A SPECIAL ISSUE ON ANCIENT EGYPT

INCLUDING A SECTION DEVOTED TO NUMISMATICS

EARLY RecorderS
OF EGYPT

HARVARD GIZA
EXPEDITION

PHARAOH'S WORKMEN
AT DEIR EL-MEDINA

MYKERINUS: AN OVER-
LOOKED PHARAOH

THONIS-HERACLEION
REDISCOVERED

ROMAN BERENIKE
ON THE RED SEA

CROCODILES AND
ROMAN COINS

NEW THRACIAN
FRESCOES IN BULGARIA

ROMAN SILVER FOR
BRITISH BARBARIANS

The stele of Heracleon, which identifies the site in Aboukir Bay, Egypt, as Thonis-Heracleion, being recovered. Greywacke, 4th century BC. Photo: Christoph Gerlic and © UAD.
A MARBLE CINERARY URN, ROMAN IMPERIAL, EARLY 1ST CENTURY A.D.
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Queen of Sheba: Treasures from Ancient Yemen
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Minerva Awards 2001 and 2002

The 2001 Minerva Awards attracted much interest, and it is with great pleasure that after heated deliberation we are able to announce the winner as Ann Feuerbach of London for her highly original contribution ‘The Glitter of the Sword: the Fabrication of the Legendary Damascus Steel Blades’. Not on her heels was Murray Eiland from Frankfurt for his ‘Indo-Europeans in China. Soldier, Trader, Piper, Guard’, which examines the not uncontroversial subject of ethnic diversity in ancient China. We heartily congratulate both candidates, whose papers will appear in the next two issues of Minerva.

For those who missed the opportunity to participate in the 2001 competition, I have decided to continue the award scheme in 2002 due to its success. People from all backgrounds are encouraged to apply (see the advert about submission conditions on page 59 of this issue) and we wish you the best of luck. Jerome M. Eisenberg, Ph.D.

MUSEUM NEWS

Tombs of the Assyrian Queens of Nimrud Revisited

The inaugural issue of Minerva (January 1990, pp. 29-31) reported on the spectacular discovery beneath the North Palace at Nimrud of the royal tomb of Qebehs Yaba, Banitu, and Atalia, respectively wives of Tiglath-Pileser, Shalmaneser, and Sargon (who ruled between 744 and 705 BC). In the decade following this excavation, the Gulf War and its political fallout restricted the full importance of this find being diffused to the West. Finally, in a conference dedicated to Nimrud convened at the British Museum from 11-13 March 2002, full details have been presented by a six-member team of Iraqi archaeologists led by Muayad Damerji, the government’s adviser on archaeology and heritage.

Tomb II, as it has become known, was a barrel-vaulted structure constructed of mud-brick, missed by earlier excavation missions including that of Sir Henry Layard in the 1840s, which recovered the Nimrud reliefs now in the British Museum. The actual discovery of the tomb was fortuitous; a vertical clay pipe found beneath the floor of Room MM was found to lead straight into the vault and had served as a conduit to make offerings (kipsi) to the dead queens. The tomb was dominated by one sarcophagus containing two skeletons and 157 artefacts, which makes this the largest deposit one of the most remarkable ever found in the Near East. The hoard of jewellery recovered included a gold crown, a gold mesh diadem with a tasselled gold fringe and ‘tiger-eye’ agate rosettes, 79 gold earrings, six gold necklaces, 30 finger rings, 14 armlets, 4 gold anklets, 15 gold vessels, and 90 necklaces of semi-precious stones. One of the gold anklets weighed over one kilogram, and the level of craftsmanship evident amongst the multi-coloured glass and stone inlays of some of the gold armlets has been described as previously untested. Here then, is the physical manifestation of the enticing jewellery only depicted worn by women on the ivory plaques found in the Burnt Palace at Nimrud. In total, the gold within the tomb weighed 14 kg and the number of objects numbered 449.

Although three gold bowls were

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Queen Zenobia and the Arts of Palmyra

Just before dying three years ago, the art historian Federico Zeri (1921-1999) bequeathed his books, immense photographic archive, house, and antiquities collection to various institutions in Italy. Despite his wishes, only a Roman portrait in marble given to the French Academy in Rome, and ten Palmyrene limestone reliefs he donated to the Vatican Museums, are now on view to the public. However, two of these reliefs have been included amongst the 150 objects on loan from museums in Syria and France, as well as from private collections, displayed in the Turin run of a travelling exhibition (initiated in Paris last year) entitled 'Zenobia, the Dream of an Oriental Princess' (at the Palazzo Bricherasio until 26 May).

Zenobia, the second wife of Odenatus, Rish (prince) of Palmyra and mother of a very young son, started her rule in AD 267 after her husband and his son were mysteriously murdered. In AD 258 Odenatus had obtained from Emperor Valerian the title of governor of the provinces of Syria and Phoenicia for having defended the Roman Empire against the Persians. Queen Zenobia ruled for six years during which time she attempted to expand Palmyrene rule by taking over the whole of Syria, Lower Egypt, and reached as far as the shores of the Bosporus. Her ambition, however, ultimately caused the ruin of the city of Palmyra and of its trading empire. Increasingly autonomous from Rome, she minted coins in her own name until the emperor Aurelian besieged Palmyra and conquered it. Zenobia escaped by camel, but was eventually taken prisoner to be exhibited, covered with precious jewels and with her hands and feet tied by golden chains, during the emperor’s Triumph in Rome in AD 274. Recent archaeological research seems to confirm that she was then allowed to live in comfortable exile in a villa at Tibur, near the emperor Hadrian’s palatial one.

A woman of strong character, Queen Zenobia’s beauty and her courage were legendary already in her own lifetime. She surrounded herself with a sophisticated, cultured, and cosmopolitan court. The queen who dared to defy the Roman armies had taken advantage of the fact that she controlled regions crossed by caravans that from the 1st century BC until the 3rd century AD and even later linked commercially, culturally, and artistically the Mediterranean and Central Asia, especially through the Silk Route. Her capital, Palmyra, (ancient Tadmor), was a large and rich oasis in the Syrian desert between the Euphrates and the Levant, at the border between the two rival empires of Rome and Parthia. Here goods of all sorts were traded, and Chinese silk was even used for burials.

Palmyrene art had attracted Federico Zeri precisely because he was fascinated by the way that it provides evidence of the progressive transformation of Late Classical art into Byzantine, Early Islamic, and Justinian art. He mightily saw the art of Late Antiquity not as a period of crisis but of renaissance.

Zeri also believed that his family originated from Homs (ancient Emesa), the Syrian city where the caravan routes started their journey inland to Palmyra. Thus, he considered the
Purged Museo del Oro, Peru, Reopens

Following the revelation that a significant proportion of gold works of art exhibited at the world famous Museo del Oro in Lima - 80% according to some estimates - comprised forgeries (see Minerva Nov/Dec 2001, p. 7), the museum has now purged its collection and has been granted permission to reopen.

INDECOPI, Peru’s state consumer protection agency, has established that 27% (4200 objects) of the museum’s total collection was composed of counterfeit reproductions. Victoria Mujica, the museum’s director, has announced that ‘This is a closed case... We are not exhibiting a single piece that is not authentic’. This assertion seems to have been corroborated by INDECOPI, which has now confirmed that ‘everything has been resolved and... the museum is now ready to compete internationally.’

The Museo del Oro now hopes to re-establish its reputation and to regain the trust of the 65,000 visitors which had visited the museum annually. Plans to loan masterworks to England, Italy, China, Japan, and the US starting this year would suggest that the museum has succeeded in its damage limitation operation. It continues to appeal against a government fine of $17,700 for its misleading display of reproductions.

Sean Kingley

Whose Past at the V & A? The British Galleries 1500-1900

The back of the entry ticket makes the case: ‘Inspirational, beautiful and unmatched in scope, the stunning new British Galleries, the V & A’s largest project for over half a century, will display the most comprehensive collection of British design and art on view anywhere in the world.’

In many ways the hyperbole is matched by the result. Room after room, each with a date etched into its threshold, presents a stunning visual feast of British culture through the ages. Added to this, two rooms are dedicated to computers, where the visitor can surf through a huge compendium of data on state-of-the-art design-conscious computers. For children, too, small activity rooms provide plenty of diversion, with the opportunity to dress up like a Jane Austen heroine. Ranked alongside contemporary projects like the Great Court of the British Museum, the new hanging in the Tate Britain, and the making of the Tate Modern, this exhibition is undoubtedly impressive by virtue of its simple museological substance. The visitor is simply bombarded with objects. However, if museums are a physical metaphor for the way in which the present sees the past, as countless university students of museology are being told, then there is much in the V & A’s new galleries that reflects the cultural mores of its curators and trustees.

The clue to these values is curiously to be found not in the sleek computers or comfy benches and armchairs, but as provided by the commissioned contemporary art installation that fills the circular void between one floor and that above. Here the artist Cornelia Parker has created ‘Breathless 2001’. A rosette of suspended brass objects, all flattened, occupies the space. Such is the skill of the suspension, that at first it appears as if the flattened tubas and Palmyrene funerary relief. Limestone with traces of colour. 3rd century AD. H. 52 cm. Museo Nazionale d’Arte Orientale, Rome.

Below left: a funerary banquet scene on a relief from Palmyra, probably depicting priests (indicated by the hat style), Hard white limestone, c. AD 210-240. H. 114 cm, W. 164 cm. Palmyra Museum.

Dala Jones

Purged Museo del Oro, Peru, Reopens

Palmyrene reliefs he had acquired as portraits of his own ancestors since, in the monumental tower tombs of Palmyrene necropoles, such portraits closed the loculi where the deceased was buried.

In addition to Zeri’s reliefs, the Turin exhibition includes a rare marble example from the Stroganoff collection in the National Museum of Oriental Art in Rome, which incorporates traces of colour and gilt, other objects and coins from Italian museums, and photos taken in the 1930s from the Alinari Archives in Florence. These capture the site of Palmyra before it was encroached upon by modern development, including the famous Hotel Zenobia where generations of archaeologists and visitors enjoyed the view of what must still now rank as amongst the most beautiful and romantic sites in the world.

Below right: head of a priest wearing a tall hat (polos), which indicates that he probably served in the temple of Bel in Palmyra. Pink limestone, 2nd-3rd centuries AD. H. 38.2 cm. Museo Vaticani, Bequest of Luscio Federico Zeri.
The main entrance to the Victoria and Albert Museum, London, which recently opened its new ‘British Galleries: 1500-1900’. © The Victoria and Albert Museum.

EXCAVATION NEWS

The Neolithic Revolution at Sha’ar Hagolan, Israel

Some 42 years ago the mother of Biblical Archaeology, Dame Kathleen Kenyon, defined the Yarmukian culture (Pottery Neolithic 6th millennium BC) as one of primitive regression, when ‘for some reason, the light of progress seems to flicker out. It is possible that the town-dwellers had become decadent, and fell victims to more barbarous elements’. Given that Levantine sites of this period were characterised by a lack of architecture and a prevalence of pits containing pottery, flints, and art objects, it is unsurprising that earlier generations of archaeologists envisaged Yarmukian culture as semi-nomadic and pastoral, perhaps with people even living in subterranean pits.

Ongoing excavations within former olive groves and fish-ponds at Sha’ar Hagolan in the Jordan Valley of Israel (1989 to the present), directed by the late Dr. Yosef Garfinkel of the Institute of Archaeology at the Hebrew University of Jerusalem, are rapidly overturning this traditional image of the Yarmukian. The discovery of sensational finds and structures has overturned the old orthodoxy and replaced it with proof of cultural evolution. In addition to substantial buildings, some built of walls 1 metre-thick and more than 30m long, including a possible cult centre, a remarkable collection of over 200 anthropomorphic clay figurines (mostly women, some men), human pebble figurines (4-32cm high), and pebbles incised with geometric motifs have been recovered from Sha’ar Hagolan. The discovery of this large assemblage of prehistoric art has been hailed and省钱的 at one site in Israel. Selected artefacts from Sha’ar Hagolan are now on a five-year loan to the Metropolitan Museum of Art in New York and the Louvre in Paris.

In addition to the intrinsic artistic importance of this material, the site’s single phase strata (dating c. 6000-5500 BC) is enabling the function of these artworks to be considered contextually for the first time and to determine whether some are related to fertility or rain cults, are utensils used for textile dyeing, items of initiation rites, or whether others were stags used to brand animals and denote ownership. So far, more than 2400 square metres of the Sha’ar Hagolan settlement have been excavated. The results (to be discussed in a feature article in Minerva July/August 2002) are literally creating a revolution in our understanding of the Pottery Neolithic of the Levant.

(Ed. - for further details, Minerva recommends, hot off the press, Sha’ar Hagolan - Neolithic Art in Context by Y. Garfinkel and M.A. Miller, which is available at the discounted price of £38 from Oxbow Books: www.oxbowbooks.com.)

Dr Yosef Garfinkel
The Hebrew University, Jerusalem

Helen of Troy’s Home Found

Over the years many archaeologists have excavated at Sparta, hoping to find the palace of Menelaus, Homeric king of Sparta and brother of Agamemnon of Mycenae. Professor Theodore Spyropoulos, the Minister of Archaeology for Arcadia and Laconia, has been excavating at Pellana, 25km from the modern town of Sparta, since 1980. The archaeological site lies near a series of large Mycenaean chamber tombs, and is believed to be the location of ancient Lakadaimon, the Homeric capital, as opposed to the Classical one at Sparta. Spyropoulos has unearthed a large complex, about 14 x 32m, that appears to be a palace on the scale of New Labour Britain that the only trace of class over 400 years, a period etched in history as the apogee of the class struggle, takes the form of a few flattened brass instruments? Where are the works of the country artisans who
Mycenaean, and can be dated by associated finds to c. 1250 BC.

As at Mycenae, the complex consists of storerooms and workshops, and was the centre of government as well as providing accommodation for the rulers. Cyclopean walls protected it, and a wide road led up to the Propylon. The complex must have belonged to an important ruler, and chronologically it must be Mycenaean. Thus we now have the home from which Helen ran off with Paris, setting off the Trojan War.

The associated finds are particularly exciting. Although the tombs had been plundered in antiquity, the palace has yielded far more artefacts than its equivalent at Mycenae, 100km to the north-east. As well as pottery, jewellery, and wall paintings, there are numerous Linear B tablets which will inform us about the palace's administration.

For years the British School at Athens has concentrated on a small site on a hill that had been described as the 'Menelaion', and which centuries later housed a cult of Helen. The British team has insisted that this was the Mycenaean palace, although many doubts have been raised over the years over such details as the lack of an associated water source, generally considered a necessity for a palace. Mr David Blackman, outgoing director of the School, has been unable to defend the attribution.  

Dorothy King

Sacred Brothel Stirs Olympic Trouble

A sanctuary with a brothel! sacred to Aphrodite has been excavated in eastern Attica during the preparations for the building of an Olympic horse riding venue at Markopoulo in the Mesogea plain, 15km south-east of Athens. The cult of Aphrodite, goddess of love, was divided by the Classical Greeks into two forms: marital love and erotic love. The buildings excavated clearly represent the latter, in which ritual prostitution was common, and from whose sanctuaries the naked statues of the goddess come. The sanctuary excavated dates back at least to the 4th century BC (although there are also several Roman phases at the site).

Olga Kakavoyianni of the Greek Archaeological Service has 'played down' the importance of the discovery, but it is one of the few complexes associated with the goddess in Athens, who also had a small shrine and complex on the north slope of the Acropolis. 'It is a small shrine, by no means a temple', she has announced. 'It consisted of an external wall enclosing a series of small rooms'. Whilst not on the scale of the Parthenon, the 'shrine' is similar in size to many ancient temples, and an important discovery.

This aspect of her cult, though known from ancient sources to have been practiced on Cyprus, at Corinth, and at Epizephyrian Locri, has rarely been thoroughly examined in modern excavations and is not attested in Attica. The Markopoulo site has already yielded a Roman bath complex next to a building with what can only be interpreted as many 'bedrooms'. It is on the edge of ancient Myrinnos, a town near Brauron which has yielded important Archaic sculptures as well as a Geometric-period cemetery. Several Mycenaean chamber tombs have also recently been found nearby, and show that the area had been settled for over three and a half millennia. Despite the significance of the find, work is unlikely to be stopped by these discoveries, and Greece will suffer another loss to its heritage as the government pursues short-term Olympic glory.

Dorothy King

DRASSM (Département des Recherches Archéologiques Subaquatiques et Sous-marines) in the last two years suggest that the remains are of a 20m-long 6th or 5th century BC ship which had been sailing from Pyrgi in Italy to Lattara in the Languedoc (modern Montpellier).

The site is remarkably well preserved, down to the cork stoppers associated with about 850 torpedo-shaped amphorae stacked in 4-5 layers, which perhaps held as much as 31,450 litres of wine. Alongside the cargo is an intriguing variety of domestic pottery wares, including dishes and a perfumed oil flask (ostos) decorated with two black athletes and dated to 510-490 BC, and basins and bronze dishes with beaded edges. Etruscan wares include goblets, large plates, and urns.

Luc Long, Senior Curator of DRASSM, believes that the ship is without doubt the most important ship ever studied and pointed out that 'Wine was most often reserved for use by the elites and Celtic princes, and exchanged for metals.'

Sean Kingsley

Pompeian-Style Bronze Statues Recovered off Southern France

A 3 x 1cm section of gleaming bronze glinting on the seabed, 8m off Cap d’Agde in southern France, fortuitously caught the eye of a passing sport diver. Concealed beneath the sand, archaeologists have recovered two exceptionally well preserved Roman bronze statues of the 1st century BC or 1st century AD,
Khazendaria Mountain area in Sohag. Two corridors, each 5.7m-long, lead to an irregularly-shaped burial chamber. In addition to the statues of the tomb owner, a relief inside the temple also depicts him worshiping the gods. Other finds in the tomb, such as copper utensils, indicate that it was being used during the Graeco-Roman period. The remains of a Ptolemaic temple and a housing complex were found in the same area just a few weeks earlier.

**Ramesses II Reliefs Located in Sinai**

An Egyptian-United States archaeological team working in the Al Boraq area, 20km east of the Sukh Canal, has uncovered ten stone reliefs of Ramesses II picturing his enemies, scenes of war chariots, battles, and prisoners of war, some also bearing cartouches of the pharaoh. The discovery confirms the site's location as that of the Lion's Citadel, the second of those on the Road of Horus created by Ramesses II.

**28th Dynasty Pottery Sarcophagus Uncovered in Cairo Suburb**

The coloured earthware sarcophagus of Er-En-Hagouit, the foreman of the On cemetery during the reign of the 28th Dynasty pharaoh Amyrtaeus (404-399 BC), has been found by a Supreme Council of Antiquities mission in the area surrounding the Banha Tomb in Ain Shams during rescue excavations initiated due to damage caused by subterranean waters. The goddess of the sky, Nut, was depicted on the lid, spreading her wings over the owner, and Anubis and Sekhmet on the sides. A hieratic inscription in black ink bears the name and title of the foreman.

**Ptolemaic Cemetery Devoted to Horus Discovered in Abydos**

For the first time a complete cemetery devoted to the falcon god Horus has been discovered. Located at Abydos, middle Egypt, the Ptolemaic burials included tombs housing large oval pottery sarcophagi containing embalmed falcons wrapped in linen, some of them covered with gift masks decorated in dark green and black. Intact falcon eggs were also found in the tombs, as well as a representation outside the burials depicting a scarab beetle pushing one of the falcon eggs forward. Human skeletons, placed haphazardly, bore traces of gold. Other finds included a partial seated bronze statuette of Horus, bronze vessels, and a pestle in the form of the goddess Hathor.

**Roman Temple Unearthed in Aswan**

A Swiss archaeological team has found a Roman temple called Domitan in the centre of the old city of Aswan following a year-long excavation. The entrance to the temple faced the east rather than towards the Nile as was the usual custom.

The restoration of the Isis Temple at Aswan has now been completed and the site will be reopened to tourists. Established by Ptolemy III, this temple was completed during Ptolemy IV's reign.

**Roman Therapeutic Resort Uncovered in Lower Egypt**

A major therapeutic resort of the Roman tourists has been uncovered at Qotour in the Al-Gharbeya governorate. The foundations and walls for the baths were constructed of red and clay bricks. A number of adjacent rooms were probably used both by personnel and visitors. A large pot surrounded by a circular bench no doubt held special oils for massage following the baths. Small bronze figurines of the lion-headed goddess Sekhmet, worshipped locally, were found with pottery and gold coins.

**Antiquity Collections Donated to Supreme Council**

The heirs of an Egyptian antiquities dealer in Luxor, Zaki Muharab, have given their long-held accumulation of over 17,000 objects to the government. These include a prehistoric human mummy in a foetal position, an unusually large mummy of a crocodile 3m-long, and a number of animal coffins and other mummies. The collection also contains Islamic ceramics and inscriptions, and a number of sections of early Coptic decorated church walls.

A private antiquities collector in Cairo, Mohamed Khatib, has also donated his entire collection of some 400 antiquities to the Supreme Council of Antiquities. In his possession for some 40 years, it included Pharaonic wood and cartonnage masks, polychrome wooden boxes, terracotta statuettes, and pottery. He donated the group shortly after a failed burglary attempt following his refusal to sell the collection to a local dealer who then began to threaten him. This may be the first instance in recent times that an Egyptian collector licensed to keep registered antiquities has given them to the government as a gift.

**New SCA Secretary-General**

Dr Gaballa Ali Gaballa has resigned as Secretary-General of the Supreme Council of Antiquities, but will remain as an advisor on the council. Dr Zahli Hawass, noted for his excavations of the Giza plateau and at the Valley of the Golden Mummies, has been named as Dr Gaballa's successor.
EARLY RECORDERS OF EGYPT AND NUBIA

Harry James looks at the early days of Egyptology and the recorders of Egypt and Nubia.

In 1850 Miss Florence Nightingale visited Egypt and was overwhelmed by the experience. She had, it seems, done little preparation, reading Sir John Gardner Wilkinson's *Manners and Customs of the Ancient Egyptians* and his *Modern Egypt and Thebes*, the latter a two-volume practical guide for travellers to Egypt. Florence Nightingale was a 'traveller', not a 'tourist'. It would be some years yet before Thomas Cook began to lower the tone of visits to Egypt with short, well-organised tours. Books on Egypt and its monuments were few at that time, but already the romance of the country had infected Europeans, and it did not require much reading to raise anticipation to extravagant heights.

In a letter written to her mother on New Year's Day 1856 Miss Nightingale wrote that 'I could not believe that we should ever see Thebes; I was afraid to die before our eyes should have lighted upon her. I had a dream the night before, that we had been obliged to turn back before we arrived...Nothing can equal the first impression of ancient Thebes. We landed and ran up to Luxor, to see the temple before dark, her one obelisk still standing fresh, and unbroken as the day it was cut, before the propylaeum, at the gate of which sit two colossal of Ramses II.'

Accompanying Florence Nightingale was her small travelling library, and she had almost certainly read Giovann Battista Belzoni's *Narrative of Operations...,* a much more exciting account of work actually carried out among the antiquities of Egypt and Nubia. Belzoni was, above all, a man of action (Fig 1), while Wilkinson was a scholar. Both have their places in the company of the pioneers of Egyptology, before that word itself had been coined, or the discipline defined.

Wilkinson (Fig 2), who had spent 12 uninterrupted years in Egypt (1821-33), illustrated his works with his own very competent drawings and watercolours; Belzoni, in Egypt from 1815 to 1819, also made drawings and watercolours of his discoveries, dramatically invoking monuments on which he had worked, such as the tomb of Seti I and the great temple of Abu Simbel (Fig 7), but scarcely of a competence to do them justice. Neither Wilkinson nor Belzoni could compete graphically with David Roberts, a highly experienced artist by the time he travelled to Egypt in 1838-9. For many he remains the artist of Egyptian monuments whose works represented all one would wish to remember of those magical places (Fig 5). His paintings have been pillaged to illustrate so many books on Egypt; his plates have been stripped from their bound volumes to grace the walls of Egyptian hotels and of private drawing-rooms everywhere. But the curious student of ancient Egypt can learn far more about the details of the monuments and of the culture of the ancient land from the drawings and watercolours of Wilkinson and Belzoni than from the perfectly finished lithographs of David Roberts. To say so is not to diminish Roberts's achievement but to distinguish it from that of the former two, whose purposes were less artistic and essentially archaeological, although again they would not have used that word themselves.

