TREASURES FROM EGYPT IN THE USA

PREHISTORY, POWER & THE BRITISH MUSEUM

LEVENTIS CYPRIO TE GALLERY, DENMARK

THE TOMB OF MERYNEITH, SAQQARA

NEOLITHIC ART FROM SHA'AR HAGOLAN

VITRUVIUS' CARYATIDS REVISITED

EXCAVATING ROMAN ED-DUR, SOUTH ARABIA

THE MYSTERY OF DAMASCUS STEEL

INDO-EUROPEANS IN CHINA

Osiris resurrecting, 26th Dynasty, c. 644-525 BC. H. 29.5 cm, W. 18 cm. From Horbelt. Egyptian Museum, Cairo CG 38424. On display at the National Gallery, Washington (Catalogue no. 85).
EGYPTIAN NEW KINGDOM POLYCHROME WALL-PAINTING SECTION


Our full colour 2002 catalogue is available upon request.
Treasures of Ancient Egypt:
The Quest for Immortality
Jerome M. Eisenberg, Ph.D.

The Dendrochronology Debate
Peter James

Status and Symbolism in Prehistory
Peter Clayton

Ancient Cyprus at the Danish National Museum: The A.G. Leventis Gallery
Christopher Follett

Queen of Sheba: Treasures from Ancient Yemen
St John Simpson

Restoring the Clivus Scauri in Rome
Dalu Jones

Meryneith: High Priest of the Aten
Maarten Raven

Neolithic Sha‘ar Hagolan: Art, Cult,
and Settlement in the Jordan Valley
Yosef Garfinkel

Identifying Vitruvius’ Caryatids
Dorothy King

Boom and Bust at Ed-Dur
Ernie Haerinck

The Glitter of the Sword: The Fabrication of the Legendary Damascus Steel Blades
Ann Feuerbach

Rising Damp at Islamic Merv
Sean A. Kingsley

Indo-Europeans in China. Soldier, Trader, Piper, Guard
Murray Eiland

The Geldmuseum Collection, Frankfurt
Murray Eiland

FONDER, EDITOR-IN-CHIEF, AND PUBLISHER
Jerome M. Eisenberg, Ph.D.

MANAGING EDITOR
Dr Sean Kingsley

CONSULTING EDITOR
Peter A. Clayton, F.S.A.

EDITORIAL ASSISTANTS
Isobel Whitelegg
Randall Hixenbaugh
F. Williamson Price
Mark Merrony

EDITORIAL ADVISORY BOARD
Dr Robert S. Bianchi, Lewstone, Idaho
Dr François de Callatay, Brussels
Donald Darwulde, London
Dr Peter Meyers, Los Angeles
Dr David Mitten, Cambridge, MA
Dr J. Michael Puggett, Princeton
Dr Pratapaditya Pal, Los Angeles
Dr Cornelius Vermeule, Cambridge, MA

CORRESPONDENTS
Dr B. R. Halbertsma, Leiden
Dr Filippo Salvati, Rome
Dr Murray Eiland, Frankfurt
Christopher Follett, Copenhagen
Laura Wynn-Antikas, Athens, Greece
Dr S. Perez Yebenes, Madrid
Rosalind Smith, Colin David Beesin, Dublin
Jean Pierre Montesino, Paris

Published in England by the proprietors
Azora Publications Ltd.,
14 Old Bond St,
London, W1S 4PF,
Tel: (020) 7491 2500;
Fax: (020) 7491 159;
s-e-mail: minerva.mag@virgin.net

MINERVA

VOLUME 13 NUMBER 4

IN FORTHCOMING ISSUES:
The Sir John Soane’s Ancient Sculpture Collection
Near Eastern Figurines in the Bible Lands Museum, Jerusalem
Alba Fucens & the Torlonia Collection
Sasanian Silver: the Art of Tribute • Byzantine Wall Paintings

MINERVA 1
EDITORIAL

'Castles in the Sea': Rationale and Fantasy in Archaeology

The discovery and mass media coverage in recent months of the 'City of the Seven Pagodas' off India has been nothing less than fantastic. The joint expedition to coastal Mahabalipuram in the Bay of Bengal by India's National Institute of Oceanography and the Scientific Exploration Society (UK) have identified various murky structures some 6m underwater, including walls standing several metres high and possibly a lion's head in granite.

Whilst expressing some caution, the surveyors have proposed that the site dates back at least 1500 years, and team member Graham Hancock continues to argue that this is but one of a chain of sites across the world which were simultaneously submerged at least 5000 years ago. However, little archaeological data has yet been presented; only delightful fisherman's tales recounting how their forefathers dived onto temples and became trapped behind wooden doors. Local myth also tells of six beautiful temples submerged in a single day by jealous gods.

A wonderful yarn, but for archaeologists nothing tangible exists to discount the site as anything other than 7th-8th century AD Hindu. In the age of spin a huge amount of work needs conducting before Mahabalipuram's early origins can really be accepted.

In an intriguing development elsewhere, the first action of Neil McGregor, newly-appointed director of the British Museum, has been to announce that within weeks of assuming office he plans to hold private talks with members of the British committee for the restitution of the Parthenon Marbles (for the first time in 20 years). This is based on a Greek offer to exchange fresh finds for the old. New, exciting material is potentially a very large carrot for temporary exhibitions and crowd pulling. Reality can be weirder than fantasy!

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

MUSEUM NEWS

Monumental Head of Ptolemaic Queen Acquired by Metropolitan Museum, New York

A highly idealised marble portrait head from an Alexandrian workshop, most probably depicting a Ptolemaic queen, was recently acquired by the Metropolitan Museum of Art and has now been identified as Arsinoe II, joint ruler of Egypt with her brother and husband Ptolemy II from 278 to 270 BC. Her father, Ptolemy I, a Macedonian general and life-long friend of Alexander the Great, 'inherited' Egypt following Alexander’s death and eventually founded the Ptolemaic Kingdom in 305 BC. In 285 BC he appointed his son as co-ruler and died peacefully two years later, at which time Ptolemy II ascended the throne. After Arsinoe's death, she was deified by her brother and was worshipped both as an Egyptian goddess in association with Isis, and also in her own right as a Greek goddess. The head's similarity to images of both Hera and Demeter is believed possible to point to a cult association with one of the two goddesses (or could it actually represent one of these goddesses, or another queen in the guise of a deity, such as Berenike II, wife of Ptolemy III?).

The sculptural style of the head is not dissimilar to the works of the great late classical sculptor Praxiteles, with its wavy locks framing the oval face, its softened features, and the contrast between the smooth skin and the strong patterns of the hair - a style developed in the second half of the 4th century BC. The head would have been inserted into a monumental statue. It is unfinished at the top and back, typical of Alexandrian heads, since marble was scarce in Egypt and had to be imported. The less important parts, such as a veil for this head or the crown of the head, would have been added in stucco or one or more pieces of marble.

Originally acquired by George Baldwin when he served as the British Consul-General to Egypt from 1785 to

ANNUAL SUBSCRIPTION

(6 issues)
UK £18; Europe £20
Rest of world:
Air E27/$34; Surface £20/$33
Published bi-monthly.
Send subscriptions to either the London or New York offices below.

ADVERTISEMENT SALES

(Outside US)
Isobel Whitelegg,
14 Old Bond Street,
London, W1S 4PP.
Tel: (020) 7495 2590
Fax: (020) 7491 1595
E-mail: minerva.mag@virgin.net

(UK)
Suzanne Verdugo,
Suite 2B, 153 East 57th St,
New York, NY 10022.
Tel: (212) 355 2033
Fax: (212) 688 0412
E-mail: ancientart@aol.com

TRADE DISTRIBUTION

United Kingdom:
Diamond Magazine Distribution Ltd
Tel. (01797) 225229
Fax. (01797) 225657

US & Canada:
Distinctor, Toronto

Egypt & the Near East:
American University in Cairo Press,
Cairo, Egypt

Printed in England by
Simpson Drewett,
Richmond, Surrey.

All rights reserved; no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior written permission of the publishers or a licence permitting restricted copying issued by the Copyright Licensing Agency Ltd, 33-34 Alfred Place, London, WC1E 7DL.

ISSN 0957 7718
© 2002 Aurora Publications Ltd.

Subscribers' issues distributed by MSC Mailers, Inc, 420 South Ave Middlesex, NJ 08846, USA. Periodicals postage paid at Middlesex NJ and additional offices.

Postmaster, please send address changes to Minerva c/o MSC Mailers Inc, POBox 943, Round Brook, NJ 08805.

The publisher of Minerva is not necessarily in agreement with the opinions expressed in articles therein. Advertisements and the objects featured in them are checked and monitored as far as possible but are not the responsibility of the publisher.

MINERVA 2
1796, it was purchased at auction following his death in 1828 by William Richard Hamilton (1777-1859), Secretary to Lord Elgin. Hamilton was a member of the London Society of Dilettanti, which published the head in 1835 in their second volume of Specimens of Antient [sic] Sculpture. The head remained with the Hamilton family for another century, during which time it was placed on loan to the British Museum (from 1933 to 1976). It was sold on the death of Mrs. W. Campbell, a descendant of Hamilton, at Sotheby's in London on 12 July 1976 to Arielle Herrmann, who then loaned it to the Museum of Fine Arts, Boston. It has since then passed through two other American collections to find its permanent home at the Metropolitan Museum of Art.

Jerome M. Eisenberg, Ph.D.

The Ringlemere Gold Cup

In November last year a metal detector was detecting in a field in the parish of Woodnesborough, Kent, when he received a signal almost at the detection limit of his equipment. The source of the signal was a rare example of an Early Bronze Age gold cup, one of only two known from this country. Cliff Bradshaw, who has a keen interest in archaeology, followed procedure impeccably; his find was notified to the Coronet as potential Treasure under the 1996 Treasure Act. By involving the local Portable Antiquities Scheme Finds Liaison Officer, Michael Lewis, the first step was taken towards the investigation of the site. An excavation was then carried out by the Canterbury Archaeological Trust under the direction of Keith Parfitt, with funding from English Heritage.

The cup had been badly crushed, possibly by the subsolling machine which might also have dragged it from its original burial spot (though there are no striations on the interior), but is otherwise complete. On delivery to the British Museum for study and analysis, almost the first thing we did was to compare it with the gold cup from Rillaton, Cornwall (see Minerva, this issue, p. 21). This dates to c. 1700-1500 BC and was found in a burial cairn with a bronze dagger in the early part of the 19th century; other finds, including a pottery vessel and what were probably faience beads, were lost. This burial stands late in the series of richly-furnished graves of the Early Bronze Age, with its main focus in Wessex and clear connections with other parts of Britain and Europe.

The Ringlemere cup (as the new find is now known) is a little larger than the Rillaton example and the gold is certainly thicker. As far as one can tell in its crumpled condition, it is about 112mm high. There are striking similarities between the two in the broad strap handle attached by rivets with lozenge-shaped washers (a feature also shared with the gold cup from Fritzdorf, near Bonn) and the corrugated decoration of its body. A near row of dots was punched just under the rim from the outside of the vessel. The cup was probably (apart from the handle) made in one piece, and hammered onto a former. The plain, conical base with omphalos shows hammer marks just visible in the right light.

Survey and subsequent excavation at the find-spot confirmed that there was a low remnant mound surrounded by a substantial circular ditch. Pottery and flintwork from the mound material, and from small pits, showed that there had been Late Neolithic (Grooved Ware) activity on the site. The cup itself appears to have come from within the mound material, with no evidence of a dug feature apart from an old animal burrow in the top of which the cup may have been resting. At the time of writing there are various possibilities for the cup's context: it was dragged by agricultural machinery and burrowing activity from its original burial place on the old ground surface, or in a grave or other cut feature, or it was inserted into an existing mound not far from where it was found. All this remains to be resolved, but we do now have important information about the nature of the site and its immediate area.

A small number of cups in gold, silver, amber, and shale are known from the later Early Bronze Age in north-western Europe, some from graves. Amber and shale cups have been found with burials of the Wessex Culture in southern Britain, and may thus be comparable to pottery cups deposited in funerary contexts in Central Europe (for example the 'classical Aunjetitzl' cups). The earliest gold in north-west Europe was relatively small-scale tinplate in sheet gold, for example the basket-shaped ornaments (possibly earrings) found with some Beaker burials of the mid- to late third millennium BC, followed by lamellae (broad neck collars). Objects like the Ringlemere and Rillaton cups, and other embossed work, show the development of more sophisticated goldsmithing skills which are seen in artefacts of the Mold gold ca. 1900-1600 BC (see Minerva, this issue, p. 21).

This remarkable find, as unexpected as it is welcome, has given us an important new insight into European prehistory. It bears particularly on the network of trading and other connections which allowed ideas as well as goods to travel long distances in the changing world of the early metal age.

Gillian Varndell and Stuart Needham, Department of Prehistory and Early Europe, The British Museum

**NEWS FROM EGYPT**

Proto-Hieroglyphic 'Tableau' Located near Luxor

A series of crudely inscribed scenes and symbols, measuring just 46 by 52 cm, on the wall of a desert cliff at Gebel Tjaati, some 40km north-west of Luxor, could be the earliest known historical document, dating to Dynasty 0, c. 3250-3150 BC, and predating the so-called 'Scorpion' Macehead in the Ashmolean Museum which depicts a ritual ceremony. The 'tableau' was discovered by a Yale University Egyptologist, Dr John Coleman Darnell, and his wife Dr Deborah Darnell, in 1995 while they were surveying ancient trade routes in the southern Egyptian desert.

The depiction on the bottom register is thought by Darnell to be that of a ruler, apparently King 'Scorpion' returning to Abydos following his victory over the ruler of Naqada. The procession begins with a figure carrying a staff, followed by a bird with a serpent in its beak, a bound captive with a bullhead staff behind (perhaps a symbol for the vanquished ruler, found also on pottery from Abydos), and a bearded man ('Scorpion?') holding the captive with a rope and holding a mace in his other hand. It is preceded by a falcon, the symbol for a king, over a scorpion.

Darnell believes that it is a record of Scorpion's military victory over one of the several existing small kingdoms and a proclamation of the triumph of order over chaos or - more simply and less allegorically stated - victory, resulting finally in the unification of the
entire country. It apparently predates what has been until now considered to be the earliest historical document, the much more sophisticated Narmer Palette in Cairo Museum, created just a few years later, which celebrates the victory of Upper Egypt over Lower Egypt and the unification of both lands. The earlier ‘Scorpion’ Macehead depicts the ruler wearing only the White Crown of Upper Egypt, but is also far more finely executed.

In 1993-94 the Darnells had previously discovered what may be the earliest known alphabetic writing, a Semitic script dating to c. 1900-1800 BC, at Wadi el-Hol, a few kilometres to the west of Gebel Tjaauti (see Minerva, Janu- 
ary/February 2000, p. 2). A book on both sites by Dr Darnell, Theban Desert Road Survey, Vol. I: Rock Inscriptions at Gebel Tjaauti and Wadi el-Hol, Egypt is just being published by the Oriental Institute, Chicago.

Jerome M. Eisenberg, Ph.D.

2nd Dynasty Royal Tomb Found near Saqqara

Archaeologists from the Rijksmuseum van Oudheden (National Museum of Antiquities, Leiden) and the University of Leiden have discovered the remains of the tomb of king of the 2nd Dynasty (2770-2649 BC) in an ancient Egyptian cemetery near Saqqara. The unique find was made in January to March during investigations in underground chambers beneath the tomb of the high priest Meryneith (c. 1350 BC), which was discovered last year (see Minerva, this issue, pp. 31-34). Further research in April has led to the conclusion that this is a royal tomb - the oldest to have been found to date by the Leiden expedition in Saqqara.

The discovery is of great scientific importance since only two other 2nd Dynasty royal tombs have been excavated in Saqqara. The tomb has been plundered and largely destroyed, so the team only found fragments of pottery and stone vessels. But this evidence, and the southern location of the tomb in the cemetery, reveals its status and date.

The complex has been completely excavated and consists of a 6m-deep vertical access shaft and a number of typical underground rock-cut galleries with side-niches, extending over an area of about 15 x 15m. None of the mud-brick superstructure is preserved, and the upper and subterranean structures may have been partly destroyed by Meryneith in the reign of the pharaoh Akhenaten (1353-1336 BC) during the construction of his own tomb. Late, the complex was re-used for simple burials, as evidenced by the many remains of mummmies of the period 600-300 BC.

A 2nd Dynasty tomb found beneath the Tomb of Meryneith near Saqqara. Underground rock-cut galleries with side- 
niches extend over an area of roughly 15 x 15 metres. Photo © National Museum of Antiquities, Leiden.

Two Monumental Statues of Amenhotep III Unearthed at Luxor

An Egyptian-German archaeological mission directed by Dr Rainer Stadelmann of the Deutsches Archäologisches Institut in Cairo has excavated two huge red granite statues from the reign of Amenhotep III (1386-1349 BC) at Kom al-Hitan, the site of the demolished 18th Dynasty pharaoh’s mortuary temple on the west bank of the Nile. The right half of an enthroned statue of Amenhotep III was located at the second pylons of the temple. A partial statue of a queen, perhaps Tiy, was also found, with just the head and possibly the lower part of her body (or another statue) on a rectangular pedestal remaining. The only tangible signs of the temple that still exist are the famous Colossi of Memnon, two colossal enthroned images of the king, one of which is flanked by two much smaller sculptures of his mother Mutemwiya and Queen Tiy. Excavations will continue in the area of the temple courtyard.

Jerome M. Eisenberg, Ph.D.

Temple of Merneptah, Successor to Ramesses II, Reopened

The mortuary temple of Merneptah (13th son of the great pharaoh Ramesses II, 1212-1202 BC), located behind the Colossi of Memnon on the west bank opposite Luxor close to the Theban desert, has been reopened along with an on-site museum. This development follows 15 seasons of restoration by the Swiss Institute of Archaeology, under the leadership of Dr Horst Juritz, in collaboration with the Supreme Council of Antiquities. Several superb polychrome limestone reliefs were hidden in the foundations of the temple and are now on display. In restoring the demolished temple it was necessary to lift blocks of stone that each weighed as much as 24 tons.

When Merneptah built his temple he plundered and reused both blocks of stone and statues from the nearby temple of Amenhotep III (see above), including the famous Victory Stele of 1207 BC, on which he recorded many of his military victories and conquests. During the restoration, reused blocks were found that had been taken from earlier buildings of Hatshepsut and Akhenaten. Fragments of a colossal sphinx and of nine jackal-headed sphinxes were also uncovered and are now on display in the museum, which also contains many architectural elements and inscriptions, a large fragmentary stele, metal and stone tools, pottery, and ostraca.

Jerome M. Eisenberg, Ph.D.

Colossal Bust of 19th Dynasty Queen Excavated in Zagazig

A 3.7m-high granite bust of one of the wives of Ramesses II has been found by a German-Egyptian mission at the Tell Basta temple of Ramesses II at Zagazig, about 58km north-east of Cairo. Weighing 12 tons, it would have been part of an as-yet undiscovered statue which would have measured about 26m when complete. The bust thus belongs to the largest 19th Dynasty sculpture ever found in the Delta area. Without an inscription, identification of Ramesses’ wives is difficult - there were eight of them. It is most probably Nefertari, or perhaps her daughter Meryetaten, who succeeded her mother as the ‘Great Royal Wife’ following her death, for a colossal statue
of Merytamun with her name was found several years ago at Akhmin in northern Upper Egypt.

Jerome M. Eisenberg, Ph.D.

EXCAVATION NEWS

‘Prehistoric Venice’ to be Sacrificed for Sewage Plant

With regrettable frequency the discovery of spectacular archaeological sites is matched by their spectacular destruction by civil engineering projects. The recent discovery of a fascinating new site near Pompeii in southern Italy, dubbed ‘prehistoric Venice’ by its excavators, awaits the same fate. Thought to date from 1500 BC, the Middle Bronze Age site at Poggioamarino comprises roundhouses built on artificial islands, complete with a canal network and bridges.

The prehistoric site lay buried 6.5m below ground level until it was discovered by engineers conducting preliminary work on a sewage project along the Sarno river. The site’s excavators have described Poggioamarino as one of the best preserved and largest Bronze Age settlements in the world. Despite its importance, the site is scheduled for destruction to make way for a large sewage plant. Eight circular islands have so far been discovered, but archaeologists believe that the site is far larger. Six sample excavations are planned to assess the site’s size.

The islands were formed by oak piles driven into mud. Each contained a hut and a small landing stage for a canoe, and was connected to the other parts of the settlements by bridges. Archaeological evidence suggests that the settlers changed the course of the river, dug canals, drained the area, and constructed the foundations of their homes using wooden stakes as platforms for superstructure. This technique is similar to how Venice was founded some 2000 years later.

It has been suggested that Poggioamarino was occupied for about 1000 years until its inhabitants were driven out by floods and mud-slides in the 6th century BC. Natural catastrophe also caused the end of Nola (located 16km to the north), a recently discovered Bronze Age site buried in ash by Mount Vesuvius (1700 years before it destroyed the Roman city). While forcing the abandonment of these sites, nature also guaranteed their remarkable preservation. It is thus ironic that humanity should return to destroy ‘prehistoric Venice’.

Mark W. Merrony, Somerville College, Oxford University

A bronze spear head amongst various pottery vessels from Poggioamarino, occupied from the Middle Bronze Age (c. 1500 BC) to the 6th century BC. © Soprintendenza archeologica di Pompei.

Below left: wooden piles from the foundations of one of eight circular artificial Middle Bronze Age island settlements (c. 1500 BC) excavated at Poggioamarino. © Soprintendenza archeologica di Pompei.

Archaic Statuary in Athens: the Kerameikos Kouros

The annual excavations of the German Archaeological Institute at Kerameikos in Athens have uncovered a 2m-high kouros statue lying face down within a creek of the Iridanos river. The find, described as unique and of vast importance given the rarity of comparable 6th-century BC known statuary, was found in an area of central Athens where the ancient city walls and cemeteries are located and where the Institute has been excavating since 1913.

The Kerameikos kouros has a characteristically Archaic stern expression, almond-shaped eyes, and long, ornate curls. Its fists are clenched and its arms are positioned close to the body. The statue has been attributed to the Sculptor of Dipylus, whose work is only known from two other kouroi (in the Metropolitan Museum, New York, and the National Museum, Athens).

Other material recovered during the excavations include remains of two capitals, two marble lions, and fragments of a sphinx whose exact twin was found almost 100 years ago. All date to the 6th century BC. When asked whether the site is likely to yield further surprises, site director Professor Wolf-Dietrich Niemeier stated that ‘A hundred years ago archaeologists discovered the finds of the sculptor [of Dipylus] and we were almost certain that that was it. Now I can only say that I really, really don’t know any more’. The Kerameikos excavations are also directed by the Greek Ministry of Culture.

Sean A. Kingsley

The 6th-century BC kouroi, crafted by the Sculptor of Dipylus, and discovered during the German Archaeological Institute excavations at Kerameikos, Athens. © REUTERS/Yiorgos Karahalis.
Hadrianic statue of Venus that was used as a fountain was found in situ in the caldarium of an adjacent bath complex, while a third complex, and the other bank across the river, has yielded fine mosaics.

As well as the unusual density of bathing facilities, a monumental road leading towards Pergamon, villas, and a Nymphæum have been found, but nothing so far that can be identified as a temple or sanctuary. Clearly an important town, the excavations at Allianoi are continuing throughout the year.

