The International Review of Ancient Art & Archaeology

MARCH/APRIL 2002 PUBLISHED IN GREAT BRITAIN £3.50/$6.95 USA VOLUME 13 NUMBER 2

INCLUDING A SPECIAL SECTION DEVOTED TO NUMISMATICS

GEORGIA: LAND OF THE GOLDEN FLEECE

MONKS & MERCHANTS ALONG THE SILK ROAD

AUTUMN 2001 ANTIQUITIES SALES

RESCUE EXCAVATIONS AT QAZONE, JORDAN

CHURCH OF THE 40 MARTYRS, ALBANIA

NEW EARTHWATCH EXCAVATIONS

ROME MOSAICS CONFERENCE

THE CAMPANA AFFAIR

PRE-ISLAMIC COINS IN SOUTH-EAST ARABIA

A bronze figurine of a Central Asian dancer (Sogdian), from Shandan, Gansu, China. Tang dynasty (AD 618-906). H. 13.7 cm. Gansu Provincial Museum, Lanzhou. Featured in the 'Monks and Merchants' exhibition in the USA.
Seaby
antiquities gallery

14 Old Bond Street, London W1S 4PP
Tel: (44) 20 7495 2590
Fax: (44) 20 7491 1595
Open Monday to Friday 10 am to 5 pm

Our full colour 2002 catalogue is available upon request.

LURISTAN BRONZE
STANDARD FINIAL/TALISMAN
An exceptional, finely patinated example with multiple deities grasping monsters by the throat.
Ca. 9th-7th Century BC. H. 22.6 cm. (8 7/8 in.).
Ex Foroughi Collection, Teheran.
8 Georgia: Treasures from the Land of the Golden Fleece
Murray Eiland

11 Monks and Merchants
Filippo Salviati

13 Denmark's Viking Ship Museum: The Irish Connection
Christopher Follett

15 Face to Face with an Anglo-Saxon Pagan Deity?
Leslie Webster

16 The Autumn 2001 Antiquities Sales
Dr Jerome M. Eisenberg

24 The Role of Water Display at Petra
Leigh-Ann Bedal

27 Rescuing Khirbet Qazone
Konstantinos Politis

31 The Church of the Forty Martyrs
Will Bowden and John Mitchell

34 Earthwatch International
Anne Whitehouse

37 The 9th International Colloquium on Ancient and Medieval Mosaics
Patricia Witts

42 The Campana Affair
Susanna Sarti

46 Nautical Archaeology in Italy: Past, Present, and Future
Carlo Beltrame

50 Frozen in Time: Early Photography and Archaeology in the Netherlands
Leo Verhart

54 The Indigenous Coinage of Pre-Islamic South-East Arabia
Ernie Haerinck

2 News

54 Numismatic Section

63 Book Reviews

66 Calendar

IN FORTHCOMING ISSUES:
Deir el-Medinah & the Pharaohs’ Workmen
Egypt in the Age of the Pyramids • Mykerinus: the ‘Overlooked’ Pharaoh
Zenobia, Queen of Palmyra • New Buddhist Sculpture from Qingzhou
New Excavations in the UAE • An Iron Age Votive Site in Lincoln
EDITORIAL

At the 'Shrines of Infidels'

'A Nation Stays Alive when its Culture Stays Alive', So declared a sign hung above the entrance to Kabul's National Museum which, following the whirlwind of 2001, proved brave but ineffective. Nevertheless, it remains a highly apt motto from the philosophical perspective, especially at a time when the 'rebirth' of Afghanistan's pre-Islamic history is the subject of widespread concern.

Following the announcement of plans to reconstruct the Bamiyan statues under the direction of Paul Bucherer of the Afghanistan Museum and Institute (see MINERVA January/February 2002, p. 2), further debate about the merits of this project have surfaced. Karim Khalili, the Hazara leader who now controls the central Afghan city of Bamiyan, is appealing for help from abroad to rebuild the colossal Buddha statues using the monumental chunks of the statues littering the destruction site. Khalili urges swift action because what is left of what the Taliban termed the 'Shrines of Infidels' is unlikely to survive winter's rains and deep snows.

The desire to rebuild the Bamiyan statues is embedded jointly in the West's admission of guilt at standing idle while the Taliban set about its path of cultural destruction, and also in the belief that the retrieval of Afghanistan's cultural identity is a central part of restoring political stability and national self-esteem to the country. However, there are sound reasons for not rushing into a full-scale reconstruction. What form of image should be recreated? The Buddhas' robes were made from a mud plaster that could not have survived the power of dynamite. When originally conceived, the Bamiyan statues were covered in three inches of brightly painted plaster and gilding. Should faithfulness or 'classical' modernity be respected? Why not simply relocate the surviving fragments into secure storage for now, pending further debate?

Finally, it is also questionable whether the monumental Buddhas should be rebuilt at all. An authority on the statues, Susan Huntington from the State University of Ohio, has suggested that money would be better spent on a small memorial and helping the Hazara people now. Indeed, is such cultural surgery really the wisest immediate response? Past pain cannot be eradicated and there is much to be said for leaving the cliff-side empty as a solemn memorial and warning for the future. If full-scale replication is deemed appropriate, then why not reunite the statues with the masterworks currently spirited away in Switzerland at the heart of a new National museum?

Jerome M. Eisenberg.99.D.  
Sean A. Kingsley.

EXCAVATION NEWS

Bacchic Roman Wall Plaster from London

As examples of good quality figurative wall painting from Roman Britain are few, the discovery in 2001 of a particularly fine example excavated at 30 Gresham Street, London, is very important. The material consists of several large, articulated sheets of dumped painted wall plaster, and pottery from associated layers dates to AD 120-160.

Only when the fragile sheets were lifted and cleaned by Museum of London Conservation staff were the paintings fully revealed. The fragments depict part of a classical mythological scene with two half size figures: Bacchus and a female figure, perhaps Ariadne, Venus, or a maenad (a participant in the orgiastic rites of Bacchus). There are small fragments of several other figures including another woman. The area surrounding the figures is decorated with foliage and fruit, including grapes, flowers, myrtle and vine leaves. Another element of the same scene apparently depicted a team of horses or sea-horses with flowing manes. Their golden colouring could have been an attempt to depict bronze or gilded statues, and these creatures may have been associated with either the sun god Apollo's chariot or the sea god Neptune. The presence of fluted columns suggests that the composition was divided into a series of panels with striped backgrounds. Above the main panel there appears to have been a frieze with brightly coloured swirled and floral patterns. The plaster seems to have been painted using both fresco and tempera techniques.

Dr Roger Ling has confirmed that the quality of the brushwork, the subject matter, and the wide range of colours (red, blue, green, black, brown, and purple) marks the composition out as an expensive piece of work, executed by a skilled artist. It is likely that rare and expensive pigments, including red cinnabar, were used. Dr Martin Heng has observed that the sophisticated use of colour, creating highlights and producing the effect of shadows and three dimensional space, reflects artistic skill. This painting seems to have been produced for people who were familiar with both classical art and the pantheon of Roman divinities.

The original position of the wall painting is unknown, but it is very unlikely to have been moved far from its original context. Such mythological scenes could have adorned the walls of an early 2nd century local bathhouse or an 'up-market' London home. If this Bacchic scene was originally situated in a private home, then the dining room would have been its most likely setting.

ANNUAL SUBSCRIPTION
(6 issues)
UK £18; Europe £20
Rest of world: Air £27/US$44; Surface £20/US$33
Published bi-monthly.
Send subscriptions to either the London or New York offices below.

ADVERTISEMENT SALES
(Worldwide except US)
Isobel Whitelegg, 14 Old Bond Street, London, W1S 4PP.
Tel: (020) 7455 2590 Fax: (020) 7491 1595
E-mail: minerva.mag@virgin.net

(US)
Suzanne Verdugo, Suite 28, 153 East 57th St, New York, NY 10022.
Tel: (212) 355 2033 Fax: (212) 688 0412
E-mail: ancientar@aol.com

TRADE DISTRIBUTION
United Kingdom: Diamond Magazine Distribution Ltd
Tel: (01797) 225229 Fax: (01797) 225657
US & Canada: Districo, Toronto
Egypt & the Near East: American University in Cairo Press, Cairo, Egypt

Printed in England by Simpson Drewett, Richmond, Surrey.

All rights reserved; no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without either the prior written permission of the Publishers or a licence permitting restricted copying issued by the Copyright Licensing Agency Ltd, 33-44 Alfred Place, London, WC1H 7DP
ISSN 0957 7718

© 2002 Aurora Publications Ltd.

Second class postage paid at South Hackensack, US Postmaster, please send change of address to Royal Mail international c/o Yellowstone International, 87 Butler's Court, Hackensack, NJ 07601.

The publisher of MINERVA is not necessarily in agreement with the opinions expressed in articles therein. Advertisements and the objects featured in them are checked and monitored as far as possible but are not the responsibility of the publisher.
The excavations at 30 Gresham Street have revealed evidence of several substantial late 1st and 2nd century houses with traces of opus signinum floors and the border of a white tessellated floor. From which the central mosaic had been removed in antiquity. The excavations were sponsored by Land Securities plc and were carried out the Museum of London Archaeology Service in collaboration with the AOC Archaeology Group (see Minerva July/August 2001, p. 5, Nov/Dec 2001, p. 4, and Jan/Feb 2002, p. 7 for other discoveries from the site).

Elizabeth Barham and Bruce Watson
The Museum of London

Rare Ivory Folding Knife from Roman Stilton, Hampshire

A major excavation (the Insula IX Town Life Project) to explore the history of one of the insulae adjacent to the centre of the Roman town of Stilton has been underway every summer for the last five years under the direction of the author and Amanda Clarke of the Department of Archaeology, the University of Reading.

In the course of digging a cess-pit at the back of a small timber-framed property - probably a shop-cum-workshop - of 2nd and 3rd century date, which fronted on to the main north-south street, a knife with an exquisitely carved handle was discovered. When the student came up with the find, it was clear at once that it was special - the material of what proved to be the handle looked like ivory and traces of two carved animals could clearly be distinguished. Now that it has been cleaned and conserved by the Wiltshire County Council conservation laboratory, Austin Layard in the 19th century. Two winged lions have been found by Muzahim Mahmoud Hussein flattening the eastern gate, and between them a 13-line inscription of Ashurnasirpal II (883-859 BC) recording the building of Nimrud. Also found was a fragmentary prism which records a king's campaigns carried out in his ninth year. Whether this refers to Ashurnasirpal II or Ashurbanipal is presently unclear.

At the temple of Sha'ar at Umma, fragments of a diorite statue found in Akkadian levels is of particular interest as they are exact replicas of the famous bronze head of Sargon, and include parts of the head band, the eyebrows, and the curly beard. Also from this site came an Old Babylonian terracotta relief of the goddess Lama, and a large stone statue of a crouching monkey.

An interesting find made by the Department of Antiquities in its excavations at Ur in 1999 was a brick with an incised building plan on it. Other finds included pottery, some copper bowls, cylinder seals, and a large quantity of beads.

Near the zigurat at Assur, Iraqi archaeologists have located important inscriptions associated with buildings: a large stone tablet of Shalmaneser I (1274-1245 BC) related to the renewing of the Temple of Assur and also to the building of two towers by the Kal-kal Gate. An earlier stamped brick of Adad-Nirari I (1307-1275 BC) was found and also a number of tablets containing economic documentation.

More than 300 graves have been excavated at a Sasanian cemetery at Abu Sukhair, near the city of Najaf. Some of these were dug into the ground, others were brick-built, and four or five pottery vessels covered each one. Most unusually, almost every grave had four or five glass bottles of various types and designs inside, as well as the expected necklaces of semi-precious stones.

Looting is still rife in Iraq and recently the Antiquities Department have exhibited a number of objects recovered from illicit digging. They include a unique Old Babylonian clay statue almost a half metre in height of the water god Ea. Painted in red and black, the god sits on a throne holding...
a flowing vase and rests his feet on two fish men. Not recovered was a stone slab stolen from the entrance to Temple 14 at Hatra. Inscribed in Aramaic, it gave not only the date of the building but also the names of the builder and his tribe. Fortunately, Dr Jabir Khalil Ibrahim had already copied the inscription for publication in Sumer - hopefully its publication will aid its recovery from the illicit market.

(For more details on Iraqi archaeology, and for information about the British School of Archaeology in Iraq, see: www.users.ox.ac.uk/~neareast/bsai.htm.)

Dr Tamio al-Gailani
British School of Archaeology in Iraq

MUSEUM NEWS

Important Egyptian Stele Acquired by The British Museum

The British Museum recently acquired an important carved ancient Egyptian stele which was subject to an expert licence stop whilst the Museum made applications for funds to purchase it. An application to the National Art Collections Fund met with a fantastic response - the NACF decided, because of the importance of the stele, to fund the entire cost of £82,507. Sir Nicholas Goodison, Chairman of The Art Fund, said that the stele was of such central importance for the study of Egyptian monuments that we wanted to fund its purchase outright - and make a gift of it to the British Museum’. It was presented to the museum at the Fund’s annual party in the Nereid Gallery.

The round-topped limestone stele dates from the 19th Dynasty (probably the reign of Amones II, c. 1220 BC). It is not only an unusually fine example of a private stele of the period, but it also has other very interesting features. A scene carved in sunk relief in the upper part has, beneath a winged solar disk, the ibis-headed god of wisdom and learning, Thoth, standing on the right and facing Osiris, god of the dead, with his wife Isis and their son Horus. Osiris is standing on a pedestal from which rises a pair of serpents representing the sister goddesses Isis and Nephthys, whilst a lotus flower has small figures of the Four Sons of Horus (important in protecting the intestines of the mummy) standing on it.

The twelve-line hieroglyphic text in vertical columns below the scene is an invocation to several deities which include Osiris, Isis, Horus, Wepwawet (literally: ‘The Opener of the Ways’, an old name of Osiris at Abydos), and Thoth. The owner and dedicatee of the stele, named as The Scribe of the Army of the Lord of the Two Lands, Kenro, is shown standing at the lower right of the stele with his hands raised in adoration. At his feet kneels the small figure of his wife, the Lady of the House, Hunero, who holds a lotus flower.

The deities mentioned in the inscription indicate that the stele probably came from Abydos in Middle Egypt, the major cult centre of Osiris. It relates closely in style and workmanship to several other stele from Abydos in the Museum, which were probably carved in the same workshop as Kenro’s stele. It is hoped that they will be displayed together, providing a unique group. The text, a version of the formula for funerary offerings, is unusually long for the period. Also unusual is the figure of Thoth standing alone on the right facing the other deities whilst Kenro and his wife, as the dedicatees, are in a much subordinate position below.

Figure of a river-god from the left corner of the West Pediment of the Parthenon, usually identified as Ilissos, Athens, 5th century BC. Inv. PC512918 © The British Museum.

The stele has an impeccable pedigree and provenance. It comes from the collection of antiquities formed by Edward Roger Pratt (1789–1863) of Ryston Hall in Norfolk. He visited Egypt from December 1833 until May 1834 and collected a number of fine antiquities. His record of the journey to the major sites in his journal, his drawings, paintings, and paper squeezes are an important but still unpublished archive. Two other fine stele from Pratt’s collection were sold in New York in December 1998 where they fetched respectively $112,500 and $398,500 (£66,375 and £235,115). It is marvelous that this fine example from the collection has been retained in Britain through the generosity and immediate response of the National Art Collections Fund.

Peter A. Clayton

The British Museum Maintains its ‘Elgin Complex’ over the New Parthenon Museum

The perennial debate over the Elgin Marbles’, retention or restitution, has been re-ignited by the recent launch of the ‘Parthenon 2004’ campaign in London. Backed by 93 members of Britain’s parliament and by a group of British actors, this new pressure group is urging the British Museum to ‘move with the times’ and at the very least to loan its 56 Parthenon sculptures, dated between 447-432 BC, back to Greece as the cultural highlight for the 2004 Olympic Games. Unlike previous campaigns, which founndered over the question of how Greece could safeguard the marbles from Athens’ notorious pollution, the scheduled £25m construction of a new museum in the shadow of the Acropolis has now deprived opponents of repatriation of heavy moral ammunition.

The ‘Parthenon Affair’ has reappeared as a subject of great British public interest, with opinion saturating newspaper and television coverage. Writing in The Times, Graham Bins, Chairman of the British Committee for the Restoration of the Parthenon Marbles, has provoked the British Museum by arguing that ‘if the British Museum “transcends national boundaries” it makes

MINERVA 4
sense to bring all the pieces relating to the Parthenon together in a purpose-built museum next to the monument where, indeed, they can be under the British Museum’s ownership and auspices. Things move on. The BM can be more today than a pile of ashlar in Bloomsbury.

From a museological perspective, the scheduled new Acropolis Museum sounds intriguing. It will feature a glass crown formed by a rectangular transparent hall in the shape, dimensions, and orientation of the Parthenon itself. According to Professor Dimitrios Pandermalis (President of the Organisation for the Construction of the New Acropolis Museum) the ‘entire museum...will replicate the natural conditions, light and atmosphere in which the masterpieces of the Acropolis were originally seen. The subtle and detailed differences in surfaces of the sculptures will be visible as a result of the natural light and the visitor will have a sense of observing not mere museum pieces, but part of a unique building structure that continues to exist.’

The timing of the current furore is particularly sensitive for the British Museum, for whom the loss of one of its most celebrated attractions might be particularly damaging economically at a time of well-documented financial trouble. The current campaign also coincides with added pressure for the return of the Buddhist treasures from the Dunhuang Caves and Nigeria’s Benin bronzes.

Not surprisingly, Dr Robert Anderson, the outgoing Director of the British Museum, has responded emphatically that the marbles’ repatriation is non-negotiable. Confronting accusations of colonial obstinacy, Dr Anderson has stressed that despite its name, the British Museum has always been a world museum, whose purpose is ‘to display the works of mankind of all periods and of all places’. He describes the gallery in which the marbles are displayed as ‘one of the central places of earth’.

Adopting a defensive stance, he continued to state that ‘The Parthenon known to Elgin had been turned into a ruin at the end of the 17th century by an explosion caused by a Venetian shell. We are indebted to Elgin for having rescued the Parthenon sculptures and others...from the destruction they were suffering, as well as from the damage that the Acropolis monuments, including the sculptures that he did not remove, have suffered since.’

There has been speculation recently as to whether for the Olympic year of 2004, the Museum might agree to lend the Parthenon sculptures for exhibition in Athens. It is normal courtesy that such loan requests are addressed first to the Museum Director, but so far no such request has been received. Instead, there are press reports that a museum is being constructed in Athens, designed especially to house the British Museum’s own sculptures. No mention is made in these reports of the urgent need in Athens of a proper building for displaying the many sculptures of the Parthenon and other treasures that are currently lumbered in store rooms. These include 14 blocks of the west frieze that were removed, much damaged by weathering, from the Parthenon in 1803 and have not been seen by the public since then. Other sculptures are currently left on the building and suffer the same damage. If symbolic gestures for 2004 are called for, there could be none better than Greece making sure that it properly displays what it already has.

Peter Stothard, the Editor of The Times, has agreed with the British Museum’s official stance, and has denounced the claims for ‘Olympic repatriation’ as poorly conceived. Thus, ‘if the fashionable were to have their way, it would be possible for visitors to leave this new museum in 2004 on their way to the 100m freestyle finals,
look up at the place where the marbles once stood, with almost no one noticing or knowing their existence, and say “wow”. The loss would be to a museum collection which shows the origins and development of the European eye and mind. The gain would be to the aesthetics of the theme park.”

Such a remark seems unnecessarily glib in view of the sensitive language and approach currently adopted by Greece to manage the ‘Parthenon Affair’. Thus, Professor Pandermalis represents a new diplomatic perspective when, in reply to Dr Anderson, he stated that ‘Greece has also proposed that the return of the sculptures need not diminish the classical presence in the British Museum by offering a new initiative of providing new exhibits to the British Museum from Greece’s extensive holdings of classical masterpieces. The return of the Parthenon marbles provides a unique opportunity for Britain to apply a new international cultural policy more relevant to today’s 21st century needs and ideals.’

As storm clouds gather over the head of the incoming new British Museum director, Neil MacGregor, and over the museum’s 250th anniversary in 2003, it remains a truism that such high-profile repatriation would create a massive domino effect across Europe’s national museums. There can be little doubt that despite the current protests, the ‘United Nation of Europe’ is not yet ready to exchange laurel leaves as gestures of trust and co-operation in a new cultural order.

Sean A. Kingsley

Antiquities from Francavilla Maritima Returned to Italy by the Getty and the Bern Institute

In the late 1970s a large quantity of small antiquities, primarily fragmentary 7th and 6th century BC vases, terracottas, bronzes, faience vessels, architectural elements, gems, and coins appeared on the art market in Switzerland. From 1978 to 1981 nearly 3500 objects were given to the J. Paul Getty Museum by several donors who were apparently encouraged by the then curator of antiquities, Dr Jiri Frel, to acquire them in order to keep this large group together, as they apparently came from one site in Italy.

At about the same time, the Institute for Classical Archaeology at the University of Bern was gifted a second group of pieces by Dr Hans Jucker. Dr Frel invited a scholar to find joins between the numerous fragments in the two collections, but only two matches were made.

In 1993 a Dutch archaeologist, Professor Marianne Maaskant-Kleinbrink of Groningen, submitted information to the Getty that these objects were apparently from Francavilla Maritima, a site in Calabria that she had excavated, and that the objects in the museum had probably been illicitly excavated in the late 1960s and early 1970s. She was then made aware of the second group in Bern. Both the Getty and Bern agreed to repatriate the finds in to special provenance could be proved. Tests were made on the clay that still adhered to many of the pieces and on the local pottery and it was proved that they all came from the region of Francavilla Maritima.

Also, 11 fragments matched others that were in the Archaeological Museum of Sibari which had been excavated from 1963-69. The Sibari museum is nearby the site and it houses all of the other finds that were presumably excavated.

In 1995 Dr Marion True, the Getty Museum’s curator of antiquities, asked Dr Maaskant-Kleinbrink to act as a consultant to the museum and organised an international research project in collaboration with the Institute in Bern and the Italian Ministero per I Beni Culturalmente Documenti, analyse, repatriate, and curate a special supplement of the Bollettino d’Arte. It is interesting to note that a number of the small vases were East Greek and Laconian imports, while several plain and banded cups, originally thought to be of local manufacture, also proved to have originated in Greece. Among the more unusual objects were decorated ostrich eggs and faience figurines. The Getty formally deaccessioned their pieces in 1996, although the bronzes remained at the Getty until the autumn of 2000 for further study. In July 2001 the remaining pieces were sent back to Italy with the co-operation of the Comando Carabinieri Tutela Patrimonio Culturale. Several joins have now been found between the Getty fragments and those of the Archaeological Museum of Sibari, especially for the terracotta figurines.

A little-publicized special exhibition on the Francavilla Maritima Project was prepared by the Institute for Classical Archaeology in Bern and was on view from December 2000 through April 2001. An expanded exhibition on the site will originate at a later date in Sibari and will travel to Bern and Los Angeles. The Ny Carlsberg in Copenhagen also had acquired a number of pieces from this site, but the museum claims that they are unable by their bylaws to deaccession objects (a rather strange claim if they were found to be illicitly excavated).

This report is based primarily upon a paper presented by the curator of antiquities at the Getty, Dr Marion True, on 6 January 2002 at the annual meeting of the Archaeological Institute of America in Philadelphia. Minerva’s annual summary of the more notable pibers at the meeting will be presented in the next issue.

Jerome M. Eisenberg, Ph.D.

Ethiopia Awaits the Axum Obelisk’s Repatriation from Italy

Italy’s long proffered intention to return the Obelisk of Axum to Ethiopia looks like finally being honoured. After being looted from Axum in 1937 on the personal orders of Mussolini, the 24m high and 180 ton obelisk was re-erected at the eastern end of the Circus Maximus in Rome.

This spoil of war is one of six examples known to have been erected at Axum when Ethiopia adopted Christianity under the emperor Ezana in the mid-4th century AD. With a rectangular base, small windows, and a disk pattern decorating the shaft, which ends in a semi-circular summit, such monumental towers are believed to symbolise gateways to heaven. The Axum Obelisk in Rome is the only known example with decoration running along all four sides and with a false door on two of them.

Following the end of World War II, and under Article 37 of the Italian Peace Treaty of 15 September 1947, Italy undertook to return Ethiopia all removed loot within 18 months. Fifty years later the obelisk still remained a prominent landmark in Rome, which resulted in renewed repatriation demands, this time formalised by the Italo-Ethiopian Agreement of April 1997 whereby Italy promised to return the obelisk within the same year.

So why is Italy dragging its feet? Without doubt there is substantial opposition to the obelisk’s removal. First of all it graces a prominent position and has become an established landmark (with recognised tourist
 appeal). Secondly, Italy has expressed concern over the monument’s safety under the current Ethiopian political regime. Thus, Vittorio Sgarbi, Italy’s deputy minister for cultural heritage, recently announced that he would resign if the obelisk were returned. His remark that ‘Italy cannot give its consent for a monument well kept and restored to be taken to a war zone, and leave it there with the risk of having it destroyed’ has caused uproar in Addis Ababa. As a compromise, which seems to have been received as an insult in Addis Ababa, Mr Sgarbi suggested that Italy send engineers to Ethiopia to repair some of Axum’s fallen obelisks. In response, a petition circulated in Axum, and signed by 15,000 local inhabitants, has become the biggest petition ever launched in Ethiopia. His Holiness Abuna Paulos V has also dispatched an urgent appeal to Pope John Paul to intervene in the matter, the first time an Ethiopian Patriarch has addressed a Roman Pontiff since the early 17th century.

Now, the Italian Deputy Foreign Minister, Mr Rino Serri, has promised to return the obelisk within months. In all fairness, the obelisk’s safe repatriation involves extremely complex logistics. When it arrived in Rome the obelisk was restored to its pedestal and embedded in concrete, seriously compounding its disassembly. Axum airport is also considered to be too limited in size to accommodate the type of plane capable of transporting a monument of such enormity. Finally, although Dr David Phillipson of Cambridge University has found the original footings of the obelisk, his research has revealed rich archaeological deposits in its area, which may require investigation to avoid further damage to the area’s cultural heritage before the obelisk can be re-erected. As we go to press the Italian Embassy in London has told Minerva that a risk assessment is currently underway and that the repatriation operation will be opened to tender in February. 

Sean A. Kingsley

The Editors of Minerva welcome comments on any current archaeological news to our London office.

NEWS FROM EGYPT

17th Dynasty Royal Tomb Rediscovered

A joint team of German and Egyptian archaeologists have uncovered the remains of a 17th Dynasty royal tomb at Dra’ Abu el-Naga, in the northeastern area of the Theban necropolis south-east of the Valley of the Kings. It is the first royal tomb of that dynasty to be formally excavated. The burial shaft lies in front of the lower part of a small mud-brick pyramid surrounded by a mud-brick enclosure wall. The head from a life-size sandstone statue of the pharaoh was found in the burial shaft. Dr Daniel Polz, the head of the excavation and deputy director of the German Institute of Archaeology in Cairo, has identified the tomb as that of Nubkhepeperre Intef, one of the many rulers of the 17th Dynasty (c. 1663-1570 BC). He was probably the great-grandfather of the last Theban king of the 17th Dynasty, Ramose (c. 1573-1570 BC), and his brother Ahmose I (c. 1570-1548 BC), the founder of the 18th Dynasty.

In the Abbott Papyrus the relative position of this and other 17th Dynasty royal tombs are recorded following an inspection c. 1080 BC, as is the story of an unsuccessful attempt by tomb robbers to enter this tomb by digging a tunnel into it from the tomb of a private individual located near it. In the current excavations a small funerary chapel of a private individual was found next to the pyramid, but outside the royal enclosure wall. The decorations on the inner walls included portrayals of Tetti, his name, and his titles, which included ‘treasurer’ and ‘chancellor’ to the king, Nubkheperre Intef, whose large cartouche also appears on one of the walls. It is, no doubt, the tomb described in an ancient papyrus.

In the 18th century some tomb robbers did succeed in entering the royal tomb and recovered the wooden coffin of Intef. It was then sold to the British Museum without a provenance. During official excavations conducted at the site in 1881 two large obelisks were removed from the tomb site to be sent to the old Cairo Museum, but the boat transporting them sunk in the Nile only about ten kilometres from their embarkation point at Luxor. Dr Polz has now found evidence of the place from which they were removed. Fieldwork will resume in October, at which time the team will excavate a room which is thought to lie below the burial shaft of the royal tomb.

Ramesses II Funerary Chapel Found in Military Base

A funeral chapel dedicated to Ramesses II (c. 1279-1212 BC) has been excavated by an Egyptian-British team at a site of an ancient military garrison, Zawyet Umm el-Rakhem, located west of el-Alamein on the north-west coast of Egypt bordering Libya. The base seems to have been constructed to ward off Libyan incursions through the Nubian desert. The brick chapel, supported by limestone buttresses, was inscribed with cartouches of Ramesses II, and consisting of three small chambers, was also used for sacrifices to the lion-headed goddess of war, Sekhmet, and her consort Ptah. Dr Mohamed Abdel Majeed, director of antiquities for Lower Egypt, noted that a special kitchen for the priests of the shrine, apart from the main kitchen which fed the garrison, was also excavated. Previous discoveries at this site, which was initially excavated in 1925, have included a statue of the companion god Ptah, who stood about 1.2m in height, holding a baton surmounted with the head of Sekhmet, and a sarcophagus in the form of a citadel.