Before Egypt was opened up to western travellers as a result of the Napoleonic expedition in 1798, knowledge of the country was not easily come by, and accurate information about the ancient monuments even less available. The most influential early account had been written by Frederik Ludwig Norden, a Danish naval officer, who was sent to Egypt in 1738 by King Christian VI to make a survey of its monuments. He travelled south, up the Nile, beyond the First Cataract at Aswan, into Nubia, but not as far as Abu Simbel. He drew the countryside and the ancient remains wherever he went, and in due course his drawings were used as the basis for the engravings which illustrated his two volumes, *Travels in Egypt and Nubia*, published posthumously in 1755 in French and in 1757 in English. He spent his last years in London and was elected a Fellow of the Royal Society in 1740. Sadly, he died in Paris in 1742. His two volumes were remarkably successful, and were frequently reprinted.

After the collapse of the Napoleonic enterprise in 1801, Europeans were able freely to visit Egypt, and the country was soon added to the regular itinerary of the Grand Tour. Among the Grand Tourists came...
the first serious recorders of the monuments, and especially of the hieroglyphic texts which were so intriguing in their opacity. But a principal stimulus for the recording and study of the monuments was provided by the French expedition itself. Napoleon had included in his entourage a group of savants, scholars of many disciplines, who were charged to examine and make note of all aspects of Egypt as they found it: geography, geology, natural history, social customs, history and, above all, antiquities. An Institute established in Cairo provided a base for these learned men, and also a depot to which could be sent specimens, including sculptures and other ancient objects. Among the last was the Rosetta Stone with its three bands of text (two Egyptian and one Greek), discovered by chance in 1799 by Pierre François Bouchard, an officer in charge of fortification works at Rashid (Rosetta) on the coast some miles to the east of Alexandria.

From the moment of its discovery, the Rosetta Stone was seen as offering the possibility to decipher the ancient Egyptian scripts, a possibility which had previously seemed unattainable even to scholars who had devoted many years to the study of hieroglyphs. The artists of the French Commission, working with the scholars of the Institut, made copies of many of the visible scenes and inscriptions on the standing monuments, and these would be published in due course in the massive elephant folio of the *Description de l’Égypte*.

Among the artists was Dominique Vivant Denon, of good family, who had managed to escape the revolutionary terrors, and travelled to Egypt with the Napoleonic expedition, although not, apparently, as an official member of the Commission. Many of his drawings were included in the *Description*, but many were reserved for his own personal publication, *Voyage dans la Basse et la Haute Égypte* (1802). The English translation, *Travels in Upper and Lower Egypt*, appeared in 1803 and soon became an essential part of the baggage of early 19th-century travellers to Egypt. The illustrations were good, mostly showing general views of places (Fig 6) and well-known monuments; it was an appetizer-whetted rather than a scholarly work, but it was the first in the field of illustrated travel books, post-Napoleon, and anticipated the more serious publications of those who drew and copied with the prospect of hieroglyphic decipherment in mind.

The great volumes of the *Description de l’Égypte* began to appear in 1809, five volumes of plates being devoted to antiquities. It was the first attempt at a comprehensive coverage of the Egyptian monuments from the Delta to Aswan. It contained much of Denon’s work, but the majority of the plates were based on the results of the regular artists of the Napoleonic Commission, chief of whom was Prosper Jollois, who had a part in the preparation of the ultimate publication. The published results were, sadly, not nearly as accurate as they appeared to be superficially. The fault lay partly in the difficulty the artists found in drawing material executed in the unfamiliar Egyptian style, but even more so in the lack of supervision in the preparation of the original drawings. Henry Salt, Consul-General of Great Britain in Egypt, a trained artist and devoted student of hieroglyphs (see Minerva May/June 2001, 46-48), was loud in his criticism of the accuracy of the plates in the *Description*. He was not alone in his opinions of other early copyists, who showed how soon in the 19th century the pioneers of Egyptology appreciated the importance of accuracy in the copying of the scenes and inscriptions of ancient Egypt, and in their subsequent printings.

Of the independent copyists, one of the first was William John Bankes, scion of a landed family in Dorset, who made two extended journeys up the Nile in 1815 and 1818-19, accompanied by professional artists, and copying all the way (Fig 8). His dragoon and right hand man was Giovanni Battista Finati, who noted on the first voyage that “We were landing almost continually, wherever there were tidings of expectations of any vestige of antiquity, and I soon grew so accustomed to see Mr Bankes drawing and noting from them, that I began to take some interest in the sight of them myself.”

Bankes had no special training in this work, and absolutely no need to endure the difficulties of working in harsh conditions. His interest had been stimulated by the enthusiasm of Jean-Louis Burckhard, a Swiss orientalist working in the Near East for the Association for Promoting the Discovery of the Interior Parts of Africa; and this interest survived Burckhard’s tragically early death in 1817. Bankes’s second Nile journey became a much more organised campaign, in which he was joined by Henry Salt, only then recently arrived in Egypt.

The great collection of drawings made by Bankes and his companions are still in the archive of Kingston Lacy House, the Bankes family seat in Dorset, now owned by the National Trust. Salt’s papers and drawings are mostly lost, but part of his Egyptological legacy may be found in the work of Sir John Gardner Wilkinson who...
Early Recorders of Egypt

came to Egypt in 1821 and was initially taken under Salt’s wing in Cairo. He subsequently settled in Thebes, working independently and with great scholarly profit until 1833 without once leaving the country. He undertook a huge amount of copying, particularly in the private tombs at Thebes, and he wrote some of the first systematic and well-informed books on Egypt and its ancient culture. His *Manners and Customs of the Ancient Egyptians* (1837) remained useful until well into the 20th century, especially in its revision by Samuel Birch of the British Museum in 1878 (Fig 10). It is still consulted for the numerous drawings of Egyptian life, occupations, and social activities, based on Wilkinson’s studies on the ground. As already mentioned, it was one of the books on which Florence Nightingale reared during her Nile voyage.

Wilkinson’s house at Thebes, which incorporated a spacious but much damaged tomb-chapel, enlarged with mud-brick extensions and towers, became a regular point of call for visitors who were engaged on work on the monuments (Fig 9; see Minerva March/April 1991, pp. 14-15). On occasion it became almost a club where like-minded students of antiquity were made welcome in very congenial surroundings. It became even more so when it was occupied by Robert Hay after Wilkinson’s departure from Thebes. One of Hay’s fellow copyists, George Alexander Horskins, described how ‘On Thursday evenings the artists and travellers at Thebes used to assemble at his house, or rather tomb I should call it; but never was the habitation of death witness to gayer scenes. Though we wore the costume, we did not always preserve the gravity of Turks and the salon, although formerly a temple, threw no gloom over our mirth. We were all fond of the arts, and had proved our devotion to antiquarian pursuits by sacrificing for a time Europe and its enjoyments, to prosecute our researches in a distant land. Our conversation therefore never flagged; and assuredly I reckon, not among the least happy hours of my life, the evenings spent in the tomb at Thebês.’

Robert Hay (Fig 3) and his copyists produced one of the largest and most valuable of the collections of drawings and watercolours amassed by the early recorders. They occupy 49 bound volumes in the British Library. The legacy of James Burton is even larger - 63 volumes in the British Library - but perhaps not quite of the same standard as the Hay archive (see Minerva May/June 1996, pp. 7-9). These collections, however, are additionally important in that they contain notes, plans, and
Early Recorders of Egypt

T.G.H. James, CBE, FBA, was formerly Keeper of Egyptian Antiquities in the British Museum.

drawings of many monuments that are now badly damaged or even destroyed.

While many of the recorders working in Egypt in the early decades of the 19th century relied on their simple skills as artists to make their copies, some found it convenient to use particular aids to help them in dealing with difficult, especially large, subjects (Fig 4). An optical device used by Hay and his best assistant, Joseph Bonomi, and other competent copyists like George Hoskins and Edward William Lane, was the camera lucida. It was by no means a camera in the now accepted sense, but a very simple, easily portable, piece of equipment incorporating a prism, replaceable in various sizes, by which an image of what was to be drawn could be viewed on a sheet of paper and drawn with all the main features correctly juxtaposed. It was a convenient tool best used for the speedy laying out of the general features of a scene or view, or for placing a monument in a landscape. Some recorders made use of squeezes - physical impressions made with damp paper - but these were of limited use, and could harm reliefs, especially if painted; surviving old squeezes often still carry traces of ancient paint.

The heroic age of amateur enterprise in the copying of Egyptian monuments came to a gradual end during the 1830s. It never utterly died because serious students of the monuments and of their texts and scenes remained persuaded to believe that nothing printed could be relied on, and that personal inspection and copying were essential for proper scholarly study. Throughout the 19th century standards improved and epigraphic skills were professionally developed by institutions concerned with the recording of Egyptian and Nubian monuments. And yet, even now, when a text is to be carefully studied, few Egyptologists with strict standards of accuracy will meekly accept what may be already published, even in works prepared and supervised in their printing by colleagues equally strict. It was A.E. Housman, a precise classical scholar, who reckoned that accuracy in publishing was a duty, not a virtue. The same may be said of recording.

EGYPT IN THE AGE OF THE PYRAMIDS
HIGHLIGHTS FROM THE HARVARD UNIVERSITY-MUSEUM OF FINE ARTS, BOSTON EXPEDITION

Yvonne J. Markowitz

For many, the Pyramid Age (2675-2130 BC) represents Egypt’s finest hour. Its achievements - the unified state, monumental stone architecture, writing, extraordinary sculpture, and masterful craftsmanship in the minor arts - were the culmination of unique political events in a favourable geographic setting. Although change and diversity characterised the civilisation that flourished over the next two millennia, the religious, political, and artistic foundations that were established during this ‘Golden Age’ remained the cornerstone of all that followed.

While Western interest in the land of the pharaohs was greatly stimulated by the Napoleonic expedition of 1798 to 1801, it was not until the beginning of the 20th century that scientific study of Egypt’s material culture was undertaken. Pivotal in this new field of archaeology was George Andrew Reisner (1867-1942), an American born in the Midwest who earned undergraduate and graduate degrees in Semitic languages and history at Harvard University. After graduation, he focused his energies on Egyptology, studying for several years in Berlin with philologists Adolph Erman and Kurt Sethe.

By 1896 Reisner was back in the US, lecturing in Harvard’s Semitic Department, where he introduced Egyptian language into the course work. A year later he travelled to Cairo as part of an international team of scholars commissioned to write a multi-volume catalogue of objects in the Cairo Museum (Fig 1). Within a brief period he produced three volumes of the Catalogue Général. His reputation as a researcher and scholar established, he was soon appointed director of an archaeological expedition under the auspices of the University of California, Berkeley. Funding for excavations at sites such as Naga ed-Deir, Ballas, and Giza were provided by Phoebe Apperson Hearst, mother of newspaper mogul William Randolph Hearst. Reisner was about to embark upon a journey that would remain his lifelong passion - archaeological fieldwork. Along the way, he would become a pioneering force in

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Fig 1. G. Reisner, F. von Bissing, L. Borchardt, and W.E. Crum in Cairo in 1899.

Fig 2 (left). Aerial view of the Giza plateau: the pyramid of Khafre, followed by the pyramids of Khufu and Menkaure, looking south-west; taken in the mid-20th century.

Fig 3 (right). A reserve head from Giza, tomb G 4140
A. 4th Dynasty, probably from the reign of Khufu, 2585-2560 BC.
Limestone; H. 27.3 cm, W. 17.5 cm. Excavated by the Harvard University-Museum of Fine Arts Expedition 14.717.

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the application of scientific methodology to his profession.

When Hearst's support for his fieldwork came to an end in 1904, Reisner was forced to look elsewhere for a sponsor. Fortuitously, Harvard University and the Museum of Fine Arts, Boston, were searching for someone to head a field expedition in Egypt. Their goals - to advance learning in scientific archaeology and to add works with unquestioned provenance to the museum's growing collection - were met in what turned out to be a long and productive collaboration.

When George Andrew Reisner became director of the Harvard University-Museum of Fine Arts, Boston, Expedition to Egypt in 1905, he already held excavation rights at Giza. The site, located south-west of modern Cairo and the ancient capital city of Memphis, served as a burial place for Egypt's mighty 4th Dynasty rulers, their relatives and functionaries, and a number of leading officials of the 5th and 6th Dynasties (Figs 2, 4). Although Giza is best known for the three towering pyramids and the carved-stone sphinx that dominate the landscape, a vast complex of buildings and tombs lie hidden beneath centuries of wind-blown sand. It promised extraordinary treasures and insights into the workings of an ancient civilization at the pinnacle of its development.

Concessions or permits to excavate at Giza were granted in 1902 by Gaston Maspero, director of the Egyptian Antiquities Service. Maspero was intent on stopping the illicit looting and destruction of Egypt's most historic monuments and divided the plateau among Italian, German, and American missions. Ernesto Schiaparelli led the Italian team, Ludwig Borchardt (for Georg Steindorff) represented the Germans, and the Americans were headed by Reisner. The manner in which the competing parties were awarded the concessions is vividly recounted in Reisner's notes: 'In December, 1902, the three concessionaires met on the veranda of the Mena House Hotel. Everybody wanted a portion of the great Western Cemetery. It was divided in three strips East-West. Three bits of paper were marked 1, 2, and 3 and put in a hat. Mrs. Reisner drew the papers and presented one to each of us. The southern strip fell to the Italians (later assigned to Boston), the middle one to the Germans, and the northern one to me. Then we proceeded to divide the pyramids. I perceived that the Italians were interested in the First Pyramid (Khufu's) and the Germans in the Second (Khafre's)... I was perfectly willing to have the Third Pyramid (Menkaure's)....'

Reisner began work on the tombs, called mastabas, of officials who had served under King Khufu (Cheops) in Giza's great Western Cemetery (Fig 4). The choicest were in close proximity to the pyramid, providing a tangible symbol of a person's status in life, and by inference, in the afterlife. The oldest of these tombs were arranged in a highly organized pattern of streets and each consisted of two parts - a superstructure of brick or stone and a subterranean burial chamber. The superstructure was rectangular in shape with a stone or rubble core, a
flattened, and inward sloping walls that were sometimes faced with stone. By the 4th Dynasty, small chapels had been added to the superstructure with rectangular stelae featuring the deceased seated before a table of offerings (Fig 5). The stelae eventually evolved into elaborate false doors (Fig 9) that facilitated the passage of the spirit or ka of the deceased from the burial chamber into the land of the living. Offerings of either actual or model foodstuffs were often set on a table placed in front of the false door.

Also attached to the chapel was a scaled statue chamber, called a serdab, with sculptures of the owner. A small slit in the serdab’s wall enabled the deceased to participate in ritual offerings provided by priests or visitors.

By the 5th Dynasty, mastaba chapels had evolved into a series of rooms that were sometimes decorated with images and brief biographies of the deceased, as well as with representations and textual lists of goods for the afterlife. Some even included lively scenes of daily life such as harvesting, boating, and craft production. The largest and most extensively decorated chapels were built by Egypt’s elite as signs of their status and power in this life and the next. In most mastabas, access to the burial chamber was located behind the false door and down a deep vertical shaft and a short horizontal passageway. This room, which contained the sarcophagus, was typically cut into the bedrock or lined with stone during the 4th Dynasty and contained few, if any, burial items. An exception are the reserve heads, found either in the tomb shaft or burial chamber, whose purpose is not completely understood (Figs 3, 6).

Menkaure’s (Mykerinus’) Pyramid Complex

In 1906 Reisner began his work on the pyramid complex of Menkaure at the southernmost end of the great Giza group (Fig 7). The smallest of the three main Giza pyramids, this monument abuts a dip on the plateau known as the Mokattam Formation. It includes the king’s pyramid, an adjoining temple, and three satellite pyramids for his queens. A causeway connecting the pyramid temple to a smaller temple located in the valley was largely under sand. Named ‘Menkaure is Divine’, the pyramid of the dynasty’s fifth ruler was dressed in white Turah limestone except for its lower courses, which were encased in red granite. It measures 65m in height and is 102.2m x 104.6m at the base,
and slopes at an angle of approximately 51 degrees.

As with its immediate predecessors, the Menkaure pyramid employs an east-west axial orientation, aligning the sides of the monument to the true north position. This alignment was accomplished with astonishing accuracy, illustrating the importance of cardinality in Giza's cluster of pyramids. Mark Lehner suggests that the Egyptians determined true north by measuring the movement of the sun and its shadow and then plotted a perfect square on the ground that was subsequently levelled. A stone platform served as a foundation for blocks set in horizontal steps or tiers. Temporary ramps, composed of limestone chips, talfa, and gypsum, were constructed to expedite the transport of heavy stones upwards, while casing blocks dressed to produce a smooth, polished plane were custom-fitted to the surface.

It has been estimated that two crews of 2000 men each - most peasant conscripts - were needed to build the Great Pyramid. Thousands more, however, served in support roles as metalsmiths, potters, bakers, and brewers. The workforce for each of the Giza pyramids lived in tax-exempt towns established near the construction site. Their simple, mudbrick dwellings were largely abandoned after the pyramid was built. However, those involved in administering the cult of the king after his death continued to populate the plateau.

Access to Menkaure's burial chamber is on the pyramid's north side, about 4m above the base. A descending passage leads into a panelled chamber that exits into another passage with three portcullis blocks. These large granite stones, installed to prevent theft, block the entrance to a horizontal passage that opens into a large antechamber. This room, hewn from bedrock and possibly an earlier burial chamber, is situated directly under the vertical axis of the pyramid. From here, a short passage slopes downward into the granite-lined burial chamber. The king's basalt sarcophagus, decorated with a carved, palace-façade motif, was removed in 1837 by Richard William Howard Vyse. An English army officer, Colonel Vyse reportedly used dynamite while exploring the pyramids. To make matters worse, the sarcophagus was lost when the ship transporting it to England sank off the coast of Spain (see 'Mykerinus - a Pharaoh "Overlooked"' in this issue of Minerva, pp. 25-27).

Fig 10. The discovery of the Menkaure Valley temple triads (King Menkaure, the goddess Hathor, and the deified goddess of the Hare-name, 4th Dynasty, 2532-2510 BC.

Fig 12. Joseph Lindon Smith painting a bas-relief of Mereruka and his son in the tomb of Mereruka in 1907. His paintings are at the left and the original bas-relief at the right.

Fig 11. The triad of King Menkaure, the goddess Hathor, and the deified goddess of the Hare-name from the Mykerinus Valley Temple. 4th Dynasty, 2532-2510 BC. Greywacke; H. 84.5 cm, W. 43.5 cm. Harvard-University-Museum of Fine Arts Expedition 09.200.

Fig 13 (below). Reproductions of furniture from the tomb of Queen Hetepheres I at Giza, 4th Dynasty, 2525-2560 BC including: a bed canopy (L. 313.7 cm), curtain box (L. 137.3 cm), a bed (L. 177 cm), headrest (H. 20.5 cm), and an armchair (H. 79.5 cm). Wood, gold sheet, leather, and faience.
However, it was not Menkaure's pyramid but its associated temples that drew Reisner's attention. The pyramid temple (also called the mortuary temple) located along the pyramid's eastern side started out as a stone building but was finished in mudbrick after Menkaure's death by his successor, Shepseskaf. The structure included a processional ramp, vestibule, rectangular courtyard, colonnaded portico, sanctuary, and storerooms. Within the building and its immediate environs, the excavation team found fragments of a colossal statue of the seated king. This magnificent sculpture, carved in translucent alabaster, was probably the focal point in the courtyard. Fragments of other statues of Menkaure were also recovered from this part of the complex. In 1908 Reisner and field director Eric Bates projected the axis of the temple causeway and began the search for Menkaure's Valley Temple. At the mouth of the main wadi, they found the remains of a structure that had undergone three building phases: a stone foundation laid by Menkaure, a mudbrick temple built by his son Shepseskaf, and a mudbrick restoration undertaken by Pepi II of the 6th Dynasty after a flood. Excavating the south-west corner of the building, they discovered the now-famous pair statue of King Menkaure and his Queen (Fig 8) and a series of greywacke triads featuring King Menkaure, the goddess Hathor, and some deities (Figs 10, 11). Although Reisner believed that there were several dozen triads, one for each nome or administrative province, Wendy Wood has suggested that there were originally eight group sculptures symbolising major sites associated with the cult of Hathor.

Over the next three decades the Boston team divided their energies among 23 sites in Egypt and Nubia (the Sudan). In fact, Reisner's discoveries in the land occupied by Egypt's southern neighbour were as extraordinary as his Giza finds. And at each site he followed a meticulous programme of record keeping, documenting each aspect of the excavation with detailed maps, plans, notes, inventories, and photographs. His goal was to create a field record so comprehensive that it would allow an outsider to recreate, in reverse, the site as originally found. This notion of replication, a cornerstone of scientific method, helped to establish archaeology as a legitimate means of understanding the past.

By 1910, Reisner's duties also included that of Curator of Egyptian Art at the Museum of Fine Arts, Boston, which had moved to new facilities. Within a few years, he was joined by a young Harvard graduate, Dows Dunham, who became an indispensible colleague in the field and eventually a curator in Boston. Unlike most excavators with institutional affiliation, Reisner spent most of his time in the Nile Valley and, while excavating at Giza, lived west of the pyramids in a house known as Harvard Camp. A significant amount of his time was devoted to organising the expedition's records for publication. His thoroughly documented writings, including *A History of the Giza Necropolis* (1942), disseminated his technique as well as his results. Reisner eventually developed theories on the evolution of tomb development from an archaeological perspective that included typologies of stone vessels, pottery, and tools.

The Tomb of Queen Hetepheres I
On 2 February 1925 an exciting and puzzling discovery was made on the Giza plateau. At the time, Reisner was in the United States and two of his assistants, Alan Rowe and T.R.D. Greenlee, were excavating the mastaba field east of the Great Pyramid of Khufu. Documenting their finds was expedition photographer Moham-medani Ibrahim. The camera equipment was cumbersome, and while Ibrahim was repositioning a tripod, one of its legs sank into the ground revealing a patch of plaster. Closer examination led to the discovery of a sealed opening in the underlying rock that led to a stairway of 12 steps and a vertical shaft nearly 27m deep. This steep passage was packed with masonry and it took nearly two weeks of steady work to remove the blockage. About one-third of the way down, excavators uncovered a niche containing parts of an ox, two beer jars, some charcoal, and basalt chips. Although the shaft lacked the traditional superstructure, they believed that a burial lay below and that the organic material was part of an ancient food offering to the tomb's owner.

When the burial chamber was finally reached, Rowe and Greenlee removed part of the doorway. Using a mirror to reflect a beam of sunlight, they identified gold-encased furniture, vessels of various materials, and a gleaming alabaster sarcophagus. Visible on the sarcophagus lid were sev-
eral sheets of gold with inlaid hieroglyphs of faience. Among the glyphs was a cartouche, leading the excited archaeologists to conclude that they had discovered an intact royal burial dating to King Sneferu’s reign (Fig 13).

Further work on the newly discovered tomb was not carried out until Reisner’s arrival at Giza in July. He carefully examined excavation notes and photographs before proceeding further. There were considerable difficulties clearing the burial—a system of lighting had to be constructed, a method of working within the confines of a small, densely packed space devised, and on-site research and consultation arranged. Because the furniture was the first recovered from the Pyramid Age, it was necessary to reconstruct its forms from the surviving gold encasements (Fig 13). Apparently, the wood had deteriorated to a fine ash. Working under extreme heat and in cramped positions, the team often resorted to using tweezers to remove the inlays and gold sheet.

After two seasons, the room was finally cleared of the furniture suite, jewellery, pottery, stone vessels, and remaining cultic items. All that remained was the stone sarcophagus. To witness its opening, Reisner assembled a group of notable, among them the American Ambassador and Director General of Antiquities. To everyone’s surprise, when the lid of the sarcophagus was lifted, there was nothing inside! Joseph Lindon Smith (1864-1950), a friend of Reisner’s and an artist whose paintings of archaeological sites in Egypt form part of the Museum’s documentary record (Fig 12), was present during the tense event. He was later described as turning to Reisner and exclaiming in a loud voice, ‘George, she’s a dud!’ Reisner responded ‘Gentlemen, I regret Queen Hetepheres is not receiving.‘

The mystery of the un plundered tomb and empty sarcophagus of Hetepheres I led Reisner to conclude that the Expedition had discovered a reburying, the original interment having been in Dahshur near the pyramid of her husband Sneferu. He surmised that shortly after the queen’s death, her tomb was entered and robbed. The thieves were probably caught in the act and the queen’s son, Khufu, arranged a second burial near his own pyramid at Giza. As for the mummy, it was in all likelihood torn apart as the robbers hurriedly ripped jewels from the body. All that remained were embalming materials used during mummification stored within a square canopic chest. Although Reisner’s account has been challenged over the years, it continues to offer the most reasonable explanation for several strange facts such as the absence of a superstructure, the small, unfinished burial chamber, the presence of sherd s from the same vessel in different areas of the tomb, and the chip in the sarcophagus’ lid.