Dr Dorothy King

Viking Elites on Lake Tissoe, Denmark

Archaeologists excavating Denmark's most important site, a huge Viking manor house complex on Lake Tissoe, west of Copenhagen, are gleaming key information about the lifestyle of the elite more than one thousand years ago. Archaeologists had kept a covert eye on Tissoe since the discovery there in 1977 of a stunning Viking gold necklace weighing 1.8kg.

Systematic annual digs started in 1995 at the site, which is located on the western shore of Lake Tissoe, near Kalundborg in west Zealand (Denmark's biggest island), 60km from Copenhagen. Here experts from the Danish National Museum have been unearthing the foundations of what is the largest building yet discovered from Denmark's Viking period, dating from AD 600-1050, along with a substantial assemblage of high-quality artefacts and evidence of workshops,outhouses and adjoining buildings, pit houses, and smelting activity. The site is big running 1.5km along Lake Tissoe's shores, and only about one-sixth of the total 500,000 square metre area has been investigated so far. The 'manor house', dating back about 1000 years, was 48m long and 12.5m wide with a floor area of 550 square metres. The height of the building, which had the typical upturned boat shape of a longhouse, was 12m. To the south of the site remains of a Viking bridge over a small river have been excavated.

Tissoe's importanc is obvious from in excess of 10,000 finds, many of which are metal artefacts of exquisite quality and execution. Museum curator Lars Jorgensen, director of the Tissoe dig, told Minerva that 'All indications point to the presence of aristocratic people at Tissoe. The manor house possibly functioned as a royal estate, but the lack of graves on the site would seem to indicate that it was not a permanent residence as such, more likely representational quarters with associated cult activities. This sets it apart from normal Viking settlements - it lacks the buildings and graves of aristocrats associated with permanent settlements of the period'. Objects from Ireland, Germany, and eastern Scandinavia testify to far-reaching contacts. Significant quantities of food remains (in the form of bones) indicate that at times large numbers of people attended the manor for banquets, and the jewellery discoveries point to the presence of a Viking elite, Jorgensen said. This impression is strengthened by finds of skeletons of mighty war horses and sleek hunting dogs.

Among other artefacts are arrowheads, sword hilts, and riding equipment, as well as luxury items such as gold, silver, and bronze brooches, ornamental jewellery, imported items, and an abundance of coins. An exquisitely carved bone tuning peg for a string instrument - dating to the 8th century AD - offers an interesting clue as to the entertainment which occurred in the hall. 'The quality of the jewellery means that we are dealing here with the absolute elite of the Vikings', Jorgensen said.

The current theory is that Tissoe was only a temporary residence of the king or royalty, used primarily for feasting, hospitality, entertainment, and other ritual functions. It was in all probability closely related to Leje, near Roskilde, 70km to the south-east, the possible ancient seat of the Viking kings. In the hall at Tissoe, the powerful local Viking lord or king is thought to have carried out his important role of lavishly entertaining important guests and rewarding allies for their political support at huge ceremonies and feasts, as described in the Icelandic sagas, Beowulf, and Old English 8th-century epic poems.

Supporting the cult place theory is the discovery of some 20 'Thor's ham-
mer' miniatures depicting the hammer-yielding thunder god. Tisso - meaning Tyr's Lake - derives its name from Tyr or Tir, one of the Vikings' war gods, and weaponry such as swords, lances, and axes, of which 50 examples have so far been found in the lake, could have been sacrificial offerings made by warriors. Excavations are due to resume this autumn at Tisso for a two-month period.

Christopher Follett

LETTERS TO THE EDITOR

Dear Sirs,

Having worked in the ancient coins and antiquities business for some years, I feel qualified to express an opinion on the contemporary state of the art market and its relation to the academic world. Many academics in the state sector have seen fit to - and act as - a college of medieval cardinals who would like to eradicate the heretical trade in antiquities under the misconceived concept that this will end the illicit looting of ancient sites around the world, especially in economically disadvantaged but culturally rich countries of the southern hemisphere.

Searching out, collecting, and preserving antiquities is as old as antiquity itself. Governments and their academic advisers forget a very human element about the antiquity scene: the very ancestors of the Turkish, Egyptian, Asian, European, or Latin American peasants were the creators of the ancient artefacts which survived the wanton destruction of barbaric invasions and monotheistic religious fundamentalists. These classical monuments, idols, statues, paintings, manuscripts, objects of desire, tools, and weapons, have not lost their original fascination and compelling attraction to even 'uncultured' people.

Most of the collections that are now in museums were originally assembled by private collectors and learned enthusiasts at a time when nation states were more concerned with power politics, war, and religion rather than antiquarian culture. In Europe, from the time of the barbaric invasions and later the Reformation, any building, book, or work of art was destroyed without compunction if it was deemed ideologically or economically advantageous to the state to do so.

In the aftermath of 18th-century Enlightenment, and during the course of the 19th and early 20th centuries, many of the great art collections were nationalised by governments that now perceived culture as fundamentally important to national prestige. The acquisition or looting of antiquity was carried out on an unprecedented scale. State-sanctioned plunder saw at its peak the hauling off of entire monumental buildings such as the celebrated Pergamon Altar to Berlin and the Parthenon or Elgin Marbles to London. Such pillage would even have embarrassed imperial Rome at the height of its Hellenistic acquisitions.

Is it not time that the states of Europe, heirs of those self-styled empires of the 'golden age of hypocrisy' which perpetuated these expropriations, set an example to the world by offering to reinstate the more glamorous cultural trophies to their original sites? In the spirit of a reunifying Europe and civilised neighbourly collaboration, national pride could be satisfied on all sides by diplomatic compromises such as museum extensions built across borders in the style of the Guggenheim Venice, the Boston Museum of Fine Arts in Tokyo, or the National Gallery West Country. A British Museum Athens could enjoy extra territorial rights and, under its aegis, relocate an exhibition of the former Elgin Marbles (or anything else it wanted to) on a temporary, permanent, or temporarily shared basis. The BM has admirably conserved the Parthenon sculptures from human and environmental degradation for two centuries to the extent that it has become an ambassador of Greek and therefore European culture to the English-speaking world. If they were to be restored to their rightful place close to the original temple for which they were specifically commissioned from Phidias, the gesture could represent the cultural equivalent of the restitution of democracy after the Second World War, and give the cash-strapped BM incalculable kudos, which, if handled with imagination, could reap rich financial rewards.

Blanket laws in Mediterranean countries covering all antiquities and coins, by which owners or finders receive little or no compensation for declaring them to the authorities and thus having the same effect as blanket laws against the production and use of drugs: the creation of a huge and uncontrollable black market. These countries should be encouraged to circumnavigate the black market and adopt fair antiquity laws, as practiced in Britain, which encourage close collaboration between finders, collectors, dealers, and academics, all of which is essential for serious research.

As Winston Churchill put it in 1930, 'From every man will someday be required not the meager or discarding of various loyalties, but their simultaneous reconciliation in a complete or larger synthesis'. I am an ancient coin dealer, an academic numismatist, an art lover, a resident in London, an Italian national, a European. How can we attract the attention of the authorities of these countries and ask them to make progressive reforms of their antiquity laws when nations blatantly hold, as they see it, some of their finest archaeological treasures without their consent?

Iatol Vecchi

Dear Dr Eisenberg,

As a subscriber to Minerva since its first issue, I congratulate you on having initiated a first-rate periodical that covers the ever-expanding field of archaeology in a timely and interesting manner. The illustrations are first-rate and the layout attractive. The text is a model of concision: well written, informative, factual and never patronizing.

You have cast a wide net and reaped a rich harvest, and since new finds are made every day Minerva does not risk running dry.

Dr Dietrich von Loebner
formerly Metropolitan Museum, New York
TREASURES OF ANCIENT EGYPT: THE QUEST FOR IMMORTALITY

An important new travelling exhibition from Egypt, 'The Quest for Immortality: Treasures of Ancient Egypt', originating at the National Gallery in Washington, will travel on to a number of museums in North America and Europe over the next few years. Jerome M. Eisenberg, Ph.D., presents some of the highlights of this exciting exhibition.

During the past decade there has been an abundance of exhibitions, both general and specific, dedicated to the arts and artefacts of ancient Egypt. With these exhibitions and their accompanying catalogues (whether scholarly or of the 'coffee table' genre), which concentrate on one period or locality to explain everyday life or ineffable death, the reviewer is finally at a loss for the obligatory descriptive litany. However, 'The Quest for Immortality - Treasures from Ancient Egypt', due to open at the National Gallery in Washington, D.C. on 30 June, boggles hyperbole. One is stunned by the quality of the objects selected because of the pleasure that the viewer derives from the obvious delight with which each was created. No matter how intricate the decoration, there is a serenity - I suppose one might say maat - in its harmonious nature, which calmly draws the viewer closer to the source.

The focus of the ancient Egyptian world was on the afterlife and the quest for immortality. Across more than three millennia of Egyptian history the search for eternal life occupied a major role in the art of this wondrous civilisation. The organisers of this exhibition have chosen to focus on this subject and to present it by concentrating on several important periods of Egyptian art and, whenever possible, pieces associated with one another.

For the ancient Egyptians, the continuous harmony of the world, not only in its creation and existence, but also its continuation in the afterworld, was inspired by the many deities that they worshipped. They prayed to representations of these gods in their temples and filled their tombs with sculptures, reliefs, and paintings of them. Alongside prayers and hymns, endless offerings were made to the deities in the hope that they would assure themselves a pleasant and bountiful place in the afterworld.

Just as the Judeo-Christian concept of heaven as a place of perfection permeates modern imagery, so the Egyptian view of the afterlife as an idealised recreation of actual existence adorned their 'Houses of Eternity'. In this exhibition, however, the more complex aspects of surviving in the afterlife are the focus: the religious texts of the various Books of the Dead and, in particular, the Amduat, The Treatise of the Hidden Chamber, which follows the course of the sun god Re through his nightly journey into the netherworld. Unlike the Book of the Dead, it was reserved for the use of royalty and high officials. The Amduat appeared in complete form, for the first time, painted on the walls of the tomb of Tuthmosis III (1479-1425 BC). A meticulous reconstruction of the sarcophagus chamber from this tomb forms the core of the exhibition.

Unlike the artistry of the decoration created during the construction of the tomb, the secret text of the Amduat, with its guidebook for the pharaoh's journey, was painted on the walls by scribal priests as part of the funeral itself. During his life he...
was responsible for maintaining order in the universe, but that duty had to be fulfilled even in the next world. Therefore, it was of the utmost importance to all Egyptians that the pharaoh successfully passed through the demon-guarded gates of Underworld, and the inscriptions on the walls of his tomb held the necessary spells to grant access.

The bulk of the material exhibited dates from the New Kingdom, but objects from the 12th to 17th Dynasties clearly demonstrate the origins in that period. This is then further complemented by additional objects through the 26th Dynasty, expressing in an unforgettable visual narrative a 1000-year evolution of artistic thought. The exhibition is accompanied by a splendid 239-page, large format colour catalogue, the layout of which enhances not only the objects but, page by page, the readers appetite for more of these exquisite images. The opening essays, both insightful and intuitive, by Professor Erik Hornung and Dr Betsy M. Bryan, along with the individual entries by so many eloquent scholars, are compelling. But it is the objects, which alloy the talent of those who made them with the hopes of those for whom they were made in a furnace of unremitting beauty, that remind us that ‘...all the good...of this Beloved Land...live forever’.

For several years the Swiss-based Society of the Friends of the Royal Tombs of Egypt and its Egyptian sister society had formulated the possibility of a special travelling exhibition to North America and Europe, primarily on the royal tombs of Egypt. It has now come to fruition due to the concerted efforts of a dedicated group of Egyptologists organised as a scientific committee by the United Exhibits Group of Copenhagen in association with the National Gallery of Art in Washington and the Supreme Council of Antiquities in Cairo. The committee was headed by Erik Hornung of the University of Basel, and included Theodor Abt of the Federal Institute of Technology in Zurich, Fayza Haikal of the American University in Cairo, and Betsy M. Bryan at Johns Hopkins University in Baltimore.

The exhibition has been arranged in five sections. The first is devoted to the king and society in the New Kingdom. Since he was the chief officiant of the cults of the principal gods, the artisans crafted many of the gods’ images in a reflection of his features. The second section presents some of the magnificent coffins in which they were interred, the statuary with which they hoped to preserve their images, the funerary equipment and elaborate jewellery for their use in the afterlife, and the symbols of their office and rank. The third section illustrates many of the objects that have been found in the tombs of the nobles, including canopic equipment, servant figures, furniture, and games. The last section introduces us to a broad selection of the many Egyptian deities, both anthropomorphic and zoomorphic, especially those that were important for protection in the netherworld, regeneration, and the solar cycle of rebirth.

It is not often that a major exhibition of antiquities from Egypt itself is presented in either America or Europe. While ‘Pharaohs of the Sun’, organized by the Museum of Fine Arts, Boston (see Minerva, November/December 1999, pp. 24-33), included a number of objects from the Egyptian Museum, and a number of antiquities have been loaned to specialised exhibitions, this is the first time in many years that a full exhibition has been mounted solely from Egyptian sources.

‘The Quest for Immortality: Treasures of Ancient Egypt’ is the result of this ambitious project and it is a worthy successor to the two previous major exhibitions from Egypt which took place in America - ‘The Treasures of Tutankhamun’ in the 1970s and ‘Ramesses the Great’ in the 1980s. Most of the objects have never been exhibited outside Egypt and, indeed, there are several that have never been published or put on display even in Egypt.
Treasures of Ancient Egypt

Fig 5. Vulture armlet of Queen Ahhotep, 18th Dynasty, reign of Ahmose I, c. 1550-1525 BC. Gold inlaid with lapis lazuli, carnelian and turquoise. H. 7 cm, W. 7.5 cm, D. 7 cm. Dira Abu el-Naga, Mariette excavations, 1859. Egyptian Museum, Cairo JE 4679/CG 52068 (Catalogue no. 24). This striking armlet was said to have been found on the mummy of Queen Ahhotep. The vulture represents Nekhbet, goddess of Upper Egypt, protector of the pharaoh and of the dead. The queen's headdress is often in the form of a vulture clasping the top of her head, symbolising her rank.

Fig 6 (right). Statue of Thutmose III, 18th Dynasty, c. 1479-1425 BC. Wood. H. 79 cm, W. 23 cm, D. 30 cm. Tomb of Thutmose III, KV 34, excavations of Victor Loret, 1896. Egyptian Museum, Cairo CG 24901 (Catalogue no. 28). This pharaoh, ruling for 54 years, was famed for his military prowess and his construction of many major temples. This statue was one of the few objects remaining in his plundered tomb in the Valley of the Kings when it was found in 1898, along with the king's sarcophagus, several other wood sculptures (see Fig 6), fragments of furniture, a model boat, an alabaster vase, and some faience plaques. The striding king wears a nemes headdress and a kilt with a projecting apron. It was originally completely coated with bitumen.

Fig 7 (left). Coffin lid of Queen Ahhotep, 18th Dynasty, reign of Ahmose I, c. 1550-1525 BC. Wood, gilded coloured wood. H. 216 cm, W. 70 cm, D. 26 cm. Dira Abu el-Naga, Mariette excavations, 1859. Egyptian Museum, Cairo CG 28501 (Catalogue no. 25). This Queen Ahhotep was not the famed mother of the young first ruler of the 18th Dynasty (and possible co-regent with him at the beginning of his reign), but perhaps the wife of Taa II, a minor Theban king who ruled shortly before the beginning of the 18th Dynasty. The coffin, covered with feather patterns, called a trish, originated in the 17th Dynasty and was used only by royalty from the 18th Dynasty onward. The curls of the large Hathor-type wig wrap around blue balls.

Fig 8. Leopard of Thutmose III. 18th Dynasty, c. 1479-1425 BC. Wood covered with bitumen. H. 25 cm, L. 75 cm, D. 12 cm. Thebes, Valley of the Kings, tomb of Thutmose III, KV 34, excavations of Victor Loret, 1898. Egyptian Museum, Cairo JE 32448/CG 24912 (Catalogue no. 29). One of a pair found in the tomb of the pharaoh, it was once completely covered with bitumen, the colour of Nile silt, representing the promise of resurrection, in addition to its use as a preservative. The two rectangular mortises on the back of the animal indicate that it was part of a group composition, perhaps including the figure of the king, as the pair found in the tomb of Tutankhamun.

MINERVA 10
Treasures of Ancient Egypt

Fig 9. Boat from the tomb of Amenhotep II, 18th Dynasty, c. 1427-1400 BC. Painted wood. H. 50 cm, L. 234 cm, D. 41 cm. Thebes, Valley of the Kings, KV 35. Egyptian Museum, Cairo JE 32219/CG 4944 (Cat. no. 1). This elaborately painted boat is one of several models found in the king's tomb. Among the scenes on the sides, those on the stern depict the goddess Maat with outstretched wings, kneeling on a mat; before her, a falcon-headed sphinx trampling a Libyan, preceded by three depictions of the falcon-headed god Montu smiting the enemies of Egypt - a Syrian, a Nubian, and a Levantine. In a smaller scene to the right a royal sphinx tramples a Nubian. Both Montu and the royal sphinxes are no doubt manifestations of Amenhotep II.

Fig 10 (right). Chair from the tomb of Yuya and Tuya, 18th Dynasty, reign of Amenhotep III, c. 1390-1352 BC. Wood and gold. H. 60 cm, W. 43 cm, D. 39 cm. Tomb of Yuya and Tuya, KV 46, Valley of the Kings. Egyptian Museum, Cairo JE 95543A/CG 51111a (Catalogue no. 39). One of three chairs found in the tomb of Yuya and Tuya, the parents of the wife of Amenhotep III, Queen Tiy. Two of them, including this one, are smaller and no doubt belonged to the queen's daughter, Sit-Anum. On the openwork back the leaping dwarf deity Bes, protector of women and children, is flanked by two figures of Taweret, the pregnant hippopotamus goddess, patroness of pregnancy and childbirth and also the protectress of the family at night.

Fig 11 (left). False door of Puymyre, 18th Dynasty, reign of Hatshepsut and Thutmose III, c. 1479-1425 BC. Granite. H. 213 cm, W. 118 cm, D. 34 cm. Thebes, el-Khokha, tomb of Puymyre (TT59), removed by Gaston Maspero, 1882. Egyptian Museum, Cairo JE 34047 (Catalogue no. 55). This beautifully executed reddish granite false door was found in the tomb of the priest Puymyre, second prophet of Amun. The false door was placed on the west wall of the offerings chapel of the tomb (the deceased resided in the west) and served as the connection between the living, who came to place offerings and give prayers, and the deceased. The panel above the doorway depicts Puymyre and his wife, the priestess Senyseneb.

Fig 12 (right). Statue of Senenmut and the princess Neferue. 18th Dynasty, reign of Hatshepsut, c. 1473-1458 BC. Grandiolette. H. 60 cm, W. 30 cm, D. 36 cm. Karnak, court of the cachette. Egyptian Museum, Cairo JE 36923/CG 42116 (Catalogue no. 10). Senenmut, here shown as the 'Steward of the Princess Neferue', was the architect of the Queen's mortuary temple at Deir el-Bahari, and also held several other official titles relating to the god Amun. Several of the 25 known statues of Senenmut depict him with the princess, often in unusual poses for official statuary. Here, uniquely, he is depicted in the position of a scribe and holding the princess in a tender, nursing position, perhaps indicating both his learnedness and his close position to the royal family.

MINERVA 11
Fig 13 (left). Amenhotep, son of Hapu, as a scribe. 18th Dynasty, reign of Amenhotep III. C. 1390-1352 BC. Granodiorite. H. 125 cm, W. 73.5 cm, D. 71 cm. Thebes, Karnak, Temple of Amun-Re, north face of Tenth Pylon, east side of doorway, excavations of George Lefranc, 1913. Egyptian Museum, Cairo JE 44861 (Catalogue no. 15). Amenhotep, the king's master architect and scribe, was the most important official in Egypt during the reign of his namesake. This superb statue, one of a pair, depicts him as a scribe in the traditional pose, his palette over his left shoulder. He was later worshipped as a wise man and a healer, and, by the Ptolemaic Period, as a god alongside Iminhotep, the great architect of the 3rd Dynasty.

Fig 14 (below left). Fragment of an obelisk. 19th Dynasty, reign of Ramesses II, c. 1279-1213 BC. Red granite. H. 335.6 cm, W. 101.6 cm, D. 139.7 cm. Tanis, but possibly originally from PI-Ramesses. Supreme Council of Antiquities, Tanis (Catalogue no. 5). This huge top portion of an obelisk of Ramesses II, made of red granite from Assuan, was found at Tanis, south of his capital city, PI-Ramesses. It was no doubt brought to Tanis during the 21st or 22nd Dynasty for re-use in the construction of a building, as was common in that period since building materials of large size were becoming scarce. Each side depicts the kneeling Ramesses making an offering to the enthroned god Aton; below is a Horus falcon above the king's name in a serdab.

Fig 15 (below middle). Colossal head of Ramesses II asurpated from Senusret I. 19th Dynasty, reign of Ramesses II, c. 1279-1213 BC, and 12th Dynasty, reign of Senusret I, c. 1956-1911 BC. Red granite. H. 230 cm, W. 71.5 cm, D. 106 cm. Memphis. Egyptian Museum, Cairo CG 644 (Catalogue no. 13). This imposing head of Ramesses wearing the White Crown of Upper Egypt was recarved from a portrait of Senusret I on a colossal (6.7 m) striding statue, one of at least four erected by the 12th Dynasty king at Memphis. Among the more significant changes, the protruding mouth of Senusret has been carved back and is now far fuller, and the eyes are more averted and the corners widened.

Fig 16 (right). Stela of Nebnakht and family. Early 18th Dynasty, c. 1550-1458 BC. Painted Limestone. H. 109 cm, W. 53 cm, D. 17 cm. Sedment el-Gebel by F. Petrie, 1923. Egyptian Museum, Cairo JE 4099 (Catalogue no. 12). The top register depicts Sennufer, High Priest of Helopoisis and High Priest and Chief of Artists at Memphis, accompanied by his pet monkey, receiving offerings from the priest Nebnakht and his wife, the daughter of Sennufer, Sherit. In the middle register the parents of Nebnakht receive a libation and offerings from Nebnakht and his wife. In the bottom register Nebnakht and his mother receive libations from his son, the priest Amenhotep; seated behind him is Sherit. All three men hold the title of priest of the ram-headed god Harusaphes.
Fig 17 (above front on, and below in profile). Osiris resurrecting, 26th Dynasty, c. 644-525 BC. Gneiss, with a headdress in electrum and gold. H. 29.5 cm, W. 18 cm, D. 55.5 cm. From Horbeil, Egyptian Museum, Cairo CG 38423. (Catalogue no. 85). This unusual prone figure is that of the god Osiris, wrapped as a mummy, in the process of resurrecting. His divine headdress is surmounted by an electrum and gold shuty crown of two ostrich plumes, which rests on two rams horns and bears a sun disk. His depiction as a mummy represents both the protection of the body and its potential for rebirth. Similar images appear in temple and tomb reliefs and paintings, but this is the only image known in the round.

Fig 18 (above). Bracelet with the eye of Horus. 22nd Dynasty, reign of Sheshonk I, c. 945-924 BC, and Sheshonk II, c. 890 BC. Gold, lapis lazuli, carnelian, and other stones. H. 4.5 cm, Diam. 7 cm, Tanis, 1939, tomb of Sheshonk II. Egyptian Museum, Cairo JE 72184A (Catalogue no. 45). The cloisonné design on this heavy sheet gold bracelet is that of the wedjat eye or eye of Horus over a neb-sign (basket), the hieroglyphs for 'all health'. One of two similar bracelets, the inscriptions inside were for Sheshonk I, thus they were probably heirlooms intended to bear the king safely into the afterworld. The wedjat eye bracelets would have protected his wrist bones and helped to keep his body intact.

