This dish seems to be a revival of the ancient style.

and hospices, were quite often inscribed with the name of the patron or his emblem of office - or both. Over time, the objects became increasingly larger and less colourful. Only in the past several years has a serious chronology of these works been attempted. In fact, the results of the first symposium focused on this problem was published just three years ago: Gilded and Enamelled Glass from the Middle East, edited by Rachel Ward.

The exhibition also includes examples of glass produced in India, Iran, and Turkey from the 17th through to the 19th century, as well as imitations of Islamic glass made in Europe. These range from a Venetian beaker of the early 14th century to colourful adaptations turned out in France, Italy, and Austria in the 19th century, some of which were produced for the Oriental market.

With 36 works represented, the Corning Museum of Glass is the principal lender to the exhibition. Some 23 pieces were loaned by the al-Sabah Collection at the Kuwait National Museum. The Metropolitan Museum has supplied 17 examples, 13 each from the Toledo Museum of Art, and the David Collection in Copenhagen, 12 from the Museum für Islamische Kunst in Berlin, 11 from the Victoria and Albert Museum in London, and the remainder have been drawn from other museum and institutional collections in Cleveland, Düsseldorf,
Fig 14. Bowl. Western Asia, perhaps Iran, 9th-10th century. H. 7.6 cm (3 in.); W. 17.8 cm (7 in.). Translucent deep green glass. Probably slumped over a mould, then cut, ground, and polished. The Corning Museum of Glass (55.1.136). Cat. no. 93. The rim of this hemispherical bowl has eight lobes. It is decorated in a combination of linear-relief-cutting and slant-cutting with alternating motifs of a standing bird and a tree of life, each repeated four times. The rich green colour is due to its high percentage of lead oxide, as is a dish of similar colour in the Todaiji Temple, Nara, Japan.

Fig 15. Bottle with inscription. Probably Iran, c. 12th century. H. 25.8 cm (10 1/8 in.); max. diam. 11.9 cm (4 3/4 in.). Translucent deep green. Body blown in mould with two vertical sections; trail applied. Inscription: 'And to the owner happiness, and blessing, and joy'. The Corning Museum of Glass (55.1.6). Cat. no. 19. This shape is typical of 11th-13th century bottles from Iran. A single glass trail was wound around close to the bottom of the neck both spirally and in a zigzag. Three of the four friezes of decoration consist of floral or vegetal elements, the fourth contains the inscription.

Fig 16. Beaker. Syria, 12th-13th century. H. 12.7 cm (5 in.); max. diam. 5.5 cm (2 1/8 in.). Greenish, colourless and dark bluish green glass. Free blown and applied; tooled on the pontil. The Toledo Museum of Art, Gift of Edward Drummond Libbey (1923.2127). Cat. no. 42. The twisting of the upper part of this beaker with its partially marvered vertical ribs of dark bluish green and greenish colourless trails creates a vessel of unusually modern design. A slightly smaller beaker, somewhat larger in diameter, in the Metropolitan Museum of Art, was certainly created in the same workshop; the two could have been part of a set of nesting beakers such as have been found in enamelled and gilded glass.

Fig 17. Bowl. Egypt. 11th-12th century. H. 7.7 cm (3 in.); max. diam. 11.2 cm (4 3/8 in.). Greenish, bluish colourless glass, with dark brown silver stain. Mould blown, optic blown, and stained; tooled on the pontil. Trustees of the British Museum, London (OA1902.5.17.2). Cat. no. 109. The shape of this bowl and its 15 vertical ribs relate to a Roman prototype rather than to other medieval Islamic vessels. Its simple monochromatic surface decoration appears to place it in the last period of metal stain-painted vessels.
Islamic Glass

Fig 18 (above). Bottle. Syria, mid-13th century. H. 28.2 cm (11 1/8 in.); max. diam. 17.8 cm (7 in.). Yellowish, colourless glass; red, blue, green, white, brown, pink, grey-blue, and black enamels; and gold. Free blown, enamelled and gilded; tooled on the pontil. Furussiya Arts Foundation, Vaduz, Liechtenstein. Cat. no. 121. The main register of this extraordinary pear-shaped, multi-coloured bottle features a Christian church and three other architectural depictions, all occupied by monks and deacons, alternating with scenes of agricultural activities. There are seven larger religious figures on the neck and a band of 13 quadrupeds near the base. The subject matter is similar to depictions on inlaid metalwork of the first half of the 13th century made in Islamic workshops in Syria. This bottle is said to be from China.

Fig 19. Mosque lamp. Egypt, c. 1350-60. H. 37 cm (14 5/8 in.); max. diam. 23.6 cm (9 1/4 in.). Yellowish colourless glass and red, blue, and white enamels. Free blown, applied, and enamelled; tooled on the pontil. Trustees of the British Museum, London (OA81.9-9.5). Cat. no. 118. This splendid Mamluk lamp is certainly one of the finest known. The large peonies are surrounded by luxuriant foliage and smaller flowers against a blue background presenting, when the lamp was lit, 'appropriate thoughts of a heavenly garden of paradise'. This lamp was found in the Monastery of Saint Theodore in Cairo and has only one other similar companion in the Cathedral of Apton in France.

Fig 20. Bottle (detail). Probably Syria, late 13th century. H. 43.5 cm (17 1/8 in.); diam. 36.5 cm (14 3/8 in.). Greenish colourless glass; red, blue, green, yellow, purple, brown, pink, white, grey-blue, and black enamels; and gold. Free blown, enamelled, and gilded; tooled on the pontil. The Metropolitan Museum of Art, New York, Rogers Fund (1941.150). Cat. no. 126. There are three floral-patterned medallions on the upper part of the body of this masterwork. In the large band below are 24 mounted horsemen in a scene which is reminiscent of similar scenes on Seljuk manuscripts from Iran and Anatolia, Ilkhani manuscripts from Iraq or Iran, and Iranian minai pottery. A simurgh, a fantastic phoenix-like bird, encircles the neck. Acquired by the Austrian vice-consul Champion in Cairo in 1825, this large domed bottle was formerly in the collection of the Imperial House of Hapsburg and was later deaccessioned by the Kunsthistorisches Museum of Vienna.
Islamic Glass

Fig 21. Bottle. Probably Iran, 9th-10th century. H. 21.5 cm (8 1/2 in.); max. diam. 12.4 cm (4 7/8 in.). Transparent pale green glass. Blown and wheel-cut. The David Collection, Copenhagen (10/1963). Cat. no. 96. The striking pattern on this relief-decorated, slant-cut vessel consists of 10 birds interspersed with a large number of vegetal motifs. There are two bands of rectangular facets on the neck.

Jerusalem, Kuwait, Lisbon, London, Los Angeles, Padua, Qatar, Tel Aviv, Vaduz, Venice, and Vienna. A number of the pieces have never been on public display and most have never been sent to an international exhibition.

An excellent feature of the exhibition is an introductory gallery which greets the visitor with a first-class overview of the types of glass briefly described above, their almost limitless range of shapes, and an explanation of the techniques of glassmaking. The exhibition itself is presented by technique, with chronological arrangements for each category. It is unfortunate, however, that it was not possible to include any of the many magnificent objects from the Arabic Museum in Cairo.

The magnificent catalogue produced for the exhibition by the Metropolitan Museum of Art was written by Dr. Stefano Carboni, Associate Curator in the museum’s Department of Islamic Art, and Dr. David Whitehouse, Executive Director of the Corning Museum of Glass. Dr. Carboni notes that “with exciting new discoveries and increased collaboration among scholars in related fields, the study of Islamic glass has changed dramatically in the last several decades.” This is quite evident in the current catalogue, which should serve as a benchmark for future studies and publications.

There are five essays which bring the reader up to date on the most current scholarly assessment of what was previously an almost neglected subject: the growth of interest in Islamic glass by Dr. Whitehouse; an historical overview of glass production in the Islamic world by Dr. Carboni; a second essay by him on the archaeological excavation of Islamic glass; some thoughts on the chemistry and technology of Islamic glass by Dr. Robert Brill, the research scientist at Corning; and a survey of Islamic glassworking and glass-decorating techniques by William Guzenthin, a glass artist and...
responsible advisor at Corning.

This last essay includes a highly illuminating series of 72 photographs illustrating the processes of cane-making, fusing, slumping, the basic glass-blowing steps used in making a dip-moulded tumbler, ribbed dip-moulded vessels, sprinkler bottles, making a neck by the post technique, making a blown or a doughnut-ring foot, making ornamental bitwork, adding a pad of coloured glass to the surface of a vessel, threading and combing, and, finally, fusing gold and enamel decoration between two layers of glass. It brings to mind the excellent series of photographs illustrating the production of a classical pottery vase in Joseph V. Noble’s book The Techniques of Attic Painted Pottery (1965).

Each of the catalogue sections are introduced by essays by either Dr Carboni or Dr Whitehouse, and often include illustrations of other masterworks which were not included in the exhibition. There is also a glossary and an extensive 10-page bibliography. A recommended list of publications is included in the chapter on ‘The Growth of Interest in Islamic Glass.’ The catalogue is 340 pages long, with 276 illustrations, 176 in colour, including all of the pieces on exhibit. There is also an excellent index, so often missing in exhibition catalogues. The clothbound edition, distributed by Yale University Press, is $65 and a paperbound edition is also available for $45 at the venue.

This article, and the captions for the illustrations, have been adapted from the exhibition’s catalogue and especially its text illustrations, all of which were written by Dr Carboni and Dr Whitehouse.

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AGATHA CHRISTIE AND ARCHAEOLOGY

John Curtis reveals the ‘Queen of Crime’ in her archaeological setting.

Agatha Christie (1891-1976) is of course famous for her detective novels which have made her one of the world’s best selling authors. Less well known is the fact that she was married to a distinguished archaeologist, Professor Sir Max Mallowan, whom she accompanied on many excavations in the Middle East. A new special exhibition at the British Museum focuses on Agatha Christie’s involvement in Near Eastern archaeology, and shows how this involvement played an important part in her life and writing. At the same time, the background to archaeological work in the Near East from the 1930s to the 1950s, including travel to the Middle East by the Orient Express, is vividly shown through contemporary documents and memorabilia.

Agatha Christie’s introduction to Near Eastern archaeology came in autumn 1928 when she visited Ur in southern Mesopotamia (Iraq). Embarking on a badly-needed holiday following the break-down of her first marriage, she had travelled out to Baghdad on the Orient Express, the first of many journeys on that famous train, and made her way down to Ur. Her imagination had been fired by reading an article about Ur in the Illustrated London News, and she badly wanted to see the place where Leonard Woolley had been making such sensational discoveries. In the so-called Royal Cemetery, Woolley had been finding a series of remarkable graves which showed that the Sumerian civilisation of the mid-3rd millennium BC was rich and prosperous. In these graves Woolley found a wealth of tools and weapons, vessels, a large quantity of gold jewellery, and many now famous objects including the gold helmet of Meskalamdug, the ‘Standard of Ur’ (a box with mosaic decoration showing scenes of warfare and banqueting), the ‘Royal Game of Ur’, models of the ‘Ram in the Thicket’, and some splendid musical instruments (Fig 3). At Ur, Agatha Christie was kindly received by Woolley and particularly his wife Katharine, who had just finished reading The Murder of Roger Ackroyd, which she much admired. The Woolleys (Fig 1) invited Agatha to return at the end of the next season, which she did in spring 1930, and at that time the young Max Mallowan was present. He had actually been Woolley’s assistant since 1925, but had been absent the previous visit because of illness. At the end of the season, Max was instructed by the Woolleys to escort Agatha on a tour of some of the well-known sites in southern Mesopotamia, including Najaf, Karbala, and Ukhaydir. They established an instant rapport, and travelled back to Britain together. Max has described in his Memoirs how he pressed his suit, and after he overcame some initial reluctance from Agatha, probably due to the 14-year age gap between them, they were married on 11 September 1930.

They were soon to be parted, however, because Max was already committed to joining the 1930-31 season at Ur, and there was no question of Agatha accompanying him. This was due to the selfish and domineering nature of Lady Woolley. As Mallowan remarked in his Memoirs, ‘there was only room for one woman at Ur’. Nev-
ertheless, Agatha obtained sweet revenge. In *Murder in Mesopotamia*, which takes place on an archaeological dig, the murdered woman, Louise Leidner, an attention-seeking but captivating hypochondriac, is widely believed to have been based on Katharine Woolley.

After the 1930-31 season Mallowan decided it was time to move on from Ur, and he accepted an invitation to dig with Reginald Campbell Thompson at Nineveh in 1931-32. His role here was to dig an enormous pit 90 feet (27m) deep down to virgin soil. The aim was to establish a ceramic chronology not just for Nineveh but for the whole of North Mesopotamia, and this objective was successfully achieved. The earliest settlement at Nineveh was found to date to the 6th millennium BC, and large quantities of beautifully painted prehistoric pottery were obtained from the excavation, particularly from the Halaf period. On this excavation Agatha was welcomed, and she and Max lived with Campbell Thompson and his wife Barbara in a charming house near the Kuyunjik mound. Although Campbell Thompson was renowned for his parsimony, and was forever trying to save money, the four of them got on well together. The only clash came when Agatha splashed out the huge sum of £10 to buy a wooden table on which to continue with her writing, which to establish Thompson's thought was unforgivable extravagance! For him, an upturned orange box would have sufficed! While at Nineveh, Agatha wrote *Lord Edgware Dies*, which led to a skeleton found in one of the graves excavated on the mound being called 'Lord Edgware'.

Mallowan now felt ready to branch out on his own, and in the spring of 1933 excavated at Arpachiyah, about 6km north-east of Nineveh and now in the suburbs of Mosul (Fig 7). He was drawn here by the discovery on the surface of distinctive Halaf sherds of the type found at Nineveh. Although the excavation (financed by the newly-founded British School of Archaeology in Iraq, which was to support all his future work) only lasted for six weeks, it was conducted with up to 180 workmen and was extraordinarily successful in casting light on the then obscure Halaf period of the 6th-5th millennium BC. At this site Mallowan found the stone foundations of circular buildings (Fig 8), clay figurines of 'mother goddess' type, obsidian tools, and many splendid examples of Halaf pottery with beautifully painted designs showing bulls' heads and other motifs. At Arpachiyah, Mallowan was helped both by John Rose, who served as the architect and illustrator, and by Agatha who sorted and repaired pottery and was responsible for the photography.

November and December of the next year, 1934, saw the Mallowans making an archaeological survey of the Khabur basin in north-east Syria, in the course of which the important sites of Chagar Bazar and Tell Brak were selected for future excavation. Although the survey involved traveling over difficult terrain, camping in different places, and a good deal of inconvenience, if not hardship, Agatha was undaunted. In *Come, Tell Me How You Live* she wrote that 'The autumn days are some of the most perfect I have ever known. We get up early, soon after sunrise, drink hot tea, and eat eggs and start off... Mounds rise everywhere...'.

The excavation at Chagar Bazar took place over three seasons (1935-37; Figs 2, 41). Like Nineveh and Arpachiyah, Chagar Bazar was first occupied in the Halaf period. Belonging to a later period was an archive of nearly 100 cuneiform tablets written in the time of Shamshi-Adad I of Assyria (c. 1813–1781 BC). Associated with the tablets was a distinctive type of pottery known as 'Khabur ware'. In the upper levels of the mound were a large number of graves containing pottery, jewellery, and bronze weapons (Fig 9).

For the excavation at Chagar Bazar, a charming mud-brick house with a conical dome was built just off the mound (Fig 8). Both Max and Agatha were very fond of the house, and Mallowan wrote in his *Memoirs* that 'We look back on this house with affection, for we lived on a green sward; a kind of paradise, the plain was all the way between us and Kamechlie, where hollyhocks grew wild and in profusion'. Again, Agatha helped with the mending of the pottery and the photography. She has recorded her own experiences of this time in a charming book called *Come, Tell Me How You Live*, which contains many amusing anecdotes and is a timeless account of life on a dig. Also included are percep-

Fig 3. Sumerian gilded bull's headed 'hyre' found at Ur, now in the British Museum. Mid-3rd millennium BC.

Fig 4. The mound of Chagar Bazar in North Syria, excavated by Max Mallowan from 1935-37.
tive pen portraits of the dig staff, including Mac (the young architect Robin Macartney), 'B' (Richard Barnett of the British Museum), 'the Colonel' (Colonel A.H. Burn), and 'Bumps' (the young assistant Louis Osman).

Excavations at Tell Brak, some 65km south-east of Chagar Bazar and one of the largest tells in Mesopotamia, were carried out in the spring of 1937 and the spring and autumn of 1938. Here, Mallowan found a temple of the late 4th millennium BC in the foundations of which were thousands of so-called eye idols, small stone plaques of approximately human shape with very prominent eyes. In the same part of the mound was a large administrative building known as 'the palace of Naram-Sin' constructed in c. 2250 BC. Excavations at Tell Brak have continued from 1976 onwards, directed by David and Joan Oates, and many important discoveries have been made, including a palace of the Mitannian period (c. 1600 BC). During the excavations Max and Agatha lived in a rented house near the tell infested by bats, which compared very unfavourably with the newly-built house at Chagar Bazar. As well as helping with the recording and photography, as usual, Agatha also made a movie film, as she was later to do at Nimrud, and shows herself to have been a remarkably proficient photographer with a good eye for interesting and memorable compositions. Admittedly dogs and flowers figure largely in the film, but scenes such as that showing their lorry 'Queen Mary' trying to get through a gateway are unforgettable. In the spring of 1938 they were joined by Agatha's daughter Rosalind, who produced fine drawings of the Uruk pottery.

The last season at Brak was followed by a survey of the Balkh Valley, after which archaeological activity was interrupted by the Second World War.

After the war, when archaeological work again became possible, Max Mallowan turned his thoughts towards Nimrud, which was already renowned as one of the most important sites of the Ancient Near East. Pioneering excavations conducted here by Henry Layard between 1845 and 1851 had established that Nimrud was the capital of Assyria in the time of Ashurnasirpal II (883-859 BC), and from his palace and other buildings on the citadel Layard had recovered colossal gateway figures and many stone reliefs, as well as a large collection of small antiquities including bronzes and ivories. Agatha had first visited Nimrud when she and Max were working at Nineveh with Campbell Thompson, and she wrote in her autobiography that it was 'a beautiful spot...The Tigris was just a mile away, and on the great mound of the Acropolis, big stone Assyrian heads poked out of the soil. In one place there was the enormous wing of a great genie. It was a spectacular stretch of country - peaceful, romantic, and impregnated with the past'.

Mallowan was by now Professor of Western Asiatic Archaeology at the Institute of Archaeology in London, as
Crime & Archaeology

well as Director of the British School of Archaeology in Iraq, under whose auspices the Nimrud excavation was undertaken. Work started in 1949, and Agatha writes that when they returned 'Nimrud was just as lovely a part of the country as I remembered it on our visit long ago. She talks of ‘the green grass, studded with red ranunculus…the flocks of bee-eaters, the rollers’. The excavations at Nimrud were to continue until 1963, but the Mallowans were not present after 1958, when David Oates became field director. The excavation was extraordinarily productive, and a vast amount of material was discovered. In the North-West Palace of Ashurnasirpal II Mallowan continued where Layard had laid off, and made many important discoveries such as the Banquet Stela of Ashurnasirpal II (Fig 12). Two of the wells in the North-West Palace were cleared out, at great risk to life and limb, and were particularly productive. In the sude at the bottom of the well in Room NN were important ivory plaques, including those showing the heads of women known as the ‘Mona Lisa’ (Fig 6) and the ‘Ugly Sister’, and two showing a lioness mauling an African. From the well in Room AB were retrieved 16 ivory writing boards.