Giza’s Ruling Elite

Between the years 1905 and 1941, the Expedition systematically excavated the Old Kingdom tombs of Egypt’s ruling class. In 1927, while clearing the mastabas of Khufu’s sons and daughters in the Eastern Cemetery, Reisner uncovered the three-room tomb chapel of Queen Meresankh III—a granddaughter of Khufu (Cheops), a daughter of Prince Kawab and Queen Hetepheres II, and the wife of Khafre (Chephren). The rock-cut chapel, believed to have been built by Hetepheres II for her daughter, was unusual in that it was underground rather than part of the superstructure. It also contained multiple, life-sized
Fig 19. Drawing of a relief of Queen Hetepheres II and Queen Meresankh III in a boat from the east wall of the main room of the tomb of Meresankh III in Giza. Drawing by Suzanne Chapman.

Fig 20. Objects in the tomb of Ptahshepses Imdy (Giza, tomb G 2381 A) as they appeared before his coffin was first opened on 3 January 1913, 6th Dynasty, reign of Neferkare Pepi II, 2288-2194 BC.

The exhibition ‘Egypt in the Age of the Pyramids: Highlights from the Harvard University-Museum of Fine Arts Boston Expedition’ is at:

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PHARAOH’S ARTISTS: DEIR EL-MEDINA AND THE VALLEY OF THE KINGS AT THE LOUVRE

Guillemette Andreu describes an unusual exhibition in Paris of ancient Egyptian daily life.

Situated in the hollow of a valley in the Theban mountains on the west bank of the Nile, facing Luxor, the site of Deir el-Medina is unique of its kind (Figs 2, 3). Here are the remains of the village and necropolis of the artists’ community of craftsmen and workmen who, between the reigns of Thutmosis I and Ramesses XI (with some interruptions), worked during the New Kingdom, c. 1500-1050 BC, in building and decorating the tombs in the Valley of the Kings and the Valley of the Queens. This was a simple village, which produced exceptional evidence of the everyday lives of the ancient Egyptians. Its astonishing state of preservation is due to its location in the desert in a dry and arid environment away from natural water resources - all its water had to be carried from the Nile, some four miles away.

The ruins of the village visible today are 132m long and 50m wide and are surrounded by an ancient wall which encloses 68 houses whose walls are preserved to a height of about 1m (Figs 2, 3). The village cemetery is situated on the west flank of the mountain where 53 decorated tombs and several funerary shafts are located. The eastern part of the cemetery consists of graves dug into the side of the hill of Qurnet Mura’i. Several were found intact and have yielded extraordinarily rich material used in New Kingdom daily life.

Explored since the early 19th century, the site of Deir el-Medina has produced some memorable Egyptological finds. The discovery of the intact tomb of Senmedjem and his relatives (Figs 5, 7, Theban Tomb 1) was made in 1886 by the workmen of Gaston Maspero, and the objects from it were subsequently dispersed in museums in Cairo, Europe, and America. This was followed by the later excavations of the Italian mission, directed by Ernesto Schiaparelli between 1905 and 1909, and the discovery of the intact tomb of the architect Kha and his wife Meryt, the complete contents of which today dazzle visitors to Turin. Wall paintings from the neighbouring tomb chapel of the draughtsman Maya (TT 138) were dismantled in 1906 and re-erected in Turin.

In 1917, the French Institute in Cairo (IFAO) obtained the concession to excavate at Deir el-Medina. Under the direction of the archaeologist Bernard Bruyère (1879-1971), assisted by Egyptological enthusiasts aged 20 to 40, the site was the subject of systematic and careful clearance which continued up to 1951, and yielded thousands of finds, especially pottery sherds and fragments of limestone with ink inscriptions (ostraca). Since then, the IFAO has continued the work of studying the tomb finds brought to light during the ‘Bruyère years’. The rotunda in the Napoleon Hall at the Louvre has been specially redesigned for the exhibition of more than 350
objects and photographs. The visitor is immediately taken into the original atmosphere of the site in the heroic age of the IFAO's excavations through the presentation of a reconstructed excavation site, complete with excavated objects, personal paraphernalia that belonged to the archaeologists, and old photographs drawn from the archives of the IFAO.

Until 50 years ago, the fruits of excavations were traditionally divided between Egypt and the excavating country. Of these finds, Egypt reserved the right to unique or exceptional material, while the excavating country received lesser items or objects which were duplicates of what was kept in Egypt. In this way more than 1000 objects originating from Deir el-Medina entered the collections of the Department of Egyptian Antiquities at the Louvre, from which objects have been selected from the storerooms to illustrate this exhibition. These have been supplemented by generous loans from museums in Belgium, France, Germany, Italy, Sweden, and the United Kingdom.

The families that lived in the village for over four centuries are well known from surviving documents and inscriptions: it is possible to reconstruct them over several generations because the roles of craftsmen, sculptors, designers, foremen or scribes in the service of the royal tombs became hereditary. Most of these men were simple stone masons whose work involved the cutting and decorating of the royal tombs in the Valley of the Kings and the Valley of the Queens. The village lies in between both valleys, separated from each by a mountain ridge over which the workmen would walk to work.

The journey through the exhibition 'Pharaoh's Artists - Deir el-Medina and the Valley of the Kings' is divided into

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**Fig 4 (right).** An amphora with floral painted decoration from Deir el-Medina. Painted terra-cotta, 19th-20th Dynasty, 1295-1069 BC. H. 26.3 cm. Louvre Inv. No. N882.

**Fig 5 (below left).** Painting on the end wall of the burial chamber of Sesemdjem (TT 1) showing him and his wife, Meryt, working in the Fields of Paradise (Khemet), where there is abundant water and every crop thrives.

**Fig 6 (below).** Chest belonging to Khâtâusy. Painted wood with stucco. 19th Dynasty, 1295-1186 BC. H. 32 cm, L. 38.5 cm. Acquisition 1826, Salt collection Inv. N2918.

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**Fig 7 (below).** The figure of the jackal-headed god Amnâhs, god of embalming, leans over the mummy of Sesemdjem in a wall painting in his burial chamber.

**Fig 8 (right).** A tomb and pyramid at Deir el-Medina.
four major thematic sections: daily life, creation, beliefs, and death.

**Daily Life**

At the entrance to this section a model of a typical house, built at a scale of 1:20 by Sophi Polonowski, under the direction of the curator and Jean-Claude Golvin, introduces the framework of life for these families. Parts of doors and of niches from houses, seats, bedside tables, wooden chests (Fig 6), baskets, and pottery (Fig 4) reflect the everyday objects of this community that animated the village for almost four and a half centuries. The basket work, found in an almost perfect state of preservation, dazzles through its varied forms, and is often amazingly similar to examples that can be bought today in the souks of Luxor or Aswan. Diet is illustrated by pottery and ‘jar labels’ (inscriptions written in ink on containers listing the contents), or by figurative ostraca, fragments of limestone on which artists have sketched with an alert eye many aspects of daily life (Figs 9, 12, 13).

In another showcase, different objects speak of love, couples, and family life, such as charming drawings on ostraca depicting mothers suckling their babies. One very beautiful wooden statuette shows the head of a woman, Amnetemope, tenderly embracing his wife, Hathor, while other decorated ostraca enable us to catch a glimpse of the demons that might afflict the inhabitants, some represented as singing and dancing naked women, or others that were kept and propitiated to act as protectors of the home. Conflicts within families are illustrated by the famous will of Naunakhte, written on papyrus, in which a mother disinherits three of her eight children.

Religious and family celebrations held an important position in the village. Such festivals would be accompanied by music and possibly by singing and dancing, as is suggested in the scenes of funerary banquets in several tombs and by the musical instruments found. Social gatherings and games were also valued distractions from the humdrum of working life. The numerous magical texts written on papyrus and ostraca, and the many amulets all...
illustrate the extremely important role of magic in the daily life of the village and ancient Egyptians in general.

The villagers of Deir el-Medina sought not only the protection of the gods, but also of their ancestors (Fig 11). This worship is expressed through stelae and anthropomorphic busts. These cult objects and offerings, deposited in the niches in the walls of houses and in many places within the village, enabled the help of the deceased (akh kher), generally a close relative renowned for his exceptional charisma, to be invoked.

Clothing found in the course of excavations, as well as toilet objects, reflect the interest the village inhabitants took in their appearance, a fact confirmed by paintings and wall reliefs in the tombs. The detail on the splendid wooden statue of a door-keeper also shows the care taken with clothing. Decorative items such as necklaces, bracelets, and earrings complete the ensemble.

Creation

When the families lived in the village, the men of the community were occupied with the cutting and decorating (Fig 1) of the tombs of the royal family. Tools (Fig 14), heavy-duty equipment, papyri, and ostraca presented in this section bring their work to life. Twenty-two sketches and roughouts on figural ostraca (Figs 9, 10, 12, 13) are displayed together in a showcase alongside a painted relief of the goddess Maat (goddess of truth and stability) from the tomb of Seti I (KV 17) in the Valley of the Kings. The works of art displayed in this section allow all the stages of the workmen’s activities at Deir el-Medina to be followed.

Working conditions are well known from the accounts and records that were maintained day after day by the ‘Scribe of the Tomb’ who was appointed directly by the vizier. One document exhibited lists all the reasons for absence for the years 39 and 40 of Ramesses II; it seems that holidays were common and that the men often missed work for quite frivolous reasons.

From the end of the 19th Dynasty (about 1200 BC), Egypt witnessed political, social, and economic disturbances that jeopardised the authority of the State. At that time Deir el-Medina was the scene of conflict, runaways, strikes, and scandals. Several papyri illustrate these difficult times. In the sixth month of year 29 of Ramesses III (c. 1158 BC) the Stuke Papyri records the workmen’s complaint: ‘It is because of hunger and thirst that we came here. There is no clothing, no ointment, no fish, no vegetables. Send to Pharaoh our good Lord about it and send to the vizier our superior, that sustenance may be made for us’. They marched down to the necropolises administrative headquarters at the temple of Medinet Habu and staged a sit-down - the first recorded strike in history. Papyrus Salt 124 (BM EA 10055) relates the accusations by the workman Amennakhte against the foreman Paneb, who maintained that it was he who should have become foreman, not Paneb who was only an adopted son of the chief workman Neferhotep (many posts were hereditary). Papyrus Leopold II in Brussels was found concealed in a hollow wooden funerary statuette in 1935 and is the missing half of the Amherst papyrus in the British Museum. It refers to the pillaging of the royal tombs in the reign of Ramesses IX (1126-1108 BC) and records the trials of the tomb robbers who were caught.

Finally, this section introduces several larger than life personalities from the community. In the forefront in terms of talent are the sculptor Ken, and the intellectual scribe Kenherhepshef who owned several papyri, including a dream book and who wrote an account of the battle of Kadesh on the
back of it. Not least is the important scribe Ramose, who is well known from several stelae; he owned land and slaves and was frequently depicted in several other workmen's tombs; he had three tombs himself, one of which was used for the burials of his female descendants.

Beliefs

One of the exceptional contributions made by the objects from Deir el-Medina is the special light they throw on religious phenomena. The votive monuments found on the site revealed unknown forms and numerous examples of popular religion. Without doubt this community preferred local gods to the major deities of the New Kingdom who were honoured in the great neighbouring mortuary temples dedicated to the Pharaoh. The innumerable ex-votos discovered show a very strong fervour, and the texts that one reads on some monuments present an image of these gods which is often quite moving. Of course, some gods celebrated in the national pantheon, such as Amun, Ptah, or Hathor, find a place in the hearts of the inhabitants, but there are also indications of new deities - the offering table of the sculptor Ken is dedicated to the geese of Amun, and the kneeling statue of the scribe Penchenou depicts him holding a ram's head, the animal sacred to Amun.

Moreover, it is necessary to emphasise the often exclusively zoomorphic aspect of the gods of Deir el-Medina, while elsewhere, representations show the gods more specifically in hybrid form. The gods most frequently mentioned, however, are even more different. Numerous votive statues - statuettes, wall-reliefs, ex-votos, steles, figurative ostraca - reveal a strong posthumous worship of the memory of queen Ahmes Nefertari (Fig 19) and her son Amenophis I. They were considered to be the patron gods of the village, undoubtedly because of their political involvement in the turmoil that preceded the founding of the New Kingdom at the beginning of the 18th Dynasty. There was also the serpent-goddess Meretseger, ‘she who loves silence’, guardian of the Royal Valley, and who was worshipped along with Ptah in the small chapel located between Deir el-Medina and the Valley of Queens. She was as much feared for her merciless punishments as for pleas for just leniency.

Death

When they stopped working in the royal tombs, the artists, craftsmen, and workers spent time constructing and decorating their own tombs. These consisted of a chapel, above which was built a small pyramid (Fig 8), and beneath which, deep underground, was cut the burial chamber where the deceased was laid in their coffin and surrounded by all the funerary furnishings destined to accompany them into the afterlife (Fig 5). Three coffins with rich and sometimes polychrome decoration are displayed in this last section of the exhibition (Fig 21). A coffin mask that preserves part of its gilding demonstrates the careful and graceful execution involved. Small carved stone pyramids, pyramid-shaped steles and, above all, a wide selection of funerary statuettes (unhabited) (Fig 20) from the cemetery at Deir el-Medina illustrate this section.

The spectacular finale of the exhibition is a life-size replica of the tomb of Sennedjem, ‘Servant in the Place of Truth’ (TT 1). Created in 2001 under the direction of Jean-Luc Bovot, research engineer in the Department of Egyptian Antiquities at the Louvre, and by Brazilian artists for the Fundacao Armando Alvares Penteado (FAAP) of San Paolo, this reconstruction astounds the visitor. The bright colours of the original tomb painting (Figs 5, 7) are perfectly reproduced and give a superb idea of the funerary world of the community of artists and craftsmen that lived at Deir el-Medina under the Ramessean pharaohs.

‘Pharaoh’s Artists: Deir el-Medina and the Valley of the Kings’ is at:
The Louvre, Paris, 19 April to 22 July
The Musées Royaux d’Art et d’Histoire, Brüssels, 10 September to 12 January 2003
The Palazzo Bricherasio, Turin, 11 February 2003 to 18 May 2003

MINERVA 24
MYKERINUS - A PHARAOH ‘OVERLOOKED’

Peter A. Clayton looks at the builder of the Third Pyramid of Giza

Mykerinus (in Egyptian Menkaure, meaning ‘Eternal like the souls of Re’) was the fifth king of the 4th Dynasty, ruling from c. 2532 to 2504 BC (Fig 1). This dynasty heralded the high water mark of ancient Egyptian pyramid building and Mykerinus, despite the fact that his pyramid is one of the famous three in the complex at Giza, has always been literally and metaphorically overlooked (Figs 4, 6). His pyramid, the smallest of the three, stands only 70m (228ft) high, whilst that of his father, Chephren (Khafra), in the centre of the three is 136.4m (445ft 6ins). Since Chephren’s pyramid was built on slightly higher ground, it appears to be taller than its neighbour, the Great Pyramid, but it is actually about 1.1m (3ft 6ins) shorter, and has the added advantage of retaining some of its Tura limestone outer casing leading up to its apex.

Mykerinus was the grandson of Cheops (Khufu), builder of the Great Pyramid, which is one of - and the only substantial remaining - Seven Wonders of the Ancient World. The Great Pyramid stood 146.6m high (481ft) and although it is now truncated it still stands to a height of 137.5m (451ft). Mykerinus’ pyramid is less than half the height of his grandfather’s, although with a reign of about 28 years he obviously had the time available to built a larger tomb. The small scale of the pyramid is probably the result of internal political problems and the extreme strain that the building of the other two pyramids had put on the country’s economy. In fact, the present size of the pyramid is an increase over the original intention, which was for a structure only 30m (100ft) in height. A change in plan meant making the north-face entrance higher up and what had been intended as the burial chamber became an antechamber. Hence, Mykerinus is very much overlooked by his neighbours and relative’s tombs. Likewise, although he is mentioned in the ancient authors such as Manetho, he has also, metaphorically, been overlooked in the literature. This long-term neglect has recently been remedied by the appearance in French of a biography by Jean-Jacques Fiechter, Mykerinos: Le dieu erglouti (Maisonneuve and Larose, Paris 2001).

Manetho, the Graeco-Egyptian priest who wrote a history of Egypt during the reign of Ptolemy I (305-284 BC), tells of a legend whereby the gods had decreed that Egypt would suffer 150 years of hardship and tyranny, largely represented by the pyramid-building years of Cheops and Chephren. When Mykerinus came to the throne c. 2532 BC he was noted as a benevolent king, upsetting the gods’ prophecy, so they granted him only a six-year reign. To defeat them, the legend says, he ordered candles to be lit and lived night and day but, despite this, he died at the end of the six stipulated calendar years. However, this scenario was more myth than reality and it seems that he actually reigned for about 28 years at a time when the internal economy of Egypt had been overstretched by the earlier building works.

Although classical authors had ascribed the Third Pyramid to Myker-
Mykerinus of Egypt

**Fig 4 (above).** The pyramids of Giza from the south-east. The pyramid of Mykerinus stands on the left, followed by that of Chephren and Cheops.

**Fig 5 (above).** Detail of the cartouche and inscription on the restored wooden coffin of Mykerinus. British Museum.

**Fig 8 (below).** Slate triad of Mykerinus with the goddess Hathor and the goddess of the Jackal Nome. The features of his wife appear on both ladies. Greywacke; H. 93 cm. Cairo Museum.

**Fig 6 (above).** The north face of the pyramid of Mykerinus. The huge gash in its side was made during early attempts to enter the pyramid. The original entrance can be seen lower down, set into the lower courses of red Aswan granite.

**Fig 7 (below).** Drawing by Prisse d'Avennes of the sarcophagus of Mykerinus with its Old Kingdom style 'Palace facade' decoration that was a later Saite restoration.
of red Aswan granite casing were left undressed with many of the handling bosses still left intact, and the entrance was 4m (13ft) up on the north face; the upper part of the pyramid was finished in the traditional gleaming white Tura limestone.

In the granite-lined burial chamber (Fig 3) Vyse and Perring found a dark stone sarcophagus which was finely carved with the reticulated panelling known as the 'Palace facade' (Fig 7), familiar from earlier buildings such as the temenos wall of Zoser's funerary complex at Saqqara. The curious fact was that this was not the original sarcophagus in which Mykerinus' mummy had been laid to rest but a later restoration, probably of the Saite Period, 26th Dynasty, 664-525 BC, when there was a renaissance and return to earlier styles of statuary. Not least, the wooden coffin within the sarcophagus was also a replacement. Its Mykerinus' name and titles carved on the lid, but it was anthropomorphic in shape (Figs 2, 5), totally incorrect typologically for the 4th Dynasty (when the coffins were rectangular), and therefore it also was a later pious replacement. It was obvious that it had been possible to enter the pyramid in later times and carry out restoration work. Amongst other things, like Khaemwese, the High Priest of Memphis and fourth son of Ramesses II, had done at Memphis and Saqqara in the 13th century BC.

Mykerinus' sarcophagus was removed from the pyramid for shipment to England, but was sadly lost at sea when the Beatrice carrying it sank shortly after leaving the Italian port of Livorno (Leghorn). It has been suggested that the ship lies off the Spanish coast near to Cartagena. Despite efforts in recent years using highly sophisticated equipment and retrieval equipment to locate the wreck, the sea still holds its secret. The wooden coffin, now in the British Museum, fared better as it fortunately travelled on a different ship and reached England safely.

No further work was carried out on the pyramid itself, but in 1899 the American Egyptologist George A. Reisner, working as Director of the Harvard University-Boston Museum Egyptian Expedition, was awarded the concession to excavate the rest of Mykerinus' funerary complex. Excavating from 1905 until 1927 he made some outstanding discoveries. As at the other pyramids, there had been a mortuary temple against the east face at the head of a causeway that led down towards the cultivation and the valley temple. The causeway had never been finished in limestone or walled and roofed in the normal manner, probably due to Mykerinus' death, and it was finished in mudbrick by his son and successor, Shepseskaf; hence, the lower part and the location of the valley temple were unknown. Reisner worked out the temple's location by projecting the line of the causeway from the entrance hall of the mortuary temple.

Locating the back or west side of the valley temple, Reisner's first excavation pit produced the incredible dyad statue of Mykerinus and his wife, queen Khmemrenerit (who bore the same name as her mother). This statue (Fig 9), along with the seated statue of Chephren that Auguste Mariette found in his valley temple, is one of the masterpieces of ancient Egyptian art. Bases of other statues in alabaster as well as remains of other statues were found in the inner sanctuary. Then, in 1908 in a magazine on the south side of the central sanctuary, was found a group of four complete small slate triads (Fig 8), and a fragmentary fifth. It represents the striding king wearing the tall conical White Crown of Upper Egypt, accompanied by the goddess Hathor wearing her sun disk and cows' horns, with a raised sceptre, and personification of a nome goddess (each of the ladies having the features of Mykerinus' wife). Fragments of other statues found included a life-size head of Mykerinus in alabaster.

Such was the number and quality of the statues recovered that the find was divided between the Cairo Museum and the Boston Museum of Fine Arts, with one of the triads that had Mykerinus standing beside a seated Hathor (Fig 10), and the dyad of the royal couple (Fig 9), together with the fragmentary triads, was sold to Rockefeller for his personal alabaster seated statue, and other smaller items, going to Boston.

By a curious twist of fate Mykerinus, builder of the smallest of the Giza trio of pyramids, is by far the best represented pharaoh of the group with the magnificent finds from his valley temple. In an inverse ratio, the builder of the Great Pyramid, Cheops, is known only from one small (2.4cm high) ivory statuette, and Chephren most notably by his diorite seated statue and a few portrait heads.

All photos by Peter A. Clayton

BERENIKE: A PTOLEMAIC-ROMAN PORT ON THE ANCIENT MARITIME SPICE AND INCENSE ROUTE

Steven E. Sidebotham and Willemina Z. Wendrich

or approximately 800 years the port of Berenike on the Red Sea coast of Egypt was pre-eminent in the long-distance commerce between the Mediterranean world on the one hand and the Red Sea and Indian Ocean basins on the other. Located about 825km south of Suez and 260km east of Aswan (Fig 1), Ptolemy II Philadelphus (283/282-246 BC) founded Berenike c. 275 BC and named it after his mother. The construction of Berenike was part of a wider building programme instituted by Ptolemy II to exploit more fully both the resources provided by commerce in the Red Sea and the mineral riches - primarily gold - of the Eastern Desert, that region through which the numerous roads joining Red Sea ports to counterparts on the Nile passed.

It is clear from Roman sources that Berenike was the major port involved in this maritime commerce at the northern part of the Red Sea. Berenike's location, however, had been lost to Europeans until its rediscovery in 1818 by Giovanni Belzoni. Subsequent visits by travellers like J.G. Wilkinson in 1826, and various other Europeans throughout the 19th and early 20th centuries, raised interest in examining the site more closely. Berenike's distance from adequate food and water supplies and, in more recent years, its location in an important Egyptian military area, had rendered work at this famous site impossible.

This changed in 1994 when we launched our joint University of Delaware (USA)-Leiden University (the Netherlands) Berenike Project. Our goal is to answer questions about long-distance trade, the items and people involved, and about government controls and participation. We also aim to reveal the physical appearance of Berenike, and how that and the socioeconomic and ethnic composition of its population changed during the port's lifetime. A critical aspect of the project includes detailed archaeological survey and selective excavation of sites and roads in the vicinity of Berenike and throughout the Eastern Desert to understand better Berenike's role in the economy of the region and in Graeco-Roman Egypt. Results of eight seasons of fieldwork (1994-2001) allow us to make some important observations about Berenike, the trade that passed through the port, and about the wide variety of peoples who either made Berenike their home or who passed through en route to other places.