Design Competition Announced for "The Grand Egyptian Museum"

The Minister of Culture, Farouq Hosni, announced on 9 January an international design competition for 'The Grand Egyptian Museum', which is to be built at Giza, about three kilometres from the Pyramids. He said that it would be the largest museum in the world, covering an area of about 480,000 square metres, with a further 500,000 square metres reserved for future expansion. He stated that the estimated cost would be $350 million, without any need for external financing, though previous information released noted that several international development and financial agencies, as well as business corporations, would be involved in its financing.

A $2 million feasibility study has now been completed by an Italian team. The construction would take a period of five years - in fact, the cornerstone had already been laid over a year ago. The new museum would display all of the 150,000 antiquities now housed in the old Cairo Museum, the majority of them now in storage. All 3,500 objects from Tutankhamun’s tomb would also be on display in the new facilities. The old Cairo Museum would be renovated and then used for special displays of masterpieces.

Northern Sinai Castle: Egypt’s Oldest Abassid Monument

Al-Farma Castle, located in northern Sinai, has been revealed to be the oldest known monument in Egypt of the Abassid period (AD 750–1250), having been erected in AD 853 during the reign of the Abassid Caliph Al-Mutawakkel ala Alla in order to protect the eastern borders of Egypt. In a paper presented to the Arab Archaeologists’ Conference, Samy Saleh Abdel-Malik, the government inspector for the antiquities of Sinai, stated that the site was known as Bramun (‘town of god’) in the Graeco-Roman period, then Berma in the Byzantine period, a Coptic name from which the present name is derived. The town played a major role in the defence of the eastern borders from Barbarian incursions through the Crusades, which took place at the end of the Fatimid period (AD 909–1171). It was then that the castle was attacked and burnt down.

Jerome M. Eisenberg, Ph.D.
GEORGIA: TREASURES FROM THE LAND OF THE GOLDEN FLEECE

Murray Eiland reports on a new exhibition at the Deutschen Bergbau-Museums Bochum, Germany, until 19 May 2002

Although Georgia is now a small country, with a population of about 5.5 million, it loomed large amongst the Greeks, who appreciated it as a mysterious place on the periphery of the Greek world reachable only by a difficult voyage. In the *Argonautica* of Apollonius of Rhodes - likely referring to an 8th century BC kingdom on the Georgian coast - Jason travelled there to capture the famous golden fleece with the help of Medea. In commemoration of this event, her name is still common in Georgia. An event earlier in the mythic imagination has more significance still: Prometheus was doomed to suffer perpetual torment in the Caucasus mountains having been chained to a rock, an eagle picking at his liver, as a punishment for giving humanity the secret of fire. Both of these stories reflect the importance of metals. While sticky wool from a fleece was used to trap gold dust from a stream, it was heat that could weld the metal into objects. Metal tools - of copper and bronze in particular - could in turn be used to make other objects from softer materials. The ancients understood the importance of this development, and even today archaeologists are still attempting to define the social changes engendered by the mastery of metal.

In the beginning of the 20th century, anthropologists argued that Caucasian people radiated out from their metal-rich homeland to found European civilisations. Consequently, the term 'Caucasian' is often used today to signify someone of European ancestry. While the debate regarding the origins of the Indo-European speaking peoples continues, it is clear that in reality this region is not the Indo-European heartland. Neither Georgian (the modern language of the region), nor ancient Hurrian belong to that language family, though the relationship between them.

Fig 1. A necklace with cast antimony elements. From a cemetery at Tveli-Gotsi (Tbilisi), 14th century BC. Cat. no. 98. The very fine moulded detail on the necklace is assisted by the distinctive properties of antimony, which expands as it cools.

Fig 2 (right). A decorative pendant in the form of a dagger with unusually elaborate decoration of an animal head with fierce teeth, from Colchis, 8th/7th century BC. Cat. no. 531.

Fig 3 (below). A bronze sundisk from Bomi-Gheji, 15th-14th centuries BC. Cat. no. 143. For uncertain 'humanistic' use, these ornaments fall into several distinct types. The bold geometric forms and rather abstract design make these particularly attractive.

two languages remains unclear. The Hurrians are also difficult to define archaeologically, as the best evidence comes from their 'colonies' in the south. They are known from the Early Bronze Age (3rd and 2nd millennium BC) in Syro-Mesopotamia, where they settled between the Tigris and Euphrates. They followed the Sumerians and Akkadians as infiltrators and later ruling small regional states. From about 1500 BC the Hurrian kingdom of Mittani (who also spoke an Indo-European language) centred around the headwaters of the Habur river, was the dominant power among the small states of northern Mesopotamia. A major question then remains to be solved: how did a group of people from the Caucasus come to dominate - if not politically, then at least technologically - such a wide swath of Europe and Asia?

Metallurgical mastery is appreciated by many as the primary reason, and there is a general consensus that the Caucasus was a crucial metal-working centre. That a metal-proliﬁcent people should originate here is not surprising when one considers natural resources. Georgia is ideally suited to metallurgy, as ores of copper and arsenic are abundant there (and remain economically signiﬁcant today). More importantly, perhaps, is the climate, which is conducive to broad forests whose timber can be used for fuel. This is particularly signiﬁcant when the ore contains sulﬁdes, which must be burned away before yielding metal. About 300 kg of charcoal is needed for 1 kg of copper, which is obtained from about 30 kg of sulﬁde ore. At the famous mines of Rio Tinto in Spain, Roman workers probably used on average 260 tonnes of fuel a day. Cyrus, from which the very name 'copper' derives, probably produced about 200,000 tonnes of copper before the industry collapsed in the first few centuries AD. It has been estimated that the equivalent of forests covering the entire island 16 times over have been consumed since about 1600 BC. Not surprisingly, the entire landscape of the Mediterranean was transformed by industry on this scale. Trees disappeared, deserts formed, and harbours slumped. Rain drenched Georgia, however, with its mountains and forests, had an abundant supply of charcoal waiting to be tapped.
Ancient Metallurgy

Fig 4 (left). An elaborately decorated Colchian bronze axe. From Kwaterkewi, near Borioumi, 8th-7th centuries BC. L 18.1 cm. Cat. no. 254.

Fig 5 (right). A small figurine of a gold lion, from Karyn II at Zarei, Kakheti, 2nd half of the 3rd century BC. Cat. no. 47. Rendered in a distinctive style, this figure was not an imported luxury, but a sophisticated local product.

Pure copper was more difficult to cast than copper containing impurities, which lowered the melting temperature and made the metal easier to cast. Bronze, roughly 85-95% copper with the remainder tin and/or arsenic, melts at about 950 degrees centigrade, compared to 1084 degrees for pure copper. Arsenic was used in preference to tin before about 3000 BC because of the latter's relative scarcity. Some scholars have suggested that because arsenical copper can have a clean, shiny surface the primary reason for this mixture was originally social rather than functional. Whatever the case, the damage arsenic causes may account for the lameness of the Greek god Hephastus, even though at the time these myths were recorded iron had supplanted copper or bronze as the primary metal of civilisation. While one cannot conclusively trace arsenic lameness from Hephastus through Prometheus to Bronze Age smiths, it is nevertheless clear that an overwhelming amount of metallurgical evidence comes from Georgia. An exhibition that treats this topic therefore has a huge remit.

Given such a scope, it is important to address whether the exhibition covers a sufficiently coherent range of material. Though limited in size (indeed an exhibition several times larger would not be inappropriate), examples of varying industries and techniques have been selected from all over Georgia. This is where the real strength of the presentation lies, because travel to many regions of Georgia is difficult unfortunately, and many provincial museums suffer from poor lighting. Given that an overview of the regional metal industry is important before considering individual objects, this show is all the more welcome in that one can examine contextually material from a number of sites. Everything from native ores to finished objects are presented. Considering that mining and casting tools are often relegated to museum storerooms, grinding stones for crushing ore, and crucibles for melting metal are particularly refreshing to see. The latter are critical if one wishes to gauge how much metal could have been produced and in what kind of furnace. Taken together, the exhibition is a welcome change from purely art-based exhibitions that play upon modern conceptions of artistic merit. The catalogue reflects this range, and presents important chapters that outline current research. Drawing upon papers in Russian and Georgian in particular, much of this material has only received sporadic coverage in the West. The contribution by Othar Dzchaparize, covering early metal finds and comparing them with those from other areas, is particularly noteworthy, as is the paper about early mines in Svaneti by Schota Tscharotani.

Dr Murray Eiland is a researcher in archaeological science at the Institut für Mineralogie, J.W. Goethe-Universität, Frankfurt.

Fig 6 (bottom left). Ake moulds for casting are quite rare archaeological finds in Georgia. Discovered in the settlement of Kalewî, Black Sea coast. 8th/7th century BC. Cat. no. 259, 354.

Fig 7 (below). Silver tetradrachms from Colchis (5th-4th centuries BC), recovered in a round crystal druse. The early coin, in a Greek style, attest to the far flung trade. Cat. no. 425.

While it is unclear just when metal first began to be used in the Caucasus, small tools were already being made in the second half of the 5th millennium BC. Hooks, borers, and awls were used during this early phase, and there are occasional beads that attest to the importance of status as well as function. Already at an early date smiths understood that
Ancient Metallurgy

Fig 8. Silver bracelets with calf-head terminals, From Pitschewari, 5th century BC. These rather Achaemenid looking bracelets are indicative of the diffusion of artistic styles over long distances (if not of more direct links with Iran). Cat. no. 420.

Fig 9. A belt buckle made of lead and bronze, from Kwischelshitz, c. 400 BC. This piece reflects Stepp art style. The animal is shown poised for action with a minimum of extraneous detail. A figure on its back seems to be predatory. Space between animal decoration is filled by spirals. 9.9 x 9.1 cm. Cat. no. 426.

like water - potentially yielding detailed castings. For that reason it was particularly favoured in later periods. Of interest to medieval alchemists, it required considerable skill to utilise and seems to have been something of a conundrum during the Bronze Age.

The Caucasus continued to play an important metallurgical role well into the Iron Age, as is attested particularly amongst the Urartians of eastern Anatolia. Good examples of their metalwork have found their way into Greece where they can be seen in museums. First mention of the Urartians (claimed to be the ancestors by the Armenians) is made by the Assyrians in the 13th century BC, although their power peaked c. 860-580 BC. Their state, founded in the region of Lake Van, was built on the ancestral ruins of Hurrian settlements. The Urartians were a powerful force, even challenging Assyria, until they were finally conquered by the Medes.

What was a tragedy for the Urartians may have created a fortune for the Georgians, who flourished at the same time. During the 7th and 6th centuries BC, the region revived from Classical ruins under the stimulus of Greek trade. Large scale agriculture and cattle-breeding were introduced, and local products were traded with locally minted coins (Figs 5, 7, 8). Western Georgia was known to Greeks and Romans as Colchis, while the east was termed Iberia. This division is apparent in antiquity on the basis of material culture, and nowhere better illustrated than by axe types. The Colchian axe typically has a long neck and a flaring asymmetrical blade, and the lower half is wider than the upper portion (Figs 4, 9, 10). The Iberian axe is totally distinct, a treat considering the hyper-exactness of many archaeological groupings. The blade on a short neck is a symmetrical crescent. In some regions this division appears constant for a thousand years, a testimony to the conservative nature of mountainous regions such as Georgia that are still divided by nuances of language and culture between east and west.

The exhibition ends with a presentation of the latest developments during the 1st millennium BC. At this time iron was the predominant metal type produced, although work in bronze and other metals was far from finished (Figs 6, 8, 9). Still long distance trade in relatively rare tin would no longer control the production of metal, as iron occurs naturally far more widely. Once an understanding of how to forge iron was obtained, weapons with an edge much harder than bronze could be made at a fraction of the cost. Unfortunately for archaeology, iron does not survive in the archaeological record as well as bronze. What does remain shows that new weapon forms were crafted by forging rather than casting. Bronze would slowly be relegated to an artistic medium, where it remains today, while iron would be produced in greater quantity as hot forging technology increased the number of possible uses for this metal. Almost certainly Prometheus would approve.

Fig 10 (right). Copper moulds for casting distinctive Colchian axes. Unlike a simple one-piece mould, with one flat face, these moulds yield more complex forms. Metals can preserve a distinctive microstructure dependent upon their rate of cooling. Modern replication studies require archaeological evidence such as this to be effective. One of these axes was found together with its mould in Tagillion, Colchis, beginning of the 1st century BC. Cat. no. 260.

Georgia. "Treasures from the Land of the Golden Fleece" is at the Deutschen Bergbau-Museen Bochum, Germany, until 19 May 2002. For further information: tel. +49 (0) 234 8870; www.georgien-ausstellung.de. An exhibition catalogue in German (pp. 475; hardback) is available for 48 Deutschmarks.

MINERVA 10
MONKS AND MERCHANTS

Filippo Salviati reports on an important travelling exhibition about cultural interaction along the Silk Road, China.

Despite their strategic geographical location and the pivotal role played in the cultural interchange between China and Central Asia, up to now Gansu and Ningxia had not been granted the necessary, scholarly attention they deserve, as Juliano and Lerner point out in the introduction to the catalogue accompanying the exhibition (published in New York by Harry N. Abrams, in collaboration with the Asia Society). During the four centuries separating the Han and Tang dynasties, Gansu and Ningxia were a real melting pot where different ethnic groups with cultural and artistic traditions mixed, preparing the ground for the international and cosmopolitan character of the Tang empire. The key figures who were to lay down the foundations of a cultural renaissance, that invested not only in China but throughout the whole of East and Central Asia, were the thousands of anonymous monks and merchants (Fig 3) who travelled along the Silk Road to spread religious doctrines, mainly Buddhism, and to trade precious goods over incredibly long distances (Fig 3).

To introduce the visitor to the exhibition and the reader of the catalogue to one of the most fascinating - yet complex - cultural mosaic of ancient history, the authors devote the first section to defining the geographical and ethnic setting in north-west China: the regions through which the Silk Road passed, leading from the Han capitals, Chang'an and Luoyang, into Central Asia.

The last emperor fled from Luoyang because of the famine and fire was set to his palace and to the city. Luoyang is no more. Yeah it is no more. If I were to write to you everything about how China has fared, it would be beyond grief!

These words were written in the beginning of the 4th century AD by a Sogdian merchant in a letter addressed to his home in Samarkand while he was in the city of Lanzhou, in China's north-west province of Gansu. The letter vividly describes the chaotic situation which followed the fall of the Han dynasty in AD 220, signalling the end of the largest East Asian empire of the time and the beginning, in China, of a four-century period of internal political divisions. This exceptional and important historical document was excavated in 1907 by Sir Aurel Stein at a guard post on the Chinese frontier wall to the west of Dunhuang, an oasis in Gansu province, famous for its Buddhist caves.

In the Han period Dunhuang was the frontier between China and the Central Asian regions, the gateway through which access was granted to the 'Middle Kingdom', the traditional name for China.

The letter, written by Nana-vandak sometime in June or July of the year AD 313, is now one of the highlights of the exhibition 'Monks and Merchants. Silk Road Treasures from North-west China', the first exhibition ever organised to focus on the cultural, artistic, and religious changes which affected China during the long time spanning the fall of the Han dynasty (206 BC - AD 220) and the rise of the Tang dynasty (AD 618-907). Curated by Annette L Juliano and Judith A. Lerner, 'Monks and Merchants' was first presented in New York, in the renovated exhibition space of the Asia Society, and it is now on view, until 21 April, at the Norton Museum of Art, West Palm Beach, California. From 15 June to 10 September 2002 the exhibition continues at the Peabody Essex Museum, Salem, Massachusetts.

Apart from the Sogdian letter, lent by the British Library, London, all of the more than 120 objects selected for the exhibition come from Chinese museums located in the north-western provinces of Gansu and Ningxia. This regional focus is determined by the scope of the exhibition, which aims to show the fertile cultural interchange that occurred between China and other countries during the 400 years which divided the empire, a period often referred to as the 'Chinese middle ages'. This interchange was made possible by the network of overland communication routes popularly known as the 'Silk Road'; Gansu and Ningxia were the two provinces through which the Chinese section of the Silk Road passed, leading from the Han capitals, Chang'an and Luoyang, into Central Asia.
Silk Road Trade

Fig. 4. Detail of a clay figure of Kasyapa, from Majítshan cave 87, S. Gansu. Western Wei period (AD 535-557). H. 140 cm. Kasyapa, elder disciple of Buddha, was one of the most popular 6th century figures in Chinese Buddhist art. Here he is portrayed as a foreigner. Majítshan Research Institute.

Fig. 5. Detail of a granite figure of Avalokiteśvara (Bodhitattva of Compassion), excavated in the Qinian District, Gansu Province. Sai dynasty (AD 609-618). H. 144 cm. Gansu Provincial Museum.

Further Details: Norton Museum of Art: Tel. +1 561 832 5196; e-mail: museum @norton.org; web: www. norton.org. Peabody Essex Museum, Salem, Massachusetts: e-mail: pem@ pem.org; web: www.pem.org

All illustrations courtesy of the Asia Society, New York.

Fig. 6. Gold burial mask excavated from the tomb of Shi Daode (d. AD 678) at Gyan Nansuqiaoxiang, Ningxia. Tang dynasty (AD 618-906). The components of this mask would have been sewn onto a textile covering the face of the deceased. The use of gold, rather than jade, is unusual and may represent foreign influence.

Fig. 7 (below). Gold reliquary in the form of a miniature coffin from Dayuan Temple, Jingchuan County, Gansu. Tang dynasty (AD 618-906). L. 12.3 cm. Reliquaries containing what were believed to be the bones of the Buddha were important attractions for Buddhist pilgrims visiting monasteries. They were lavishly decorated with gold, silver, and semi-precious stones. Gansu Provincial Museum.

Fig. 8. Bronze figure of a dancing Central Asian person, from Shandan, Gansu. Tang dynasty (AD 618-906). H. 17.3 cm. This figure can be identified as Sogdian by his big hooked nose, big boots, and peaked cap. Sogdian dancers were amongst the most valued of the foreign musicians and dancers in vogue in China during the Tang period and earlier. Gansu Provincial Museum, Lanzhou.

but a number of objects escaped the attention of the robbers, including a precious gilt-silver ewer decorated with Greek mythological scenes (Fig 3). The ewer can be regarded as a compendium of the multi-cultural traditions that characterised Central Asia and north-west China at this time. It is likely that this object was manufactured in Central Asia, probably in ancient Bactria - corresponding to present-day northern Afghanistan - by an artist who followed Sasanian models for this type of vessel, but decorated it with imagery derived from the classical world. The vessel must have been acquired by Li Xian from a caravan directed towards the Chinese capital and passing through the Gansu region controlled by him.

Sasanian vessels were one of the most sought after prestige goods traded along the Silk Road, and one of the principal mediums through which the imagery of the ancient classical and Iranian worlds reached China, influencing in part the style and the iconography of Tang sumptuary arts. Wine scrolls, winged horses, lions, and other motifs of foreign origin became known to the Chinese and entered their iconographic repertory thanks to the merchants who brought from distant lands exotic, luxury objects which figured in the markets of Tang aristocracy.

Of all the merchants active along the silk route - including Persians, Syrians, and Indians - those of Sogdian origin (Fig 8) were the most influential and powerful, to the extent that their language became the lingua franca of Central Asian economic transactions. Sogdian communities had been established in north-west China since the 4th-5th century AD and later on, during the Tang dynasty, they occupied entire quarters in the most important cities, including the capital of the empire. The Sogdians were instrumental in bringing to China not only luxury goods from the West, but also religious ideas and cultural traditions. They were among the primary translators of the Buddhist scriptures into Chinese and many monks and pilgrims travelled with their caravans, safely reaching distant destinations. Buddhism had already reached China via the Silk Road during the Han dynasty, but this foreign religion really flourished in the following centuries and under the Tang rules in particular, as shown by the many objects related to the Buddhist faith and selected for the exhibition (Figs 2, 4, 5).
DENMARK’S VIKING SHIP MUSEUM:  
THE IRISH CONNECTION  

Christopher Follett

Denmark’s Viking Ship Museum is focusing on the Danish-Irish Viking connection in a major new exhibition on the Vikings in Ireland running until 2004. Taking place concurrently in the waterfront shipyard at the museum, located on a fjord-side site in the cathedral town of Roskilde near Copenhagen, is work on the construction of a full-scale replica of one of the Viking vessels (Fig 3) — a replica of the Irish warship built in Dublin in 1042, repaired near that city in the 1060s, and finally sunk in Roskilde Fjord. It will be due for launch in 2004. A maiden voyage to Dublin is planned for the replica in 2007 after extensive tests in home waters.

Denmark’s Viking Ship Museum at Roskilde is the repository for the remains of five 11th-century vessels excavated halfway up the fjord at Skuldelev (west of Copenhagen) in 1962 (Fig 1), and since then re-assembled by a team from the Danish National Museum. The vessels — two warships, two trading vessels, and a fishing boat — in various states of preservation, were built in Denmark, Norway, and Ireland. In the late 1990s dendrochronological tests conducted on the rings of the oak keel of what is the oldest extant Viking longship wreck pointed, not as expected to a local Scandinavian or Baltic place of construction, but to a Viking settlement near Dublin, possibly Woodquay, Kilmainham, or Islandbridge. Only about one-fifth of the 30-metre-long ‘Irish’ warship — dubbed Skuldelev 2 — is left, but the discovery of its place of origin caused something of a sensation, sparking renewed interest in the Danish Vikings’ link with the Emerald Isle.

The ship is one of the most visible proofs of the connection between Ireland and Denmark and it is also a manifestation of the conditions prerequisite for the Vikings’ ability to travel and leave their mark on the development of a large part of the northern hemisphere, Viking Ship Museum director Mrs Tinna Damgaard-Soerensen says. She adds that ‘The Viking Age was the period when Scandinavians travelled the world to conquer, to colonise and to plunder but it was also the period when they settled in foreign countries and established townships which became centres of specialised crafts. The means for this was highly effective clinker-built sailing ships, whose construction and sailing capacities made it possible to undertake long-distance journeys that took the Vikings far from Scandinavian shores and also enabled them to establish and maintain trade and communications between the new settlements and their homelands...The ship is evidence of the direct link there must have been between the two major towns of Dublin and Roskilde at the end of the Viking Age.’

The Skuldelev 2 vessel’s shipwrights were Irish, or more accurately Hiberno-Scandinavian, and the ship’s design is classically Scandinavian, a unique example of one of the considerable contributions made by the Vikings to Irish culture. The vessel would have had a crew of up to 100 people, 60 of them oarsmen, during its voyage from Ireland to Denmark almost 1000 years ago. Along with the other four ships in the museum, it was filled with stones and scuttled in the early 12th century to block Roskilde Fjord and prevent marauding Norwegian Viking invaders from attacking Roskilde, then Denmark’s capital and main port (Fig 1).

History books had hitherto dated the end of the Vikings’ settlement of Ireland (extending over more than 400 years) to 1014, when the Nordic invaders were finally routed by local Irish forces led by Brian Boru, King of All Ireland, at the Battle of Clontarf, today a suburb of Dublin. The new tests on the oak hull of the longship told a different tale, extending the period the Viking invaders held sway in Ireland by half a century at least. Legend had it that Boru drove the Danes out of Ireland, but all evidence now shows that they did not leave, but integrated into Irish society prior to the Anglo-Norman invasion of 1169-71, which finally brought an end to the Viking era in the island.

The first recorded Viking raids on Ireland took place in 795 on the island of Lambay, situated off the east coast near Dublin, followed by sporadic attacks. The Vikings in Ireland came mostly from Norway, but recent research shows that the Danish Vikings had a greater presence in Dublin in particular than previously realised. By the early 840s the Vikings established raiding bases, fortified camps or estates called ‘longports’ along the coast and rivers, the most important being located at Dublin, which was to
The Viking invasion of Ireland signalled the end of a golden age in early Irish history, which had begun around 550 and had seen monasteries sprouting up all over the island in an era dominated by a spirit of learning and enlightenment. Monks and missionaries from Ireland travelled throughout Europe and the Irish were skilled in the art of writing and manuscript illumination, as testified by the Book of Kells, dating from around 800 and containing full-page biblical illuminations, including a Virgin and Child scene.

The initial Viking raids were directed at the monasteries which housed great riches, and major plundering was reported - not only by the Vikings but also by the Irish themselves. Ireland was divided into a welter of independent kingdoms, which were perpetually in conflict with each other, and the country was in constant strife. Whereas the local Irish never stole items of religious value, the Norsemen had no scruples about stealing holy books, shrines, chalices, and other objects of value from churches and monasteries. The Vikings indulged in violence (Figs 2, 4), murder, kidnapping, and blackmail, but they also built ships, bridges, and castles and were good merchants, exporting goods to other immigration areas of the era. Naval bases were established and the Vikings set up their first settlement proper in the winter of 840-41 close to Lough Neagh in Ulster. The Danish Vikings played a role in founding all the main cities of Ireland such as Dublin, Waterford, Wexford, Cork, and Limerick.

Dublin was founded as a naval base in 841, but archaeologists have not yet discovered the exact site of the actual 'longphort'. Weighing scales and cast weights found in large Viking burial grounds at Kilmallock and Islandbridge in Dublin indicate that trade played a major part in the city's life, its geographical position making it a hub for traffic passing through the Irish Sea to and from Scandinavia, the Faroe Islands, the Scottish isles, south-west England, France, and Spain.

The first systematic excavation of Dublin started under the auspices of the National Museum of Ireland in 1961-62, centred on the area around Christchurch Cathedral (High Street, Winetavern Street, Christchurch Place, Woodquay, and Fishamble Street). Remains of Viking houses, notably the typical low walled, rectangular Dublin house with doorway at either end, graves and artefacts were unearthed in cultural layers. Thousands of artefacts and the foundations of more than 150 houses were excavated, and 14 separate plots were identified, as well as 13 different building phases from the period 920-1100. In Waterford, an extensive series of houses, parts of town defences, and a unique church with an apse dating to the late 11th and early 12th centuries have been uncovered at various sites. In Wexford, excavations have revealed a sequence of timber buildings, the earliest dating from around the year 1000. The Viking settlements in Cork is thought to have been located in the south of the island on the River Lee, but no excavated structures from the Viking epoch have been recovered so far. With the possible exception of Begenish Island, County Kerry, evidence of Viking settlements outside counties has been rare, although there are datable artefacts from various sites. The National Museum of Ireland continues its work on the Viking presence with ongoing excavations in Dublin and southern Ireland, near Cork.

The 'Vikings in Ireland' exhibition at Roskilde displays some 250 objects, notably jewellery, arm-rings, weapons (Figs 2, 4), everyday objects, and craftsmen's tools, giving a full presentation of almost 400 years of Norse colonisation. Special seminars, workshops, and conferences are planned for the next two years at Roskilde, which is the leading centre for research into Viking shipbuilding technology. The public also has access to the construction work of the 'Irisch Viking warship replica in the adjoining shipyard. The exhibition is being staged in cooperation with the National Museum of Ireland, Dublin.

Anglo-Saxon Paganism

FACE TO FACE WITH AN ANGLO-SAXON PAGAN DEITY?

Leslie Webster introduces a new amulet find from Carlton Colville, Suffolk.

The British Museum has just acquired an unusual new addition to its Anglo-Saxon collections (Fig 1). It consists of a 43mm high silver three-dimensional bearded male figure, carefully and realistically modelled, and with a distinctive pose, in which he touches his beard with one hand and his belt with the other. He wears a cap and tightly-fitting belted knee length trousers, which accentuate his penis; the trousers, hands and face are all mercury-gilded, and a suspension loop is attached to the cap. This enigmatic little figure has a powerful presence. His distinctive clothing suggests some kind of ritual dress, and the selective gilding of hands, face and trousers also suggests an unhearthly nature. The figure was evidently designed to be worn as a pendant, though whether round the neck, or hanging from a belt at the waist, is uncertain. It was recovered from a known Anglo-Saxon settlement and cemetery site which has produced many rich finds over the years, mostly dating to the later 6th and 7th centuries. The original context is unknown. However, we can be reasonably sure that this striking and exceptional object was some kind of amulet, probably an image of one of the Germanic gods, whose protection or assistance was invoked in rituals and acts of veneration.

The figure belongs to a small group of related figures dating to the early Anglo-Saxon period, all from sites near the east coast of England, between Lincolnshire and Kent. Four other three-dimensional figures of this kind are known, two of which are datable to the 7th century, the others being stray finds without context. Two of these, from the Anglo-Saxon cemetery at Breach Down, Kent, and from Caistor-on-the-Wolds, Lincolnshire, are male; the other two are female, one from Grave 5 at Bradstow School, Bradstow, Kent, the other a recent find from Higham, near Rochester, now also acquired by the Museum. All these are of bronze, but are similar in scale to the silver figure, and share a range of features including similar gestures and feet jointed together. Only one of the others, however, appears to be clothed - the figure from Breach Down, who wears the same short trousers which emphasize the penis, but is clean shaven, and appears to sport a pony tail, or possibly a hood of some kind. The gestures of both female figures draw attention to their genitalia, and in the case of the Higham figure are in a pose very similar to the silver man. The Broadstairs female figure has a pendant loop, and was suspended from a belt, and the Caistor female has rivets at the rear, for fixing to a flat surface; but the other two are without any form of attachment, and may have been used in cult contexts. Significantly, a number of related contemporary Scandinavian figures occur as deliberate deposits in halls and have been interpreted as cult objects, like the example from the major site at Upplåka, south Sweden.