Fig 19 (right). Statuette of Neferetem. Late Period, c. 664-324 BC. Bronze. H. 41.5 cm, W. 6.5 cm, D. 13.5 cm. Sakkara, Serapeum, Egyptian Museum, Cairo CG 38076 (Catalogue no. 83). The god of unguents, perfumes, and the primeval lotus blossom was the son of Ptah and the lion-headed goddess Sakhmet (or Sekhmet - also in the exhibition both as a colossal granodiorite goddess and as a small bronze). He is shown with his usual headdress in the form of a blue lotus flower in this impressive striding bronze figure. His sickle-shaped sword, or harpast, as usual, terminates with a falcon head surmounted by a sun disk; the handle is decorated with a papyrus flower.
Treasures of Ancient Egypt

Fig 20 (above left). Block with relief of kneeling Nebmefer. 18th Dynasty, reign of Amenhotep III, c. 1390-1352 BC. Granodiorite. H. 55.5 cm. Discovered in 1987 at the Sobek Temple of Dakhshou. Luxor Museum J 136 (Catalogue no. 91). Nebmefer was a priest and the Overseer of the Treasury of Amun. Two crocodiles, representing the crocodile god Sobek, crawl upon this amunia block. Nebmefer is shown on both sides of the block, on the left paying obeisance to the crocodile god Sobek and Hathor, on the right to the cartouche of Amenhotep III. A sistrum of Hathor with her facing head appears on the front. The back depicts his wife and mother, each playing a sistrum.

Fig 21 (above right and below right). Sarcophagus of Khonsu. 19th Dynasty, c. 1295-1186 BC. Stuccoed, painted, and varnished wood. H. 122 cm, L. 261 cm, W. 99.5 cm. Tomb of Senmedjem, no. 1, at Deir el-Medina. Egyptian Museum, Cairo JE 27382/CG 47745 (Catalogue no. 68). Khonsu was a son of Senmedjem. They both held the title of Servant in the Palace of Truth, and probably assisted in decorating and furnishing the tomb of Rameses II. This elaborately painted sarcophagus, decorated with scenes from the Book of the Dead and mounted on sledge runners, was found in the magnificently painted tomb of Senmedjem. The two coffins found within it are now in the Metropolitan Museum of Art, New York.

Fig 22 (left). Funerary figure of the Adjuvant Hat. Late 18th Dynasty, reign of Akhenaten/Tutankhamun, c. 1352-1327 BC. Limestone. H. 20 cm, W. 6.5 cm, D. 4.5 cm. Purchased at 'from Tutu el Gebel.' Egyptian Museum, Cairo JE 39590 (Catalogue no. 59). This finely carved servant figure, or ushabti, was made toward the end of the Amaury Period when, since the Egyptians then worshiped only the sun god Aten in place of all of the traditional deities, there were no other guides to the underworld in the tombs. The usual ushabti text has now been replaced with an offering formula dedicated by the king and the 'living Aten', which normally appeared on stele or on the tomb walls.
Fig 23. Canopic chest of Queen Nedjemet. Late 20th Dynasty, c. 1087-1080 BC. Gilded and painted wood. H. 83 cm, W. 50 cm, D. 66 cm. Deir el-Bahri Royal Cache, Thebes, discovered in 1881. Egyptian Museum, Cairo TRY 2012-25-11 (Catalogue no. 75). This elegant canopic chest originally contained the canopic jars housing the internal organs of the wife of the high priest Herihor. By the end of the New Kingdom Anubis, as the recumbent jackal atop the chest, had replaced the representations of the protective goddesses that normally adorned the chest, Isis, Nephthys, Neith, and Selket. Anubis was the god of the dead and the lord of the necropolis. As the patron of embalmers he oversaw the process of mumification and then guided the dead to the afterworld.

Fig 24. Pectoral of Psusennes I. 21st Dynasty, reign of Psusennes I, c. 1039-991 BC. Gold, cornelian, lapis lazuli, turquoise. Necklace (not shown) 1. with pectoral 60 cm, W. of pectoral 13.5 cm, D. 1.5 cm. Tanis, 1939, tomb of Psusennes I. Egyptian Museum, Cairo JE 85785 (Cat. no. 47). This elaborate pectoral is not unlike the smaller examples found in the tomb of Tutankhamun. A large lapis lazuli scarab is affixed to the shrinemike pectoral and attached to elobonie wings. Two cartouches of the king appear above and below the scarab, atop which is a winged solar disk. This solar image of the king is flanked by figures of Nephthys and Isis.

Fig 25 (below left). Funerary mask of Wemudjebuendjed. 21st Dynasty, reign of Psusennes I, c. 1039-991 BC. Gold. H. 20.3 cm, W. 17.8 cm, D. 15.2 cm. Tanis, 1939, Royal tomb no. 3, chamber 4. Egyptian Museum, Cairo JE 87783 (Catalogue no. 43). Although the General Wemudjebuendjed was buried in the tomb of Psusennes I, he does not appear to be a member of the royal family, for although he held major military and priestly positions, he did not bear any royal titles and his mask did not have royal attributes such as a headdress and beard. This splendid mask was part of his impressive burial furnishings, including both gilded wood and silver coffins which perhaps represented solar and lunar rejuvenation.

Fig 26 (below). Gold pectoral with solar boat. 22nd Dynasty, reign of Sheshonk I, c. 945-924 BC. Gold, lapis lazuli, and glass paste. H. 37.5 cm, W. 19 cm, D. 1.2 cm. Tanis, tomb of Psusennes I, grave of Sheshonk II. Egyptian Museum, Cairo JE 72171 (Cat. no. 48). This elegant pectoral was found in the tomb of Sheshonk II by Pierre Montet in 1939 near the end of his extensive excavations of the royal tombs at Tanis. A solar boat bears a large sun on which the composite solar god Amun-Re-Horkhry and a small figure of Mut are depicted in relief, flanked by the sky goddess Hathor and Maat, the goddess of truth. Two gold falcons stand guard above the storby night sky.
Fig 28 (right). Pendant in the form of a Hathor head, 22nd Dynasty, reign of Osorkon II, c. 874-850 BC. Gold and lapis lazuli. H. 5.1 cm, Mit Rahina (Memphis). Egyptian Museum, Cairo JE 86780 (Catalogue no. 32). This pendant of the head of the cow-eared goddess Hathor was found on the mummy of Prince Sheshonk, a high priest and king's son. Originally a sky goddess (here her headress represents the sky), she was the wet nurse of the infant god Horus and of the pharaohs. As a necropolis goddess she supplied food, drink, dance, and consolation to the dead. At Memphis she was a tree goddess, the 'Lady of the Sycamore'. In later periods she was also the goddess of beauty and love.

Fig 27 (above left). Statue of Isis, 26th Dynasty, c. 644-525 BC. Graywacke. H. 89 cm, W. 21 cm, D. 46 cm. Sakkarra, tomb of Psamtik, discovered by Auguste Mariette in 1863 south of the causeway of Unas. Egyptian Museum, Cairo CG 38884 (Catalogue no. 79). This elegant and finely polished statue of Isis was found with two other sculptures in the tomb of Psamtik, one of an enthroned, mummified Osiris and one of the goddess Hathor in the form of a cow. Isis was the wife and sister of Osiris and the mother of Horus. Psamtik was the chief scribe, governor of the palace at Sakkarra, and the superintendent of seals. The compact, fine-grained graywacke was especially popular for sculptures from the 26th Dynasty to the Ptolemaic Period.

Fig 29 (above right). Pyramidion of Amenhotep-Huy, 19th Dynasty, reign of Ramesses II, c. 1279-1213 BC. Granodiorite. H. 47.5 cm, W. 53 cm, D. 52 cm. Top and bottom erased. Sakkarra, Egyptian Museum, Cairo TRY 7-11-24-1 (Catalogue no. 96). The four-sided pyramidion, the Egyptian benben, charted the solar journey and presented prayers and hymns to assure the deceased a proper celestial ascent to become an 'Imperishable star'. Amenhotep-Huy was a scribe to Ramesses II, probably the governor of Memphis, and the 'mouthpiece of the king at the temple of Ptah' in Memphis. This pyramidion is connected both to Osiris for death and rebirth, and to Re for the solar journey, rather than the usual connection with just one of the deities for this type.

Fig 30 (below). Sarcophagus lid of Nitocris. 26th Dynasty, 664-525 BC. Red granite. H. 82 cm, W. 274 cm, D. 112 cm. Found at Deir el-Medina in 1885. Egyptian Museum, Cairo TRY 6-2-21-1 (Catalogue no. 108). This lid of a massive red granite sarcophagus (the sarcophagus itself is not in the exhibition) depicts the mummified daughter of Psamtik I, the first ruler of the 26th Dynasty. In its archaizing style, reflecting later New Kingdom royal sarcophagi, it shows the princess in an Osiris-like pose, wearing a lappet wig with a royal vulture headdress and holding a crook and flail in her crossed arms. She was installed by her father as the 'God's Wife of Amun' at Thebes, continuing a royal tradition of that time. A small mortuary chapel was built for her at Medinet Habu.
VENUES:
National Gallery of Art, Washington - 30 June to 14 October 2002
Museum of Science, Boston - 17 November 2002 to 30 March 2003
New Orleans Museum of Art - 19 October 2003 to 25 February 2004
Natural History Museum, Denver, Colorado - 12 September 2004 to 23 January 2005
Musée des Beaux Arts, Montreal - 20 February to 26 June 2005
Frist Center for the Visual Arts, Nashville, Tennessee - 11 June to 9 October 2006
Portland Art Museum, Oregon - 5 November 2006 to 4 March 2007
Museum of Fine Arts, Houston - 2 September to 31 December 2007

In addition to these venues, plans are also being finalised for the exhibition to tour to Cleveland, Dallas, Phoenix (Arizona), Pittsburgh, and Toronto. Plans are also at an advanced stage for part of the exhibition to travel to Europe. See future Minerva events calendars for finalised locations and dates.

The splendid, lavishly illustrated catalogue for the exhibition, also titled 'The Quest for Immortality: Treasures of Ancient Egypt', on which this article and the illustration captions were based, was edited by Erik Hornung and Betsy M. Bryan. It includes an introduction and an essay on art for the afterlife by Professor Bryan, an essay on Thutmose III by Faya Haikal, and a three-part essay on pharaonic tombs, the Amduat, and the Litany of Re (a text from a royal tomb about the sun god Re and the king) by Professor Hornung. The 107 entries in the catalogue itself were written by a distinguished group of Egyptologists including James Allen, Lawrence M. Berman, Mamdouh El-Damaty, Terence DuQuensne, Richard Fazzini, Rita E. Freed, Richard Jasnow, Adel Mahmoud, Ibrahim El-Nawawy, Ann Macy Roth, Edna R. Russman, and Emily Teeter. Several students in one of Professor Bryan's seminars also contributed entries. The Quest for Immortality: Treasures of Ancient Egypt (256 pp., illustrated in colour throughout) is published by the National Gallery of Art and United Exhibits Group in association with Prestel Publishers, Munich, London, and New York, 2002. Hardback, £65.00, £43; paperback (at venues only), £30.00.

Fig 31 (below left). Coffin of Isis-em-akhibt, 21st Dynasty, reign of Psusennes II, c. 959-945 BC. Painted wood, gold. H. 208 cm, W. 65 cm, D. 50 cm. Deir el-Bahari Royal Cache, Thebes. Egyptian Museum, Cairo CG 51031 (Cat. no. 51). The princess was the daughter of the priest king Menkheperre and the wife of the High Priest of Amun, Pinedjem II. She was a priestess of Mut at her temple at South Karnak. One of her daughters also served in the temple as a second priestess and chief of entertainers. It is one of the finest of the coffins of this period with its gilded face, massive wig, lotus flower headpiece, large ear studs, and hands, and its panoply of deities divided by winged goddesses.

Fig 32 (below middle). Pectoral of Sheshonk II, 22nd Dynasty, reign of Sheshonk II, c. 890 BC. Gold, lapis lazuli, carnelian, glass paste. H. without the band 6.4 cm, W. 5.1 cm, L. of the chain 31.5 cm. Tanis, 1939, tomb of Sheshonk II. Egyptian Museum, Cairo JE 72172 (Catalogue no. 44). On this pectoral a scarab pushes the sun up into the sky, symbolising the rising of the sun at dawn. Although this was one of the eight ornaments found around the neck of Sheshonk II's mummy, it probably once belonged to Sheshonk I, for the composition, with the White Crowns on both of the heads of the two serpents (uroei), is a pictorial representation of the throne name of this king.

Fig 33 (right). Bead net and gold mask of Hekaemsuef. 26th Dynasty, c. 644-525 BC. Gold, gilded copper, lapis lazuli, amazonite, faience, glass paste. H. 145 cm, W. 47 cm, D. 7 cm. Sakkarra, tomb of Hekaemsuef, Egyptian Museum, Cairo JE 55923/EG 58668 (Catalogue no. 53). This impressive funerary set boasts of a gilded mask with a divine beard and a wig inlaid with black and green glass paste. The eyes are of feldspar and obsidian. The broad wesekh collar is made of gold, lapis lazuli, and amazonite beads and is capped with large beaten-gold falcon heads. The beaded net, reconstructed by G. Daressy, is of the same materials and features beated-gold images of the winged goddess Nut and the Four Sons of Horus.
Debating Dendrochronology

The dendrochronology debate

Peter James discusses the quest for an absolute chronology for the ancient Aegean.

Every archaeologist's dream is a dating technique which can date finds to a precise year, and of all available methods dendrochronology comes nearest. In an ideal case bark will still be preserved and dendrochronology can tell us the exact year when the wood was felled, while this might work well for prehistoric posts or firewood, matters are not so easy for artefacts where carpenters and sculptors have shaved off an unknown number of tree-rings. For this reason dendrochronology usually only offers a terminus post quem, a date after which the artefact was made.

All the same, the fact that dendrochronology deals in real, exact calendar years makes it more 'tangible' than radiocarbon, which can only express dates as a broad range in terms of statistical probability. To know that the last tree-ring in an artefact dates to 899 BC is far more rewarding than learning that it grew sometime between 1020 BC and 830 BC (at 95.4% probability). One reason for the vagueness in radiocarbon dating is that the amount of carbon 14 produced in the atmosphere (and hence absorbed by living organisms) has not remained constant.

It is dendrochronology that has provided the key to this puzzle: by measuring amounts of C14 in well-dated tree-rings we can calibrate radiocarbon results. Hence the double importance of a sound dendrochronology.

The hopes of East Mediterranean archaeologists presently rest on the work of Professor Peter Kuniholm and his Cornell University team, who, for many years, have been working on a dendrochronology for the ancient Aegean. The chance of their success from the Dendrochronology Project has had some major successes. In the late 1950s American archaeologists working at Gordion excavated a spectacular royal burial, believed to be the tomb of the famous Phrygian king Midas. (Though we know him best from Greek legend, Midas was a real king, mentioned in Assyrian records of the late 8th century BC, and the tomb could well be his.) It proved to be a gift to dendrochronology. Underneath a huge earthquake, the small building forming the tomb consists of large juniper logs with the bark still present. One log contained as many as 918 rings and the group, taken together, allowed Kuniholm to establish a sequence going back 1026 years. Next, the pattern of the earliest rings was found to overlap with the last rings of another log from the mound of Porsuk, southern-central Turkey. Together they span 1503 years - from the Middle Bronze Age down to the assumed 8th-century date for the tomb.

The problem, however, has always been to peg this 'Gordion Master Sequence' precisely in time. Ideally, dendrochronology works by counting back the rings on living trees, then matching their growth patterns with records from the past. Unfortunately, Kuniholm and his team are far from completing an 'absolute' dendrochronology back to the Iron Age. The continuous sequence only goes back to AD 362, while between that date and Midas' time there are only patchy sequences. As there is no way of providing an exact date for the Midas tomb from history, radiocarbon has been turned to for an alternative answer. Over the years numerous samples from the Gordion master sequence have been radiocarbon dated at Heidelberg University. Kuniholm's first stab at interpreting these was to lower the date of the tomb (and all the attendant culture) to c. 547 BC. Later tests raised this date massively to c. 757, and in 1996 the improved calibration curves again changed the date to c. 718 BC.

Most recently - in two papers in last December's Science journal - the date has been slightly raised again, to c. 740 BC. This time a large number of new radiocarbon tests were made on trees belonging to the upper and lower ends of the Gordion sequence. When 'wiggles' again against the central European dendrochronology, the dates from the two ends were found to be offset by over two decades (compared to the number of rings). The conclusion reached in the Science articles is that the upper dates should be preferred, raising the whole sequence by 22 years. As for the radiocarbon results, complicated by variations in the amounts of C14 - a possibility that has long been suspected. To use C14 dates calibrated by one tree-ring sequence (central Europe) in order to fix in time another (Anatolia), and then to use that sequence to modify our wider understanding of C14 behaviour, is clearly a perilous exercise. Yet the team may well be right in their Solomonic judgement in favour of the older Gordion results. The lower ones fall largely in the 8th century, which has long been known as the beginning of the 'radiocarbon disaster area' - a flat stretch of the calibration curve stretching from about 800 to 400 BC.

Other aspects remain worrying, however. The confident pronounce- that a firm chronology has now been achieved sounds disconcertingly like the confident claim made in 1995 (in Nature). Then, the dating allowed the team to match a tree-ring period of abnormal growth with a 'high' date for the Bronze Age explosion of Thera, ostensibly supported by an anomalous amount of sulphuric acid in the Greenland ice layer dated to c. 1625 BC. Since then particles of volcanic glass have been found in this layer, but analysis showed they are not from Thera. Now, we are told that this growth anomaly in Anattolia conspicuously matches c. 1645 BC, the other peak of Greenland sulphuric acid favoured by high chronologists. A sceptical might wonder how much the quest for a precise date for Thera (the 'holy grail' of the field) has cost us. As much as the simple desire to sharpen up Aegean dendrochronology.

Dating a tree-ring sequence is one thing; using it to provide actual dates for archaeology is another. Fortunately, Kuniholm's team have made some premature announcements which subsequent work has shown to be invalid. A date of 1305 BC for the Late Bronze Age wreck of Uluburun (off south-western Turkey) was trumpeted as confirmation of the generally accepted chronology of the Late Bronze Age. In the recent Science paper it was virtually retracted. (The sample used was badly gnarled and twisted.) Another date of 1621 BC for a wooden bowl from the Shaft Graves at Mycenae has been categorically withdrawn. (The rings were never properly measured.) While the fact has not been advertised by Kuniholm and his colleagues, there are the only two results so far declared for the Aegean Late Bronze Age, and both have proved to be faulty. For the same period, dates for a number of Anatolian sites have been announced in newsletters, but the results from only one have been published and these are clearly anomalous for the standard chronology. The salutary experience of Uluburun and Mycenae means that large question marks will remain over the other Anatolian sites until they are formally published for scrutiny.

About chronology, building Sir Mortimer Wheeler once remarked 'we have...been preparing time-tables; let us now have some trains'. With respect to the time-tables, the work of the Aegean Dendrochronology Project has been steady and apparently meticulous. As for the trains, some have already been hauled. Nevertheless, we still have a long way to go before the 'dream ticket' of Aegean/Anatolian dendrochronology is fully realised.
STATUS & SYMBOLISM IN PREHISTORY

Peter Clayton looks at a major new display, ‘Prehistory: Objects of Power’, at the British Museum

Among the many disruptions and losses of gallery space at the British Museum caused by the development of the Great Court was the demolition of the ‘Man before Metals’ Early Prehistory display that had stood on a mezzanine floor beside the great Hinton St Mary Roman mosaic at the top of the main staircase. But now, not only has the stupendous Great Court been completed but the opportunity was taken to remodel the top of the main staircase and insert there a new temporary Prehistory Gallery. It is the first major display of the newly named Department of Prehistory and Early Europe (known formerly as PRB - the Department of Prehistoric and Romano-British Antiquities). The new display is focused on Man (in the broadest sense of the term) and his achievements from the earliest times in creating objects that at different levels could be reflections of power or control from around 2.5 million years ago (Olduvai Gorge handaxes) until the end of the European Bronze Age, c. 800 BC.

The exhibition area is quite modest in size, since it is restricted to a virtual cross-road in the Museum, but that in itself is an advantage ensuring that the display has high profile from all passing visitors. The underlying rationale of the exhibition was to make accessible major and interesting pieces from an unrivalled prehistoric collection. To tell the story of man’s evolution over 2.5 million years was indeed a challenge and it has been most ably met by presenting the objects within a thematic framework in specially designed cases. Four academic curators from the Department have been involved in this wide-ranging exhibition: Nick Ashton had responsibility for the Lower Palaeolithic; Jill Cook for the Upper Palaeolithic; Gillian Vardell, the Neolithic; and Stuart Needham the Bronze Age. The outcome has been a choice of objects (many not seen in public for more than 50 years) that present themes that transcend cultural differences.

The Gallery is essentially about prehistoric relationships, humans and animals, and body language that emerge in the Upper Palaeolithic with homo sapiens sapiens, modern man. A prime example of body language and decoration comes from the Grimaldi caves, Menton, Italy, of c. 2,600 BC, where a male burial was decorated with cowrie shells and pierced animal teeth; a scattering of red ochre on the corpse may have been an endeavour to imbue it with life, or to prepare it for a life in another world. Man’s relationship with the animals of his environment led to their representation on fragments of engraved bone (Fig 1), on the so-called ‘batons de commandement’ (Fig 2), and on animal-shaped spear-throwers (Fig 4). Two aspects in the production of these objects should not be forgotten, the obvious one of the sophistication of the art and animal representation, but also the minds that had worked out how, by using a spear-thrower, the accuracy and velocity of the missile could be considerably increased.

What was it that made man decide to create fine objects beyond their strict utilitarian use, and to step away from the utilitarian, if it was not an inherent pursuit of perfection, and a need in some cases to reflect structure and society, perhaps even a ‘spirituality’. This can be seen very early on in objects such as the remarkable large Acheulian flint handaxe from Edmondsham, Dorset (Fig 5) - its sheer size prevented it from having a functional use - which could only have had a symbolic status. A pursuit of perfection can be seen in the finely polished stone mace heads of the Copper Age...
(c. 2300-2100 BC) and the Early Bronze Age of c. 1700-1500 BC. It is interesting to note the introduction into the labels of some British items of a 'Copper Age' date, something which previously had not been applied in a Western European context but had been associated more with the Middle East.

Very typical of a pursuit of perfection is the later fine bifacial flaking on flint knives such as the beautiful laurel-leaf flint blade (Fig 6) from Volgu, Châlon-sur-Saône, France, of c. 14,000 BC, and the finely worked ripple-flaked flints from Abydos and the Fayum in Egypt. Taken a step further, 10,000 years later in the Early Neolithic, the ultimate material used for an obviously ritual object is seen in a splendid polished green jadeite axehead. Whilst these pieces have their origins in utilitarian objects, the striking expressionism of figurative representations should not be overlooked, such as the very rare complete Late Neolithic seated figure from the Vinča Culture of Serbia (Fig 7); where fragments of torsos and heads are the more usual pieces in museums and collections. From the Middle East comes the unique small, schematic yet quite endearing, calcite embracing couple from the Natufian Culture of Palestine.