Today, Berenike is a desert wasteland where lines of coral and potsherds are all that litter the site's surface to suggest the presence of a once booming town. During its eighth-century life, Berenike's physical appearance changed dramatically. Berenike was founded in the early Ptolemaic period in particular for the import of elephants, which were of prime importance in the warfare of that period. Since their Seleucid adversaries controlled the over-land trade route for Indian elephants through Asia, the Ptolemies sought an alternative communication route and found this by catching and shipping African elephants to Egypt. Ptolemaic Berenike was constructed of gypsum, a low-quality but locally available building stone and of sand-brick. Not much, however, is known of the Ptolemaic city at present, since much of it was built over in later times.

The limited archeological evidence to date indicates that the Ptolemaic settlement was farther west than the later Roman towns (Fig 2), the remains of which are visible near the surface. In the early Roman period the architecture exploited another locally available building material, coral heads. This medium requires a specific building

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Fig 1. Map showing the location of Berenike within the context of the Red Sea, Indian Ocean, and the Eastern Mediterranean.

Fig 2. Plan of Roman and Byzantine Berenike.

Fig 3. Gypsum statuette of Venus/Aphrodite from the early Roman rubbish dump on the north side of Berenike (front view). Scale length: 10 cm.
Excavating Berenike, Egypt

1st century BC to 1st century AD represented the next and greatest era of activity at Berenike. There was a second period of apparent decline in the 2nd through to the 4th centuries. A notable renaissance occurred between the mid-4th and 5th centuries before Berenike began its gradual decline and final abandonment sometime before the mid-6th century. The causes of the demise are uncertain; they may be due to a combination of continued sitting of the harbour, weakening of the economy in the Eastern Roman Empire, a shift of power in the Red Sea trade or in the southern part of the Eastern Desert, and perhaps the impact of a plague arriving from Africa that struck Egypt in the first half of the 6th century.

In the early Roman period (1st-2nd centuries AD) the town shifted eastwards as the harbour silted up and receded, and an enormous Roman rubbish dump covered some of the Ptolemaic buildings (Figs 3, 5, 7, 8). This dump has produced much of our evidence of early Roman trade with India. A discarded customs archive written on ostraka (potsherds reused as note paper) records some of the procedures and the goods passing through the harbour (Fig 8). Wine, oil, black pepper, and incense were traded, but Berenike also yielded coconut, cotton resist-dyed textiles, and considerable quantities of teak wood, much of it found built into coral head walls on the site. This high quality hardwood from the East preserves slots and cut marks indicating that it was not imported as a commodity, but was reused probably from damaged ships or packing crates dismantled upon arrival in Berenike.

Religious facilities, faunal remains, and written documents from Berenike indicate that a wide range of people from a disparate variety of ethnic backgrounds lived or passed through the empire. Our excavations have uncovered evidence for at least 11 different written languages. These include Greek, Latin, Coptic (on a terracotta lamp; Fig 18), Demotic, Aramaic, Hebrew, Paliymere, Tamil-Brahmi (on a potsherd), a Prakrit-Sanskrit hybrid (on an Indian coin of the late 4th century AD), and two unknown scripts. There is evidence for worship of traditional and syncretised deities. These include the Egyptian gods Isis and Harpocrates, the Hellenistic-Egyptian Serapis, Venus/Aphrodite (Figs 3, 14), the Palmymere Yarhibol/Hiero bol (Fig 4), as well as Zeus/Jupiter, the Roman imperial cult, Judaism, and Christianity. There was also an as yet unidentified mystery cult.

Faunal remains suggest that the early Ptolemaic population of Berenike comprised a Graeco-Egyptian mix. By the early Roman period the pro-
Excavating Berenike, Egypt

Fig 9 (top left). Obverse and reverse of a bronze Axumite coin of King Aพลian, c. 270/290-330 AD.

Fig 10 (left, second down). Obverse and reverse of a silver coin of the Indian king Kuverasena III (western India), c. AD 362.

Fig 11 (above right). Gold and silver earring, c. 2nd century AD. Scale length: 10 mm.

Fig 12 (left). Late Roman stonework of c. AD 400 at the south-eastern edge of Berenike containing 'Aqaba' Axum' wine amphorae.

Fig 13 (below left). A building in the Late Roman quarter (4th-5th century AD), looking south-west. The ground floor was used for public/commercial activities, the upper floor for domestic-residential purposes. Scale length: 1 m.

Fig 14 (right). Wooden jewellery box lid of c. AD 400 depicting Aphrodite inside a Graeco-Egyptian temple. Scale length: 5 cm.

The known presence of pig and chicken bones, and of certain types of pottery, reflect the presence of Mediterranean groups and the Roman military. In the Late Roman period from the 4th century onwards, large quantities of sheep and goat bones, plus the increased appearance of 'Eastern Desert' pottery type, hint that at least part of the population in the last phase of occupation of the city came from the desert areas of Upper Egypt. Fish bones from other parts of the Late Roman city suggest the presence of yet another ethnic group.

The socio-economic milieu of Berenike was also wide ranging. The first impression indicated by the dilapidated coral walls is one of poverty, but burials found on or near the site, as well as personal items found in the excavations (Fig 11), indicate that at least part of Berenike's population lived in considerable wealth. These fortunate
Excavating Berenike, Egypt

Fig 15 (left). Reconstruction of the 5th century church (see Fig 16) at Berenike.

Illustrations:
Fig 1: T.T. Weber; Fig 2: F.G. Aldsworth, H. Barnard, W.Z. Wendrich, and A.A. Nafta; Figs 3-14, 16-18: S.E. Sidebotham; Fig 15: A.M. Hense.

Fig 16 (left). Church of the 5th century, looking south-west. Scale length: 1 m.

Fig 17 (below). A cist grave of a two-year-old child in the Late Roman cemetery at Berenike. The potsherd at right had covered the child's head and still had remnants of a burial shroud adhering to it. Scale length: 10 cm.

Fig 18 (right). Objects from the 5th century church. Top: terracotta lamp with Coptic aphorism 'Jesus forgive me'; left: terracotta lamp with Christian crosses; centre: fragment of bronze cross; right: terracotta lamp with cross.

Individuals wore gold, pearl and sapphire jewellery, paved their floors or revetted the walls of their houses in marble imported from the Proconnesus in Asia Minor, ate escargot imported from the Mediterranean, and had ornate carpets or wall hangings. Some even had pets with collars made of iron and faience beads.

The isolated location of Berenike, on the edge of sea and desert, meant that the only readily available source of protein was Red Sea fish and Eastern Desert game. Most of the other foodstuffs had to be produced locally or imported. Study of the floral and faunal remains indicates that wine (Fig 12), oil, wheat, meat (either dried and salted or arriving on the hoof), as well as cat fish from the Nile were imported via the same 12-day desert route along which the goods imported by sea to Berenike were transported to the Nile valley. Goats, sheep, and camels were part of Berenike’s livestock; residents grew some vegetables locally in small garden plots, irrigated most likely with wastewater. Drinking water came from wells sunk in wadis 7-8.5km from town, where they were protected by forts and garrisons in Wadi Kalalat and at Siket. The water was probably conveyed to the city in jars and water skins; no evidence of aqueducts has come to light. Except for hydraulic facilities in the Ptolemaic industrial area and hints of a possible - but still unlocated - bath in the centre of Roman Berenike, our excavations have documented no other evidence for water supply to the city.

Conclusion
Berenike was but one of many ports involved in the extensive maritime network linking the Mediterranean world with its eastern and southern neighbours in Hellenistic and Roman times. By excavating and studying Berenike and its surroundings we can make an important contribution to understanding not simply the commercial importance of this trade, but also the people and the ideas that were inextricably part of its ebb and flow.
Thonis Rediscovered

GUARDIAN OF THE NILE: THONIS REDISCOVERED

Jean Yoyotte reports on the recent dramatic discovery of Heracleion made off Egypt by Franck Goddio of the Institut Européen d’Archéologie Sous-marine (IEASM).

Modern historians are fairly well informed about early relations between the Greeks and the kingdom of the Pharaohs, as the chapter on Egypt in Professor John Boardman’s book The Greeks Overseas demonstrates. We owe our knowledge in part to Herodotus’ History, and also to finds made at Naucratis by Sir Flinders Petrie and D.G. Hogarth. We know, for example, that Greeks settled in the Egyptian town of Nokrai (Naucratis in Greek) during the reign of Amasis I (570-526 BC), who was the king of Sais responsible for reunifying Egypt with the aid of elite troops recruited in Ionia and Caria.

Under Psamtik’s successors Naucratis rapidly became a busy centre of industry, with a thriving trade in exports and imports, and its commercial importance remained undiminished under the last native dynasties, which preceded the arrival of Alexander the Great. Its geographical position equipped it to play an intermediary role between the Saite state and the Greek cities. Sais was the ‘mother house’ of the ruling kings, whose goddess, Neith, was regarded as identical to Athena (the Roman Minerva), and Sais and Naucratis were neighbouring towns. Naucratis lay beside the western branch of the Nile, and it was towards the mouth of this branch, known as the ‘Canopic mouth’ or the ‘Heraclean’ or ‘Naucrati mouth’, that the winds drove ships coming from the Aegean or the Peloponnesse. Before reaching the trading posts of Naucratis, which were regulated by king Amonas II (570-526 BC), Greek traders were obliged to submit to police controls and to pay taxes to the House of the King at Thonis. Thonis was described by Diodorus Siculus as ‘the former emporium of the Egyptians’, but after the foundation of Alexandria in 332 BC the city automatically lost its strategic and economic importance.

The coasts of Egypt were dangerous and closely watched and when, at the end of the so-called ‘dark ages’, Greek sailors ventured to land there, they invented stories concerning these journeys with heroic voyages of legend. The stories were embellished from generation to generation and linked to the two great cycles concerning the exploits of Heracles in the Mediterranean and the dramatic return of the heroes of the Trojan War. Heracles had left his name to the town of Heracleion and also to the Canopic mouth of the Nile, otherwise known as the ‘Heraclian mouth’. Herodotus tells us, in addition, that at the time of the Trojan War there was ‘a temple to Heracles at the mouth of the Nile known as the Canopic mouth’, and that the temple was still standing when he himself passed that way in c. 450 BC. This temple was connected with the ‘guardian of the mouth’ and more generally with Thonis (an example of the Greeks’ habit of introducing imaginary roles into their mythology by turning place names into names of people). It was possible to deduce from this that Heracleion and Thonis were situated in close proximity to one another, and even to hypothesise that they were one and the same place.

These legendary places, through which traders from Naucratis and Greek travellers had passed, could not fail to provide (like Naucratis itself) concrete information regarding the economic and cultural relations that existed between Egypt and Hellas. The only means whereby such information could still be uncovered, however, was by plumbing the waters of the Mediterranean. The shores of the Nile delta have been affected by subsidence since the end of Antiquity, as a result of which the mouth and lower course of the Canopic branch today lie beneath the waters of the vast Aboukir Bay, some distance to the east of the rocky promontory where the ruins of the western section of Canopus are to be found (Fig 2).

Prince Omar Tussoun, a pioneer in submarine surveying, examined bathymetric maps, arranged for an RAF pilot to fly over the roads, and interrogated local fishermen. As a result of his findings he was able to locate the ruins of the eastern section of Canopus and his divers retrieved a number of ancient sculptured steles from the site between 1930 and 1940. The map published by him in 1934 situated Heracleion at the same latitude as the fort of Aboukir, 4 km from the coast. This location was deduced from a vague reference contained in The Miracles of Saints Cyril and John, a hagiographical text written in around AD 700 by the Greek monk Sophronius of Jerusalem. Tussoun’s proposition remained pure hypothesis since no physical remains were discovered at the site; the precise location of Heracleion and Thonis was therefore still open to question.

The discovery of the actual site was made in 2000-2001 by teams from the Institut Européen d’Archéologie Sous-marine (IEASM), working in collaboration with the Department of Underwater Archaeology of the Supreme Council for Antiquities in Egypt, by conducting in the Bay of Aboukir a programme of tele-survey, visual examination, and excavation devised in 1992 by Franck Goddio.
Situated approximately 4km to the south-south-east of the site suggested by Omar Toussoun - in other words at a distance of roughly 5500m from the shore of the peninsula, and at a depth of 8m - Heracleion presents the appearance of a virgin site, in the archaeological sense of the term. Covering an area of 120 hectares, the general plan is clearly discernible and shows a city lying between a secondary branch and a lake, with its buildings, a temple in the pharaonic style, and harbour basins constructed from huge limestone blocks. The temple housed three colossal carved from red granite - a Ptolemy and his queen, and an extraordinary image of Hapy, the god personifying the flooding of the Nile - alongside other statues and fragments of statues. Other finds include stone monuments of varying sizes, ritual utensils and bronze figurines, gold and bronze coins, and pottery. The dates of the majority of these artefacts span the 4th to the 1st centuries BC and testify to the prosperity of the temple at the time of the Ptolemies (Figs 1, 3, 5, 6). A handful of objects, such as a pretty incense burner in the shape of a sphinx (Fig 4), date from as far back as the 6th century BC.

It was inevitable that Franck Goddio's ambitious global survey would produce results of this kind, and the discovery of the ancient settlement of Heracleion and the objects that have been recovered there will delight all historians of Antiquity, whether Egyptologists or Hellenists. As luck would have it, the remains found at Heracleion have been relatively well preserved and have provided us with several valuable documents. Whereas excavations in the Alexandrian region, whether at ground level or underwater, have to date only uncovered layers and objects contemporaneous with the Ptolemies or the Roman emperors, at Heracleion we find a site at last that pre-existed Alexandria. Underwater operations beneath the banks at Alexandria have uncovered a confusing jumble of rock combining dismantled columns and architectural elements and sculptures from different eras, all of them damaged in varying degrees. At Heracleion, by contrast, the temenos and the walls of the temple and its huge granite statues appear to have suffered little disturbance at the hands of either human or natural agents. Four complete statues provide archaeologists with significant new documentary evidence for their study of the royal Iconography of the Ptolemies. And, by an even rarer stroke of luck, epigraphic material has come
Thonis Rediscovered

Fig 5. An aryballos decorated with a panther. Attic, 4th century BC.

Fig 6. A bronze helmet crest found at Heracleion (Aboukir Bay) believed to be from a 4.5m-high Greek statue of Minerva.

Ants and only one (significantly) different piece of phrasing. Here was an unparalleled archaeological scoop: two versions of the same document, discovered on the site of the two towns to which they related, reaching us in perfect condition, while the sites themselves have been largely destroyed in the course of time.

Nectanebo’s decree stipulated that a tax equivalent to 10% of all customs taxes collected from Greek merchants for the benefit of the king would be levied as a complimentary offering to the temple of Neith. The title would be levied in two places: on the one hand, ‘in the city named Thonis’, where it would be deducted from imports; on the other, at Naucratis itself, where it would be levied against property and production. It was from this that the single textual variation stemmed: on the ‘Naucratis stele’ it is decreed that ‘this should be recorded on the present stele, placed in Naucratis’. On the same stele from Heracleion we find written that ‘this should be recorded on the present stele at the mouth of the Sea of the Greeks, in the city named Thonis of Sais’. Here, then, is the proof that the Egyptians’ Thonis and the Greek city of Heracleion were in fact one and the same place.

Egyptologists had long understood that the name Thonis was made up of the ancient Egyptian word hón, preceded by the definite article te, with the former word designating, as its attestations suggested, the particular configuration of secondary deities which form at the extreme limits of the chief branches of the Nile. A glance at a map of the local hydrographic network (Fig 2) will demonstrate that the identification of Thonis with Heracleion gives concrete sense to this description of the toponym.

Another stele had been erected in the temple at Heracleion by Ptolemy VIII (170-163 and 145-116 BC), this one of extraordinary dimensions, being 6m high. The representation at the top demonstrates clearly that for the Ptolemaic line ‘descended from Zeus by way of Heracles’ the sanctuary had become an important focus for the dynastic cult. The double inscription is unfortunately very incomplete: 40 lines of Egyptian hieroglyphics and 40 lines of Greek that still require careful deciphering before this original text - one of great interest for the history of the reign, the temple, and the region - can be established and understood. A sentence that is legible refers to an ancient script from the reign of Amasis, the king who, roughly four centuries earlier, had, according to Herodotus, legislated in favour of the trading posts of Naucratis and been the first to tax the Greeks on behalf of the goddess of Sais - a curious cross-ref-
New Bronze Hoard, Germany
THE SANGERHAUSEN DISK: AN EARLY BRONZE AGE UNIVERSE

Harald Meller

Very few archaeological finds have a profound effect on our perception of prehistory. As a rule, these are completely unexpected discoveries such as 'Ötzi' the Ice Man, who, although unique, on closer consideration shed new light on numerous isolated phenomena with which we are already familiar. However, just such a find did arrive at the State Museum of Prehistory in Halle (Saale) on 11 March 2002. Both the find and story of how it was acquired are captivating.

Under surveillance circumstances, two men tried to sell a collection of objects to a major Berlin museum for one million Deutschmarks. However, from the moment they mentioned that the find was retrieved by illegal digging near Sangerhausen (Saxony-Anhalt) the find was no longer salable on the legal art market. In Saxony-Anhalt, finds of archaeological significance belong to the State. As soon as the dealers realised these legal problems, the find disappeared from the market for the next two years.

In May 2001 when I first learned about the objects from photographs which had been shown in Berlin, I decided to try everything in my power to prevent their sale on the black market and to secure the find for the State. I contacted the responsible ministry and the judicial authorities and together we decided on a police operation. Since we did not know the whereabouts of the find, I indicated a keen buying interest to the art market. After six months, this led to contact with the owners. In numerous conversations it was possible to convince them of the sincerity of our purchase intentions. Finally, an authentication of the objects was arranged to take place in a Swiss bank vault, since the dealers deemed Switzerland a safe place. After a change of plan I met two people in a hotel restaurant in Basel. As I was constantly observed once by undercover detectives, the dealers, who had asked for 700,000 Deutschmarks cash in a suitcase ($312,511; £219,345), were arrested red-handed.

The find (Fig 1) consists of two bronze swords with gold hilt clasps, two bronze flanged axes, a bronze chisel, and broken bronze spiral bracelets which date the find to Phase A3 of the Early Bronze Age, c.1600 BC (Fig 1). The most important find is a bronze disk, approximately 2mm thick and 2kg in weight, bearing a representation of the night sky created by applied gold sheet. Present are circles about 1cm in diameter denoting stars, a sickle moon, and a full gold disc, which could represent either the sun or the full moon. A group of seven stars probably represent the Pleiades, and a smooth gold band near the edge could be the horizon. Its counterpart on the opposite side has broken off. The strongly curved, grooved gold strip with pin holes along its upper and lower edges I would like to interpret as a boat which sails across the sky. We know comparable representations of boats from the later Nordic Bronze Age.

The mention of the Pleiades in the Works and Days of Hesiod clearly suggests that they were of central importance for determining the right times for sowing and harvest in antiquity. It surely is not pure coincidence that 3600 years ago the Pleiades almost exactly at the spring point and, therefore, would have been splendidly visible in the autumnal sky.

The other possible star constellations have not yet been examined. The missing piece from the full gold disc has clearly been broken off deliberately in antiquity. This also applies to the damage to the plate edges. The disk was possibly ritually defaced at deposition.

Overlapping elements on the disk allow at least three phases of manufacture to be detected. After the sky was fixed, at least two stars were covered by later gold strips. Lastly, the disk was perforated: the holes were clearly punched through the lateral gold bands as well as through the boat. Whether days, weeks, or years lie between these events is still unclear. In any case, it has to be assumed that the disk was used for a very long time. It is without doubt a piece of cult equipment. Where it was fastened originally still has to be ascertained.

Whether the find is a hoard or from a grave is also unclear because the exact findspot is still unknown. The combination of objects could well represent grave goods. It is not surprising that such a precious find was made in Central Germany, as the most important Early Bronze Age princely graves of Leutingen and Helsendorf lie in close proximity. The riches of the region result from the fertile black soil, plentiful salt springs, and possibly the ore trade.

The disk of Sangerhausen is the first and only representation of the cosmos in prehistoric Europe. The ship sailing across the sky shows that it is not a pure astronomical representation, but that it conceals a more complex mythology. For the assessment of the later Bronze Age symbolic language, but also of astronomically aligned monuments such as Stonehenge, the find is of major importance. In addition, intellectual connections with the Near East and Egypt are implicit in the find, which reach far beyond the known material exchange of Central Germany with eastern Mediterranean regions. The bronze disk will certainly foster research for a long time and, presumably, will never completely surrender all its mysteries.
APOLLO
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ARCHAEOLOGICAL NEWS FROM PHILADELPHIA

Jerome M. Eisenberg, Ph.D., presents his 12th annual report of the Archaeological Institute of America's Annual Meeting, 3-6 January 2002.

The 103rd annual meeting of the Archaeological Institute of America was held in Philadelphia this year, giving attendees the opportunity to visit the rich Classical, Egyptian, and Near Eastern collections of the University of Pennsylvania Museum of Archaeology and Anthropology, much of which has been reinstalled over the past few years. The Etruscan gallery will re-open in Autumn 2002 and this year a workshop session of the Institute was devoted to Etruscan and Italic materials in museums. A special exhibition on ‘North Americans in the Aegean Bronze Age: the Discovery of Minoan and Mycenaean Civilizations’ took place at the Arthur Ross Gallery of the university. This visual history featured drawings, archival photographs, and objects excavated by the university’s archaeologists and others in the early 20th century.

This year’s Gold Medal Colloquium was held in honour of Robert McC. Adams, a specialist on the origins of Mesopotamian civilization, whose career began with fieldwork at Jarmo, north Iraq. In 1950-51. Much of his scholarship was devoted to events and processes that took place in the 4th to 3rd millennium BC in southern Mesopotamia. He conducted pioneering work on the development of Mesopotamian irrigation systems and was amongst the first scholars to apply imaging technologies, so critical to the reassessment of southern Mesopotamian hydrostrategies, as a critical tool of the archaeologist.

Joint colloquia were conducted as usual with the American Philosophical Association. This year’s subjects were ‘History and Representation in Rome’; ‘The Romans at the Table: Perspectives on Banqueting’; ‘Non-verbal Behaviours in Ancient Life, Literature, and Art’; and ‘Epigraphy Across Cultures’. A joint colloquium was also held with the American School of Oriental Research on ‘The Gallilee: Archaeology and Early Christianity’.


A colloquium was also conducted on ‘Cultural Property’, with several of the customarily expected participants in attendance: Patty Gerstenblit spoke on the Steinhardt Phila decision and its aftermath, Maria Papa Sokol presented the legislative history of the Convention on Cultural Property Implementation Act, Ricardo J. Elia recounted his oft-repeated statistics on the lack of provenance of Apulian red-figure vases, and Malcolm Bell III, again discussed the recontextualising of illicitly excavated antiquities from Morgantina. Francis P. McManamon summarised the differing views of Kennicott Man as cultural heritage. The writer gave a defence of the antiquity market, summarised his role in the recovery of the stolen Corinth Museum objects, and countered some of the views expressed by the other speakers. At a colloquium on ‘Research, Repatriation, and Loans: Museums in 2002’, Marion True presented a paper on the repatriation of the antiquities at the J. Paul Getty Museum from Francavilla Marittima that were returned to Italy (see the writer’s report in Minerva, March/April 2002, p. 6). Bonnie Magness-Gardiner summarised the new initiative between the Italian government and the US State Department resulting in severe restrictions placed on the import of Italian antiquities into the United States (see the writer’s report in Minerva, March/April 2001, pp. 2-3).

Regular sessions were conducted on ‘Recent Research on the Prehistoric Greek Mainland’; ‘Inferring Social Dynamics in Aegean Prehistory’; ‘Bronze Age Aegean Architecture’; ‘Material Studies in Aegean Prehistory’.
Future'; ‘The Ethnicity and Archaeology of Phoenicians in the Western Mediterranean'; ‘Approaches to Teaching the Ancient City'; ‘Practical Field Computing, Combating Pseudarchaeology'; and ‘Going Public: How to Attract Media Attention’.

Six of the more noteworthy papers are abstracted below. The complete published abstracts, 152pp, are available at $10.50 (or $13.50 overseas) from the Archaeological Institute of America, 656 Beacon Street, Boston, MA 02215-2010.