This Swedish example, like a number of other male images from this period, including some on the Sutton Hoo helmet and the Finglesham buckle, appears to wear a horned head-dress or helmet. These horned figures are often depicted as warriors, and appear to form a discrete and separate group, which has invited considerable scholarly discussion in both Scandinavia and England. The new find, in contrast, is unarmed, and distinctive in its clinging trousers and neat cap, similar to the leather cap worn by the famous sacrificial bog body from Tollund, near Silkeborg in Denmark. Could this be a significant detail in linking the figure to fertility rituals, or to deities associated with fertility and rebirth? It is intriguing that a number of apparently religious figures and images from the Viking period seem to wear similar caps; most spectacular amongst them is the well-known seated figure from Rällinge, Södermanland, Sweden, identified as the Norse god of fertility, Frey, who has a conspicuously erect penis, and touches his beard with his right hand, in a gesture similar to the new figure (Fig 2). Perhaps there is indeed more than coincidence in the shared emphasis on both figures' sexuality, the touching of the beard, and the carefully delineated cap. The sexuality of the similarly clad Breach Down figure, and that of two naked female figures, adds further support to the suggestion that this group as a whole may have been associated with ideas about fertility, and possibly even with Anglo-Saxon equivalents of the god Freyr and his sister, Freyja; but such is the limited extent of our knowledge of Anglo-Saxon paganism and its associated rituals that this must remain speculative.

The new figure was discovered in July 1998 on an Anglo-Saxon cemetery and settlement site at Bloodmoor Hill, Carlton Colville, Suffolk by a metal detector who was authorised to detect on the spoil heaps of an archaeological excavation carried out in advance of housing development. Subsequently declared treasure at an inquest, it was valued at £25,000 by the Treasure Valuation Committee and acquired for the British Museum with contributions from the Art Fund and from the Friends of the British Museum. It will go on show when the re-organised and refurbished Early Medieval Europe Gallery at the Museum opens later this year, accompanied by some of the other figures mentioned above; visitors will then be able to decide for themselves on the meaning and purpose of this powerful and enigmatic image and its close cousins.

Fig 1. An Anglo-Saxon silver amulet depicting a dressed and bearded man found at Carlton Colville, Suffolk. H. 43 mm.

Fig 2. A seated male figure, probably the fertility god Frey, from Rällinge, Sweden. Early 11th century.

Leslie Webster is Deputy Keeper of the Department of Medieval and Modern Europe, the British Museum.

MINERVA 15
THE AUTUMN 2001 ANTIQUITIES SALES

The results of the London, New York, and Paris auctions are presented by Dr Jerome M. Eisenberg in his 24th biannual report on the surprisingly resilient antiquities market.

MORRIS CYPRIOIT COLLECTION SOLD BY CHRISTIE’S LONDON

The noted zoologist and author Desmond Morris acquired his first Cypriot objects in 1967 shortly after his visit to the Cyprus Museum in Nicosia. In nine years he assembled a collection of over 1100 objects, principally pottery, including what is certainly the finest assemblage of Early Bronze Age vessels outside Cyprus. He published his collection in 1985 in a scholarly work, *The Art of Ancient Cyprus*, illustrating it with his own photographs and drawings. Part of his collection was exhibited at the same time at the Ashmolean Museum, Oxford, and the collection has been accessible to both scholars and students for many years. The writer and his wife had the pleasure of visiting Mr Morris and his collection at his home in North Oxford about ten years ago.

Unable to sell his collection as an entity to a museum or institution for some years, he finally decided to place the most significant part of the collection in auction. The sale on 6 November at Christie’s in South Kensington of 190 lots consisting of more than 250 pieces was published in a separate catalogue, *The Art of Ancient Cyprus* and presents what is no doubt the finest collection of Cypriot pottery vases and figurines ever to appear at auction. In a departure from the usual catalogue layout, it begins with objects from the Hellenistic period and proceeds, somewhat irregularly, backward in time, concluding with the two most important Early Bronze Age bowls and a single Chalcolithic stone pendant.

The four most important pieces brought prices well over their estimates in spite of the significant restorations on all four. One of the six known examples of scenic compositions on very large deep bowls in Red Polished Ware, known as the Oxford Bowl (Fig 1), from the Early Bronze Age, c. 2000-1900 BC, h. 38.5 cm, rim diam. 38.1 cm, most probably depicts a scene of bread making. Estimated at £20,000-£25,000, it was purchased by the J. Paul Getty Museum for £35,250 ($51,359). (Note: all prices realised include the buyer’s premium of 17.5% on the first £50,000 of the hammer price and 10% of the amount over £50,000.)

Eleven stylised male figures stand on a ledge around a large ovoid bowl on four legs, which is attached to a channel with two small vessels; a larger figure stands on a pedestal inside the bowl (Fig 3). This Early Bronze Age vessel, h. 34.3 cm, l. 47 cm, appears to depict the ceremonial beginning of a grape pressing, and is probably the earliest known depiction of this ritual. Its estimate of just £7000-£10,000 and obvious restoration did not deter a private collector from acquiring it for £37,600.

The rim of a third large Early Bronze Age vessel, a deep bowl on a stem foot, is decorated with modelled figures of a bull and a vulture, with a bucranium (bull’s skull) pole at opposite sides, each next to a small attached footed bowl.

Fig 1 (top left). A Red Polished Ware bowl, known as the Oxford Bowl, most probably depicting a scene of bread making. Early Bronze Age, c. 2000-1900 BC. H. 38.5 cm, rim Diam. 38.1 cm.

Fig 2 (top right). An Early/Middle Bronze Age jug bearing a scene of a deer milking, c. 2300-1650 BC. H. 44.2 cm.

Fig 3 (middle left). An Early Bronze Age vessel depicting what seems to be the ceremonial beginning of a grape pressing. Probably the earliest known such depiction of this ritual. H. 34.3 cm. L. 47 cm.

Fig 4 (bottom left). An Early Bronze Age vessel decorated with modelled figures of a bull and a vulture, with a bucranium (bull’s skull) pole at opposite sides. H. 34.6 cm.
ON THE PROVENANCE OF AN UNPROVENANCED ANTIQUITY

This unusual marble lustral double basin (Fig 5) was brought from Italy to Cobham Hall in Kent c. 1802 by the 4th Earl of Danby. It was acquired by Spink, London, in the late 1950s or early 1960s, sold to the Binney collection, Kent, and then went to a private collection in Richmond, Surrey. It had first been published in 1724 by B. de Montfaucon in L'antiquité expliquée et illustrée en figures; by C. Verruele in the American Journal of Archaeology 59 (1955), where it was illustrated, and 63 (1959); by N. Neuerburg in Architetture della fontane e del ninfei nell'Italia antica (1965); by C. Verruele again in Greek Sculpture and Roman Taste (1977) and in ‘Greek Sculpture in Miniature for Roman Patrons’ in Philia Epi for George Mylonas (1987). The writer did some additional research and found that it was auctioned by Sotheby’s on 23 July 1957 in a sale which took place at Cobham Hall.

Obviously this excellent provenance, which goes back to the early 18th century, was unknown to Christie’s, and the current consignor wished to remain anonymous. If the staff of the Museum of Fine Arts, Boston, had not reconstructed the history of this group, it would have been considered an illegally acquired item by some over-anxious detractors of the antiquities trade, such as Lord Renfrew, who wrote in his recent book Loot, Legitimacy and Ownership (London, 2000; reviewed by this writer in Minerva, January/February 2001, 49-51) that ‘the most simple principle is to treat unprovenanced antiquities as looted antiquities.’

A large Early/Middle Bronze Age jug, c. 2300-1650 BC, h. 44.2 cm, bears a deer milking scene, possibly ritual. On the shoulder of the vessel (Fig 2) a male figure (with restored head) sits on a milking stool, accompanied by a small jug and bowl; a female deer awaits near him, while the large stag stands apart from them, facing away from the scene. Again appraised at only £7000-£10,000, it was sold to the Getty for £28,200. (The museum was offered the entire collection some time ago but...
only wanted the few best pieces, so their patience was finally rewarded when Morris decided to break up the collection.) The rest of the top ten lots were of considerably less importance and they all went to private collectors for between £6110 and £8225. The sale attracted a good number of enthusiastic bidders, mostly private collectors and museums, and totalled £444,585, with 85% of the lots sold by number and 91% by value.

ROMAN MARBLE LUSTRAL BASIN IN CHRISTIE’S LONDON SALE

There were few items of importance in the 7 November Christie’s auction at South Kensington as their New York counterpart continues to garner most of the meaningful consignments. A rare large Roman marble lustral double basin with a reclining river god within a central arched shrine (Fig 5), c. 1st-2nd century AD, 89 cm wide, 74 cm deep, and 66 cm high, was inexplicably estimated at a remarkably low £7000-£110,000. Apparently unknown to the cataloguer, it had an impeccable 18th century provenance (see the note accompanying Fig 5). It
was won after a spirited round of bidding for £97,250 by the Museum of Fine Arts, Boston.

A small, but beautifully carved section of a green basalt statue of the 19th Dynasty pharaoh Seti I (c. 1291-1278 BC) wearing a short sheath-kilt (Fig 7), with a remarkably fine fragmentary double column of hieroglyphs with two cartouches on the reverse, h. 45.7 cm, estimated conservatively at £10,000-£15,000, brought a surprisingly high bid of £97,250 from the London dealer Rupert Wace, probably acting on behalf of a client. A fine Egyptian sandstone bust of a noblewoman (Fig 6), late 18th Dynasty early 19th Dynasty, c. 1386-1292 BC, h. 43.2 cm, was consigned by a nobleman whose father acquired it from R.J. Hewitt in the early 1950s. It sold to an American dealer for £58,750, at the low end of its estimate of £50,000-£80,000.

Only two of the other top ten objects, but one sold to private collectors, brought over £30,000. A large, but fragmentary inscribed Babylonian ceremonial axe head estimated at £30,000-£40,000 sold for £35,250 to a European museum, and an unusual and rare large, but very fragmentary, Coptic textile depicting an eagle within an arcade, estimated at a conservative £1500-£2500, brought an astonishing £35,500 from a private collector. The sale totalled £996,305, with 35% of the lots unsold, but with 84% sold by value, showing both the lack of exciting material and the conservative nature of the estimates on those items that found their way to buyers.

NEW KINGDOM HEAD STARS AT CHRISTIE’S NEW YORK

One of the two major Egyptian heads featured at the two day sale of antiquities held at Christie’s New York on 5-6 December was a colossal Egyptian gabbro royal portrait head wearing the crown of Upper Egypt and a plaited beard (Fig 8), h. 56.5 cm. Originally a portrait of the 18th Dynasty pharaoh Amenhotep III (1386-1349 BC), it was recut at a later period, probably during the 19th Dynasty, in the reign of Ramesses II (1279-1213), transforming the image into that of the latter king. There is an enthroned colossal granodiorite sculpture of Amenhotep III in the Louvre (no. A 20), as well as a colossal red granite head of the same pharaoh in the British Museum (no. EA 15), that were also recut for Ramesses II. Estimated at £800,000-£1,200,000, the head, from an American private collection, sold for £776,000 to a European collector. (Note: all prices realised include the buyer’s premium of 17.5% on the first £80,000 of the hammer price and 10% of the amount over £80,000.)

The anthropomorphic lid of an Egyptian limestone sarcophagus (Fig 9), c. 664-30 BC, 152 cm, with three columns of hieroglyphic text, estimate £80,000-£120,000, was bought by a European museum for £82,250, in spite of a prominent damage to the head. A large Hellenistic veined alabaster hydria, complete with lid and stand (Fig 10), total h. 60.5 cm, was made in Egypt during the earlier Ptolemaic Period, c. 3rd century BC. Estimated at £80,000-£120,000 it sold for £88,125. A large (51.1 cm) 30th Dynasty basalt falcon, estimated at £250,000-£300,000, was bought in.

The auction featured a collection of

---

Fig 14. An early Hellenistic gold diadem necklace, from which are suspended granulated amethyst pendants; c. 330-300 BC. L. 39.6 cm.

Fig 15. A Hellenistic gold strap necklace with a cabochon garnet centerpiece, 29 trilobed bezel pendants suspended from filigree rosettes, and box-like terminals set with garnets; late 3rd to early 2nd century BC. L. 27 cm.

Fig 16. A solid cast Greek gold ring with an oval bezel depicting a roaring horse, c. 4th century BC. W. 2.6 cm.

Fig 17. An early Hellenistic gold serpent bracelet terminating in a realistically modelled serpent with gaping jaws; c. 340-300 BC. W. 7.3 cm.
nearly 90 Egyptian antiquities formed by Pia matis Nestor (1866-1950) and his heirs. One of the objects was an elaborately decorated Egyptian wooden anthropoid sarcophagus of the 25th-26th Dynasties (715-525 BC), h. 180 cm, made for Iretier, the son of Pa-di-Her and Taremuenet (Fig 11). Acquired by Nestor c. 1910-1940, it sold for $171,000, far beyond its low estimate of $65,000-$85,000. A very rare 18th Dynasty vase in the form of a kneeling female holding a child (Fig 12), 15.9 cm, was originally sold by Paul Mallon, a dealer operating in Egyptian antiquities in Paris, and later in New York. This type of vessel from the Nestor collection, of which only four are known, was connected to childbirth and nursing. Estimated at $75,000-$100,000, it sold for $76,575 to an American dealer.

A rare 6th Dynasty alabaster bust of the pharaoh Menkaure from the Nestor collection, estimated at a low $120,000-$180,000, no doubt due to the near obliteration of the mouth, was bought in. Also unsold was the important, though fragmentary, head of the 18th Dynasty pharaoh Horemheb, acquired in 1976 from a Belgian collection and now estimated at $450,000-$550,000.

An attractive late Hellenistic life-sized marble head of a goddess (Fig 18), c. 1st century BC, h. 25.7 cm, is of the so-called Sappho type, with its wide, well wrapped fillet, now considered more likely to be Aphrodite. Bearing an estimate of $140,000-$180,000, it sold for $160,000 to a foreign collector. A sensitively sculpted late Hellenistic marble torso of Artemis (Fig 19), h. 78.7 cm, also brought $160,000, but this time from an American dealer even though it was estimated at $80,000-$120,000. A rare and unusual Attic red-figure mug in the form of the head of the horned and cow-ear goddess Io (Fig 13), c. 430-420 BC, h. 20 cm, was bought for $82,250 by a European dealer after lively bidding, obviously oblivious to the unusually low valuation of $15,000-$21,000.

The two-day sale of 532 lots totalled $5,460,869, with just 68% of the lots sold by number, and only the same percentage sold by value, perhaps indicating the apparent excess of material offered, especially in view of the rather quiet year for the ancient art market, and indeed for the entire art and antique market, due to the weak economy. In fact, just before the sale a notice was distributed indicating that about 150 of the lots were to be sold without reserve. (An attractive large Etruscan imasto khrinos, estimated at $10,000-$15,000, thus sold for an astonishingly low $1,998, although most of the lots sold without reserve brought results not far below their usual prices. There were few other true bargains.) With the jewellery sale described below, the two sales totalled $6,185,885, bringing the New York department's sales this year to more

MINERVA 20
than $12.7 million.

CHRISTIE'S NEW YORK HOLDS THIRD ANNUAL ANCIENT JEWELLERY SALE
On 5 December Christie's New York conducted another successful ancient jewellery sale timed to coincide with holiday gift shopping. While the sale had a good number of buy-ins (28% of the lots), it realized 84% of the pre-sale estimate for the entire sale, with some lots bringing several times their estimates.

An unusually fine early Hellenistic gold strap necklace (Fig 14), c. 330-300 BC, l. 39.6 cm, consisting of two loop-in-loop chains interspersed with both granulated and hollow spheres, from which are suspended large granulated amphora pendants, was acquired by a European collector about 60 years ago. A tiny frog, a rare motif for Greek jewellery, appears on each of the two large box-like terminals. Estimated at $80,000-$120,000, it brought $127,000 from a European dealer. A second Hellenistic gold strap necklace with a cabochon garnet centerpiece, 29 tri-lobed beehive pendants suspended from lilies, set with garnets (Fig 15), late 3rd to early 2nd century BC, l. 27 cm, was formerly in the collection of William and Bernadette Berger. It sold for $56,400, more than its estimate of $56,400.

SOBETHY'S SALE OFFERS UNUSUAL NUMBER OF SELECT PIECES
The Sotheby's New York antiquities sale of 7 December distinguished itself by the number of top pieces sold - ten of them bringing more than $100,000. It also marked the 30th anniversary

Fig 21. An unusual Archaic Greek marble deep bust of a kore, said to date c. 630 BC. H. 24.5 cm.

Fig 24. A marble portrait head (of the Primaporta type) of the Roman emperor Augustus, late 1st century BC-early 1st century AD. H. 35.6 cm.
that Richard M. Keresey, the ‘Worldwide Director’ of the Antiquities Department, has been associated with Sotheby’s. The cover piece of the catalogue, an elegant Hellenistic marble head of a young prince (Fig 20), mid-2nd century BC, h. 22.9 cm, was formerly in the collection of the reigning family of Liechtenstein. It was featured and published in Robin Symes’ exhibition ‘Royal Portraits and the Hellenistic Kingdoms’ just two years earlier. Now consigned by a New York collector, it sold for $247,750 (including buyer’s premium) to another New York collector, within its presale estimate of $200,000-$300,000. It was once sold at Sotheby’s, London, on July 5 1982, as a Roman head of the 1st century AD and went for just £12,100.

An unusual Archaic Greek marble deep bust of a kore (Fig 21), said to date c. 630 BC, h. 24.5 cm, is from the noted collection of Charles Gillet, subsequently from the collection of the late Marion Schuster, both of Lausanne. It was exhibited and published by Karl Schefold in the 1960 exhibition in Basel ‘Meisterwerke griechischer Kunst’. Estimated at $80,000-$120,000, it finally sold to a Japanese dealer, N. Horiiuchi, apparently acting as an agent for a museum, for $236,750.

An imposing monumental marble cuirass torso of a Roman emperor, either Antoninus Pius or Marcus Aurelius, wearing a tunic, cuirass, sash, and cloak (Fig 22), c. AD 138-180, h. 131.5 cm, originally from a French collection, had decorated the entrance hall of a Madison Avenue office building for 12 years before it was consigned to this sale. It sold to a European collector for $214,750, comfortably over its estimate of $125,000-$175,000. A fragmentary Roman marble torso of Aphrodite based on a Praxitelean prototype (Fig 23), c. 1st century AD, h. 63.5 cm, originally in the Massarenti collection at Palazzo Accoramboni and published in 1897, was deaccessioned by the Walters Art Gallery, Baltimore, and sold at Sotheby’s New York on December 12, 1991 for $18,700 to a New York dealer. Now conservatively estimated at $20,000-$30,000, for it extended only from the navel down to the knees, it brought an astonishing $137,750 on a telephone bid from a European dealer.

An attractive marble portrait head of the Roman emperor Augustus of the Primaporta type (Fig 24), late 1st century BC-early 1st century AD, h. 35.6 cm, bearing an estimate of $125,000-$175,000, sold for $115,750 to an American collector specialising in Roman Imperial portraits. A striking pair of Roman silver fluted bowls, each bearing the inscription VATERIMNAIS, c. 1st half of the 1st century AD, Diam. 11.8 cm. (Fig 25), c. 1st half of the 1st century AD, diam. 11.8 cm, were part of a German private collection formed in the mid-20th century. They sold to an American collector on the telephone.

**Fig 26 (above right).** Limestone portrait head of an early Ptolemaic pharaoh wearing a nomes-headcloth, either Ptolemy I or Ptolemy II; c. 285-221 BC. H. 24.1 cm.

**Fig 28 (right).** A rare male wooden figure, probably depicting a royal prince, perhaps either Amenemhat or Tutankhamen; c. 1353-1336 BC. H. 17.8 cm.

**Fig 27. A Roman mosaic panel depicting five different species of fish and an octopus; 60.3 x 123.2 cm.**
for $126,750, meeting the estimate of $100,000-$150,000. A Roman mosaic panel depicting five different species of fish and an octopus, sensitively executed in muted colours (Fig 27), c. 1st century AD, 60.3 x 123.2 cm, was contested for by several dealers, finally selling to N. Horwich for $148,750, considerably more than its low pre-sale estimate of $40,000-$60,000.

A very rare male wood figure of the time of Akhenaten (Fig 28), c. 1353-1336 BC, h. 17.8 cm, is probably a depiction of a royal prince, perhaps either Smenkhare or Tutankhamun. Originally in the Pefret collection in Paris until 1925, it was then sold by John Cooney to Joseph Brummer’s gallery in New York in 1947, finally appearing in the Koller auction of his brother Ernest Brummer in Zurich in October 1979, at which time it was acquired by the New York dealer Peter Sharrer. It was thought by Cooney to belong to the group of six statues found in the tomb of Tut at Medinet Gurub, published by Emile Chassinat in 1901. Now bearing an estimate of $70,000-$100,000, it was purchased by an American collector by telephone for $126,750.

Early in the sale, a small Egyptian faience amulet of a hippopotamus, 12th-18th Dynasty, only 3.5 cm in length, estimated at $5,000-$6,000, brought a remarkable $84,125 due to two determined bidders.

A handsome limestone portrait head of an early Ptolemaic pharaoh wearing a nemes-headcloth (Fig 26), c. 285-221 BC, h. 24.1 cm, is either Ptolemy I or Ptolemy II. Now consigned by the Ernst and Rosemarie Kanzer Foundation, the wood stand by Inagaki confirms that it is from an old French collection. The unusually low estimate of $20,000-$30,000 did not prevent a telephone bidder, another American collector, from acquiring it for a resounding $137,750. A second major sculpture from the Lausanne collections of Charles Gillet and Marion Schuster, passed through inheritance to Mathilde de Goldschmidt, was a large Sumerian gypsum figure of a worshipper (Fig 30), Early Dynastic II (c. 2750-2600 BC), h. 44.1 cm. It had previously been sold by Sotheby’s London on 10 July 1989 for £71,500. It was then sold to a New York dealer for $225,750, bearing out its estimate of $200,000-$300,000.

The sale of just 323 lots totalled $4,827,110, over its low estimate, with only 73.1% sold by number and 73.4% by value. The latter figure would have been higher had it not been for the buy-in of a Greek marble head of Aphrodite, estimate $400,000-$600,000, and the large bronze figure of a youth formerly in the William Herbert Hunt collection, said to date to the Roman period, estimate $300,000-$500,000. The buyers of the most important objects were primarily private collectors and then European dealers; except for the purchase of the Sumerian figure, American dealers were conspicuously absent. In confirmation of the conservative estimates, 92% of the sold lots went at - or above - the department’s pre-sale valuations.

**ROMAN STIGILATED SARCOPHAGUS SOLD AT FINAL DE RICQLES AUCTION**

An elegant Roman marble stigilated sarcophagus with two lion heads (Fig 29), 3rd century AD, l. 217 cm, h. 82 cm, sold for FFr 2,289,000 (£215,820) with buyer’s premium included, triple its pre-sale estimate of FFr 500,000-FFr 700,000, at the final sale conducted by Francois de Ricques at the Drouot-Montaigre on 11-12 November. A partially draped life-sized Roman male torso (Fig 31), 2nd century AD, h. 104 cm, estimate FFr 50,000-FFr 65,000, realised FFr 872,000. The sale of 690 lots realised a total of FFr 12,210,000.

Over the past several years Mr de Ricques, with the invaluable assistance of Jean-Philipppe de Serres as his expert, has developed into the leading commissaire-priseur in Paris for the sale of ancient art, conducting auctions in this field twice annually. He will now relinquish this position to become the vice-president of Christie’s new French operations. Hopefully Mr de Serres will continue to serve as a consulting expert for Christie’s.
THE ROLE OF WATER DISPLAY AT PETRA

Leigh-Ann Bedal

Nested in a valley surrounded by mountainous red sandstone ridges on the northwestern edge of the Arabian Desert are the ruins of the ancient city of Petra. Today Petra is a favourite destination for tourists travelling to see the impressive archaeological sites of modern Jordan. In antiquity Petra was located at the crossroads of the major trade routes that cut through the region, the hub of a vibrant trading network linking East and West, and was the capital of the Nabataean kingdom (c. 168 BC to AD 106).

In addition to its strategic position, two other factors led to the development of Petra as an important political, economic, and cultural centre despite its arid environment: its naturally fortified geographic position and the presence of water, as described by the Greek geographer, Strabo, in the 1st century BC. ‘Petra...is situated on a spot which is surrounded and fortified by a smooth and level rock, which externally is abrupt and precipitous, but within there are abundant springs of water both for domestic purposes and for watering gardens’ (Geography, 16.4.21).

Natural springs provided a reliable source of water in an environment where the annual rainfall is less than 10cm. However, a populous centre such as Petra could not rely solely on the local springs, and so Nabataean engineers, who were formerly devoted to carving tomb façades, expanded their skills for the construction of a complex hydraulic system that captured and stored rainwater for use through the long arid summer months. The remarkable engineering skills of the Nabataeans have long been noted and admired, leading to their designation as ‘Masters of the Desert’. An extensive system of channels, runnels, and aqueducts carried water from Petra’s springs and catchment areas to reservoirs, cisterns, agricultural plots, and public works throughout the city and its environs.

In addition to serving Petra’s domestic and civic needs, the complex hydraulic system supplied water to several installations within the city whose main function may be described as aesthetic or ornamental. For example, water was channeled to a votive fountain in the form of a lion standing 4.5m tall and carved into the rock face. The water poured through an opening in the lion’s mouth filling a basin at its feet (Fig. 4). Elsewhere, water cascaded over a large apsidal niche beside the ‘Palace Tomb’, creating a waterfall more than 20m high. At the eastern end of the city centre, a public fountain (nymphaeum), erected after the Roman annexation of Petra in AD 106, provided a cool gathering place and rest spot for passers-by.

A newly designed garden and pool-complex exemplifies the extra-
giant use of water by the Nabataeans for aesthetic purposes. It is located in the heart of Petra, on an expansive terrace overlooking the city’s main street and adjoining the Great Temple complex (Figs 1-2). The large open area was long believed to be the site of a marketplace (the so-called ‘Lower Market’), but archaeological investigations in 1998 and 2001 revealed the presence of a monumental swimming-pool (43 x 23 m; 2.5 m deep) with an island-pavilion and an elaborate hydraulic system that fed the pool and also irrigated a large garden terrace (65 x 53 m) (Figs 3, 5-6). Beside the pool, a waterfall spilled from a cistern perched high on a rocky escarpment, 9.5 m above the pool. The Petra garden must have appeared as a virtual oasis within the city (Fig 6). Based on parallels in the palace complexes of Herod the Great of neighboring Judaea, and at other contemporary palatial estates, it may be determined that the Petra garden and pool-complex is an example of a pleasure garden, or paradēsos, that possibly belonged to a royal complex built by the Nabataean king Aretas IV (9 BC to AD 40).

The tradition of gardens and gardening has a long history in the ancient Near East and can be traced back to the 3rd millennium BC. In ancient Egypt and Mesopotamia, gardens are known to be associated with temples, private estates, and royal palaces. Following the eastern campaigns of Alexander the Great in the 4th century BC, the royal pleasure gardens of ancient Persia were described by Xenophon (Oeconomicus 4.13, 4.20-24) and the Persian paradēsos (Greek paradēsos: paradise) was introduced to the Hellenistic world. Subsequently, the paradēsos became an important element in Hellenistic palace complexes as one of several recreational facilities, which included pavilions, banquet halls, pools, fountains, promenades, aviaries, zoos, and theatres.

In the desert, water is at once a bare necessity and the greatest of luxuries. Only the richest and most powerful cities could afford to devote scarce resources to an installation that consumes large quantities of water for non-practical purposes. As a result, water display functioned as a symbol of wealth, status, and power. In public squares, at the entrances to theatres, assembly halls, and religious sanctuaries, and at major intersections, the presence of water reinforced the amenity of the space and reminded the viewers - citizens and foreign visitors alike - of the quality and generosity of the local rulers. Perhaps the greatest example of the conspicuous consumption of water for the purpose of display and aggrandizement is its use in recreational facilities. Waterfalls and open-air swimming-pools are exceptionally wasteful in that they are subject to excessive loss through evaporation. To establish and maintain a pleasure garden with a monumental pool in such an arid climate, the Nabataeans must have had a surplus of water, enough to devote a suf-

Fig 4. Water channeled to this relief carving of a lion in Petra poured out through his open mouth (now badly eroded) creating a decorative fountain.

Fig 5 (left). A diversion tank, castellum, collected water from the pool’s overflow and other sources and directed it into stone conduits that irrigated the garden terrace.

Fig 6. An artistic rendering of the garden and pool-complex at Petra. The colour scheme is based on fragments of painted stucco found in the excavations and standard architectural practices of the period. The colonnaded peristyle is based on similar examples of contemporary pool-complexes. Details of the garden’s layout and plantings are purely conjectural.
Petra’s Pleasure Gardens

swimming-pools associated with magnificent gardens. It was in one of these pools that the High Priest, Aristobulus III, was drowned at the request of his uncle, the young and ambitious future king, Herod:

‘But with darkness coming on as [Aristobulus] swam, some of the friends (of Herod), who had been given orders to do so, kept pressing him down and holding him under water as if in sport, and they did not let up until they had quite suffocated him’ (Josephus, Antiquities 5.3.3).

This passage has particular significance in that it verifies the use of the pools for swimming and recreation. In its final phase, a total of seven swimming-pools graced the Hasmonean palace complex at Jericho. No other example of such an abundance of large pools in one building complex is known to have existed anywhere in the Hellenistic World.