Status and spirituality must also be reflected in the group of the three chalk-carved cylinders, the Folkton Drums, with their curious schematic faces (Fig 3) from a child’s grave in Yorkshire, given to the Museum in 1893 by that indubitable barrow digger Canon William Greenwell. The favourite archaeological description of 'ritual use' is almost certainly correct in this instance since, despite their provenance, they can hardly be thought of in any sense as a child’s toys. Similarly, the small stone knobbled balls that come from Late Neolithic Scottish sites of c. 3000-2000 BC can provide no rational utilitarian answer. Perhaps their possession, like the enigmatic chalk ‘drums’, can be interpreted as precious grave goods which gave access in some way to the spirit world, to a belief in an immortal status after death.

Objects in a high-status burial are well displayed in the new presentation of the Copper Age/Early Bronze Age (c. 2300-2100 BC) burial from Barnack (Yorkshire; Fig 8) with its ‘type fossil’ pottery beaker, greenstone archer’s wrist-guard and ‘toggles’ (still of unknown usage).

Once the metal ages are reached the objects take on an even more magnificent aspect - there is no question as to their symbolism of power and status in a community. Paramount here is the centrepiece of the exhibition - the Mold Cape (Fig 9). Found at Mold, Flintshire (Clwyd) in 1833 during road works that dug into a burial barrow of c. 1900 to 1600 BC, the Cape makes a strong point about identity, whilst the embossing used in its decoration denotes cultural affiliations. As the reconstruction painting shows (Fig 10), the Cape could not have been worn with any ease as it strongly restricted any upper arm movements. Hence it could only have had a ceremonial or religious function whilst, at the same time, exhibiting great wealth and command of resources by its wearer. Whilst most of the pieces of the Cape were acquired by the British Museum.
between 1836 and the mid-19th century, some pieces only came into the collection as late as 1972 (others have never been recovered). For the new display the opportunity was taken to re-examine the Cape, restore it, and support it on a new mount. Originally it would have had some kind of material backing to give it added strength as the gold is quite thin. Interestingly the barrow was known locally as ‘The Hill of Fairies’, and the ‘small’ people of the Bronze Age who ‘disappeared’ down a hole in a hillside have often been thought to have been the origin of many fairy tales; added to which at Mold there is a story of a man in golden armour who was seen on horseback on top of the barrow before it was opened. Irrespective of the obvious mythic quality of these stories, they very clearly evoke prehistoric man’s command over both past and present societies.

An obvious display of wealth, and thereby of status, was the deliberate disposal by burial, no doubt as some kind of offering as opposed to a hoard, of precious metal objects. The Early Bronze Age Rillaton (Cornwall) gold cup (Fig 11) was found close to a barrow before 1837, and, since Cornwall was one of the areas exempted as a Royal Duchy under the old law of ‘Treasure Trove’, it ‘disappeared’, and only re-surfaced in 1936. Its label signifies that it is on ‘Loan from the Royal Collection’.

From the Middle Bronze Age, c. 1500-1300 BC, comes the huge bronze Oxborough Dirk weighing an incredible 2.56kg (Fig 12). It was found in 1994 set vertically in peat in a small stream valley in Norfolk. The craftsmanship displayed in producing so great a weapon that could only have been intended for ostentatious display before its final dedication really makes one gasp. The Late Bronze Age group, c. 1100 to 800 BC, from Milton Keynes (Bucks) consisting of two neckrings and three bracelets is a case in point of status indicated by disposal of wealth - their overall weight is more than 2kg.

Overall, the new exhibition is an absolute eye-catcher with the selection of such a plethora of fine objects from European and some Middle East contexts but, aside from that aspect of the display, itself the raison d’être for the choice of so many of the objects, it is the second aspect that makes it a gripping presentation. It is a striking departure from the old-fashioned presentation of prehistoric objects in a boring chronological sequence that was so common in museums only a few years ago (and still is in some). The objects have been put into their thematic context, with interpretation and thought as to how prehistoric man might have viewed them. What motivated his religious and secular life is carefully presented here to bring the prehistoric world alive and to try and make it understandable to modern man, the inheritor of this past. The exhibition and presentation of the objects in this fashion reasserts the relevance of our past and prehistoric cultures, together with their interpreted values, to understanding our contemporary world.
Denmark’s National Museum in Copenhagen possesses the richest collection of ancient Cypriot art in Denmark. A new gallery which opened in June will finally properly exhibit a stunning array of artefacts (including pottery, terracotta figures, limestone statuettes, metalwork, and jewellery) dating from the Early Bronze Age (2500 BC) to the Roman period from this eastern Mediterranean island.

Cyprus’ A.G. Leventis Foundation has been the driving force behind the refurbishment at the Danish National Museum by establishing the new Leventis Gallery of Cypriot Antiquities in Copenhagen. It will be the fourth permanent exhibition that this cultural body has created in major museums as part of its campaign to make Cypriot antiquities in foreign museums known to a wider public. The other Cyprus galleries funded by the Leventis foundation are in the British Museum in London, the Fitzwilliam Museum in Cambridge, and the Metropolitan Museum of Art in New York (see Minerva, May/June, pp. 18-23).

Ancient Cypriot artefacts first appeared in Denmark in the first half of the 19th century, and a Danish archaeological expedition to Rhodes in the early 20th century unearthed many fine Cypriot limestone statuettes and terracotta figurines from neighbouring Cyprus. But it was probably not until the first half of the 20th century that serious consideration was given to the archaeology of Cyprus in Denmark.

In 1912 Frederik Poulsen published his pioneering work Der Orient und die Germanische Kunst in which Cyprus played a key role, and in 1924 Christian Blinksberg wrote a study of the temple of the fertility goddess Aphrodite at Palaepaphos, modern Kouklia, located in the south-western Paphos District. Cypriot vases of the Bronze and Iron Ages were given prominence in the first fascicle of Blinksberg and K. Friis Johansen’s Corpus Vasorum Antiquarum of the Danish National Museum (1924) and Cypriote material was also highlighted in a catalogue of terracottas published in 1944.

Danish interest in the archaeology of Cyprus was undoubtedly sparked by the monumental work of neighbouring Sweden, which opened up Cyprus to archaeology with the legendary Swedish-Cyprus expedition led by Einar Gjerstad (see Minerva, Jan/Feb 2001, pp. 26-29). The expedition, conducted from 1927-1931, was the first systematic archaeological survey of Cyprus. Gjerstad and his team uncovered major sites throughout the island, notably Ayia Irini to the north-west, where an ‘army’ of 2000 terracotta figurines from the Cypro-archaic period of 625-500 BC was sensationally unearthed in a field. He also worked at ancient Kition (Larnaca) in south-east Cyprus, at Lapithos, Mersinaki, Youni Palace in the north, and at other key ancient sites.

Danish scholars’ attention was doubtless directly drawn to Cypriot...
Cypriot Art in Copenhagen

Fig 5. Bichrome IV ware bowl. Decorated with large-winged bird with long beak, moon and crescent-shaped motifs above the neck. Iron Age, c. 1050-480 BC. H. 16 cm. Cat. no. 71.

Fig 6 (below). Bichrome Red II/V ware jug decorated with a female figure wearing a diadem and headress holding a juglet that forms a spout. 600-310 BC. H. 35.5 cm, 33.5 cm (from left to right). Cat. nos. 80-81.

archaeology by Gjerstad (1897-1988) when he worked as Classical Archaeology Professor at the University of Lund, in southern Sweden just across the sound from Copenhagen. Gjerstad made extensive use of the collections of Cypriot classical pottery in the Danish National Museum when writing a major work on the Cypro-Geometric, Cypro-Archaic, and Cypro-Classical periods in the late 1940s. In 1935 the Danish Museum had made a donation to Gjerstad's Cyprus project, which entitled it to a proportion of the vast quantity of excavated material, notably artefacts from Neolithic graves, and settlements at Lapithos and Kytherea, as well as from ancient Marion.

As with other European countries Denmark has been interested in the efforts of diplomats to secure its first ancient treasures from Cyprus. Two late Cypriot base-ring jugs acquired in Egypt by the Danish consul in Alexandria, Alfred Friedrich von Dumrecher, and donated to the Royal Cabinet of Curiosities in Copenhagen in 1824, were the very first Cypriote antiquities to reach Denmark. In 1872-73, a young Danish shipbroker with a passion for antiquities, Abraham Jacob Polack, also based in Alexandria, donated 38 Cypriot artefacts to the Danish National Museum, which by then had absorbed items originally assembled in the royal collections. In the late 19th century, the museum bought Cypriot objects largely in Paris as private collections went to auction. Most notably, at an auction at the Hotel Drouot in 1887, the National Museum acquired 17 objects including two magnificent Cypro-Archaic II Bichrome Ware jugs of 600-480 BC with attached female figure decoration (Fig 6). These originated from excavations instigated the previous year at Marion (modern Polis) by Max Hermann Ohnefalsch Richter (1850-1917), the Austrian scholar who had played a considerable part in archaeological affairs in Cyprus, becoming co-founder of the Cyprus Museum in Nicosia. Other key Paris acquisitions included a female figure complete with diadem and the head of a youth with a wreath of leaves and berries, both dating to the Iron Age.

The Danish diplomat Julius Loeytvedt, consul in Beirut from 1886-97, was another prominent figure in the history of the National Museum's Classical and Near Eastern Antiquities collection. It was Loeytvedt who was responsible for the acquisition in 1901 in Beirut of one of the larger sculptures in the Cypriot collection, the limestone head of Melkart/Heraules on which a lion's skin covers the head of the hero, leaving two rows of locks free above the forehead. This work of art was originally found during excavations in 1873 at the sanctuary of 'Ammi 'Ararat on the Syrian coast, where it had either been imported from Cyprus or represented the work of immigrant Cypriot artisans. (Attempts to match the head in Copenhagen with one of the many torsos found in the 1920s by the French in a later dig at the same site have so far failed.)

In the late 19th and early 20th century, the National Museum exchanged several Cypriot artefacts with Sweden's Uppsala University, trading off a group of terracottas and pottery (including a group of terracotta athletes) with Cypro-Archaic style, for a bronze statue of a horse and rider (Fig 7), purchased at an exhibition in Athens in 1901, for Egyptian and Mycenaean vases held in Copenhagen.

The Danish archaeological expedition to Rhodes spanning the years 1902-14 was important single contributor to the National Museum’s Cypriot collection. The Danes dug mainly in the Sanctuary of Athena at Lindos, but excavations were also conducted at the Geometric-period burial ground at Esochi and at the late 7th-century 6th-century BC temple at Vourla on the southermmost tip of the island. In the excavations of the Lindos temple area, the votive deposits yielded important finds, reflecting the sanctuary’s key geographical location on the sea-route linking East and West - Egyptian Jaïren, Syrian ivories, Greek pottery and also linchpins of stone, the three limestone statuettes and terracotta figurines. From the 7th century BC onwards numerous limestone terracotta statues and figurines, hand-made and mould-made types ranging from diminutive to life-size, were manufactured in Cyprus and exported to sanctuaries all over the island. Traces of paint show that they were originally more colourful than they appear today (Figs 9-11).

Apart from on Rhodes, limestone statuettes and terracottas in Cypriot style have also been found in Cypriot sanctuaries in Egypt, at Knidos (Turkey), and on the islands of Chios, Samos, and Delos. Apparently the figures found on Rhodes had already been disposed of in ancient times to make room for new votive offerings, the majority found at Lindos being in a single deposit along with other artefacts pre-dating the mid-6th century BC. The stone statuettes, cut in soft white limestone, but now stained with a yellowish patina, represent humans and also lions, birds, and figures belonging to a divine or semi-divine sphere. Most of the standing male and female figures carry an animal or some...
Cypriot Art in Copenhagen

object, representing humans bringing gifts to a deity. Amongst exquisite Cypriot finds from the acropolis at Lindos on exhibit in Copenhagen are seated lions with their jaws open and tongues protruding - red paint is still noticeable on the tongues, lips, nostrils, and ears - and fabulous seated and couchant sphinxes (Figs 9, 11) showing a distinct Egyptian influence.

In the 1920s the services of a Lefkara-based Cypriot dealer in antiquities helped the National Museum to acquire a group of plain white Hellenistic pots and sherds carrying long dedicatory inscriptions in Greek and originating from the sanctuary of the nymphs at the cave of Kafizin, near Nicosia. Since then the acquisition of Cypriot antiquities by the Danish National Museum has been limited to the occasional purchase in the art market as well as donations, the last and most important of which being impressive, large Red Polished III ware jugs given to the museum in 1988.

The new A.G. Leventis Gallery of Cypriot Antiquities in the Danish National Museum, covering an area of some 70 square metres and displaying 300 artefacts, about half the museum’s entire Cypriot collection, was opened formally on 31 May at a ceremony attended by Dr Vassos Karageorghis, director of the Cyprus Department of Antiquities from 1963-89 and today a member of the governing board and archaeological consultant to the Leventis Foundation. Curating the new
gallery, which will be open to the public from 1 June onwards, is senior keeper Bodil Bundgaard Rasmussen. The Leventis Foundation was recently responsible for the rearrangement of the ancient Cypriot collection at Copenhagen’s Ny Carlsberg Glyptotek - a smaller but nonetheless impressive collection of 12th-1st century BC artefacts and 2nd-3rd century AD glass (see Minerva, Jan-Feb 1999, pp. 20-21).


For further details: Danish National Museum (Nationalmuseet), 10 Ny Vestergade, Copenhagen K. Tel: (45) 3313 4411, fax (45) 3347 3309. Website: www.natmus.dk.

Fig 8. 'Base-ring' ware standing nude female figures, at right holding an infant. Late Bronze Age, c. 1600-1550 BC. H. 20.6 cm and 21 cm (from left to right). Cat. nos. 98-99.

Fig 9. Seated sphinxes from the acropolis at Lindos wearing the Egyptian Double Crown and square apron; late 7th to early 6th century BC. Sickle-shaped wings, curved tail; red paint on mouth. H. 10.7 cm and 8.8 cm (from left to right). Cat. nos. 163-164.

Fig 10 (below). Group of two moulded horses (H. 10.5 and 14.2 cm) and parts of four beardless and bearded human figures (5.5-13 cm) from a chariot group (quadrigas and bigas). c. 500 BC. The horses have blinders, harnesses in relief, and bits in red, blue-green, and black bands. Manufactured in Phoenicia or Cyprus. From the acropolis of Lindos. Cat. no. 105.

Fig 11 (below right). Couchant sphinx from the acropolis at Lindos; late 7th to early 6th century BC. Crossed front paws and sickle-shaped wing. Red dots on wing, chest, and stomach, and with red lips. L. 9.6 cm. Cat. no. 166.
The Queen of Sheba heard of Solomon's fame through the name of Yahweh and she came to test him with hard riddles. She arrived in Jerusalem with a very large retinue and with camels bearing spices, a great quantity of gold, and precious stones' (1 Kings 10). Thus did the writers of the Old Testament outline the gifts of an unnamed Queen of Arabia to Solomon, King of Israel. The reign of Solomon is traditionally dated to the 10th century BC (although archaeologists working within Israel are deeply divided as to the identification, or indeed existence, of archaeological remains belonging to his reign). There is less evidence for contact between the Levant and South Arabia at this period, let alone the alleged meeting of these monarchs.

This lack of historical evidence has not stopped later storytellers, writers, and artists from elaborating on traditions embedded within Jewish, Christian, and Muslim theology, folk tradition, and even Ethiopian national identity. The Queen of Sheba has become everything from a hairy-legged daughter of a child-strangling demon to a role model for female African-Americans. She has been played in Hollywood by Gina Lolobrigida and on American television by Halle Berry. Haneel's 'The Arrival of the Queen of Sheba' has become one of the most popular pieces of music to be wedded to in the United Kingdom.

As with all stories, there is a kernel of truth behind these tangled tales, as Sheba (Saba) was a major kingdom in ancient Yemen. This was the region which 'from the great profusion of foodstuffs and other material goods produced therein, it has been named Arabia the Fortunate', according to Diodorus Siculus. Some scholars have published the Old Testament passage on the basis that the Queen of Sheba's gifts - spices, gold, and precious stones - are inconsistent with the natural produce of her homeland in Southern Arabia. However, these are not as incongruous as it may at first seem. The 'spices' are likely to be a reference to aromatics principally burnt in religious rituals in the temple or the home. Foremost among these were frankincense and myrrh, both natural gums which exuded from their trees after the bark was scraped away. According to the mid-5th century BC historian Herodotus, 'Arabia is the only place that produces incense, myrrh, cassia, cinnamon and the gum called ledanum...the whole country exalts a more than earthly fragrance'. A number of ancient incense burners found in Yemen are even inscribed with the names of different aromatics, including ladanum, calamus, cancamum, and costus (Fig 2). Not all of these were indigenous to Yemen, as some (such as cinnamon, cassia, and costus) were probably imported from India. Although very highly priced in Rome, their relative abundance in Arabia led Diodorus Siculus to claim that they were used as 'more kindling for their cooking pots...[and] mattress stuffing for their domestic slaves'.

In 1 Kings Sheba is described as presenting 'the king with 120 bars of gold and an enormous quantity of spices and precious stones', and classical and Early Islamic writers indeed describe the production of gold in western and south-west Arabia. In Arabia they also mine the so-called 'unrefined' gold....It is found in nuggets about the size of sweet chestnuts and so like unto flame in colour that, when jewellers use it as a setting for gems of the highest value, it makes the most gorgeous of all ornaments' (Diodorus Siculus). These accounts have now been confirmed by geological surveys, most recently in the Marazig area of the Jawf region of northern Yemen. Here the remains of ancient camps with ore-crushing and grinding equipment have been found close to ancient test pits and mines running along quartz veins exposed on the surface. Although one Classical author described how 'there is an abundance of both gold and silver in their country, especially in Saba, where the royal palace is situated', very little evidence survives for these luxury materials. The exceptions include a small collection in the British Museum of gold beads, earrings, bracelets, and amulets; the very high quality of the granulation and champlevé, and the limited external parallels, suggest that these are the work of a previously unrecognised high-quality, local goldwork tradition (Figs 3-5). Detailed depictions on funerary sculptures of necklaces, earrings, armlets, and finger rings offer further glimpses of the high-status jewellery worn by men and women alike.

Diodorus Siculus described Arabia as a source of 'outcrops of all sorts of gemstones of remarkable colour and radiant brilliance'. The Biblical reference to the presentation of precious stones may refer to the attractive coloured chalcedonies which occur naturally in Yemen; other types were probably imported from India and Somaliland. These stones were popular across the Near East for carving beads and seals. Scientific analysis of carnelian and garnet beads excavated at the site of Hajar az-Rayhan in Yemen suggest the use of diamond drill bits as early as the 5th century BC. High-quality stone beads placed in graves appear to have been recy-
Treasures of Ancient Yemen

cled after the graves were robbed, yet the 10th century Yemeni writer and historian al-Hamdani refers to the discovery of ancient South Arabian tombs containing bodies ‘heavily sown with jewels’ or ‘wrapped in two garments studded with jewels’.

The passage in the Book of Kings which describes the alleged meeting of Solomon and the Queen of Sheba was presumably designed by its writers to boost the importance of the main character, Solomon, and his god Yahweh. The date when it was written is generally believed to have been considerably later, probably during the 6th century BC. This was a period when the South Arabian kingdom of Saba was known to have flourished and exported frankincense to the Near East. The domestication of the camel enabled the bridging of the deserts, which separated Southern Arabia from its Near Eastern neighbours (Fig 1). Links between South Arabia and the Levant during this period are confirmed archaeologically by occasional stray finds of South Arabian seals and graffiti at sites in Israel. Excavated finds of cuboid incense burners, almost identical in form and with a wide distribution from Yemen to Israel and Mesopotamia, confirm the widespread consumption of Arabian aromatics. The wealth generated by this trade helped create a boom in building and the arts and crafts of Southern Arabia. Although there is clear influence from the Near East and Classical world, the styles nevertheless remain distinctively local and inscriptions even confirm the antiquity of the tower-houses which are such a distinctive feature of traditional Yemeni architecture.

The present exhibition at the British Museum includes over 320 artworks and antiquities. During the late 19th century, Sir Edward Poynter (1836-1919) used Layard’s archaeological discoveries in Assyria to help create a new vision of how Solomon’s palace might have appeared. Displayed here is some of his work, including a drawing of an Assyrian lion sculpture in the British Museum, and a previously unpublished and privately owned watercolour version of his later masterpiece ‘The Queen of Sheba’s Visit to King Solomon’. Sir Austen Henry Layard (1817-1894) himself owned a painting of the same subject by the Dutch artist Lambert Sustris (c. 1515/20-1570). This painting has been kindly loaned to the exhibition by the National Gallery, where it belongs as part of the Layard bequest of paintings. Renaissance and later paintings, prints, and minor arts are also represented in the exhibition.

The core of the archaeological section of this exhibition has been very generously loaned by the Yemeni General Organisation for Antiquities and Museums as a travelling exhibition, which has seen previous venues in France, Austria, Germany, Italy, and Spain. The pieces displayed here include a bronze statue of Ma’dikarib, an early ruler of Saba; stunning alabaster statues of the kings of Awsan; important historical inscriptions; incense burners, temple altars, and funerary sculptures. In addition, important pieces have been included which were excavated in 1951/52 by The American Foundation for the Study of Man at the Sabean and Qatabanian capitals of Marib and Tamnun.

Finally, this exhibition has also offered a unique opportunity to highlight the important involvement of British political officers in the archaeological rediscovery of ancient South Arabia as early as the 19th century. It was due to the gifts of these officials that the British Museum came to have one of the most important collections of South Arabian antiquities outside Yemen. Star pieces include a collection of gold jewellery and a unique bronze altar from Marib. The displays also include loans from the Ashmolean Museum, Oxford; Fitzwilliam Museum, Cambridge; Cambridge University Museum of Archaeology and Anthropology; the Barber Institute, University of Birmingham; Royal Scottish Academy, Edinburgh; and the Victoria & Albert Museum.

Fig 3 (above left). Gold jewellery terminal in the form of a bull’s head; with agate eyes. Yemen, 5th century BC to 1st century AD. H. 6.0 cm.

Fig 4 (above right). Gold earring with braided gold strands ending in 17 acorn-like buds. Yemen, 5th century BC to 1st century AD. H. 2.5 cm.

All illustrations courtesy of The British Museum and from its collections.

Fig 5. This collection of ancient South Arabian gold jewellery is one of the largest and most important groups of ancient goldwork yet to have been discovered in Yemen, and is thought to date between the 5th century BC and 1st century AD. The techniques include inlay, granulation, raised and punched sheet, and very high quality loop-in-loop chainwork. They attest to the previously unrecognised high standards of goldworking in ancient Southern Arabia.
**MINERVA REPRINTS**

- **WOMEN IN CLASSICAL GREECE: A Review of 'Pandora's Box'**
  Jerome M. Eisenberg, Ph.D.

  Jerome M. Eisenberg, Ph.D.

- **GIFTS OF THE NILE: ANCIENT EGYPTIAN FAIENCE**
  Florence Duran Friedman

- **GREEK VASE FORGERIES Observations on the Art of Deception in the Vase-Maker's Craft**
  Dietrich von Bothmer

- **GLYPHIC ART OF THE ANCIENT NEAR EAST**
  Jerome M. Eisenberg, Ph.D.