NEW EVIDENCE FOR THE GEOLOGICAL ORIGIN OF THE DELPHIC ORACLE: ACTIVE FAULTS, GASEOUS EMISSIONS, AND ARCHITECTURAL ANOMALIES IN THE TEMPLE OF APOLLO - John R. Hale (University of Louisville), Jelle de Boer (Wesleyan University), Jeffrey Chanton (Florida State University), and Henry Spiller (Kentucky Regional Poison Center).

A five-year study of the geological features and architectural remains linked to the oracular cult at Delphi (Fig 1) concluded that the Apollo Temple was built on bituminous limestone in a zone of active cross-faulting, resulting in the emission of groundwater and light hydrocarbon gases at the surface. A previously unknown fault line runs through the sanctuary and beneath the temple, and coincides with an alcove on the south side of the cela and an unusually elaborate conduit for spring water built directly into the foundation. The gas emissions include the sweet-smelling intoxicant ethylene, which can induce a euphoric trance state and even, on rare occasions, a violent delirium. The geologic fumes had been noted by such ancient writers as Plutarch and Strabo, but had been widely discounted in modern times since the area was not subject to volcanic activity.

Fig. 3. The Grand Camé de France. Cabinet des Médailles, Paris. Mid-4th century AD. 31 x 26.5 cm.

Fig. 4. The Gemma Augustea. Kunsthistorisches Museum, Vienna. 16.7 cm x 22.3 cm.

RECUIT IMPERIAL PORTRAITS: NUANCES AND WIDER CONTEXT - Karl Galinsky (University of Texas at Austin).

The reuse and recutting of Roman portraits is not limited to the obliteration of dishonoured Roman emperors - damnatio memoriae. Usually there are sufficient remains of the original portrait that reveal its identity. In fact the recutting often becomes an expression of memory of the original emperor rather than its obliteration. For example, the transformation of a portrait of Augustus into one of Caligula would be a positive change. In addition, the rest of the statue remained unchanged, thereby reinforcing the identity of the earlier image. By the 4th century AD the process of recutting was used more often to change a positive ruler into another positive one, such as on the Arch of Constantine, and the damnatio memoriae had effectively become a translatio memoriae.

ROMAN FUNERARY MONUMENTS IN LOUISVILLE, KENTUCKY - Linda Gigante (University of Louisville). R. C. Ballard-Thruston, a prominent resident of Louisville, went to Italy in 1911 to acquire antiquities for a future museum that he had envisioned. He purchased a large number of grave goods from subterranean tombs (columbaria) of the 1st century BC to the late 2nd century AD that were discovered during excavations a few years earlier during the construction of the Carnegie Library. Ballard-Thruston kept these objects near the ancient Via Salaria. These included a large number of marble cineraria, marble epitaphs, and some terracotta Campana reliefs. These were shipped to the US in 1912 in 28 crates. Ballard-Thruston finally donated the collection in 1929 to the new J.B. Speed Art Museum in Louisville, along with all of his photographs and documents. Practically all of the objects remained in their shipping crates until recently, except for a few select examples which had been exhibited in the museum. This collection, now being formally catalogued, and previously known to only a few scholars, is the largest collection of Roman funerary monuments in the United States.

REPOSITIONING THE GRAND CAMÉ DE FRANCE - Elizabeth Marlowe (Columbia University).

This magnificent sardonyx cameo (Fig 3), 31 x 26.5 cm, the largest known
ancient cameo, was first cited in an inventory of AD 1341 and belonged to the French King Louis IX. It was first published in the early 17th century, and has been in the Cabinet des Médailles, Bibliothèque Nationale Paris, since 1791. It has long been accepted as a Julio-Claudian masterwork, perhaps representing, among others, Tiberius, Livia, and Germanicus, but possibly from Rome in the Late Roman period. It is apparently based upon the Gemma Augusta (Fig 4), another large (18.7 cm x 22.3 cm) sardonyx cameo now in the Kunsthistorisches Museum, Vienna, first cited in AD 1246, with images most probably of Augustus, Tiberius, and Germanicus, etc.

However, there is a conscious, deliberate revision of this gem. The figures on the Gemma Augusta are naturalistic, whereas those on the Grand Camée are fat, generic, and faceless, similar to much later Constantinian images. The faces are flat, with the heavy use of incisions, and the drapery is flat and vertical. On the Gemma Augusta the barbarians are depicted as foreigners by ethnographic details and are represented in actual battles, while on the Grand Camée they are generic and basically a "mish-mash" of attributes, similar to those on Late Roman coins. The absence of soldiers with the barbarians is unusual. This appears to be an appropriation of images executed in the early to mid-4th century AD, perhaps c. AD 330-337, following the death of Constantine I, because there is only one youth appearing behind the figure of the emperor. His stubble beard and close-cropped hair are indicative of the Constantinian period. The military coiffure of the central figure, perhaps Constantine's father, his diadem-like 'laurel wreath', and the wide, staring, incised eyes of all of the figures, would appear to confirm this much later date.

"GHOST MONEY" IN ROMAN CORINTHIAN GRAVES - Mary E. H. Walbank (British School at Athens).
Small gold foil discs with impressions of coins, often called 'ghost money' or pseudo-coins, mostly bearing impressions of doves from Hellenistic coins from Sicily have commonly been found in graves in the Peloponnese and Magna Graecia and are usually assumed to be 'Charon's fee'. However, in excavations made at Roman Corinth in 1930-31 and 1961-62 in graves dating from the 1st to 5th century AD a number of these gold foil impressions were also recorded. Measuring 15-18 mm in diameter, most of them are made from the bronze coins of Sicily, minted c. 330-300 BC. The contexts show that they were talismans to protect the deceased from harm, rather than 'Charon's fee' or personal ornaments. The dove was a popular Greek and Roman symbol of marital affection and constancy and also would have been appropriate for a Christian burial. In Athens, on the other hand, impressions of local coins with the head of Athena or the owl were most common.
'Archaeology is big business. Over the last ten years property developers in London have spent £200m on archaeological excavation. Last year alone if you include the cost of contractors' works developers probably spent £40m on archaeological projects in London. Standing here at the beginning of the 21st century and looking back over the last 10 years, I think we are justified in asking where has this vast expenditure got us? I'm afraid the answer is not far enough. Archaeology over the last decade has achieved tremendous things - but is still too exclusive...It has produced perhaps 2 dozen books, a number of learned articles and kept a few hundred archaeologists in employment'.

This verbal broad-side attack on the exclusivity of archaeology was fired in February this year by Dr Simon Thurley, the outgoing director of the Museum of London. Rather than hollow diatribe, this unusually frank introspection was very well timed to coincide with the opening of the London Archaeological Archive and Research Centre (LAARC).

Located in Mortimer Wheeler House, North London, this venture can honestly be referred to as one of the most exciting developments in the archaeology of London. Following a £5 million renovation, this storage centre (as well as being the active base of the Museum of London Archaeology Service) has been fitted and filled with 10km of shelving holding the histories of some 4000 excavations. The 200,000 individually recorded archaeological finds in 120,000 boxes range from Roman pomegranate seeds and dog and cat footprints to Saxon jewellery, medieval loaded dice, Tudor tankards, and 18,000 human skeletons. Of thousands of Roman shoes in storage, only one pair matches!

This material is derived from all over London and its distant, sprawling suburbs, and incorporates extensive prehistoric occupation from Hillingdon and Bronze Age settlements from Brent. The Roman period is particularly well represented by finds from the potteries at Bockley Hill, cemeteries at Tower Hamlets, and, from the City of London itself, the major sites of the Temple of Mithras and its sculptural, the Roman Forum and Basilica, the amphitheatre, and the well-preserved wooden waterfront fort installations. Material from medieval sites include Winchester Palace, Tudor sites include the Rose and Globe theatres, and post-medieval material from Jacob's Island, which was the setting that inspired many of Charles Dickens's novels.

Although the fact that the contents of the LAARC are internationally important does not need to be remarked upon, it is the centre's new accessibility policy which is groundbreaking. Whereas access and knowledge of 90% of the archaeological finds made in London every year was confined to a few scholars, quite simply anyone - professors or curious residents - can now make an appointment to consult the collections, which comprise the very history of one of the world's greatest cities, within purpose-built storage accommodation.

Appropriately, the LAARC project has generated extensive praise. Sir David Wilson, former director of the British Museum has stated that 'Mortimer Wheeler House demolishes one of the hardest peroratives of critics of museums, that museums' cellars are stuffed with dusty and rotting treasures which nobody ever sees'. Professor Derek Keene, from the Centre for Metropolitan History at the University of London, has confirmed that 'London now possesses the largest archaeological archive of any world city, recording human and other activity over many thousands of years'.

As well as reflecting the democratisation of archaeology under a Labour Government, LAARC is an organic cell which will continue to serve as the main site for the processing and storage of the 3000 'shoeboxes' of finds made by archaeologists in London each year. A selfless, innovative embracing centre - in no way an 'institution' leaking with the cancers of egotistic and self-serving individuals - the London Archaeological Archive and Research Centre sets a wonderful precedent for the other cities of the world, especially those within the Mediterranean. We look forward to the day when the wonders of Greece and the marvels of the Holy Land may be consulted with no obligation or restriction in the near future!

The collections in the London Archaeological Archive and Research Centre can be consulted by appointment, Monday to Friday 9.00am to 8.45pm; first and third Saturday of every month, 10.00am to 8.45pm. For appointments, telephone John Shepherd on (44) 20 7566-9317. Further details: www.museumoflondon.org.uk.
Thracian Frescoes

NEW THRACIAN FRESCOES FROM BULGARIA

Georgi Kitov describes his recently excavated hunt scenes on multicoloured wall paintings from the 4th-century BC Alexandrovo tomb.

Bulgaria is a country privileged to have inherited the legacy of the Thracians, a people gifted with wisdom and many talents, who managed to live independently for more than three millennia and who were the last in the Balkans to be conquered by the Romans only in the mid-1st century AD. Thousands of burial tumuli serve as evidence of the Thracian presence. Already almost 100 stone- and brick-built tombs, some decorated with moulded and colourful decorations, have been excavated and have revealed evidence of the grandeur of Thracian culture in the form of gold and silver treasures, ornaments, weapons, and metal vessels (Fig 2). One of these tombs, from Kazanlik, is renowned worldwide for its splendid frescoes. To this may now be added the more recently excavated extraordinary Alexandrovo tomb.

Alexandrovo (Fig 1) lies within a village in south-east Bulgaria on the right bank of the Maritsa river, not far from the state border with Greece and Turkey. It was in the afternoon of Sunday 17 December 2000 that the Thracian Expedition for Tumulus Investigations (TEMP) found the tomb. Our entry into it was both extraordinary and exciting. Treasure-hunters had dug a pit into the site, in the bottom of which was a tunnel running to the west. After crawling on my back along this tunnel for 3m, I found myself in the amazing world of the legendary and powerful Thracian warriors and hunters, looking at walls covered with paintings of vivid multicolour bands, depicting vegetal and geometric designs, people, and domestic and wild animal scenes.

The tomb is built of large and perfectly cut stone blocks. It consists of an approximately 15m-long corridor and two chambers - one rectangular, the other round with a dome. The beginning of the corridor is located in the periphery of the tumulus and is one piece of evidence that the tomb was used practically as a temple where a Thracian ruler was buried. According to the belief system of this ancient people, their rulers were declared gods posthumously.

Two badly damaged and hardly comprehensible scenes are depicted at the end of the corridor. The first one represents a naked man in a probable dancing scene. In fact, his right arm is raised high above his head, supposedly holding a spear (actually erased), while his left arm is low and holds a large round shield. In front of this foot soldier is the preserved front part of a horse’s body and a horseman. The horse’s hide is coloured brown and its harness is decorated with appliqués. All remaining horses from the frescoes (seven in all) have also been rendered with carefully arranged harnesses and trappings, this fact being of exceptional source value. They are all painted in different colours, which suggests a conscious attempt by the artist to faithfully reproduce the character of the originals, as well as to emphasise the differences in the riders’ social rank.

The trappings of the first horse are yellow (golden). The appliqués on the horses’ noses and foreheads proved to be particularly important: they depict the shape of a double axe (lebys) and, interestingly, are always designed with their end parts strongly projecting outward (as in Fig 4). Two similar silver appliqués, originating from Bulgaria, had been interpreted traditionally as shield ornaments. Four months prior to this excavation, we had found a rich grave in a tumulus near Starosel (Fig

Fig 1 (top right). View of the overgrown 4th century BC tumuli at Alexandrovo, Bulgaria.

Fig 2 (below left). A gold signet ring excavated in 2000 at the 4th century BC Thracian cult centre at Starosel and depicts a horseman attacking a wild boar. This scene was sacred to the Thracians. Diam. 3 cm.

Fig 3 (below right). A scene from the entrance to the round chamber at Alexandrovo depicting a horseman being handed symbols of power (symbolised by the elongated golden object), 4th century BC.
Amongst the finds had been three sets of silver horse trappings and a full set of armour. The shield is round and has no appliqués. By contrast, the central decoration of the horse trappings of one of the sets represents a large labrys with its ends strongly projecting outwards. The Alexandrovo tomb frescoes have now confirmed categorically our hypothesis that the labrys had been either a nose-piece or forehead-piece. Thus, one of the outstanding issues of Thracian archaeology has been resolved indisputably.

The scene on the opposite wall in the Alexandrovo tomb depicts three characters. The horseman to the left is hardly visible. However, to the right there are two figures, one depicted against the background of the other one. The back one represents a warrior holding a sword and a shield. His head is adorned with a golden helmet, which is widespread in Thrace and is commonly known as the 'Thracian type'. A scabbard hangs on his belt. The man wears a short red tunic decorated with white bands. Most of the
remaining men wear similar garments, noticeable only in colour differentiation. The front figure is hardly visible. He is represented in profile and is simultaneously dynamic and delicate, wearing ankle-length white clothing. His legs are moving as if he is dancing, the right one being raised in the air. This is the only unarmoured character and the image leaves us with the impression of a ritual dance, also known from scenes on the Panagurishte gold treasure and on graffiti in some temples.

The third scene (Fig 3) occurs in the trapezoidal field above the entrance to the round chamber, to which particularly important and emblematic meaning is attached. Again it shows a horseman riding to the right and holding a spear in his right hand. More important is the human figure in front of him, who is depicted with his back to the viewer and with bare legs; his posterior is markedly rounded and the left profile of his head is delicately outlined. His right hand is not visible, while the left one holds an unclear yellow elongated object, which he offers to the horseman. In Thracian art such scenes are interpreted as investiture, whereby the Great Mother Goddess grants the ruler the symbols of power, and are also known from the Sremski tomb and from some Thracian gold rings.

The remaining walls of the first chamber are covered with single-colour bands which imitate marble blocks or ornamentation. The underlying decoration terminates granely in the frescoes in the round chamber. These are arranged in 16 horizontal differentiated bands, located one over the other, and filled with different scenes. Two of these incorporate human figures. The round keystones at the top of the dome is painted to represent a greyish-white double axe (lapis), outlined with red to the east and black to the west. The colours reflect ideas in tune with Thracian beliefs: the sun rises from the East and sets to the West, the red symbolizes the sunrise (the beginning and the birth), while the black stands for the sunset (the end and the death).

The most informative and best-preserved band is 38cm wide and is located almost at eye-level. Unlike the friezes in the Kazanlak tomb, it does not have a consistent compositional scheme and cannot be interpreted as simply an illustration of moments of the ruler’s life or as mythological scenes. However, four hunt scenes are depicted here in an extraordinary realistic way and with a surprising degree of artistic skill. They illustrate moments in the life of a Thracian ruler and/or his entourage. The scenes are comprised of four horsemen, four foot soldiers, two wild boars, two deer, and nine hunting dogs. Animals of the same kind stand opposite each other in the four scenes.

Presumably, the Thracian artist wanted to begin the narrative with the scene opposite the entrance - this specific location confers a central role to it. A wounded deer with almost completely faded reddish antlers, chased by a horseman, occupies the centre of the scene (Figs 4-5). Its posture resembles the horses in the tomb's frescoes: the front legs are raised high, one higher than the other, while the hind ones remain firmly on the ground. The spots, typical of deer's coats in Spring, occur across the body. The herbivorous animal faces a crucial moment and its strongly lolled tongue is bright red (Fig 5). A spear, hurled by an unseen hunter, pierces its neck. The realism of the picture is irreplaceable. The wound bleeds vigorously, but the deer does not reach the earth because it falls into the mouth of a dog running just below the deer and depicted in the same posture as the wounded animal. The man behind the deer rides a white horse with a flowing mane and a bushy tail (Fig 4). Like the other horses depicted in the tomb, it has a rich greyish-black harness. The harness is depicted in detail as well as the reins, which the rider holds tight with his left hand (as usual), as his right arm is raised high holding a long black spear with a very large spearhead. The horseman is the only one in the tomb to wear trousers of brown colour. Obviously the man is young: he is barelegged and wears the typical shoes (this time greyish-black) with toes turned upwards.

Unlike the other scenes, this one is not "closed" - there is no foot soldier in front of the deer. Just the opposite: a naked man, technically part of the next scene, is depicted on the southern wall running in front of him in the same direction. The scene represents the chase of a wild boar running to the left, being attacked by two hunting dogs, pursued by the naked man (Fig 5), and being intercepted by a horseman accompanied by another dog. The humans are amongst the most attractive characters. The naked man is corpulent and has a small and aroused phallus. His arms raised high partly hide his head, which is covered sparsely with hair. He holds the long handle of a double axe and is about to strike the buttocks of the wild boar standing before him. The beast is depicted in exaggerated size, presumably to emphasise the power of the horseman, who defeats it.

Between the horseman and the axewielding man, the animal's front and hind legs are static as the animal has nowhere left to flee. Two spears, hurled by unseen hunters, pierce the wild boar's left buttock and the wound bleeds profusely, this time running onto the ground. Two hunting dogs exploit the animal's helplessness: a greyish-brown one sits on its back and is about to sink its teeth into its neck, while the greyish-white one runs under its abdomen to lap up the blood flowing out of the wound on the animal's shoulder (Fig 5).

The horseman (Fig 6) seems to be a relatively anxiety-free witness to the on-going drama (Fig 4). The harness worn by his horse resembles others depicted in the tomb, except that the red one is not of a lion's hide. The hunter sports close-fitting bright red trousers with yellow ellipsoid ornaments and greyish-yellow shoes. His armour is limited to his right hand, which holds a spear pointed to the head of the wild boar. A dog runs under the horse to the right and, unlike the others, wears a bright red collar on its neck.

Fig 10. The entrance to the late 5th/early 4th century BC Thracian cult centre at Stara Russel, which is the largest such temple site in the Balkans.
The scene above the entrance on the eastern wall also represents a deer hunt: this time a fallow deer, which is the only animal depicted before it gets wounded. Obviously the presence of an attacking horsemam (Fig 6) and a foot soldier at the right and another foot soldier at the left (Fig 7) indicates that this development is a matter of course. The head of the animal faces backwards reflecting its sudden awareness of the enemy behind it. Three hunting dogs attack the herbivorous animal. However, no blood is seen: the bleeding will begin in a moment when the horseman’s spear reaches the fallow deer. The horse is depicted in grey, while the harnesses are yellow (golden). The rider looks young like the other ones. The scabbard of a sword, suspended on his waist, is seen under his left arm. He seems to wear a tight pair of trousers. A foot-soldier, wearing a bright red garment with white bands, follows the horseman. He is about to hurl a spear with his right hand, while his left hand holds an unknown type of weapon, which resembles a pruning-knife (Fig 6). On the other side, an obviously older foot soldier proceeds towards the fallow deer. His posture suggests a drama is about to unfold - his left leg remains on the ground but looks strained, ready for action, while his right leg prepares to jump. Tension is also emphasised by the character’s unruly and bushy hair. He holds an arch-shaped whetted knife and is about to stab the fallow deer (Fig 7).

In order to maintain a sense of rhythm, the last scene once again depicts the wild boar hunt. The animal moves again to the left, but this time the horseman is behind (Fig 8) and the foot soldier in front of it. Once more the animal is depicted in black, but is represented very much over-sized - even larger than the horse pursuing it. Its front legs are still, while the hind ones prompt movement. Interestingly, the artist has depicted the boar without tusks. A spear, hurled by an unseen hunter, protrudes from the left knuckle of the beast and blood drips on the ground. The foot soldier in front of the animal has plunged the head of his spear into the neck of the beast (Fig 9), which is bleeding. The horse is depicted in yellow, while its harness is silver. The horseman’s garments present some variety compared to the other characters depicted in the tomb. A grey scabbard hangs on his belt and ends with a large flat ball (Fig 8). The foot soldier (Fig 9) resembles his companion holding the knife, but his face is depicted in profile and he wears a black and less plaited garment. He holds a spear intently with both hands and pierces the neck of the beast.

The Alexandrovo tomb is of extraordinary scientific, artistic, and exhibition value. It is an inestimable source of information on the everyday life, culture, and religion of the Thracian aristocracy in the 4th century BC, and on the physical appearance of the Thracians, their types of clothing (including colours and ornaments), armour, horse trappings, and animals. The frescoes illustrate the sacred character of the subject ‘wild boar chase’, which is confirmed by a gold signet ring found at Starossel in 2000, which incorporates the picture of a Thracian horseman piercing a wild boar with his spear (Fig 2).

The Alexandrovo tumulus (Fig 1), with the tomb and the frescoes, is 5.6km away from the highway connecting Europe with Asia via Bulgaria and Turkey. If it were successfully restored, it could easily be turned into an attractive tourist site. However, it is hard to believe that the finalisation of such a task in the short term is within the power of Bulgarian science and culture alone. I have no doubt that the European public will respond positively and that we will be granted moral and material scientific and technical support in making its public presentation a reality.

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Buddhist Sculpture

BUDDHIST SCULPTURE FROM QINGZHOU

Filippo Salviati reports on a remarkable collection of sculptures from Shandong, China.

Even after a century of extensive archaeological excavations, China still remains a country where major, unexpected discoveries can take place suddenly and practically anywhere. One such chance discovery was that of the famed 3rd century BC terracotta army, guarding the mausoleum containing the mortal remains of China's First Emperor, Qin Shihuangdi, in Lintong county, near present-day Xi'an. The army, numbering several thousand life-size statues of soldiers, was brought to light after some farmers, searching for water in the dry summer of 1974, had found one of the terracotta soldiers while digging a well.

A similar story lies behind another stunning discovery that occurred in 1996 in the city of Qingzhou, Shandong province, with the difference that in this case the 'army' is formed not of soldiers but of fine Buddhist sculptures dating from the mid-6th to the early 11th century AD (Figs 1-6), though the bulk of the more than 400 figures was sculpted in the 6th century AD. Workers, who were levelling a school playground in Qingzhou, uncovered a large pit filled with many fragmented Buddhist sculptures. Archaeologists and specialists rushed from the nearby Qingzhou Municipal Museum to assess the value of this chance find and soon realised its importance: the pit yielded hundreds of fine figures of Buddha and bodhisattvas, sculpted in local limestone and still preserving their original colours and gilding. The find was judged so important that it was ranked amongst the ten most important archaeological discoveries made in China in the year 1996.

In 1999 a selection of the Buddhist statues found at Qingzhou was first exhibited in Beijing and, shortly after, in Hong Kong, while a small group was included in the archeological exhibition 'The Golden Age of Chinese Archaeology' (see Minerva July/August 2000, pp. 33-6), organised in the United States in the same year. Now for the first time since their discovery, some of the finest sculptures unearthed at Qingzhou have been allowed to leave China temporarily to be the exclusive subject of a special travelling exhibition which, after having been presented in Berlin and Zurich, is currently on view in London at the Royal Academy of Arts. For the European public, this exhibition provides a unique opportunity to admire these masterpieces at leisure: in fact, it is highly probable that after this tour the sculptures will no longer be allowed to travel and will remain in the special museum that has been built in Qingzhou.

When it was presented in Zurich this Spring, at the Rietberg Museum, the exhibition - centred as in London on 33 sculptures mostly dating to the Northern Qi period (AD 550-577), and all made within a time span of 50 years - acquired particular significance. This is because this museum houses one of Europe's finest collection of Buddhist sculptures, assembled by the collector Baron Eduard von der Heydt (1882-1964) and presented to the public for the first time exactly 50 years ago. Several of Rietberg's sculptures date to the 6th century, and are therefore contemporary with those found at Qingzhou: scholars were thus presented with the opportunity to compare in Zurich the recently excavated statues from Qingzhou with others produced in other regions of China in the same period.