Carrying on the tradition established by the Hasmoneans, Herod the Great (37-4 BC) built his own winter palaces at Jericho, in addition to several other estates scattered throughout the kingdom, as part of his ambitious building programme. Herod’s palaces and fortresses at Masada, Herodium, Jericho, Caesarea Maritima, and Horvat ‘El-Eq (Ramat Hanadiv) all featured swimming-pools. Josephus informs us that the pleasure grounds at Herodium were ‘worth seeing because of the way in which water, which is lacking in that place, is brought in from a distance at great expense’ (Ibid. 15.9.4). The swimming-pool at Herodium, Herod’s summer fortress (built 23-20 BC), has a circular island-pavilion that could be accessed only by swimming or boating. The overall design of the Herodian complex is virtually identical to the one at Petra, built only two decades later: a monumental pool with an island-pavilion adjoining a large earthen terrace supported by a double retaining wall.

During the second half of the 1st century BC, a time of rapid urban and institutional growth at Petra, the city centre, Herod was the dominant architectural and political influence throughout the region. This, and a history of rivalry and dynastic marriages between the Herodian and Nabataean royal families (Josephus, Jewish Wars I.8.9, 13-29), account for similarities in architectural design and recreational facilities at Petra.

The discovery of the Petra garden, with its monumental pool and irrigated garden terrace, provides profound evidence that the Nabataeans were indeed ‘Masters of the Desert’. Their skills in hydraulic engineering went far beyond providing for the fundamental needs of a large urban population. By collecting and storing every drop of water, they were able to supply a variety of ornamental and recreational facilities - sacred pools and fountains of Petra’s symphony, as well as a monumental pool and formal garden - that played an important role in promoting Petra’s image as the political and cultural centre of Nabataea, an independent and prosperous kingdom.

Acknowledgements

Funding for the excavations of the Petra Garden and Pool-Complex has been provided by the following: National Science Foundation Doctoral Dissertation Improvement Award (1998), ACOR Near and Middle East Research and Training Administration Fellowship (1998), Dumbarton Oaks Project Grant (2001), ACOR CAORC Fellowship (2001), and the generous collaborative efforts of Martha Sharp Joukowsky (Brown University). The project was carried out with the cooperation of the Department of Antiquities of the Hashemite Kingdom of Jordan.

Illustrations:
Fig. 2: S. Karswell
Fig. 6: C. Karmelopoulos and V. Zachos;
all others: L-A. Bedal,

Leigh-Ann Bedal
is the director of the Petra Garden
and Pool-Complex
Excavations, Jordan.
RESCUING KHIRBET QAZONE

Konstantinos Politis describes the struggle to save a unique Nabataean cemetery in south-east Jordan.

An unusual cemetery on the south-eastern shores of the Dead Sea in Jordan recently came to light by tomb-robbing activity (Fig 1). When a small group of archaeologists rushed to the site, they discovered burials and objects similar to those found decades ago at Qumran and the Cave of Letters, where the Essenes once lived and wrote the famous 'Dead Sea Scrolls'. But this new cemetery, named Khirbet Qazone, belonged to Nabataeans who inhabited the ancient Dead Sea harbour town of Mahoza mentioned in the Babatha papyri archives.

In 1996 and 1997 a rescue excavation was mounted at this previously unknown cemetery site. Although archaeologists managed to unearth 22 undisturbed shaft graves, over 3500 looted burials were recorded (Figs 2, 4). Each of the graves had a single burial and there was no evidence of re-interment (Figs 3, 5-7). Most were dug into the soft soil, undercut to the east and covered by adobe brick slabs (Figs 2, 6). At least two were constructed of stone cists. Men, women, and children alike were laid to rest with their heads placed to the south side of the grave. Although the graves were constructed in a similar manner to those found at Khirbet Qumran on the north-west side of the Dead Sea, there was no other evidence to indicate that these belonged to an Essene community.

The dry conditions of the soil into which the burial shafts at Khirbet Qazone were cut, and the nearly air-tight construction of the graves, decapitated many of the bodies, resulting in the survival of skin, hair, and even internal organs (Fig 8). Some of these bodies were wrapped in leather and textile material (Fig 7). The leather hides were specifically made into shrouds stitched together, decorated, and sometimes painted in red. The textiles, on the other hand, consisted mostly of reused Graeco-Roman style mantles and tunics (Figs 10, 13). One of the best-preserved bodies, which was confiscated from an antiquity dealer in 1997, is now in the Yarmouk University, Irbid, Jordan. The 'mummy', as it is erroneously named, is actually the body of an adult male wrapped in remnants of 3 to 4 textiles, at least one of which is a tunic. The exceptionally good preservation of these organic materials, as well as the human bodies themselves, gives us a unique picture of the life of ordinary Nabataeans living on the eastern shores of the Dead Sea.

Although local tomb-robbers claimed to have found jewellery, glass vessels, small wooden boxes, and papyri in the graves at Khirbet Qazone, only a few of the burials which were legally excavated contained any such objects. Adornments found included iron bracelets, copper and silver torcs and earrings (Fig 12), gold earrings (Fig 11) and bracelets, beads, and a very worn silver ring. A wooden staff, a pair of sandals, and a laurel wreath were discovered in a grave of an adult male.

From surface collections made at Khirbet Qazone more metal work was found, as well as pottery and glass fragments belonging to the 1st to 3rd centuries AD. Broken pottery bowls, plates, and drinking vessels scattered around the cemetery may be interpreted as remnants of funerary meals, a common Nabataean practice.

Four 'Dushara' betylts and/or nefesh stelae recovered from looted tombs are similar to ones found at Petra. One funerary stele was inscribed in Greek, AUCENH H KALH ('Aseni the pretty girl'). The use of the Greek language during the 1st and 3rd centuries AD in Nabataea was not unusual as it was the lingua franca of the eastern Roman Empire. Two
Greek papyri found by tomb-robbers at Khirbet Qazone (now in a private collection in London) mention Nabataean names and refer to landownership (Fig 9). Perhaps the most exciting find at Khirbet Qazone was the unusually good preservation of the textiles; many of them were virtually complete. At least 57 identifiable textiles have now been recovered from the site. Most are characteristic sleeveless Roman tunics with a purple-coloured stripe running down either side of the neck opening, and with rectangular Greek mantles decorated with four symmetrically-placed coloured motifs, usually gamma-shaped (Figs 10, 13). Similar textiles have been found at the Cave of Letters in the Judean Desert and at Dura Europos on the Euphrates river. Wall-paintings in the synagogue at Dura Europos in fact depict such dress (Fig 14), as do the painted portraits of Graeco-Egyptian men and women found in the Fayum cemeteries in Egypt.

To the north of the Khirbet Qazone cemetery are remains of a settlement which dates to the 1st century AD. This was the location of the harbour town of Mahoza mentioned in the Babatha records. The ancient historians Diodorus, Strabo, and Josephus described such Nabataean communities living by the Dead Sea and wrote that they flourished by trading in the rich natural resources of the
area such as bitumen, salt, balsam, and sulphur. Future work in the area hopes to uncover these settlements.

Future Plans
An urgent appeal is being made to save the remains of Qazone on the eastern shore of the Dead Sea, one of the most important known Nabataean cemeteries.

Ruthless pillaging by tomb-robbers has reduced Qazone to a field of what looks like bomb-craters (Figs 2, 4). Over 3500 burials have already been looted, some of which are known to have contained important docu-

ments and dozens of complete, rare Graeco-Roman textiles. Archaeologists have estimated that there are about 5000 burials at the site, but these are being reduced daily by illegal excavations.

It is now critical that a rescue project be mounted to save what is left of Qazone. Such work would entail the complete and comprehensive recording of all that is evident on the surface and plotting this information on a contour map of the entire site, collecting all surface finds and retrieving human remains from tombs opened by looters. New excavations also need to be conducted in undisturbed burials.

The well-preserved human remains surviving at Qazone offer a unique opportunity to study pathology and to initiate tests such as DNA analysis (which will enable the bodies to be compared with those from Qumran). Analysis and conservation of the rarely preserved textiles discovered at Qazone are also an important part of this project. Finally, a wider survey of the area will help to identify the settlement site associated with the cemetery and to define its relationship with the communities present on the shores of the Dead Sea during the Late Roman period.

For more information about Qazone and how to help save this key site, please write to Dr. K. Politis at email kdpolitis@hotmail.com or send contributions to the Hellenic Society for Near Eastern Research (Qazone Rescue Project), Leoforos Ioniás 145, Athens 174 56, Greece.

THE HELLENIC SOCIETY FOR NEAR EASTERN STUDIES (HSNES)
HSNES is a non-profit scholarly organisation founded in Athens, Greece, in 2000. Its aims include promoting and supporting cultural, social, and economic development activities in the Near East and acting as a forum for contact and exchange of ideas between Greek and other Near Eastern institutions and individuals. In 2001 HSNES co-sponsored the major international conference on the 'Worlds of the Herods and Nabataeans' at the British Museum. It is currently sponsoring excavations and research at Kh. Qazone, ancient Zoara in Ghor es-Safi, and Wadi Farasa in Jordan (co-sponsor). In 2004, HSNES is organising an exhibition on ancient Greek inscriptions from the Near East jointly with the Greek Ministry of Culture.

HSNES members receive full details of activities and lectures and an exclusive bi-annual newsletter. For further details please contact emg@thea.gr; fax: +30 1 9922341.
The HSNES is a tax-deductable charity (Greek registration no. 1005/2001).
Have you missed any issues of MINERVA?

Back issues 1994-2001 can be supplied at £3.50 each in UK/Europe, or £4.00/$7.00 to the rest of the world (subject to availability).

1998 - 2000:

- MARCH/APR 1998
  Dietrich von BOTHMER on Forbeses of Greek Vases
  Hellenistic & Roman Glass in London
  Seals and Sculpture of the Indus Cities
  Dark Age York discovered
  The Palatine Museum Reopens
  The Winter 1997 Antiquities Sales

- NOV/DEC 1998
  Fayum Portraits from Caire ‘London Bodies’ - Museum of London
  Hunt Collection in Linerick, Ireland
  Chino Sculpture in Vietnam
  The Art of the Maya
  ‘Celtic Europe’ - Museum of London

- JULY/AUG 1999
  Greek Galleries at the Metropolitan Museum, New York
  English Wall Paintings
  Ancient Gold in Dallas
  The Warren Cup
  Roman London
  The Coastal Necropolis of Akanthos

- MAY/JUNE 1998
  Gifts of the Nile: Ancient Egyptian Faience
  Glyptic Art of the Ancient Near East, Scrolls from the Dead Sea
  Wessex Art Museum’s Collection
  Kemet: Exploring the Origins of Egyptian Civilisation

- JAN/FEB 1999
  Egyptian Funerary Arts in Boston
  Chinese Masterpieces from Taipei
  Iberian Antiquities Collection
  Excavation Report from Thebes and Trench Androsianica
  Oxford’s Garden of Antiquities
  San Vincenzo Maggiore in Italy
  Art, Antiquity & the Law

- SEPT/OCT 1999
  Valley of the Mummies, Egypt
  Annorum: Excavation in Turkey
  The Eating Habits of the Minoans
  Galatian Masterpieces Reunited
  Digging at the British Museum
  Museums and Collectors in Antiquity
  Ashmolean Museum Coin Collection

- JULY/AUG 1998
  Glyptic Art of the Ancient Near East
  Aiabni Museum Open in Macedonia
  Sculptures of the Palace Alcata
  New Numismatic Discoveries of British Empire Numismatics
  Welsh Coin Treasure of the English Civil War

- MARCH/APR 1999
  Treasures from the Royal Tombs of Ur
  Ashurruenid Silver from Persia
  Archaeology of the Levant
  Canaan & Israel in Philadelphia
  Assyrian Reliefs Recorded
  Autumn Winter Auction Reports
  Coins or Ingots? The Zinjili Hoard

- NOV/DEC 1999
  Scythian Treasures from Ancient Ukraine
  Pharaohs of the Sun
  King Alfred: London’s Forgotten King
  The Rosetta Stone
  Cleaning the Elgin Marbles
  Sutton Hoo Ship Burial

2000 - 2002:

- MARCH/APR 2000
  Cleaning the Parthenon Sculptures
  New Conservation Techniques
  Egyptian Galleries at the Cleveland Museum
  Asian Art at the Nortom Simon Museum
  Ancient Faces: Mummy Portraits

- NOV/DEC 2000
  Scythian and Sarmatian Treasures
  Egyptian Art at the Balam College
  Magic in Ancient Egypt
  Via Egnatia: Restoring a Roman Road
  All Past’s Excavations at Nicopolis
  Archaeology of Chaucer’s Pilgrims

- JULY/AUG 2001
  Treasures of Ancient Sichuan
  The Gold of the Amazonas
  City of Pan, Israel
  Arcadia in Norfolk
  A Celtic Gold Masterwork
  Butrin 2000

- MAY/JUNE 2000
  Egypt 2000 BC: The Middle Kingdom
  The Samnite: Early Italians
  Gladiators and Caesars
  Medieval Wall Painting in Fextor & Salisbury
  The Shawpik Roman Coin Hoard

- JAN/FEB 2001
  The Labyrinth of Minos
  Peruvian Silver at the Metropolitan
  Roman Denmark
  Archaeology in Scotland
  The Hoi An and Tek Sing Shipwrecks
  Judaism Amongst the Parthians
  Loot, Legitimacy and Collecting

- SEPT/OCT 2001
  Roman Sculpture at Princeton
  Rescue Excavations at Zangana, Turkey
  The Nabataeans at the British Museum
  Spring 2001 Antiquities Sales
  Byzantine Coin Die
  The International Antiquities Trade
  Langlois Roman Coin Hoards

- JULY/AUG 2001
  Coptic Art in Egypt on Show in Paris
  The Late Roman Silver Treasure
  From Kaiseraugs
  The Golden Age of Chinese Archaeology
  The Archaeology of Bahrain
  Wealth & Power in the Viking Age

- MARCH/APR 2001
  Erebusans at the Palazzo Grassi
  Cleopatra at the British Museum
  Iranian Treasures in Vienna
  Villa Musem: Pompeii Uncovered
  Autumn 2001 Antiquities Sales
  Images of Power on Ancient Coins
  ‘Forgery Culture’ Reviewed

- NOV/DEC 2000
  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
  Bologna Museum Coin Collection

- SEPT/OCT 2000
  The Red List: Looking of African Archaeological Objects
  Athens: The City Beneath the City
  Underwater Excavations at Dor, Israel
  The Origins of Ancient Egypt:
  New Discoveries
  The Spring 2000 Antiquities Sales

- MAY/JUNE 2001
  Thaslil Egyptian Collection
  Musée Guimet Reopened
  New Byzantine Rooms at the Met.
  Conservation at Angkor Wat
  UK “Treasure” Report
  Henry Salt: Pioneer Egyptologist
  Archaeology News from San Diego

- JAN/FEB 2001
  Armenian Warlords at Leides
  New Sichuan Gold Grave in Siberia
  Troy: Dream & Reality
  Roman Frescoes in Jerusalem
  Ilini Dam, Turkey
  Stamp Seals of Dilmun
  Coins of the Coriosolites

Please send your order and payment

to our UK or USA office.
Late Antique Pilgrimage

THE CHURCH OF THE FORTY MARTYRS

**Will Bowden** and **John Mitchell** describe a forgotten master-building from the end of antiquity surveyed at Saranda in Albania.

On a hill overlooking the bay of Saranda at the southern end of the Albanian-coast, just across from Corfu, stand the ruins of a great vaulted basilica, dedicated to the Forty Martyrs of Sebaste. In its heyday this was a holy place of pre-eminence, a significant site in the Late Roman world. The Forty Martyrs were soldiers in the army of Licinius (AD 308-324) who, in AD 320, refused to abandon their Christian faith and were made to stand in a frozen pond until they expired (Fig 3). Their cult was widespread in the Eastern Mediterranean, and relics are known to have been held at Constantinople and Caesarea. They enjoyed particular veneration in the age of Justinian I, and the historian Procopius records how the emperor was cured of a serious infection of the knee when his leg was brought into contact with their relics which had recently been found in the city. A local tradition still current in Saranda tells how only 30 of the group were actually saintly; the remaining 10 were in fact demons! The 30 true saints are said to have escaped Saranda, leaving only the ten demons behind. The story recals an old cult of the martyrs on the hill and may have had its genesis in an extraordinary feature of the building, a complex of ten subterranean chapels, disposed along an annular corridor beneath the western end of the church.

The basilica, striking in appearance and unique in its design (Figs 1, 2, 5), seems to have been built as a major pilgrimage centre to attract the Christian faithful from the length of the Adriatic coasts as well as from the Balkan hinterlands. Founded probably around the year 500, it was served by a monastery that probably flourished throughout the medieval period. The subsequent fate of the monastic buildings and the hostels for the reception of pilgrims and other guests is not known, but the church itself remained standing, and reportedly continued in use until the middle of the 19th century, cared for by a small community of monks. The basilica was abandoned and fell into ruin soon afterwards, but its high walls can still be seen standing up to roof-level in photographs taken by the Italian archaeological mission (to Butrinti) of Luigi Maria Ugolini in the early 1930s (Figs 2, 5). It was only in the mid-20th century that the building was reduced to the shattered ruin which now meets the eyes of visitors. It is said locally that the building was destroyed by German artillery in 1944. The church may have suffered some damage during the war but it is most probable that it was reduced to its present state after it was dynamited in the late 1950s by the Albanian military, who occupied the hill and enforced a strict exclusion zone around the site of the church until the political crisis of 1997.

At first sight the basilica seems to have been razed almost to ground-level, and its walls and vaults reduced to great heaps of formless shattered masonry and rubble. However, a closer inspection reveals that the lower parts of the walls still stand to a considerable height under a deep overburden of fallen masonry. A careful clearance and consolidation will reveal much of the shape and detail of the ancient build-
ing. The old photographs, a ground plan made in the 1930s, and the existing ruins show that the church was an imposing structure, almost 40m long and 24m wide (Fig 1). On the outside its upper walls were pierced by large arched windows and at ground level by many doors flanked by deep arched niches, giving the building a distinctive Roman air. Inside, the basilica had a unique plan: it was a heptaconch, with three great curved exedras or apses running up each side of the nave as well as the usual eastern apse. These supported a majestic vaulted roof, with three central domes surrounded and supported by the semi-domes of the seven apses. On either flank of the building a deep niche-like exedra ran right up to the roof. The function of these is still uncertain, although they may have served as stair turrets to the roof and possibly to upper passages and galleries. Two narthexes, or porches, the outer one a subsequent addition, ran across the front of the church, one

front of the other. These were both open arcaded halls, with loggias at either end affording panoramic views across the bay of Saranda and the straits of Corfu.

A remarkable feature of the building were the three large doors in each of the long side-walls, leading through the exedras directly into the interior. This is an unusual feature, and found occasionally in churches which housed the graves of saints who enjoyed a particular cult and devotion. Through these doors, on major feast days, great throngs of the faithful could crowd into the church from all sides to take part in the liturgy and then leave in safety and comfort, rather than being compelled to squeeze through one small western door. Celebrations held at the burial places of famous Christian martyrs and holy men in Late Antiquity and the early Middle Ages could be tumultuous and dangerous occasions, with crowds of the faithful, many intoxicated with strong drink as well as the emotion of the occasion, surging through confined spaces and endangering the very lives of weaker individuals.

The construction of the church appears to have been funded by at least five individual donors who recorded their benefactions in a series of inscriptions in Greek. These were formed of red tiles and pot-sherds set into the façade, the north wall, and the apse of the church (Fig 4). The most complete example reads ‘Christ help your servant Kyriakos’. The remaining inscriptions appear to have had uniform texts, but probably recorded the names of different donors - one name is known to have started with the letter M. This type of donor inscription is typical of early Christian building in the Adriatic coastallands and further afield. The ceramics incorporated into the letters include fragments of late antique fine wares and transport amphorae, supporting a construction date in the 5th or early 6th century.

The one part of the church which today survives virtually intact confirms that this was indeed a memorial church, designed to be the goal of major pilgrimage. This is an extraordinary complex sequence of subterranean chambers, halls, chasels, and corridors; a vast crypt-complex which extends under the western end of the church. Here all the walls and vaults are intact and the rooms still preserve some elements of their original painted decoration, some 1500 years old. The visitor entered the crypt by a passage on the north side of the church, leading into a long circling corridor which extended across the full width of the nave. After passing a little porter’s lodge he proceeded along a long passage in gloomy darkness, broken only by occasional dim shafts of light descending through openings in the vault from the church above. Along the way the pilgrim would enter a series of five small chapels opening off the corridor and finally reach a dark underground basilica, whose sanctuary was dramatically lit by beams of sunlight stabbing through six slit windows in the south wall. In the east wall two openings, fenestulae, gave access to complex relic chambers behind (Fig 6). This was the heart of the complex, the goal of the pilgrim, the place where the principal relics of the monastery - perhaps representing the Forty Martyrs themselves - were carefully preserved and made accessible to the faithful. Our pilgrim would then have returned to the darkness of the oval corridor, which led him past four more chapels before regaining the outside air.

In effect this extraordinary underground complex may recreate in microcosm a major pilgrimage to the Holy Land, the most prestigious as well as one of the most arduous goals of pilgrimage of the Late Antique and early
Late Antique Pilgrimage

Fig 6. Underground sanctuary with openings into twin relic-chambers.

The Church of the 40 Martyrs survey project has been funded by the International Centre for Albanian Archaeology and supported by the Packard Humanities Institute.

installed at the site to make the basilica accessible and comprehensible as a cultural monument to the general public. In a few years another exceptional monument will be added to the growing number of world-class heritage sites in southern Albania. So far these comprise the spectacular and idyllic Helmenstic, Roman, and Late Antique city of Butrint, the city of Gjirokastër with its great gallery of Ottoman mansions, the Epitope League capital of Phoenice, and Delvina, an important centre of Ottoman administration in Epirus with its mosque said to have been built by Suleyman the Magnificent. To these will now be added the basilica of the Forty Martyrs overlooking Onchensos, the ancient Roman port, which subsequently changed its name to Saranda (Hagion Saranta - the Forty Saints), presumably when its prime function came to be as a landing place for the sanctuary on the hill behind.

MINERVA Reprints

WOMEN IN CLASSICAL GREECE
A review of 'Panoramis's 'Xenodataion' by Jerome M. Eisenberg.
A 14-page illustrated review in MINERVA (Nov/Dec 95) of the ground-breaking exhibition organised by Dr Ellen L. Reed at the Walters Art Gallery, Baltimore, on the artistic portrayal of women in the Classical Greek World - their loves, customs, rituals, and myths.

THE WEALTH OF THE THRACIANS
A review of 'The World of Thrace from the Republic of Bulgaria' by Jerome M. Eisenberg.
A 14-page illustrated review in MINERVA (Jan/Feb 98) of a spectacular exhibition of ancient Thracian gold and silverwork, including the 163-piece Bogdanci Treasure, that travelled America in 1998-1999.

GIFTS OF THE NILE:
ANCIENT EGYPTIAN PAINT
Florencia Dunn Friedman.
A 14-page illustrated review in MINERVA (May/June 98) of the first major international exhibition of Egyptian faience, as described by the organiser and curator.

GLYPIC ART OF THE ANCIENT NEAR EAST
Jerome M. Eisenberg, EA/97.
A two-page illustrated review in MINERVA (May/June 98) of 'A Seal upon Thine Heart: Glyptic Art of the Ancient Near East'. An important exhibition of art of the Near Eastern cylinder seals.

GOLD OF THE NOMADS
A review of 'Scythian Treasures from Ancient Ukraine' by Ellen R. Reed, Gerry D. Scott, III, and Shelby L. Wells.
A 14-page illustrated review in MINERVA (Nov/Dec 99) of the extraordinary treasures of ancient gold discovered in the Ukraine since the 18th century, and rarely seen outside eastern Europe, that form a travelling exhibition to run from 1999 to 2001.

PHARAOHS OF THE SUN: AKHENATEN, NETERITI, TUTANKHAMEN
A review article by Yvonne J. Markowitz.
A 14-page illustrated review in MINERVA (Nov/Dec 99) of the major international exhibition on Egypt's Amarna Period (1353-1336 BC), organised by the Museum of Fine Arts in Boston, examining the extraordinary 17-year reign of the heretic Pharaoh Akenaten.

SYRIA: LAND OF CIVILISATIONS
A review article by Jerome M. Eisenberg.
A 16-page illustrated review in MINERVA (Jan/Feb 00) of the major international exhibition of antiquities from Syrian Museums.

Order MINERVA reprints at £3.00 or $5.00, or 3 for £6.00 or $12.50, including postage, from:

MINERVA
14 Old Bond Street, London, W1S 4PP Tel: (44) 020 7493 2590 Fax: (44) 020 7491 1595 or Suite 28, 153 East 57th Street, New York, NY 10022 Tel: (1) 212-355-2034 Fax: (1) 212-688-0412 Quantity discounts available for academic use or resale.
International science and education charity Earthwatch adopts a unique approach to harnessing support for archaeological research and the conservation of our cultural heritage - by embracing the interest and enthusiasm of the general public. By giving 'unskilled' people an opportunity to actively participate in field research as volunteers, Earthwatch is helping archaeologists gather greater amounts of field data, providing a source of funding and support for scientific projects, as well as raising public awareness and understanding of research and conservation issues.

Over the last 30 years the organisation has recruited over 65,000 volunteers in support of 2800 different environmental projects, contributing over 10 million hours to essential field research. Earthwatch has given practical aid to archaeology by providing archaeologists with long-term funding as well as armies of dedicated volunteers. Working as field assistants, members of the public can take up short-term placements on Earthwatch projects around the world, ranging from three days to two weeks. Earthwatch volunteers have helped to build a number of museums and many more feature artefacts, cultural materials, and fossils collected by volunteers on Earthwatch projects, for instance: the Carthage Museum in Tunisia (protecting the Roman site of Carthage from development), the Deia Museum in Mallorca (documenting Copper Age culture in Spain), the Chamacoco Museum in Paraguay (preserving and documenting the traditions of the Chamacoco people, the last hunter-gatherer peoples of South America), the Swaziland Museum (documenting the Iron Age culture of Swaziland) and the museum at Copan, Honduras (exhibiting locally found artefacts and educating visitors about a major Maya tool-making site).

Earthwatch sponsored academics

**Fig 1.** For the past 13 years, Dr Christopher Stevenson (with Dr Thegn Laidefoged) has been working on the remote Polynesian island of Easter Island in Chile (the Earthwatch project 'Easter Island Cultures'). Although the island is primarily known for its enormous stone heads (moai), Dr Stevenson has pioneered the dating of obsidian artefacts, critical to understanding the rise and disastrous fall of Easter Island culture. His results suggest that the Islanders enjoyed a millennium of peace and prosperity, but that society was unravelled during rapid environmental change.

**Fig 2 (left).** Last year Earthwatch teams discovered a crypt while working alongside Dr Mihail Zaharliude on the excavation of the site of Halmyris, a major Roman port and military supply depot along the Danube. The crypt, believed to contain two martyrs, Epictet and Asyron, who were buried in the region in AD 290, has been described as one of the most important Roman finds in Europe in the past 50 years and is beautifully preserved, including painted images of the zodiac (the blue circle at the top).

**Fig 3 (above).** Dr Charles Higham, who has been studying the settlements of ancient Angkor, believes that scholars have underestimated the sophistication of south-east Asia’s indigenous culture. Previous Earthwatch excavation crews on the 'Origins of Angkor Project' have revealed a sequence at Neak U Loke spanning the Bronze and Iron ages (about 1000 BC to AD 500) and the largest Iron Age cemetery in south-east Asia, containing graves with exotic jewellery, bronze and iron tools, and magnificent pottery vessels.
have made significant contributions to the field of archaeology through discoveries unearthed on a wide variety of research projects. Dr Yosef Garfinkel of the Institute of Archaeology, Hebrew University of Jerusalem, led the Earthwatch research project, 'Neolithic Art of the Jordan Valley'. The site of Sha'ar Hagolan was discovered by kibbutz members during the construction of fishponds in the late 1930s. The 8000-year-old village was first excavated from 1949 to 1952 by M. Stekelis, who recognised a new Neolithic culture at the site. Forty years on, Dr Yosef Garfinkel initiated further excavations, uncovering the largest (20-hectare) Neolithic site in the Near East, with a well-planned settlement, monumental architecture, the earliest courtyard houses, streets, and exotic artefacts. Over 250 art objects were discovered during seven seasons of excavations at the site, the largest collection of prehistoric art ever found in Israel, and one of the largest in the entire world. Some 2300 square metres have been uncovered, including part of an extremely large building that is thought to exceed 800 square metres. Such monumental dimensions had never been reported from the Neolithic Near East before.

In Spain, Dr William H. Waldren, Director of the Delà Arqueological Museum and Research Centre, Mallorca, is leading one of Earthwatch’s longest running projects, ‘Mallorca’s Copper Age’, investigating the prehistory of the Balearic Islands and the western Mediterranean. During a 28-year association, some 3500 Earthwatch team members have been involved in Dr Waldren’s research. He is particularly interested in the presence of the Beaker cultures, as the nature of their presence here and elsewhere in Europe is still somewhat enigmatic. His approach is comprehensive, examining an entire paleo-environment, not just isolated sites. There are 28 Bell Beaker sites on Mallorca, and thus far only five have been excavated. Beginning in 1991, Dr Waldren explored the oldest site, Muleta Cave, and the Son Maité rockshelter (where prehistoric gazelle called Myotragus have been found), as well as the religious sanctuary of Son Mas, the most recently occupied site and the site where current research is focused. These sites, in addition to the ongoing research at the site of Ferrandell-Oleza, represent four distinct chronological periods in Balearic prehistory from the Late Stone Age up through the Mesolithic, Neolithic, Copper and Bronze Ages. As a multidisciplinary research programme, this project embraces a wide spectrum of disciplines in which Earthwatch volunteers are making significant contributions. These include non-specialist, semi-specialist, and specialist tasks such as survey, classification, specimen drawing, artefact preparation, site and specimen photography, restoration, as well as computer based recording.