A burial under the floor of Room DD of a woman in a clay coffin with grave-goods including ‘the Nimrud jewel’, a beautiful chalcedony stamp-seal in a gold setting, anticipated the later discovery by Muzahim Mahmud of the Iraq Department of Antiquities of the graves of the Assyrian queens. Other buildings on the citadel at Nimrud excavated by Mallowan included the Governor’s Palace, the Burnt Palace, the Ninurta Temple, and the Nabu Temple, where many important texts were found, including the ‘Vassal Treaties of Esarhaddon’. Excavations in Fort Shalmaneser, the large ‘review palace’ or arsenal in the southeast corner of the city founded by Shalmaneser III (858-824 BC), mostly occurred after the Mallowans had left, but the decision to dig there had been taken in 1957. In Pazi Shalmaneser hundreds of carved ivories were found, many of them made in centres in Syria and Phoenicia and brought back to Nimrud as booty and tribute.

Throughout the excavations at Nimrud the staff slept in tents, but after the first season a dig-house was built where meals were taken, and the finds were conserved, registered and stored. When the original four-roomed house was extended, a room was added, at Agatha’s own expense, to which she could retreat and concentrate on her novels. For part of each day she worked here, and Max recorded in his Memoirs that ‘more than half a dozen [novels] were written in this way, season after season’. At the same time, Agatha helped out as much as she could on the excavation. Max described her as ‘a wonderful helpmate, an ever-smiling hostess, a brave and happy companion…and in addition was photographer and helped with the cleaning and registration of small finds’. She also helped Max to pay the workmen. The photography included not just taking the photographs but also developing the negatives. The task of doing the photography was soon taken over by Barbara Parker (later to become the second Lady Mallowan after Agatha’s death), but Agatha continued to help with the conservation, particularly of the ivories, and with the cataloguing.

The cleaning of the ivories was work that Agatha found, in her own words, thrilling. She describes the process: ‘I had my part in cleaning many of them. I had my own favourite tools, just as any professional would: an orange stick, possibly a very fine knitting needle - one season a dentist’s tool which he lent, or rather gave me - and a jar of cosmetic face-cream, which I found more useful than anything else for gently coaxing the dirt out of the crevices without harming the fragile ivory. In fact there was such a run on my face cream that there was nothing left for my poor old face after a couple of weeks!’ A particularly exciting moment was when the sludge was washed off the ‘Mona Lisa’ (otherwise known as the ‘Lady at the
As well as making her presence felt on the dig, Agatha was also a magnet for visitors. David Oates records that the expatriate staff of the Iraq Petroleum Company frequently visited Nimrud on their days off, partly through a desire to see what had happened on the excavation, but also through a desire to see the famous Agatha Christie.

Clearly, Agatha Christie very much enjoyed travelling to the Middle East and accompanying her husband on excavations. Although she did not take an academic interest in archaeology, and would never have pretended to be an archaeologist herself, she was obviously excited by archaeology which gave her an opportunity to be with her husband and to share in his interests.

Also, she seems to have been genuinely fond of Northern Iraq. In her Autobiography she tells us, ‘How much I have loved that part of the world. I love it still and always shall’. This interest in archaeology is also reflected in some of her novels. We have already referred to Murder in Mesopotamia, and Death in the Clouds (1935), and They Came to Baghdad (1951) also draw on her first-hand experience of archaeological digs. Familiarity with ancient Egypt is shown in Death Comes as the End (1945), Death on the Nile (1937), and the play Akhnaton (1937/1973). If she drew on Near Eastern archaeology for some of her novels, however, she also gave much back to archaeology, in the form of great help and support to her husband throughout his career; it is unlikely he would have achieved what he did without her support. She also played no small part in bringing Near Eastern archaeology to the attention of a wider audience. For all this, archaeology owes her a debt of gratitude.

The exhibition is accompanied by the catalogue

Agatha Christie and Archaeology,
Mystery in Mesopotamia,
Charlotte Trummeler ed.

Also Just Published:
The Life of Max Mallowan.
Archaeology and Agatha Christie, by Henrietta McCall
(British Museum Press 2001, with illus.).

‘Agatha Christie and Archaeology.
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For further details: www.thebritishmuseum.ac.uk.

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Fig 11. Agatha Christie at Nimrud, photographed by Olga Tufnell. Barbara Parker is in the foreground.

Fig 12. Part of the Banquet Stela of Ashurnasirpal II, excavated at Nimrud after the Second World War, now in The British Museum.
ATHENS NATIONAL MUSEUM: ARCHAIC SCULPTURE GALLERIES REOPENED

Olga Palagia

The National Museum in Athens holds the richest collection of Archaic sculpture in the world. On the ground floor one can study the development of Greek monumental marble sculpture from its origins in the mid-7th century BC through to the final phase of the Archaic period c. 500 BC. The significance of the collection lies in the fact that nearly all the objects are from controlled excavations or have a secure provenance. The odd piece donated by a private collector adds a special flavour to the display. Though works from Athens and Attica are dominant, there are sculptures from all over Greece and beyond.

This priceless collection has been inaccessible to the public for a year. The severe earthquake that rocked Athens in September 1999 structurally damaged the museum, though mercifully not the sculptures themselves. Subsequently, the Archaic galleries were closed for extensive restoration in April 2000 and reopened exactly one year later. The curator of Greek and Roman sculpture (now Director of the museum), Dr Nikolaos Kaltas, and his staff of Drs Eleni Kourinou and Maria Salta, seized the opportunity to renovate and present a new exhibition of the gallery holdings, which had been virtually untouched since the days of Chrestos and Semni Karouzou, who ran the Museum in the 1950s and 1960s. As a result, the permanent displays in the Archaic sculpture galleries have been transformed. Gone are the aesthetic ideals of the 1950s, tailored toward the sensibilities of the specialist. Gone is the daunting sight of colossal headless torsos aggressively confronting the visitor, who wandered aimlessly with little or no guidance among seminal fragments of marble sculpture heralding the dawn of Western art. The new thematic displays, enriched by educational material in wall panels, maps, and detailed labels, plus cases containing smaller objects that contextualise the sculptures, offer user-friendly guidance through the maze of truncated masterpieces. The visitor is thus able to appreciate the high quality and spontaneity of the first examples of naturalistic art, created by a restless and innovative nation. As almost all the objects have been relocated, the rearrangement helps shed new light on the familiar and highlights hitherto neglected.

One of the advantages of exhibiting sculptural displays in the

MINERVA 22
Archaic Sculpture in Athens

The National Museum is the broad daylight which is allowed to enter through the large windows, illuminating works in luminous marble, products of a spotlight-free civilisation. In order to offset the loss of added colour on the marbles, the walls of the large galleries were painted blue, providing a welcome backdrop to the endless array of bleached stone. Only the corridor-like side galleries (Nos. 9 and 10) overlooking the internal courtyard retain their white walls; as a result, the exhibits here are bathed in blazing sunlight.

Gallery 7 (Figs 1-2), the first Archaic gallery, provides a splendid overview not only of the inception of monumental sculpture in the 7th century, but also of the introduction of Greek writing in the 8th century BC. The wall panels highlight the Daedalic style in sculpture and the invention of the Greek alphabet. A map of the Greek cities is appended. Some of the most famous early monumental sculptures in Greek art, carved in limestone and Naxian marble, are on display here and they are all female: the statue dedicated by Nikandra on Delos (Fig 2), two seated figures from Arcadia, and the fragments of a hermaphrodite from the sanctuary of Apollo on Mt Ptoon. The seated figure from the Kerameikos in Parian marble, on the other hand, may need reappraisal, as its material and drapery style point to the 6th century. The limestone metopes from Mycenae are now exhibited together in a new display.

The Geometric cemetery near the Dipyron Gate in Athens has provided some of the star exhibits. There is a case containing potsherds covered with the earliest examples of Greek writing, including the Dipyron oinochoe. Another case contains a group of late Geometric ivory figurines from the tomb of a lady near the Dipyron Gate. A few important Geometric and Proto-Attic pots from Athens are on view here, especially the Dipyron amphora (Fig 1), a huge grave-marker, and a hydria by the Ainalatos Painter.

Gallery 8 (Fig 4) is mainly devoted to the earliest monumental male figures (kouroi) from c. 600-570 BC, though the wall panels provide a learned commentary on both kouroi and korai (female figures). The room is dominated by the fragments of the colossal kouroi dedicated in the sanctuary of Poseidon at Sounion (Fig 4), as well as by the head and hand of the funerary kouroi from the Dipy—

MINERVA 23
Archaic Sculpture in Athens

ion cemetery, all dating to c. 600 BC. A large Proto-Attic krater by the Nesos Painter is another token of 6th-century Athenians' love of the oversized. A display of fragments of Naxian koroi from Thera, dated to the first quarter of the 6th century, is complemented by two Attic black-figure pots by Sophilos. One of them is a historical curiosity as it was found inside the tumulus of the Athenian dead at the battle of Marathon, which took place nearly 100 years after the manufacture of the pot!

The long, narrow Galleries 9 and 10, which wrap around the top of the internal courtyard, contain an assortment of delights, 6th-century sculptures of great beauty and interest which are nevertheless too fragmentary to be included in the main exhibition. They cover a wide range of provenances from Athens and the Aegean islands to Thrace and Lycia. Grave reliefs, sphinxes, votary statues, pedimental sculptures, statue bases, and votive reliefs are all represented. Naxian marble is the favoured medium here. Somewhat 'out of tune' with the fragmentary theme of these galleries is the life-size statue of Leto from Delos, relatively well preserved and important enough to have merited a place in one of the main galleries, particularly as she happens to be one of the few large-scale korai in this museum. By contrast, the feet and stepped base of the funerary statue of a kore signed by the famous sculptor Phaidimos, from Attica, was relegated here, away from the main exhibition. It is remarkable for the three kinds of stone used: Parian lychnites for the figure, second-rate Parian with blue veins for the signed block of the base, and limestone for the rest. An unprovenanced head of a kouros (or sphinx?) in Thasian (or Naxian?) marble from a private collection is one of the few new pieces introduced in the exhibition.

Gallery 11 (Fig 3) is devoted to funerary sculpture of the middle years of the 6th century, primarily from Attica. Wall panels trace the development of the Attic grave stele. The star pieces on the floor are Phrasikleia and the kouroi found in the same pit with her in 1972, as well as the exquisite kouroi of Melos. Phrasikleia (Fig 3) is justly famous as one of the few intact masterpieces of the Archaic period, preserving her nose, fingers, colours, and base with the sculptor's name inscribed (Ariston of Paros). Long inaccessible to scholarship, she is finally getting published in Antike Plastik. Lined up against the walls are fragments of Attic grave stele, shafts, caviato capitals, and sphinxes. There is a secondary display of Cycladic art, the statue of flying Victory from Delos, associated with a base signed by the Chian sculptor Archermos, and a 'Melian' krater.

Gallery 12 used to house the remains of the Aigina pediments, which have been moved to a special gallery marking the transition from the Archaic to the Early Classical period. It now contains an assortment of odds and ends from various regions. Tucked away in a corner, it may be missed by the casual visitor (specialists do so at their peril), but the unfinished kouroi from Naxos is a textbook piece, demonstrating the carving methods of Archaic sculpture. The tool marks on the face of the kouroi of Keratea, on the other hand, show that it was reworked. A small fragment from Siphnos happens to be the earliest extant example in Greek sculpture. Two rare kouroi from Megara are also found here.

Gallery 13 (Figs 5-6) contains a collection of prize exhibits from the last quarter of the 6th century from Attica, the nearby islands, and the sanctuary of Apollo on Mt Ptoon. Wall panels and a map introduce Greece and its colonies in the 6th century. Some of the finest late Archaic kouroi, from Kea, Anavissos, and the Ptoon are to be found here (Fig 5). Aristodikos, once obscured by the Anavissos Kouroi, has now come into his own, being effectively set off by a blue screen at the far side of the room. The walls abounded with familiar masterpieces of funerary art, the 'hoplithe runner' stele, a variety of painted steiai, the relief bases with athletic scenes from the Kerameikos. Two very different statues of seated Dionysos from Athens and Ikaria in Attica face each other across the room, exemplifying the variety of styles current in Athens at the time. The display is enriched by small-scale marbles and bronzes. Four cases of Attic black- and red-figure pots, selected for their subject matter, which relates to the athletic events on the statue bases, offer a glimpse of developments in the other arts. Two warrior steiai, of Aristlon, and one from Stamata, Attica, guard the exit to the next gallery, which introduces the Early Classical style.

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MINERVA 24
The George Ortiz Collection

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CELTIC
Bronze
H: 10.4 cm, L: 18.17 cm
Said to be from Germany
Celtic
6th-5th century B.C.

EGYPT
Copper alloy
H: 25.5 cm
Allegedly from Hawara, Faiyum
Middle Kingdom
12th Dynasty

GREEK
Marble
H: 40 cm
Allegedly from Sicyon
Sicyonian
Severe Style, c. 470 B.C.

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THE BAMIYAN STATUES DESTROYED: UNESCO RESPONDS

Christian Manhart

On 26 February 2001, the Islamic Emirate of Afghanistan issued the following edict from the City of Kandahar to prohibit the adoration of idols: "On the basis of consultations between the religious leaders of the Islamic Emirate of Afghanistan, the religious judgments of the Ulema and the rulings of the Supreme Court of the Islamic Emirate of Afghanistan, all statues and non-Islamic shrines located in the districts of Kandahar, Zaranj, Farah, Helmand, and Badghis must be destroyed. These statues have been and remain shrines of infidels and these infidels continue to worship and respect these shrines. Allah almighty is the only real shrine and all false shrines should be smashed. Therefore, the Supreme Leader of the Islamic Emirate of Afghanistan has ordered all the representatives of the Ministry of the Promotion of Virtue and Suppression of Vice and of the Ministry of Information and Culture to destroy all the statues..."

The UNESCO Response
As soon as this Taliban order to destroy all statues in Afghanistan was made public, UNESCO, the United Nations specialized agency with responsibility for culture, issued a sharp appeal to the Taliban leaders to preserve the Afghan cultural heritage. This appeal was transmitted to the organization's Islamabad office for distribution to the Pakistani press, and it was widely carried by them as well as by the international press. The following day, a more strongly worded appeal, which included comments made by the UNESCO Director-General, was distributed to the international press. Three additional press releases were published over the following weeks. On 28 February the Director-General sent a personal letter to Taliban leader Mullah Omar through the Taliban ambassador in Islamabad, exhorting him to stop the destruction.

Following these initial steps, the UNESCO Director-General held a series of meetings with the ambassadors of various Islamic countries, in particular with the ambassadors of countries that recognise the Taliban regime in Afghanistan, and was able to obtain their full support for UNESCO's activities to save the Afghan cultural heritage. These three countries are Saudi Arabia, the United Arab Emirates, and Pakistan. On 1 March, Pierre Lafon, Special Representative of the UNESCO Director-General, left for Islamabad, where he held discussions with the Pakistani government, the Taliban ambassador, and Muslim leaders. On 4 March, he met with the Taliban Foreign Minister in Kandahar, and on 11 March he left for Kabul to meet with the Taliban Minister of Culture. Lafon also visited the United Arab Emirates, Qatar, and Saudi Arabia in order to ask these countries to increase their pressure on the Taliban. Furthermore, a number of Muslim religious leaders from Egypt, Iraq, England, and Pakistan intervened at the request of UNESCO, issuing fatwas against the Taliban's order to destroy the statues. The Director-General also personally contacted the leaders of Egypt and Pakistan, as well as of the Organization of the Islamic Conference (OIC), and all tried to persuade the Taliban to cancel the order. Following these interventions, a delegation of 11 Muslim leaders went to Kandahar in order to meet with Mullah Omar that the Koran does not prescribe the destruction of the statues. This delegation, which included very senior members, such as the Sheikh Qaradouli or the Muli of Egypt, was the only UNESCO delegation personally received by Mollah Omar. He informed them that he was conscious of the fact that the destruction of the Bamiyan statues was politically and economically bad for the country, but that he felt obliged to destroy these Buddhas for religious reasons.

UNESCO also launched an international petition on its Web site for the safeguarding of the Afghan cultural heritage, and a special funds-in-trust account has also been created for this purpose (reference 406/AFG/70). So far, we have received extra-budgetary funding from several sources in Japan and from the Italian government. However, additional funding would be urgently required to preserve the cultural heritage of Afghanistan. The crisis gained a great deal of international media attention, and the Director-General, together with the UNESCO staff concerned, gave frequent interviews to newspapers, press agencies, and television and radio stations all over the world. UNESCO also received many letters of support for its actions in this matter from heads of state, ministers, other international organisations, and individuals.

Nevertheless, these political and religious interventions proved to be in vain, and the Taliban destroyed not only the Buddhas at Bamiyan, but also a large number of statues throughout Afghanistan (see Minerva, May/June 2001, pp. 2-3). It is worth mentioning that the Afghan people are not at all in favour of this cultural vandalism. The proof is a large number of protest letters from Afghans all around the world and, of course, also the fact that the Afghan Taliban military troops which were present in the Bamiyan valley at this moment refused for almost two weeks to execute Mollah Omar’s order. When the order was published on 26 February, access from Kabul to Bamiyan by road, through a mountain pass almost 3000m high, was blocked because of snow, and only on 8 March did the Taliban Minister of Defence arrive from Kabul with some of his men. It was then that dynamite was fixed into holes, which had already been bored two months earlier, and the Buddhas were dynamited on 9 March.
UNESCO has a duty to take action to avert future cultural disasters of this type, and discussion at the international level needs to be initiated toward this goal. During the organization’s 161st Executive Board meeting, held from 28 May to 3 June 2001, Board members debated future appropriate actions for safeguarding Afghanistan’s cultural heritage. A draft resolution was adopted on 4 June 2001 by UNESCO’s Executive Board, welcoming the immediate action taken by the Director-General to oppose the destruction of part of the cultural heritage in Afghanistan, resolutelycondemning the acts of destruction committed against cultural monuments in Afghanistan as a crime against the common heritage of humanity.

The draft resolution invites the UNESCO Member States to ensure the full implementation of the principles of the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954), the Convention on Means of Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970), and the Convention for Protection of the World Cultural and Natural Heritage (1972). It also invites UNESCO to identify the means of ensuring better protection of the common heritage of humanity, notably through the development of new mechanisms within the framework of existing international conventions.

The Executive Board also added an item on ‘acts constituting a crime against the common heritage of humanity’ in the agenda for the next session of UNESCO’s General Conference to be held in November 2001. The World Heritage Bureau meeting in June 2001 also addressed threats to the Afghan cultural heritage and exhibited photographs of the Bamian statues before and after their destruction. A conference on the history of the destruction was held on 5 June at UNESCO headquarters in Paris, with the participation of Afghanistan specialists, including Pierre Lurçat, and Professors Ikru Hirayama, Andrea Bruno, and Jean-François Jarrige.

In addition, an international conference of Ulama, Islamic religious leaders, and specialists in Islamic law, is currently being organised to examine the Muslim world’s position towards the preservation of Islamic and non-Islamic heritage. This conference will be jointly organised with the OIC, and both the Islamic and Arab League Educational, Scientific, and Cultural Organisations (ISESCO and ALESCO). It will be held in Doha in Qatar and should result in a clear declaration of principles that can be appealed to in the future. In order to increase the impact of this conference, it is organised jointly with the minister of the Islamic ministers of culture from 29-31 December 2001.

UNESCO also intends to raise international awareness of the issues surrounding the destruction of the Bamian statues by publishing a history of the catastrophe in French, English, Arabic, Pushu, and Farsi.

UNESCO is currently studying ways of preventing the destruction of cultural property, as well as of sanctions that might be applied in the event of such destruction, with an internationally recognized international law. In the case of the Bamian statues, we were however confronted with a complex situation: the World Heritage Convention of 1972 was ratified by Afghanistan in 1979. At the beginning of the 1980s, the Bamian statues were included with a certain number of other sites on the ‘Tentative List’ of the Government of Afghanistan for nomination under the World Heritage Convention. The case was dealt with by the World Heritage Committee and additional information about the protection of the site was requested in order to inscribe the property on the World Heritage List.