- **GOLD OF THE NOMADS A Review of 'Scythian Treasures from Ancient Ukraine'**
  Ellen R. Reece, Gerry D. Scott, III, and Shelby L. Wells

- **SYRIA: LAND OF CIVILISATIONS**
  Jerome M. Eisenberg, Ph.D.

- **PHARAOHS OF THE SUN: AKHENATEN, NEFERTITI, TUTANKHAMEN**
  Yvonne J. Markowitz

- **EGYPT 2000 BC: THE BIRTH OF INDIVIDUALISM**
  Prof. Dr Dietrich Wildung

- **THE LOST CITY OF ANCIENT ANTIOCI**
  Christine Kondelean

- **ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM**
  Edna R. Rusmann

Send your order to: 14 Old Bond Street, London, W1S 4PP
or: Suite 2B, 153 East 57th Street, New York, NY 10022

---

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

For all your history needs:

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

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

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

An invitation to Minerva readers to sample for FREE the History Today Online Archive 1980-2001

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

**Annual subscription rates:** Personal Online $75/£50. Combined Print (12 issues) & Online $97.45/£65.33

Institution rates see website for details.
Following three years of restoration work, the 2nd-4th century AD houses, found overlapping during excavations under the church of Saints John and Paul along the former clivus scauri in Rome, have been reopened to the public together with a number of adjacent sites also recently restored. The clivus was cut in the 1st century BC and has continued to be used uninterrupted until the present day (Fig 2). The street exited the city through Dolabella’s Arch, a gate in the Severan walls surrounding the capital. Here, the gigantic stones which formed the foundations of the large temple built in AD 54 by Agrippina, in honour of the Emperor Claudius, are still visible. To the south of the clivus, the library built in the 6th century by Pope Agapitus - possibly over the former reception hall of an aristocratic family of the 4th century, the Anicilii - has been restored along with two tabernae that flanked the street and the vicus triumphalis nearby, part of a network of wealthy commercial and residential insulae.

The houses below the church were first discovered in 1887 in an attempt to find the tombs of the two saints martyred during the reign of Julian the Apostate (AD 331-363). Upon entering the site one is pleasantly reminded of Piranesi’s views of Roman antiquities: a vast corridor, flanked by the walls of the temple of the Divine Claudius, lead into a pleasant garden overlooking the Palatine. Here a few steps take the visitors into meandering underground rooms, some lined with wall paintings (Figs 3-4), and finally to the Antiquarium. This small but well appointed museum contains Roman sculpture (Fig 1), notable Islamic and Byzantine bacini (basins), a 12th-century wall painting representing the Saviour, and ivory, bronze, marble, glass, and clay objects found locally. The humidity below ground had caused terrible damage to the site. Now careful restoration coupled with tight climatic control and restricted visitor numbers should safeguard the excavations and especially the wall paintings in situ. These range in date from the 3rd to the end of the 4th century AD (Figs 3-4). The oldest are located in the former nymphaeum and represent the myth of Proserpina. Somewhat later paintings depict genius (second half of the 3rd century, beginning of the 4th century AD), garlands, mendiants, and two Apis bulls next to an orante.

A very welcome development would be for the various different bodies that manage the site - and the surrounding ones - to pool their resources to create a unified archaeological park in one of the most evocative parts of Rome, which could represent the whole area, the clivus, and all its surrounding sites up to the Coliseum nearby.

(Site visits can be arranged through the Soprintendenza Archeologica di Roma. Tel: (39) 06 721-6601.)
2 FREE ISSUES

WHEN YOU SUBSCRIBE TO GEOGRAPHICAL

With over 100 pages of stunning photography and expert writing each month, Geographical is an unmissable voyage of discovery for all ages. Explore your world with our cutting-edge features from around the globe covering travel, culture, exploration, discovery and history; find inspiration from our international photojournalists who travel to spectacular places for Geographical, and catch up with the latest environmental news stories from across the planet. Subscribe now and see for yourself with our trial offer.

FOR ONLY £9.75* YOU WILL RECEIVE:
FREE DELIVERY DIRECT TO YOUR DOOR EVERY MONTH
FREE BEAUTIFUL POSTCARDS FROM OUR AWARD WINNING PHOTOGRAPHERS
FREE FOOTPRINT TRAVEL GUIDE (UK ONLY)

For overseas rates call our credit card hotline on +44 (0)1795 414 881 or subscribe online at www.geographical.co.uk

Please return completed form and direct debit to:
GEOPGRAPHICAL SUBSCRIPTIONS, FREEPOST (GI/2547), SITTINGBOURNE, ME9 8BR

My name

My address

Postcode

Telephone number

Email

Instructions to your Bank or Building Society to pay by Direct Debit
Name and full postal address of your Bank or Building Society
To: The Manager
Address
Postcode

Bank/Building Society sort code.

Bank/Building Society Account no.

Originator’s No 728348

Code MIN01

Reference Number

Signature

Date

*Please send me my next two issues of GEOPGRAPHICAL absolutely FREE. If I decide not to subscribe I will write and let you know within ten days of receiving my second issue. If I wish to continue I need do nothing. My account will be debited £9.75 quarterly (UK only) until I cancel. Please send me my free footprint travel guide (UK only) to:

Mexico (worth £14.99)

Goa (worth £9.99)

Ireland (worth £11.99)

Bali (worth £10.99)

Turkey (worth £13.99)

*Please allow 6–8 weeks for delivery of your first issue.

*Please tick if you would prefer not to receive offers from organisations with whom Geographical cooperates.
MERYNEITH: HIGH PRIEST OF THE ATEN

Maarten Raven reports on the recent find of the tomb of Meryneith at Saqqara in Egypt.

The pharaoh Akhenaten is one of those individuals who stands out from history. He was born when the Egyptian empire was at its height under the rule of his father Amenhotep III. The young prince, then still called Amenhotep (IV), came to the throne in 1353 BC, probably as a co-regent with his father. If the Egyptians thought that the father already had peculiar ideas about the supernatural status of pharaohs, they cannot have very much liked what the son had in mind. Within five years of his accession, the junior king offended good taste by building a huge temple to the sun disk Aten up against the east enclosure wall of the national sanctuary of Amun at Karnak (Thebes). Here he had himself and his queen Neferiti depicted on a colossal scale as the earthly incarnations of Aten himself or other divinities. Wall-reliefs in a new, expressionistic style conveyed the emotional and even ecstatic qualities of the new solar cult. In his fifth regnal year, the king renamed himself Akhenaten ("He who makes himself useful to Aten"). He also moved to a new capital in Middle Egypt, at a virgin spot now known as Amarna, but then called Akhetaten (Horizon of the Aten). Here he continued to serve the Aten as the Sole God until his sudden death in his 17th regnal year (1335 BC).

This religious revolution must have upset most Egyptians who had been brought up with the cult of many gods. Even if Akhenaten's new creed was not a pure monotheism (since the royal family itself also had supernatural status), the King ordered the names and images of the traditional god Amun to be chiselled out from standing monuments all over Egypt. Even worse, there was no place in the new religion for the conventional ideas about the afterlife, which were replaced by an unconvincing promise of daily revivalisation at sunrise. Still, it is not easy to fathom the reaction of the ordinary Egyptians throughout the country, especially since our evidence is mostly restricted to the two centres of Thebes and Amarna. Therefore, the recent discovery at Saqqara of a tomb belonging to a High Priest of the Aten (Fig 2) is most welcome, since it supplies an eye-witness record of this eventful period from the north of the country.

The discovery was made in January 2001 by a Dutch expedition from the Leiden Museum of Antiquities (represented by the present author) and Leiden University (represented by Dr René van Walsem). Saqqara was the ancient necropolis of Egypt's administrative capital Memphis and is situated about 30km south of present-day Cairo. The Leiden Museum has been active on the desert plateau of Saqqara since 1975 (then in collaboration with the Egypt Exploration Society from London), and has already found ten other tombs of high officials of the Egyptian New Kingdom in the area. These tombs look like free-standing temples of mud-brick, with wall-reliefs and various architectural elements in limestone, and rock-cut tomb-chambers.

Dr Maarten Raven is Curator of the Department of Egyptology at the National Museum of Antiquities, Leiden, and co-director of the Dutch expedition to Saqqara.

Fig 1 (above right). Double statue of Meryneith and his wife Anitaa, found in the south-west chapel of the tomb and now in the Cairo Museum. H. 85 cm.

Fig 2. General view of the tomb of Meryneith, showing the entrance to the peristyle courtyard, with the three offering chapels in the background.

MINERVA 31
underground. Foremost among these monuments are the tombs of the general Horemheb and the treasurer Maya, both dated to the reign of Akhenaten’s son and successor Tutankhamun (1333-1323 BC). The newly found tomb is of the same type (Fig 3), but was certainly started in the early years of Akhenaten’s reign, and is thereby the oldest monument of this part of the necropolis.

According to the inscriptions, the tomb was built for a certain Meryneith. It is 18m long and 10.25m wide (Figs 2-3) and is preceded on the east by a spacious forecourt (excavated during our 2002 season). Behind the entrance driveway lies a small vestibule flanked by two painted chapels, which in turn leads to a peristyle courtyard with five extant columns and extensive remains of wall-reliefs. On the west side of the courtyard are situated three chapels for the offering cult of the deceased. A mud-brick pyramid once stood over the central chapel, whereas the side chapels have barrel vaults and painted walls. The opening of the tomb-shaft leading to the subterranean chambers is in the centre of the courtyard. It is six metres deep and gives access to a maze of rooms and galleries, likewise explored during the 2002 season. Part of this burial complex is much older than Meryneith’s period; clearly he usurped the substructure of a forgotten royal tomb of the Second Dynasty, about 2700 BC (see ‘News from Egypt’ in this issue of Minerva).

Meryneith started his career as steward of the Memphite temple of Aten. Apart from Thebes and Amarna, Memphis was, in fact, the only place in Egypt to possess such an Aten temple. Egyptian temples were not just places of worship but also economic centres, and it was the steward’s task to supervise the latter aspect. Accordingly, the reliefs in the central chapel and the adjacent walls of the courtyard depict the activities in the granaries, the shipyard, and the workshops of the temple. Meryneith is shown inspecting the delivery of the harvest (Fig 6), the work of the goldsmiths (Fig 8), and the production of royal sculpture and ornamental shrines. A vivid scene represents him attending the launch of a royal barque (Fig 5), probably the only scene of such an event known in Egyptian art. Akhenaten himself is depicted on the ornamental reliefs of the ship’s kiosks (Fig 4), and on the shrines and the royal mask made in the sculptor’s workshop. All these scenes have been carved in the characteristic style of Akhenaten’s early years, full of expressive gestures and movement.
A more mature style can be observed in the two reliefs flanking the entrance to the vestibule of the tomb. Here we see two large-format portraits of the deceased, depicted as entering (north, Fig 7) and leaving (south) the tomb. Better than in the small-scale representations in the west, we are here able to study the peculiar anatomy of the human body, with pronounced bellies and almost female breasts, short spindly legs, and elongated fingers. We are very fortunate to have retrieved the head of the northern figure at least, which has a slanted eye and slightly opened mouth (Fig 9). All of this is very typical of ‘Amarna’ art, as found for example in the private tombs of Akhenaten's new capital in Middle Egypt. That these two portraits indeed date to a later phase is obvious from the inscriptions accompanying them. Here the deceased is called Meryre (‘beloved of the sun god’) instead of Meryneith (‘beloved of the goddess Neith’). This clearly reflects the next step of Akhenaten's revolution, when the goddess Neith had been banned from the new pantheon, and such an obvious survival of the traditional religion could present a serious impediment to an official's chance of promotion. In order to further his career, Meryneith therefore did not hesitate to adopt a new, 'politically correct' name, and even had it carved over the old name on the western parts of the tomb that had been completed earlier.

Whereas this already clearly shows the extent of the King's influence over the life of his contemporaries, even in the northern provinces of the realm, another fortuitous find indicates that the future had even more in stock for Meryneith/Meryre. During the excavation of the tomb's south-west chapel, the only one to have preserved parts of its original barrel-vault, suddenly two small heads emerged from the sand close to the chapel's rear wall. Very soon we realised that this was in fact a complete statue of the tomb-owner and his wife, which was still standing in its original position and had clearly been overlooked by the art collectors who visited the tomb in the 19th century. It is 85cm high and represents the couple seated on a common animal-legged chair (Fig 1). With its perfectly preserved polychromy and numerous unusual details, it fully
Tomb of Meryneith, Saqqara

Fig 9. A relief flanking the entrance to the tomb vestibule, showing Meryneith with slanted eyes and open mouth, typical of the Amarna period.


deserves its present display in the Cairo Museum, where it was brought in triumph at the end of the 2001 season. Apart from its evident art-historical importance, the statue has the further interest of its inscriptions; it has one column of hieroglyphs on the kilt of the tomb-owner, and ten columns on the back. These give the name of the wife as Aniuya (identical to that which occurs in the paintings of the same chapel) and that of the husband as Meryre, who is now called 'scribe of the Temple of the Aten in Akhetaten and in Memphis'.

Since Akhetaten ('horizon of the Aten') was the name given to Akhenaten's new capital in Middle Egypt, the inscription on the statue seems to imply that Meryneith was summoned to Amarna for at least a part-time assignment in the main Aten temple of the realm. We would very much like to know whether Meryneith indeed moved to the new capital and perhaps left some traces of his activities at Amarna. It is tempting to identify him with one or other of the various persons at the royal court who had the same name, Meryre - but these always have different functions or different wives, and there is no evidence that any of these name-sakes were identical to our tomb-owner. Unfortunately, the statue's inscription is the only source of information we have on this phase in Meryneith's career, which must have coincided with the last years of Akhenaten.

The next episode can be observed in the Saqqara tomb. Akhenaten was now dead, and after some confusion the young boy Tutankhamun was crowned as his successor. Guided by experienced officials such as Horemheb and Maya (who both built their tombs close to Meryneith's at Saqqara), the young king decided to undo Akhenaten's unhappy revolution, to revert to polytheism, and changed his name to Tutankhamun. This meant that Meryneith (who may have returned to Memphis from Amarna, as so many of his contemporaries) was now free again to use his former name - and indeed restored it over some of the previously executed corrections! Reliefs on the north and south walls of the courtyard, executed in the beautiful raised relief style associated with the reign of Tutankhamun, show the tomb-owner and his wife in adoration before Osiris, Isis, and other traditional gods of whose cult had now been reinstated. On the same walls, Meryneith uses a new title, that of High Priest in the temple of the goddess Neith, whereas his wife now became a songstress of Amun.

Rather confusing is another new title of Meryneith, 'Greatest of Seers of the Aten'. This was the traditional title of the high priests of the sun god in Heliopolis, and Akhenaten adopted this age-old epithet for the priests of his new cult. Yet Meryneith certainly executed this office under Tutankhamun. Other sources indicate that the Memphite temple of the Aten remained open for at least another generation, even though Akhenaten's own memory was soon persecuted as that of a criminal. Proof of this are the above-mentioned representations of the heretic king in the west of the tomb, which have all suffered from deliberate blows made with a blunt object (Fig 4). It is hard to imagine that this could have happened during the lifetime of Meryneith himself, but, on the other hand, it is equally hard to know what the ambitious official really felt about all the religious changes he had witnessed. When he died, his tomb was largely finished in the orthodox way, and although the investigation of the unfinished tomb-chambers has not produced any decisive evidence that he was actually buried there, we hope for him that he has been able to join the paradise of the god Osiris.
Neolithic Art

NEOLITHIC SHA'AR HAGOLAN: ART, CULT, AND SETTLEMENT IN THE JORDAN VALLEY

Yosef Garfinkel

The Pottery Neolithic of the Southern Levant has traditionally been a neglected area of study falling between two disciplines: prehistoric archaeology on the one hand, and biblical archaeology on the other. This vacuum of modern research has been taken to reflect the actual circumstances of the period. On the basis of her excavations conducted at Jericho in the 1950s, Kathleen Kenyon concluded that the Pottery Neolithic period represented a 'regression' and that the 'newcomers' brought with them the use of pottery, but in every other respect they were much more primitive than their predecessors'. More recently, Ofer Bar-Yosef, a leading prehistorian from Harvard University, argued that 'part of the blame for the fragmentary data may be placed on the character of the remains themselves'. Thus, modern research has created a specific impression concerning most aspects of this period, but one that can now actually be proven to have been false.

Recent excavations at Sha'ar Hagolan in the Jordan Valley of Israel, located less than 1km south of the Sea of Galilee (Figs 2-3), have completely altered the traditional picture of a primitive culture and society. Sha'ar Hagolan is dated to the Pottery Neolithic period, and has become the 'type-site' for the Yarmukian culture, which occupied large parts of the Mediterranean climatic zones of Israel, Jordan, and Lebanon during the sixth millennium BC. So far, eight seasons of excavations have been conducted and part of a well-planned village with a system of streets (Fig 3) and large courtyard houses (Fig 2) has been unearthed. The excavations focus on the uppermost layers of the site, allowing us to expose a large area relatively rapidly. This endeavour has been helped by the shallow nature of the Yarmukian deposits at Sha'ar Hagolan, most of which lie close to the present ground surface. By the end of the 2001 season about 2400 square metres had been opened and explored.

Excavations and Surveys

Excavations and surface survey have clarified that Neolithic Sha'ar Hagolan extends over an area of 20 hectares. This was the largest settlement in the Near East at the time, a major cultural centre perhaps like New York, London or Paris today. A well-planned village was unearthed with a system of streets, the earliest ever found in Israel (Fig 3). Courtyard buildings composed of one large courtyard surrounded by a number of smaller rooms were the standard dwelling (Fig 2).

Similar structures are still used today by traditional societies in the Near East and around the Mediterranean. Their appearance, for the first time at Sha'ar Hagolan, gives the site a unique position in the history of architecture. The courtyard houses at Sha'ar Hagolan are monumental in size, varying from 250 to 700 square metres. Each must have been occupied by an extended family with a few nuclear families dwelling together around the courtyard. This type of social organisation is a new discovery for our understanding of the Neolithic period. Exotic items like seashells, alabaster vessels, and Anatolian obsidian demonstrate that the village's inhabitants even had trade connections with far-off, relatively remote regions.

The debate over the site chronology has been put to rest thanks to seven radio-carbon dates calibrated at Oxford University, which attribute the site to c. 8000 years before present.

Fig 2 (top right). A courtyard building at Sha'ar Hagolan, c. 6000 BC.

Fig 3 (right). The earliest street in Israel, leading to the Yarmuk River; c. 6000 BC.
The Art of Sha‘ar Hagolan

An assemblage of over 300 art objects from Sha‘ar Hagolan constitutes the richest collection of prehistoric art ever uncovered in Israel, and indeed one of the richest in the world. This collection has attracted international interest (see below). In one of the buildings alone at Sha‘ar Hagolan some 70 figurines have been found. No other Neolithic building in the entire Near East has produced so many figurines.

The art assemblage sub-divides into the following groups of objects: clay statues, seated cowrie-eyed figurines, clay pillar figurines, cylindrical clay figurines, various clay figurines, anthropomorphic pebble figurines, various stone figures, seals, basalt pebbles engraved with geometric designs, and zoomorphic figurines. A few representative examples from this rich collection are discussed below.

Over 120 seated cowrie-eyed figurines made of clay have come to light (Figs 1, 4, 5, 7). Many are only preserved in fragments, but five complete figurines were found as well. They are a highly standardised type of anthropomorphic figure, in which almost all extant examples share a common set of attributes, such as an elongated head, diagonal eyes, nose, ears, earrings, mouth, cheeks, headdress, garment or scarf, hands, fingers, fat folds, knees, and feet. Many of these features are consistently depicted in a specific fashion that does not seem to conform to a realistic portrayal of human anatomy or clothing, thus giving the figure a surrealistic look. These figurines are one of the most impressive artistic achievements of Neolithic peoples.

The second largest group is that of the pebble figurines, which are engraved limestone river pebbles that depict a schematic human representation (Figs 9, 10). Over 110 such anthropomorphic figures are known from the site. There is a large variation in the size of the pebbles selected for carving. The lightest one weighs 30gms, while the heaviest is 5.9kg (the average is 0.5kg). The carving of pebbles poses different technical difficulties than the modelling of clay. This is evident in the omission of much detail from the body or dress of the figure. Stylistically, the pebble figurines can be divided, according to the amount of detail depicted, into three categories: detailed figurines, face figurines, and eye figurines. The pebble figurines in the first group are the least schematic, while those in the third group display the highest degree of schematisation.

A few clay pillar figurines were found in the new excavations. In general this figurine type represents male figures, and one example clearly exhibits male genitalia (Fig 6). Some 20 zoomorphic figurines, all made of clay, were also found. These represent four-legged animals (Fig 11), but clear zoological identification is not usually possible.

Figurines representing human individuals are very rare finds on prehistoric sites and only a few have produced even one or two examples. Therefore, the assemblage of over 200 figurines from Sha‘ar Hagolan offers a most exceptional case study. Many theories have been put forward in an attempt to explain the meaning, function, and role of the so-called ‘mother goddess’ or ‘fertility figurines’ of the Neolithic period, which were made when farming was just starting to develop. The rich iconographic representation of the female figure at Sha‘ar Hagolan opens new horizons for understanding and interpreting female figures in one of the most crucial stages of human evolution: the transition to village life 8000 years ago.

Fig 4. A large clay head from Sha‘ar Hagolan. Currently on exhibit at the Louvre, Paris. Neolithic, c. 6000 BC. H. 9.0 cm.

Fig 5. Two clay ‘Mother Goddess’ type figurines from Sha‘ar Hagolan. Neolithic, c. 6000 BC. H. 15 cm.

Fig 6. A male clay figure with genitalia from Sha‘ar Hagolan. Neolithic, c. 6000 BC. H. 3.0 cm.

Fig 7. A clay ‘Mother Goddess’ type figurine from Sha‘ar Hagolan. Currently on exhibit at the Metropolitan Museum of Art, New York. Neolithic, c. 6000 BC. H. 12 cm.
Neolithic Art

Fig 9 (right). A limestone Pebble figurine from Sha‘ar Hagolan. Currently on exhibit at the Louvre, Paris. L. 9 cm.

Fig 10 (far right). A limestone Pebble figurine from Sha‘ar Hagolan. L. 14 cm.

Fig 8. A clay pillar figurine from Sha‘ar Hagolan. Currently on exhibit at the Metropolitan Museum of Art, New York. H. 3 cm.

Dr Yosef Garfinkel is director of the Sha‘ar Hagolan excavations and a lecturer at the Institute of Archaeology, Hebrew University, Jerusalem.

Museology
Due to their unique artistic qualities, surrealistic on the one hand and abstract on the other, art objects from Sha‘ar Hagolan have attracted the attention of many museums. A local museum is dedicated to the site at nearby Kibbutz Sha‘ar Hagolan. The Bible Lands Museum in Jerusalem ran a special exhibition on the finds for five months in 1999 and published a beautiful catalogue, The Yarmukians, Neolithic Art from Sha‘ar Hagolan. The Israel Museum in Jerusalem now holds a sample of artefacts from the site amongst its permanent collections. The Metropolitan Museum of Art in New York has devoted an entire showcase to Sha‘ar Hagolan, presenting some 30 objects in a five-year exhibit. A sample of ten artefacts was chosen by the Louvre in Paris and will soon appear on display in a five-year exhibit. Soon, the British Museum (after agreement with the Israel Antiquity Authority) will also display a sample of artefacts and figurines from the site as well.