In Tuscany, Italy, Professor Nicola Terrenato (University of North Carolina), Professor Laura Motta (Uni-
In Peru, working at a magnificent stone fortress at Chankillo in the Casma valley, Earthwatch volunteers are helping to recover a lost history and to preserve and promote the local heritage as well. Led by Professor Ivan Ghezzi, (Universidad Catolica del Peru) the project, 'Pre-Inca Civilisation', involves excavations of a large archaeological site of the Formative Period (800-200 BC) to examine the role of warfare in the development of social complexity in the area. The site features a massive hilltop fort (Fig 6), dwellings, and ceremonial areas (Fig 7). This project is having a significant impact at local, national, and international levels. At the local level, the project combines research with the development of cultural patrimony; Professor Ghezzi's goal is that through research and development these ruins will become a symbol of local identity and an economic resource. At the national level, a research project committed to the development of attractive archaeological sites for tourism is a model of sustainable development for policy makers. In addition, students from all over Peru are learning technical and methodological systems that are new to most Peruvian archaeologists (mapping and recording with laser theodolites, phosphate analysis, kites aerial photography, remote sensing, and computerised data processing, for instance). At the international level, this project is reaching a global audience through the use of Earthwatch volunteers from all over the world.

In north-east Thailand, Dr Charles Higham is making revolutionary discoveries on Southeast Asia's biggest Iron Age site, on the Earthwatch project 'Origins of Angkor'. Over 1000 cubic metres of cultural material, 126 burials (Fig 3), and countless artefacts have been unearthed at one site alone. Whole pots, ornaments of gold, silver, carnelian, agate, glass, bronze, iron, spindle whorls, iron tools, and weapons have been found in association with the deceased. The civilisation of Angkor was one of the most powerful of pre-industrial states, but despite a century of research its origins remain controversial and shrouded in mystery. There are numerous Iron Age (500 BC - AD 500) sites of impressive size, surrounded by moats and earthworks, and Dr Higham and his volunteer teams have been excavating them in order to trace the path of increasing social complexity, culminating in the transition to civilisation. At the ancient settlement of Neun U-Loke and Ban Non Wat, he may have discovered the key: the long sequences reveal the development of rich social elites, linked with warfare, more efficient agriculture, and control of trade and production. To define the later prehistoric culture in which the Angkorian state took root, Dr Higham is increasing the excavated area of the site - to gather more information about variation between social groups and changes over time.

By bringing together scientists, research institutions, educational bodies, and the public, Earthwatch is providing badly needed funds and pairs of hands to help support archaeological field research worldwide. Not only is the field of archaeology benefiting, but individuals are too. Those donating their time and support as Earthwatch volunteers enjoy a fascinating insight into the world of archaeology, are privileged to work with leading academics, and visit some of the most unusual places on earth, at the same time knowing that their work will have a direct impact on the conservation of our cultural heritage.

In 2002, volunteers can join 24 Earthwatch archaeological projects, ranging from a Roman Fort on Tyne in the north of England to Easter Island Cultures in Chile. For more information on volunteering and about our wide range of other projects, contact Earthwatch: Tel: +44 (0)1865 318831; E-mail: vp@earthwatch.org.uk Website: www.earthwatch.org/europe. Or write to: Earthwatch, 57 Woodstock Road, Oxford, OX2 6HJ, UK.
The 9th Colloquium on Ancient and Medieval Mosaics, organised by the Association Internationale pour l'Etude de la Mosaique Antique (AIEMA), took place in Rome between 5 and 10 November 2001. It was held under the auspices of the École Française de Rome and the Soprintendenza Archeologica di Roma, supported by the Samuel H. Kress Foundation (USA), Ministère des Affaires Etrangères (France), and the Centre National de la Recherche Scientifique (CNRS, France), and was arranged in collaboration with the Associazione Italiana per lo Studio e la Conservazione del Mosaico (AISCOM) (Italy).

Few conferences can have been held in such appropriate and beautiful surroundings. Two sessions were held simultaneously throughout the week, one in the École Francaise in Piazza Navona, which is located on the site of the Stadium of Domitian, and the other in the nearby Palazzo Altemps (now part of the Museo Nazionale Romano) housing an outstanding collection of ancient sculpture (see Minerva, July/August 1998, pp. 38-39).

The conference attracted over 200 participants from 33 countries, not only from those with a heritage of ancient mosaics but also from Scandinavia, North America, Australia, and Japan. Nearly 100 papers were given in all, spread over 20 half-day sessions grouped into five overall themes: dossiers, re-readings, and Corpus; new discoveries, history of mosaic and mosaicists; iconography and iconology; and mosaics as historical documents. The sessions were complemented by 20 poster displays and by a number of opportunities to see mosaics in the city. Among the highlights were a private visit to the mosaics and frescoes on display in the Palazzo Massimo (see Minerva, November/December 1998, pp. 32-34) and to the collections of the Capitoline Museums strikingly displayed at the Montemartini Power Plant, and also to Nero's Golden House, the Domus Aurea.

By holding two sessions at the same time, a large number of papers could be presented. The drawback was that it was impossible to hear more than 50% of the programme. This review can therefore only highlight some of the particularly interesting papers and give the flavour of a stimulating week.

Antero Tammito (University of Helsinki), speaking in the opening session on 'The Palestreia Nile Mosaic Reconsidered', demonstrated how mosaics that have been studied for centuries still have the capacity to generate fresh insight. The dating of the pavement continues to be debated, as does its overall interpretation and reconstruction following its fragmentation and peripatetic history. Tammitto argued that stylistically the mosaic could date to the late 1st century BC, rather than earlier or later as is sometimes contended. His specialised knowledge of representations of birds on mosaics enabled him to highlight minor details and he introduced recently discovered papyri to assist with interpretation of the whole. Jennifer Rossiter (University of Alberta) usefully linked excavations in the 1990s with those carried out by Delattre in the late 19th century. In 'Re-placing the Scorpius Mosaic: a New Look at the Pavement Decoration of Romano Bath-house at Cartage (Tunisia)' he produced an integrated catalogue of mosaics from the site and shed light on the original locations of some of the pavements now housed in the National Museum of Carthage (see Minerva, July/August 1994, pp. 50-51).

Prominent among the new discoveries discussed at the Colloquium was 'Un mosaico con due emblemi rinvenuto sotto la chiesa di Santa Susanna a Roma', enthusiastically explained by Maria Concetta Laurenti (Istituto Centrale del Restauro, Rome) who is working on the study and conservation of this find. Participants became familiar with the emblema of Neptune and Amymna (Fig 2) as it was used for the Colloquium poster. A guided visit led by Laurenti to see the mosaic in situ brought with it the realisation that the actual mosaic was considerably smaller than the poster and underlined the minuscule size of the tesserae. The second emblema, tentatively identified as Perseus and Andromeda (Fig 1), provoked considerable discussion of its unusual iconography. The two figured panels were inserted at either end of the central white rectangular area of the mosaic and between them was an unusual feature: three neat holes bordered by a checker pattern. On either side of the central rectangle were three rows of black and white triangles.

The Amisos Mosaic and the 'Cult of Achilles on the Southern Black-Sea Coast' by Derya Sahin (University of Selçuk) generated interest and discussion throughout the week. The main

---

**Fig 1. A mosaic emblema of Perseus and Andromeda, from Santa Susanna, Rome.**

**Fig 2.**
panel on the mosaic shows Achilles receiving armour from his mother Thetis, depicted sitting outside a cave (Fig 4). Both figures are identified by their names written in Greek. The mosaic is signed ‘OFENTHC E_H_O_ETHCA’ (ORENTESEPSEPHOTHETISA). The adjacent panel, showing a scene of sacrifice (Fig 3), was interpreted as indicating a previously unknown cult of Achilles at Amisos.

Christine Kondoleon (Museum of Fine Arts, Boston), speaking on behalf of herself and Lawrence Becker (Worcester Art Museum), showed how long-known mosaics could still yield fresh information. The re-assembly of the component panels from the Atrium House at Antioch (dispersed to five different museums after its discovery in 1932) for the recent exhibition ‘Antioch: The Lost Ancient City’ (see Minerva, September/October 2000, pp. 8-17) had provided the opportunity to take samples from the panels for scientific analysis. Particularly striking was the wide range of colours, with 18 different shades of green, 11 shades in one panel alone (the Judgment of Paris, normally on display in The Louvre). The central figured panel was found to slope inward, demonstrating that it had been laid after the scroll border. Kondoleon’s suggestion that similarities of material or technique may be more valuable than stylistic analysis, backed up by the results of the work carried out by the Conservation Department of the Worcester Art Museum, was convincing and may mark a change of emphasis for the future study of mosaics.

The report by Michele Piccirillo (Studium Biblicum Franciscanum, Jerusalem), ‘Il mosaico pavimentale in Giordania come fonte storica di un’epoca - V. I’, outlined the mosaic discoveries made in the region of Madaba, Jordan, since the previous Colloquium held at Lausanne in 1997. He also read a paper by Ghazi Bisheh (University of Amman, Jordan) on ‘Two Umayyad Mosaic Floors from Qastal’, a site located 24km south of Amman, where two superbly expressive panels respectively depicted a leopard devouring a gazelle and a lion attacking a bull (Figs 5-6).

In the opening session on the history of mosaic and mosaists, Luisa Musso (Università di Roma) transported the audience to the villas along the beautiful coastline of Tripolitania, especially in the region of Leptis Magna, in her discussion of ‘Le ville marittime della Tripolitania: l’arredo musivo’. Her synthesis of the mosaics from these villas enabled her to posit the term ‘scuola tripolitana’ (‘Tripolitana School’).

Rafah Jouejati-Madwar (Syria) examined the 5th century church mosaics flanking the Roman roads in an area 30km south-east of Apamea to suggest an independent workshop in ‘A Mosaists’ Workshop in Epiphania (Hama). She considered that this cluster of high quality mosaics in a rural landscape could be explained by villages competing to attract pilgrims on their way to Palestine.

The papers on iconography reflected both traditional and more innovative approaches to the subject. An example of the latter was Rebecca Molhoit’s (Columbia University, New York) contribution on ‘Peripheral Visions at Antioch (Turkey)’ in which she took as her theme the interplay between landscape images in mosaic and the real landscape outside. Focusing on the triclinium in the House of Cilicia at Seleucia, a room with a panoramic view of the Orontes River flowing into the Mediterranean, she explained how the personifications of the rivers and provinces depicted on the pavement created a codified landscape that ‘stretched’ the boundaries of the room.

Guadalupe López Montecagudo (Centro de Humanidades, Madrid) took a fascinating angle when she catalogued different types of reflected images in ‘Narciso y otras imágenes
reflejadas en los mosaicos hispano-romanos'. Narcissus gazing at his reflection in water was a popular example, while Venus, nereids, and ordinary mortals admired their reflections in mirrors. Perseus employed a reflection in a very different and practical way when he approached the Gorgon Medusa, as her direct gaze would have turned him to stone. Contrasting with these images where the reflection mirrored reality, intriguing examples of reflections in shields in mosaics such as the Sacrifice of Iphigenia from Ampurias and the myth of Adonis from Carraque, both in Spain, showed the reflection evoking a figure extraneous to the scene and added a psychological dimension to it.

Werner Jobst (Österreichische Akademie der Wissenschaften, Vienna) ('Il mosaico del Grande Palazzo Imperiale di Costantinopoli: la sua cronologia ed iconografia') and David Parrish (Purdue University, Lafayette) ('The Art-historical Context of the Great Palace Mosaics at Constantinople') both tackled, from different aspects, the problems posed by the superb mosaics now conveniently displayed in situ in the museum lying south-west of the famous Blue Mosque in Istanbul. Now accepted as dating to the 6th century AD, what had previously seemed an unparalleled series of scenes were shown to fit comfortably with contemporary mosaic depictions elsewhere and in other media.

Rina Talgam (Hebrew University, Jerusalem), speaking on 'Secular mosaics in Palestine and Arabia in the Early Byzantine period', outlined some of the visually arresting figured mosaics to have come to light in Israel and Jordan in recent years. Her paper demonstrated that mythological scenes did not go out of vogue in the Early Byzantine period but were transformed to be more acceptable to a Christian or Jewish audience. For instance, a domesticated centaur from Sepphoris was shown as subservient, carrying a tray with the inscription 'God helps' (Fig 7). Amazon no longer performed a cultic dance but instead were shown as after-dinner entertainers. Dionysiac scenes from Madaba may have been derived from performances of popular music or dance.

In the final session on iconography,
Mosaics Conference

Supérieure – Laboratoire d’Archéologie, Paris presentation on ‘Le programme idéologique de la Maison de la Téâtre dionysiaque à Zeugma (Belkis, Turquie)’. The recently discovered Zeugma mosaics (see Minerva, September/October 2001, pp. 25-30), justifiably described as sensational, can now be studied in detail. With a wealth of sumptuous images, Dizmon outlined the concepts of paideia (education) and telete (initiation) embodied in the iconographical scheme, a sign of belonging to the elite of the Empire.

Aicha Malek (Dumbarton Oaks, Washington) introduced a new dimension to the viewing of mosaics. In her paper ‘Entre jardin et mosaïque: la verticalité et le merveilleux dans le vie quotidienne’ she discussed the different pictorial spaces in the well-known mosaics from the Maison de Neptune at Acholla and the Maison d’Icaros at Oudna, both in Tunisia, and suggested that these pictorial spaces introduced an element of verticality which opened into the world of the Gods.

On the last day of the Colloquium, practicing mosaic artist Irene Rousseau (USA) generated animated discussion of her paper ‘Mosaic Art as a Metaphor for Concepts of Science and Mathematics’. She explained how colour and reflected light, as well as narrative and decorative possibilities, are important facets of wall mosaics. The rhythm of the mosaicist’s hand setting the individual tesserae into place at different angles could achieve an atmospheric flickering of light appropriate to religious buildings such as the Basilica of San Vitale in Ravenna.

Susan Tebb (UK) brought a stimulating change from the metaphorical to the extremely practical when she spoke on ‘Origins of Geometric Design in Ancient Mosaics’. Stressing how mathematical theories were well known in the Greek world, and how it was unnecessary to be highly educated in order to understand mathematical concepts, she gave a convincing practical demonstration of how even seemingly complex designs could be laid out with relative ease. She showed how craftsmen did not need to have knowledge of complex geometry in order to use the tools of their trade and how the use of colour was important to the creation of effects such as swivelling lines.

Among the posters, Ethne Eastman (Australia) provided a novel and intriguing interpretation of a well-known North African mosaic in ‘The Month of October in the Mosaic of the Month in El Djem: a Third Interpretation’. She suggested that the large star to which two men pay homage in the panel for October could be Lepus, the hare pursued across the sky by Orion and Sirius, with this astronomical hare hunt functioning as a substitution for the terrestrial hare hunt often shown as a seasonal activity appropriate to this time of year. The aim of the hare, especially speed and energy, were analogous to the powers of the emperor Alexander Severus who was born on 1st October and thus under the constellation of the hare.

Zaraza Friedman’s (Leon Racamati Institute for Maritime Studies, Haifa) well-illustrated poster on ‘Ship Iconography in Mosaics from the Eastern Mediterranean (Israel and Jordan) in the 1st-8th Centuries CE’, amply demonstrated how social information could be gleaned from mosaic representations. Although they may not be completely accurate, the vessels depicted on mosaics present a useful catalogue of types and of the purposes for which they were used.

Milun Garevic’s (Cracow) presentation on ‘Mosaics from Nin (Aenona, Dalmatia, Croatia)’, with lively depictions of animals, illuminated a geographical area that is clearly ripe for future research and about which we hope to hear more at future colloquia.

While it has only been possible in this review to select a few papers, the full Acts of the Colloquium are currently being prepared for publication by the École Française de Rome.

Illustrations - Figs 1-2: Robert Field, by kind permission of Dott.ssa Maria Concetta Laurenti of Istituto Centrale del Restauro; Figs 3-4: Derya Sahin; Figs 5-6: Ghazi Bishek; Fig 7: Rina Talgam. The author and Minerva sincerely thank the above for contributing illustrations.

For further details, AEUAMA can be contacted at: alena@ens.fr.

LATE ANTIQUE ARCHAEOLOGY 2002
Recent Research on the Late Antique Countryside


This is the British meeting of a biannual international conference series devoted to late antique archaeology (4th-8th centuries AD). This session will address new work on the late antique countryside, from the development and spread of monasteries to the practical problems of studying settlement history in the Dark Ages. It will include expert syntheses and presentations of current fieldwork.

(A subsequent session of Late Antique Archaeology will be held in Paris in May. For details of this and future meetings see www.lateantiquearchaeology.com.)

Prices: £30 admission (£10 student/unwaged). Meal prices: Sat & Sun lunch £7.50. Cheques payable to ‘Late Antique Archaeology’. To book a place, please send your reservation to: Luke Lavan, 44 Rue Duranton, Batiment B, 4e Etage, App. 78, 75015 Paris France. luke_lavan@lineone.net.
BIBLE OF SAINT LOUIS
Santa Iglesia Catedral Primada de Toledo

Medieval Illuminated Manuscripts
First and Single Editions

- 3 volumes, 1,230 pages.
- 4,887 illuminations.
- Copied and illuminated for Saint Louis, King of France, between 1226 and 1234 in Paris.
- Life in the Middle Ages is revealed through the images presented in this Bible.

"The most beautiful and richest illuminated manuscript in the Christian world."
Royal Academy of History.

Contact us for a free complimentary catalogue

M. Moleiro Editor, S.A.
Travesera de Gracia, 17-21 · 08021 Barcelona, Spain
Tel. (+34) 932 402 091 · Fax (+34) 932 015 662
www.moleiro.com · www.biblia-san-luis.com

Studies in the History of Collections
The Beazley Archive, University of Oxford,
Ashmolean Museum, Oxford
Archaeopress, Oxford

Giovanni Pietro Campagna
1808-1880
The man and his collection
by Susanna Sarti
ISBN 1 85067 01 5, 2000, £45
Hardback, full-colour dustjacket, 296pp, colour frontispiece, 65 b/w figs

The Reception of Classical Art in Britain
An Oxford Study of Plastic Casts from the Antique
by Donn Kunto
ISBN 1 903767 00 8, 2000, £60
cloth-bound, full-colour dustjacket, 484pp, colour frontispiece, 130 b/w figs

Archaeopress
Gordon House, 276 Bannatyne Road, Oxford OX2 7ED telfax (0) 865 311 914
email: hre@archaeopress.com http://www.archaeopress.com

THAT’S A RELIEF... AND SO IS THIS, HISTORY TODAY IS NOW ONLINE!

For all your history needs
- Search the archives of History Today 1980-2001
- Make links: academic, clubs and societies, sources.
- Daily history and museum news from around the world.
- World history encyclopaedia and timeline,
- Find out what happened ‘On this Day’ in history.
- Enter our online competitions.

www.historytoday.com, the leading website for the historical community, is redesigned and expanded to include more than 10,000 articles.

Full text search for comprehensive coverage or by theme and period to discover related articles

An invitation to Minerva readers to sample for FREE the History Today Online Archive 1980-2001
Sample the History Today archive - choose five articles from the archive for free, normal cost £7.50/€5.87 Here’s how, go to www.historytoday.com register your details then email your user name and user id (4 digit number), quoting Free Minerva HT Archive Offer to: f.jones@historytoday.com You will then be able to search the archive and select five articles of your choice - offer ends September 31st, 2001.

Annual subscription rates: Personal Online $75/£50. Combined Print (12 issues) & Online $97.45/£65.33
Institution rates see website for details.

historytoday.com
The Marquis Giovanni Pietro Campana (1808-1880; Fig 1) was a Roman banker, a rich man with property both within and outside Rome. He shared with his wife Emily Rowles, who came from a wealthy English family, a remarkable love for art, which allowed him to create a collection considered by his contemporaries to be one of the richest private collections in Europe.

The Marquis’s social status, as well as his job as a director of a pawnshop in Rome, helped him to engineer opportunities for acquiring works of art in all parts of Italy and even abroad. However, archaeological excavations - of which he conducted a large number - were primarily the means by which he obtained objects for his collection. The Marquis began his archaeological fieldwork in Rome, where he discovered the columbarium named after Pomponius Hylas (Fig 2). Eventually, in 1831-1835 he excavated at Ostia, in 1840 in a property in Rome owned by Prince Aldobrandini, and in 1842 he conducted an excavation in Tusculum and began excavating in Veii. In 1843 the Marquis obtained permission to investigate Monticelli (Tivoli), and in 1844 he was authorised by Prince Giovanni Ruspoli to excavate some of his properties in Cerveteri, where Campana uncovered many important tombs.

The time Campana was able to give to these excavations was limited because he conducted several campaigns simultaneously. Meanwhile, he continued working in the pawnshop and carried on trying to enhance his reputation amongst Rome’s nobility. Moreover, Campana’s desire to collect a wide variety of objects necessitated the creation of a network of intermediaries and agents who were disparate in their interests. The Marquis was establishing contacts with the flourishing antique markets of Clusium, Rome, and Venice, and was doing business with dealers from South Italy. As well as employing brokers and frequenting dealers’ shops, Campana also procured antiquities directly from collectors, friends, and acquaintances.

Campana’s collection can best be described as an encyclopaedic assemblage of Italian art from antiquity until the 18th century. The customs of the day occasionally forced the owner to focus on certain masterpieces, or to produce impressionist attributions, but the general impression is that Cam-
The Campana Affair

Campana appears to have led a magnificent lifestyle and no one could have conceived that he faced financial problems. However, his economic situation began to look very unstable from 1850 onwards. In fact in 1853 Campana was obliged to start negotiations with Russia, and then with England and France, to sell his collection. Nevertheless, he did not abandon his archaeological fieldwork activity: in 1853 Campana excavated on his property next to the Baths of Caracalla, and at the same time he built a plot of ground close to his villa on the Caelian Hill. In 1854, while he was conducting excavations in Frascati, he asked the Minister of Finance, Octavio Galli, for a loan, offering his museum as security. Galli's successor, Monsignor Ferrari, asked the Marquis to conform and to include all of his property as security.

Meanwhile, the Papal Government took measures to restore the finances of the pawnshop, without informing Campana, whose conduct they continued to investigate. In 1857, after his excavation of Viterbo (Viterbo), Campana secured permission to excavate both on the Palatine and in Vicolo delle Palme in Trastevere. It was on 28 November 1857 that he was arrested and accused of having stolen a total amount of 983,959 scudi during his administration. The Marquis of Campana's house was searched and he was taken to the prison of S. Michele and put on trial for fraud. The type of offence committed meant that he had to be tried in the Criminal Court, according to Pontifical law. Campana's lawyer, Raffaele Marchetti, tried to file a challenge to the jurisdiction of the Criminal Court on the grounds that Campana was not guilty of fraud but had merely incurred a debt, which was a matter for a Civil Forum. This effort was unsuccessful.

The whole of Europe was captivated by the affair of Giampiero Campana, some French newspapers, such as the Journal des Débats and the Journal Amusant, supported the archaeologist and collector on several occasions. The Times (15 December 1857) quoted a letter from the Italian newspaper Indipendente, expressing doubts about the justice of Campana's indictment, and trying 'to give a sort of political colouring to the affair, saying that the Pope and Cardinal Antonelli have never pardoned him for having continued to serve under the provisional Government and the Republic.' The connection between the Roman political situation and Campana's personal political credo is often mentioned in 19th century literature as the root-cause of the so-called 'Campana affair'. Some of Campana's friends, such as Ottavio Gigli and the Castellani family, were involved in politics and were partisans of the Italian cause, while offi-
cially Campana himself appears not to have been a political activist. This was probably due to his delicate position as an employee of the Pope, but also simply due to personal choice. In fact, he seems to have felt most strongly about his museum; Campana’s enthusiasm for a united Italy is shown not through political activity but if at all through the creation of his museum. This may explain why Cardinal Antonelli wanted to destroy not only Campana, but more particularly his museum, which could be seen as a manifesto of the Italian cause.

After the arrest, the Marquis lost his influence and standing as an archaeologist and scholar, not only in the Pontifical State but in the whole of Europe. In order to repay his debt, Campana was requested to sign a settlement contract, conveying to the pawnshop all of his personal property and the whole of his museum. After the act of cession of the collection was signed on 23 April 1859, all the objects were carefully checked against the printed Cataloghi Campana.

Eventually Campana received a decree of clemency which commuted his sentence from 20 years imprisonment to perpetual exile from the Pontifical State. The Marquis and his wife began a new life, travelling through Europe, accepting help from friends, and exploiting their expertise in order to create new employment. Campana was able to work within antiquarian circles, while his wife wrote a successful book. In the meantime, Campana’s collection was sold, split up amongst several foreign museums, and dispersed throughout Europe. The Italian newspapers condemned the Pontifical Government for depriving Italy of such treasures, while the European newspapers accurately followed the events surrounding the sale of the collection.

Great Britain was the first to buy a part of the collection. In January 1861, Sir Charles Robinson purchased the collection of non-antique sculpture and majolica for the South Kensington Museum (today the Victoria and Albert Museum). The British purchase was followed by a sale of 792 objects to Russia. Eventually, the French Government acquired the remainder of the collection, except the coins, some of the vase fragments, and the inscriptions from the walls of Campana’s villa.

On 24 December 1862, the Minister of Belgium acquired 75 vases and some Etruscan objects, which are now in the Musée Royal d’Art et d’Histoire, Brussels. In 1871, a group of vase fragments was bought by Francesco Camurri for the Archaeological Museum of Florence, and other vase fragments passed to the Municipal Museum of Rome. Today it is not uncommon to find joins between Campana fragments now in Florence, Rome, and France, and other museums in Europe and even in the United States. The Marquis’s habit of buying large quantities of fragments, and the fact that for a long time many of them remained in the pawnshop, may explain why fragments from his collection can now be discovered in museums which did not take part in its formal purchase.

The last official acquisition from the
Campana collection was made in 1873, when the coins were bought by the Municipality of Rome and given to the Musei Capitolini. Besides the official purchases made by the national museums in London, Russia, France, Brussels, and Florence, there were other unofficial sales to private collectors and museums, so that Campana’s sculptures and inscriptions were widely dispersed. Some sculptures were kept in Rome, three of which are today in the Rome’s National Museum, and a further six sculptures are now in the Musée d’Art et d’Histoire in Geneva. Two female heads were bought by Fritz von Farenhald and today are in the Museum Narodowe, Warsaw. Only a few of the numerous inscriptions were bought by the French Government, while others went to the Museo Kircheriano (today part of the National Museum, Rome), and to the German Institute in Rome. The theft of the inscriptions and some decorative marbles from the villa Campana in 1864 caused this material to be even more widely dispersed than the vase fragments.

While the remaining pieces of the collection were being sold to the museums of Brussels and Florence and to various private collectors, a fierce dispute broke out in France over where the Campana collection acquisitions should be deposited. This was the prelude to a further dispersal of the collection, which was so widespread that today it is even possible to find objects from the Campana collection in the Musée National des Beaux-Arts d’Alger in Algeria.

Giovanni Pietro Campana could only watch from the side-lines as his museum, which he had created as a monument to Rome and Italy, was dispersed from its homeland to countries throughout the world.
I think it is my duty to inform Your Lordship that in doing the excavations for a reclaimed canal in the town of Contarina, there has been founded some signs of nautical constructions, which seem to be well preserved. Just now it is possible to see the head frames of a ship which can be about six metres wide and thirty metres long. Near them there are also some other remains whose identity cannot be precisely defined but there is no doubt that they have sailor-like features.

This is the message that an Italian naval officer sent to an admiral on 2 January 1898 to notify him of the discovery of two shipwrecks in Contarina, a town on the Adriatic Coast. This marked the beginning of scientific nautical archaeology in Italy.

After this discovery, a committee of experts was assembled and realized the historical importance of this discovery: the ships in fact dated from the 14th and the 16th centuries. Excavation only began one month later, and by the middle of February 1898 the first ship had already been excavated, documented, and recovered. A few weeks later work on the second ship began.

Despite the extraordinary opportunism of this project, it is important to emphasize the extreme scientific strictness of the work undertaken. The excavation of the ships was accurately documented by means of drawings and photography. The vessels were subsequently dismantled, packed up, and transported to the Arsenal in Venice. Four models were built at 1:10 scale, two of which are now visible at the Naval Museum in Venice.

In 1928, a project geared towards recovering Roman ships was instigated under Mussolini by literally pumping out Lake Nemi. This was a 'Pharaonic' endeavour involving extensive engineering, by which a machine scooped out water and pumped it through an ancient outlet. The engineers succeeded in lowering the level of the lake by 22m and two 'floating palaces' from the time of Caligula (AD 37-41) were uncovered and towed to shore where a museum was built for their display (Figs 1-2).

Unfortunately, both unique vessels were destroyed when the museum was burned down by retreating German forces in 1944. All that remains today documenting the actual wooden structures are two large models. Various metallic ships' fittings also survive (Fig 1). However, the entire recovery project was fully documented and published in a lengthy volume richly illustrated with photos and drawings of the hulls, sufficiently accurate to have enabled work on a full-scale reconstruction to have been commenced recently (Fig 7).

After these two earlier undertakings, many years passed before further work on a wreck was initiated in Italy: in 1963 the remains of a Byantine ship were recovered during dredging work at Pantano Longarini, near Syracuse, and the Natural History Museum in Verona promoted the first exploration works on the Venetian fusta in Garda Lake.