This additional information was never provided, no site in Afghanistan was inscribed, and hence this Convention does not apply in the case of Bamian. Afghanistan is not a State Party to the Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict of 1954, which applies to situations of civil conflict and places obligations on occupying forces. Destruction of cultural property is included as an international crime in the Statue of the International Criminal Court, which however has not yet come into force and would not apply to the Taliban in any case, as they are not an internationally recognised government. It should also be stated that even if these legal instruments had been applicable in the case of the Taliban regime, UNESCO would not have been in a position to enforce them by any means other than moral and political persuasion. Along with the Society for the Preservation of the Afghan Cultural Heritage (SPACH), the Organization is preparing a mission for the assessment of the damage to the Bamian statues. We are also planning for continuing emergency consolidation of the country’s monuments: in particular, a second phase of the restorations of the Jam Minaret, which was first undertaken in February 2001. The tile workshop in Herat will be taken up again as a project to protect the dome of the Gawhar Shad mausoleum from water infiltration, but also to maintain the traditional craftsmanship in this city and to provide work for its inhabitants. For the consolidation of the fifth minaret in Herat, which presented a serious crack at its base, the advice of a high level structural engineer seems to be required, and UNESCO intends sending a member of the team which restored the tower of Pisa to the site.

UNESCO has also made agreements with various non-governmental organizations such as the Hirayama Foundation in Japan, and the Swiss Afghanistan Museum in Bubendorf, to provide protective custody for Afghan cultural property found on the illegal antiquities market, particularly objects that were stolen from museums or found during recent illicit excavations. Such objects will then be returned to Afghanistan when peace returns to the country.

In this context, the organization’s policy on the protective safetykeeping of cultural property should be mentioned. Where there is serious danger to the survival of heritage, and at the request of the recognized government of the country concerned (in this case the Afghan government), UNESCO will arrange for the safe custody of objects donated to it and their return to that country when circumstances permit. For this purpose it supports non-profit organizations working to take cultural objects into safe custody, in case it is not possible to purchase objects that are being illicitly trafficked. In the case of Afghanistan, and consequent to the destruction of heritage by the Taliban, UNESCO has established a special programme to assist in the rescue of cultural objects of Afghan origin at the request of the legitimate government of the country.

It is also worth mentioning that UNESCO is not only concerned by the threats to the cultural heritage in Afghanistan, but with the totality of the human condition there. Alongside its efforts to protect the material expressions of culture and religion, UNESCO also strives to address the problems of the lack of respect for human rights in the country, the poor status of women there, present famine conditions, and the catastrophic living conditions in the Afghan refugee camps.
Sir Stamford Raffles (1781-1826) is best known as the founder of Singapore, but his career and interests were far more wide-ranging. Raffles (Fig 1) was an explorer, naturalist, botanist, artist, collector, scientist, humanitarian, and statesman, who was passionately interested in the culture of the countries he ruled during British colonisation in South-east Asia. Ironically, today his name is synonymous with one of the world’s most famous hotels, Raffles in Singapore. Yet among his greatest achievements was the discovery of one of the world’s most important temples, Borobodur in Java.

The mystical 8th century Buddhist temple of Borobodur lay hidden in the jungle for nearly a thousand years before being rediscovered by Raffles in 1814 when he was Lieutenant-Governor of Java. Built in AD 770 during the era of the Sailendra princes, Borobodur took 75 years to complete. But it was abandoned less than a century later, for reasons unknown, and a volcanic eruption subsequently buried it under ash.

That Raffles should have been interested in such a monument is a tribute to the intellectual curiosity of this self-educated man for, unlike many of his contemporaries for whom the aim of colonisation was financial gain, Raffles was fascinated by Asian civilisation.

Born in 1781 in a slaving ship off the coast of Jamaica, Stamford Raffles was the son of an impoverished sea captain. His father could not afford to educate him and he received only two years of schooling, but Raffles was a natural scholar and read voraciously. At the age of 14 he joined the East India Company as a clerk. In 1805, aged just 24, he was sent to Penang, in Malaya, as Assistant Secretary to the Governor, and married Olivia, who was ten years his senior. During the long sea voyage he learned Malay. In 1807 he went to Melaka, arriving just in time to prevent the British demolishing the Portuguese fortress, the remains of which still stand.

Between 1811 and 1816 he served as Lieutenant-Governor of Java. During the Napoleonic wars, the British assumed control of Java and under Raffles’ administration the Franco-Dutch defences were dismantled, for which Raffles was knighted by the Prince Regent. Raffles was an enlightened administrator. He sought to abolish slavery and free the peasants from arbitrary taxation. Trade was the key to wealth for Britain’s new colony. Raffles brought in new trade regulations, reformed the legal system, introduced health care, suppressed piracy, and researched the natural resources of the island. Interested in geology, entomology, and ichthyology he collected a vast range of moss, fungi, butterflies, insects, and molluscs and sent them to institutions in Britain. The largest flower in the world was named after him, the rafflesia, Rafflesia Arnoldii. To foster trade with Japan he even sent an elephant to Nagasaki, which astonished the recipients who, having never seen anything like it, commissioned an artist to draw it.

Above all, Raffles immersed himself in Javanese culture. He avidly collected Indonesian art, notably Javanese court art of textiles, masks, musical instruments, and wayang kulit, shadow puppets. (His collection of 350 unique wooden puppets was given to the British Museum in 1859.) He also embarked on writing *A History of Java*, still considered a seminal study. Tragically, his wife died in 1814, which devastated him but inspired him to finish his book and publish it in 1817.

It was in the course of his research, with the help of local scholars, that Raffles heard rumours about a great temple hidden in the jungle near Jogjakarta. He sent a Dutch officer, H.C. Cornelius, to investigate. On hearing his reports, he set out himself across country in early 1815, undaunted by 400 miles of tropical terrain. He was instantly captivated by what he found and with a team set about clearing the vegetation, uncovering sculptures, measuring, drawing, and writing about the dazzling structure that began to emerge, with its three miles of relief carving and 500 life-size images of the Buddha. He incorporated his findings into *The History of Java* and these endeavours revealed to the world the temple of Borobudur.

The name Borobudur is probably from the Sanskrit Vijaya Buddha Ujh, translated literally as high Buddhist
monastery. Borobudur is the earthly manifestation of the Buddhist vision of the universe. A meeting place of heaven and earth, the temple is built as a mandala, a geometrical pattern embodying a spiritual truth and a symbol of prayer. It rises up in an image of the sacred Mount Meru, abode of the gods, originally a Hindu concept. Made of 1.6 million blocks of volcanic andesite, Borobudur is constructed on nine levels, composed of four square terraces on a base measuring 370 x 370 feet square, mounted by three circular ones and culminating in a stupa at the summit (Fig 2). On the uppermost levels are 72 smaller, perforated stupas, each containing an image of a seated Buddha (Figs 3, 5). The central stupa is empty, possibly suggesting nirvana, Sanskrit for extinction, the ultimate Buddhist state of nothingness. As the pilgrim circumambulates, he ascends from the terrestrial to the divine world.

The power of the structure is enhanced by 1460 intricately carved bas-reliefs on five levels (Figs 7-9), designed to assist the pilgrim on his way to spiritual enlightenment. These exquisite narrative carvings form a divine exposition of Mahayana Buddhist doctrine. As well as religious teaching, they show daily life in the 8th century. The figures, in meditative or graceful movement, are sculpted with sublime expressions. 'We are at a loss', wrote Raffles, 'whether most to admire the extent and grandeur of the whole construction, or the beauty, richness and correctness of the sculpture'.

The base represents the lowest sphere of consciousness, Kama, with carvings illustrating earthly pleasures, the punishments of hell, and the laws of cause and effect, karma. This section was covered with stone, probably added later as the weight of the temple became too great for the lower
levels, which then had to be further supported. The second level, Rupadatu, is the intermediate period of consciousness. Scenes of village life show fishermen, animals, cooking, and washing. One striking image is of a boat, in full sail, with sailors pulling ropes amid a sea of waves. Further levels depict the life of the Buddha, Siddhartha Gautama, in 560 BC. He wears long earrings and a necklace, and has a beautifully caparisoned horse. Above the panels are Buddhas in niches (Fig 4), each showing one of the five mudras, positions of the hands for meditation. At the uppermost levels, representing Arupadhatu, where the gods reside, there are no sculpted walls, just the stupas containing Buddhas. Ornamental balustrades and stairways lead to the top (Fig 6). Here there is an awesome feeling of liberation, with the sky above, the verdant plain below, and volcanoes in the distance, while the 72 Buddhas within the stupas emanate serenity.

The temple is still shrouded in mystery, with few inscriptions to enlighten the scholar. It is thought that the labourers who built it were Hindu and Buddhist and donated specified amounts of labour to the Sailendra kings. The stone carvers were consummate artists. Raffles realised that the origins of the temple were Indian, but its history eluded him.

In the wake of Raffles’ excavations, statury was removed in the 1880s, and then the stupa was struck by lightning. By the 1970s, when UNESCO surveyed the site, it was nearly collapsing. In 1973 a ten-year $21 million project to restore Borobudur was begun. The terraces were dismantled, catalogued, cleaned, treated, and reconstructed on a concrete foundation. It was reopened in 1984. As Java is now Muslim, the site is considered a national rather than a religious monument.

The rest of Raffles’ life was marked by tragedy. He was dismissed as Governor of Java for failing to make a profit. However, in 1818, after remarrying, he was posted to Sumatra, where he immediately freed the slaves, and the order of the Golden Sword was conferred on him by the Sultan of Aceh. In 1819 he founded Singapore.

In 1820, after four of his children had died in epidemics, he and his wife, Sophia, sailed for home on the Fame, with all his treasures and manuscripts. En route the ship caught fire and sank. They rowed to safety and Raffles began swiftly redrawing his lost maps, but he was financially ruined. Expecting a pension for his work, he was presented with a bill, and remained unacknowledged in Britain for the rest of his life. Nevertheless, he was President of the Royal Asiatic Society, Vice-President of the African Institution and Language Institution, a Fellow of the Royal Society, and of the Royal Geographical Society, and supported the British Museum and the Natural History Museum. In Bogor he had set aside land for the Botanical Garden, and in Singapore had built the Raffles Institution for the study of eastern history and culture.

Raffles died in July 1826, aged just 45, of a brain tumour. The vicar at Hendon parish church refused to put a plaque on his tomb, because Raffles had opposed slavery; the vicar had owed an interest in a West Indian plantation. Now, however, there is a befitting memorial to Raffles in Westminster Abbey, to a remarkable man without whom the world might never have learned about Java and the great temple of Borobudur.
The historic city of Chester stands at the head of the Dee Estuary at the northern end of the border between England and Wales. This was the spot chosen by the Romans for their most important military base on the west coast of the province of Britannia, the legionary fortress of Deva. It was built c. AD 75 by Legio II Adiutrix fidelis, a legion raised a few years earlier from marines attached to the fleet based at Ravenna who had helped Vespasian become emperor. From c. AD 88 it became the regimental headquarters of one of the most famous legions in the Roman Army - Legio XX Valeria Victrix (the Twentieth Legion Valorous and Victorious), which was to remain here for nearly 300 years (Fig 1).

For more than a decade now work has been proceeding on the analysis of the vast amount of data produced by the excavations carried out during and since the 1960s, and a number of detailed academic reports have already appeared. This tremendous increase in information has not only vastly improved our understanding of Roman Chester - both the legionary fortress and the civil town that grew up around it - but has also led to a fundamental reappraisal of Deva's strategic role at the time of its foundation.

The choice of Chester as the site for a legionary base was undoubtedly due to its position at the head of the navigable Dee estuary. This was a great asset in a situation where vast quantities of goods had to be moved by sea and river, since water transport was much cheaper and easier in the ancient world than land transport. It was also a useful assembly point for the squadrons of naval vessels and transports used in the amphibious operations which we know formed an important element in the conquest of Northern Britain.

The fortress was the usual rectangular playing-card shape and contained accommodation for the 5500 officers and men of the legion (very probably accompanied by a 500-strong unit of auxiliary cavalry) and perhaps as many as 1500 servants and slaves. The barracks for the 10 cohorts (480 men in each, except for the First Cohort - at Chester housed...
east of the headquarters building - which in this period had a complement of 800 or 960 - were located in the outer plots, or insulae, next to the perimeter street (the via sagularis) running behind the defences where the men could assemble speedily.

At 240,000 square metres in size the Chester fortress was fully 20% larger than the contemporary fortresses at Caerleon and York, and this is reflected in its unusually elongated plan (Fig 1). Recent analysis of excavations conducted during the past 40 years proves that the extra space was required not for straightforward practical reasons such as the provision of additional barracks or storage buildings, but rather for a group of special buildings at the centre of the fortress, distinguished by their unadorned architecture and the fact that, unlike the majority of fortress buildings which were initially of timber, these were of masonry construction (Figs 3-4).

Behind the principia lay an enormous building, 160m long and 65m wide, with an outer range separated by a narrow gap from an inner court lined with a colonnaded portico and with a single isolated building 32 x 13m in size set at its north end. Immediately west of the last building lay an even more unusual structure, the so-called 'Elliptical Building' (Fig 3). So far, no precise parallel for this building has been found anywhere in the Roman Empire and so it is truly unique. In essence it consisted of an oval courtyard, 9 x 15m in size, surrounded by a 4m deep portico supported by 10 columns, behind which again lay 12 wedge-shaped chambers (Fig 2). The foundations were of very hard concrete set in deep, rock-cut trenches and the walls were of finely dressed masonry even below ground level.

The 12 main chambers were notable for their monumental arched entrances which were raised on stone piers measuring 1.8 x 0.9m and 0.3m thick, with each pair of blocks placed on a foundation of very hard concrete (Figs 7-8). Access to the interior of the building was restricted to a narrow entrance passage at each end of the building’s long axis which interrupted a range of six rooms, also fronted by a colonnaded portico, running along the shorter sides.

At the exact centre of the courtyard lay a 1.5m square concrete foundation with a lead water-pipe running up to its base, which was evidently intended to support some form of fountain-monument (Figs 7-8). The pipe provided extremely useful dating evidence as it carried a moulded imperial inscription recording the number of consulships held by Vespasian and his son Titus, thus enabling its manufacture to be placed in the first half of AD 79. It also carried the name and title of the provincial governor during the period AD 77-84: Gnaeus Julius Agrippa (Fig 6).

Beside the Elliptical Building to the south, but completely separated from it, was a small bath-building. While there is nothing unusual about this building as regards its design, the provision of two bath-buildings inside a legionary fortress is extremely rare. The plot north of that containing the Elliptical Building also belonged to this grand, but unfinished scheme, because whatever building was planned for it had not even been begun when the order
As the building was never finished, at least not in its original form, we obviously have no clues as to the nature of the chambers' intended contents. However, although it cannot have been a temple, its character implies a structure with quasi-religious overtones of a commemorative or celebratory nature, and given that the building lies at the heart of an imperial military base its purpose was presumably the celebration of some aspect of the Roman State. The fact that there were 12 chambers might be significant: 12 principal deities of the Roman pantheon; 12 months of the year; 12 signs of the zodiac. Then there is the unusual and awkward shape of the principal element of the building. Is it merely coincidence that it resembles the shape of the known world - the orbis terrarum - which ancient geographers such as Eratosthenes of Cyrene or Strabo likened to 'a rectangle with tapering ends', or was it deliberately designed as an 'image of the world' - an imago mundi - with the pool which would have surrounded the central fountain representing the Mediterranean? Whether or not these points are relevant, the Elliptical Building is most easily understood as a monumental gallery commemorating Rome (like sanctuaries of the Imperial Cult) and the semi-divine wisdom of her emperors - particularly one assumes Vespasian, with whom the Second Adulteria had a particularly close association.

The number, impressive character, and, in at least one case, sophisticated architecture of these buildings set in to the heart of the fortress, is such as to suggest that their construction was authorised by the Emperor himself even though the legionary commander, which can only mean the provincial governor himself. In other words, in addition to housing a full legion, the Chester fortress was also intended to include residential and office accommodation for the Governor, his entourage, his staff of administrators (as well as being the supreme military commander he was also head of the government and legal systems apart from finance), and his personal bodyguard of 1000 troops. To all intents and purposes, therefore, Deva was to be the capital of Roman Britain! This would explain both the additional 40,000 square metres of space and the unusually impressive defensive wall of the fortress distinguished by its construction of massive blocks of stone and elaborately carved cornice.

The occurrence of Agricola's name on the lead pipe (Fig 6) leading to the Elliptical Building's fountain-monument should thus be taken at face value as evidence of the Governor's presence. It should be noted that, together with two similar moulded inscriptions on a length of lead water-main found about 100m to the south-east, these are the only examples from the whole of Britain which carry the Governor's name. Seen in this light the building behind the principia would have been the administration complex, with the isolated structure at the north end of the inner courtyard functioning as the audience hall where the Governor received deputations from the indigenous tribes and held court. The Elliptical Building as envisaged above would have been an obvious feature to include in the Governor's enclaves. Presumably filled with sculptural and pictorial material demonstrating the extent of Rome's dominion, and its new vigour under the Flavians, visiting members of the native aristocracy from the North would have been left in no doubt as to the fulfilsment of renewed hostilities, while the facilities of the neighbouring baths would have provided them the material comforts to be had from embracing Romanitas.

Relocating the Governor's headquarters to Chester would have been a sound strategic move given that this was a period of renewed conquest when the governors of Britain...
in Agricola’s conquest of Scotland from AD 78 until its completion in 83, and there may not have been a sufficient labour force left to complete works back at Chester. More likely, perhaps, is a decision by Agricola to postpone work until he was sure a more northerly location for the provincial headquarters - such as York - might not be more suitable. Soon after Agricola’s recall in AD 84 the Emperor Domitian had to withdraw II Adiutrix from Britain, probably along with other units, for service on the hard-pressed Danubian frontier. A phased withdrawal from Scotland was instituted, the idea of further military conquests was shelved, and so the provincial governorship of Britain became an administrative post whose functions were most easily discharged from London.

At Chester, the large building behind the principia was completed 10 to 15 years later and redesigned to become a stores complex. The unorthodox Elliptical Building was less easily converted to other uses. Its site lay derelict with its foundations gradually disappearing from sight beneath a layer of rubbish 1m thick. Then, in the 220s/230s AD, as part of a comprehensive reconstruction of the entire fortress, which saw all of its buildings converted to stone, it was laid out afresh and this time completed. However, significant modifications were introduced which included tripling the width of the entrance passages, simplifying the form of the 12 main chambers, and probably adding a second storey. It is clear from the relationship of the two sets of foundations that those responsible for the new

Elliptical Building did not simply dig down and locate the original footings and re-use them. The building was instead surveyed anew on the ground and then foundations dug. This means that they must have had access to the original plans which presumably had been lying gathering dust in the fortress record-office for 150 years - a fascinating testament to the Roman army’s attention to detail! The restricted nature of the excavations, coupled with the severity of robbing of the building’s remains in the post-Roman period, means that little is known of the interior appointments and so its function is no clearer than the original building. The original idea of a monument to Rome’s glory could have been revived; perhaps in anticipation of the celebration of Rome’s millennium in AD 248?

For further details, including obtaining reports on Roman Chester (see below), contact: Chester Archaeology, 27 Grosvenor Street, Chester CH1 2DD. Tel: +44 (0)1244 402009; Fax: +44 (0)1244 347522. Email: hebblewhite@chestercc.gov.uk. Web: http://www.chestercc.gov.uk/heritage/archaeology/home.html.