Conclusion
Recent excavations at Sha‘ar Hagolan have opened new horizons on our understanding of the Yarmukian culture specifically, but also have had more far-reaching implications for the entire Neolithic period, as well as for the history of architecture and village planning, art, cult, and other aspects of the development of material culture in the ancient Near East. What was previously considered to be an era of decline, has proved to have been a time of cultural evolution in the Levant. Sha‘ar Hagolan was one of the world centres of its age. Here, the ancient inhabitants produced the largest assemblage of prehistoric art ever found in Israel and one of the richest in the entire world. Most evident is the rich iconographic representation of the female figure, which will create a new understanding of the role of the so-called ‘mother goddess’ or ‘fertility figurines’ in one of the most crucial stages of human evolution: the transition to village life and the beginning of farming.

Acknowledgments
The excavations at Sha‘ar Hagolan are conducted on behalf of the Institute of Archaeology at the Hebrew University of Jerusalem. Major funds were received from various sources at the Hebrew University of Jerusalem, the Curtiss T. and Mary G. Brennan Foundation, National Geographic, the Earthwatch Institute, and the Irene Sala CARE Foundation.

Illustrations -
Figs 1, 4, 6, 10: G. Larson; Figs 2-3: Y. Garfinkel; Figs 5, 7-9, 11, 12: D. Harris.

Fig 11 (below left). A zoomorphic figurine from Sha‘ar Hagolan. L. 5 cm.

Fig 12 (below right). A group of pottery vessels from Sha‘ar Hagolan. H. 12-20 cm.

MINERVA 37
IDENTIFYING VITRUVIUS’ CARYATIDS

Dorothy King lays to rest a widely held myth concerning the famous carved women on the Erechtheion of the Athenian acropolis.

The columns carved as women on the south porch of the Erechtheion at Athens (Fig 1) have long been identified famously as Caryatids, a motif described by Vitruvius in his treatise on architecture. But is this widely accepted and applied identification really based on a correct reading of the text? Vitruvius’ De Architectura (I. 1. 5) is the only ancient source which describes as Caryatids carved images of women used in place of columns on Greek buildings. This point is worth stressing since many scholars have tried to interpret the text to suit their own theories, claiming that Vitruvius was wrong, and that they - the modernists - are right. Although other women are referred to as Caryatids in the ancient sources, these were dancers from the sanctuary of Artemis Caryatis in the town of Caryae; and the two types of figures must not be confused.

Vitruvius described the story of the Caryatids as a digression on the necessity of architects to be familiar with some background history. Unfortunately, the passage concerned is open to interpretation because some regard his narrative as difficult to reconcile with our own limited knowledge of Greek history. He states that the Spartans sacked Caria, a town that had ‘medised’ (supported the wrong side in a war), killed their men, and having taken their women into slavery, erected a monument of the women as a memorial. In the words of Vitruvius, ‘Their matrons were led away into slavery and were not allowed to lay aside their draperies and ornaments. Their slavery was an eternal warning. Insult crushed them. They seemed to pay a penalty for their fellow-citizens. And so the architects of that time designed for public buildings figures of matrons placed to carry burdens; in order that the punishment of the sin of the Caryatid women might be known to posterity and historically recorded’. The state he refers to is likely to have been Caryae, a city in Laconia (Pausanias Ill. 10, 7), which according to Xenophon (Hellenica 6.5.25 and 7.1.28) was destroyed in 370/369 BC by the Spartans after the battle of Leuctra, during the Laconian-Theban wars.

It is axiomatic to refer to all female figures supporting the South Porch of the Erechtheion in Athens as Caryatids. It is uncertain exactly when columns carved as women, such as those on the Erechtheion, came to be called Caryatids in the modern period, but, in terms of modern art history, Stuart and Revett applied the term with Vitruvius in mind when they published the Antiquities of Athens in 1755. In 1760 Winckelmann also adopted the term to describe these figures, as have scholars subsequently.

One major argument against identifying the Erechtheion figures as Caryatids would be that they exist on a building known to have been erected well before the battle of Leuctra. They are also a form of sculpture that had been used before, on three treasuries at Delphi, and so were not actually particularly innovative.

The only real voice of dissent has been an article by Hugh Plommer in the Journal of Hellenic Studies (1979). Plommer pointed out that Vitruvius’ inclusion of the use of mutules on the monument, which are to be found beneath triglyphs, indicates that the figures were placed within the context of the Doric rather than the Ionic order. However, the Erechtheion is an Ionic building. Further, one can also read into the passage that the figures were ‘burdened’ and physically supported the superstructure, presumably with their arms, as atonement for their sins, and were not depicted as honoured maidens. They replaced columns and so literally supported the superstructure, but must also have been seen to do so in terms of their pose, bringing in an element of trompe l’oeil. The young women represented on the Erechtheion appear to be being honoured - some even interpreted them as priestesses of Athena or the daughters of Erechtheus - and they do not appear to be too burdened by their task.

The point Plommer raised, namely that the figures on the Erechtheion do not match Vitruvius’ description, is a valid one. It has, however, been largely ignored because he was unable to provide...
Greek examples of the type of figures that he thought could have been Caryatids. In fact the only real sculptural evidence he could point to was a relief in The National Archaeological Museum in Naples, the so-called Caryatid Relief (Fig 2), which is Hadrianiac in date (AD 117-138). This is a simplified representation of a classical structure. In the centre is a mourning figure not dissimilar to the Persepolis Penelope, a type used in Roman art to represent conquered regions. The entablature is not represented as Doric, but this is due to the fact that the relief is schematised. Its inscription, 'The trophy erected by the Greeks', would suggest that it represents the elusive Caryatid Monument. The women, dressed in peplois, the form of dress described by Vitruvius, support the entablature with one raised hand and their poloi, and it is this pose that Plummer suggested was that of the original Caryatid Monument.

The only problem in identifying this relief as representing the Caryatid monument lay in the fact that, as Plummer pointed out, no other examples were then known offigures in this pose, and certainly none from architectural sculpture. However, during the last 30 years a great number of tombs have been excavated and published from all around the Greek world, dating to the centuries after Leuctra and incorporating figures of the type Plummer suggested were Caryatids. An examination of their architectural pattern can shed new light on the original Caryatid Monument. Three Doric tombs and a number of other sculptures can now be identified and provide strong evidence in favour of the Caryatid Monument being defined by such figures who support the superstructure with their palms and poloi, just as Vitruvius described. The chronology of these tombs is slightly uncertain, but they all belong to the Hellenistic period.

The first of these is a rock-cut tomb at Aghia Triadha on Rhodes. Four statues of women, carved in the round, supported the round Doric entablature of a dome. The figures are highly fragmentary, but preliminary restoration would seem to indicate that they supported the superstructure with alternating raised palms and the poloi on their heads. Their dress, of long peplois, also conforms to the textual source.

The second tomb is extremely well preserved, and was found near Svestari in modern Bulgaria, ancient Thrace, and dates from soon after 300 BC (Figs 4, 8). The tomb is of the so-called Macedonian type, being similar in design to the Vergina tombs, and much of the original paint on its stone walls is still visible (Fig 4). Ten frontal figures, located on three walls in the main chamber, are in high relief rather than carved in the round. The figures stand on ledges between Doric half-columns, and hold up a Doric entablature. Cut into the limestone, they were fully painted, with much of the pigment remaining. The proportions of the women vary slightly, but all are gen-

Fig 3. A Caryatid from Tralleis, Turkey, now in Istanbul Archaeological Museum. The figure's pair was known, but destroyed in a fire at the beginning of the last century. An eclectic late Hellenistic work, probably copying a 4th-century group, the white marble preserves much of the original paint, notably dark red on the hair, and red on the polos, which was gilded. c. 100 BC. H. 1.86 m.

Fig 4 (below left). The main chamber of the Svestari tomb, Bulgaria, showing its wall painting and carved Caryatids. Built soon after 300 BC.

Fig 5 (below). Detail of a badly eroded Caryatid column from a tomb in Cyrene, c. 150-80 BC. Note the ornus bent at right-angles supporting a frieze.
Vitruvian Caryatids

Fig. 6. Detail of the Svestari tomb, showing Caryatids supporting their poloi and with raised hands.

Fig. 7. Detail of the unusually individual, sombre features of a Caryatid from the Svestari tomb.

Fig. 8. Detail of the Caryatids along the walls of the main chamber of the Svestari tomb, Bulgaria. Built soon after 300 BC.

erally in the same pose. The corner figures have only their outer arms raised (Fig 6), the central figures both, and they bear the architrave on their hands and poloi. Of particular interest are their faces (Fig 7), with their expressions of pain and grief, which are quite unusual in Greek sculpture. Their features are all differentiated and highly individual, with a variety of ages represented, and they appear to be far from idealised, although perhaps not portraits. The original Spartan Caryatid Monument depicted historical women, so the different types shown on this tomb are an interesting feature, and probably reflect the monument they imitated.

A third tomb, Tomb N 228 at Cyrene in Libya, is a rock-cut façade tomb built between around 150-80 BC. At the corners of the façade are Ionic quarter-columns engaged to pilasters; the whole is crowned by a Doric frieze, making this a structure of mixed order. In the centre, between the doors, are two Caryatids that support the frieze with their poloi and both raised palms. The figures are carved in relief, and not fully depicted, turning into engaged half-columns with Doric fluting below the knees (Fig 5).

A pair of Caryatids from Mylasa in Caria were found with a Doric frieze and a frieze with masks. At the time this was thought to be the location of the city's theatre, but another example has since been found elsewhere in the town, and it is now believed that they may have decorated an elaborate funerary monument of the later 2nd century BC.

Both masks and figured supports tend to be part of theatrical iconography, but masks could also be - and regularly were - used as part of the decoration of tombs. Vitruvian Caryatids, as we have already seen, were associated almost exclusively with tombs. The draped boots of the figures from Mylasa are lost. The arms are also missing, but their familiar poses are easy to reconstruct: one arm was raised out to one side, the elbow bent and the palm pointed upwards, the other arm was down. They are likely to have worn poloi, supporting the architrave on these and on one raised hand.

A further type of Caryatid is known through copies surviving at Athens, Tralles, and Cherchel in Algeria. The earliest figure, from Tralles, is an eclectic work of c. 100 BC, but may copy a 4th century original (Fig 3). The type is known as the Tralles-Cerchel Caryatid. Examples from Tralles appear to have been architectural, while others from Athens come from an Antonine Propylon to the City Eleusinion. The number of examples of the type, their wide geographical spread, and the variations in their dates would suggest that they are replicas of well-known originals.

Similar small figures can be found on Hellenistic funerary stelae, and on a rock-cut tomb at Lymiya. There are many examples, large and small, and the majority of these come from funerary contexts. Whatever the original pejorative intention of the figures when the original Caryatid Monument was set up, the form soon took on overtones of mourning. Again, Vitruvian Caryatids were used by the Romans, almost exclusively in a funerary context, and they decorated a large number of Roman sarcophagi, for example an Antonine sarcophagus (AD 138-161) from Velletri.

Vitruvius described Caryatids in his treatise on architecture, which would suggest that they were an established form of decoration, and it is by looking to sculptures preceding his time that we are able to identify them. Thus, there are a number of sculptural examples of the Naples Relief pose, and this is the type that seems the most likely for Vitruvius' Caryatids.

The pose of a female figure supporting with her head and one or both hands was not new in Greek art, but its use in large-scale sculpture was. The Caryatid Monument adapted the figures to their own means, and provided the catalyst for their copy in subsequent architectural sculpture for the decoration, at least initially, of tombs.
BOOM AND BUST AT ED-DUR

Ernie Haerinck reports on the University of Ghent’s excavation of a Romano-Arab trade town in the United Arab Emirates.

For a long time south-east Arabia has been a neglected area of archaeological research. Most scholars have regarded the region as lying on the fringes of civilisation within an environment too harsh for permanent human occupation other than solitary groups of roaming bedouin. However, the recent economic boom in the United Arab Emirates has resulted in rapid landscape change, and it is fortunate that the government has appreciated the necessity of salvage excavation to prevent the loss of archaeological information. H.H. Shaikh Zayed bin Sultan al Nahyan, President of the UAE, wisely stated that ‘a nation without a past has neither a present nor a future’. Several projects were subsequently initiated, and the region now even contains several ultra-modern museums.

In the mid-1980s the site of ed-Dur in the Emirate of Umm al-Qaiwain was threatened by the construction of a new airport. In 1986 four archaeological teams from Belgium, Denmark, France, and the United Kingdom agreed to create a European consortium to explore the site. After a while the other teams turned their attention to other sites in the region, leaving the Belgian team from Ghent University working alone at ed-Dur continuously until 1995. Six weeks to two months were dedicated to fieldwork annually, but after nine seasons the site was given back to the desert and the team began to concentrate on publication.

The site of ed-Dur, located on the west coast of the Oman peninsula (Fig 1), is so far the only large coastal site known between Qatar and the Straits of Hormuz where the main occupation levels date to the 1st century AD. The site is situated on a beautiful, shallow lagoon alongside several islands, some with mangroves. It is very well sheltered by a high sand dune, which concealed it from view and protected it from prevailing north-west sea winds. The site lies on flat terrain behind the dune and extends over an area reaching about 1km inland. During its heyday ed-Dur witnessed occupation over at least 2-3 square km. Even outside the main area of occupation, sherds continue to be found several kilometres away from the site.

Although there is evidence of occupation dating back to the third millennium BC and the first half of the first millennium BC, the site was deserted afterwards for some centuries. From the 2nd half of the 1st century BC/1st century AD a harbour town was established at ed-Dur. Alongside Mleiha (in the Emirate of Sharjah), ed-Dur became the most important settlement in the southern Gulf. Both sites had intimate contact and were inter-dependent: ed-Dur probably functioned as the harbour and supplier of food procured from the sea, while Mleiha was able to deliver agricultural products and other commodities which were lacking at ed-Dur. In this sense they constituted a single religious, political, and economic entity even with their own currency (see Minerva March/April 2002, pp. 54-55).
Ed-Dur seems to have been involved in international trade, although whether it had its own fleet of ships is unknown. Certainly a vast quantity of foreign objects reached the site and the population seems to have been relatively prosperous. They were able to acquire goods imported from different sources and regions. The presence of water at the site, attested by some wells which we excavated, would have been important for merchants sailing in the Gulf. The site was probably a major stopping point between Characene and north-west India for taking on fresh water and other supplies.

After many excavation seasons ed-Dur’s ancient name still remains a mystery. We do not know if it can be identified with one of the very few names mentioned in the ancient historical sources (such as in Pliny’s *Natural History* 6.32.149 and ‘The Periplus Maris Erythraei’ written by an anonymous Egyptian author). The name Oman has been brought forward as a possible candidate, although this remains a matter of some debate. Whatever the case, it is quite clear that the Persian Gulf was not really known to Western traders who probably never sailed in these waters. The political situation probably did not allow for such enterprise, especially since maritime traffic was in local hands. Nevertheless, the flourishing of ed-Dur can only be understood in terms of international trade. At the time of its establishment the Roman Empire was voraciously searching out exotic goods, such as gems, incense, and spices. Some Roman politicians were highly concerned that this greed might lead to the bankruptcy of the economy, and complaints and opposition to the drain of wealth to the eastern countries were a common cry in the Roman Senate.

There were basically two main routes through which ships could reach the West. One route ran through the Red Sea and the Arabian Sea to India. Ships could make a round trip in 10 months to one year. Another route ran through the Persian Gulf and then relied on overland camel caravans to proceed up the Euphrates or through the desert to the East Mediterranean. Ed-Dur lay on this second route.

In the first half of the 2nd century AD ed-Dur had already diminished in importance. The site was deserted, or at best only survived in the form of squat-ter occupation. Trajan’s devastating Parthian Wars (AD 117), which also affected Central and Southern Iraq, seems to have been the underlying reason for this decline, which dramatically disrupted maritime trade.

Our excavations have provided interesting insights into different aspects of Arabian society. The site is likely to have very closely resembled the settlements of Dubai or Abu Dhabi as they looked up to a few decades ago. There was a small fort for the ruling ‘Sheikh’, a mosque, stone buildings for the wealthier citizens of the community, and the remainder of the population lived in houses mainly made of
palm branches. No deliberate town plan existed. This picture agrees very well with ed-Dur, which had a small square fort, obvious remains of living quarters, and had a temple (Figs 2-3). However, there is one major difference between the past and more recent settlements: in more recent times the tombs were found outside the main occupation site and burials were concentrated in cemeteries away from the living community. At ed-Dur tombs of different types are to be found all over the site, also amongst dwellings of the living who mainly camped at the site (Fig 5).

The temple (Figs 2-3) was certainly one of the major discoveries of the excavations. Although small compared to religious buildings in other parts of the Roman world, the temple at ed-Dur, measuring about 8 x 8m square, is unique in Eastern Arabia. It is built of beachrock and was almost preserved to its full height of about 2.3m. The outer walls were well plastered with decoration mainly imitating hewn stone masonry. The walls themselves slant inwards slightly as in Egyptian temples. The building has eastern and western entrances and these are clearly related to the movements of the sun. The discovery of a stone basin with a nine-line Aramaic inscription indicates that the temple was dedicated to the Semitic sun-god Shams/Shamash. A further glimpse of the rituals which transpired was given by the thick layers of fine burnt palmwood ash around the temple. Close by, we also discovered one rectangular and two pyramid-shaped altars (Figs 2, 4) and some incense burners. Inside the temple two Roman bronze pedestals for statuettes were found, as well as a statue of an eagle in local limestone, a symbol of the sun-god.

Different types of tombs were excavated at ed-Dur, some undisturbed. Both plain earth burials, as well as individual cist graves (Fig 10), and large multiple burials with barrel-vaults and stepped auras' entrances were recorded. Only one example had a large tower-like structure above ground, which seems to have been unique at the site, and could well have been the tomb of the tribal ruler of the site. Most of the tombs are roughly oriented north-south, which is in contrast to the orientation of the doors of the temple. One of the most spectacular tombs contained not less than the remains of 27 individuals, 19 Roman glass vessels (Figs 8, 9), stone and bronze vessels, decorated bone plaques with representations of eagles, and nude women (Fig 12), numerous iron weapons (such as arrows and spearheads, daggers, and swords; Fig 13), a vast amount of differ-
ent types of beads made in a rich variety of materials, and gold earrings. Outside the tomb were found the skeletons of two ritually slaughtered camels.

The seal offered a rich source of food, and a close study of the fish bones indicates that the local inhabitants not only fished in the lagoon but also in the deep sea. Shellfish were also a major staple food and, of course, the collecting of large pearl oysters could have provided a major source of income. Pearls were highly prized commodities both in the West and amongst the Parthians.

The vast number of objects found at ed-Dur indicates that the population must have been relatively prosperous. The local, but more specifically the imported items, point to participation in international relations. Detailed analysis shows that the imported items and foreign coins point to Rome and the East, as well as South Arabia, southern Mesopotamia, south-east Iran, and East Africa as ed-Dur’s sphere of contact. All this material evidence also provides clear evidence of a somewhat short-lived two-century economic boom 2000 years ago. Just such a reality is being repeated in the modern era, as oil provides new opportunities for development and wealth in this desert area of south-east Arabia.
The Minerva Awards Winner

THE GLITTER OF THE SWORD:
THE FABRICATION OF THE LEGENDARY DAMASCUS STEEL BLADES

Ann Feuerbach

The tale of Damascus steel is one of war, trade, innovation, and centuries of research filled with myths and fallacies. Damascus steel was the material used to produce the famous Damascus sword blades renowned for remaining extremely hard and sharp, yet able to be bent to a 90 degree angle (Fig 1) and spring back to its former shape without any detrimental effect to the blade’s performance. Such a quality is a highly desirable feature for both ancient and modern blades. As an added bonus, the blades also exhibited a decorative surface pattern, which apparently acted as the blade’s ‘trademark’ of quality. Common legend states that European Crusaders first encountered Damascus steel in the Middle East, where Islamic soldiers were wielding fantastic Damascus steel sabres. The Crusaders then brought tales of these impressive blades back with them to Europe. Those who believe in the Crusaders’ story also often believe that swords made of Damascus steel were produced in Damascus, Syria, and that the technique was lost and needed to be ‘rediscovered’. While it is conceivable that the Crusaders first became aware of Damascus steel during their wars in the Middle East, interest in its composition began centuries before the First Crusade (1095) and those attempts to produce it was never ‘lost’ as such.

The fabrication of Damascus steel is not just an interesting historical and archaeological problem; research into this material has greatly influenced many areas of modern science. It is a material whose properties has, unknown to many, touched everyone born within the last century and will continue to play a major role in the foreseeable future. Without earlier research into Damascus steel there would be no automobiles, trains, planes, or skyscrapers. More recently, the research from seemingly unrelated sources has directly led to a clarification of the production of Damascus steel in antiquity and a separation of fact from fiction. From ancient accounts of high-quality steel, through to the archaeological excavation of production sites in remote locations in Central Asia, and the use of modern analytical laboratories to study ancient and historical blades in Europe and America, the story of Damascus steel spans a millennium and crossed the world. After centuries of myth and fallacies, the time has come to set the record straight.

There are four varieties of swords or steel that use the adjective Damask, Damascene, or Damascus: pattern-welded, inlaid, preferentially elliptical and crucible. This variety of names has caused much confusion in the literature. The pattern-welded variety is the most common mechanical Damascus because it is made by forge-welding several pieces of iron or steel together to form a decorative and functional pattern. This method was commonly used throughout Europe for centuries. The inlay and etching methods are often called artificial Damascus. Patterns and decorations made by inlaying different types of metals or jewels onto the blade’s surface are found on swords from Russia and other places. Preferentially etching patterns on blades was used in 19th-century India, perhaps to imitate the crucible Damascus steel pattern. The fourth variety is made from crucible steel, sometimes called oriental Damascus, true or crystalline Damascus. It is this form of Damascus steel that has caused so much interest and controversy over the centuries.

The origin of the name Damascus steel is frequently attributed to medieval Crusaders. Although this assertion is often stated as the origin of the name, no references to Crusaders having used the term has ever been reported in any of the literature. Nor is there physical evidence that these blades were ever produced in Damascus. There are more credible roots for the origin of the phrase Damascus swords. Islamic writers named swords based on their surface appearance, the location of the workshop, or the name of the swordsmith. Alternative reasons for the names of certain swords suggest that even during the Early Islamic period the origin of sword names was uncertain.

There are three likely sources for the phrase Damascus swords. The word for water in Arabic is damus and Damascus blades are often described as exhibiting

Minerva congratulates Ann Feuerbach as winner of the Minerva Awards 2001. For details about this year’s competition, see p. 59.
a water-pattern on their surface. Alternatively, Islamic authors state that some swords called Damascus were produced and forged in Damascus. Yet others mention a sword-smith called Damasqul who made swords of crucible steel. Any or all of these may have inspired the phrase Damascus steel swords, but it certainly was not the Crusaders who coined the term. The adjective damas is perhaps the most likely source, for it describes the specific appearance of the blade. It may have been the Europeans, unfamiliar with Arabic language, who assumed that damas referred to the Syrian city rather than the blades’ water-like surface pattern.

Damascus steel is made of crucible steel that has been forged in a specific way which leads to the production of a pattern. Crucible steel, as the name implies, is steel that was produced in a crucible (a ceramic vessel). Steel is iron with around 0.8% carbon content. In antiquity steel was made by a variety of methods, but crucible steel had the benefit that it was liquid during its production, which resulted in a homogeneous steel blade that was free from slag, two features which other steels lacked but which helped make crucible steel blades robust.