The stylistic and iconographical study of the Qingzhou sculptures is one of the main issues on which specialists of Buddhist art are focusing their attention. The Buddhas and bodhisattvas from Qingzhou provide an unbroken historical continuum of stylistic change and innovation in the way Buddhist figures were represented in the religious art of 6th century China. When the Qingzhou sculptures are compared to others of the same period and from well-known Buddhist complexes such as the Longmen caves in Henan province or the Mogao grottoes at Dunhuang in north-west China, the stylistic differences are rather striking: this has led Chinese scholars to consider the 6th century Buddhist art produced in Qingzhou as being characterised by a unique mix of northern, southern, and Indian influences combined with local, regional features.

Non-specialists can leave aside these apparently tedious issues - however, fundamental for a proper art-historical assessment of the discovery - and concentrate on the beauty of the images, on the sense of peace and calmness which emanates from these sculptures and which represents one of the pivotal teachings of the Buddhist religion. In the Rietberg Museum the sculptures were very effectively presented as free-standing, 'liberated' from traditional
showcases, so that the visitors could admire in detail all of the sculptures and see them from any angle. From an aesthetic point of view, one of the most striking characteristics of the Qingzhou sculptures lies in the fact that they still retain many of the brilliant colours with which they were originally painted, showing that even in ancient China, as happened in the Classical Mediterranean world or in India, sculptures were vividly painted and, in the case of the Qingzhou finds, even covered with gold foil to make them more brilliant and glittering.

Still many unresolved issues surround these elegant and refined Buddhist images. The main puzzle concerns the fragmentary condition of the majority of the sculptures, which were intentionally broken before being buried in the ground at the beginning of the 12th century AD during the Northern Song dynasty. In the past, the site where the hoard was discovered was part of the Longxing temple, one of the many and influential Buddhist temples that flourished in Shandong province and whose history is only partly known due to the lack of written records.

We can only speculate about the fate that accompanied these sculptures. It is possible that the figures were buried after the proscription of the Buddhist religion in AD 574, which caused the destruction of many temples together with the images they contained. Another hypothesis relates the burying of the sculptures to a major restoration the Longxing temple underwent in 1037: this probably prompted a 'renovation' of the images worshipped in the temple, so that the old sculptures were removed and piously buried in the ground by the Buddhist priests. It is hoped that scholars and specialists actively studying the Qingzhou find will in the future provide answers to this and many other questions raised by the sensational discovery. For the time being, and while these beautiful 'images of devotion' can be admired at ease while away from their homeland, we can indulge in the contemplation of their beauty and enjoy their resurrection after centuries of oblivion.

‘Return of the Buddha. The Qingzhou Discoveries’ is at The Royal Academy of Arts (Sackler Wing), London, until 14 July. Tel. (44) 20 7300-8000. Web: www.royalacademy.org.uk.

Crocodile Coins

OF CROCODILES AND COINS: ROMAN EGYPT PERSONIFIED

Italo Vecchi and Jennifer Vecchi-Gomez

Octavian, the future Augustus, marched victorious into Alexandria on 1 August 30 BC, and from 13-15 August in 29 BC celebrated a triple Triumph in Rome for Illyria, Actium, and Egypt. Preparations for this triumph, and her prospective role to be drawn in chains before the Roman crowd, had been carefully explained to Cleopatra, who duly found her own proud solution, perhaps with Octavian’s covert encouragement, by following Antony in suicide on 11 August 30 BC. Charmian, her handmaid, described this course of action as befitting a queen descended from so many kings. Once safely out of the way, admiring tributes to the Caesar’s former lover could be made, while her heir, Caesarion, was murdered without compasion.

The Ptolemaic dynasty was officially declared at an end as the children of Cleopatra and Antony, Alexander Helios and Cleopatra Selene - together with a statue of Cleopatra herself - were paraded in chains and drawn in wagons through the streets of Rome in triumph. Alongside were fabulous ornaments including furniture, jewels, and the Crown of Upper and Lower Egypt (Dio Cassius S.7). The quantity of silver, gold, and booty looted from the royal treasury of the Ptolemies was so extensive that, upon the establishment of the pax augusta, interest rates on loans fell to great public approval. Strabo described how, at the time of the Triumph, the Romans found amusement in the sight of crocodiles walking and swimming about in the theatre, guided and played with by men from the city of Tentyra in Egypt, whose citizens were famous for their skill in catching these dangerous animals.

The Nile crocodile (Greek: krokodilos nilitikos, Latin: crocodylus niloticus) is the largest and best known of the four crocodile species found in Africa. It was found in rivers, lakes, waterholes, mangrove swamps, estuaries, and freshwater marshes where it spent most of the day basking on the banks. Its presence in Egypt was wiped out in the 19th century AD by over hunting, and now it can only be found south of the Second Cataract of the Nile, and occasionally in Lake Nasser below Aswan.

The Crocodile-God Sobek

The Egyptians regarded the crocodile, whose cult worship evolved at several locations on the Nile, in the Delta, and around oases, as a creature with a dual personality. It was a wily and ruthless creature, which evoked mixed feelings of fear and respect. The most popular of the crocodile-gods was Sobek (Fig 2). The mother of Sobek was Neith, a warlike goddess (later associated with Athena) whose cult-centre was at Sais in the Delta.

An important cult-centre of Sobek was at the temple of Kom Ombo in Upper Egypt, which dates from at least the 18th Dynasty, 1550-1295 BC, although the surviving temple is mainly Ptolemaic and Roman (332 BC - AD 395; Fig 3). It is unique amongst ancient Egyptian temples in having a double, equal dedication to Sobek and to Horus (Fig 1). Numerous other temples and shrines throughout Egypt were dedicated to Sobek, usually at places infested with crocodiles such as el Gebelein and Gebel Silsila. Crocodile gods always had lakes attached to their temples where live crocodiles were kept and were fed on grain, meat, and wine mixed with milk and honey cakes. Strabo visited Egypt during the reign of Augustus and described the feeding of the sacred crocodile (Fig 5). Further reverential treatment of the crocodile as a sacred beast was earlier described by Herodotus in the 5th century BC: “The strongest belief in its sanctity is to be found in Thbes and round about the Lake Moeris; in these

Fig 1. Relief in the temple of Kom Ombo with the figures of its dual dedication gods, the falcon-headed Horus and crocodile Sobek, flanking the name of Ptolemy in cartouches.

Fig 2. Relief in the temple of Kom Ombo with the crocodile god Sobek adored by two goddesses. Ptolemaic period.
Crocodile Coins

Fig 4. Roman silver denarius of Octavian (later Augustus), with crocodile reverse, celebrating the conquest of Egypt (x 1.5).

places they keep one particular crocodile, which they tame, putting rings made of glass or gold into its ears and bracelets round its front feet, and giving it special food and ceremonial offerings. While these creatures are alive they treat them with every kindness and when they die embalm them and bury them in sacred tombs.' Despite this apparent veneration, the skin of a crocodile could serve a more mundane purpose as a suit of armour, but it was probably for ceremonial use only (Fig 9).

Crocodile Symbolism on Coins

The first representation of a crocodile on a coin seems to have been struck between 40 and 34 BC for the mints of Knossos (in Crete), Ptolemais, and Cyrene (both in North Africa) by a certain Caesar, possibly P. Claudius Crassus or M. Licinius Crassus, both of whom are known to have governed Crete and Cyrenaica. The crocodile symbol must refer to Egypt, which under the Ptolemaic kings up to Cleopatra VII held nominal sovereignty over the region. In 34 BC Cyrene was given to his daughter, Cleopatra Selene, by Mark Antony. He was by now living as an eastern potentate in Alexandria with Cleopatra VII, who was claiming that her son Caesarion was Caesar's son, and hence the rightful heir to the Roman empire.

Immediately following the Triumph held in 29 BC, the authorities of the Rome mint and at an unidentified Eastern mint, possibly Pergamon, issued commemorative gold (aureus) and silver (denarius) coinage in celebration of the conquest of Egypt. The obverse depicted Octavian as Caesar and augur, and a crocodile on the reverse unequivocally represented Egypt (Fig 4). An accompanying legend read 'AEGYPTIO - CAPTA'. To assign an animal as the symbol of a country or region was a typical Roman practice, such as Rome with the she-wolf, Italy with a calf.

When Egypt was annexed by Rome in 30 BC it became a province with an unusual status, being governed by the new emperor through an equestrian prefect, rather than by a senatorial legate (as in all other major provinces). All the immense revenues generated from this land went directly to the emperor, who kept the former Ptolemaic Greek-speaking capital of Alexandria as his administrative centre. The mint of Alexandria, as under the Ptolemies, continued to produce a comprehensive coinage with many denominations specifically for circulation in Egypt and depicting a large variety of ethnic Egyptian subjects. Thus a bronze didrachm issue of 3/2 BC depicted Augustus as Caesar Augustus (Caesar Augustus) with a Nile crocodile on the reverse.

After the reign of Augustus, the mint of Alexandria adopted the crocodile as a standard reverse type for bronze didrachms, and the motif appears in the reigns of: Tiberius in AD 20; Claudius I from AD 42; Nero in about AD 68; Vespasian in AD 73; Domitian from AD 71; Trajan from AD 98; Hadrian from AD 124, and Antoninus

Fig 5 (below). Roman mosaic with white-robed priests feeding crocodiles. 1st century AD. Capitoline Museum, Rome.

Fig 6. Reverse of an Alexandrian bronze didrachm of Trajan (AD 98-117) with the god Nilus reclining on a crocodile (x 1.5)

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Pius from AD 142. Under Hadrian the mint of Alexandria also produced crocodile reverse dichalkoi for several of the nomes (local administrative areas from ancient Egyptian times): the Athisbiote; Arsinoitic (previously Crocodilopolis, and site of a celebrated temple of Sobek); Ombite, and Onuphite. Some anonymous ibis/crocodile dichalkoi date to the 1st century AD, as well as two lead tokens which depict an Egyptian bust right on the obverse and a crocodile within a wreath on the reverse, and a Genius standing left with reverse crocodile. The personification of the Nile reclining on a crocodile (Fig 6), sometimes with genii (representing cubits, the optimum height of the Nile at the annual inundation), is presumably from a grand cult statue akin to that from Hadrian's Villa and now in the Gregorian Egyptian Museum in the Vatican. This is repeatedly depicted on the reverse of gold, silver, and bronze coinage from the mint of Rome. The same motif occurs on Alexandrian billion tetradrachms and bronze drachmae from between the reigns of Hadrian and Lucius Verus.

From about 27 BC the Roman colony of Nemausus in southern Gaul issued a remarkable series of bronze coins with the heads of the victors of Actium, Octavian and Agrippa (Fig 7), on the obverse, and on the reverse a victory palm frond to which a crocodile is chained. This reverse obviously celebrates the conquest of Egypt and presumably indicates that veterans of the Egyptian campaign were settled in Nemausus (modern Nimes). The crocodile was by now the unequivocal symbol of Egypt in the Roman Empire. Some 1800 years later, Vivant Denon used the same chained crocodile motif on a medallion to celebrate the French conquest of Egypt in 1798 (Fig 8).

In 25 BC Augustus appointed the highly educated son of Juba I as Juba II, king of Mauritania Caesariensis, whose capital was at Caesarea, the ancient lox (now in Algeria). Juba proceeded to develop the site into a splendid Graeco-Roman town with a magnificent art collection. Augustus, as part of his grand design for the new empire, agreed to the marriage of Juba to Cleopatra Selene, daughter of Cleopatra VII of Egypt and Mark Antony, and from 23 BC recognised their son Ptolemy as co-regent. By AD 6 Cleopatra Selene was dead, but several coins had been issued bearing both names where her title (Basilissa) is often accompanied by the depiction of a crocodile rather than her bust, in obvious reference to her Egyptian origins. Pliny the Elder also says that Juba granted an honourable exile in the Iseum in his capital to a crocodile which had been brought from the south of his kingdom. According, him, was proof that his kingdom extended to the source of the Nile.

A remarkable bronze dupondius or as of about AD 134-138 depicts Hadrian standing right, holding a spear and parazonium, with his left foot set on a crocodile. This is rather enigmatic since Hadrian did not have to subjugate Egypt, but it may allude to his visit to Alexandria in AD 132 (noted as regnal year 15, LIV, on the coins at Alexandria), when he enriched the museum, rebuilt Pompey's tomb, went on a holiday trip up the Nile, and asked questions of the Sphinx. He also lost his favourite, Antinous, who drowned in the Nile and where he later founded the city of Antinopolis. His Egyptian travels became the subject of the Serapeum-Canaeus complex of his villa at Tibur (Tivoli), inspired by the great Egyptian temples (Fig 10). The presence of a canal and the numerous Egyptian-style statues, including one of a crocodile, confirm the identity of the complex as the Canopus, taking its name from the canal which linked Alexandria in Egypt with the city of Canopus, where there was a famous temple of Serapis.

The Romans must have been fascinated by this extraordinary reptile, and large marble statues of crocodiles are in the collections of both the Vatican and Capitoline museums. They are also visible in profusion on the celebrated 1st century BC Nile mosaic from the Sanctuary of Fortuna at Praeneste (Palestrina), which must have fired the imagination of educated Romans, not least Caesar, Mark Antony, Octavian, and Hadrian.
Silver for the Barbarians

Roman coins hold a particular fascination when they come from beyond the empire. In 1996, local metal-detectorist Hamish Stuart found 18 Roman silver coins (denarii) at Birnie in Moray in north-east Scotland - some 300km north of Hadrian's Wall (Fig 1). Their date range and wear suggested they came from a disturbed late 2nd century AD hoard. Could they be linked to the political difficulties in the north at the time, perhaps a bribe or pay-off to stop the troublesome locals from harassing the province? The Birnie hoard was a known prehistoric settlement, with a scatter of roundhouses identified by aerial photography. This was too good an opportunity to miss - links between Roman hoards and native sites are extremely rare, as most hoards are old discoveries or chance finds where we know little about their setting. Since 1998 a team from the National Museums of Scotland has been excavating the site (Fig 3), aiming to locate the rest of the hoard, work out how it was linked to the settlement, and to assess whether this was indeed a local power centre as the coins suggest.

The Hoard

The first coins were only vaguely located, but over the next two seasons we recorded the metal-detecting finds and added a further 13 coins clustered in one area of the field. This gave us a clue to where the hoard lay. In 2000 we opened a trench there, stripping the soil away gradually with a mechanical excavator and detecting over the surface as we proceeded. More coins appeared, forming a line where they had been dragged by the plough. Then we found a cluster of 11 coins among broken sherds of a pot. A small trench was hand-excavated until, at the very base of the plough-soil, we found the undisturbed core of the hoard (Figs 4-5). Deep ploughing had knocked the top off the pot which held it, scattering some coins but leaving most of the hoard intact.

This spectacular find was lifted in a soil block so it could be excavated carefully in the laboratory. All too often coin hoards are removed in handfuls by the hoard-enthusiastic finders, destroying much of the information. Here our conservators were able to disentangle the hoard, with dramatic results. Corrosion of the copper in the debased silver had created an environment inside the pot which was too toxic for bacteria, and 1800-year-old organic remains were still preserved - bracken which had lined the pot, fragments of string, and parts of a leather lid or pouch which had covered the coins (Fig 5). Work is still ongoing, but these are unique survivals which give us a marvellous snapshot of this moment when the hoard was buried. Of the coins themselves we have recovered 313, although a few may have been lost in the plough disturbance. All were silver denarii (and a couple of forgeries), ranging in date from Nero to Septimius Severus (Figs 2, 6); the latest ones were minted in AD 196-7, and the hoard must have come north within a few years of this. They were buried in a typical locally made pot, not a Roman one.

A Second Hoard

We went back in 2001 to explore the area around the hoard, to look at its setting and work out how it fitted into the site. It lay within a few metres of a large roundhouse - the biggest on the site so far, at over 15m in diameter. While we do not know yet whether it is the same date as the hoard, it is tempting to see it as the main house in the settlement, with the hoard buried in its shadow. The second hoard turned up - the hoard was not alone. Barely 10m away was a second one in a similar pot, untouched by the plough and thus unnoticed by the metal-detecting (Figs 7-8). Conservation work is still underway, but this second hoard too seems to comprise late 2nd century denarii, and again organic material is preserved. This is the first time two such hoards have been found, and it raises all kinds of questions. Was it the same batch of coins, split into two? Was it two separate gifts from the Romans? And why were they buried? It could be for safety, although this seems strange in the middle of a settlement. Could they have been votive offerings? Both lay beside posts (markers, or perhaps even wooden figures?), but we do not know yet if they are contemporary. The jury is still out, but for once we have the chance to investigate this problem in detail rather than just theorise.

Fig 1. Location map and site plan of Birnie in north-east Scotland.

Fig 2. Some of the first coins which led NMS to the first hoard. Left: a little-worn denarius of Commodus. Right: a worn denarius of Vespasian (x 1.5).

The Iron Age settlement

The coin hoards were not buried in isolation. They lay in the midst of a thriving settlement. So far we have identified the remains of at least ten timber-built roundhouses. These were no grubby huts - the biggest ones had a floor area of around 175 square metres, which is bigger than most bungalows, and may have had two floors. Dating evidence so far points to the Late Iron Age/Early

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Roman Age, around the same time as the hoard, but it is likely the site was a long-lived farm or small village. The houses are strikingly well preserved despite regular ploughing. Many have surviving floor deposits with a treasure-chest of information on building structure, use, and economy which we have only scratched the surface of. They are also producing a wide range of finds, from everyday tools of stone, pottery, and iron to more spectacular objects such as a broken sword. Metal-detecting has recovered other high status finds such as fragments of a bronze horse harness. There are also three fine Roman brooches, two of which probably predate the hoard (Fig 9). This implies there was repeated contact with the Roman world; the Romans had dealt with these people before.

Both the finds and the size of the houses indicate we are dealing with a high-status site. This suggests that the Romans were indeed dealing with the local leaders, building diplomatic links over some time. However from the air the site looks ordinary - there is nothing to mark it out as special, such as grand defences. Without the discovery of the coins, we would not have given it a second glance.

Fig 6 (below). Two Greek (provincial Roman) coins from the first Bernlie hoard (x 1.5).
Silver for the Barbarians

Why was the hoard there? The theory that it was a bribe stems from references to the Romans 'buying peace' during the troubled times of the 190s AD. While this fits seductively with the date of the coins, we should be cautious. A broader study of hoards in Scotland shows that they have a longer timespan, being buried from the reign of Antoninus Pius (AD 130-161) until the 230s AD. It seems the Romans had a policy of bribery for over 70 years, perhaps keeping good relations with friendly tribes or paying off awkward ones. We must also look beyond Scotland - similar late 2nd century hoards are found in quantity beyond the frontier across Europe, from Ireland to Russia. This was part of a large-scale, long-lived policy - and Birnie can provide us with new insights into its implementation, as few other hoards have such good contextual information.

But what were the coins used for in native hands? There was no money economy in Scotland. Contrary to what we might expect, they were apparently not being melted down: analysis of crucibles by Andrew Heald at NMS shows there is no significant silver use until several centuries later. It seems most likely that they were valued status goods, used for special purposes such as cementing alliances, impressing followers, and perhaps hiring mercenaries, similar to the earlier use of Celtic coinage in southern Britain.

The work so far has only been small-scale, with many questions still unanswered. But this is a tremendous opportunity to study a hoard and its link to a site in great detail, and we are trying to raise funding to carry out further, more extensive work. In Birnie we have a site with the potential to give us a uniquely detailed insight into Roman coin hoards beyond the frontier and local power relations.

Acknowledgements

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MINERVA Reprints

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

THE WEALTH OF THE THracIANS
A review of 'Ancient Gold: The Wealth of the Thracians from the Republic of Bulgaria'
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 165-piece Vratsa Treasure, that travelled America in 1998-1999.

GIFTS OF THE NILE:
ANCIENT EGYPTIAN FAIENCE
Florence 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.

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DIETRICH VON BOTHMER ON
GREEK VASE FORGERIES
Observations on the art of deception in the vase-maker's craft
Dr Dietrich von Bothmer, Distinguished Research Curator of Greek and Roman Art at the Metropolitan Museum of Art, New York, is a world-renowned authority on ancient Greek vases. In this intriguing 10-page study (MINERVA Mar/Apr 98) he examines ancient copies and more recent forgeries of Greek vases, a subject often discussed by scholars, dealers, and collectors, but rarely offered in print.

EGYPT 2000 BC:
THE BIRTH OF INDIVIDUALISM
Prof. Dr. Dietrich Wildung, Director of the Ägyptisches Museum and Papyrussammlung, Berlin, examines this unique and important exhibition in an 8-page illustrated study (MINERVA May/June 00).

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

GOLD OF THE NOMADS:
A review of 'Scythian Treasures from Ancient Ukraine'
Ellen R. Reeder, 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,
NEFERTITI, TUTANKHAMEN
A review article
Yvonne J. Markowitz
A 14-page illustrated review in MINERVA (Nov/Dec 99) of the major international exhibition on Egypt’s Amarna Period (1333-1328 BC), organised by the Museums of Fine Arts in Boston, examining the extraordinary 17-year reign of the heretic Pharaoh Akhenaten.

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NUMISMATIC CALENDAR

AUCTIONS FEATURING ANCIENT COINS
2-4 May. GERHARD HIRSCHE AACHEN. General sale. Munich. Tel: (49) 089 292-150/290 7390. Fax: (49) 089 228-367. E-mail: coinhirsch@compuserve.com. Web-site: http://coinhirsch.de.
6-7 May. LEU NUMISMATICS. Sale of ancient coins. Zurich. Tel: (41) 1211 4772. Fax: (41) 1211 4686.
15-17 June. JEAN ELSEN S.A. General sale. Brussels. Auction no. 69. Tel: (32) 2735 7778. E-mail: numismatique@elsen.be. Web-site: www.elsen.be.
23-26 June. KUNKER. General Sale. Osnabrueck. Tel: (49) 54 1962-020.
11 July. SPINK. Sale of ancient Islamic and foreign coins and commemorative medals. London. Tel: (44) 20 7563 4000. Fax: (44) 20 7563 4060. E-mail: info@spinkandson.com. Web-site: www.spinkonline.com.

CONFERENCEs, LECTURES, & MEETINGS
21 May. LOOKING AT 16TH CENTURY ITALIAN MEDALS. Philip Atwood. The Royal Numismatic Society, Society of Antiquaries, Burlington House, London. E-mail: RN5@dircon.co.uk. 5.30pm.
7-8 June. THE HERITAGE OF SASANIAN IRAN. Conference of The American Numismatic Society, Broadway at 155th Street, New York 10032. E-mail: info@anmsoc.org.
18 June. THE COINAGE OF THE ATHENIAN EMPIRE. Harold Mattingly. AGM of the Royal Numismatic Society, Society of Antiquities, Burlington House, London. E-mail: RN5@dircon.co.uk. 5.30pm.
25 June. THE ROGET HOMARD AND THE COINAGE OF ALEXEUS. Edward Besly, British Numismatic Society, Warburg Institute, Woburn Square, London W1H 0AB. Web-site: www.britnumsoc.co.uk. 6.00pm.
28 June. LATE SASANIAN/PSEUDO SASANIAN COINAGES. Susan Tyler-Smith. Department of Coins and Medals, Fitzwilliam Museum, Cambridge. To attend, contact Elina Sinee: enr170@cam.ac.uk. 5.30pm.

FAIRS
4 May. COIN FAIR AT THE COMMONWEALTH INSTITUTE. Kensington High Street, London W8. Contact: Davidson Monk Fairs. Tel: (44) 20 8656 4583. Web-site: www.markdavidsononcoins.co.uk.
25 May. THE LONDON COIN FAIR. Simmons Gallery, 53 Lamb's Conduit Street, Bloomsbury, London, WC1N 3NB. Contact: Simmons Gallery. Tel: 020 7831 2080. Fax: 020 7831 2060. E-mail: info@simmonsgallery.co.uk.
6-9 June. LONG BEACH COIN AND COLLECTIBLE EXPO. Contact: Ronald J. Gillo. Tel: (818) 962-9939. Fax: (818) 961-0827. E-mail: lbdexpo@gtc.net. Web-site: longbeachshow.com.
15 June. COIN FAIR AT THE COMMONWEALTH INSTITUTE. Contact details as above.