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acted as generals in direct command of the armed forces. Colchester, the existing HQ, was too far to the rear now that the province had expanded. Chester was equidistant from the other fortresses at Caerleon and York, and had excellent communications by road back to the south-east and the Channel ports and, most important of all, possessed the best harbour on the west coast. This takes on an added significance given that, as Tacitus relates, the Roman military was already preparing contingency plans for the conquest of Ireland, and had these come to fruition Deva was well placed to have become the capital of a new province of Britannia et Ivernia. While the maritime experience of II Adiutrix was undoubtedly a factor in its posting to Chester, its unswerving loyalty to the new Flavian dynasty would have made it the obvious choice as the garrison of the fortress, which was to host the headquarters of the emperor’s personal representative.

The abandonment of the grand scheme at the centre of the fortress, and the eventual selection of London as the provincial capital, can be explained by events soon after Chester’s foundation. The Second Adiutrix would have been involved
A Colossal Egyptian
Granite Royal Head
Depicted Amenhotep III, 1391-1353 B.C.
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Another exhibition on gladiators? Surely this is one amphitheatre too far. Have we not already had our fill of the naked violence of Roman arenas? Well, this reviewer has certainly seen more than enough of the omni-present but elusive and virtually illusionary Roman female gladiator, so beloved of today's media. But 'Sangue e Arena', to judge from the accompanying book, is an important and visually powerful contribution to the serious study of amphitheatre events. Of course, an exhibition on this theme that has as its venue the Colosseum in Rome (Fig 1) has a head (and a half) start.

The exhibition is part of the ongoing multi-million lire project to improve the understanding and presentation of the Colosseum, and to re-integrate it with the adjacent associated Roman remains and with its modern surroundings. For so long encircled and isolated by traffic on the outside and virtually neglected on the inside, this most celebrated symbol of ancient Rome - characterised by one recent writer as a 'bald, dead and bare circle of stones' - has, since the mid-1990s, been the subject of a multi-disciplinary initiative to hand it back to the people. Nothing could be more appropriate, since the construction of the Colosseum (more correctly the Flavian amphitheatre), by the emperor Vespasian (AD 69-79) was intended to do just that, to return to the use of the people of Rome the vast tract of land that had been appropriated by Nero for the construction of his 'Golden House'.

The exhibition is situated in a sector of the two outer ambulatories of the second floor - effectively an ailed arc 200m long, with an area of more than 1500 sq m. It is, to say the least, a challenging space for the designers who had to resolve problems of wind, rain, and pigeons before they could even contemplate the arrangement of the exhibits. In addition, and notwithstanding the need of security, it was important to retain a degree of invisibility, so that from the outside the view of the rhythmic beauty of the arcading was not destroyed, while from the inside a view of the surrounding panorama might still be glimpsed and a visual link achieved between the exhibit and the arena. The architect's solution was a curtain of finely perforated steel sheet which effectively shields and cocoons the display, filtering the air and diffusing the light.

The 'Blood and Arena' title is apt as well as eye-catching, for the twin foci of the exhibition are amphitheatres, primarily the Colosseum, and the events that took place within them, all of which depended on the prospect of the spilling of blood. Thus, the four main groupings of the displayed material are 'the valley of the Colosseum before its construction', 'the Flavian emperors and the construction of the Colosseum', 'the architecture and decor of the Colosseum and the Campanian amphitheatres', and 'the spectacles'.

Likewise, the book of the exhibition, which comprises 18 essays and a catalogue, follows a similar pattern. However, some of these aspects, though of great importance, have left virtually no displayable artefacts, while others are represented by a relative abundance of material remains. This imbalance does not affect the book but does pose a problem for the display. In particular it makes demands on the visitor, who needs both knowledge and imagination to bridge the gaps, which can be only partly filled by graphic panels and text. The problem is exacerbated by the heightened expectations of museum visitors following Ridley Scott's sensational film, 'Gladiator'. It is to the credit of the organisers of 'Sangue e Arena' that they have not been driven towards a 'popular' or superficial treatment of their subject: the exhibits have been very carefully selected to best communicate a coherent picture of the Colosseum and the events within it.
while the essays provide valuable syntheses or present the results of important new research.

Like most Italian exhibition catalogues the book is large (over 400 pages) and finely illustrated. The opening essays include useful accounts of the social aspects of gladiators, of the Spartacus Revolt and of Rome's amphitheatres before the completion of the Colosseum in AD 80. They are followed by a discussion of the structure and function of the Colosseum and by detailed treatments of the enigmatic subterranean passage linked to the name of the emperor Commodus and of the loca inscriptions, which reserved seats in the Colosseum for privileged groups and individuals. The greater part of the book comprises essays on the gladiator training schools, the classes and equipment of gladiators, gladiators at Pompeii, 'a day at the amphitheatre', and a very useful pair of papers on the written sources and archaeological evidence for venationes (animal hunts) in the Colosseum and on the capture, transport, and care of animals destined for the venationes. Finally, accounts of current and past excavations at the Colosseum precede the fully illustrated catalogue section. Overall, the book is an important new contribution to the history of the Colosseum and to gladiatorial studies, as well as being an excellent guide to the exhibition.

The exhibition is provided with information in both Italian and English. Virtually all of the exhibits are from within Italy, principally from Rome itself, from Pompeii/Naples and from Capua, but with important additions from Bologna, Chieti, Civitavecchia, L'Aquila, Paestum, Rieti, and Verona. There is an especially important range of sculpted reliefs depicting, often vividly and in great detail, gladiator fights, animal hunts, and combats with ferocious animals. These include not only famous pieces, like the fragment from the via Appia (Fig 2) and the large relief in three registers from Pompeii, but also some less well-known sculptures like the reliefs from Civitavecchia, Amiata (Fig 6), and Rieti. As it happens, the majority predate the construction of the Colosseum, belonging within the period between the early 1st century BC and mid-1st century AD. However, they illustrate extremely well the development and formalisation of gladiatorial gradings and equipment, above all under Augustus. A highlight for many will be the incredibly impressive equipment from the gladiatorial barracks at Pompeii, not just the armour - bronze helmets (Fig 3), shoulder guards, and shin pro-
tectors (Fig. 5), many of them very richly decorated - but also arms - lethal iron daggers and spearheads of bronze in a variety of forms. The helmets are those of different types of gladiator - Thracian, mamillo, secutor - but are also of varying date, from the 1st century BC up to the time of the capitol of the Vesuvius in AD 79. They serve as an important reminder of the potentially long period of usage of gladiatorial equipment and also, undoubtedly, of the continued variety of the equipment of the different types of gladiator, even after the rationalisation of Augustus. We should beware, therefore, of any attempt at retrospective over-standardisation of the gladiatorial system.

Of particular fascination is the section on the construction of the Colosseum. Its position and ground plan are glimpsed in 13 fragments of ancient Rome's great marble map, the Forum Ubris, while a schematised elevation which includes a peep into the attic section, is shown amongst the relief decoration in a panel from the tomb of the Haterii. C. Haterius Tythicus had good reason to commemorate the Colosseum, for he was one of the numerous contractors who profited from its construction. The enormity and complexity of its construction (it was 188m x 156m and 57m high) is clarified by splendid models, one of which is a scaled reconstruction made by Carlo Lucangeli in the early years of the 19th century (Fig. 1). The other, a cross-section, reveals the internal structure, the correspondence between exterior and interior and the functioning of access stairs, corridors and arcades. In addition, there is a model of the Ludus Magnus, revealed 60m east of the Colosseum in 1937, the greatest of Rome's four imperial gladiator training schools, which was linked to the Colosseum by an underground passage.

No less vivid is the impression of the splendour of the architecture, in particular its decorative parts. To the massive sculpted column capitals of Rome's great Flavian amphitheatre have been added the wonderful Hadri-
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A disturbing trend, though not new by any means, is the sale of fake jade, often of purported antiquity, to a generally trusting public. A number of antique and ‘curio’ shops in Chinese districts - from San Francisco to London - admittedly usually not known for the antiquity of their objects, have a wide range of goods for sale. Many curios are clearly labelled and are not designed to deceive, and many dealers will clearly state what they are selling. On the other hand, a vast array of ornaments can be found, often with surface staining (suggesting age) and labelled with well known dynastic names.

Green stones are a rather mysterious substance to many. The term jade is widely applied to a number of stones. Two of the most common, excluding simple imitations like dyed stone or glass, are jadeite and nephrite. Both are tough, hard, and fine grained. Green is the colour most often associated with nephrite. Jadeite can have a range of brighter colours - including white, green, red, and yellow - which is one reason why it is more popular today. Although nephrite may look similar to jadeite, it has a very different origin and composition. Nephrite is an amphibole, but can range in composition from tremolite to actinolite. The latter contains up to 50% iron, substituting for magnesium oxide in tremolite; colours range from white, if made up of tremolite, to black-green, if it contains iron.

The structures of these two jades also differ. Jadeite has very small interlocked crystals forming a compact structure which ranges up to 7 on the Mohs hardness scale. Nephrite is only about 6.5 in hardness, and the crystal structure is distinctive: microscopic hairlike fibres are bonded together to form a tough mass. As a general rule polished nephrite is oily, rather than vitreous. Both jadeite and nephrite are too hard to be easily worked by metal tools, but the latter, although it is not as hard, has often proved more difficult to work.

There continues to be argument about the definition of jade archaeological specimens. Many museum curators have simply applied the term loosely without particular concern for mineralogy. As a result, much purported South American jade has been found to be other materials. One of the most common tests used to distinguish between the two is specific gravity, as jadeite has a specific gravity of 3.33, while nephrite is usually close to 3.1. (When impurities are taken into account, it may be difficult to tell the difference using this test.)

Thus, it is no surprise that fakes can also be found in reputable antique shops and at auction, though as a rule examples sold in the latter establishments tend to be of superior quality. Recognising jade by eye is extremely difficult. It should be noted that jade pickers in Western China take many years to learn their craft, which is often passed from father to son; hand-picking optimum raw stone takes many years to master. In determining value, the colour of the jade is of primary concern, and there are innumerable shades that are appreciated by the Chinese market. A simple examination of artistic merit, as well as an examination of tool marks to determine if they are from a technology consistent with the purported age, may also not be enough to determine authenticity. Particularly when large sums of money are involved, fakes can appear at least as artistically accomplished as the originals, and careful polishing can obliterate diagnostic tool marks from modern power tools that might indicate a modern origin.

Given the complexity of distinguishing between originals and fakes, scientific testing is particularly important since several techniques have been used to determine the identity of green stones. Wet chemical tests of a small sample have been used for many years. But not surprisingly, museums and private collectors are often unwilling to sacrifice a small piece of a jade object for analysis. With a more widespread use of modern equipment, other methods can also be used, particularly infra-red spectroscopy (IR). Using a machine for analysing reflected light, samples are not harmed; a beam of light is placed on the sample, and light is reflected back into a detector and plotted on a graph that, when interpreted, can give an idea of the crystal structure of the sample. Infra-red spectroscopy is like analysing a fingerprint and ideally can reveal differences between jade and other materials, and can even discern jade from different sources on the...
Fake Chinese Jade

Fig. 4. A 'Siberian' fake of a dragon and phoenix pendant. L. 11.0 cm. These animals are commonly paired (sometimes intertwined) and from an early period were regarded as aspects of fertility. Note its stylistic similarity to Fig. 3. Published drawings of Han-period jades are used as the inspiration for modern fakes.

Fig. 6 (below). Dragon-shaped girdle- pendant of white jade with russet spots. Note the bird-head termination. In ancient Chinese mythology the dragon is linked with vegetation growth and is a deity symbolic of thunder and lightning.

Fig. 5. Dragon pendant, purportedly an ancient example. However, modern tool marks are evident on its surfaces, as well as evidence of burial to simulate age. Probably of Siberian nephrite. L. 8.5 cm. Note its similarity to the drawing of a Han-period jade in Fig. 6. The dragon is associated with water-borne and terrestrial - in Chinese art, and thus dragons are often depicted using cloud and wave forms.

Fig. 7 (below). A 'Siberian' fake pendant, depicting double-headed dragons on either side, surmounted by a phoenix. L. 9.5 cm.

basis of impurities.

The infra-red reflection technique has several advantages. With modern equipment spectra take only several minutes to collect. It is non-destructive, rapid, and frequently utterly diag.

Fig 3. Drawing of a dragon-shaped girdle-pendant of white jade with yellow mist, terminating with a bird-head at right and feathered crest surrounding a fish-tail at the bottom. This Han-period mythical motif symbolises birds assisting dragons in moving clouds and sending down rain. A large collection of drawings like these were published in Wu Ta-Ch'ing's Investigations into Ancient Jades with Illustrations (1833) and comprised the source matter for most modern jade fakes.
nostic. Extensive work has been conducted characterizing the IR spectra of all commonly - and even uncommonly - encountered minerals, resulting in a large array of data for comparison. There are, however, some limitations to the technique, which must be kept in mind. Samples might not be pure jade due to contamination by other minerals, which would be visible in a ground thin section under a microscope, but difficult to distinguish by eye. Synthetic treatments, such as plastic or wax, designed to improve the appearance of the stone, are readily detectable, and are often encountered in ancient ('improved') and modern jade objects.

The spectra of the samples presented in this article show a representative group of reflection spectra from ancient and modern material. Jade collected from various sites, along with objects of purported antiquity, have been examined. The spectra of a greenish coloured sample is what is known in the trade, among honest dealers, as 'Peking jade'. It is actually dyed quartz. Its infra-red spectra is in complete accord with dozens of other spectra. Careful examination by eye should be able to discern this substance from true jade, though at times the dye penetrates the stone and looks quite convincing. The next two spectra, of a sample of Burmese jadeite and of a pendant, are consistent both with one another and with being jadeite. It is important to note that different jadeites may have different amounts of chemically substituted impurities (such as chromed the same status it aluminium, yielding a green colour) or the more abundant calcium substitution into the sodium site in jadeite.

The vast historical record in China leaves little latitude for crude forgeries. This is particularly the case when substances not historically used in ancient China have been employed. China and nephrite jade are almost synonymous. It has been carved there for thousands of years, from its humble beginnings in the Neolithic period (6000-1700 BC), when it was used for weapons and tools, to later historical periods when nephrite could be used to fashion any number of fine ornaments. Nephrite has been carved in Europe, where it was made into a number of tools and weapons during the Stone Age. In Europe, nephrite has never been accorded the same status it enjoyed in China. European jade carving largely disappeared with the appearance of metal (c. 2500 BC), which offers greater technical benefits when used as a tool. For a westerner considering the profession of jade-carvers in antiquity, one should appreciate that they held a status similar to that of a goldsmith or diamond cutter in the western world. Regarding the value of the stone itself, one has to appreciate the difficulty in locating sources of supply. For thousands of years the most important source has been the two oasis cities of Khotan (Hotien) and Yarkand in the Chinese part of Central Asia. Sources for jadeite before about 1940 were limited. Large deposits in upper Burma (modern Myanmar) are still the only important gem quality sources for the mineral. It is still debated if China had sources of nephrite jade other than from the western regions, which for the majority of Chinese history has been culturally distinct from the eastern part. Chinese literature from the Han dynasty (206 BC to AD 220) onwards refers in particular to nephrite obtained from Yarkand, and from the Tang dynasty (AD 618-906) onwards water-worn stones were recorded as being collected from Khotan. This city lies in an oasis in the Taklamakan Desert, a region which can be characterised by a near-lunar landscape where little life is found. The city lies at the foot of the Kun-lun mountains and jade is collected from two rivers, the Kara-kash and the Yurung-kash, meaning 'Black Jade River' and 'White Jade River' respectively. A system of canals diverts the water of these two rivers so that it irrigates the plains, providing the oasis with a fertile agricultural hinterland. In the 1930s it extended about 40 miles from east to west, and was between 8-40 miles wide. Archaeological discoveries in the region attest to a time when much more of the desert was inhabited. Khotan has at times been dependent upon China, while at other times it has maintained autonomy. Trade records attest to large amounts of jade being sent east to the Chinese capital.

An interesting report of how it was collected is given in an account of the Jesuit Priest Benedict Goes in 1603, who noted that material was gathered from the rivers, apparently using divers, while an inferior kind of jade was mined in the mountains about 20 days away from Yarkand (or perhaps Khotan). This type of jade was noted as being inferior, and even today jade that has "proved it's worth" by experiencing abrasion in a river is very

Fig 8. Professor Williams adding liquid nitrogen to cool the detector of an infra-red spectrometer at the University of California at Santa Cruz, California. This apparatus is used in the detection of fake jade.

Fig 9. A 'Siberian' jade pendant depicting highly stylised creatures (dragons or phoenixes). Ornamentation was clearly considered more important than figurative accuracy. L. 8.0 cm.

MINERVA 45
highly valued. It seems that mining for jade was not a major factor in production until the 18th century. A much more interesting account is given in a work detailing handicrafts and industries, first published in 1637. Sung Ying-hsing’s Tien kung k’ai wu notes that jade was collected in the rivers particularly during moonlit autumn nights, as jade is reputed to reflect moonlight. We are also informed of another method in which women would undress and wade in the water to attract jade, although the author himself notes that ‘this is perhaps the foolishness of the natives’. Both accounts tell more of the Chinese appreciation of jade than of extraction techniques.

Historically, by the 18th century the mines of Yarkand were producing the majority of nephrite. Political unrest in the region was to shift the jade carving industry of western China to Urumqi. Jade, drawing upon popular support against the Han Chinese, proclaimed himself Emir of Yarkand and Kashgar in 1865. He effectively cut off the trade of nephrite jade into China, and this severely reduced his revenue. In 1877, a Chinese force reconquered the region, but the jade industry never recovered. Through the late 19th and early 20th centuries jade was exported to the East in relatively small quantities. At this time, due to political unrest, other sources of jade came to be utilised by Chinese craftsmen. Siberian jade, from the western end of Lake Bajkal, was used. The Chinese have even purchased nephrite from Wyoming. Most significantly, during this period much jade carving was done further east, and another source for jade was found.

Burma is now a large producer of jadeite. The main source region is about 70 miles west of Myitkyina and lies on a plateau about 2700 feet above sea level. It covers an area of about 15 miles from north to south and seven miles from east to west, and is located in a remote region with dense forests and steep cliffs. The area is known today for malaria, a fact which no doubt played an important role in keeping jade production from this region low. Although several western authors have suggested that jadeite from Burma reached China through secret trade routes since at least the 13th century, there is no documentation, and there is not a large amount of Chinese jadeite from this period. In 1784, a very long conflict between China and Burma ended, so that trade between these two countries was normalised. Since that time, much Chinese jade has been Burmese jadeite rather than western Chinese nephrite, a trend that continues today.

Infra-red spectroscopy has proved to be a very useful tool for examining green stones. As a general rule it must be stressed that without knowledgeable guidance, a ‘jade’ object at a ridiculously low price can easily be something other than jade. The cheapest samples of ‘jade’ are often quartz. The writer has purchased a beautiful carved figurine which turned out to be made of serpentine. Considering the time and skill required to make these objects, it is no surprise that many people would be fooled into thinking that they represent a period when labour waslavished upon luxury goods.

When antiquity is sought, there are more pitfalls. The group of fakes made from Siberian nephrite can be harder to detect (Figs 4, 5, 7, 9). In many cases they can be well-polished, so that tools marks are obliterated. Many are also washed with an acid and buried in the ground to make them appear ancient, and this is where the hoax begins to unravel. A quick examination of ancient specimens can reveal that diverse colours are not often encountered on the surfaces. Chemical signatures can also reveal their true nature, but it should be stressed that simply because a group of fakes has been identified, it does not mean that there are not more remaining to be unmasked. Let the buyer beware!
Pyramids and Power: Architecture and Society in Old Kingdom Egypt

Peter A. Clayton reports on a stimulating one-day conference.