For at least the last 200 years it has often been claimed that Damascus steel was primarily made from crucible steel
The discovery of these remains was a surprise because no iron ores or high-quality clay required for the process are found near Merv. However, Merv was a major city at the crossroads on the Silk Road, a series of trade routes running east-west from China to the Mediterranean Sea and south-north from India to the Ural Mountains of Russia. Undoubtedly the necessary raw materials were traded into the settlement from somewhere beyond the city limits.

Excavations have revealed three furnaces for producing crucible steel (Figs 6, 7) and one smithing hearth, in addition to a pit full of broken crucibles. Adjacent to the workshop domestic rooms were found (Fig 5), and this is presumably where the craftsmen and the family lived. Laboratory analysis of the remains determined that around 2000 crucibles of the same type were used at the site in total. Each crucible produced an ingot of steel weighing around 2kg. Thus around 4000kg of steel in total were produced at Merv, impressive for a city that had to import the requisite raw materials. During this period Merv was a frontier town and had a military garrison stationed within, protecting the Islamic Empire from invaders while itself invading neighbouring lands. At least some of the crucible steel must surely have been destined to be made into swords since the weight of a typical Central Asian sword is around 2kg, the very weight of a single ingot.

Remains from Uzbekistan tell a slightly different story. The remains of crucible steel production dating to around the same time as the workshop at Merv, but continuing for centuries longer, have been discovered at Termez, Pap, Kiva, but most notably at Akhsiket in the Ferghana valley. The materials and process used here are related to those used at Merv, particularly high-quality clay crucibles, which have a cylindrical body, a flat-bottom, and a lid. According to Dr Olga Papakhrust and Professor Thilo Rehren, at Akhsiket not one workshop was found but an entire industrial complex with tens of thousands of crucibles, each apparently used for crucible steel production. At least some of the steel must have been destined for export because the vast amount produced would have outweighed the community's need.

Until recently, the discovery of a fragment of a 1st-century AD crucible steel sword from Taxila, Afghanistan, supported the belief that India was the primary producer of crucible steel. During the 3rd century AD, the Alexandrian scientist Zosimus discussed the production of crucible steel in Persia and India. However, no archaeological objects of crucible steel were known west of Taxila until later times. Well...

![Image: A 3rd-4th century AD double-edged sword from Klin Yar, Kisllovodsk Basin. The blade is composed of crucible steel and may be the earliest known example of a blade exhibiting a Damascus pattern. It is notable that the handle was attached with a rivet (top), rather than being forge-welded. It was probably attached this way because the high temperature needed to forge-weld would have destroyed any Damascus pattern.](image-url)

![Image: Photomicrograph of the metallographic structure of the 3rd-4th century AD sword from Kisllovodsk Basin (Fig 11), after etching in Nital. The steel exhibits a mottled macrostructure and its microstructure is composed of globular cementite in a ferrite matrix. The cementite has begun to align, the cause of the Damascus pattern, and the alignment is best observed in the corrosion because the ferrite has preferential corroded, leaving the cementite uncorroded in a corroded ferrite matrix.](image-url)
dated and preserved blades from Central Asia are rare because the religious beliefs of Zoroastrianism, and later Islam, did not permit goods to be placed in burials (but see Fig 13 for an example depicted in a Sasanian rock relief).

The pagans in the northern regions of Central Asia did, however, bury the dead with grave goods, sometimes including swords and sabres. Excavations near the city of Kislovodsk in the Russian Northern Caucasus have discovered four blades related to a crucible steel in Sarmatian/Alani burials (Figs 8, 11); two swords from the 3rd-4th centuries AD, one from a 1st-century horse burial, and one sabre from the later 11th century (Figs 2, 3). One of the 3rd-century swords is the earliest Damascus steel stamped with a sword that seems to have had a Damascus pattern (Fig 10). The Sarmatians and Alani were semi-nomadic people who settled in the Caucasus. Over the centuries the Alani traded with - or fought with or against - the Roman/Byzantine and/or Sasanians and other Islamic merchants and soldiers. Most likely they acquired the crucible steel blades through trade or booty. After the finds from Taxila, these are some of the earliest crucible steel blades known. The significance of these finds indicates the use of crucible steel over a wide area, and perhaps the appearance of blades with a Damascus pattern centuries earlier than previously believed.

Until the last few years many scholars have reported that the knowledge used to make Damascus steel had been 'lost'. Indeed, what caused the blades to behave in such a unique way was not understood until the turn of this millennium. Not all crucible steel can produce a Damascus pattern. This is what has perplexed so many blacksmiths and scholars for so long. For centuries it was believed that the blades' strength was somehow related to the pattern. Great scientists such as Faraday and the sword manufacture Wilkinson investigated Damascus steel in order to find out what made the steel apparently sharper and tougher than its ordinary European counterparts. Research into Damascus steel led to experiments being conducted where different metals (alloying) were mixed with iron and steel in the hope of reproducing the pattern. Many of these experiments did not produce the Damascus pattern. However, the researchers noted the effects of different elements on the steel, such as increased hardening or corrosion resistance. Eventually research concentrated on alloy steels rather than producing the Damascus pattern. Thus, Damascus steel research directly led to research into alloy steels, a material that we now use to produce thousands of modern objects, from screws to ships. Yet, how to reproduce the pattern at will remained a mystery.

Although attempts to replicate the pattern were not wholly successful in Europe during the 19th century, the Russian scientist P.P. Anosov successfully performed it in Western Siberia (Fig 1). Although the details of his research remained virtually unknown outside Russia, Anosov was aware of Faraday's research and sent him a blade made out of his replicated material. This blade is now in the British Museum in London. The pattern on the blade is no longer clear due to age and cleaning, yet a faint pattern can be observed proving that Anosov did produce Damascus steel blades. Although he could produce the pattern at will, the scientific explanation of the cause of the pattern was still a mystery.

It was not until the cusp of the 21st century that the scientific explanation of the most famous Damascus pattern became known. There are two broad groups of Damascus steel patterns and each of these has many variations, one with 0.8% carbon and the other with more than 0.8% carbon. The different amounts of carbon will produce different microstructures when the steel is forged and etched with acid. Recent research discovered that the formation of the pattern in steel with more than 0.8% carbon is due to the presence of certain trace elements. During a long process of low temperature forging, phases in the microstructure align in the steel. After etching, these phases appear as dark lines or threads to the naked eye, thus producing the Damascus pattern. Until modern technical equipment could detect trace elements, these were not known to be a vital part in the production of the Damascus pattern.

By applying a multi-disciplinary approach to the question of Damascus steel in antiquity, aspects of the process which otherwise would have remained unknown can now be inferred. Particularly where, when, how, and by whom Damascus steel blades were made. The Alani sword of the 3rd-4th centuries indicates that the forging process necessary to produce the Damascus pattern was, at least occasionally, used at this early date, in addition to providing physical evidence supporting Zosimos' description of crucible steel in Persia and India. Furthermore, one of the most characteristic Damascus steel patterns on historical blades is called Kursunlu. These blades are the most renowned because of their clear pattern of light and dark bars and are said to be of the highest quality. The name means Black Kursunlu; black refers to the dark hands and Khurasan is a region of Central Asia and, moreover, is where Merv is located. The laboratory analysis of an ingot from Merv indicated that it had all the necessary inherent factors to produce a Damascus pattern, if forged and etched correctly, thus suggesting that objects made at Merv a thousand years ago may indeed have exhibited the pattern in question. Although many questions still remain, after two millennia of interest, multidisciplinary research is finally replacing the myths behind Damascus steel with facts, testifying that the truth behind Damascus steel's mystique is more fascinating than any of the fallacies.

Illustrations - Fig 1: Ann Feuerbach; Figs 2-3, 11: courtesy of Dr Sergo Savery; Fig 4: courtesy of Dr Georgina Herrman; Figs 5-7: courtesy of the International Merv Project; Fig 8: courtesy of Dr Heinrich Harke; Figs 9, 12: © The British Museum.

The above research was facilitated by generous grants provided by The Kress Foundation, Iran Heritage Fund, British Institute of Persian Studies, and the American Society of Arms Collectors. Samples were kindly provided by Dr Therese Savenko (Director of the Kislovodsk Local History Museum), Dr Irina Arzhantseva (the Jewish University in Moscow), Dr Ola Papakhristus (the Uzbek Academy of Science), and the International Merv Project.

Fig 12. A crucible steel sword and silver scabbard, Sasanian, 7th century AD. Said to come from Dalaman, north-west Iran. L. 107 cm. The British Museum. Inv. WAA 135729/135747.

Fig 13. A domed Sasanian vault at Tan-i Bustan, Kurdistan, depicting the Investiture of Khosrow II (AD 591-628) who holds a sword at centre.
Monuments of Merv

RISING DAMP AT ISLAMIC MERV

Sean A. Kingsley reports on the work of the International Merv Project to understand and preserve an incredible UNESCO World Heritage site in Turkmenistan.

The urban topography of Merv, located in the east of Turkmenistan, is exceptional. Although like numerous other Eastern towns it expanded dramatically in the Hellenistic period, under Alexander the Great and then Antiochus I (281-261 BC), subsequent cities - particularly three depending on one’s interpretation - were each founded on virgin soil, not on top of another. Merv was one of the most important and largest cities of the Umayyad and Abbasid empires, particularly c. AD 813 when it effectively became capital of the Muslim world. The circular shape of Merv’s Early Islamic city is even believed to have inspired the planning of the Abbasid capital at Baghdad in AD 768.

Merv remained prosperous until the mid-12th century when, in 1153, Ghiyath Tashkent tribesmen pillaged the city. Ibn al-Rawandi vividly recorded its destruction: ‘On the first day they took the gold, fine silks and brocades, on the second day they took the brass and tin and iron and on the third day they took the junk and rugs, mattresses, jars and wine, doors and wood’. Nevertheless, substantial occupation must have continued until 1221, when marauding Mongols torched the city and killed up to 1.3 million people. As the medieval writer Juwayni wrote, after this date ‘The city which had been established by great men of the world, became the haunt of hyenas and beasts of prey’. The ruined cities of Merv now cover 1200 hectares, which makes this archaeological site the largest in Central Asia.

Today its cities are protected as a UNESCO World Heritage site, but the threat to and destruction of numerous extra-mural monuments outside the archaeological park continues. Here, awe-inspiring sites (from dovecotes, gloriously domed ice-houses, and melon-driers to mosques, mausolea, and the 45m-long Palace of Sultan Sanjar) - the architectural crown jewels of Merv - stand starkly amongst the landscape, resembling very little else preserved in the Early Islamic world. In this sense it is not an exaggeration to refer to Merv as a fossilised archaeological landscape for vernacular Islamic architecture.

The threat to Merv’s traditional architecture concerns one of nature’s wonders, mud brick, and it is somewhat ironic that the very properties that made it an outstanding medium for building in an extreme continental climate are also responsible for the disappearance of its monuments. Mud brick mitigates climatic extremes because its walls retain heat and insulate against the cold (more so than concrete). It is for this specific reason, in an oasis devoid of stone, that mud brick became the chosen building material for all structures, from the humble one-roomed out-house to the elite palace.

Dr Georgina Herrmann, who co-directs surveys and excavations at Merv, describes this building medium as ‘environmentally friendly’ because once a mud brick structure is abandoned, it literally melts back into the earth. The missing factor needed to bring about such historical circularity is water, which unfortunately has become the menace of Merv in recent decades. Today, the city landscape is criss-crossed by seven dams along the Murghab river and by the Karakum canal. These waterworks are a product of a 1950s state-sponsored irrigation programme that channeled increased water to Merv using diesel pumps to irrigate fields, cultivate cotton, and support collective farms. While the threat to the traditional monuments of Merv can be simply identified as rising damp causing undercutting of structures and related slumping and eventually toppling (Fig 1), a perfect solution to the problem as yet alludes scholars.

The scale of the threat is easily defined. In 1991 Professor Galina Pugachkova attended an international conference at Merv and visited the sites she had excavated and surveyed in the 1940s and 1950s. While some had deteriorated badly, others had completely disappeared. A second example is the 8th or 9th-century AD Little Kyz Kala (Figs 2-3), whose entire eastern wall fell away in the winter of 1990-91 through undercutting. This two-storey square structure (20 x 19.1m) stands to a height of 7.5m. Its corrugated walls are of a type preserved uniquely at Merv. Photomaps prove that this monument had remained largely intact until at least 1971. By 1998 only one section of one wall still displayed its original surface.

Conservation is problematic because soils used to buttress walls are equally susceptible to undercutting through rainfall and rising damp. It is for this reason that the International Merv Project has initiated a crucial programme of recording to create a comprehensive gazetteer of sites for the future. The first results are available in an outstanding publication, Monuments of Merv. Traditional Buildings of the Karakum by Georgina Herrmann (Society of Antiquaries of London, 1999: 243pp, 316 illus).
The re-examination of numerous Europoid mummies in the Takla Makan Desert of western China has brought about a fresh realisation that the population of that country has, at times in the past, been substantially more multi-ethnic than it is today. Preserved in a hot, dry desert, many excavated mummies retain soft tissue detail – which is otherwise difficult to reconstruct – revealing facial features immediately recognisable as Indo-European: narrow heads, light brown, red, or blonde hair, and tall stature. Some of these remains have been dated as early as 1800 BC, while the latest extend into the mid-1st millennium BC. Although early Chinese civilisation is seldom perceived as anything approaching what one would describe in the modern world as ‘diverse’, a careful look at the historical record suggests that early China included a number of other peoples living among the majority Han Chinese.

Fig 2. Figurine of a warrior probably of the Western Wei period (AD 538-556). H. 21.9 cm. Its clothing, shield, and spear style suggest contact with the Mediterranean region. The bearded face with moustache is not characteristically Han Chinese.

Questions have arisen about the identity of these people and their fate. Were they acculturated into Chinese society, did they die out, or did they all migrate West? Early Chinese historical sources often speak of peoples of the immediate north and east of the traditional centres of Chinese culture as differing from the Han Chinese in appearance and ways of life. A number of terms were applied to various of these steppe dwellers, who lived in areas adjacent to Turkic and Mongol groups. Some were called Wusun, while another group was labelled as Yueh-Chi, and yet another group was referred to as Ting-ling. While a segment of these peoples was apparently Turkic, other groups are described differently: larger, lighter in complexion, often with red or blondish hair, blue eyes, full beards, and large noses. There is some likelihood that these descriptions pertain to people descended from the Europoid mummies found in the Takla Makan, and there are theories that they perhaps spoke an Iranian language, like the Scythians, even if their ancestry was not directly related to those in the region. The bearded face with moustache is not characteristically Han Chinese.

Fig 1 (right). A soldier (Qin period, 221-206 BC) with a prominent nose and other facial features that appear Europoid. H. 23 cm. The well known terracotta army of the first Qin emperor, however, is consistently non-Europoid, although their faces resemble few modern Chinese. As in many other cases, art historical conventions may not accurately reflect reality.

Fig 3 (middle right). Warrior of the Northern Wei period (AD 386-534). H. 33.3. The ruling aristocracy of the Northern Wei was known to be non-Chinese, and are usually thought to have been Turkic. There are a number of surviving figurines of this type, often with similar long swords and non-Chinese dress. While one cannot rule out the possibility that they were Indo-European mercenaries from the western steppes, it seems most likely that they were part of the Wei nobility.

Fig 4 (far right). Tang figurine of a soldier (AD 618 to 906), with armour appropriate to his time, but with a prominent nose and deep-set eyes giving a Europoid appearance. H. 32.1 cm.
although the local Tocharian languages, known from surviving manuscripts dating to a later period, show features suggestive of the western branch of Indo-European languages.

Many of the Indo-European speaking peoples living on the borders of China are known to have been forced to migrate westward in the first few centuries AD; yet it seems unlikely that all of them left the eastern steppes. Chinese sources report that a portion of the Yueh Chih, known as the Lesser Yueh Chih, remained behind and settled in the Nanshan area in mountains separating the upper Yellow River from the Mongolian plain. While there are people with Europoid features still living in this area, including the Hutu minority, some theories suggest that they are a residual population from the Islamic wave that reached China in the 8th century. Perhaps there was a more ancient origin for some of the population as well.

Surviving Chinese art objects, in particular figurines, at times provide unusual clues as to the fate of these...
people. It should not be surprising that people of Europoid physical character - portrayed clearly enough for some ethnic markers to be identifiable - appear among early Chinese figurines (Figs 1-5, 7-15, 17). While occasional human representations from Neolithic times are known, these are usually so crudely rendered as to leave little suggestion of ethnic identity, and during the Shang (1027-700 BC) and Chou (1027-221 BC) periods only traces of human portraiture have survived. But particularly during the Han period (206 BC to AD 220), roughly contemporary with the literary references to the Wusun and Yueh Chih, and later during the Tang period (AD 618 to 906), a number of figurines with Europoid features appear. Most of these are grave figures, but some may have served other purposes. Those figures that do not have a typical Chinese appearance are often described in art books - with no convincing evidence - as representing foreigners, particularly merchants. Other figurines of Europoid character include warriors whose unusual dress style, indicative of nomads, often cause them to be referred to as travelling mercenaries. Indeed, their diverse headdresses, trousers, boots, and coats with wide lapels differ from those of the majority population (Figs 1-4).

Since the blue-eyed, red-haired steppe people were originally not described as allies, but usually appeared in contexts suggesting that they constituted a threat, it is interesting to note how often their characteristics begin to appear on the elaborate clay figures described as tomb guardians (Fig 5). Despite the fact that this artwork often incorporates a mixture of human, animal, and mythological features, one should not be surprised that many are white skinned, and some painted or glazed examples even have blue eyes. The most common Indo-European features, however, are heavy beards or moustaches, large protruding noses, and deep-set eyes, often with prominent ridges above. The most fearsome images of this period, along the lines of the guardian figure, were clearly based upon Europoid people who had been a threat to the
Chinese for centuries. Some are depicted with horses hooves, possibly based upon the association of the horse with peoples who were at least partly semi-nomadic. It is as if the Europoid tribes on the north-western frontier had left a legacy of fear that for centuries involved an association of danger and ferocity with a light skin and hair colour, a narrow head shape, and physique more associated with larger, muscular people.

Fig 16. A musician wearing the pointed hat of the steppes and playing an instrument suggestive of the modern glockenspiel. His clothing is more consistent with that worn by the Kushans, and he may be an itinerant player. The tile has been dated to the Song period (AD 960-1279). 19 x 25.1 cm.

Europoid people were certainly used frequently as soldiers and bodyguards during the Han period (206 BC to AD 220), and a group of clay tiles surviving from the period does show a strong Europoid man in a stance that could be seen as threatening (Fig 6). Judging from the Takla Makan mummies and their Europoid appearance, it would seem that as a people they were more robust physically than the more graceful Han Chinese. It is not hard to see how such a quality could be seen as both threatening and potentially useful in a military or guard context.

In addition to military figurines dating from the Han through to the Tang periods, there are many that are clearly of Europoid types of non-military functions (Fig 7). Europoid types appear particularly from sites of the Northern Wei (AD 386-534), a state particularly associated with peoples from the north-western steppes (Figs 8, 9).

By the Tang period (AD 618-916) many figurines with a Europoid appearance seem to be associated particularly with horses and camels and their care, apparently not specifically related to military functions. Some unmounted figures with Europoid faces are often described as drunks, while even Europoid women are often depicted mounted. These group types frequently wear caps or hoods of a type associated with the steppe nomads, and some have headgear indicative of western Asia. Often the major identifying features are the full beards and large noses (Figs 11-13).

Another large group of figurines with Europoid features includes entertainers, who often carry musical instruments or appear to be singing or dancing (Figs 14-16). One could speculate as to why the roles of animal caretakers and entertainers should be particularly significant to persons of Europoid appearance, but it may suggest that these Indo-Europeans, who were originally pastoral nomads, had drifted into occupations that continued to involve itinerant travel.

Rarely is a Tang figure found with clothing so specific as to allow identification of its origins. However, one type does depict a man of Western appearance with the kind of high-status headgear associated with viziers at either the Parthian (150 BC - AD 250) or Sassanian (AD 250-650) courts (Fig 17), although in this case the latter is more probable. In this context it is interesting to recall that after defeat by the invading Islamic armies the surviving Sassanians retreated to China, where they lived until they were absorbed into the local population. Was this particular figure a nobleman at the court or a magician dressed in opulent clothing? Without historical evidence one cannot be certain. Many Parthian images from as far west as Syria (Fig 18) reveal a surprising similarity to other Chinese figurines, with full beards, prominent noses, and the pointed hats of the steppe nomad.

Some other figures may represent itinerant traders, at times depicted with wagons full of goods or a pack slung over their backs. These people may have been descended from local Indo-European groups, although one cannot rule out the possibility that they came east from their homelands in Western Asia in search of new markets. The clear delineation between eastern and western Asia, however, is probably not historically accurate and was probably more valid in AD 1300 than it was a millennium earlier. The evolution of Chinese civilization, then, can be seen as more inclusive, as diverse ethnic groups were more or less assimilated into Han Chinese culture.
THE GELDMUSEUM COLLECTION, FRANKFURT

Murray Eiland discusses gold coinage from a splendid collection.

The presence of a museum devoted to money in a famous banking city such as Frankfurt is not a surprise. Designed as a showcase to explain the role of the German central bank, it has a range of displays. Today, much attention is given to the new European currency, the Euro, while other exhibits outline the security features of modern money. Of greater interest to the antiquary, the museum also houses an extensive collection of ancient coins. All the exhibits seem to lead up to the central vault in the middle of the main exhibition room. This is no mere stage prop, as the numismatic content of the vault is impressive in terms of both condition and rarity, with material selected to appeal to the widest possible audience (Figs 1-8).

Gold has perhaps the greatest hold on the imagination of the general public today, and this is reflected in the selection exhibited in Frankfurt (and illustrated in an excellent catalogue). Gold fever was a disease that was widespread in antiquity. Since this metal was an important measure of wealth and facilitated trade, it is no coincidence that before 600 BC the first coins of Europe were made from gold and the natural gold silvery alloy electrum. From that time onwards the demand for specie increased, and this quest propelled intense scrutiny of the natural world.

Questions of purity, if one can trust legends, prompted Archimedes (287-212 BC) to define what is now known as Archimedes' law. Hieron II of Syracuse (Fig 6) was worried he had been cheated by his goldsmith, and called for the skills of a mathematician to come up with a way to test whether his crown was pure gold. Archimedes used a technique still practised by mineralogists to determine the specific gravity of a sample. He compared equal masses of gold and silver weighed in air, and then weighed them in water. He then made a copy of the crown in silver and performed the same measurements. By the differences between expected and observed weights he surmised that the crown was not pure gold. While it is uncertain how the ancients before this time determined the purity of their gold, it seems they were hard to fool. Perhaps the trained eye could discern impurities, though it is possible that Archimedes’ method - or other tests - were used to determine purity.

Later, much medieval alchemy was devoted to finding a way to turn base metals into gold. These experiments were not successful, but the 'extraneous' information that accumulated over time became the science of chemistry. While this discipline is today considered very separate from the humanities, one can still appreciate the impact of the classical world. The chemical symbol for gold, Au, for instance, derives from the Latin aurum meaning 'shining dawn'.

The Lydians were very familiar with this metal, as shortly after they introduced electrum coinage they instituted a bi-metallic system of gold and silver coins. By about 550 BC they were refining electrum to separate silver from gold. This ended a major problem associated with their coins in that variable gold content had created variable values. The question emerges exactly when this technique was introduced. Was it under the legendary ruler Croesus (c. 567-547 BC) or under the Persians? The other question is more technical, how was the gold refined?