More than a century has passed since the medieval ships were excavated in Contarina, but Italy is still not ready to understand the real importance of naval archaeology. In the pioneering years, our country moved in the right direction and correctly considered naval archaeology as important as other scientific disciplines; the application of methods and techniques was more progressive than most other countries in the world. Unfortunately, the same is not true today and Italy has become a late developer within the international arena.

Only recently has the University of Venice started a small course in maritime archaeology, and it remains the only one in Italy. Meanwhile, the Ministero dei Beni e delle Attivita'
Underwater Archaeology

shipboard furnishings will be displayed to the public.

Despite this relative lack of interest by institutions, through the years (and particularly during recent months) underwater and water-logged sites in Italy have yielded ships belonging to several historical periods. Not far off Gela lies the wreck of a ship built with planks, connected to each other by rope liga
tures, and dated to the relatively unexplored Archaic period.

At Torre Santa Sabina, near Brindisi, a hull containing a rare example of a forecast, dating from the Classical period, awaits investigation only about 10m from shore. A few months ago a Roman wreck, with side planking partly sewn together with rope, was excavated in the Stella River, near Udine, while yet another, built using traditional mortise-and-tenons, has been investigated at Santa Marinella. In Alghero bay, four 16th-17th century ships and cargoes are very well preserved near the beach.

Finally, several wrecks found in the Roman harbour in Pisa are very well preserved and incorporate most peculiar features (see Minerva, Sept/Oct 1999, pp. 7-8). Thus, for example, one long anonymous boat has rowing benches preserved in addition to the hull. One of the two large cargo ships from Pisa still contains its amphorae; another ship has 'turned turtle' so that all the upper sections and deck are preserved in rare detail. Almost all of these are unique archaeological structures which, if properly documented and studied, will enable us to write new chapters on the history of ancient nautical technology.

In addition to the above sites, we should mention the Late Roman ship found at Ravenna, the 16th century galley and cargo ship discovered in Venice, and the recent discovery of about eight wrecks, thought to be of 5th century date, along the shore of Olbia, Sardinia (see Minerva, Jan/Feb 2001, p. 7).

Unfortunately, most of these discoveries are not examined using rigorous scientific and methodological procedures. All too often the need to hurry influences working choices and excavation improvisation. Amongst several such examples are the excavations at Pisa, where without any concern for criticism work has proceeded without the advice of a nautical archaeologist.

This neglect is surprising given that in the past projects have been conducted using correct methods, including several notable ones by foreign researchers. Such was the excavation, preservation, and exhibition in a museum of the Punic ship from Marsala. This project should have served as an example for Italian archaeologists.

More recently, Italian archaeologists have carried out serious projects. The most recent has been the excavation and lifting of the wreck of Teodorico's Mausoleum at Ravenna, directed by a specialist. Another example is the work of the Superintendency of Ostia in the promotion of the study of the Roman ships exhibited in the Fiumicino museum (Fig 5). Finally, the Superintendency of Friuli Venezia-Giulia has decided recently, after mistakes made in the past, to 'turn over a new page' in the managerial politics surrounding the research project of the Roman wreck off Grado (Fig 6). Now, the restoration and the study of the reconstruction of the hull has begun.

Looking at this research and the available literature, it is clear that the discipline of nautical archaeology in Italy is led mostly by amateurs or by freelancers and scholars who do not work at any institutional research centre. Amongst 13 Italian scholars who participated in the last 'International Symposium on Boat and Ship Archaeology' held in Venice in December 1993, only one of them is an institutional position. Without any doubt the quality of the research presented by some of them should warrant official recognition. It is clear that this lack of recognition and professional status compounds the amateur or freelancer's ability to work within this discipline.

Frustion is also evident in the sector of cultural resource management. Eleven years after its discovery, nothing has been done to preserve the rare 13th century hull of a galley which lies a few metres from the beach off Camarina, Sicily.

Some ship restoration projects are also perplexing. The best known concerns the sewn hull recovered at Valle Ponti in 1981, which is still not yet re-assembled. And what about the fishing boat of Herculaneum, found in 1982 but never exhibited, or the Arabian Norman wreck found in Marsala, dismantled but never restored?

It is necessary for nautical archaeology in Italy to develop correct methods and be given an appropriate institutional base, not only from a scientific point of view but also because of the great interest the public have. Nowadays the Italians, and not only foreigners, are becoming fully conscious of the great importance of the nation's nautical heritage.

In Italy we are living in a paradoxical situation. The great interest in ancient ships has led to numerous
projects aimed at replicating ships (in models), but they are not always designed correctly using appropriate building methods.

However, there are some admirable projects such as the rebuilding of the Nemi ship. The superintendency of Lazio is also now promoting a reconstruction which will be based on accurate documentation, two good models, and on Marco Bonino’s structural analysis.

Thus, there is reason to be optimistic for the future, considering what has passed as a formative phase. Nautical archaeology is a young discipline and, as all young disciplines, has to mature. It is really possible that the necessary comparison that we had to make with the rest of the world of nautical archaeology during the 11th ‘International Symposium on Boat and Ship Archaeology’ in Venice could change the definition of this discipline.

This article is based on a paper presented at the 11th ‘International Symposium on Boat and Ship Archaeology’ in Venice in December 2001.

Fig 7. A full-scale reconstruction underway of one of the 1st century AD Nemi ‘floating palatial barges’.

Fig 6. An archaeologist planning the cargo of amphorae on the 2nd century AD Grado shipwreck (Gorizia).

For further details on nautical archaeology in Italy, see www.archegate.org/subacquea.

Illustrations: Figs 1-2: from Ucello, 1951; Fig 3: Museo Nazionale di Reggio Calabria; Fig 5: Soprintendenza Archeologica di Ostia; Fig 6: Soprintendenza B.A.A.A.S. del Friuli Venezia Giulia; Fig 7: Ass. Diane Lacus-Nemi

Fig 8 (below). A miniature tin altar found on the 1st century BC Commachio shipwreck, which would have been used domestically by one of the ship’s sailors.
or the authors of the forthcoming 4-volume corpus Roman Mosaics of Britain, the discovery of a mosaic on a new villa site at Lopen in November 2003 could not have come at a more difficult time. Volume II of the corpus, covering south-west Britain, had just been finalised and its 300 figures put in order ready for submission to the publishers. Three days later, however, in a telephone call to the writer, the County Archaeologist announced the discovery of a mosaic by contractors building a driveway and hard standing for lodges to the rear of a farm south of the village. A site visit the next day, following 24 hours of rain, saw the partially excavated remains of a large mosaic covered in silt, surrounded by a sea of mud and partly disturbed by contractors’ machinery (Fig 1). It was immediately apparent, however, that the importance of the discovery dictated that it should be included in Volume II and that major revisions to the order of the figures and text were required. This task fell upon Stephen Cosch, the principal author of this volume, who has been under considerable pressure to deadlines. For the archaeologists, the discovery also posed problems— it was necessary to determine the context of the mosaic to the villa quickly so as to enable contractors to resume work. Both the site owner and the contractors realised the importance of their discovery and were given time for its examination and display to the public, who flocked to see it, causing traffic jams on the narrow local roads.

The mosaic paved a large bipartite room measuring 12.00 x 6.80m overall and with two separate mosaic panels, that paving the smaller, northern apartment was rectangular and the panel in the larger southern part was square; the overall mosaic measured 11.00 x 5.80m. Entry into the room was on the north-west side via an east-west porticus, which itself was paved with a mosaic decorated with a swastika-meander pattern developing squares containing panels with flower motifs. The entrance lay directly opposite a wide alcove paved with coarse tesserae on the eastern side of the room and which probably either acted as an audience or reception chamber or held a piece of display furniture. Between it and the doorway, and extending partially into the larger area of the room, was a mosaic with a pattern of tangent octagons worked in guilloche. Its north end was very badly damaged, but sufficient sections survived to determine the presence of stylised flowers with spiralled petals and, in one, a fan-like motif. On the north and west sides the border of the mosaic had truncated the basic pattern of the mosaic to create half-octagons, one of which contained a fish with a quinconx of tesserae looking like bubbles.

The mosaic paving the southern part of the floor had four pairs of interlaced squares of simple guilloche with the braids of one square in red, cream, and white, and in the other pale blue-grey, pale grey, and white. They enclosed octagonal panels outlined in guilloche with flower motifs, in a simple compartment crown. Of these there were four pelta-shaped urns with volutes. Towards the corners of the mosaic were square panels, those in diagonally opposite panels having kandhuri (large two-handled vases). On the south and west sides the inner border had truncated other units of the interlaced squares to create half-octagons filled with a variety of motifs including strips of guilloche, an urn sprouting a pair of large heart-shaped leaves, and a lively dolphin (Fig 2) swimming towards the left. The body was shaded pale blue and pale grey and had red flippers and flukes; a row of blue-grey triangular tesserae represented its teeth.

Around both panels, in somewhat larger tesserae, was a continuous band of cornice pattern with heart-shaped leaves pointing in alternate directions. The geometry was poor with an imbalance of the scheme and the saltire not being in the centre of the pavement as is normal. How such an error could have been made is open to speculation, but possibly the basic grid put down before the mosaic was measured incorrectly and the mosaicists did not realise their mistake until after much of the pavement had been set.

The mosaic is among the ten largest mosaics in Britain and has a design very similar to a mosaic discovered in about 1817 (fully excavated in 1971) at Halstock, Dorset, situated about 12km to the south-east. This example measured 10.77 x 3.13m. There can be no doubt that the Lopen mosaic represents the work of the same contractor, and if the dating of post AD 350 for the Halstock pavement is reliable, this mosaic can be assumed to be from this date also. The saltire scheme of the floor is similar to some other mosaics from the general region and was probably produced by contractors known as the Cornelian Saltire Group based in or around Crewkerne north-east along the Fosse Way. However, the closest parallel for the pavement is a mosaic found in

David S. Neal

Fig 1. The main section of the 11.00 x 5.80m Lopen mosaic.

The four-volume Roman Mosaics of Britain by David S. Neal and Stephen R. Cosch is published by Illuminata for the Society of Antiquaries of London. Volume One, Northern Britain incorporating the Midlands and East Anglia, will be published in Spring 2002. Further information is available at www.illumina.co.uk.

1584 at Old Broad Street, London. This might suggest that the Group, an itinerant band of craftsmen, travelled east from the Gloucestershire region to fulfil a contract because in the later 4th century there were no mosaic contractors available in London to undertake such large commissions. (The London example, which was destroyed during the fire at the Crystal Palace in 1937, measured 7.40m square.) It is the only example of a saltire scheme in the south-east region and also had kandhuri and gadrooned bowls of very similar type to the Lopen pavement. Dolphins and fishes are popular subjects on mosaics in Somerset, Dorset, and along the south coast, for example, but they need not represent Christian iconography; and although the central saltire takes the form of a cross it is merely the interspace created by four pairs of interlaced squares.

The mosaic’s preservation is due to it having been situated in the garden and orchard of a farmhouse and not having been ploughed (as was the case for the rest of the site). Excavations and geophysical surveys conducted beyond the borders of the mosaic indicated that very little had survived and it is unlikely, therefore, that further mosaics will be found. The mosaic has now been protected in situ and reburied.
FROZEN IN TIME: EARLY PHOTOGRAPHY AND ARCHAEOLOGY IN THE NETHERLANDS

Leo Verhart introduces a new exhibition at the National Museum of Antiquities, Leiden.

The archaeology of the Netherlands is a relatively young science. Until the 19th century it was mainly art historians, practitioners of history, and philologists who were engaged in it. Amateurs, usually leading citizens interested in the past of the immediate vicinity where they lived, were also involved. Study was limited to objects found by accident during urban developments, the construction of fortifications and canals, or when wasteland was reclaimed.

That changed in 1818 when, at the age of 25, C.J.C. Reuvens was made Professor Extraordinary in Archaeology at the University of Leiden, as well as Director of the National Museum of Antiquities. Unfortunately, this pioneering phase of scientific excavation was short lived: Reuvens died prematurely in 1835.

Not until 1905 would professional excavations return to the Netherlands. In the spring of 1905 the young Leiden archaeologist J.H. Holwerda received training in Germany and the next summer embarked on an impressive series of excavations. Fortifications, urnfields, megalithic monuments, barrows, churches, and settlements were his objective. As a result, the National Museum of Antiquities became the premier excavating archaeological institution in the Netherlands.

Holwerda was the first to systematically use a camera in his archaeological investigations and his photographs provide a good picture of both his methods and daily life at an excavation site. He felt very strongly about popularising archaeology and seems to have quickly understood the enormous potential of photographs. For the first time in the Netherlands excavation reports were lavishly decorated with pictures of research in progress.

From 1920 onwards, a new protagonist emerged in Groningen. There, the young, ambitious archaeologist A.E. van Giffen was active and dominated Dutch archaeology after the Second World War (Fig 1). Archaeology expanded impressively in line with vigorous economic growth in the Netherlands. Excavations grew in scale and size and new methods, equipment, documentation, and recording methods evolved.

The growth in archaeology was closely related to public support, and it was this link that was the main difference to the pre-war period. No longer did archaeologists work in ivory towers, but became community based and very well funded. Excavations were run like building projects by managers, with matching language and procedures.

Photographers at Work
Producing a picture during an excavation was not an easy undertaking in the beginning of the 20th century. Although more or less practical folding cameras that used small cassettes with glass negatives did exist at that time, the taking of quality photographs...
required large, heavy and unmanageable plate cameras. Glass negatives of various sizes could be used, but these would in general limit the size of the picture to 18 x 24 cm. The glass was covered with a photosensitive emulsion layer, which in reality proved not very sensitive, necessitating relatively long exposure times. As a result, people had to stand still for a long duration to produce a sharp picture. This is often visible in pictures where labourers are digging: the images are always blurred due to their movements. Consequently, when labourers were to be recorded they tended to pose in more or less frozen postures (Figs 2-4).

Excavation in Progress

For a long time excavations were completely manual and small in scale. Approximately 10 labourers were employed per excavation, usually locally hired journeymen. Most excavations occurred in summer and might be a single large, prolonged excavation or several smaller ones, often held all over the country. These smaller excavations would take from a single day to several weeks to complete. A barrow (Fig 3) would be investigated in a day.

The excavation leaders, almost always accompanied by their spouses, would live in upmarket hotels in the immediate vicinity and remain in contact with the rest of the world by letter. The tools of excavation used were simple: shovels and wheelbarrows, and in case the investigation was sizeable a narrow-gauge railway would be constructed that could take a tipcart. Finds were packed in crates and shipped to the National Museum, until 1930 by cart and train, and later in a truck that was bought for that purpose by the National Museum of Antiquities. Once arrived at the museum, the finds were cleaned, restored, and exhibited.

On site, tents were erected as shelters for rain during the day and to store the excavation equipment. At first employees had to build their own accommodation. Small tents were used for short projects and larger pavilions would be erected for longer seasons. These were visible from afar, more in particular because of the Dutch flag that would be flown. Holwerda also used a wheeled excavation hut that could be carted to the excavation area by horse.

There was a clear hierarchy amongst the excavation personnel. Labourers did all the work; the archaeologist watched and instructed. These differences are visible in all aspects of excavations: in accommodation, clothes, and activities. The labourers wear working clothes and old shoes or clogs. The archaeologist wears a suit and tie or cravat, a hat, and leather
Fig 6. Discovery of the Simpelveld (Limburg) sarcophagus in 1930. Its interior depicts the contents of a Roman house. 3rd century AD. H. 110 cm.

Fig 7. The Simpelveld sarcophagus in the National Museum of Antiquities in Leiden. Inv. 1.1930/12.1.

shoes (compare Figs 1 and 3). He sits in a deckchair and lacks no comfort. There are no photographs of an archaeologist actually wielding a shovel.

Sites and Finds
The reality of archaeology in the Netherlands does not revolve around gold or royal tombs, but around everyday utensils and implements, some remains of foundations, and endless soil discolorations. Even though the latter may seem undramatic, archaeologists in the Netherlands eagerly sought such contexts (Fig 5).

Nevertheless, important finds did occur, ranging from a significant shard in a backyard, to a complete pot in an urnfield, an undamaged ‘bell beaker’, or remnants of Roman cremations. Truly dramatic are finds like the Roman sarcophagus from Simpelveld found on 11 December 1930, which now occupies pride of place in the National Museum of Antiquities in Leiden (Figs 6-7).

Photographs of soil discolorations on their own did not immediately provide a comprehensive picture of ancient activities. Therefore reconstructions and models were produced (Fig 8) and compared ethnoarchaeologically to more contemporary similar examples (Fig 11).

The Site Visitor
Excavations usually occurred in the countryside or on wasteland. Far from the centres of the civilised world, traces and remains of our ancestors were searched for. As a result it was not easy to visit an excavation site, but apparently visitors enjoyed such outings. Colleagues would visit the excavation as a matter of course, but local dignitaries and members of learned societies and associations would appear as well. After announcing their arrival, the team photographer would record the presence of important visitors for posterity.

Most important, of course, were members of the royal family. Early in his career Holwerda received the patronage of Queen Wilhelmina of Orange. Her visit to his excavations was naturally recorded (Fig 9).

Only one group of visitors has rarely been documented: local people. They must have come often and in

Fig 8. The most famous (and infamous) reconstruction is undoubtedly that of the domed tomb. Holwerda thought the discolorations beneath barrows were the impression of the underside of a wooden superstructure. Examples from Greece even led him to conclude that these superstructures had been domed. These would have been wooden vaulted constructions where the dead were buried, which were then covered with soil and turf. This theory entered Dutch history books, usually with a picture, even long after Van Giffen - Holwerda’s opponent - had demonstrated there had never been any building associated with such barrows and that the grave had merely been covered by a massive mound of soil and turves surrounded by an open ditch.
Fig 9 (left). Queen Wilhelmina of Orange had become interested in archaeology and gave Holwerda an opportunity to investigate (at her expense) some barrows near her palace of Het Loo at Apeldoorn. The Queen and her husband visited the excavation in 1907. What should have been a great photo opportunity for Holwerda turned into a deception: the picture was overexposed. He tried to retouch the picture, starting with the lady-in-waiting. The result was unsatisfactory and he relinquished his efforts. Left to right: Mrs Holwerda, Queen Wilhelmina, a lady-in-waiting, Prince Hendrik, and Holwerda.

Fig 10 (middle left). In 1905 Holwerda travelled with his wife in the Netherlands and neighbouring countries. The most important items in museums were photographed and Mrs Holwerda made drawings. Here they visit the Fries Museum in Leeuwarden.

Fig 11 (bottom left). A turf hut in Drenthe, c. 1900.

Leo Verhart is the Curator of Netherlands Prehistory at the National Museum of Antiquities, Leiden.


large numbers to visit these odd people, archaeologists from the big city. On the one hand with awe, on the other critical, they will have followed the archaeologist’s progress. Only rarely and by accident are they in a picture, and their interest was obviously not deemed important to excavators. Local support for archaeology was not important at the time. Nowadays that has changed dramatically: the number of local people visiting an excavation site has become a measure of its success.

Archaeologist as Tourist

In the course of excavations ever observant archaeologists enjoyed the local scenery, customs, and people. They often travelled to nearby sites and museums and documented finds (Fig 10). In the immediate vicinity of the excavation the picturesque was recorded in particular. Mostly farms, but terrain as well. Another reason for recording objects in the immediate vicinity was that these were often a source of inspiration when interpreting excavation data. For instance, pictures of the turf huts (Fig 11), derelict and primitive sheds, and half-timbered houses where traditional construction techniques had been applied could be compared with recently excavated foundations and serve as models for hypothetical reconstructions.

Notwithstanding enthusiasm and a fixation on archaeology, archaeologists did not lack a social conscience. On a trip to Drenthe, decline and poverty in the Netherlands were recorded in the form of a derelict windmill and a turf hut with occupants (Fig 11). In front of the hut stands a mother holding one child by the hand and two other children. The mother wears a dress that is black with dirt. The hut is dilapidated and made of old material. Outside are a chamber pot and a tin bath. A sorry, damp and muddy spectacle, yet an archaeologist’s picture of society at that time.

Information: Rijksmuseum van Oudheden, Rapenburg 28, Leiden, The Netherlands. Tel: +31 (0) 71 516 31 63; Email: info@rmo.nl; Website: www.rmo.nl.
Opening hours: Tues-Fri, 10:00-17:00; Sat-Sun and public holidays, 12:00-17:00. Entrance fees: adults, 6 Euros; 6-18 year olds, 5.50 Euros; guided tours: 50 Euros per hour (max. 25 persons, reservations necessary); group visits: 5 Euros per person (min. 10 persons, reservation necessary).
Indigenous Arabian Coins

THE INDIGENOUS COINAGE OF PRE-ISLAMIC SOUTH-EAST ARABIA

Ernie Haerinck

Coins from north-east and south-east Arabia are today still a poorly studied, but fascinating group, consisting of a rich variety of types. Recent finds, by both professional archaeologists and amateurs, have brought these issues to the attention of scholars, but the interpretation of their iconography and their economic and historical importance remain largely unexplained or hypothetical. Their chronological development is also far from clear.

Despite these problems, pre-Islamic East Arabian coinage is now a recognised entity and it has become clear that there existed not only a north-east Arabian coinage, but a south-east Arabian tradition as well. Most of the coins in both regions more or less follow the Attic weight standard and can be divided into obols, drachms, and tetradrachms. However, there are quite great differences in the weights. Some types of coins are made of high-quality silver, while others are of copper-silver alloy, and still others are bronze. Sometimes a silver plating is observed. No gold coins are attested.

For south-east Arabia there are basically two major sites which serve as key case studies (Fig 1). The inland site of Mleiha, located in the fertile and well watered al-Madam plain in the Emirate of Sharjah, witnessed continuous occupation from about the 3rd century BC until the 3rd/4th century AD. A French team from Lyons has excavated this site extensively.

The other site of importance was coastal ed-Dur, in the Emirate of Umm al-Qaiwain (to be featured in a future issue of Minerva). This site was mainly occupied from the late 1st century BC until the early 2nd century AD, although there is some limited evidence for 3rd/4th century AD occupation. So far all coins from south-east Arabia have been found only at these two sites, which most likely represented a single religious, economic, and political entity.

In the 3rd century BC, when Mleiha began to be developed as a settlement, a major cultural break occurred in the Oman peninsula, which is linked to the movement of Arab tribes from inner

Fig 1. Map of the Arabian Peninsula, the Red Sea, and Indian Ocean indicating the locations of Ed-Dur and Mleiha.

Fig 2 (below left). Silver tetradrachm, probably from Mleiha. Obverse: head of Heracles wearing pelt of the Nemean lion; reverse: enthroned god (Zeus or Sham/Shamash?) with left arm supporting an eagle and with Aramaic inscription. 3rd-2nd century BC; diam. 26.5 mm; weight 14.92 g.

Fig 3 (middle right). Detail of a coin casting mould made of fine-grained, whitish limestone. Each head of Heracles is 24 mm in diameter. From Mleiha, 1st century AD.

Fig 4 (bottom right). Coin mould for casting coins made of fine-grained, whitish limestone. L. 16.2 cm; W. 4.5 cm; Th. 3 cm. Each head is 24 mm in diameter. From Mleiha, 1st century AD (?).
Indigenous Arabian Coins

Arabia who settled in different regions of the desert fringe, including the Arabian shores of the Persian Gulf.

Simultaneously, new technologies were introduced, such as iron working. At the same time, in this post-Alexandrine period, foreign goods started to reach south-east Arabia; glazed pottery of Mesopotamian origin, a limited number of Greek black-glazed bowls, and Rhodian amphorae with stamped handles.

It was in this period that the first coins probably circulated in the area. However, it should be emphasised that this statement is based on very limited evidence. The earliest coins at Mleiha could be some silver Athenian owl imitations, some of them South Arabian, and others perhaps of local manufacture.

More important, however, are the imitation Alexander and Seleucid inspired Arabian coins for which greater evidence is available. Most of these coin types occur equally in north-east Arabia.

Coin issues dated to the time of Alexander the Great show the head of Herakles wearing the pelt of the Nemean lion on the obverse, and on the reverse Zeus seated on his throne with his right arm curved around a sceptre and holding an eagle on his outstretched left hand (Fig. 2). A Greek inscription mentions Alexander's name. These coins also usually include a vertical shin, which most likely is the symbol of the locally venerated Semitic sun god Shams/Shamash. Some smaller coins, mainly obols, have heads on the obverse, which seem to represent Seleucid rulers, some wearing a diadem.

The coins found in both north-east and south-east Arabia are seemingly largely identical in both regions during this phase, suggesting that they used the same currency for commercial transactions mainly between the 3rd and 1st century BC at the latest. In this respect this area comprised a common market, with north-east Arabia being the main provider of foreign goods. The Western goods arrived by caravans from north-east Arabia.

At the same time, or slightly later, south-east Arabia also wished to express its autonomy, and as proof of its political and economical power and independence some silver coins were minted locally. These issues incorporated Aramaic inscriptions with the name 'Ahibel', which most likely refer to a famous (but possibly legendary) source of supply of Greek coins. It is of no matter of debate if the name refers to a male or female. The name occurs on all major local coins for several centuries. In this manner 'imitations of imitations' of Alexander-type coins were produced. These coins feature Herakles on the obverse, while on the reverse a seated figure with an eagle on the outstretched hand is shown alongside the Aramaic inscription with the name of Ahibel. The coins are most probably attributable to the second half of the 3rd century BC. The type is still rather close to the original Greek coinage in idea and style. A few coins of this type have only been reported from Mleiha, from poorly dated contexts. They are not attested anywhere else, and most likely circulated only within south-east Arabia.

The Ahibel issues subsequently developed by including a representation of a horse protome being held in the hand of a seated person, seen as the representation of the local sun god. Some of these coins have also been reported from sites in north-east Arabia.

The context of this development can be explained in the following way. In the late 1st century BC south-east Arabia probably dispensed with the north-east Arabian middleman and from then onwards either organised its own trade or, alternatively, seaborne trade reached the area directly. This idea and initiative did not necessarily originate in south-east Arabia, since it could well have been stimulated by Charaean in southern Mesopotamia. It was perhaps merchants from the latter region who wanted to bypass north-east Arabia in order to extend its influence and trade further to the East, even maybe beyond the Straits of Hormuz. This pattern can be seen in the light of - and as the result of - the increase in traffic in the Persian Gulf and the Indian Ocean, linked to a larger demand from the West to obtain more Eastern goods. For this purpose, and to achieve a direct trade link, the coastal site of Ed-Dur was reoccupied in the last decades of the 1st century BC, with the main period of peak settlement occurring in the 1st century AD as is indicated by imported Roman items, such as glass vessels. To this period belong all the debased local Ahibel coins with full horse, instead of the eagle or the horse-protome (Figs 5-8).

This Ahibel coin type with the full horse only occurs at Mleiha and Ed-Dur and was thus for local use only. These coins with a debased head of Herakles on the obverse have a peculiar dot, most likely a wart, indicated on the cheek. On the reverse is a seated figure, facing either left or right, with one arm outstretched, supporting a full horse. With the other hand he holds a staff. Behind the staff is a cursive or lapidary Aramaic inscription of three or four letters with the name of Ahibel. Sometimes the inscription is defective or illegible. A palm tree and a three-fluted anchor (or trident?) are always present. Perhaps the palm tree is to be seen as the symbol of Mleiha, while the anchor/trident could be interpreted as the sign of Ed-Dur. On rare occasions additional monograms can occur as well. Another group of coins probably represent a naked, seated, Heraldes, with a conical object in front of him, most likely his club. This type was inspired by Charaean coins.

At Mleiha, three fragments of moulds have been found so far (Figs 3-4). The largest fragment was discovered during road work, but two smaller fragments were excavated in a fort-like structure during excavations directed by a team of French archaeologists. It has subsequently become clear that the first piece must also have originated from the same building. These interesting moulds create some important
Indigenous Arabian Coins

Fig. 7. Silver tetradrachm, Obverse: debased head of Herakles, with the pelt of the Nemean Lion. Reverse: enthroned god (Zeus or Shams/Shamash?) with right arm supporting a horse; in front of him a three-bladed anchor (or trident), and palm tree; lapidary Aramaic inscription From Ed-Dur, 1st century AD? Diam. 24.4 mm; weight 15.5 g. Excavation No. BQ 142.

Fig. 8. Tetradrachm, billon. Obverse: debased head of Herakles, with the pelt of the Nemean Lion. Reverse: enthroned naked figure, perhaps Herakles. The conical object in front of him is probably his club. The full horse, three-bladed anchor (or trident), and palm tree are present, as well as partial letters of an Aramaic inscription. From Ed-Dur, 1st century AD? Diam. 26.0 mm; weight 15.5 g. Excavation No. BS 86.

Fig. 9. Bronze tetradrachm. Reverse: very debased enthroned god (Zeus or Shams/Shamash) with an animal on the outstretched hand. Probably from Ed-Dur, 3rd/4th century AD? Diam. 22 mm; weight 14.47 g.

Questions. Were they used to produce fake coins? The majority of the coins of the horse type are die-struck, but some were made with a mould. Were both techniques really used at the same time to produce coinage?

The third period to be distinguished in the region's numismatic profile shows a return to caravan trade in east Arabia. By the middle of the 2nd century AD, if not earlier, Ed-Dur declined significantly in importance. The site seems to have been virtually deserted or at least very much reduced in size. Mleiha probably also witnessed a similar decline. Full control of the Gulf traffic now lay in the hands of the powerfull Iranian dynasty of the Sassanians. To this final phase we attribute the very debased and very geometrical coins present in both south-east and north-east Arabia. They were all made exclusively of bronze and carry a blank obverse (Fig. 9). The fact that these very debased coins occur in the whole of east Arabia probably indicates that traffic by camel caravans between the north-east and south-east was restored or that limited seaborne trade between both regions was occurring, although the heyday of maritime exchange was over for south-east Arabia. International trade was probably mainly reduced to maritime contacts with south and south-western Iran. South-east Arabia had lost its commercial advantage and became more dependent once again on trans-Arabian traffic.