Held on 12 May in the Bloomsbury Theatre, part of the University College London campus, the annual Bloomsbury Summer School's one-day conference organised by Christopher Coleman was, as in previous years, filled to capacity. The four major speakers discussed four different aspects of Old Kingdom Egypt in the Pyramid Age. Among the events running concurrently was a special opening of the Petrie Museum of Egyptian Archaeology in UCL, as well as an evening fund-raising reception in the museum in aid of the Friends of the Petrie Museum's cartonnage appeal. In aid of the latter a substantial amount was raised through donations received for back issues of Minerva containing articles of an Egyptian theme, generously donated by the Editor, Phyllis E. Sherwin-M. Eisenberg. In an exhibition in the South Cloisters of the College a number of Egyptian society activities, events, tours, and sales were mounted.

The first speaker was Dr Toby Wilkinson of Corpus Christi College, Cambridge, who took as his topic, 'Steps to Perfection: Pyramid Origins'. In approaching the subject, four major 'building blocks' were required: administrative ability, economic resources, architectural expertise, and ideological motivation. These were each examined in turn.

The administrative ability was well exemplified in the mid-3rd millennium BC by the feat of organisation carried out on the Giza plateau in the 4th Dynasty for the three major pyramids located there. The administration focused on the king and his close relatives and the eldest son's involvement. Coincidentally, with the upsurge of building in the 4th Dynasty the first appearance of the title 'Overseer of the King's Works' is encountered, and some of the higher offices became opened to people outside the royal family, prompting in effect the rise of the bureaucrat.

The emergence of predynastic centres such as el Gebelein shows the obvious control of manpower that produced the enormous mud-brick tombs, indicating central control through local governors. By late Dynasties 2 evidence of the nome system appears, essentially the concept of divide and rule. New provincial capitals appear at the beginning of Dynasty 4 and centralisation of power is evident by the cluster of rows ('streets') of nobles' mastabas around the pyramid, notably on the west side of the Great Pyramid.

The economy was controlled through taxation and the divisions into Upper and Lower Egypt, with the Treasury and its weighty bureaucracy at the heart of government (as the evidence of the Palermo Stone with its annual census details shows). By a series of, literally, 'mud-brick steps' the transition was made from organic-based architecture to limited stone use (e.g. lintels and granite porticullises in some early royal tombs at Abydos). In the tomb of Khasekhemwy (Dynasty 2 at Abydos) limestone lines the tomb chambers. Masonry of stone is evident in the earliest massive stone sculptures of the god Min from Koptos. Surface evidence in the desert out beyond the Step Pyramid at Saqqara indicates the existence of an earlier stone building, now rubble, some of whose blocks were apparently used in the Step Pyramid construction.

The ideological motivation must also be considered - literally, why build a pyramid? The earliest concept of kingship occurs painted on a 1st Dynasty vase from Abydos. To this was added the concept of kingship and the afterlife, the tomb being designed as a palace for the dead king, with its inter-connecting chambers and doorways, which then raised the dilemma of security versus public display. This was solved in the 1st and 2nd Dynasties with buildings such as the great mud-brick Shu-nefer el Zeibit out in the desert beyond the royal tombs at Abydos, themselves just low mounds at the Um el Gaab ('Mother of Pottery'), the royal cemetery first dug by Flinders Petrie a hundred years ago and now being re-examined by a German expedition. At Abydos the simple tomb mound also covered an internal mound, which was a reflection of the primeval mound of the creation legend, thereby also emphasizing a belief in an Afterlife that involved a journey, as boat burials associated with the tomb of the early king Aha underline.

In the later Pyramid Texts (late 5th and 6th Dynasties; Fig 4) emphasis was placed on a journey to be undertaken, essentially to the circumpolar stars which, apparently never-moving, were deemed to be indestructible (the undying stars). The underground galleries at Saqqara were oriented to the north, as were the entrances to all the later Old Kingdom pyramids. In effect, the pyramid was to become 'a stairway to the stars'. With this northern emphasis, the entrance ramp was not only an entry but also an exit, a launching pad to the northern stars.

Toby Wilkinson left his audience on a deliberately tantalising note: why the transition to a true pyramid? He observed the focus on names in Dynasty 4 (Djedefre's pyramid, for example, was named 'The Pyramid that is a Star'). Was the orientation to the stars modelled on the sacred benben stone at Heliopolis? Was the original benben stone perhaps a meteorite represented eventually in the pyramid's capstone? Amongst the titles of
the High Priest of Heliopolis was 'Greatest of Observers', but was this astronomical or astrological in its implications? There is actually a form of meteorite that resembles a pyramid as it enters earth's atmosphere - was the benben a shooting star, and are the 4th Dynasty pyramids, in effect, themselves 'giant stars'?

'Tombs of the Old Kingdom: an Illustrated Dictionary of Everyday Life' was the subject of Dr Dina Feldings, of Heidelberg University. She observed that the first decorated private tomb, of the noble Hesi-re, was at Saqqara. Here, in addition to the pictures of furniture painted on the walls, the tomb was also notable for the series of carved wooden panels showing Hesi-re in various occupations (Fig 3). Within the tomb, when excavated by Mariette, were found fragments of wooden furniture and stone vases. It was the members of the royal court who had mastabas decorated with carved scenes of daily life. The mastaba tomb was, in effect, a house, the meeting place of the dead and the living, hence the false doors through which the spirit could pass - Hesi-re had 11 of them, all off a long corridor within the tomb. In some instances the dead were represented emerging from the false door, the prime example being that of Mereruka at Saqqara (Fig 1). In another mastaba, at Giza, the deceased was seen in half torso as if emerging from a shaft beneath the false door. The provision of priests for the mortuary cult ensured the continuing magic of the scenes becoming real. In the 4th Dynasty mastaba of Netermaat at Meidum the painting of geese was amongst the earliest and most realistic representation of wildlife - and a masterpiece of Old Kingdom art.

Some of the details in 5th and 6th Dynasty mastabas were remarkable for their veracity and observation, such as a unique representation of mouth-feeding a piglet, or a hedgehog eating a scorpion. There was a very evident love of detail and of accurate representation amongst the sculptors employed. Subsequently, some of these scenes were even copied on the walls of the sun temples at Abu Gurob. There was a degree of humour also amongst a number of the scenes, such as the boat builders working in a tomb relief at Saqqara, where a baboon has stolen a chisel from the workmen.

The content of the scenes developed from the 3rd Dynasty onwards and, as the 6th Dynasty is reached, there is greater emphasis on the tomb owner and his wife about their daily business, especially with greater emphasis on food provisions for eternity and on banquets.

The third paper was given by Dr Jozef Maria of the Griffith Institute, Oxford. He posed a question that might at first seem obvious, but which had not been properly addressed previously: 'The Location of Old Kingdom Pyramids: is There an Overall Pattern?' Essentially, as he envisaged the debate, pyramids had several purposes: as the burial place of the ruler; as a focus of the funerary cult; to convey ideas about Egyptian kingship, and to ensure their continuance after his death. There was a focus on the east side of the pyramid for funerary rituals. The two areas of ideology inherent in the pyramid complex were the king's position and role in Egyptian society, and the king's afterlife. Beginning with the Step Pyramid at Saqqara, itself a series of superimposed mastabas, the peak of pyramid building was reached at Giza c. 2500 BC. After c. 2450 BC, in the 5th Dynasty, pyramids became smaller (Fig 2) and there was the introduction of internal inscriptions in the Pyramid Texts, first occurring in the pyramid of Unas, last king of the 5th Dynasty, at Saqqara in c. 2345 BC (Fig 4).

There were several practical preconditions required in pyramid building: the ability to raise a stone structure of large size and to achieve technical perfection; the ability of ancient Egyptian management to organise a large-scale construction project and, not least, the logistics of construction and of feeding a huge work force. A State administration system was necessary to be able to cope with the consequences of pyramid construction. The scale of the logistics involved can be seen in figures calculated for the Great Pyramid: 2,300,000 stone blocks with an average weight of two and a half tons. These figures require, statistically, that 100,000 blocks had to be quarried each year of the king's reign, with 274
Pyramids & Power

being positioned daily. But the 'x' factor in all these calculations on the part of the ancient quantity surveyor was the unknown deadline of the date of the king's death. His successor was not going to undertake the completion of major works that could jeopardise the start of work on his own pyramid. Of the 26 pyramids built between the 3rd and 6th Dynasties, only 17 were completed.

Pyramid building involved complex religious ideas which had to be tempered by the logistics and economics of the construction. Why was there such focus, as opposed to country improvements such as canals being cut and a closer link being forged between the religious and secular elements (as became evident later in the New Kingdom)? The king in his sacred person repulsed chaos and ensured that maat (truth and stability) reigned, ensuring the inundation and crop harvests. In modern parlance, the king was 'the ultimate fixer' with the gods, keeping them happy by building temples and making offerings. Pyramid building, then, was a focus of Egyptian society for its own benefit on earth and through the gods. The pyramid enhanced the status of the king, both alive and dead.

From the pyramid at Abu Rawash, north-west of Cairo, which is 45km south from there is a curious, virtually haphazard, chronological scattering of pyramids as they range backwards and forwards through the 3rd to 6th Dynasties. Was there a reason behind the choice of these different locations? Was it because the chosen site was close to the capital; because it was on the west bank of the Nile; because it had good sound geology; or the close proximity of quarries; were they near the ancestors; and were there suitable building supply routes with possible links to waterways?

Apparently there is no continuity of location overall, with the exception of the 5th Dynasty pyramids at Abusir (Fig 2), and the 6th Dynasty series at North Saqqara. Other hypotheses might be the geographical progression of the connection with Heliopolis as an early cult centre, or family relationships. Dr Malek felt that there was a connection with Orion's Belt and that around 2400 BC the sky pattern was reflected on the ground by the pyramids.

Of the various hypotheses put forward, each had one or more factors that mitigated against them. Dr Malek suggested, however, that a very basic element had been overlooked. Work on pyramid construction began immediately on the accession of a new king, and it would have been necessary, as well as expedient, to move away from the previous building site, no doubt still littered with debris, to a clear area. In the cases of eight unfinished pyramids where their successors moved away to a new site, the main factor must have been whether the site was ready for a new large building project. It should be noted that although the three pyramids at Giza are regarded as a group, each of the three kings concerned was not the immediate successor: there was a king between each of them who built away from Giza. Realistically, wherever feasible there was a tendency to remain at the site of one's predecessors, but in the final equation it would appear that practicalities may have overcome religious requirement.

Dr Kate Spence of Corpus Christi College, Cambridge, spoke on 'The Astronomical Orientation of Egyptian Pyramids and Its Implications', a topic that had seen much recent media interest. She pointed out that the Pyramid Texts (Fig 4), which included astronomical bodies, were over 300 years later than the first pyramids. The clue to the pyramids' orientation lay in the site preparation, but how was an accuracy that is only 1/20 of a degree out achieved with only plum line and sighting? Finders Petrie's measurements on the Giza plateau in 1880-82 (using home-made instruments) were rarely more than 1/60th of a degree out. On the north side of the Great Pyramid the 4th Dynasty surveyors were hardly six minutes out of a straight line over a length of 230 metres.

How was true north achieved? I.E.S. Edwards, in his Pyramids of Egypt, had suggested a bisecting sighting method based on the rise and setting of a noted star over a low wall. The bisected angle would produce the north point. However, if two chosen north stars were sighted when they coincided they would give true north by bisecting 2 degrees west of north and 2 degrees east of north. The mathematical product of this, checked against the north face alignment, would indicate a date of sighting/building of 2467 BC. For accuracy, the bisecting would be done twice and the difference between the star and archaeological data years was an accuracy of ± five years. There were obvious difficulties in sighting a star, such as different atmosphere and different horizons. A simultaneous transit method is known from later texts, e.g. at the Ptolemaic/Greek period temple of Edfu, and this involved waiting for the Great Bear to be in position. The famous astronomical cairn in the 18th Dynasty tomb of Senemut at Deir el Bahari (Theban Tomb 353) shows a method of finding the north which involves the sighting of Ursus Major and Ursus Minor (the Great and Little Bears). Another well known astronomical ceiling was that in the burial hall of Seti I (Tomb 17) in the Valley of the Kings, where a line is shown between constellations.

The shafts from the King's Chamber and the Queen's Chamber in Khusu's (Cheops') Great Pyramid, usually inaccurately referred to as 'air shafts', were not actually functionally such, since they were blocked off. Those from the King's Chamber are oriented on Orion's Belt and the Pole Star. Those from the Queen's Chamber are oriented on Sirius and the Pole Star. Using the simultaneous transition method to achieve a date of construction produces c. 2480 BC with a ± factor of seven years. An alternative is 2390 BC, plus/minus factor of 100 years, which is historically too early. Radio-carbon readings have also indicated an earlier dating. However, if on examination these calculations do not work, what can you do - the stars 2390BC only works if the alignment and the shaft are correct. There are serious implications for the astronomy and the technology of the period. It certainly shows that there was an interest in establishing the celestial north or Pole Star and the use of the meridian and stars crossing that line. The whole subject is a difficult area of mathematical calculation and astronomical observation.

Fig 4. Pyramid Texts carved on the walls of the burial chamber in the pyramid of Unas at Saqqara. 5th dynasty, 2375-2345 BC.
CAMBRIDGE COIN HOARD

Peter A. Clayton looks at a remarkable medieval hoard from the university city of Cambridge.

In October 2000, during work conducted by Anglia Water who were sinking a new shaft to lay new sewers under Chesterton Lane, a remarkable discovery was made. The archaeological site would have been one of the cottages facing St Giles Church, which were demolished in 1911 to widen the lane. The find was made by archaeologists Richard Mortimer and Roderick Regan of the Cambridge Archaeological Unit, who had been brought in by Anglia Water to prevent historical sites being disturbed by the work (Fig 1).

The first sight of the coins was a glistening group in the section wall (Fig 2), and it could be immediately seen that the deposit consisted of two layers of coins, together with traces of a wooden box in the soil. The excavation was actually a 3m-wide access shaft for a tunnel at the junction of Chesterton Lane and Magdalene Street, so the discovery of the coin hoard was quite incredible. The hoard is only the second medieval coin hoard found in the city - the previous one was made in 1817 on the site of the Old Dolphin Inn, but was unfortunately subsequently dispersed.

The present hoard consists of more than 1800 silver and gold coins of Edward I to III (Fig 3). It was deposited in two parts, the first being buried in the wooden box in the late 1340s around the time of the Black Death. The second portion, dating to the mid-1350s, comprised nine gold coins added into the top of the box, which was then sealed beneath the cottage floor. The silver pennies are from mints in England, Ireland, Scotland, and mainland Europe (Fig 4). The gold coins (Fig 5), seven English nobles and two half-nobles of Edward III (1327-77), were added to the original silver penny hoard several years later. A coin hoard found in an archaeological context like this is extremely rare.

The original owner of the hoard was obviously a wealthy person since the total value was about £10 3s 4d - a very large sum of money in the 14th century, representing as much as three to four years' wages.

Fig 1. The excavators of the medieval coin hoard, Richard Mortimer and Roderick Regan, working in the Anglia Water shaft.

Fig 2. The hoard during excavation; silver pennies begin to appear in the shaft section.

Fig 3. The hoard of silver pennies with the seven gold coins added to them later.
four years' pay for a town craftsman.
When fully analysed, the hoard will throw very interesting light on a period in the history of Cambridge when the first university colleges were being founded and the country as a whole was in the grip of the Black Death, when thousands perished. Perhaps the original owner was one of its victims, hence the hoard was not recovered.

The hoard was put on show in the Fitzwilliam Museum's recent exhibition, 'Town and Gown: Cambridge on Parade', which marked the 800th anniversary of the grant of a Borough Charter to Cambridge by King John in 1201. Dr Mark Blackburn, Keeper of Coins and Medals at the Museum, told Minerva, 'We were keen to let the public see this large hoard as soon as possible, but it will need months of further conservation and study before all its secrets will be revealed. The Fitzwilliam Museum is lucky enough to be able to acquire the hoard, and Cambridge City Council, Cambridgeshire County Council, and the archaeologists involved have all waived any rights to a reward so that the hoard may go to the museum.'

On the site of the access shaft where the find was made the archaeological sequence revealed is quite remarkable, as it moves backwards in time from the modern tarmac road through the Middle Ages and then down through an Anglo-Saxon cemetery, and culminates on an early Roman road.

New titles from Oxbow Books

The Social Context of Technological Change: Egypt and the Near East, 1650-1550 BC edited by Andrew Shortland Scholarly debate on the technological capabilities of the ancient world has often seen material culture not as the development of technology, but as a tool for defining chronology and delineating the level of interactions of neighbouring societies. These fourteen papers take the approach that technology plays a vital role in past socio-economic systems. They cover the Near East and associated areas, including Greece, Crete, Cyprus, Anatolia, the Levant, Mesopotamia and Egypt from the end of the Middle Bronze Age to the Late Bronze Age, a period when many technological innovations appear for the first time. 272p, ilus, 4 col plates (2001) Paperback £28.00

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Cyprus in the 19th Century AD Fact, Fancy and Fiction edited by Veronica Tarton-Brown The 19th century saw a procession of European and American visitors to Cyprus, all eager to find a treasure, locate an acropolis and establish a connection with Bronze Age Greece. However the 19th century also saw the exploration of Cypriote antiquity evolve from a treasure hunt into an academic discipline. These papers were given at a conference in 1998. They seek to place the archaeological exploration of Cyprus in the 19th century in the context, convictions, mores and knowledge of the time, and to reflect on the strengths and weaknesses of that pioneering era in the recovery, exploitation and preservation of the relics of the island's long and turbulent history. The volume is dedicated to Oliver Matson who died in 1997. 276p, ilus and photos (2001) Hardback £45.00

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THE ARCHAEOLOGICAL MUSEUM OF BOLOGNA
Classifying the Numismatic Collection

Dr Paola Giovetti

The Archaeological Museum of Bologna is located in the ancient ‘Ospedale della Morte’ (Death Hospital). Dating back to the 15th century, it was officially inaugurated in 1881 and contains the University collections, the Collection of Pelagio Palagi, and archaeological finds excavated in Bologna and its immediate locality (see Minerva, September/October 2001, pp. 17-19).

The Bologna numismatic collection, preserved in its entirety at the Archaeological Museum, comprises approximately 90,000 pieces. It is considered one of the most historically significant assets of the institute’s collections, as well as one of the most important elements of the nation’s numismatic heritage. Some of the most important sections are the collections of Roman coins of the Republican and Imperial periods, and the collection of Italian mint coins. Remarkable for both the quality and rarity of its pieces is the medal collection, dating between the 15th century and the present day. Less substantial, yet equally important, are the collections of coins issued by the mints of Greece and Magna Graecia, as well as the set of foreign mint coins.

The enumeration and verification of the entire Numismatic Collection was started in 1994. This imposing task was soon followed by the ordering, classification, and scientific cataloguing of the material, using computer information systems, to create the electronic data-base of the Bologna collection.

The Bologna Numismatic Collection comprises two main groups of material, the University collection and the Municipal collection. The former, collated during the course of the 17th century, was preserved in the Institute of Science in Palazzo Poggi, which featured the ‘Antiquities Room’, and was enhanced by the donations of numerous collectors, as well as by a number of substantial purchases. Following Napoleonic suppression, the ‘Antiquities Room’ was transformed into the University Museum, which was directed by Filippo Schiassi up to 1832.

Under his direction interest in the Numismatic Collection remained lively, but under his successor, Francesco Rocchi (1847-75), this collection was neglected. However, from the general inventory of the collection drawn up by the Director, it is possible to deduce that the University collection comprised 37,500 pieces in 1874.

The birth of the Municipal collection, on the other hand, is tied to the climate of renewed interest in civic institutions which, starting in the early decades of the 19th century, saw the arrival at the Archiginnasio (seat of the Civic Library) of a number of donations made by private citizens and material recovered from Bologna vicinity. Thus, at the end of the 19th century the city of Bologna possessed two great numismatic collections which, following the unification of the University and Municipal Museums, were combined into a single collection composed of about 84,000 pieces.