EXHIBITIONS
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AIRGEAD: 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).

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

UNITED KINGDOM
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LONDON
BRIEF LIVES. CURRENCIES OF WESTERN EUROPE. Presentation of modern coinage, currencies, and values compared to their predecessors. THE BRITISH MUSEUM (44) 20 7523 8525 (www.britishmuseum.ac.uk). Ongoing.

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A study day was held at the British Museum on 13 October 2001, organised by the Seventh Century Syrian Numismatic Round Table. This group aims to bring together numismatists, historians, and archaeologists who share an interest in the period surrounding the Arab conquest of the Near East. The day was successful in generating plenty of useful interdisciplinary debate. The following papers were delivered, generally dealing with work in progress rather than completed research.

James Howard-Johnston started the day with 'The Impact of War on the Near East 602-630', which reviewed the Byzantine-Persian war and its effect on Syria, Palestine, and Egypt. He argued that although the historical sources are fragmentary, they can still be useful since they include some eye-witness accounts of events. After outlining the main stages of the war, he concluded that the 'fall-out' from the war may have been less severe than is generally supposed, with much of the population probably experiencing relatively little long-term disruption to their way of life. The Persian rulers attempted to adopt an even-handed approach to the various Christian sects and to the Jews. In some cases this resulted in better treatment of the Christians and replacement of Chalcedonian bishops by Monophysites, all of which was of course reported unfavourably by Byzantine historians.

In 'Sasanian Style Coinage of the Period of the Arab Conquests', Susan Tyler-Smith described a group of Sasanian drachms apparently issued by Khusru II (590-627) at several different mints. These coins can usually be distinguished from the normal coinage of Khusru by their style and by the occurrence, on some dies, of additions to the standard design. In some cases the mint and date are also blundered. The rather limited evidence from published hoards indicates that the coins were actually minted after Khusru's reign and she suggested that they were probably issued by local governors from c. 630 to the early 650s. This period spans the decisive defeat of the Sasanians by the Arabs at al-Qadisiyya in 635.

Future research should enable the dating to be established with greater certainty by detailed stylistic comparisons with both drachms of Yazgerd III (632-651) and early Arab-Sasanian drachms.

In 'The Irregular Coinage from the Mint of Hims', Andrew Oddy described his almost completed die study of the 'Imperial Bust' Arab-Byzantine coinage of Hims, minted at some time between 670 and 690 (Figs 1-2). He expects to publish his full results next year, but the main purpose of his presentation was to draw attention to an extensive series of apparently irregular coins. These share the same overall design as the main series of coins, but are generally lighter, and exhibit unusual stylistic features along with blundered legends (Fig 2). In subsequent discussion it was suggested that the irregular coins could represent a period of emergency minting, or could possibly be the product of a mint in northern Syria producing imitative coinage.

Tony Goodwin's 'Arab-Byzantine Chronology - the Numismatic Evidence' discussed the two opposing views on the chronology of the Arab-Byzantine coinage, one of which argues that it endured for a period of five to ten years from around 690, whilst the other proposes a start date of c. 670 or earlier. His analysis of overstrikes and metrical studies, and also of countermarking and stylistic development, seems to point towards the Arab-Byzantine coinage starting perhaps in the late 670s, as a local initiative at Hims and at two or three other mints. This was followed by a short period of intensive minting, which showed some evidence of central co-ordination. It is also beginning to seem probable that there was some overlap between the imperial image and standing caliphal stages of the Arab-Byzantine coinage.

In 'The Islamic Legends on the Pre-reform Coinage of Tabariya', Marcus Phillips continued the theme of Arab-Byzantine coinage by describing his current research into an interesting series of three-figure coins which were presumably struck at the mint of Tiberias (although not all of them have a mint name). These coins all share the same three-figure obverse, but in two or three different styles, one of which is reminiscent of the coins from nearby Beisan/Sceytopolis (modern Beth She'an). However, the reverses bear a number of interesting legends, including what are possibly the earliest occurrences of some Muslim religious legends. Another variety features an enigmatic Arabic word qari, which has been variously read as meaning a district or as the name of the Khazirite rebel al-Qatari. Phillips proposed that both this variety, and the varieties with religious legends, might indicate some temporary dissention between the authorities in Tiberias and the Umayyad caliphate in Damascus. He also proposed a provisional chronology for the different varieties, some of which were probably contemporary with the standing caliphic issues from north Syrian mints.
AN EGYPTIAN GALAXY

In this special issue of Minerva Peter Clayton reviews some recent books on Egyptology.

Death and the Afterlife in Ancient Egypt
John H. Taylor

Death and its associated rituals are something that most modern societies shy away from. To many, the ancient Egyptians concern - some would say obsession - with death is the major element that is associated with that ancient people. Death in the images of pyramids and mummies are the resonant images of ancient Egypt in most peoples' minds, but few look behind those images to explore the reasons why, and the beliefs that activated the Egyptians to develop, over some 4000 years, a complex system of beliefs that focused on achieving a blessed afterlife.

In this far reaching book Dr Taylor explains why it was so important to preserve the body, and describes the equipment required for the transition from life to death and for the journey into the next world that was entailed. There was a whole panoply of objects, mumiform shlabis figures, appropriate amulets, papyrus Books of the Dead, food, clothing, and furniture that must be provided to pass with the deceased into that next realm ruled over by Osiris, god of the dead.

Much of the new research incorporated here arose from the creation of the new permanent displays, the Rosicuk Walker Galleries of Egyptian Funerary Archaeology funded by the Bioanthropology Foundation Ltd (see Minerva, Jan/Feb 2000, pp. 18-21), in the British Museum. This has provided the basis for this comprehensive overview of all the aspects of Egyptian funerary practices. Over 80% of the illustrations are taken from British Museum material, and it is quite astounding how many of them are published here for the first time, or in quite remarkable fresh photos of friends amongst some of the objects.

With so many books available on specific aspects of ancient Egypt it is quite amazing that no one has previously endeavoured to take so broad and yet informative a view of the major elements that governed the civilization of ancient Egypt. There are many fresh insights to be found here, and lucid explanations of the changes brought about over long periods of time in both rituals and building provision for that greatest of all journeys that the living were believed to undertake.

Colour and Painting in Ancient Egypt
Edited by W. P. Davies

Apart from the grandeur of the remaining monuments, the most striking observation for the visitor to Egypt, or anyone looking at Egyptian objects in a museum, is the high quality and brilliance of the colours that remain. Most amongst the techniques they in a tomb or on an object, they must have been recently repainted or retouched. It is not so - the use of natural ingredients by the ancient Egyptians for their colours has meant that given reasonable conditions, and especially the dry conditions prevalent in the desert environment of Egypt, that they are virtually as fresh as when they were painted.

The 23 papers published in this volume are the results from an international colloquium on 'Colour and Painting in Ancient Egypt' that was held in the British Museum in 1996. Brought together here is much groundbreaking research carried out on the nature and use of colour in ancient Egyptian art. The contributions range widely over subjects such as the search for methods that allow the material damage and destruction to scenes on monuments; ancient painting techniques; the technical aspects of the pigments and binding media used; methods of drawing using the squared grids to achieve the correct proportion of 成; also patterns of colouring on New Kingdom and later coffins; the later copying of earlier scenes; certain tombs in particular sites, such as at Thebes, Hierakonpolis and at Memphis; and the splendid vignettes in the Book of the Dead of Ani. Another aspect that is examined is what symbolic information is the symbolic meaning of colour to the ancient Egyptians, which obviously dictated to a great extent representations and styles.

There is a vast amount of new information and interpretation packed into these pages. Not least, the large number of fine colour plates not only enhance the volume but are extremely relevant to their subject and really make the points about the use of colour. It will be a standard reference alongside the books on materials and industries in ancient Egypt.

An Egyptian Bestiary: Animals in Life and Religion in the Land of the Pharaohs
Philippe Germon and Jacques Livet

The Greek historian Herodotus, visiting Egypt c. 450 BC, wrote in Book 2 of his Histories that 'The animals that do exist in the country [Egypt], whether domesticated or wild, are all regarded as sacred. If I were to explain why they are consecrated to the several gods, I should be led to speak of religious matters, which I particularly shrink from mentioning'. In this superbly produced and sumptuously illustrated book Dr Germon and Dr Livet do not fear to tread where Herodotus held back.

A perceptive Introduction records the Egyptian ideas of creation and the origins of life, then the origins and evolution of the fauna of the pharaonic period - all of which form the basis for an understanding of the Egyptians' attitude to the animal world that surrounded them. The book then divides into two parts: the first dealing with the secular world, and the second with the sacred world. We are, therefore, shown the different, often divergent, aspects of animals: first, in association with Man and, secondly, as representatives and repositories of the gods. It was the anthropomorphic representations, humans with animal heads, that the classical world could never come to terms with, and which is one of the nettles that the author grapples here.

Whilst the ancient Egyptian artist, painter, or sculptor was confined by the canon of proportion and the dictates of official representation that seemed so alien to a Western art-educated eye, in the world of animals there was no such restraint. Here could be represented a whole range of imaginative and sympathetic attitude and concern for the artist's subject. These splendid photographs, focusing on the detail that is often overlooked in large scenes, bring the animal kingdom forward in all its glory as the Egyptians saw it. It is not only a question of representation but also in interpretation and understanding that this book triumphs. The text, and detailed captions, scholarly, informative, and readable, gives us a far better idea of how the Egyptians saw and approached the animal kingdom and its effects on their lives, be it the daily round or the religious connotations of
association with the gods.

For the Egyptologist this book is a must, as well as an eye-opener, and it will also find a ready and receptive readership amongst naturalists since it illustrates, describes, and discusses the animals of ancient Egypt in different media and ways that are remarkable and new.

The Cult of Ra: Sun-Worship in Ancient Egypt
Stephen Quirke
184pp, frontis, 95 b/w illus, 1 map. Hardback, £18.95.

There are many books on Egyptian religious Herodotus' 5th century BC, shrank from writing on the subject, and the multiple animal-headed gods were an anathema to the classical world. But, Dr Quirke here rightly poses the question, 'Did the ancient Egyptians believe in many gods, or one god in many disguises?' He argues that the key lies in the special relationship between the sun god Ra and the king, who had a central role as the focal point of everything in the country and as the 'son of Ra'.

It was essential to the ancient Egyptian that the cycle of life remained stable and constant, governed by Ma'at. This could only be achieved through Ra, and his embodiment in the king on earth. He alone could, by prayer, offerings and the power of knowledge, maintain life itself. The focal point of the sun-cult was the ancient city of Luxor (modern Luxor, Egypt), which today is marked by a solitary obelisk of Senuset I in a northwestern suburb of Cairo. It was the greatest religious complex of ancient Egypt, but so little remains that the evidence must be sought elsewhere in the better preserved sites that took Luxor as their inspiration, such as Tanis (with its many obelisks), and the great temple spawled at Karnak.

From the records and inscriptions it seems that the lost architecture of Luxor (Heliopolis) was greater than that which can still be seen in the temples at Thebes. It is by drawing all these threads together, using selected inscriptions, papyrus records, personal stele of private people, that the author reconstructs the pivotal role of Ra.

Naturally, pyramids and obelisks are the best known manifestations of the sun cult, but they have been so often studied as isolated monuments, rather than in their context, that their importance as major manifestations of the sun cult over some three millennia is often neglected. In considering the cult, Dr Quirke pays especial attention to the so-called heretic pharaoh Akhenaten 'the most exclusive son of Ra', and shows how the introduction of the sole god, the Aten, actually transformed the cult of Ra into a tightly controlled and individual royal worship - none could come to the god save through the king. It was, in its way, a resurrection of the old sun worship and taking it to an extreme, particularly in bringing in the royal women as the goddesses around the solar king.

By taking a broad sweep and utilising the archaeological and epigraphical evidence, Dr Quirke has produced an extremely thought-provoking book, and one that is seminal in its approach and analysis of the sun cult, which will certainly make the reader look at a number of aspects of Egyptian religion in a new and constructive light.

Greek Gold from Hellenistic Egypt
Michael Pfrommer
xx + 74pp, 35 colour and 41 b/w illus, 1 map. Paperback, £13.50.

This slim volume publishes a remarkable panoply of Hellenistic gold jewellery formerly in the collection of Lawrence and Barbara Fleischman and subsequently acquired in 1993 by the Getty Museum. It was first exhibited there at the symposium held on 'Alexandria and Hellenistic Art' on 22-25 April 1993. The group of 17 pieces was said to have been found together, and one can only wonder how such a group came legally on to the art market since it does not appear to come from an old collection.

Initially, the composition of the group is not suggestive of a single source, but the vendor was adamant that was the case. Detailed technical examination by Dr Jack Ogden supported the view that, although not from the same workshops, the group came from Hellenistic Ptolemaic Egypt in the late 3rd to early 2nd century BC, which supports the view of the author, Professor Michael Pfrommer. Certainly several of the pieces, such as the bracelets and the rings, appear to form pairs.

The group consists of a remarkable hairnet with central medallion (that has a parallel in a piece in the Metropolitan Museum, New York); two pairs of bracelets formed of interwoven snakes; a diadem (stephané); three pairs of earrings, one with ovals and the other two with antelope heads; two large finger rings with, respectively, a large sard intaglio of Tyche and a cornelian intaglio with a standing figure of Arisinoe II as the goddess Artemis, and a short string of beads.

Professor Pfrommer suggests that the group is not from a tomb hut rather had been stored in a Ptolemaic lady's jewel box. Yet the jewellery does not indicate a royal owner, its quality and quantity certainly suggest a lady of high position, no doubt associated with royalty. The jewellery is described and set deep in the context of the Ptolemaic dynasty, with detailed history from Alexander the Great onwards. At times the historicity tends to overwhelm the pieces.

The book is beautifully illustrated not only with the jewellery concerned but also with some parallel pieces, numerous fine coin portraits and interesting reconstructions of aspects of Ptolemaic Alexandria. A curiosity is the choice of David Roberts's lithograph of the Great Sphinx at Gizah as the frontispiece - it has nothing to do with the contents of the book, and neither is it even one of the artist's better lithographs of ancient Egyptian sites. Surey his view of Kait Bey fort and the two obelisks, the upstanding one of the pair now being in Central Park, New York, would have been more appropriate.

Fustat Glass of the Early Islamic Period: Finds Excavated by the American Research Center in Egypt 1964-1980
George T. Scanlon and Ralph Pinder-Wilson
134pp, 4 colour pls, 48 illus. Paperback, £18.

There can be no denying the beauty and craftsmanship of Islamic glass (see Minerva Ncv/Dec 2001, pp. 8-15) but, whilst so attractive, it is the archaeological work, the evidence painstakingly gathered from excavated tombs, that provides the chronological and contextual structure behind the pieces. The results of nine seasons of excavation in Fustat, the earlier old capital area of Cairo, provide such evidence, recording 331 items of registered glass from stratified deposits which give a dating sequence from about AD 700 to the end of the 12th century when Fustat ceased to be occupied.

These finds are the principal source for the history of the glass industry in Egypt, and all the glass techniques known in the Islamic world are represented here. The dating is taken not only from securely sealed contexts which included coins and glass coin weights, but also from exceptional finds such as the epigraphic evidence on the bowl of a lustre-painted goblet. The range is from objects of daily use, such as small apothecaries glass containers.
Belzoni’s Travels: Narrative of the Operations and Recent Discoveries in Egypt and Nubia by Giovanni Belzoni

Edited by Alberto Silotti

Howard Carter wrote that ‘Belzoni’s account of his experiences in Egypt, published in 1820, is one of the most fascinating books in the whole of Egyptian literature...’. and of his work in the Valley of the Kings that ‘it was the first occasion on which excavations on a large scale had ever been made in The Valley, and we must give Belzoni full credit for the manner in which they were carried out’ (The Tomb of Tut.Ankh.Amen, vol. 1, p. 68). Since then Belzoni has had his detractors (e.g. Brian Fagan, The Rape of the Nile, 1977), but Carter’s assessment still holds good - ‘Judge not that ye be not judged!’ It is very easy, with the benefit of hindsight and modern knowledge, to criticise what should have been done almost two centuries ago.

Silotti’s republication of the Narrative is very welcome. It has the advantage of reproducing the full 1820 text (there were several later editions), and the coloured plates that accompanied it at folio size, plus the six extra plates published in 1822, of which the Moving of the Younger Memnon (now in the British Museum) forms the book cover.

The book is produced appropriately in large folio format (36cm high) as befits Belzoni himself, both literally and metaphorically a giant. This format enables a fine selection of details from Belzoni’s illustrations and from other contemporary engravings to be reproduced in the wide margins. Silotti provides an overall Introduction to Egyptian studies before Belzoni, followed by an assessment of Belzoni in the 19th century, which also includes the context of his life.

Printed in Italy, it goes without saying that the colour plates are superbly reproduced from Belzoni’s original lithographs and from other sources. Silotti has performed a great service in bringing Belzoni back into the Egyptological limelight and at a price which, considering the size and content of the book, is indeed reasonable.

Books Received

The story of the decipherment of ancient Egyptian hieroglyphs by Jean-Francois Champollion in 1822 was well told in the British Museum exhibition in 1999 celebrating the bi-centenary of the discovery of the Rosetta Stone. Dr Richard Osgood’s companion book and catalogue of the exhibition, ‘Cracking Codes: The Rosetta Stone and Decipherment’, will stand for a long time as a useful and exemplary source. Here the Adkins husband and wife team have fleshed out the story with more on Champollion (of whom there is no biography in English), and the period background of the Napoleonic expedition to Egypt in 1798 and other people involved in the decipherment race, such as Dr Thomas Young. It is a good read, well set out, and with interesting quotations from Champollion’s letters to his brother (only recently published in English translation by Gibson Square Books) - they show Champollion’s enthusiasm and devotion to his set task of ‘cracking the code’, even at the risk of his own health.


Can there be no end to the books published on the basis of the British Museum’s exhibition ‘Cracking Codes’? Whilst several of the previous titles have gone over the old ground of the decipherment, here there is at least a change. The author has taken a practical view of how to introduce the reader to the basic ‘alphabet’ (which does not exist in hieroglyphs as an alphabet), and she uses some splendid colour photographs and commissioned artwork to put the hieroglyphs in context. Thus the reader sees how they were used and formed part of the artistic projection of their setting, be it on relief sculptures, statues, wall paintings, or objects. The book is beautifully illustrated and very well designed, making it quite a joy to handle as well as being a very useful introduction at various levels.


Since there is no biography of Champollion in English (only two are available, but in French), this edition of his letters to his brother, friends, and other luminaries is therefore all the more welcome. Here we travel with the exuberant Champollion making his first journey to Egypt, we share the wonder of it all fresh before his eyes, and also the incredible way in which he focused his researches, vindicating his decipherment of the Rosetta Stone in 1822. Nowadays we do not properly appreciate how pious Egyptian mystics such as the genius Champollion forced their way through the gloom of a previously hidden civilisation and against all local odds - here, in his letters, we can once more live the magic.


Shire Egyptology has now reached number 26 in its series with Dr Gay Robins book. She has been noted for her seminal publications and research carried out as a McKenzie Senior Research Fellow at Edinburgh University. Here her focus is on statues, albeit in quite a small format considering the scale, both literally and metaphorically, of the subject in question. Many aspects of statues are discussed, their materials and techniques, poses and types, context and function - so often these elements are disregarded as the ‘artistic’ evaluation takes over. There is also material on the ideal image and the changing styles which is related to the texts and relief decoration. It is a very welcome and enlightening book that will be much appreciated.


Dr Hope’s work on ancient Egyptian pottery is widely known. This book, first published in 1987, was number 5 in the newborn Shire Egyptology series. Here, a revised second edition incorporates much that has been learnt about Egyptian ceramics in the intervening 14 years. The book is a succinct and practical introduction to the subject, looking at manufacture, historical development, function, and role of pottery in ancient Egypt. It acts as a firm base from which to examine and understand the pottery before, for some, the artistic milieu takes over and forgets how fundamentally important pottery studies are to much of our knowledge of many aspects of Egyptian civilisation.

Please send books for consideration for review to:
Peter A. Clayton, Reviews Editor, Minerva Magazine, 14 Old Bond Street, London W1S 4PP.
UNITED KINGDOM  
ABERDEEN
PERMANENT COLLECTION. A well-focused collection falling into three broad categories: prehistoric material donated by private enthusiasts, medieval artefacts from excavations carried out in the city 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://aagm.co.uk).

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

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

CAMBRIDGE
FITZWILLIAM MUSEUM COURTWAY 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, Greece, and Rome, as well as Roman and Romanesque sculpture, and Western Asiatic 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.


HARROGATE, Yorkshire
LAND OF THE PHARAOHS. A major exhibition of artefacts from the museum’s relatively unknown Ancient Egyptian Archaeology collection. 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 Kent in the early 20th century. ROYAL PUMP ROOM MUSEUM (44) 1423 556-188. Until 22 February 2003.

LONDON

LONDON ARCHAEOLOGICAL ARCHIVE AND RESEARCH CENTRE (LAARC). Following a £5 million refurbishment, scholars and general alike may consult by appointment the important archaeological collections in the Museum of London store-rooms derived from over 4000 excavations. A unique opportunity. MORRIMER WHEELER HOUSE (www.museum.museum.ac.uk). Permanent. (See this issue of Minerva, p. 41.)

PREHISTORY: OBJECTS OF POWER. A new display illustrating the varied ways in which prehistoric objects could influence power and control from the earliest times up until the end of the European Bronze Age (300 BC). Material not seen for 50 years. THE BRITISH MUSEUM (44) 20 7323-8525 (media@thebritishmuseum.ac.uk). From 28 March.

QUEEN OF SHEBA: TREASURES FROM ANCIENT YEMEN. A major exhibition focusing on the expansive kingdom of Southern Arabia that prospered through a lucrative trade in incense and other precious commodities to the Near East and Roman Empire. Featuring spectacular artefacts from the collections of the British Museum, the American Foundation for the Study of Man, and museums across Yemen dating from the Bronze Age onwards. THE BRITISH MUSEUM (44) 20 7323-8522 (britishmuseum.ac.uk). Admission charge. Until 13 October. (See Minerva, July/August 2002.

THE RETURN OF THE BUDDHA: 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 Qingzhou, Shandong Province. One of the most significant archaeological finds of recent years, the discovery of these sculptures is of immense importance to the history of Buddhistism in China. Since they were unearthed, the sculptures have been reassembled, cleaned, and conserved. This exhibition will present 33 of these magnificent treasures. ROYAL ACADEMY OF ARTS (44) 20 7300-8000 (www.royalacademy.org.uk). Until 14 July. (See Minerva, this issue pp. 49-50.)

THE STORY OF THE BRITISH MUSEUM. Celebrating the Museum's 250th anniversary, this exhibition illustrates the growth of the British Museum from its foundation in 1753 to the present day. THE BRITISH MUSEUM (44) 20 7323-8525 (www.british-museum.ac.uk). June 2002 - October 2003.

NORWICH, Norfolk
NORWICH CASTLE MUSEUM. Re-opened 24 July 2001 after undergoing an 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 story of Queen 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 495-625.

PORTMAHOMACK, Scotland
TARBAT DISCOVERY CENTRE. A display of a selection of 249 locally excavated Pictish sculptures and other important Viking artefacts. TARBAT DISCOVERY CENTRE, PORTMAHOMACK, SCOTTLAND (44) 1862 871-361 (www.tarbat-discovery.co.uk). Until December. (See Minerva, forthcoming.)

PORTSMOUTH, Hampshire

SUTTON HOO, Suffolk
SUTTON HOO NATIONAL TRUST VISITOR CENTRE. Sutton Hoo. A new centre built to display the Anglo-Saxon treasure which lay buried in a nearby field for 1300 years. Featured are a jewelled helmet, sword, shield, Byzantine silver, and an intricately carved gold buckle. SUTTON HOO VISITOR CENTRE (44) 1394 389-700 (www.suttonhoo.org).

UNITED STATES
ATLANTA, Georgia
MYSTERIES OF THE MUMMIES: THE ART AND ARCHEOLOGY OF DEATH IN ANCIENT EGYPT. The reinstated galleries of Egyptian and Near Eastern Art opened in October 2001. Included are a recently acquired collection of sarcophagae, mummys, and other Egyptian antiquites from the Niagara Falls Museum. THE MICHAEL C. CARLOS MUSEUM (44) 1 404 727-4282 (www.emory.edu/ carlos). (See Minerva, Sept-Oct 2001, pp. 9-16.) Reprints of this article are available for $3.50 at the museum or from Minerva.