---

Save with a subscription to MINERVA

<table>
<thead>
<tr>
<th>Country</th>
<th>6 Issues (1 Year)</th>
<th>12 Issues (2 Years)</th>
<th>24 Issues (4 Years)</th>
<th>30 Issues (5 Years)</th>
</tr>
</thead>
<tbody>
<tr>
<td>UK</td>
<td>£18</td>
<td>£34</td>
<td>£64</td>
<td>£77</td>
</tr>
<tr>
<td>EUROPE</td>
<td>£20</td>
<td>£38</td>
<td>£72</td>
<td>£87</td>
</tr>
<tr>
<td>USA, CANADA and rest of the world</td>
<td>£20 or US $33</td>
<td>£38 or US $62</td>
<td>£72 or US $118</td>
<td>£87 or US $144</td>
</tr>
<tr>
<td>Surface</td>
<td>£20 or US $33</td>
<td>£38 or US $62</td>
<td>£72 or US $118</td>
<td>£87 or US $144</td>
</tr>
<tr>
<td>Air</td>
<td>£27 or US $44</td>
<td>£50 or US $82</td>
<td>£92 or US $150</td>
<td>£110 or US $180</td>
</tr>
</tbody>
</table>

Payments can be made by cheque or one of the following credit cards: Visa, Mastercard, Access

Name..................................................................................................................

Address..............................................................................................................

......................................................................................................................

......................................................................................................................

Signature...........................................................................................................

Card number.....................................................................................................

Enclosed £/US $ cheque value.................................................................

Expiry date.................................................................................................

SEND TO: Minerva 14 Old Bond Street London W1S 4PP Tel: (44) 20 7495-2590 Fax: (44) 20 7491 1595
          or 153 East 57th Street, New York NY 10022 USA Tel: (1) 212 355-2034 Fax: (1) 212 688-0412
NUMISMATIC CALENDAR

AUCTIONS FEATURING ANCIENT COINS
4-7 March. GORYN & MOSCH, Munich. Auction nos. 114-117. Tel: (49) 89 2422-6430. Fax: (49) 89 2285-513.
12-15 March. KUNKER. Ozinbruck. Tel: (49) 54 1962-020.
16 March. JEAN ELSEN S.A., Brussels. Auction no. 69. Tel: (32) 2735-7778.
E-mail: numismatique@elsen.be. Web-site: www.elsen.be.
27 March. SPINK. London. Sale no. 1302. Tel: (44) 20 7563 4000.
5-6 April. PONTERIO & ASSOCIATES. Auction in conjunction with the C.I.C.F. Rosemont, Illinois. Tel: (1) 619 299-0400. Fax: (1) 619 299-6952.
E-mail: coins@ponterio.com. Web-site: www.ponterio.com.
24-27 April. BUSSO PEUS NACH. Frankfurt. Tel: (49) 69 959 8620.

CONFERENCEs, LECTURES, & MEETINGS
10 April. BYZANTINE DIES AND MINTING. Ian Roper. London Numismatic Club (at University College London, Garwood Theatre, Geology Department). 5pm.
20-21 April. COINS AND AN ARCHAEOLOGIST - A SYMPOSIUM FOR RICHARD REECE. Exploring new themes and directions in archaeological numismatics. Cardiff University. Contact: Dr Peter Guest, School of History & Archaeology, Cardiff University, Humanities Building, PO Box 909, Cardiff CF10 3XU. Tel: (44) 29 2087 6538. E-mail: GuestP@cf.ac.uk.
24 April. FRACTIONAL SILVER COINAGE: SMALL CHANGE, BIG CHANGE. Henry Kim. Institute of Classical Studies. 5pm.

FAIRS
2-3 March. NUMISMATA 2002. Munich. Tel: (49) 89 268-359.
15-17 March. BAY STATE COIN SHOW. Semi-annual. Radisson Hotel, Boston. Contact: Ed Aseo. Tel: (1) 781 729-9677.
15-17 March. SINGAPORE INTERNATIONAL COIN SHOW (www.asianmoney fair.com).
23 March. SPRING COINEX. Old Swan Hotel, Harrogate, Yorkshire. Tel: (44) 20 8398 4290.
4-7 April. CHICAGO INTERNATIONAL COIN FAIR. Rosemont, Illinois. Tel: (1) 619 299-0400; Fax: (1) 619 299-6952.
25-28 April. CENTRAL STATES NUMISMATIC SOCIETY 63RD ANNIVERSARY. Great Columbus Convention Center, 400 North High Street, Columbus, Ohio. Contact: Jerry Lebo. Tel: (1) 219 753-2489.

EXHIBITIONS
IRELAND
DUBLIN
AIRGAD: A THOUSAND YEARS OF IRISH COINS AND CURRENCY. A new permanent exhibition tells the story of coins and money in Ireland from the 10th century to the present day. NATIONAL MUSEUM OF IRELAND (353) 1 677-7444 (www.museum.ie).

FRANCE
SAINT-DIE, Vosges.

ITALY
AOSTA
THE COIN COLLECTION OF ANDREA PAUTASSO. A new long-term exhibition. MUSEO ARCHEOLOGICO REGIONALE (39) 1 65 238-663.

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. Until 2007.

APOLLO

The International Magazine of the Arts
Established 1925

Every July Apollo devotes a special issue to Antiquities & Ancient Art. The illustrated back issues are still available at £10 each (inc. p&p).
All major credit cards accepted.

An annual subscription to Apollo brings you monthly magazines devoted to all periods & styles of art direct to your door.
12 issues: UK £84 USA $148 (air speeded) Overseas £90
1-2 CASTLE LANE, LONDON SW11 6DR TEL: 020-7233 8906 FAX: 020-7233 7159 e-mail: subs@apollomag.com
60 years experience of serving the collector!

Ancient, Medieval and Modern Coins up to AD 1850
Medals – Numismatic Literature

Buying/Selling – Appraisals – Auction Sales in Basel, New York and Stuttgart

Three locations to serve you better:

MÜNZEN UND MEDAILLEN
PO Box 3647
CH-4002 Basel
Switzerland
Tel. ++41/61 272 75 44
Fax 61 272 75 14

M&M NUMISMATICS, Ltd
PO Box 65908
WASHINGTON,
DC 20035/USA
Tel. ++1/202 833 3770
Fax 202 429 5275

MÜNZEN UND MEDAILLEN
DEUTSCHLAND GmbH
PO BOX 2245, D-79557
Weil am Rhein, Germany
Tel. ++49/7621 485 60
Fax: 7261 48529

Leading The World In
Classical, Medieval & British
Numismatics, Since 1975
Auctions, Fixed Price Lists & Private Treaty Sales
Complimentary Catalogue On Request

CNG
Classical Numismatic Group, Inc.
14 Old Bond Street, London W1S 4PP, UK
Tel: ++44 (20) 7499 1888 Fax: ++44 (20) 7499 5916
E-Mail cng@historicalcoins.com
Web Site www.historicalcoins.com

KIRK DAVIS
Classical Numismatics
Post Office Box 324 Claremont, CA 91711 USA
FREE ILLUSTRATED CATALOGUE ISSUED 4 TIMES YEARLY
tel: (909) 625-5426 fax: (909) 624-6215 kirk@ancientartgreek.net

Pre-Columbian, Egyptian, Asian, and Chinese
WORLD ARTIFACTS
Ancient Art and Artifacts
Honest no nonsense service
3 week return privilege
Prompt Fedex shipping

Please visit our web-based catalog at:
www.worldartifacts.com

Pegasi
NUMISMATICS
Ann Arbor, MI Holicong, PA

Complimentary Catalog on Request
"Quality Coins for Discriminating Collectors"

PO Box 131040
Ann Arbor, MI 48113, USA
Phone: (734) 995-5743 Fax: (734) 995-3410

Edgar L. Owen
ANA, S.A.K., CMNS, GSNA

Fine Antiquities and Ancient Coins

Bi-monthly Illustrated Mail Bid Auctions.
Free copy in US. One year subscription $20 ($25 overseas).
We welcome quality consignments. We also buy.
Extensive Internet Gallery: www.edgarlown.com, edgar Owen@worldnet.att.net
107 Mohawk Tr, Andover, NJ 07821, US. Tel: 973-398-5557, Fax: 973-398-4082
The Complete Service for the Serious Collector

Collecting coins has been a distinguished pastime and a pastime of the distinguished for two thousand years and more. As the oldest established coin business in the world, Spink has helped build many of the great collections. We are also publishers and stockists of a wide range of numismatic books.

Whether you are seeking to start, develop or dispose of a collection, Spink is happy to offer expert, impartial advice on all British, Greek, Roman, Byzantine and other ancient coins.

For coins for sale, news and reviews, visit our web site at www.spink-online.com

Tel: +44 (0)20 7563 4055  Fax: +44 (0)20 7563 4068
E-mail: iformosa@spinkandson.com

THE TRADITION • THE EXPERIENCE • THE RESULTS

69 Southampton Row, Bloomsbury, London WC1B 4ET
Tel: +44 (0)20 7563 4000  Fax: +44 (0)20 7563 4066  E-mail: info@spinkandson.com
55 East 59th Street, 15th Floor, New York, NY10022
Tel: +1 212 486 3660  Fax: +1 212 980 9825  Email: spinknewyork@spinkandson.com

Significant Coins at Auction

Leu Auction 83
6-7 May 2002

Ancient Coins
Greek coins of high quality selected from a number of private collections, including important rarities for the advanced collector as well as a wide range of beautiful and affordable pieces in gold, silver and bronze. Celtic coins from a private European collection: Part I, the coins of central and eastern Europe.

Roman and Byzantine coins, including the final portion of an exceptionally fine group of Roman Republican silver, some interesting Imperial silver and bronze, and an extensive series of gold ranging from Julius Caesar through the 12th century. Literature: a small but fine group of books on Greek and Roman coins from two private libraries.

The fully illustrated Catalogue will be available in April 2002 for USD 25.

Leu Numismatics
The first address in numismatics
WANTED TO PURCHASE:
FINE ANTIQUITIES OF ALL PERIODS

We are prepared to travel world-wide to acquire select works of legally acquired ancient art for our rapidly expanding clientele.

We will purchase collections of any size, act as your agent to sell your objects on commission, or exchange them for other select pieces from our extensive inventory (see our advertisement inside the back cover).

Send photographs and full details if possible with your letter.

royal-athena galleries

Established 1942

153 East 57th Street, New York, New York 10022
Tel: (212) 355-2034 Fax (212) 688-0412
email:ancientart@aol.com

The International Association of Dealers in Ancient Art, a group of leading dealers in classical and pre-classical antiquities, is the first international trade association devoted to this field. The association has a comprehensive code of ethics and practice which it believes will aid both active and potential collectors of ancient art.

The association will encourage the study of and interest in ancient art and contacts between museums, archaeologists, collectors, and the trade. It will promote a more liberal and rational approach to the regulations in various countries on the import and export of works of art with the ultimate aim of the protection of our cultural heritage.

For a list of members or further information please contact the chairman, David Cahn, Malzgasse 23, CH - 4052 Basel, Switzerland Tel: (41) 61 2716755 Fax: (41) 61 271 5733

Kunsthandel Mieke Zilverberg

Egypt, Cartonnage Mummy Mask, 24 x 17 cm. Ptolemaic Period, 3rd-1st century BC.

Kunsthandel Mieke Zilverberg Ancient Art

Exhibiting at TEFAF Maastricht, 8-17 March
Stand 230, tel. (31-43) 383 8765.

Rokin 60, 1012 KV Amsterdam
tel/fax: (31-20) 625 9518 mobile: (31-6) 538 32601
e-mail: kunsthandelzilverberg@planet.nl
internet: www.kunsthandelzilverberg.nl

Catalogue on request
ANTQUA
Ancient Art & Numismatics.
Catalogue X now available.
Complimentary catalogue sent upon request.

ANTIQUA, INC., Steve Rubinger
20969 Ventura Blvd, Suite 11, Woodland Hills,
CA 91364 USA Tel: (818) 887 0011 Fax: (818) 887 0069
visit our new web-site: www.antiquainc.com

MINERVA
the International Review of
Ancient Art & Archaeology

The British Museum;
The Bible Lands
Museum, Jerusalem;
The Louvre;
The Metropolitan
Museum of Art;
The National Museum
of Antiquities, Leiden;
The Sackler Gallery
(Smithsonian),

and many other fine
museum shops
and bookstores.

If your local shop or newsagents
does not stock it please ask
them to order it.

Art of the Ancient World
Greek, Etruscan, Roman, Egyptian, & Near Eastern Antiquities
Volume XIII - 60th Anniversary Edition

royal-athena galleries
Art of the Ancient World
Volume XIII, our 60th Anniversary
Edition, has just been published.
It illustrates over 200 select works
of ancient art in full colour.
Available upon request.

Royal-Athena Galleries
153 East 57th Street,
New York, NY 10022
Tel: (1) 212 355 2034
Fax: (1) 212 688 0412

e-mail: ancientart@aol.com

For our latest acquisitions: www.royalathena.com
True Values of History

- Auctions in Switzerland
- Purchases and Sales
- Expertises and Valuations
- The Development and Care of Collections
- Financial Services
- Numismatic Reference Library

Special Areas:
- Coins of the Ancient Classical World
- Medieval and Modern Coins

Leu Numismatics Ltd
In Gassen 20
CH-8001 Zurich, Switzerland
Telephone +41 1 211 47 72
Telefax +41 1 211 46 86

Leu Numismatics
The first address in numismatics

Malter Galleries Inc.
A World Leader In Ancient Coins And Antiquities For Over 35 Years.

Malter Galleries Inc. Presents

The Jay Gluck Collection of Important Ancient Persian Artifacts.

April 7th 2002
at Sheraton-Universal Hotel, Los Angeles.

Illustrated catalogue $15
On-line version of Catalogue free at:

www.maltergalleries.com

17003 Ventura Bl. Suite 205, Encino, CA 91316 USA Tel: 818-784-7772 Fax: 818-784-4726 email: mike@maltergalleries.com
Early Dilmun Seals from Saar: Art and Commerce in Bronze Age Bahrain

Harriet Crawford

Dilmun appears in the cuneiform texts of Mesopotamia both as a mythical paradise and as a 'thriving commercial centre' (p. 9), partly to be equated with the island of Bahrain. Dr Crawford was a director of the excavations of the London-Bahrain Archaeological Expedition at the settlement of Saar in the north of the island (see Minerva Jan/Feb 2002, 43-45). A small site (Level I) had been enlarged and twice rebuilt (Levels II and III) to include a small temple and houses with a standardised plan arranged along several streets. The site declined in Level IV and was probably abandoned in the 19th century BC (p. 20; not the 18th as stated on p. 14).

The main category of object (other than pottery) consists of some 95 seals and numerous clay sealings (the largest corpus so far available) which mostly came from Level III, excavated in domestic houses. There is one cylinder seal and 4-6 conch-shell discs, but the others are 'Gulf' small, round stone discs with a raised pierced boss on the back. The stone (mostly burnt steatite), decoration of the boss, design on the base, and carving technique vary, but the styles overlap making dating difficult. Crucial is the impression of a Gulf seal on a tablet in Yale dated to the 10th year of Gungunum of Larsa (1923 BC), attributed to Early Dilmun Style Ia (pp. 39-40). This Gulf seals outside Dilmun and trade relations are discussed on pp. 19-20 and pp. 44-45 (alas with many lacking or wrong references). The motif of rotating animal heads (p. 23) is found at the same period on an impression from Acemhöyük in Central Turkey, and an actual seal from Mohenjo Daro in the Indus Valley, both in local versions of the distinctive Gulf design.

In this attractively-designed book, with its wealth of excellent colour photographs and clear line drawings, the seals are catalogued on pp. 55-75, and then the impressions on pp. 76-110. However there are no levels given, and the arbitrary and cumbersome arrangement by registration number rather than by level, style or building (see p. 40) is to be regretted. Multiple use of seals was common (p. 44) but there are no matches between seals and impressions (matches are rare at all periods).

However, as the designs are similar, the sealings presumably arrived on goods from nearby settlements, a view supported by analysis of the clays (pp. 52-8).

Dr Dominique Collon,
Department of the Ancient Near East,
The British Museum

The Tutankhamun Deception: The True Story of the Mummy's Curse

Gerald O'Farrell

The inclusion of 'deception' in this title is entirely appropriate given that it stretches notions of truth even beyond the borders of Socrates' liberal question 'What is truth?'. O'Farrell is described as an Egyptologist, but no other information or evidence of that is offered - it is certainly not evident in the way he writes. He claims that his text, and 'off the wall' theories, are 'based on the available evidence' and, coyly, on his 'personal opinion of what took place'. That opinion would rate well as imaginative fiction, but hardly as proven fact. Amongst the more outlandish 'opinions' suggested are that Carter and Carnarvon found Tutankhamun's tomb in 1913 (not 1922), concealed the find, and proceeded to rob it, spiriting away vast quantities of loot, including papyri. They then fabricated the present tomb as a 'front', leaving within it just enough finds to make it still appear a fabulous discovery! Further, O'Farrell claims that this exercise was carried out by cutting through an unexplained blank wall (illustrated) in the tomb of Tutankhamun (IX), together with evidence of engineering which would actually have required access to a tunnel that ran under the public broad pathway into the Valley, and would be worthy of Stalag Luft 3 and 'The Great Escape'.

Other outlandish 'opinions' proclaim tunnels running between all the royal tombs in the Valley of the Kings; there was a 'String of Necessary Murders' (chapter 12), including that of Sigmund Freud; Carter switched the mummy in KV 55; he also painted the Opening of the Mouth ceremony scene on the back wall of the burial chamber himself; the 'Missing Papyri' (chapter 11) were obviously 'too hot' to leave for scholars like Sir Alan Gardner to read, so they were spirited away. Fantastically, the author claims that we can be certain that there were scrolls found in the temples of Egypt which bore some relevance to the Jewish exodus from Egypt' (p. 161) and that 'the papyri told Carter that the tomb they had stumbled upon was the last resting place of the Son of God' (p. 165). The tabulation is endless. This book is riddled with incorrect facts, wrong authors and titles cited, and the bibliography is a travesty of errors. One could go on, but caveat emptor! It is sad that a reputable publishing house, and a TV company, could be so taken in by this unadulterated tripe.

Peter A. Clayton

A Passion for Egypt: Arthur Weigall, Tutankhamun and the 'Curse of the Pharaohs'

Julie Hankey

Arthur Weigall was the Egyptologist who almost went down in history as the discoverer of the tomb of Tutankhamun 11 years before it was found by Howard Carter. He had been Chief Inspector of Antiquities in Egypt and had excavated in the Valley of the Kings. As he wrote to his wife Hortense in December 1922, without any trace of envy or regret, 'Our diggings missed it by about 50 yards in 1911!' Readers of Minerva (July/August 1994, pp. 16-23) have already had a foretaste of the jewels in Weigall's life, written by the present author, Julie Hankey, his grand-daughter.

Weigall was a man of a passion for Egypt and who proved to be amongst the most versatile of his colleagues and contemporaries. Like many who were involved in Egypt in the halcyon days of the early 20th century, he came to the field as an amateur in the best sense of the word, and learnt his trade on the 'shop floor', being taken on as an assistant to Flinders Petrie in the spring of 1901. From then until April 1914 onwards he was virtually continually in Egypt. He was a man with a total commitment to Egypt and its antiquities. Often he was at odds with his chief, the great Sir Gaston Maspero. He opposed Maspero's lenient antiquity divisions and exports, and his toleration of amateurs excavating. He drew attention to the slack guardianship of the tombs at Gournah, and deplored the connection between thieves, dealers, and museums, and the robberies of both objects and paintings hacked from tomb walls. Weigall had also proposed the founding of a British Institute along the lines of the existing British Schools in Athens and Rome, and that Egyptologists should be trained as Egyptologists. However, he and the urbane Maspero always remained on amicable terms as Maspero obviously understood
The Bible Unearthed: Archaeology's New Vision of Ancient Israel and the Origin of Its Sacred Texts
Israel Finkelstein and Neil Asher Silberman. 

Over the last two decades there has been a growing trend in biblical scholarship to devalue the Old Testament as a source of historical information. Somewhat disconcertingly, this ‘minimalist’ approach is spearheaded by a small group of theologians (based in Scandinavia and England), Israel Finkelstein is not one of these axe-grinding theologians, but one of Israel’s leading archaeologists. In The Bible Unearthed he comes a long way to agreeing with the minimalists, though drawing short of their most extreme conclusions.

Era by era Finkelstein states that there is no archaeological evidence for the great events of biblical times: the migrations of the Patriarchs, the Sojourn of the Israelites in Egypt, the Exodus, the Conquest of Canaan, and even the United Monarchy under Saul, David, and Solomon. Most of the new material offered concerns the 10th-century so-called ‘Solomonic’ strata (Iron Age IIIa) in Israel. Their attribution to Solomon has always been something of a scandal, in that it rests on little more than faith, and it is gratifying to see Finkelstein, though a latecomer to the debate, now making some headway on this point (see Minerva, Jan/Feb 2002, p. 18).

In essence Finkelstein is returning to the model proposed by Kathleen Kenyon based on her work at Samaria, a model which, till very recently, was held to be discredited. Strata conventionally ascribed to the 10th century BC at Megiddo, Hazor, Gezer and other cities can be shown to date a century later. But what the model gives with one hand it takes with the other. King Solomon, lauded in the Bible as a great builder, is deprived of any evidence for building or having ruled an organised state. The 11th-century remains which Finkelstein locates in date to Solomon’s time are notoriously lacking in monumental architecture or other features we would expect from a ‘golden age’. Yet Finkelstein wisely shies away from denying that Solomon and his father David ever existed. A few years ago a 9th-century inscription was discovered at Tel Dan, referring to the ruler of Judah as the ‘king of the House of David’. Finkelstein accepts the inevitable, allowing the existence of David and Solomon but redefining them as local Judahite chiefs. There never was, in his opinion, a United Monarchy of Israel and Judah: Israel (in the north) crystallised as a state first during the 9th century while Judah (in the south) only became a ‘fully-fledged state’ in the late 8th century. In the following century Judahite scribes concocted the Bible as we know it, claiming falsely that their ancestral leaders David and Solomon had once ruled a powerful United Kingdom.

While Finkelstein stresses the fluidity of the chronology for early Israelite archaeology, his own analysis proceeds within an extremely narrow framework: it is not enough to adjust the chronology of one part of Israel’s archaeology (the 10th-9th centuries) and then compare the results to the biblical record. A complete overhaul of ancient Near Eastern chronology is overdue. The dating comes from Egypt, but the central evidence — the 11th millennium BC themselves depend on a single synchronism with the Bible! In recent years Egyptological journals have carried numerous articles arguing that Egyptian chronology should be shortened at various points, thus confirming one of these shifts being that the Iron I period in Palestine could be shortened by a hundred years. Add to this the one-century reduction made by Finkelstein for Iron II and we are very close to the suggestion made by this writer and colleagues in 1991 (In Centuries of Darkness) that the real archaeological slot for Solomon lies not in Iron II but at the Late Bronze-Iron Age transition, presently dated to the early 12th century. A very different picture then emerges for Solomonic archaeology.

Finkelstein has removed one of the key pieces that holds up the house of cards known as ‘biblical archaeology’, unaware that when you do so the whole structure is in danger of collapsing. Only when the major problems of Egyptian and ancient Near Eastern chronology have been resolved can we make a final reckoning of the historicity of the Old Testament account.

Peter James

One For The Pot

Some readers may remember the very popular archaeological series on BBC television in the late 1950s called ‘Animal, Vegetable, Mineral?’ chaired by the late Professor Glyn Daniel. Consisting of a panel of experts, they were challenged to identify objects from various animal parts. One programme stood aside from the norm because it was devoted to prehistoric food and experimental cooking. A
meal based on the examination of the contents of the stomach of the Danish hog body, Grauballe Man, was served to the experts. The meal largely consisted of a gruel/porridge-like substance. Sir Mortimer Wheeler's face, and comments, about it were indeed a sight.

Since then a thorough investigation of the food of our prehistoric ancestors has moved on apace, largely through careful examination based on the sieving of food remains recovered from wet deposits.

Jacqui Wood's new book, Prehistoric Cooking, completely changes all the old fashioned ideas of a diet reliant on weak gruel, some meat, and rock hard bread for prehistoric man. She has investigated in-depth the ingredients of prehistoric cooking, based on her experimental research settlement in Cornwall. She describes the ingredients in prehistoric cooking and their preparation, with detailed sections on the many different foods available, as well as liquid refreshment of various strengths, in a series of 16 chapters. This is all set within a general overview of the lifestyle of prehistoric man and is a truly a revelation which is soundly based on practical principles and evidence.

Published simultaneously, Joan Alcock's book, Food in Roman Britain, is also a considerable eye-opener on the diet of the man in the proverbial Roman street. To think of Roman food is to think of the cookery books by Apicius, uniquely the only Roman cookery book to survive complete. To rely on this as a guide to the food eaten in Roman Britain is grossly misleading, making it appear that everyone existed on gourmet meals. It was not so. It is through the evidence of the relatively new discipline of environmental archaeology, the examination of food residues from pits, bodies, and vessels as well as the evidence from bones, that long-term eating habits or poor nutritional standards can and have been revealed. Dr Alcock is admirably qualified for this, being not only an archaeologist but also until recently Principal Lecturer at South Bank University on history and the history of food.

References to Classical parallels, and to the authors, must, of course, at times be drawn, and here lies this book's advantage over Prehistoric Cooking. However, it must also be borne in mind that the population in Roman Britain, and especially the composition of the army units stationed there, was very mixed. Undoubtedly they would have brought 'menus' from their respective homelands and adapted them as necessary. Joan Alcock approaches her subject essentially in three parts. First, there is the examination, in eight chapters, of the various foods and food products. This is followed by three chapters on the sources: the kitchen, the dining room, and the market.

The last two chapters are concerned with army diet, and with diet and nutrition. Remarkable evidence of army diet comes from Hadrian's Wall in the unique Vindolanda writing tablets, which list payments and supplies received at the fort over a period of eight days. The variety of food and wine listed indicates that even quite exotic food could still be had at the limits of Empire.

Jacqui Wood's and Joan Alcock's books certainly shed a great deal of light on a little studied aspect of prehistoric and Roman Britain, and they are quite a revelation for archaeologists as well as for any one with an interest in food and cooking.

Peter A. Clayton

The Quoit Brooch

Style and Anglo-Saxon Settlement

Seiichi Suzuki

Boyde\ll Press, Woodbridge, 2000.

xiv + 218pp, 38 pls, 101 figs. Hardback, £50.00.

In focus, but not approach, this is an old-fashioned book in modern archaeological publishing in that it takes a close analytical look at a small group of metal objects. However, it is the sort of study without which systems and broader cultural synthesis cannot be securely based. It revisits one of the most enigmatic and distinctive classes of personal metalwork of the Early Migration Period in southern England, one characterised by distinctive ornaments combined with distinctive forms.

Seiichi Suzuki, in a clear and well-illustrated presentation, underlines the marriage of form and ornament in this metalwork, having first defined a formal set of compositional rules determining the association and disposition of the components and ornamental elements of the designs. This leads to the recognition of two phases: the first of belt fittings with restricted use of animal ornament, the second consisting almost exclusively of brooches carrying a much larger element of animal design. The brooch form exclusive to this second group is the 'quot brooch' of the title, a complex piece combining the mechanism of a penannular brooch, that is an open-ring brooch with an outer framing ring, a union determined by considerations other than the practicality of a dress fastener. The use of silver, niello inlay, and pastes confirms the high status of some of these pieces.

Romans versus Barbarians - what relatively wealthy group patronised the 'quot brooch' style? Suzuki argues that the penannular form and Late Roman motifs must have been combined in Britain in the 5th century, and that they are independent of, and pre-date, Jutish material which also adopted Late Roman motifs and was brought into Kent later in the century. He concludes that 'quot brooch style' had no detectable influence on later Germanic metalwork of the area. The niche remaining is that of the native Romano-British elite. He then looks at the limited and difficult historical records for 4th century Kent, making the two phases as sequential, associates the true 'quot brooch' development with political upheaval and the advent of Hengest as a lordless military leader from Jutland. Here we have the 'casting and recasting of cultural identity symbols' of the book's subtitle. With a doctorate in linguistics amongst his qualifications, the author is better placed than most to evaluate the variant names in these patchy and diverse sources, although the record made by a Northumbrian monk, Bede, of the traditions of Kent relating to events 300 years earlier should perhaps have carried an appropriate caveat.

The edifice constructed on the analyses of motif and form does depend, however, on a very small body of material (99 pieces) defined as exhibiting true 'quot brooch style', and other scholars, notably Barry Ager and recently Paul Inker, have adopted a broader canon with different conclusions. One wonders whether one or two new finds could undo some of the 14 compositional rules so carefully established. But this would not negate the methodology of the approach, nor the interest and use of this study for all interested in the evidence for complex cultural interactions in the Early Migration Period. It is a pity that what is essentially a major study has been published as a relatively expensive hard-back book, restricting its accessibility.

Susan M. Youngs, Department of Medieval and Modern Europe, The British Museum
MUSEUM EXHIBITIONS

UNITED KINGDOM

ABERDEEN
PERMANENT COLLECTION. A well-focused exhibition falling into three broad categories: prehistoric material donated by private enthusiasts, medieval artefacts from excavations carried out in recent years; and a group of Mediterranean artefacts collected by local travellers in the 19th and early 20th centuries. ABERDEEN ART GALLERY AND MUSEUMS (44) 1224 523-700 (http://agcm.co.uk).