At the beginning of the 20th century, the Numismatic Collection was paid little attention since cultural interests were directed mainly towards local archaeology. However, the collection was enhanced by new purchases and donations, among which were the small, yet precious, Verazzani-Rusconi and Crescimbeni collections. Following the end of the war, the considerable task of reappraising the collection was carried out thanks to the work of Luciano Laurenzi and Rosanna Pinelli. This led to a number of exhibitions and scientific catalogues, among which the first, on Renaissance Medals, dated to 1960. The Bologna collection was reorganised and studied for many years by the numismatist Luigi Canali, a museum employee, under the invaluable guidance of Professor Panvini Rosati, who should also be credited with the scientific management of later exhibits on the mint of Bologna and Greek and Roman coinage.

In the past few years the Municipal Archaeological Museum of Bologna, in collaboration with the Planning Department of the city of Bologna, has invested heavily in the use of new scientific computer technologies in the framework of the different activities which are carried out: cataloguing, conservation, scientific research, publishing, management, information diffusion, and education. Indeed, we believe that these instruments are not simply useful, but absolutely essential to enhance the museum’s cultural function. Among the different projects of the museum, the digitalisation of the Numismatic Collection constitutes the first example of integration between different technologies. It includes all the different phases: scientific cataloguing, acqui-
Fig 3. Asreus, gold. Reverse: Julia Domna, wife of Septimius Severus, flanked by her two sons Caracalla and Geta. Rome, AD 202. Diam. 19.5 mm.

Fig 4. Solidus, gold. Reverse: busts of Leo IV and Constantine VI. Constantinople, AD 778-780. Diam. 21.5 mm.

Fig 5. Testone, silver. Reverse: an armed and helmeted warrior seated with head of lion. Ferrara, Alfonso I d’Este, 1509-1521. Diam. 24 mm.

Fig 6. Doppio ducato, gold. Obverse: bust of Giovanni II Bentivoglio. Antignate, 1494-1509. Diam. 27.5 mm.

Fig 7. Medal, bronze. Obverse: Cecilia Gonzaga, daughter of Gianfrancesco I. By the master medallist Pisanello, 1447. Diam. 87 mm.

The creation of a virtual Collection of Coins and Medals allows the problem of the absence of a numismatic display in the Archaeological Museum to be overcome. Indeed, using the computer system it is possible to consult the entire collection of coins and medals. It cannot, of course, replace the physical examination of the collection, but it is in any case an extraordinary and simple instrument for the knowledge of our heritage and can be used by both scholars and visitors.

Since 1994 an important reorganization and verification of the Numismatic Collection has been carried out and the material has been arranged, classified, and scientifically filed using computers. This has enabled the difficulties linked to the 19th century organisation of the Numismatic Collection by theme and origin to be overcome. At present, the computerised archive includes more than 60,000 catalogue and inventory file-cards (prepared using File Maker Pro 4.0 software by Claris). The catalogue file-card is subdivided into several sectors. Each contains different pieces of information: anagrapheical identification, administrative, technical, chronological, and cultural information. The inventory and catalogue data-banks of the Numismatic Collections over and above constituting consultation archives for visitors, students, and scholars, are also fundamental instruments for museum staff for the management and arrangement of the specimens, the protection and control on the conservation, for the programming of cultural and exposi-

MINERVA 53
In 1998 the complete digitalization of all the images of the Numismatic Collection began, thanks to funds provided by the Municipal Archaeological Museum of Bologna and the Cultural Heritage Institute of the Emilia Romagna Region. The objective is to obtain 180,000 images illustrating the obverse and reverse views of the coins, medals, and coin dies and to create a digital archive of file-cards and images, which can be consulted on the Net of the museum using a specially-conceived research interface. The work will take 36 months from the beginning of digitalization and plans to generate the greatest possible information in the shortest possible time. In our case, a systematic and in-depth photographic campaign of a very high

Fig 9. Display Interface of research (miniatures).
store more than 170,000 images between the end of September 1998 and June 2001.

In May 1999, at the time of the inauguration of the new resource system, a computer was installed allowing visitors and scholars to consult the digitally stored numismatic material. The display system is based on a specially-customised surfing interface connected to the network with different format archives. In this way it is possible to search for, and surf among, the information which is entered by the operators in charge of cataloguing. The software is connected to the image archive located in the acquisition laboratory and the digital photographs concerning the scientific file-cards can thus be displayed. Once an image is down-loaded the interface executes several object analysis functions such as the recognition and measuring in real time of the metric bar (it is thus possible to view a coin on a 1:1 scale and carry out free measurements on the images), and the zooming function and viewing of the front and rear of the specimen. When the research functions within the individual fields are activated the result can be shown as miniatures on a page, thus allowing the immediate iconographic contents analysis of the selection to be obtained.

number of small specimens was requested and, therefore, the direct acquisition of the images using a digital camera was necessary.

The entire cycle requires several working days until the maximum number of images which can be stored on a CD-ROM is reached (approximately 6000 images). Eight to nine images per minute can be stored, in addition to the post-processing time. It was thus possible to

For further information: http://www.comune.bologna.it/bologna/Musei/archeologico/emedag/storia.htm. To facilitate consultation of the computerised archive please contact the museum in advance: Paola.Giovetti@comune.bologna.it. Tel: +39 051 233-849; Fax: +39 051 266-516.
The Syro-Phoenician Tetradrachms and their Fractions: a Type Corpus from 57 BC to AD 253.
Michel and Karin Prieur.

This finely produced book is the result of a labour of love by the authors, reflecting their deep interest in a rather neglected series. So often large and quite handsome tetradrachms, often with splendid imperial portraits on them, are dismissed out of hand because of their 'boring' stereotype eagle-displayed reverse types. It is only by concentrated study, as seen here, that such a series can begin to reveal its history and secrets.

The main imperial period mint involved in this area is obviously Antioch, but the others in the adjacent provinces should not be overlooked nor forgotten, nor are they. There is Cilicia, with five mints; Commagene with one at Zeugma, an archaeological site much in recent news; Mesopotamia has three; Cyrrhetica, three; Seleucia et Pteria, five; Cœle Syria, two; Phoenicia, six; Cyprus; Decapolis, one, and Palestine has five. Many people do not realise the range of these coins. Often, in the popular mind, only emotional mints with Biblical connotations are recognised: Aelia Capitoline, the restored Jerusalem under Hadrian after the Jewish Revolt; Tyre and Sidon. The Biblical 30 pieces of silver paid to Judas were almost certainly the tetradrachms (shekels) of Tyre.

Within the structure of mint listing there is first information about the relevant mint, then follows a chronological arrangement by emperor with text of varying length and detail preceding the listing and illustrations of the coins. The coins are illustrated at actual size (with remarkably clear photos), with, up to Augustus, a basic listing of their exergue letters or design, year date, year BC, and references. Once into Imperial times, the normal regal dates are the basic criteria, with varieties being listed under each major type. Legends are reproduced in a clear Greek font. An Index of Symbols on pp. xiii-xliii, with its enlarged details from the exergues of the coins in invaluable, and listed against each of them are the mints where they occur and under which emperors, together with the catalogue numbers. To assist collation with the earlier work on this series by A.R. Bellinger (ANS 1940), there is a concordance from Bellinger to Prieur numbers.

There is a great deal of information in this type corpus that will form a firm basis for future in-depth studies of the series. Much is still to be learnt about these coins, even apparently basic questions that need to be answered: what were the relative values of the bronze to silver, indeed, what were the relative values of the silver issues themselves, and the relationship of the silver tetradrachm to the gold aureus. Not least, what were the bullion stocks, and why did they mint these coins? As the authors point out, answers to these questions, and others, may become evident in the future, but only if there are the people with the commitment and interest to pursue these studies further from this excellent base. Above all, information must be disseminated, hoards must be recorded and studied before they are destroyed by dispersal in the trade.

This corpus is a fine example of what can be done for a series based on dedicated study and interest.

Peter A. Clayton

The Coinage of the Atrebates and Regni
Simon Bean

This dense paperback volume is the fourth in a series of works on Celtic coinage which, like some of the previous volumes, is based on a doctoral thesis, here submitted in 1994 to Nottingham University. This date is an important point because this study is reliant upon material gathered up to the time of Bean's thesis submission, but not afterwards, and so it only draws on material up to 1 June 1993. This results in some puzzling anomalies: more recent publications (such as the reviewer's own British Iron Age Coinage in the British Museum, 1996), do not feature, but the change of name from Tinccommius to Tincmorus (as evidenced by the Alton, Hampshire, hoard of 1996, see Minerva 1998, vol. 5, pp. 48-50) does, the latter hoard being the only post-1993 find which makes it into the work.

The book adopts a chronological approach to the discussion of the coinages of the central southern part of Britain, the tribal areas of the Atrebates and Regni. It therefore begins with a round-up of research on Gallo-Belgic imports, including some very welcome distribution maps; the extent of Gallo-Belgic E, the largest of these particular issues, is particularly striking.

The main thrust, however, of Bean's work is on the indigenous coinages produced in the area, namely the early uninscribed issues such as British Q and the later major inscribed issues of Conmii, Tincmorius, Eppillus, and Verica. For each of these coinages, Bean introduces a new and detailed classification system of classes and types numbers. Bean's work is thus unashamedly numismatic in its approach: he has looked at die links, metrology and metallurgy, changing designs, links with possible prototypes (for example, Republican coins), and distribution patterns. These chapters contain admirably highly detailed work, but are not for the faint hearted: they require a fair degree of previous knowledge of this series and numismatic methods in general. Bean has concentrated on the coinage from the viewpoint of the producers (i.e. the Iron Age 'kings', for want of a better word), rather than how the coinage may have been used in everyday life. I personally would have liked to have seen some discussion of the latter.

Although perhaps somewhat too detailed for the general reader, for those who want to have an in-depth and very numismatic account of the coinages of this region, this work is a very welcome addition to this area of research. Archaeologists and historians will also find the extensive appendices, for instance the list of hoard names and site finds from the area, very useful sources of comparable date.

Dr Richard Hobbs, Portable Antiquities Scheme, The British Museum
NUMISMATIC CALENDAR

AUCTIONS FEATURING ANCIENT COINS
5-6 November. M.D. RAUCH, Vienna. Tel: (43) 1533 3312.
E-mail: auction@haerach.com.
6-7 November. VINCHON NUMISMATIQUE, Paris. Tel: (33) 142 97 5000.
Fax: (33) 142 86 0613.
14-15 November. NOBLE NUMISMATICS PTY, Sydney. Sale 68. Tel: (61) 2 9223 4578. E-mail: noble@noble.numis.com.au.
15 November, SPINK, London. Tel: (44) 20 7563 4000. Fax: (44) 20 7563 4060.
E-mail: info@spinkandson.com. Web: www.spink.com.
28-30 November, GERHARD HIRSCH NACHF, Munich. Tel: (49) 89 292 2150.
Fax: (49) 89 228 3675. E-mail: coin@hirsch.com.
8-10 December, JEAN ELS Chen SA, Brussels, General Sale No. 68. Tel: (32) 2 734 6356. Fax: (32) 2 735 7778. Web: www.elsen.be.

Note: All New York coin auctions scheduled for the International Numismatic Convention of 6-9 December will probably be rescheduled. Please contact the relevant companies for details about changes of venue and date.

LECTURES, MEETINGS & CONFERENCES
28 November. ANNIVERSARY MEETING AND PRESIDENTIAL ADDRESS. British Numismatic Society meeting at the Warburg Institute, Woburn Square, London WC1. 6pm. Tel: (44) 20 7862 8949.
4 December. COINS OF THE INDO-GREEKS. David Sellswood. London Numismatic Club lecture at the Garwood Theatre, UCL, Gower Street, London WC1. 6.30pm.

FAIRS
3 November, LONDON COIN FAIR, Holiday Inn Bloomsbury, Coram Street, London WC1. Tel: (44) 20 7831 2080. E-mail: info@simmonsco.co.uk. Web: www.simmonsco.co.uk.
9-11 November, BAY STATE COIN SHOW, Radisson Hotel, Boston, USA.
Tel: (1) 781 729 9677.
23-25 November, MICHIGAN STATE NUMISMATIC SOCIETY SHOW. Dearborn, MI, USA.
30 November - 2 December, BALTIMORE COIN & CURRENCY CONVENTION. Baltimore, MD, USA.
Note: Due to the recent tragic events in New York, the International Numismatic Convention scheduled for 6-9 December will be rescheduled for the 3rd or 4th weekend in January 2002 at a mid-town location. For an update contact Kevin Foley, Tel: (1) 414 421 3984; Fax: (1) 414 423 0343.

EXHIBITIONS
ITALY
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IN THE YEAR OF THE EURO. A special exhibition marking the reopening of the museum’s numismatic collection. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 544 1494.

UNITED KINGDOM
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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, DOUBLOONS & 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. Exhibition opening postponed, please telephone AMS for details.
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Formerly in the Vatican library circa 1770,
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Paestan Pottery 1956,69,XXI-1.

To complete the history, researcher needs any
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EGYPTIAN TRIAD PENDANT OF NEITH, SEKHMET, AND HARPOKRATES
Striding together on a rectangular base, Neith wearing the red crown, Sekhmet the solar disk with uraeus, and Harpokrates wearing the cap with uraeus. XXVI - XXXth Dynasty, 664-343 BC. H. 14.9 cm. (5 7/8 in.).

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Back to the Valley

Duckworth have continued with their excellent series of reprints of classic early excavation volumes on the Valley of the Kings. Following on their reprint of volume 3 of Howard Carter's account of the tomb of Tutankhamun, The Anxene and the Treasury (see Minerva July/August, 2001, pp. 63-4), volume two, The Burial Chamber, has been reprinted. This details the incredible finds of the intact burial of the pharaoh, the wrappings of the mummy, and the vast number of items found on the body.

Two further reprints continue the series of Theodore M. Davis's excavations in the Valley. Davis, a wealthy American financier and lawyer, had the concession for excavating in the Valley from 1902 to 1914 - it was the 'Golden Age' of exploration in the Valley, when some 30 or more pits and tombs were discovered. Davis's name will forever be associated with finds such as the tomb of Yuya and Thuya (see Minerva, ibid), Siptah (The enigmatic tomb 55), Horemhab, and what Davis believed to be the remains of the robbed tomb of Tutankhamun. Little did he know that not far away from this small cache, just nine years later on 4 November 1922, the greatest prize of all was being dug up and sent to America.

The tomb of Horemhab (no. 57) is currently under restoration and, when reopened, will once again reveal the splendidly coloured wall paintings in some of the finished chambers. In Davis's book, of course, they are reproduced in black and white, but the details and the comparisons that can be made from the excavation photos, are very revealing. Not least, in that tomb, fragments of wooden statues not previously seen were to be found whole and clothed in beaten gold in Tutankhamun's tomb.

The books are models of clarity, and a bonus here is the series of views in the Valley of the Kings as it was - peaceful and quiet, a far cry indeed from today's tourist buses that flit along it. Included in the volume is the small cache of gold foil and furniture pieces, many bearing Tutankhamun's name and also that of his successor, the High Priest Ay. Davis was misled in his enthusiasm to claim this as the destroyed remnants of the king's burial, but the pieces certainly have shed interesting light on the history of the Valley during the period of the Amarna pharaohs. Reproduced in black and white (not in colour as in the original publication), as the last plate is the watercolour painting of the delicate small blue glaze cup with Tutankhamun's cartouche on it that was found hidden under a rock near the tomb, and was one of the pieces of evidence that convinced Carter the king's tomb lay in the Valley.

The second Davis reprint actually contains two of his reports in one volume: the tomb of Siptah and the so-called tomb of Queen Ti - the still controversial tomb no. 55, found in 1907. The mummy there, originally identified as female, was then reassessed as male, but why? Arguments still rage as to whether it is the body of Akhenaten himself, or that of Smenkhare who reigned briefly between him and Tutankhamun. Many would say that 'the jury is still out', despite the several examinations that have been made of the badly preserved remains and the associated coffin in which they lay, with the name removed from the inscriptions down the front. Amongst the other intriguing finds recorded in this volume are the small 'pit-tombs' (KV 50, 51 and 520), that contained a truly remarkable collection of animals, possibly royal pets, all properly embalmed. Amongst them was a yellow dog standing facing, almost nose to nose, a monkey seated on a box, and the faces of four birds of prey were carved in low relief. Davis surmised that, 'I am quite sure the robbers arranged the group for their amusement. However this may be, it can fairly be said to be a joke 3000 years old'.

All three volumes are extremely well produced and remarkably cheap for their quality; each one has a succinct Foreword by the General Editor of the series, Dr Nicholas Reeves.

Peter A. Clayton

The Books:

Akhenaten: Egypt's False Prophet

Nicholas Reeves


Only a short while ago in Minerva (July/August, 2001, p. 64), when reviewing Dominic Montserrat's book on Akhenaten, the present reviewer posed the question of how could there be so many different books on just one character. That question is, in a way, answered by the latest book by Dr Nicholas Reeves. The pharaoh Akhenaten (1350-1334 BC) is certainly the most controversial and also most charismatic king of ancient Egypt, variously seen as a religious reformer, a heretic, the first monotheist, and a badly distressed medical freak suffering from Marfan's Syndrome. Here, he is revealed in a fresh guise as 'Egypt's False Prophet'. How so, you may well ask? Dr Reeves's thesis is that Akhenaten was a clever, coldly calculating figure who cynically used religion for purely political ends in order to reassert the authority of the king. Priestly power had certainly been on the upsurge and evident during the reign of his father, Amenophis III, and there is some evidence that he was allied to a certain extent in opposition with his son to this challenge to royal authority.

The big break came when Akhenaten ousted the powerful priesthood of the supreme god Amun in favour of his own godhead, the Aten. Not itself a totally new faith in all respects, it had antecedents earlier in the Old Kingdom in sun worship, and the Aten is mentioned on a scarab of Akhenaten's grandfather Tutmosis IV. A new form of Akhenatenism, Akhenaten, 'The Horizon of the Aten' (which geographically also fitted the hieroglyphic sign), was founded 150 miles north of Thebes - it might almost be seen as the first 'garden city', on virgin land, not dedicated to any god or godess. It was not quite clear. New followers accompanied him here for his reign of some 17 years, but once the tide turned after his death, they and their adherents soon abandoned the city and turned back to the old ways. Traditionalist successors to Akhenaten continued to control all that they could find of this abhorrent period in Egypt's history. Even later pharaohs, such as Seti I in the King List carved in the Hall of Records in the great temple at Abydos, 'falsified' the records by omitting the cartouches of the so-called 'heretic' kings, and jumped from Amenophis III to Horemhab - 25 years were simply cast into historical oblivion.

Nicholas Reeves presents cogent arguments in favour of his alternative view. First he surveys the discovery of the site of Akhenaten (el-Amarna) and the controversy its sculptural representations aroused, followed by an examination of the priests' ambitions that led to the solar kings of the 18th Dynasty. He examines in detail, quoting both archaeological and contemporary documentary evidence, several of the contentious puzzles relating to the period. One of the major ones is the identity of the male body found in a despoiled female coffin in Tomb 55 in the Valley of the Kings. Originally identified by the discoverer, Theodore Davis, in 1907 as the body of Queen Tiye, and subsequently as Smenkhare, Reeves would maintain that the body is
Book Reviews

actually that of Akhenaten himself. The names of the original owner (but inscriptions on a cobra's head indicate a female) were ruthlessly hacked out, and it is now accepted that the coffin was originally made for Queen Niy, who may have been Tutankhamun's mother. Other points of contention are the questions about Nefertiti: who exactly was she, did she actually survive Akhenaten and reign for a short while, and what happened to her (although two fragments of an alabaster shabti with her name are known from the debris of the Royal Tomb at Amarna). Not least, amongst all the questions raised by this highly controversial period is - was Tutankhamun murdered?