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 Collections. THE WALTERS ART MUSEUM (44) 1 410 547-9000 (www.thewalters.org).


BOSTON, Massachusetts
ART OF THE ANCIENT NEAR EAST. Permanent installation tracing the evolution and art of Anatolia, the Levant, Mesopotamia, Iran, and Western Asia. MUSEUM OF FINE ARTS, BOSTON (1) 617 267-9300 (www.mfa.org). Until 2005.

BRUNSWICK, Maine

BRYN ATHYN, Pennsylvania

BUFFALO, New York

CAMBRIDGE, Massachusetts
GLORY AND PROSPERITY: METALWORK OF THE ISLAMIC WORLD. Metalwork from the 6th to 19th centuries, mainly from the museum's collection. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.artmuseums.harvard.edu). Until 21 July.

LIGHT FROM THE AGE OF AUGUSTINE: North African and Mediterranean lamps and vases of the Late Roman and Early Byzantine world (c. AD 350-450), reflecting not only the newly dominant Christian religion but also the survival of classical cults and myths. ANDOVER-HARVARD THEOLOGICAL LIBRARY, HARVARD DIVINITY SCHOOL (The Skendall Lobby). Fax: (1) 617 496 4111. Until 24 June.


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TREASURES FROM THE ROYAL TOMBS OF UR. Selected items from the University of Pennsylvania’s Museum of Archaeology and Anthropology finds from the Royal Cemetery of Ur, one of the most spectacular discoveries of ancient Mesopotamia. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.artmuseums.harvard.edu). 18 May - 1 September (then to Atlanta). (See Minerva, March/April 1999, pp. 6-20.)

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 luxury. The exhibition looks at the place accorded to this precious substance by ancient Maya civilizations, its value as a currency to the 16th century Aztec civilization of Mexico, and its eventual introduction into the medieval class system. Reprints are available from Minerva or at the venue for $3.50.

KANSAS CITY, Missouri

ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM. A major exhibition of 140 works of art from the most famous collection outside Egypt. Many pieces have never before been presented outside England. THE NELSON-ATKINS MUSEUM OF ART (1) 816 561-4000 (www.nelson-atkins.org). Until 7 July (then to San Francisco). (See Minerva, May/June 2001, pp. 9-10.) Reprints available from Minerva or at the venue for $3.50.

LOS ANGELES, California

ANCIENT ART FROM THE PERMANENT COLLECTION. A temporary exhibition, including some of the recent acquisitions from the Fleischmann collection until Paul Getty Museum in Malibu is reopened, is now scheduled for 2003. THE GETTY CENTER (1) 310 440-7300 (www.getty.edu). Until 11 July.

ROME ON THE GRAND TOUR. A examination of the intimate tradition of art tourism during the 18th century. Displaying paintings, pastels, drawings, sculpture, sketchbooks, books, and prints as well as antiquities, the exhibition illustrates a rite of passage intended to the formation of taste and morals, which, in its focus on ancient art, precipitated the birth of neo-Classicism. THE GETTY CENTER (1) 310 440-7300 (www.getty.edu). Until 11 July.

MALIBU, California

J. PAUL GETTY MUSEUM CLOSED. It should be noted that the Getty Villa Museum, which houses the noted collection of Greek and Roman antiquities, closed on 6 July 1997 for an extensive renovation, will probably reopen in 2003 as a centre for comparative archaeology and culture. (See above.) THE J. PAUL GETTY MUSEUM (1) 310 459-6711.

MIAMI, Florida


NEWARK, New Jersey

GLASS IN THE ANCIENT MEDITERRANEAN CULTURES. A reinstallation of the museum’s renowned Eugene Schaefier Collection from 1500 BC through to the Islamic period. The reinstallation includes several ancient techniques for working glass. THE NEWARK MUSEUM (1) 973 596-6550.


NEW YORK, New York


SPLENDID ISOLATION: ART OF EASTERN ISLAND. 50 works in stone, wood, and barkcloth from the 13th to 19th centuries, including one of the famous monumental stone heads. The exhibition brings together works from the museum’s own collection with those from other public and private collections in the United States and Canada. THE METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). Until 4 August.

TREASURES FROM A LOST CIVILIZATION: ANCIENT CHINESE ART FROM SIChUAN. An extensive exhibition of objects in bronze, jade, and pottery from the 4th century BC to the 3rd century AD. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). Until 16 June. (Then to Toronto). (See Minerva, July/August 2001, pp. 14-20.)

OMAHA, Nebraska

THE SPORT OF LIFE AND DEATH: THE MESOAMERICAN BALLGAME. Over 150 objects from what is said to be the world’s first team sport, many of them shown for the first time in the United States. JOSLYN ART MUSEUM (1) 402 342-3300 (www.joslyn.org). 8 June – 1 September (then to Newark). Catalogue $50.

SAN FRANCISCO, California

ASIAN ART MUSEUM. The museum is now closed in preparation for its move to a new, expanded facility at San Francisco’s Civic Center early in 2003. (1) 415 379-8801 (www.asianart.org).

SANTA BARBARA, California


SEATTLE, Washington

IS EGYPTIAN ART AFRICAN ART? A continuing exhibition comparing ancient Egyptian gods to sub-Saharan tribal deities, highlighting similarities between some of the postures, articles of personal adornment, and views of divine kingship. SEATTLE ART MUSEUM (1) 206 654-3100 (www.seattleartmuseum.org). Until 30 June.

THE RETURN OF ANCIENT ARTWORKS. Precolumbian objects from the museum’s collection, which are to be repatriated to Mexico. SEATTLE ART MUSEUM (1) 206 654-3100 (www.seattleartmuseum.org). Until 30 June.

WONDER OF CLAY AND FIRE: CHINESE CERAMICS THROUGH THE AGES. SEATTLE ASIAN ART MUSEUM (1) 206 654-
NICE, Alpes-Maritimes
THE TIME OF THE GAULS IN PROVENCE.
MUSEE DE LA MAGNOLIA (33) 34 493 957.
Between 2 June.

THE PREHISTORIC WOMAN AND EVE.
MUSEE DE L'HYDRA (33) 493 555-993.

PARIS
AFGHANISTAN: THE STORY OF A MILLENNIUM.
MUSEE NATIONAL DES ARTS ASIATIQUES G.C.R.M.T.
(33) 147 236-165.
Until 27 May.

THE ARTISTS OF DEIR EL-MEDINA.
The site of Deir El-Medina, excavated by the French Institute, Cairo, 1912-1952 and still under study, housed the community of artists, craftsmen, and workmen 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, MUSEE DE L'OUVRE.

ROANNE, Loire
PREHISTORIC, EGYPTIAN, AND GALLO- NUPTIAL ART.
SEESSE JACOP DECHE.- LETTE.
(33) 477 700-090. An ongoing exhibition.

VALENCE, Drôme
ARCHAEOLOGY ON THE RAIL LINES: THE EXCAVATIONS OF THE MEDIEVAL TOWN AT UZES VALLEY.
MUSEE DE VALENCE (33) 475 792-080. Until 5 May.

VESOUL, Haute-Saône
THE GALLO-ROMAN IN UPPER SAONE.
The ARCHAEOLOGICAL SITE OF CHASSEY LES MONTS BOZON. MUSEE GEORGE-CARRET.
(33) 384 765-54. Until 30 June.

VIENNE, Isère
THE CELTS OF HUNGARY.
MUSEES ET SITES ARCHEOLOGIQUES (34) 474 537-401. Until 30 May.

GERMANY
CLASSICAL GREECE.
a major exhibition of about 600 antiquities including many marble statues, found in towns and cities in ancient Greece, are being displayed from the collections in Europe and the United States focusing on the artistic flowering of Athens in the 5th century BC.

BАCH, Nordrhein-Westfalen
BUCHERO: THE CERAMIC OF THE ETUI. USCANS. 146 examples of Buchero ware from the 7th to 6th centuries BC including several from the museum's collection.

2004.

BOCHUM, Nordrhein-Westfalen
THE CELTS OF UZES VALLEY.
MUSEE DE VALENCE.
(33) 475 792-080. Until 5 May.

THE CELTS OF HUNGARY.
MUSEES ET SITES ARCHEOLOGIQUES (34) 474 537-401. Until 30 May.

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BONN
THE FRIERMAN COLLECTION OF ‘EGYPTIAN ACA’: The University of Bonn has opened a new permanent exhibition hall for Egyptian art, with 31 vitrines covering three themes: house, temple, and grave. EGYPTEISCHES MUSEUM (49) 228 737-382 (www.phil.fak.uni-bo.de), Closed during school breaks (5 Aug 5 Sep and 15 Dec - 15 Jan).

ERBACH (Odenwald), Hessen DISCOVERY AND MYTHS: THE TOMB OF TUTANKHAMUN. DEUTSCHES ELENK-BEINMUSEUM (49) 6062-6464 (www. hessenstadt.de/erbach/kultur). An ongoing exhibition.

FRANKFURT AM MAIN
CELESTIAL RELICS IN FRANKFRUT. POWER AND THE CULT OF DEATH IN THE 7TH CENTURY BC. HISTORISC-ARCHAEOLOGISCHES GESELLSCHAFT (49) 69 212 3073. Until 10 November.

THE PUZZLE OF THE CELTS FROM GLAUBURG. HESSISCHE LANDES- AUSSTELLUNG IM DER SCHIRNH KUNSTHALLE (49) 69 299-8820. Until 1 September.

THE RIDDLE OF THE CELTS OF GLAUBURG. New finds of Celtic statues. HISTORISCHE-ARCHAEOLOGISCHE GESELLSCHAFT (49) 69 212 3777. Until 1 September.

FREIBURG, Baden-Württemburg IMAGO IMPERATORII: ROMAN IMPERIAL PORTRAITS FROM A NORTH GERMAN COLLECTION. ARCHAEOLOGISCHE SAMMLUNG DER UNIVERSITAT (49) 761 203-3072. Until 19 May.

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


KASSEL, Hessen REOPENING OF THE ANCIENT ART COLLECTION. The newly renovated rooms include celebrated sculpture, including the Kassel Apollo. ANTIKEN-SAMMLUNG STÄDTISCHE MUSEEN KASSEL (49) 561 71543 (www.kassel.de/kultur).

KÖLN
FASCINATION OF THE ORIENT: MAX VON OPPENHEIM - RESEARCHER, COLLECTOR, DIPLOMAT. An art dealer, collector, von Oppenheim (1860-1946) was also involved with excavations in Tell Halaf, Syria. RAUTENSTRAUCH-JOEST-MUSEUM, MUSEUM FÜR VOLKERSKUNDE (49) 221 336 9411 (www.museen koeln.de/Kijmi/index.html). Until 29 December.

MAINZ, Rheinland-Pfalz EARLY MIDDLE AGES. A permanent exhibition with over 2200 objects; a major reinstallation and expansion with many pieces acquired from excavations over the past 30 years. ROEMER-AND-GERMISCHES ZENTRUMSMUSEUM (49) 613 1232-231.

NUERNBERG, Bayern JORDANIAN ARCHAEOLOGY. A new ongoing overview of the rich discoveries of the period from c. 500 BC to the 6th century AD, with special emphasis on Petra. NATURALHISTORISCHES MUSEUM (49) 911 227-970 (www.nhm-nuern berg.de).

Trier, Rheinland-Pfalz FORUM 01. FINDS AND GRAVE GODS FROM THE LANDESMUSEUMS TRIER. RHEINISCHES LANDESMUSEUM TRIER (49) 651 97740 (www.landesmuseum- trier.de). Until 25 August.

GREECE
ABUNDANT FINDS FROM WEST THRACIAN NECROPOLIS. Klazomenae sarcophagi, vases, terracottas, and jewellery from the 7th century BC to the 12th century BC from the recent excavations of the Archaeological Society of Athens. ARCHAEOLOGICAL MUSEUM (30) 5410-5108. An ongoing exhibition.

ATHENS CLASS OF THE SULTANS. 150 vessels, mosque lamps, and other works of art in glass from the 7th to 19th centuries. BENAKI MUSEUM (30) 1 361-2694. Until 15 May. Catalogue. (See Minerva, Nov-Dec, 2001, pp. 6-15.)

PIRAEUS ARCHAEOLOGICAL MUSEUM. The museum houses a major collection of Greek sculptures from Piraeus, as well as from south-west Attica and Salamis. Recent finds include the Pireas Icons from the Temple of Athena on Kythera and the Mycenaean sanctuary at Methana. Also on display are vases from the Gerodiscos collection, sphinxes, and funerary statues of Piraeus. PIIRAUS ARCHAEOLOGICAL MUSEUM (30) 1 452-1509.

REOPENING OF THE BENAKI MUSEUM. After several years of reconstruction and elaborate refurbishment the museum has reopened, adding to its new vitrines hundreds of objects long in storage, including many ancient treasures, as well as recent acquisitions. BENAKI MUSEUM (30) 1 361-2694.

THE NINE TEMPLE FRIEZES. The east and west friezes, and some of the south and west friezes, have been removed from the east frieze due to the ever-present air pollution and are now installed at eye level in the museum. THE ACROPOLIS MUSEUM (30) 1 925-8724. A permanent installation.

DRAMA, Macedonia ARCHAEOLOGICAL MUSEUM. Located near Philippi, this museum features finds from the Neolithic period to the present day, including pottery and tomb reliefs from the Roman period. ARCHÆOLOGICAL MUSEUM OF DRAMA (30) 521-31365.

IRELAND DUBLIN ANCIENT EGYPT. A recently opened permanent display of Egyptian antiquities drawn from the Museum’s own collections. NATIONAL MUSEUM OF IRELAND (353) 1 677-7444 (www.museum.ie). Ongoing.

BRINDISI FROM THE SEA TO A MUSEUM. On permanent display after careful restoration, two rare Roman bronze statues of the late Republican period found in 1992 in the sea near the Apulian coast. MUSEO ARCHEOLOGICO NAZIONALE CRASSIO. BRINDISI (80) 031 563-545.

CRECCHIO ARCHAEOLOGICAL MUSEUM: CASTELLO DUCALE. The museum includes 6th and 7th century locally excavated Jewels, bronze, ceramics, and glass objects demonstrating Byzantine influences. There are also a considerable number of local objects from the Fracaria Maria Faracci collection, recently bequeathed to the museum (39) 087 194-1392.

FLORENCE ARCHAEOLOGICAL MUSEUM OF VILLA CORSINI. The rooms of this magnificent villa at Castello contain a large quantity of Etruscan and Roman statuary, hidden from view for decades. VILLA CORSINI (39) 055 25575.

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

LA SPEZIA ANCIENT GLASS. The collection of ancient glass assembled by Amedeo Lia, comprising 6th-5th century BC alabaster and a large number of fine glass artefacts. MUSEO ‘AMEDEO LIA’ (39) 018 773-1100. Ongoing.

MILAN NEO-CLASICISM IN ITALY. On view are some of the antique sculptures that inspired Neo-classical artists in Italy. PALAZZO REALE. (39) 028-8451. Until 28 July.

RESTORATION TECHNIQUES FOR THE WOODEN CANOES FOUND IN THE OGLIO RIVER. CRIPTA SANTA MARIA DELLA VITTORIA. Until 5 May.

MONTAGNANA, Padova MUSEO CIVICO E ARCHEOLOGICO. The museum, created in 1980 following the discovery of the Roman necropolis of the nearby genti Vassilida, has now been reorganised. Objects on view range from the Bronze Age to the Middle Ages (39) 042 980-6128.

PERUGIA ANCIENT UMBRIA. WATER AND LAND ROUTES. An exhibition focusing on the role played by Umbria from Prehistoric to 540.
Calendar

the Middle Ages at the crossroad of important water and land routes linking such culturally different peoples as the Umbri and the Etruscans. The 2000 objects displayed include ceramics, gold and bronze funerary goods, hoards of coins, and other precious finds, some from Otricoli, as well as a beautiful meridian. CENTRO ESPOSITIVO ROCCA PAULINA (39) 075 774-7553, infoline (39) 199 101-330. Until 25 June.

MUSEO ARCHEOLOGICO NAZIONALE. New exhibition spaces have been added to the museum, focusing on the Etruscans. The Giuseppe Bellucci collection of amulets and magical instruments and the Etruscan tomb of the Cai Cuti family and its funerary goods (39) 075 575-9682.

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

REOPENING OF THE DOMUS UNDER THE BASILICA OF THE SANTISSI GIOVANNI AND PAOLO. It is possible to visit the site by appointment from Monday to Friday. Tel. (39) 06 721-6601. Ongoing.

REOPENING OF THE ROMAN BATHS AT AND OF THE HOUSES OF JULIUS POLLIUS AND MENANDRIUS. The houses and the baths were closed for years because of restoration work. The House of Menandrius is one of the most important of the large mansions decorated with wall paintings that have survived in the ruined city. PORTA MARINA. E-mail: museionline@adkronos.com. Visits on weekends by appointment.

ROME
VEDO, CERVERI, Vulci. The exhibition celebrates the reopening of all the rooms within the newly refurbished Etruscan museum and three of the most important Etruscan sites in Latinum. MUSEO ETRUSCO DI VILLA GIGLIA (39) 06 322-6571. Until 2 June.

TRIESTE
MASTERPIECES IN METAL FROM MAGNA GREECE. SCUDERI DEL CASTELLO DI MIRAMARE (39) 04 031-7149. Until July 28th.

TURIN
EXCAVATED WEAPONS IN THE ROYAL ARMOURY. ARMERIA REALE (39) 011 543-889. Until 30 September.

ZENOBIA. THE DREAM OF AN ORIENTAL QUEEN. PALAZZO BRICHESARIO (39) 011 562-9294. Until 26 May. (See Minerva this issue, pp. 3-4.)

VERBANIA
MUSEO DEL PAESAGGIO. This museum was opened to display funerary goods found in two Gallo-Roman necropolises at Ominga. On show are Celtic swords, vases, tools, jewels, gold objects, and hundreds of coins, all found in the 346 tombs excavated here since 1890. MUSEO DEL PAESAGGIO (39) 032 350-2418.

VERONA
SMALL ROMAN BRONZES. MUSEO ARCHEOLOGICO AL TEATRO ROMANO (39) 458 010-387. Until 30 September.

JAPAN
NAGOYA

SWITZERLAND
BASIL
CITY OF THE CELTS. HISTORY MUSEUM (41) 61 205-8600. Until 20 September.

OPENING OF NEAR EASTERN GALLEY. In February 2002 a new permanent gallery was opened devoted to the ancient art of Iran, Iraq, Syria, Palestine, and Cyprus. The museum’s recently and recently acquired collection of Egyptian and Near Eastern antiquities is also now on view, within a special- ly designed wing. ANTIKENMUSEUM UND SAMMLUNG LUDWIG (41) 61 271-2202 (www.antikenmuseum.bazl.ch).

SCHAFFHAUSEN
THE EMBREUTHER COLLECTION FROM THE DEAD SEA TO THE SILENT OCEAN. An ongoing exhibition of about 800 objects from the collection of Marcel Einhorn, presented to the city in 1991, ranging from Pre-columbian to ancient Egyptian and Near Eastern antiquities.
MUSEUM ZU ALLERHEILGEN (41) 52 633-0777 (www.allerheilgen.ch).

MEETINGS, CONFERENCES, & SYMPOSIA


17 May. ART AND RELIGION IN THE ANCIENT WORLD. Six speakers. University of Leeds. For times, please contact: Prof. Robert Malby, School of Classics, University of Leeds, Leeds LS2 9JT. E-mail: r.malby@leeds.ac.uk.

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

18-19 May. AMATEUR ARCHAEOLOGY IN SCOTLAND. Conference of the Council for Independent Archaeology to review work conducted by independent and amateur archaeologists in Scotland and the north of England. Contact: Ed Archer, 18 Hope Street, Lanark, ML11 7NE. E-mail: E.Archer286@aol.com.

22 May. RECENT ARCHAEOLOGICAL FIELDWORK IN SUDAN. An international colloquium. British Museum. Contact: Sudan Archaeological Society, Department of Ancient Egypt and Sudan. The British Museum, London WC1B 3DG. Tel: (44) 7323 8500.

23 - 24 May. THE TENTH CONFERENCE OF SFIC STUDY DAYS. Paris, France. The theme of this event is ‘Art Before History: The Conservation of Prehistoric Art’. E-mail: sficfr@5rhm.net (www.5rhm.net/sficfr).

14-16 June. ASSOCIATION FOR THE STUDY AND PRESERVATION OF ROMAN MOSAICS (ASPRM). Summer Symposium. Newchuchester, to include site visits. Contact: Mary Wrisch, Events Secretary. Tel: (44) 1622 605-226.

15 June. ARABIA STUDY DAY: THE QUEEN OF SHEBA. Accompanying the British Museum exhibition ‘The Queen of Sheba and Treasures of Ancient Yemen’. Ticketed event. Contact: Sam Moorhead, Education Department, The British Museum, London WC1B 3DG. Tel: (44) 20 7323 8942.

17 - 21 June. HOW TO SAIL THE SINGLE SQUARED RIB. Roskilde, Denmark. A practical and theoretical course in co-operation with the Danish National Museum’s Centre for Maritime Archaeology. DKK 3000. Contact: Nils-Kristian Vindedotter, 12 Box 289, DK 4000 Roskilde, Denmark. Tel: (45) 46 300-257. E-mail: natur@vikingers kibluesk.net.

29 June. ARABIA STUDY DAY: THE INCESSATE ROUTE. Accompanying the British Museum exhibition ‘The Queen of Sheba and Treasures of Ancient Yemen’. Ticketed event. Contact: Carolyn Perry, Education Department, The British Museum, London WC1B 3DG. Tel: (44) 20 7323 8942.

8 July - 2 August. ANCIENT EGYPT AND THE WIDER WORLD: FROM THE AEGEAN TO THE INDIUS. UCL Bloomsbury Theatre. A one-week bloomsbury summer school, with a sequence of lectures by experts. Lavishly-illustrated lectures, gallery talks in the British Museum, private expeditions, and social events. £270 (accommodation from £20 a night). Contact: The Director, Bloom sbury Summer School, Department of History, University College, London, Woburn Street, WC1E 7BT. Tel: (44) 20 7679 3622.

LECTURES

UNITED KINGDOM

10 June. THE ROAD TO CORINTH: TOURISTS AND PROTO-PILGRIMS IN THE ROMAN WORLD. Mark Hassall. Chemstry Lecture Theatre, Lennard Road, University of Cambridge. 6pm.

18 May. NEW EXCAVATIONS IN ALEXANDRIA, BY LAND AND SEA. Jean-Yves Impeurere. Stephen Clavans Memorial Lecture. Fitzwilliam Museum. Mill Lane Lecture Room 3. Ticketed event. E-mail: Imb50@cam.ac.uk. 2.30pm.

LONDON

2 May. BYZANTINE OBJECTS FROM BRITISH CONTEXTS. Angela Care Evans.
ROMAN LARGE SILVER WINE OR WATER VESSEL

The spherical body is composed of two hinged hemispheres. A single handle ending in a leaf is attached to the upper section and to the lip, which sits atop the concave cylindrical covered neck. 1st Century BC/AD. H. 40 cm (15 3/4 in.); D. 30 cm (11 7/8 in.). Ex English collection.

royal-athena galleries

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ROMAN LIMESTONE SARCOPHAGUS
RELIEF SECTION
A youth holding a kantharos. His intricate costume is heavily detailed with extensive incision. At left is an elaborately turned ‘couch’ leg, and above him the panelled edge of the couch. Very fine style. Palmyra, ca. AD 220-240. H. 61.5 cm (24 1/4 in.). Cf. M. Colledge, The Art of Palmyra, 1976, pl. 102, pp.77-78; R. Stoneman, Palmyra and its Empire, 1992, pl. 16, in the Palmyra Museum.

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THE BRETTON HALL ALTAR
A Hellenistic marble altar from Delos
circa late 2nd/early 1st Century B.C.
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Provenance: Bretton Hall, Yorkshire; formerly
in the collections of Lord Guilford (1766-1827)
and the Wentworth Beaumont family
Estimate: £30,000-50,000

Antiquities

Auction
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Viewing
9-14 May

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