AYLESBURY, Buckinghamshire
THE ROMANS. An accessible exhibition combining artefacts, models, and activities to explore all aspects of the Roman world. AYLESBURY ARCHIVE EXHIBIT MUSEUM (44) 1296 331-441 (www.bucksc.gov.uk/tourism/museums). Until 7 July.

BRIDPORT, Dorset
WADDON HILL EXCAVATIONS. WADDON HILL, Collector. After 18 years by the elite Roman Legio II Augusto before they marched into the Midlands to crush the revolt led by Boudicca. The fort was excavated 1959-1969, and yielded an extraordinarily rich number of finds: one of the best Roman military collections in Britain. BRIDPORT MUSEUM (44) 1308 422-116. Permanent display.

CAMBRIDGE
FITZWILLIAM MUSEUM COURTYARD DEVELOPMENT. During 2002/2003, a building project will be carried out to improve access and facilities for visitors. The museum will remain open and the lower floor of the Founder's Building, will display antiquities from Ancient Egypt, Crete, and Rome, as well as Roman and Romano-Egyptian, Cypriot, and Western Asian art. Parts of the collection will not be on display and visitors are therefore advised to contact the museum in advance. FITZWILLIAM MUSEUM (44) 1223 332-906.


HORRIDGE, Yorkshire
LAND OF THE PHAROAHS. A major exhibition of artefacts from the museum's research on the Essouan Archaeology project. Highlights include a sarcophagus from the ancient city of Thebes and a recently conserved and very rare cartonnage jackal head of the god Anubis. This mask and the majority of the collection were acquired by local collector Benjamin Essouan in the early 20th century. ROYAL PUMP ROOM MUSEUM (44) 1423 556-188. 2 March - 23 February 2003.

LONDON
AGATHA CHRISTIE AND ARCHAEOLOGY, MYSTERY IN MESOPOTAMIA. The unknown archaeological interests and talents of the great crime writer are revealed through finds from sites at Ur, Uruk, and Nimrud, where she worked with her husband Max Mallowan. Priceless artefacts - including a first millennium ivory of a man being mauled to death - combine with period photographs, written records, and film in this exciting exhibition. THE BRITISH MUSEUM (44) 20 732-8525 (www.british-museum.ac.uk). Until 24 March. (See Minerva, Nov-Dec 2001, pp. 17-21.)

IMAGE AND IDOL: MEDIEVAL SCULPTURE. A special exhibition of sculpture from the 12th to the 16th century, borrowed from churches and cathedrals across England and Wales. The exhibition includes the Tree of Jesse, the largest example of wooden sculpture surviving from the 15th century and one of the finest medieval sculptures in the world. TATE BRITAIN (44) 20 7887-8000 (www.tate.org.uk). Until 3 March.

THE RETURN OF THE BUDDHA: CHINESE BUDDHIST SCULPTURE. 500-540 AD. 400 Buddha stone sculptures, dating from AD 386-577, were discovered in eastern China at the Longmen temple site, near Luoyang. The sculptures are of one of the most significant archaeolo- gical finds of recent years, the discovery of which is of relevance to the history of Buddhism in China. Since they were unearthed, the sculptures have been reassembled, cleaned, and conserved. This exhibition will present 35 of those magnificent treasures, ROYAL ACADEMY OF ARTS (44) 20 7300-8000 (www.royalacademy.org.uk). 26 April - 14 July. (See article in the next issue of Minerva.)

UNKNOWN AMAZON: CULTURE IN 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 using objects from European and Brazilian museum collections. JOSEPH HOTUNG: GREAT EASTERN ART GALLERY, THE BRITISH MUSEUM (44) 20 7323-8525 (www.british-museum.ac.uk). Until 1 April. (See Minerva, Jan-Feb 2002, pp. 27-30.)

NORTHWICH, Norfolk
NORWICH CASTLE MUSEUM. Re-opened on 24 July 2001, after receiving extensive refurbishment. Visitors are now able to see parts of the castle that had never before been accessible, including the basement of the keep - where it is possible to discover how the castle was constructed. A new archaeology gallery celebrates the history of Boudicca and displays the treasure of her Iceni tribe, and a new Egyptian gallery has been designed especially to show the museum's collection. NORWICH CASTLE MUSEUM (44) 1603 493-625.

OXFORD
PACRUGA: THE ISLE OF DIOMEDES. An exhibition of archaeological finds from Palagruza, which have confirmed that this small Adriatic island was the final resting place of Diomedes. THE ASHMOLEAN MUSEUM OF ART & ARCHAEOLOGY (44) 1865 278-000. Until 11 April.

UNITED STATES
ATLANTA, Georgia

MYSTERIES OF THE MUMMIES: THE ARCHAEOLOGY OF DEATH IN ANCIENT EGYPT. The reinstalled galleries of Egyptian and Near Eastern Art opened in October 2001. Included are a remarkable re-curated collection of sar- cophagi, mummmies, and other Egyptian antiquities from the Niagara Falls Museum. THE MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www. emory.edu/carlos). (See Minerva, Sept-Oct 2001, pp. 9-16. Reprints of this article are available for $5.50 at the museum or from Minerva.)

Baltimore, Maryland
REOPENING OF THE CENTRE STREET BUILDING. An extensive renovation of the museum’s largest wing; introducing 39 new galleries, and including the world-famed Classical and Egyptian collection. THE WALTERS ART MUSEUM (1) 410 547-9000 (www.thewa ters.org). An ongoing exhibition.

BOSTON, Massachusetts
ART OF THE ANCIENT NEAR EAST. Permanent installation tracing the evolution and art of Anatolia, the Levant, Mesopotamia, Iran, and West-Central Asia. MUSEUM OF FINE ARTS, BOSTON (1) 617 267-9300 (www.mfa.org). (See Minerva, May/June 1999, pp. 35-37.)

EGYPTIAN LATE PERIOD. The newly renovated gallery at the museum spans the period from 664 BC to c. AD 250 and includes the newly acquired stone head of Ramses II, and the collection of the pharaoh of Egypt. MUSEUM OF FINE ARTS, BOSTON (1) 617 267-9300 (www.mfa.org).

BRUNSWICK, Maine

IMAGES FOR THE AFTERLIFE: OLMEC, WESTERN MEXICAN AND MAYAN SCULP- TURE. Pottery funerary figures depict- ing warriors, deities, and attend- uants among others. BOWDOIN COLLEGE MUSEUM OF ART (1) 207 725-3275 (www.academic.bowdoin. edu/artmuseum). Until 7 April.

BRYN ATHYN, Pennsylvania

BUFFALO, New York

CAMBRIDGE, Massachusetts

CHICAGO, Illinois
CHOCOLATE. A major new travelling exhibition examines the history and the meaning of chocolate: from a gift for the gods to a symbol of wealth and lux- ury. The exhibition looks at the place accorded to this precious substance by ancient Maya civilisations, its value as a currency to the 16th century Aztec civil- lisation of Mexico, and its eventual intro- duction into the upper classes of European society. THE FIELD MUSEUM (1) 312-922-9410 (www.fmn.org). Until 31 December 2002.


Cleveland, Ohio
ART OF THE ANCIENT AMERICAS. Over 900 objects of stone, gold, silver, and cloth from the museum’s collection have been reinstalled in a new gallery which opened in December 2001, including several superb jadeite sculptures from Mexico and 16 gold orna- ments from Peru. CLEVELAND MUSEUM OF ART (1) 216 421-7340 (www.cleveland art.org).

EARLY CHINESE ART GALLERY. The first gallery of Asian art to be reinstalled at the museum since 1970 features more than 50 works of art from the Neolithic period to the Han Dynasty and features jade sculptures, ceramic and metalwork - including several important bronzes which were played during court rituals. CLE- VELAND MUSEUM OF ART (1) 216 421- 7340 (www.clevelandart.org).

COLUMBIA, Missouri

DAYTON, Ohio
THE SHAW COLLECTION: PRE-COLUMBIAN TREASURES. Over 100 objects from the collection of the late
GAINSVILLE, Florida
ART OF ASIA FROM THE HARN MUSEUM COLLECTION: This long-term exhibition is presented by the Harn Museum, featuring about 400 antiques from the national museums in Damascus and Aleppo, the Palmyra Museum, and regional museums at Deir ez-Zor, Irbil, and Susa. DENVER MUSEUM OF NATURAL HISTO-
RY (1) 303 370-6378 (www.dmnh.

MIAMI, Florida
THE DAWN OF EMPIRE: THE ART OF THE LATE WARRING STATES AND MAN
DYNASTY. LOWE ART MUSEUM (1) 305 284-5353 (www.lowemuseum.org). Until 30 June.

NEWARK, New Jersey
GLASGOW AND THE ANCIENT MEDITER-
RANEAN CULTURES. A reinstalla-
tion of the museum’s renowned Ewe-
ge Schaeffer Collection from the 20th C.
through a Gallic-influenced period. Includes video clips demonstrating ancient techniques for working glass. THE NEWARK MUSEUM (1) 973 596-6550.

NEW ORLEANS, Louisiana
THE SPOT OF LIFE AND DEATH: THE MEXICAN AMERICAN BALLGAME. Over 150 objects, most of them shown for the first time in the United States. NEW ORLEANS MUSEUM OF ART (1) 504 488-2631 (www.noma.org). Until 28 April (then to O’Hara).

NEW YORK, New York

PORTLAND, Oregon
REOPENING OF THE ASIA SOCIETY
MUSEUM. The completely renovated and expanded museum reopened on 13 October 2001. Tue.-Sun. 11-6, Fri. (no admission charge). 6-9 pm. ASIA SOCIETY MUSEUM (1) 212 517-2742 (www.asiasociety.org).

SPLENDID ISOLATION: ART OF EASTERN ISLAND. 50 works in stone, wood, and barkcloth from the 13th to 19th cen-
turies, including one of the famous monumental stone heads. The exhibi-
tion brings together works from the museum’s own collection with those from private collections. The exhibition is touring in the United States and Canada. METROPOLITAN MUSEUM OF ART (1) 212 879-5000 (www.metmuseum.org). Until 24 March.


WASHINGTON, D.C.
ANCIENT NUBIAN CITY OF KHLER
MA, 2500-1500 BC. Pottery, jewellery, and unguentary; also an object: sculp-
tured animals, from Sudan. NATIONAL MUSE-
UM OF AFRICAN ART (1) 202 357-

ANTIOQUIE IMPRESSIONISM: THE WILLIAM A. CLARK COLLECTION. Over 250 works on paper, including sculpture, paintings, and decorative arts. CORCO-
RAN GALLERY OF ART (1) 202 639-

THE CAVE AS CANVAS: HIDDEN IMAGES IN WORSHIP ALONG THE SILK ROAD. A group of 15 1st century BC wall painting fragments from the great Buddhist cave site of Qozi in Xinjiang, illustrating the interplay of Buddhist and indigenous architectural design of these cave temples. SACKLER GALLERY, SMITHSONIAN (1) 202 357-2700. Until 7 July.

CHINESE BUDDHIST SCULPTURE IN A NEW LIGHT. The popularity of old Chinese devotional Buddhist images for Western collectors in the late 19th cen-
tury spurred on the production of for-
gyenes. This unusual exhibition addresses the issues of authenticity and attribution, since new studies have allowed for more refined analysis and explication of the geographical and historical contexts in which these images were made. FREER GALLERY OF ART (1) 202 357-4880 (www.si.edu/asia). 14 April - 4 May 2003.


FROM KILN TO KITCHEN TO GALLERY: THE STORY OF ASIA’S STORAGE JARS. This exhibition features 24 large stone jars and earthenware jars created between the 3rd and 18th centuries and chronicles in detail their manufac-
ture and their transformation from utili-
tarian objects into works of art. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION (1) 202 357-4880 (www.
.si.edu/asia). Until 10 March.

WEST PALM BEACH, Florida
MONKS AND MERCHANTS: SILK ROAD
TREASURES FROM NORTHWEST CHINA.
GOLDEN AGE OF SCULPTURE. Exhibition of Chinese Buddhist sculptures, funerary furniture and ceramics, glass, and textiles; from the fall of the Han dynasty to the rise of the Tang dynasty. 271 BC. Objects are recently excavated and have never been seen before.

MINERVA 67
GOLD OF THE PHARAOHS: A sumptuous exhibition examining the special status of the gold objects in the grandeur of the Ancient Egyptians. Golden bangles and rings that once adorned the queens of the Theile Kingdom, hairpins, pectorals, and jewellery inlaid with semi-precious stones, are displayed in addition to magnificent funerary statues and precious offerings. The exhibition celebrates the new installation of the galleries of the Egyptian and Oriental Collections at the Museum, and includes loans from museums worldwide, including the Egyptian Museum in Cairo, the Louvre and the Metropolitan, KUNSTHISTORISCHES MUSEUM (43) 525-240 (www.khm.at). Until 17 March.

CANADA QUEBEC XI'AN, ETERNAL CAPITAL: The cultural wealth and splendour of the Chinese city of Xi’an through the ages, as revealed by artefacts including soldiers from the 200 BC tomb of Emperor Qin Shi Huangdi. MUSÉE DE LA CIVILISATION (1) 418 645-1538 (www.mcq.org). Until 2 September.


TORONTO, Ontario ANCIENT MARINERS OF THE ADRIATIC: A new exhibition uncovering an R.D.M. archaeological expedition to Palagruza, a Dalmatian site on the Adriatic Sea. In this exhibition these are accompanied by objects on loan from the Archaeological Museum of Split, Croatia. THE ROYAL ONTARIO MUSEUM (1) 416 586-8000. (www.rom.on.ca). Ongoing exhibition.

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

CHILE SANTIAGO THE DE NEGRO MONTI COLLECTION.

An important collection of stone, jade and ceramic objects from the Pre- Columbian civilisation of Costa Rica. Recently donated to the museum, Mexican diplomat Manuel De Negri (1988-1974) formed this collection during his residence in Costa Rica with his Chinese wife Maruja Montt (1900-2001). This exhibition is largely composed of pieces excavated during the early 1950s by experts in Pre-Columbian art, Doris Stone and Charles Balzer. MUSEUM OF PRE-COLOMBIAN ART (56) 2 688 7352.

DENMARK KILDE: VIKINGS IN IRELAND: A major new exhibition focusing on the Danish-Irish Viking connection. VIKING SHIP MUSEUM (45) 46 30 02 00 (www.vikingskipsmuseet.dk). Until 2004. (See Minerva, this issue, pp. 13-14.)

EGYPT CAIRO THE ROYAL MUMMIES: Eleven pharaonic mummies. 8 kings - including Amenemhat II and III and 3 queens, 3 princesses, have all been placed back on permanent exhibition. They were removed from display in 1980 when Anwar Sadat thought that their appearance robbed them of their dignity. THE EGYPTIAN MUSEUM (2) 2 575 7035.

LUXOR MUSEUM OF THE MORTUARY TEMPLE OF MERENPTAH: A small new museum of previously inaccessible objects, including sculpture, fragments of reliefs from the temple, and architectural elements; the first on-site museum in the Theban area.


BIBRACIE, Burgundy THE CIVILISATION OF THE CELTS: A new museum of the Celtic civilisation includes objects not only from France, but also Switzerland, Germany, Slovakia, Bulgaria, and the Mediterranean region. Bibriac is part of a huge Celtic fortified oppidum, with most of its fortifications still in place. MUSÉE CÉLTIQUE DE BIBRACIE (33) 85 865-235.

BORDEAUX, Gironde THE ARCHAEOLOGICAL SITES OF BORDEAUX. MUSÉE DE AQUITAINE (33) 556 015-100. Until 30 April.

CANNES, Alpes-Maritimes FROM EXCAVATION TO MUSEUM: THE ANCIENT WALL PAINTINGS OF THE ÎLE SAINTE-MARGUERITE. Permanent exhibition showing Roman wall paintings discovered in local excavations. MUSÉE DE LA MER (33) 493 431-817.


LE MANS, Sarthe EGYPTIAN ART: HOW TO USE IT. MUSÉE DE TÉSSE (33) 243 473-851. Until 3 March.


MARTIGUES, Bouches-du-Rhône PASSAGES WITHOUT RETURN. A permanent exhibition of funerary monuments made in the north-west part of the Paris basin at the end of the Neolithic period, c. 3500-2500 BC. MUSÉE DE PREHISTOIRE DE L’ÎLE-DE-FRANCE (33) 164 284-037.


PARIS ARCHEO 2000. This recent reinstallation of the Préhistorical and Gallo-Roman Collection of the museum focuses on excavation results from Bercy, including three canoes and an exhibition dedicated to the discovery of a mill in Bercy. MUSEUM CARNAVALET (33) 144 595-858.

THE ARTISTS OF DEIR EL-MEDINA. The site of Deir El-Medina, excavated by the French Institute, Cairo, 1912-1952 and still ongoing study, housed the community of artists, craftsmen, and workers responsible for the excavation and decoration of the royal tombs in the Valley of the Kings. This major travelling exhibition examines the everyday life and working practices of the inhabitants of this small enclosed village. HALLE NAPOLÉON, MUSÉE DE LOUVRE (33) 140 205-317 (www.louvre.fr). 15 April-24 July (then Brussels and Turin). (See article in the next issue of Minerva.)

THE ORIENT OF SALADIN: ART OF THE AYYABID DYNASTY. Saladin et Din (AD 1174-1193) was the ruler of Egypt and the founder of the Ayyubid dynasty. An impressive collection of decorative objects from the late 12th century to the mid-13th century, including stone relief, bronzes, ceramics, and gold jewellery. KUNST-UND-AUSTELL-
NETHERLANDS
LEIDEN
DOUBLE FOCUS: DUTCH EXCAVATION PHOTOGRAPHS 1900-1940. This facsimile of a photographic exhibition, compiled from the museum’s archives, tells the story of the archaeological excavations taking place a century ago.

ARMENIA: HIDDEN WEALTH FROM THE MOUNTAIN CEMETERIES. 70 objects from the Lchashen cemetery 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 Jerevan, Armenia. RIJKSMUSEUM VAN OUDHOEDEN (31) 71 516-3163 (www.romo.nl). Until 3 March.

RIJKSMUSEUM VAN OUDHOEDEN: NEW EXHIBITIONS. After a five-year program of extensive refurbishment, in May 2001 the Rijksmuseum van Oudheden opened its doors to an exhibition dealing with national collections from ancient Egypt, the Near East, the classical world and the Mediterranean. RIJKSMUSEUM VAN OUDHOEDEN (31) 71 516-3163 (www.romo.nl). A permanent exhibition. (See Minerva, July-August 2001, pp. 8-13).

Utrecht
Revivifying Medieval Miniatures from the Christian Orient. A unique opportunity to see examples of magnificently illustrated manuscript books, and reliquaries made from precious metals. The exhibition also offers a photographic introduction to Armenia, and to the flourishing Armenian art of printing in Golden Age Amsterdam.
MUSEUM CATHARIJNECONVENT (31) 30 231-7296 (www.catharinecconvent.nl).

Poland
POZNAN

Spain
Barcelona
THE GOLDEN MUMMIES: THEIR RETURN TO LIFE. The study and restoration of three mummies. MUSEU EGIPCII DE BARCELONA (34) 93 488-0188 (www.fundclom.es). Until 7 April.

ROMANESQUE GALLERIES. The world’s most outstanding collection of Romanesque murals, some in their original apses mostly from the area of the Pyrenees, has been reinstalled after being off display for several years. MUSEU NACIONAL D’ART DE CATALUNYA (34) 93 423-7199 (www. gcata.es/mmac).

Switzerland
Basel
OPENING OF NEAR EASTERN GALLERY. In February 2002 a new permanent gallery was devoted to the ancient art of Iran, Iraq, Syria, Palestine, and Cyprus. The museum’s recently acquired collection of Egyptian and Cypriot objects is also on view on within a specially designed wing. AKTENKUNST
UM UND SAMMLUNG LUDWIG (41) 61 271-2202 (www.aktenkunstbasel.ch).

TWO GENIUSES IN GREECE. Two prominent archaeologists from Cervena, Waldemar (1874-1928) and Paul-Henri Vindomissa, took many photographs of antiquities and sites while in Greece from 1904 to 1939, over 200 of which are on exhibit. SKULTURHALLE (41) 61 261-5245 (www.skulpturhalle.ch). Until 31 March.

BRUGG, Argau
FINAL PACKING. An exhibition of material derived from some of the 400 graves dating from c. AD 25 to c. AD 150 excavated at Roman Vindomissa. VINDONISSA MUSEUM (41) 56 441 2184 (www.geographie.ch). Until 28 April.

CHURR, Graubünden
EARLY CHRISTIANITY IN THE AIPS. Grave finds from Tessin and Wallis of the 4th to 5th centuries and objects of the 6th to 7th centuries from St. Gallen. RAETISCHES MUSEUM CHUR (41) 81 252 8277. Until 17 March.

SCHAFFHAUSEN
THE EbboEoHER COLLECTION: FROM THE GREAT ARTIFACTS TO THE SILENT OCIO. An ongoing exhibition of about 300 objects from the collection of Marcel Ebbo, presented to the city in 1991, ranging from Pre-columbian to Andean European and Near Eastern antiquities. MUSEUM ZU ALLERHEILIGEN (41) 52 613-0777 (www.allerheiligen.ch).

Zürich
THE RETURN OF THE BUDHA: CHINESE BUDDHIST SCULPTURE. In 1996, some 400 Buddhist stone sculptures, dating from AD 386-577, were discovered in eastern China at the Longxing temple site in Qinzhou, Shandong Province. One of the most significant archaeological findings of recent years, the discovery of these sculptures is of immense importance to the history of Buddhism in China. Since they were uncovered, the sculptures have been reassembled, cleaned and conserved. 33 are displayed here for the first time in Europe. MUSEUM RIEBERG (41) 4 260 31 31. Until 1 April (then to London and Berlin).

9 March. THE ART OF ROME: SHIFTING BOUNDARIES, EVOLVING INTERPRETATIONS. A symposium in honour of Professor Richard Brilliant, Barnard College, New York (304 Barnard Hall), $25; students $15 (includes box lunch and reception). Contact: Elizabeth Bartman (1) 212 787-4526. E-mail: ebartman@iol.com.
11-13 March. THE NIMRUD CONFERENCE. Clore Education Centre, British Museum. Ticketed event. Contact: Department of the Ancient Near East, British Museum. E-mail: m niềmnord east@britishmuseum.ac.uk.


1-3 April. EGYPT AND CYPRUS IN ANTIQUITY. An international conference, sponsored by the Cyprus American Archaeological Research Institute and the Archaeological Research Unit of the University of Cyprus, Nicosia. Contact: Archaeological Research Unit, University of Cyprus, PO Box 20537, CY-1678 Nicosia, Cyprus. Fax: (357) 2 674 101. E-mail: vasilia@ac.cy.ac.cy.

4-6 April. ENLIGHTENING THE BRITISH: KNOWLEDGE, DISCOVERY AND THE MUSEUM IN THE 18TH CENTURY. Ticketed event. Contact: The Director’s Office, British Museum, London WC1. E-mail: directorate@thebritishmuseum.ac.uk.

8-10 April. REALITIES AND REPRESENTATIONS OF TRAVEL IN ANCIENT GREECE AND THE EASTERN MEDITERRANEAN. University of Nottingham. Contact: James Roy. E-mail: james.roy@nottingham. ham.ac.uk.

12-14 April. ANCIENT WRITING SYSTEMS: DECIPHERMENT AND NON-DECIPHERMENT. Rewley House, Oxford. Weekend conference marking the 50th anniversary of the decipherment of the Linear B script, including a visit to the Ashmolean Museum. Contact: Department of Continuing Education, 1 Wellington Square, Oxford.

17 May. ART AND RELIGION IN THE ANCIENT WORLD. University of Leeds. Contact: Prof. Robert Malbry, School of Classics, University of Leeds, Leeds LS2 9JT. E-mail: r.malbry@leeds.ac.uk.

18 May. REVISITING THE TOMBS OF UR. A symposium on recent finds from the southern Mesopotamia during the second half of the 3rd millennium BC, in conjunction with the exhibition "Treasures from the Royal Tombs of Ur" by Arthur M. Sackler, Museum Harvard University. For information, tel: (1) 617 495-4544.

Lectures

UNITED KINGDOM

Belfast
7 March. SIR WILLIAM HAMILTON, THE MEDEIDS PAINTER, AND THE GREEKNESS OF GREEK VASES. Lucilla Burn, Hellenic Society (at the Queen’s University of Belfast, Senate Room, Lanyon North). 3pm.

London

2 March. SAXONS AT THE OPERA TO SHAKESPEARE AT THE ROSE. One of a special series of events marking the launch of The London Archaeological Archive and Research Centre (LAARC), MINERVA 70
Calendar

22-26 March. THE INTERNATIONAL ASIAN ART FAIR. Damrosch Park Pavilions, Lincoln Center Plaza, 62nd Street, New York, USA.


Auctions & Fairs

IN MEMORIAM

Sheila Gibson, 81, an architect whose distinctive reconstructions of excavated sites helped numerous archaeologists to envisage their discoveries in three-dimensional terms. Although a practising architect, she illustrated Richard Krautheimer’s opus magnum, Early Christian and Byzantine Architecture in the Pelican History of Art series. In 1959 John Ward Perkins, Director of the British School at Rome (1945-74), asked her to help with the illustrations for his own contribution to the series, the seminal Italic and Roman Architecture. This work led to invitations to help on dozens of other British School of Rome projects including the 9th century church at S. Liberato in 1963 and the Flavian Palace on the Palatine Hill in Rome in 1964. Very soon she was in demand around the Mediterranean, working on projects including the great Gaeco-Roman city of Knidos in south-west Turkey in the late 1960s, and the Anglo-Italian excavations of the senatorial villa at Settefeste in southern Tuscany in the 1970s. Gibson also prepared and published reconstructions of sites ranging in geography and date from the Temple of the Precinct of Sulis Minerva at Bath, Caligula’s Palace in the Roman Forum, the House of Meander at Pompeii, the Palace of the Dux at Apollonia in Libya; the triconch palace at Butrint, Albania, and the Dome of the Rock in Jerusalem.

Exhibition dates are subject to change. Before planning to 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.

Please send details to U.S., Canadian, French, and German, listings to:
Dr Jerome M. Eisenberg, Minerva, Suite 20, 153 East 57th Street, New York, N.Y. 10022
Fax: (1) 212 688-0412
E-mail: ancientart@sol.com

For UK and other European exhibitions, conferences, lectures, and auctions send details to:
Isabel Whitelegg, Minerva, 14 Old Bond St, London, W1S 4PP
Fax: (44) 20 7491-1595
E-mail: minerva.mog@virgin.net
FOUR FINE ROMAN BRONZE LAMP STANDS

Each with a tapering, reeded column surmounted by a discus or campana-shaped nozzle, with floral motifs in low relief and tripodal bases in the form of animal legs. 1st Century BC/AD.
Hs. 147 cm. (57 7/8 in.); 136 cm. (53 3/4 in.);
121 cm. (47 5/8 in.); 132 cm. (52 1/8 in.).
Ex old French collection. Cf. Rediscovering Pompeii,
Ministero per i Beni Culturali e Ambientali Soprintendenza
Archeologia di Pompei, Exhibition catalogue, 1990,
pp. 176-178, nos. 60-64. Mounted on triangular bronze bases.

royal-athena galleries

153 East 57th Street
New York, NY 10022
212-355-2034  Fax: 212-688-0412
e-mail: ancientart@aol.com
Monday-Saturday, 10 to 6

Seaby, 14 Old Bond Street,
London W1S 4PP, England
(44) 20-7495-2590
Fax: (44) 20-7491-1595
Monday-Friday, 10 to 5
EGYPTIAN NEW KINGDOM GRANITE STELE OF AMENEMAT SOURER

The upper section has mirror images of Amenhotep III wearing the Blue Crown making offerings of incense, and of nub-pots, to the enthroned Amun; below, 18 lines of inscription:

Make adorations before Amun, magnifying his greatness, exalt his perfection above all other gods. This offered by the lord prince, the unique friend who is close to his master, the grand officer, royal scribe and First in the Land after the King, Amenemut, surname, Sourer. He says 'Hail to thee, Amun Re, primordial god who was born at the beginning, I come before you to adore your perfection when you shine down upon Karnak; grant eternal life, to the mirrored of your beauty, your son, Nebmaatre, talented in life, to him grant millions of jubilation festivals, the Son of Re, Amenophis, Prince of Thebes, I, commanded this monument to be made, I, the standard-bearer on the right hand of the King who is the master of the house of the dawn, Royal Scribe and First in the Land after the King, Sourer.


royal-athena galleries

new york and london

Founding Member of the International Association of Dealers in Ancient Art

153 East 57th Street
New York, NY 10022
212-355-2034 Fax: 212-688-0412
e-mails: ancientart@aol.com
Monday-Saturday, 10 to 6

Seaby, 14 Old Bond Street,
London W1S 4PP, England
(44) 20-7495-2590
Fax: (44) 20-7491-1595
Monday-Friday, 10 to 5
ROMAN MARBLE PORTRAIT
OF THE EMPEROR TRAJAN
1st half of 2nd Century AD.
H. 27 cm. (10 5/8 in.).
Ex old French collection.

Exhibiting at the European Fine Arts Fair. Maastricht, 8-17 March
Stand 224 - Tel. (31) 43 383 87 85 - Fax (31) 43 383 87 26

royal-athena galleries  new york
and london  est. 1942