There is no doubt that Dr Reeves's book will raise hackles in many quarters of the Egyptological establishment and followers thereof. In many of the ideas he puts forward one can find echoes of preceding Seabourn stands in the Amarna controversy but, nevertheless, it is a very thoughtprovoking book and will cause many to revise at least some of their previous ideas about Akhenaten and the Amarna period.

Peter A. Clayton

Seahenge: New Discoveries in Prehistoric Britain
Francis Pryor
Hardback, £19.99.

The central theme of this book is the thrilling story of the discovery and excavation at Holme-nest-the-Sea in Norfolk of the remarkable structure dubbed 'Seahenge'. The site, discovered in 1998, consists of an inverted oak tree stump enclosed by a 6.5m diameter circle of over 50 split oak posts, with the split surface facing inwards to present a flat wall. Tree-ring dating indicates that the central oak stump came from a 167-year-old tree which had been felled in April-June 2050 BC. Originally built on dry land, the timbers were preserved to a height of up to 0.5m above ground level by a layer of peat which had subsequently formed over the site. The sea is rapidly eroding this layer of peat and the ground in which the timbers had been set. All the timbers were recorded, excavated, and lifted by a team of archaeologists from the Norfolk Archaeological Unit in 1999.

In order to discuss the nature and significance of Seahenge, Francis Pryor takes a broad look at prehistoric religion, whilst describing in considerable detail the discovery and investigation of Seahenge. It provides much more than this: an insight into the life of a field archaeologist; an introduction to both British prehistory and modern archaeological techniques; and an authoritative and balanced account of prehistoric religion. The book will be bought, read, and enjoyed by many, from those interested in an introduction to the subject to academic researchers. Over the years, it might not become the definitive account that it deserves as, instead of taking a broad overview which surveys all recent work in this field, it presents a personal view. But what a view!

Dr Robin Hoggett, FSA,
Director, Museum of Science & Industry, Manchester

The History of Greek Vases: Potters, Painters and Pictures
John Boardman

Fifty years ago Martin Robertson, John Boardman's predecessor in the Lincoln Chair of Classical Archaeology and Art at Oxford, declared that Greek painted vases were 'a very curious phenomenon...a combination of the craft of pottery with the art of draftsmanship that has no parallel elsewhere'. The last 50 years have seen an expansion of the study of Greek painted pottery and have proved a battleground of competing opinions: where does craft end and art begin? Has too much emphasis been placed on painters, too little on vases, and their functions for storage or carriage, pouring or drinking? Is Beazley's legacy, with its emphasis on artists, if not altogether destructive, then too one-sided? What of such aspects as the cost/value of pottery, economics and trade, recipient rather than producer? What also of the effect of the modern antiquities market on the study? To what extent are the shapes of Greek pottery influenced by more costly objects and how far are the images affected by other arts such as monumental sculpture?

How should we interpret the images of myth and everyday life - as presenting superficial pictures or as conveying ideas of deep anthropological or social significance? How far is it possible to make value judgements on the quality of the painting based on our present reception of any craftsman's work?

All these have become more urgent over the last generation and have created some heat, and John Boardman has been in the forefront of the academic skirmishing.

The author's association with Thames and Hudson has been long and fruitful, from 1964 and the start of his many contributions to the 'World of Art' series of handbooks on Greek art, vases and sculpture, to the studies of gems and finger rings, and the more recent investigations of the diffusion of classical art and the genesis of Hellenism. The present volume - said by the author in a private letter to be 'positively my last book about Greek crockery' - is a splendid overview of the terrain, in larger format than the handbooks and with the illustrations integrated with the text. The handbooks on Greek vases were all organised to give emphasis, as far as possible, to the output of the painters, and in the majority the individual painters set the agenda. Here the first chapter presents a brief history of Greek vases, from Minoan to Hellenistic, along the same lines, but takes up only a third of the book; the remaining chapters tackle the subject from the angles that have been in the forefront of recent study.

Boardman has been one of the most prolific writers on Greece and has constantly engaged in scholarly combat with the other researchers when they have challenged his point of view. Here words such as 'hooligans', 'buffoons',
'visual dyslexia' and 'meretricious mathematics' enliven the page. The art of 'connoisseurship' - distinguishing the hands and careers of individual painters (‘for example, to some quarters to distrust or decree it') - receives a resounding defence with which I have every sympathy. Boardman then discusses potters and painters, their working conditions and social standing, with a later chapter on the techniques of making and decorating. He also considers trade (that much abused word); directions, prices and markets, and such subjects as science, statistics and dating. Two related chapters concern the pictures and the painters - language, content, treatment, and significance, with some topics highlighted to show the ways in which to approach the images (Heraclés and Theseus, theatres, high life, moving pictures).

The epilogue is personal and didactic - close observation, constant practice and common sense are some of Boardman's watchwords. This volume is a splendid finish to a subject that the author has distinguished with his writings for the past half century.

Professor Brian A. Sparkes,
University of Southampton

**Petra and the Lost Kingdom of the Nabataeans**
Jane Taylor

Such is the state of current scholarship on the Nabataeans that any publication which attempts to expose this enigmatic civilisation is a welcome event. Jane Taylor's lavish new volume promises much; it is unusually well written for a book of this genre, studiously and carefully laid out, and lavishly illustrated.

Regrettably, the appetite with which this reviewer approached *Petra and the Lost Kingdom of the Nabataeans*, hoping to be stimulated by a fresh exposure of the subject that synthesised current knowledge of the historical and archaeological sources, was left unfulfilled. This is effectively a narrative predominantly reliant on texts, in which archaeology makes a guest appearance as the handmaiden of history. Chapters are arranged chronologically from the emergence of nomadic tribes-people in the 'Land of Edom' during the 14th century BC up to the assimilation of Nabataean identity into prevailing Christian and early Islamic culture.

Although Jane Taylor is to be congratulated on presenting the web of available historical texts in a coherent manner, unfortunately this material is too restrictive to open new vistas, irrespective of how one attempts to read between the lines. Much current scholarship on the Nabataeans is reminiscent of out-moded attempts to understand the Romanisation of Palestine using Josephus and Talmudic texts, or of appraising life in the Holy Land using the testimony of the Church Fathers.

With a modern focus on social archaeology as a means of studying everyday life in the ancient world, it is inexplicable why so few university missions have not been lured toward excavating domestic houses and rural settlements: anyone who would maintain that Nabataean culture simply revolved around the opulence of Petra's temples and tombs is sorely misguided. By focusing on monumental Petra and the familiar texts Jane Taylor follows a well-trodden path. Combining conveniently positioned photographs (mainly colour, but many badly reproduced) and some informative maps, this book is extremely user-friendly and most people will find plenty of pleasure and education amongst the pages. Personally I feel it is a shame that the author pursued convention, but to heap responsibility on her for the inferiority of our sources is unreasonable. Until future pioneering fieldwork is initiated, which will allow us to move away from a dependence on uninspiring strata excavated at Petra decades ago (of which much still lingers in unpublished purgatory), a balanced history of the Nabataeans in their totality cannot be written.

Seán A. Kingsley

**Economy and Exchange in the East Mediterranean during Late Antiquity**
Seán Kingsley and Michael Decker, eds.

The genesis of this volume of eight papers was a conference held at Somerville College, Oxford, in May 1999. Whilst the remarkable upstanding remains of the prosperous cities of the eastern Mediterranean in Late Roman and Early Byzantine times (i.e. Late Antiquity as from AD 330 to AD 640, the Arab and Persian incursions) are well known by publication and to the hordes of tourists who now throng them, their background - whence came their wealth - has been little examined. So many of these cities rose, and indeed fell, on the back of trade. Only quite recently has much of this been looked at in any detail, where several doctoral theses have expanded an enormous amount of light on the trade itself and the means, both the products and their containers. That is why amorphae feature large in several of the papers published here - wine and oil production was a paramount staple of the trade. Other evidence is also seen in the non-ceramic products, notably metalwork, often highly diagnostic in their types and found far from their place of origin. Distribution maps of finds, properly compiled and interpreted, emphasise without question the basic evidence that illustrates the tightly interlocking nature of eastern Mediterranean trade in a period which has so often been dismissed almost out of hand as being barren and of little interest. The papers collected here prove how wrong such an assumption can be - the material evidence is well addressed (and illustrated), and provides an overview that any student or scholar of Late Antiquity should be aware of.

Peter A. Clayton

**BOOKS RECEIVED**


The lively autobiography of one of Britain's most influential and colourful archaeologists who was a pioneer in the field, literally, as a freelance archaeologist and became professor at York, founding the Department of Archaeology in that university. Although particularly noted for his excavations of Anglo-Saxon and medieval sites, his net was spread wide to include digging in Europe and Ghana. In all, a fascinating read. Sadly, he died shortly after publication, in his 80th year.


In the popular mind there is only one Cleopatra, of Egypt - few realise that she was actually Cleopatra VII of the Ptolemaic dynasty founded in 303 BC, and that in the ancient world of the period there were, in all, 34 known Cleopatras. John Whitehorn's book (timely reprinted in paperback in view of the major British Museum exhibition on Cleopatra VII) takes a refreshing and objective look at the Cleopatras, some better known than others, and how so many of them by their dynastic marriages were to affect the Hellenistic world. Cleopatra VII is obviously not overlooked but she is seen in the context of her antecedents and of her age, and also the last of the Cleopatras, her daughter by Mark Antony, Cleopatra Selene of Mauretania. The book is a must interesting and useful survey of these emotively named ladies.

Peter A. Clayton

BOOKS RECEIVED

UNKNOWN AMAZON: CULTURE AND NATURE IN ANCIENT BRAZIL. The long, rich history of man's adaption and settlement in the tropical rain forest of the Amazon basin is explored through the Collections of European and Brazilian museums, and photographic investigations conducted from the Amazon. JOSEPH HUTTON GREAT COURT GALLERY, THE BRITISH MUSEUM (44) 20 7323 8525. (www.british-museum.ac.uk). Until 1 April 2002. (See Minerva January/February 2002.)

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

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

UNITED STATES ATLANTA, Georgia MYSTERIES OF THE MUMMIES: THE ART AND ARCHAELOGY OF DEATH IN ANCIENT EGYPT. The newly reinstalled galleries of Egyptian and Near Eastern Art will open in October, including a recently acquired collection of sarcophagi, mummmies, and other Egyptian antiquities from the Niagara Falls Museum. BROOKLYN MUSEUM (1) 404 727-4282. (www.emory.edu/carlos). (See Minerva, Sept-Oct 2001, pp. 9-16. 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 scholars' studios dating from the Zhou Dynasty (2707-256 BC) to the Qing Dynasty (1644-1911), including works of art in stoneware, metal, wood, horn, and lacquer, as well as calligraphy and paintings, organized by the University of Pennsylvania Museum of Archaeology and Anthropology. THE MICHAEL C. CARLSON MUSEUM (1) 404 727-4282. (www.emory.edu/carlos). Until 6 January 2002.

Baltimore, Maryland ANTIQUITE: THE LOST ANCIENT CITY. The first major exhibition devoted to this famed Syrian city, featuring sculpture, silverware, and jewellery as well as several notable mosaics. THE BALTIMORE MUSEUM OF ART (1) 410 396-7100 (www.artbma.org) Until 30 December (final venue).


REOPENING OF THE CENTRE STREET BUILDING. 39 new galleries in this extensive renovation of the museum's largest wing, including the world-famed Classical, and Egyptian collections. THE WALTERS ART MUSEUM (1) 410 547-9000 (www.thewalters.org).


BROOKLYN, New York ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM. A major exhibition of 140 works of art from the most famous collection outside Egypt. Many pieces have never before been presented outside Egypt. BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynart.org). 23 November - 24 February 2002 (then to Kansas City). (See Minerva, May/June 2001, pp. 9-16.) Reprints are available from Minerva or at the venue for $3.50.


CAMBRIDGE, Massachusetts THE SPHINX AND THE PYRAMIDS: 100 YEARS OF AMERICAN ARCHAEOLOGY AT GARD. GARFIELD UNIVERSITY SEMITIC MUSEUM (1) 617 495-4611.

WASHINGTON, D.C. FORUM FOR CONSERVATION. A world-wide exhibition of conservation work, opened 13 September. For further information contact, Director, Yale University Alumnae Association.


FORT WORTH, Texas TREASURES FROM A LOST CIVILIZATION: ANCIENT CHINESE ART FROM SICHUAN. An extensive exhibition of objects in bronze, jade, and pottery from the 13th century BC to the 3rd century AD. KIMBALL ART MUSEUM (1) 817 332-8451 (www.kimballart.org). Until 13 January 2002 (then to New York and Toronto). (See Minerva, July/August 2001, pp. 14-20.)


LOS ANGELES, California ANCIENT ART FROM THE PERMANENT COLLECTION. A temporary exhibition, including some of the recent acquisitions from the Fleischmann collection, and the Paul Getty Museum in Malibu, renewed now scheduled for 2003. THE GETTY CENTER (1) 310 444-7300 (www.getty.edu).


MONKS AND MERCHANTS: SILK ROAD TREASURES FROM SOUTH EAST ASIA. 120 bronze Buddha sculptures, 25 funerary furniture and ceramics, glass, and textiles from the fall of the Han dynasty to the Tang dynasty. Some of these, including many recently exhibited and never before seen in the West. ASIA SOCIETY AND MUSEUM (1) 212 517-2742 (www.asiasociety.org). Until 6 January 2002. Catalogue.

NEW BYZANTINE GALLERIES. The Mary and Michael Jaharis Byzantine Galleries opened 14 November 2000 in a dramatically expanded space. They include some of the most illuminating masterpieces by the Christian church, and provincial Roman and barbarian jewellry from beyond the western borders of the Byzantine Empire. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). (See Minerva, May-June 2001, pp. 24-28.)

NEW GREEK & ROMAN GALLERIES, PHASE 2. The grand vaulted gallery, together with its six flanking galleries, are newly reopened for the museum's extraordinary collection of Greek art from the 6th to 4th centuries BC. 1200 objects are on display, including a good number of pieces long in storage, in well lit and spacious accomodations. Phase I, previously opened, is devoted to early Greek art from the Cycladic through Archaic periods. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). (See Minerva, July/Aug 1999, pp. 6-13.)

THE PHARAOH'S PHOTOGRAPHER: THE MUSEUM OF EGYPT. TUTANKHAMUN, AND THE METROPOLITAN'S EGYPTIAN EXPEDITION. This exhibition, a collaboration between the Department of Egyptian Art and the Department of Photography, presents photographs taken between 1906 and 1936 by members of the Metropolitan Museum's Egyptian Expedition. The majority of the photographs are by Harry Burton (1879-1940), the outstanding archaeological photographer of his day. All phases of Burton's work in Egypt are represented, including selections from his Tutankhamun portfolio and film footage dating from the early 1920s. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). Until 30 December.


SYRIA: LAND OF CIVILISATIONS. This major travelling exhibition features about 400 antiques from the national museums of Damascus, Palmyra, and regional museums at Deir ez-Zor, Idlib and Suweida. AMERICAN MUSEUM OF NATURAL HISTORY (1) 212 769-5100 (www.amnh.org). Until 6 January 2002 (then to Denver). Catalogue. See Minerva, Jan-Feb 2000, pp. 8-17). Reprints available from Minerva for $5.

PASADENA, California INDIAN AND SOUTHEAST ASIAN GALLERIES REINSTALLED. The renovation of the museum, which reopened on 3 October 1999, included a complete reinstallation of these galleries by Dr Pratapaditya Pal. The museum holds the world's most important collection of Indian sculptures outside India. There are 14 galleries devoted to almost 3000 Asian works of art, a number of which are being displayed for the first time. NORTON SIMON MUSEUM (1) 624 449-6840 (www.nortonsimon.org). (See Minerva, March/April 2000, pp. 26-30.)


PLiny's CUP: ROMAN SILVER IN THE AGE OF AUGUSTUS. Three silver-gilt wine cups with bold red decoration from the early 1st century AD, one recently acquired by the museum and two others on loan. THE ART MUSEUM, PRINCETON UNIVERSITY (1) 609 258-3788. Until 20 January 2002.

PROVIDENCE, Rhode Island VISITING 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, some of which were previously thought to be mere copies of Greek originals. MUSEUM OF ART, PROVIDENCE SCHOOL OF DESIGN (1) 401 454 6500 (www.risd.edu). Opened March 2001.

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

SEATTLE, Washington EGYPTIAN ART AFRICAN ART! A continuing exhibition showcasing ancient Egyptian gods and sub-Saharan masquerade arts, highlighting similarities between some of the postures, between articles of personal adornment and between various forms of divine kingship. SEATTLE ART MUSEUM (1) 206 654-3100 (www.seattleartmuseum.org).

Tampa, Florida A VIEW INTO ANTQUITY: POTTERY FROM THE COLLECTION OF WILLIAM SUTTON AND DAVID MEIR. A selection of 52 superb examples of ancient ceramics made in Greece and Italy from the late Bronze Age to the Classical Period. TAMPA ART MUSEUM OF ART (1) 813-274-8701. Until 13 January 2002.


WASHINGTON, D.C. THE CAVE AS CANVAS: HIDDEN IMAGES OF WORSHIP ALONG THE SILK ROAD. A group of fifteen 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 (1) 202 357-2700. Until 7 July 2002.

CHARLES LANG FREER AND EGYPT. An important collection of 17 Egyptian glass vessels of the 18th Dynasty, acquired by Freer in Cairo in 1909, part of his 1400-piece ancient glass collection, are on display with a further three cases of faience vessels, amulets, inlays, and jewellery. FREER GALLERY OF ART, SMITHSONIAN (1) 202 357-3400; 357 4880 (www.si.edu/asia). An ongoing exhibition.

FORGOTTEN FRAGMENTS FROM THE SILK ROAD: CENTRAL ASIAN BUDDHIST MURLAS IN CONTEXT. SACKLER GALLERY, SMITHSONIAN (1) 202 357-2700. Until 7 July 2002.


FROM KILN AND KITCHEN TO GALLERY: THE STORY OF ASIA'S STORAGE JARS. This exhibition features 24 large stoneware and earthenware jars created between 771 BC and the 18th century, and chronicles in detail their manufacture and their transformation from utilitarian objects into works of art. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION (1) 202 357-4880 (www.si.edu/asia). Until 10 March 2002.

THE NUHAD ES-SAID COLLECTION. Islamic inlaid silver and gold objects, including 27 vessels, incense burners, and censers.泰安 MUSEUM, the finest private collection of its type. SACKLER GALLERY, SMITHSONIAN (1) 202 357-2700. Until 31 December.

SACKLER GALLERY: CONTINUING EXHIBITIONS: METALWORK AND CERAMICS FROM CHINA; SCULPTURE OF SOUTH AND SOUTHEAST ASIA; LUXURY ARTS OF THE SILK ROUTE EMPIRES; THE ARTS OF CHINA; ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (1) 202 357-2700 (www.si.edu/asia).
ATHENS
REOPENING OF THE BENAKI MUSEUM. After several years of reconstruction and elaborate refurbishment, the museum has reopened, adding to its new visitor hundreds of objects long in storage, including many ancient treasures, as well as recent acquisitions. BENAKI MUSEUM (30) 3 162964.

THE CITY BENEATH THE CITY. 500 metopes, and other objects from the 17th century BC to the 8th century AD excavated by the State Archaeological Service during the construction of the underground metro station for Athens' Railway of Athens. MUSEUM OF CYCLADIC ART (30) 172 28321. English language catalogue. Until December 2001. (See Minerva, Sept/Oct 2000, pp. 18-27.)

THE NIKE TEMPLE FRIEZES. The east and west friezes, and some of the south and north friezes, have been removed from the temple due to the ever-present air pollution and are now installed at eye level in the museum. THE ARCHOLI- PLOS MUSEUM (30) 1 923-8774. A new permanent installation.

PIRAEUS ARCHAEOLOGICAL MUSEUM. The museum houses a major collection of Greek sculptures from Piraeus, as well as from south-west Attica and Salamis. Recent finds include those from the Minoa sanctuary on Kithera and the Mycenae sanctuary at Methana. Also on display are vases from the Gerolouros collection, Daphne. ARCHAEOLOGICAL MUSEUM OF PIRAEUS (30) 1 452-1598.

DRAMA, Macedonia
ARCHAEOLOGICAL MUSEUM. Located near Philippi, this museum opened in December 1999 and features finds from the Neolithic period until the present day, including statues and tomb reliefs from the Roman period. ARCHAEOLOGICAL MUSEUM OF DRAMA (30) 521 31365.

POLYGYROS, Chalkidiki 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 Chalkidiki. POLYGYROS ARCHAEOLOGICAL MUSEUM (30) 371 22269. Permanent exhibition.

THESALONIKI LIFE IN THE BYZANTINE CITY. MUSEUM OF BYZANTINE CULTURE. Until 10 January.

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

IRELAND
REOPENING OF THE ANCIENT EGYPT. A recently opened permanent display of Egyptian antiquities drawn from the Museum's own col-

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.haifa.ac.il/-hecht/).

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

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

A DAY AT QUMRAN: THE DEAD SEA SECT AND ITS SCROLLS. This permanent exhibition commemorates the 50th anniversary of the discovery of the scrolls. A unique 1st century AD document from an ostraca discovered at Qumran in the winter of 1995 reveals the connection between the site and the scrolls discovered in the caves. THE ISRAEL MUSEUM (972) 2 670-8811.


THE LADY FROM BEREKHAM RAM: FIRST LADY OF THE ARTS. Now on exhibition in 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 man-made 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
AQUILIA, Udine
ANCIENT GEMS: MUSEO ARCHEOLOGI- CO NAZIONALE (39) 0431 91 035. Until 31 December.

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

BOLOGNA
AEMILIA ROMANA. 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. PINACOTECA NAZIONALE (39) 051 233-849.

BRESCIA
BYZANTINES, CROATIANS AND CAROLINIANS IN SANTA GIULIA - MUSEO DELLA CITTA' (39) 800762811. This important exhibition is displayed in Brescia's newly restored archæological museum which comprises large collections of Classical and medieval antiquities. Until 6 January 2002.

MUSEO DELLA CITTA' IN SANTA GIULIA. The recently opened first phase in a long term project, which will include a new museum inside the 8th and 12th century convent of Santa Giulia, and the creation of an extensive archæological park. The Roman, Longobard, and Venetian sections in the museum have just opened. Amongst the many important objects on view are the superb bronze statue of a winged Victory, mosaics, wall paintings, and a precious cross that belonged to the Longobard king Desidierius. MONASTERO 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.

CRECCHIO, Chieti
ARCHAEOLOGICAL MUSEUM – CASTEL- LO DUCALE. The museum is now open to the public and includes 6th and 7th century. Locally excavated jewels, bronzes, ceramics, and glass objects demonstrating Byzantine influences. There are also a considerable number of Etruscan objects from the Francia Maria Faracci collection, recently bequeathed to the museum. (39) 087 194-1392.

FLORENCE
ANCIENT PERU: ART FOR GODS AND MEN. Recent archaeological discoveries and treasures from ancient Peru. PALAZZ
CALENDAR


ARCHAEOLOGICAL MUSEUM OF VILLA CORSINI. Reopened following restoration, the museum houses the magnificent villa at Castello contains a large quantity of Etruscan and Roman statuary hidden from view for decades. VILLA CORSINI (39) 055 235755.

VILLA CORSINI. The archaeological museum has reopened following extensive renovation. It contains a large collection of Etruscan and Roman statuary. (39) 055 235755.

MONTAGNANA, Padova MUSEO CIVICO E ARCHEOLOGICO. The museum, created in 1980 following the discovery of the Necropolis of Montagnana, contains objects from the nearby necropolis and has been reorganised and objects on view range from the Bronze Age to the Middle Ages. (39) 042 980 4126.

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

PERUGIA MUSEO ARCHEOLOGICO NAZIONALE. New exhibitions spaces have been added to the museum. Now on view is the Giuseppe Bellucci collection of amulets and magical instruments and the Etruscan tomb of the Cai Cai family and its funerary goods. (39) 075 575 9682.

RIMINI PRE-INA AND INCA KINGDOMS. 100 objects from the Dino Baitto Museum of Non-European cultures in collaboration with the University of Bologna. The exhibition includes pre-Inca and Inca textiles, ceramics and metalwork dating from the 11th to the 16th century AD. MUSEO DELLA CITTA’ (39) 0541 21482. Until 7 January 2002.

ROME 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 beheld, 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 COLOSSEUM. Until 7 January 2002. (See Minerva, this issue, pp. 37-39.)

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

MUSEO COMMUNALE DI STORIA ED ARTE. The museum’s new Egyptian section was opened on 1 December 2001 and renamed after Claudia Dolzani (1911-1997), a distinguished Egyptologist from Trieste. (39) 040 310-500.

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

MUSEO NAZIONALE ROMANO - CRYPTA 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) 06 481-3576.

TOMB OF CECILIA METELLA, CAUSTUM CATULI AND VILLA DEI QUINITI. All are now open to visitors after having been completely restored. They form part of an archaeological park which also includes the 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 Quinilli brothers, both senators, who were the largest landowners in AD 15. The tomb, discovered by Camillo Comunini, who took over their villa and made it an imperial property. (39) 06-718-2277.

VERBANIA, PALLANZA, Novara 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 found in the 346 tombs excavated here since 1890. MUSEO DEL PAESAGGIO (39) 032 350-2418.


NETHERLANDS LEIDEN ARTIFACTS: HIDDEN WEALTH FROM THE MOUNTAINS. 70 objects from the Lashen autumn on the edge of Sevan Lake dating to the 13th century BC, including a unique wooden wagon restored by the museum, bronze wagon ornaments, weapons, jewellery, and amulets from the State History Museum in Yerevan, Armenia. RIKSMUSEUM VAN OUDHEIDEN (31) 71 51 63 163 (www.mnom.nl). 3 November - 3 March 2002.

RIJKSMUSEUM VAN OUDHEIDEN: NEW EXHIBITIONS. After a five-year program of extensive refurbishment, the Rijksmuseum van Oudheden in May unveiled its new exhibition of the national collections from ancient Egypt, the Near East, the classical world and the early Netherlands. RIKSMUSEUM VAN OUDHEIDEN (31) 71 516 0163. A new permanent exhibition. (See Minerva, July-August 2001, pp. 8-13.)


SPAIN BARCELONA ROMANESQUE GALLERIES. The world’s most outstanding collection of Romanesque sculptures, some in their original apses, mostly from the area of the Pyrenees, has been reinstalled after being off display for some years. MUSEU NACIONAL D’ART DE CATALUNYA (34) 3 423-7199. (www. gen.cat/emaac).


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

RIGGSBERG, Bern MYTHOLOGICAL CREATURES FROM THE DESERT. Remarkably preserved 2000-year-old textiles found in the Taklamakan Desert in Northwest China depicting camels, stags, horse and riders, mythological beasts, and birds. AEGE-OSTSTING (41) 61 641 2829. Until 4 November.

GENEVA DIVINE REFLECTIONS: PHARAOHIC AND CLASSICAL ANTIQUITIES FROM A PRIVATE COLLECTION. 150 sculptures and other objects from a collection assembled over several generations. MUSEE D’ART ET D’HISTOIRE (41) 22 418 34 60. Until 3 February 2002. Catalogue (SR40).

UNITED KINGDOM LONDON 5 November. OLYMPIA: EXCAVATIONS AND THE ARCHAEOLOGY OF THE OLYMPIC GAMES. Helmut Kyrieles. Greek Archaeological Committee lecture at the Great Hall, Kings’ College Centre for Hellenic Studies, Strand WC2. 6pm. The lecture will be preceded by a 10-minute address by Ambassador Stavros Lambrinidis (Director, International Olympic Truce Centre).

6 November. THE GOLD OF KUSH. Dietrich and Rosemarie Klemm. Sudan Archaeological Research Society lecture and reception at the Stephenson lecture theatre, British Museum, WC1. 6pm. Tickets £10/£7.50 available from the British Museum. Contact: Derek Welsby (44) 20 7323 8500.

7 November. PATRONAGE, PROMOTION AND COMMEMORATION IN THE 15TH CENTURY CHANTRY CHAPEL OF NORTH LEIGH, OXFORDSHIRE. Kate Hearsey. Archaeological and Historical Association lecture at the Society of Antiquaries, Burlington House, London WIV 5HS. 5pm.

8 November. THE PHOTOGRAPHIC COLLECTIONS OF THE ROYAL ASIATIC SOCIETY. John Falconer. Royal Asiatic Society, 60 Queen’s Gardens, W2. 5.30pm. (Tel: (44) 20 7724 4742. E-mail: aptd@royalasiaticsociety.org.

5-10 November. IX INTERNATIONAL COLLOQUIUM ON ANTIQUE AND MEDIEVAL MOSAIC RESEARCH. The French School at Rome. Contact: AIEMA (Association Internationale Pour l’Etude de la Mosaique Antique); tel: (33) 1 44 32 40 60, e-mail: aieima@ens.fr.


13-15 December. BRITISH ASSOCIATION FOR NEAR EASTERN ARCHAEOLOGY ANNUAL MEETING. Contact: Dominique Collon, Dept. of the Ancient Near East, The British Museum, London WC1. Tel: (44) 20 7323 8708.

15 December. CULTURE AND SOCIETY IN LATER ROMAN ANTOICHI. Institute of Classical Studies one day research colloquium at Senate House, Malet Street WC1. 4.30pm. Tel: (44) 20 7862 8700.

4-6 January 2002. ARCHAEOLOGICAL INSTITUTE OF AMERICA 103RD ANNUAL MEETING. Philadelphia Marriott, Philadelphia. Tel: (1) 617 353-6550. E-mail: meetings@iaa.edu.

LECTURES
Calendar

22 November. BYZANTINE TEXTILES. Hero Grainger. Byzantine Seminar at the Clere Centre, British Museum. 4pm.

26 November. FROM BRONZE AGE TO IRON AGE: LATE BRONZE AGE FINDS FROM THE NORTHERN NILE DELTA. Jeffrey Spencer. London Centre for the Ancient Near East seminar at SoAS, Throenough St. WC1. 5.15pm.

29 November. ON PRESENTING THE CLEOPATRA EXHIBITION. Susan Waller. Institute of Classical Studies research seminar at Senate House, Malet Street WC1. 4.30pm. Tel: (44) 20 7862 8700.

30 November - 1 December. IDOLS OF THE PEOPLE: MINIATURE IMAGES OF CLAY IN THE ANCIENT NEAR EAST. Schweich Lectures on Biblical Archaeology. Dr. Roger Moorey. 30 November. LECTURE ONE: IN THE BEGINNING: ORIGINS AND ORIGINATING KEY QUESTIONS. 5.30pm. 1 December. LECTURE TWO: TERRACOTTAS IN EARLY COMPLEX SOCIETIES: BABYLONIA, SYRIA, EGYPT AND CANAAN. 11am. LECTURE THREE: TERRACOTTAS IN THE LEVANTINE KINGDOMS. 2.30pm. Admission is free but by ticket only. Contact: Meetings Department, British Academy. Tel: (44) 20 7969 5346. Email: lectures@b品格.ac.uk.

3 December. IMPERIAL PALACES OF CONSTANTINOPLE. Dark. Byzantine and Modern Greek Seminar at Senate House, Malet Street WC1. Tel: (44) 20 7862 8700. 5.30pm.

5 December. NONSUCH PALACE REVISTED. Prof Martin Biddle. British Archaeological Association lecture at the Society of Antiquaries, Burlington House, London W1V OHS. 5pm.

6 December. BYZANTINE ENAMEL. David Buckton. Byzantine Seminar at the Clere Centre, British Museum. 4pm.

6 December. MEDICINE VS. MAGIC IN BABYLONIA. Mark Geller. British School of Archaeology in Iraq lecture at the British Academy, 10 Carlton House Terrace SW1. 5.30pm. Contact: Joan Porter Mackver c/o British Academy. Tel: (44) 1400 785 244.

10 December. FROM THE HIPPO'S MOUTH: SOURCES OF IVORY AND BRONZE AGE TRADE. Olga Kraszynska. SAS Fellowship lecture at Room 329/30, Institute of Classical Studies, Senate House, Malet Street WC1. Tel: (44) 20 7862 8700. 5pm.

10 December. FROM BRONZE AGE TO IRON AGE: THE LEVANT IN TRANSITION. Jonathan Tubb. London Centre for the Ancient Near East seminar at SoAS, Throenough St. WC1. 5.15pm.

11 December. THE SANTUARY OF ATHENA AT FRANCAVILLA MARITIMA. Marina Klebnik, Accordia Research Institute anniversary lecture at the Institute of Classical Studies, Senate House, Malet Street WC1. Tel: (44) 20 7862 8700. 5.30pm.


12 December. DEITIES, FISH AND ELEPHANTS: NEW LIGHT ON THE NABATAEAN TEMPLE AT KHURBAT AL-TAMRI. Dr. Michaela Karam. Exploration Fund lecture at the Stephenson lecture theatre, British Museum, 6pm.


GLASGOW
1 December. SHELTERS FOR ETERNITY: ANCIENT EGYPTIAN COFFINS AND SARCOPHAGI. Aidan Dodson. Egyptology Scotland ACM at the Burrell Collection, Pollok Country Park, Glasgow G43 1AT. 1pm.

MANCHESTER
12 November. THE HISTORY AND COLLECTION OF THE MUSEUM OF ARCHAEOLOGY, LIVERPOOL. Patricia Winker. Manchester Ancient Egypt Society public lecture at the Renold Building, UMIST, Sackville Street, Manchester. 7pm. Contact Victor Blunden (44) 161 222 5087.

10 December. LIVERPOOL EXCAVATIONS AT SAQQARA: THE KAINER MASTABA REDISCOVERED. Khalid Daoud. Manchester Ancient Egypt Society lecture at the Renold Building, UMIST, Sackville Street, Manchester. 7pm. Contact Victor Blunden (44) 161 222 5087.

SWANSEA
5 December. ART IN THE RAMSESSIDE PERIOD. Friends of the Egypt Centre lecture at the Isso Theatre, University of Wales. 7.30pm. Tel: (44) 792253370. Website: www.swan.ac.uk/classics/egypt/friends.

USA
ATLANTA, Georgia

7 November. WARFARE BEFORE THE GREEKS: CHARIOTS AND THE RISE OF CAVALRY. Jeffrey Zorn. Michael C. Carlos Museum, Emory University. 7pm.

15 November. THE TOMB AS TRANSMITTER: EGYPTIAN FUNERARY ART AND SOCIETY. Melinda Hartwig. Michael C. Carlos Museum, Emory University. 7pm.

29 November. THE TOMB OF NUT: REBIRTH AND TRANSFORMATION IN ANCIENT EGYPT. Gay Robins. Michael C. Carlos Museum, Emory University. 7pm.

NEW YORK


9 December. NEW RESEARCH ON ANCIENT GREEK POLYCHROMY. Vinzenz Brinkmann. Archaeological Institute of America co-sponsored with the Metropolitan Museum of Art. Grace Rainey Rogers Auditorium, Metropolitan Museum of Art. 1pm.


PRINCETON, New Jersey
8 November. THE CHANGING FASHIONS OF ROMAN SILVER. Andrew Oliver, Jr. Princeton University. McCormick Hall, Room 101. 4.30pm.

13 November. DIVUS PARENTIUS: WOMEN AND ANCESTORS IN TRAJANIC AND HADRIANIC PORTRAITURE. Princeton University McCormick Hall, Room 106. 4.30pm.

ACTIONS & FAIRS

6 November. CHRISTIE’S. London. Antiquities. Tel: (44) 73389 2057.

7 November. CHRISTIE’S. London. Antiquities. Tel: (44) 73389 2057.

8 November. BONHAMS & BROOKS. London. Antiquities. Tel: (44) 79333945.

11-12 November. RICQUELLES. Paris. Antiquities. Tel: (33) 1 43 25 78 27; Fax: (33) 1 46 33 55 32.

14 November. DOROTHHEUM, Wien. Antiquities. Tel: (43) 1 51560 533. Fax: (43) 1 51560 453.

30 November-4 December. THE NEW YORK INTERNATIONAL ANTIQUARIAN FINE ART FAIR. Madison Square Garden Expo Center, New York. The inaugural exposition of the Antiquarian Fine Art Society, representing leading international dealers in fine arts and antiquities from antiquity to the 19th century. Tel: (1) 310 665 2272. Fax: (1) 310 665 2273. E-mail: antiquarian@aol.com.

5 December. CHRISTIE’S. New York. Ancient Jewellery. Tel: (1) 212 636 2245.

6 December. CHRISTIE’S. New York. Antiquities. Tel: (1) 212 056 2245.

7 December. SOTHEBY’S. New York. Egyptian, Classical and Near Eastern antiquities. Tel: (1) 212 606 7266.

IN MEMORIAM

E.T. Hall. 77. One of the leaders in the field of archaeometry, Hall established the Research Laboratory for Archaeology and the History of Art at Oxford University. He pioneered the use of thermoluminescence to determine the age of antiquities and was responsible in great part for the development of accelerator mass spectrometry. In 1953 he proved that the remains of the so-called Piltown Man were a hoax by the use of X-ray fluorescence.

Micheal L. Katzev. 62. A pioneer underwater archaeologist, in 1967 Katzev led the team that discovered a 2300-year-old shipwreck off the north coast of Cyprus, near the town of Kyrenia. The home port and name of the vessel could never be discerned, and subsequently it became known as the Kyrenia Ship. Katzev’s discovery remains the best preserved known wreck of the late Classical period. His meticulous recovery and reconstruction, carried out over a eight year period, allowed Katzev and his contemporaries in the field to further confirm their theories on how the ancient Greeks constructed seagoing vessels.

Otto Wittmann, 89. Long-serving and greatly-respected as Director of the Toledo Museum of Art, following retirement Wittmann became chairman of the acquisitions committee of the J. Paul Getty Museum.

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. Please send details at least 6 weeks in advance of publication.

For UK and other European, exhibitions, conferences, lectures, and auctions, except for France & Germany, send details to:

Isobel Whitelegg, MINERVA, 14 Old Bond St, London, W1S 4PP
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minerva.mag@virgin.net

Please send U.S. Canadian, French, and German listings to:

Dr Jerome M. Eisingen, MINERVA, Suite 2D, 153 East 57th Street, New York, NY 10022
Fax: (1) 212 688-0412
ancientart@aol.com

MINERVA 71
EGYPTIAN BRONZE PHARAOH AS OSIRIS
wearing a helmet-like head-piece with a diadem fronted by an uraeus;
diadem, cosmetic lines, and eyes once inlaid. The diadem still retains one blue stone inlay.
XXVth Dynasty, ca. 715-664 BC. H. excluding tang 33.5 cm (13 1/8 in.). Ex collection of a Belgium nobleman.


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343-263 BC, founder of the Attalid Dynasty. He wears a cloak loosely draped around his shoulders. His powerful features are enhanced by the masses of curly hair; marine encrustations remaining.

Ca. 1st Century BC. 43.2 cm. H. (17 in.). Ex A.K. collection, Denmark, formed in the 1960s.

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Late Dynasty XVIII
Circa 1386–1292 B.C.
17 in. (43.2 cm.) high
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The property of an English nobleman acquired from K. J. Hewett in the early 1950s.
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Collection
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