Archaeological and scientific investigations conducted by Andrew Ramage and Paul Craddock (King Croesus' Gold, Harvard UP, 2000; see Minerva Sept/Oct 2000, p. 59) found that small bowl-shaped hearths were used. Crucibles were filled with gold and lead, and bellows were used to raise the temperature to melting point. When the lead was removed it took with it trace metals. The remainder of silver and gold was mixed with sand to free the silver. The evidence points to this first occurring before the final war with Persia. While it is uncertain what prompted the Lydians to take this step, it is likely that it was to pay mercenary soldiers (particularly considering the war), rather than to facilitate trade. Yet Herodotus notes that the Lydians were the first to open permanent retail shops, and surrounding states were quick to adopt coins. Aegina (c. 550 BC), Athens (c. 545 BC), and Corinth (c. 545 BC) followed closely behind Anatolia. Coins may have served particular functions at different times - many early coins are recovered from large temples - but a more generalised demand for them developed once they were introduced. Soon after their conquest of Lydia, the Persians begin to use coins, though in the Persian heartland they preferred gold to silver as was to be used by the Greek cities of the West.
Perhaps because Greece was built on silver rather than gold, the Persians tended to regard the Lydians as steeped in luxury. Their homeland was located on the fringes of Greek civilisation, and although pottery finds demonstrate the existence of trade with Ephesus and Smyrna (Izmir), they were far enough away from ‘civilisation’ to be mythologised. Due to the normal attrition of time, and looting after war, there is little material evidence for the gold of this period. The famous Lydian hoard, made up of gold, silver, and bronze objects recovered by looters from Usak - only to be purchased and returned by the Metropolitan Museum of Art, New York - is an exception (see Minerva, March/April 1994, p. 39).

The Persian conquest of Lydia must be appreciated as part of a grander scheme. At its apogee, the Achaemenid Empire controlled every major source of gold known to the ancient world from Northern India through to Egypt and the Balkans. Gold was clearly appreciated as a valuable commodity, as contemporary written sources suggest that its distribution as ornaments was a status symbol and the prerogative of the king. The importance of gold was not lost on Philip II of Macedon, who wrested control of the West from Persian and local dynasts, and amassed a fortune that could send an army across Asia. Philip II (359-336 BC) began to issue coins in great abundance, with a view to his intended campaign against the Persians. One of the most noteworthy was the golden staters that celebrated his triumph in the Olympic chariot races in 356 BC (Fig 3), an early example of the use of propaganda on coins.

While there was a desire to destroy the empire that had invaded the Greek homeland, there was also the expectation that the victor would command a fortune. Yet this money would not be controlled as tightly by elites, with unforeseen consequences. It has been calculated that Alexander required about half a ton of silver a day to keep his army in the field. While income from conquest was enormous, military expenditure was vast. The dispersal of precious metals that had been hoarded by the ancient empires Alexander conquered has been cited as a reason for the prosperity of the age. While there are no detailed economic records, it is likely that it had an impact similar to New World gold flowing into Europe. The Romans were particularly careful in their control of precious metals. The right to issue gold coins was tightly held by Rome, and the mines were the property of the Emperor.

Today, about 45% of the world gold supply is held by central banks, evidence that the elite control of gold has not changed structurally since antiquity. But some indication of the success of ancient mining can be obtained by reflecting that in 1922 the gold discovered in Tutankhamun’s tomb (c. 1334-1325 BC) contained about twice as much gold as the Royal Bank of Egypt at that time. While this led to much speculation as to ‘Egyptian origins’, the discovery of the royal tombs in the Sumerian capital of Ur in 1927 indicated that by 2600 BC gold-working had already reached the status of a fine art, and the discovery of gold at Tepe Gawra in Iran dated to a little before 3000 BC suggests that gold was perhaps worked even earlier than in Egypt. Yet is was perhaps silver more than gold that determined the fate of the empires of later antiquity.

The use of silver rapidly replaced gold and became particularly important in the 6th century BC due to the sound understanding of how to remove impurities. In Athens, the tyrant Peisistratus struck coins with images of owls in 540 BC using silver from the Laurion mines. This silver was used in 490 BC to build warships for the impending battle with the Persians a decade later. Athens was effectively crippled when the mines were captured in 407 BC by the Spartans, and, as a result, they began to issue bronze coins plated in silver.

Yet there were other measures of wealth that had nothing to do with metal. A real question exists if states used gold for transactions on a large scale. Museums are filled with Mesopotamian cuneiform records that list payments in kind to central repositories. The need to record such...
information appears to have been a major stimulus for the invention of writing. This kind of economy continued in later centuries, as the Ptolemies in Egypt (323–30 BC) used grain as a primary source of currency. Granaries functioned as banks, taking grain for storage and loaning, as well as giving users the ability to deposit in one granary and 'withdraw' from another. It thus seems that 'banking' occurred before coins. Other areas used both metals for long periods of time. By the mid-3rd century BC, quite late by Greek standards, the Romans were minting silver coins for trade with Greek cities in the south.

Caesar noted in his conquest of Britain (c. 55 BC) that the locals used bronze bars as currency, though archaeologically it is clear that at this time Celts were minting coins in gold and lesser metals. Before the arrival of Rome many Celtic gold coins were an alloy of some 65% silver and 35% copper, which closely imitated gold. With the arrival of the Romans, the colour of their coinage shifted to a reddish hue because the coins were now up to about 40% gold, the remainder being copper. This is a subtle difference for the untrained eye to discern, but it suggests that the Romans brought gold with them to support - if not bribe - friendly Celtic kings. Where else would the Celts obtain so much gold so quickly? The change to purer red gold would have quickly driven the 'bad money' out of circulation.

Coins were also rapidly changing in the Roman empire. The last year of the Republic saw the break down of state control over minting. Military commanders were given the right to mint coins in the field, and regional coinage as well as forgeries were produced in abundance. The rise of Caesar saw the use of coins as important political tools, and at this time portraits of living personages appear. The production of gold increased (gold coins were a rarity under the Republic) with the great demands of military expenses, while low value bronze appears to have been largely forgotten. With the end of the Civil War and the monetary reforms of Augustus (27 BC – AD 14), Roman order was restored if not invented.

Augustus established the regular production of the gold aureus and the silver denarius. The latter was initially issued by several mints, but was later struck in Lugdunum, Gaul, which also had the monopoly on striking gold. Silver, as well as being used for smaller transactions. The reforms of Augustus influenced Roman coins for centuries, though there were important changes. Under Caligula (AD 37–41) gold and silver were again struck in Rome. Nero reduced the content of both the gold and silver, and later rulers continued the debasement.

Silver had such a bad reputation that the public did not accept new silver coins issued by Constantine (AD 307–337). Gold coins were a very different matter. Large amounts of gold were available after the destruction of pagan temples. The gold coin of the Later Empire was the solidus, which was struck at 72 to the Roman pound and replaced the aureus, which was 60 to the pound. The solidus remained in circulation for about a thousand years, testimony to the merits of solid monetary policy, if not to the lure of gold. Despite the vast changes that have occurred to money in the modern world, where wealth is stored as a record on a computer, there will probably be nothing that captivates the imagination as much as gold, and no cure for gold fever.

Three catalogues of the gold coin collections from ancient through to modern times are available at the venue for 29 Euros per volume. Illustrations in this article derive from the lavish Antike Goldämien. In der Münzesaammlung der Deutschen Bundesbank (72 colour plates, 27 b/w plates).

The Geldmuseum, Frankfurt

Fig. 7. Celtic gold stater, unknown mint, 3rd-2nd centuries BC. Diam. 21.2 mm. The images on this coin are the subject of intense debate, as they could have been adopted from Greek or Roman examples. The obverse has some similarity with Alexander the Great, while the reverse shows a seated stick figure holding a smaller figure while leaning on a spear, similar to the issues from Thrakia among others. Perhaps Celtic mercenaries brought coins home with them that they later imitated, though coins circulated through trade or tribute are also likely.

Fig. 8. Gold solidus minted in Antioch of Julian the Apostate, AD 360–363. Diam. 21.6 mm. Roman coins are steeped in political imagery. The portrait of the ruler reflects his desire to be seen as a Greek philosopher. The soldier on the reverse triumphantly carrying a standard is accompanied by a diminutive Persian captive. The coin was struck in the middle of the war with Persia (Iran).
SPINK
FOUNDED 1666

Kingdom of Macedon Demetrios Poliorketes (294-288 B.C.)
AR Tetradrachm, Amphipolis mint 290/289 B.C.

Specialists in British, Greek, Roman, Byzantine and all other ancient coins

Consignments now accepted for future auctions:
9 October 2002 • 14 November 2002
and outright purchases made for stock

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

NUMISMATIC CALENDAR

AUCTIONS FEATURING ANCIENT COINS
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.spink-online.com.

CONFERENCES, LECTURES, & MEETINGS
6 July. COINS AND CEREMONY. British Numismatic Society conference at the Brunswick Room, the Guildhall, Bath. Contact: Dr K. Clancy, Director, The British Numismatic Society, c/o Royal Mint, LLantrisant, Pontypridd CF72 8YT.

8-12 July. ANCIENT NUMISMATICS. Institute of Classical Studies Summer School at the British Museum.

26-29 July. THE ECONOMY AND SOCIETY OF ROMAN ASIA MINOR. University of Exeter. Co-sponsored by the Foundation of the Hellenistic World, Athens. Contact: Dr Constantina Katsara, Department of Classics and Ancient History, Queen’s Building, University of Exeter, Exeter EX4 4QJ. E-mail: c.katsara@hotmail.com.

SUMMER SCHOOLS
8-12 July. SUMMER SCHOOL IN ANCIENT NUMISMATICS: COINAGE FOR THE ANCIENT HISTORIAN. Institute of Classical Studies/British Museum. Tel: (44) 20 7862 8702.

FAIRS
17 August. COIN FAIR AT THE COMMONWEALTH INSTITUTE. Kensington High Street, London W8. Contact: Davidson Monk Fairs. Tel: (44) 20 8656 4583. Web-site: www.markdavidsoncoins.co.uk.

EXHIBITIONS
IRELAND
DUBLIN
AIGEAD: 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 (553) 1 677-7444 (www.museum.ie).

ITALY
AOSTA
THE COIN COLLECTION OF ANDREA PAUTASSO. A new long-term exhibition. MUSEO ARCHEOLOGICO REGIONALE (39) 1 65 218-663.

UNITED KINGDOM
CAMBRIDGE
THE WILLIAM CONTE COLLECTION. One of the finest collections of Norman and Angevin coins, dating from 1066 to 1279. 750 coins including a number of unique and very rare examples. FITZWILLIAM MUSEUM (44) 1223 332-913. E-mail: fitzmuseum-coins@dts.cam.ac.uk. Ongoing.

LONDON
BRIEF LIVES. CURRENCIES OF WESTERN EUROPE. Presentation of modern coinage, currencies, and values compared to their predecessors. THE BRITISH MUSEUM (44) 20 7323 8525 (www.britishmuseum.ac.uk). Ongoing.

REFLECTIONS OF GLORY: THE MEDALLIC ART OF 16TH-CENTURY ITALY. The British Museum’s collection of late Renaissance medals is one of the finest in the world and yet an exhibition has never before been devoted to these intriguing objects. This exhibition, which includes works by such celebrated artists as the goldsmith Benvenuto Cellini and the sculptor Leone Leoni, examines the development of the art form during this crucial period in its history, and looks at how the artists set about making medals, the messages they communicated and how the medals were used by those who commissioned them. THE BRITISH MUSEUM (44) 020 7323 8000 (www.thebritishmuseum.ac.uk). E-mail: media@thebritishmuseum.ac.uk. Until 22 September.

UNITED STATES
NEW YORK
DRACHMAS, DOUBLOONS & DOLLARS: THE HISTORY OF MONEY. A five-year exhibition displaying more than 600 examples from the American Numismatic Society’s collection of one million coins, bills, and other forms of currency used worldwide. The exhibition is presented chronologically, with items ranging from a 7th century BC Lydian electrum coin to recent paper money. It focuses on the significance of money as political propaganda, as art, and as a measure of both social and economic climate. American Numismatic Society hosted by the FEDERAL RESERVE BANK, 33 Liberty Street, New York (1) 212 234-3130, ext. 231. Until 2007.
60 years experience of serving the collector!

Ancient, Medieval and Modern Coins up to AD 1850
Medals – Numismatic Literature
Buying/Selling – Appraisals – Auction Sales in Basel, New York and Stuttgart

Three locations to serve you better:

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

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

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

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

CNG
Classical Numismatic Group, Inc.
14 Old Bond Street, London W1S 4PP UK
Tel: +44 (0) 7495 188 Fax: +44 (0) 7499 5916
E-Mail cng@historicalcoins.com
Web Site www.historicalcoins.com

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

Egyptian, Pre-Columbian, Asian, and Chinese
WORLD ARTIFACTS
Ancient Art & Artifacts

A Small Egyptian Animal Sarcophagus 712-30 BC.
Gallery viewing by appointment: Houston, Texas Tel. 281-491-0708
www.worldartifacts.com

Complimentary Catalog on Request
"Quality Coins for Discriminating Collectors"

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

MINERVA
BLUE REXINE COVERED BINDERS
VOLUME 13 NOW AVAILABLE
UK (inc VAT) £5.50 RoW £6.50 (US$12.50)
Prices include postage and packing.
Please allow 28 days for delivery.
Send your order to:
14 Old Bond Street, London W1S 4PP
Tel: (44) 20 7495 2590 Fax: (44) 20 7 491 1595
True Values of History

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

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

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

Leu Numismatics
The first address in numismatics

THE MINERVA AWARDS

Dr Jerome M. Eisenberg, Founder, Editor-in-Chief, and Publisher of Minerva magazine is pleased to announce the continuation of:

The Minerva Awards 2002 for innovative and creative writing in the fields of archaeology and ancient art.

Applicants are invited to present original articles about current or recently completed archaeological excavations or survey work, post-exavcation research, ongoing or forthcoming museum exhibitions, or about eminent individuals who have made a significant contribution to archaeology or ancient art during the last 200 years.

Articles up to 2500 words in length, accompanied by a relevant selection of colour and/or black-and-white photographs with captions, should be submitted double-spaced and in duplicate to The Selection Panel, The Minerva Awards 2002, Minerva Magazine, 14 Old Bond Street, London W1S 4PP by 31 December 2002. The successful applicant will receive an award of £1000. The winning article will be published in Minerva early in 2003. The runner-up will receive an award of £500.

Any other articles accepted for publication will receive payment at the standard rate for contributors.
WANTED TO PURCHASE:
FINE ANTIQUITIES OF ALL PERIODS

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

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

Send photographs and full details if possible with your letter.

Established 1942
royal-athena galleries
153 East 57th Street, New York, New York 10022
Tel: (212) 355-2034  Fax: (212) 688-0412
email:ancientart@aol.com

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

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

For a list of members or further information please contact the chairman, David Cahn, Malzgasse 23, CH-4052 Basel, Switzerland
Tel: (41) 61 2716755 Fax: (41) 61 2715733
ANTQUIA

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

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

MINERVA

the International Review of Ancient Art & Archaeology
can be bought at:
The British Museum;
The Bible Lands Museum, Jerusalem;
The Louvre;
The Metropolitan Museum of Art;
The National Museum of Antiquities, Leiden;
The Sackler Gallery (Smithsonian),
and many other fine museum shops and bookstores.
If your local shop or newsagents does not stock it please ask them to order it.

Art of the Ancient World
royal-athena galleries

EGYPTIAN BRONZE STANDARD
Surmounted by a reclining sacred bull, between his horns is a solar disk.
Late Period, 715-332 BC.
H. 14 cm. (5 1/2 in.)
Ex French collection.

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

E-mail: ancientart@aol.com
Complimentary full colour catalogue available upon request.
For our latest acquisitions: www.royalathena.com

Seaby, 14 Old Bond Street
London, W1S 4PP, UK
Tel: (44) 20 7495 2590
Fax: (44) 20 7491 1595
Alexandrian Coins
Keith Emmett
Clio’s Cabinet, Lodi, Wisconsin, 2001. xxviii + 332pp, 13 b/w pls, 3 maps. Hardback. $49.95 (£35).
(Available from CNG, P.O. Box 479, Lancaster, PA 17608-0479, USA, plus postage.)

This book is a remarkable culmination based on some 15 years research into the Roman Provincial (also called Greek Imperial) coins of Alexandria in Egypt. The series is an interesting one because of its many anomalies: struck on a Greek weight standard (mostly tetradrachms), with Greek legends and featuring Roman Imperial busts, and with reverse types that often mix the gods and legends of the classical world with many of those of ancient Egypt.

Emmett’s interest in the Alexandrian coins is well known to collectors from his several contributions on aspects of the series published in the Celator. Some of these are the basis, suitably revised, of parts of his introductory text. The author has culled many collections in museums and in private hands, both published and unpublished, to arrive at his listing, which is arranged chronologically by ruler and then by denomination. He has imposed an overall numbering system that makes for ease of reference, but that also recognises the need for elasticity to be able to introduce any new types, date years, or varieties that might be noted in the future. The essential basis of the compilation is, of course, the earlier major works of Feuardent (1872, from which line plates are usefully reproduced here); Poole BMC (1892); Miles (1953, revised 1971); Curtis (1956), and Cologne (1974-83).

By this new appraisal and examination Emmett has now taken the series and its study a major step forward. The reader will find it an invaluable up-to-date synthesis; the editor will find here all the essential information needed to become acquainted with the series in the detailed sections that form the Introduction. This also includes a reconstruction drawing of Alexandria’s most famous monument, the Pharos, one of the Seven Wonders of the Ancient World, surrounded by a selection of the reverse coin types that depicted it. The Appendices give detailed references to the coins listed here, and a bibliography on sources lists of the obverse and reverse inscriptions in a good clear Greek font; a co-relations of the Alexandrian calendar with the Julian, and an index of reverse types.

The coin entries are arranged by first giving an analysed list in date year order of the denominations issued, the coin types listed alphabetically, which incorporates a grid laid out under year and an indication of rarity of the type. Scattered throughout the text are numerous panel notes on particular reverse types, and there are a few full pages devoted to a particular type, such as ‘The Many Faces of Serapis’.

In all, this is a book that represents a tremendous effort on the part of a keen student of the Alexandrian series; it is a book that anyone interested in the series cannot, seriously, be without.

Peter A. Clayton

Roman Coins
Found in Britain
Adrian Marsden

This book has a much wider scope than its title implies since it takes an overall look at Roman coins, not necessarily only those that are found in Britain.

Dr Marsden has a special interest in the 3rd century issues, many of which, with contemporary imitations, are found in Britain. The book is not intended to be a specialist guide to every coin that might be found here, it acts far better as a pointer and an overall introduction for a beginner in Roman coins. After an initial ‘How to recognise Roman coins’, the following ten chapters cover, first, topics: denominations, reverse types, obverse types, and mints and mint marks. The next four chapters cover, and divide up into appropriate chronological sections with numerous illustrations (as throughout) and with a section of emperors’ portrait coins at x2. Two final chapters discuss contemporary imitations of Roman coins, together with their cataloguing, cleaning, and care. A short glossary, a list of personifications, and a brief price guide complete the book.

This is an extremely useful book on Roman coins which will be welcomed by many because it not only illustrates many examples but, in describing the coins, sets them into a context so that, literally, one sees all sides and more of the coins.

Peter A. Clayton

Salisbury Museum Medieval Catalogue
Part 3
Edited by Peter Saunders

In 1992 Salisbury Museum published Part 2 of its Medieval Catalogue, Pilgrim Souvenirs and Secular Badges, which was very well received (see Minerva vol. 3, no. 1, Jan/Feb 1992, pp. 40-41). Part 3 now covers a much wider field of objects and includes items of bone, enamel, glass vessels, pottery, jettons, coin sets, buttons, buckles, and other base metal objects. In fact, however, in terms of the overall contents, some 40% of the catalogue is of strong numismatic interest. Dr Geoff Egan contributes sections on both Jettons and Casting Counters (pp. 87-91) and, together with David Algar, he is author of a section on Balances and Weights (pp. 119-31). David Algar then joins Philip Merrick on Jettons and Casting Counters (pp. 2-3-60). Proper publication of finds of this nature, largely presented first in Wiltshire and Wiltshire, from an important commercial entrap well away from the more usual focus on London, is invaluable since it goes a long way towards revealing the workings and life of a major medieval cathedral city.

Dr Egan of the Museum of London is well known for his extensive research and publication of medieval small finds, especially cloth seals, and his contribution on them here is well presented and illustrated with clear photographs and excellent line drawings. It is an important addition to the literature on the genre. Some have exact provenances within the city, but many must be presumed to be from the same town as part of the unnoted provenance finds from the extensive work carried out in the 19th century. The bulk of the obviously interesting from being found in a cathedral city, range from Innocent III (1130-43) through eight more Popes down to Paul III (1534-49).

Balances and weights, essentially for coins (pp. 119-31), indicate the foreign coins that existed alongside the English gold coins, nobles and angels, and which had to be checked on a pari with them. Jettons or casting counters are a very complicated field in terms of interpreting their types and dating. Once mastered, the idea of moving counters across a marked board for addition and subtraction became easy, anc spread rapidly from its development in the early 12th century. Some have armorial bearings that can be identified, thus giving a framework for dating pieces of similar manufacture. Apart from articles in learned journals, there are few publications on jettons in English (the books are Barnard, 1916, and Berry, 1974), so this extensive and very well illustrated contribution is a major addition to the field. Medievalists and medieval numismatists will ignore this catalogue of the Salisbury Museum at their peril.

Peter A. Clayton
Earthly Remains
The History and Science of Preserved Human Bodies
Andrew T. Chamberlain and Michael Parker Pearson
British Museum Press, 2001. 207pp, 1s4 colour pls, 89 b/w illus.
Hardback. £19.99

Perhaps the two most popular exhibits in the British Museum are the flexed Predynastic body in the Early Egypt Room (popularly known as ‘Ginger’), and the remains of Lindow Man (known as ‘Pete Marsh’) in the Department of Prehistoric and Early Europe. Both are naturally preserved, but by different methods – the former by desiccation and the latter by waterlogging – but their popularity exhibits the perennial fascination of the living with such museum exhibits. Both feature in the present book, but they are only the tip of the proverbial iceberg as the two authors show in their wide-ranging survey. They first examine the myths and realities of preservation and decay, noting also the four basic natural conditions for preservation of soft tissue. Particularly interesting here are the legends of holy incorruptibility, and details of the political ends of preservation with leaders such as Abraham Lincoln, Lenin, Stalin, and even Eva Peron.

Bog bodies, especially those from Denmark, are amongst the most lifelike, almost as if they had just fallen asleep, whilst Egyptian mummies hold the most fascination, especially through their continual exposure in horror films and the media. Deep freeze in the permafrost of Siberia has preserved incredible details of the tattled bodies from the Pazyryk barrows. More recently there are the frozen bodies of members of the ill-fated Franklin expedition such as John Hartnell emerging from the ice in his coffin – they all easily span the centuries. Some bodies have come down to us simply as casts or impressions, the casts of bodies taken from the lava flow of Vesuvius in the eruption of AD 79 that buried Pompeii, and the stained sand body outlines preserved adjacent to the great Anglo-Saxon ship burial at Sutton Hoo. The excavator dates these as later, perhaps 8th to 11th centuries AD, and interprets them not as victims of capital punishment but probably being publicly executed as ritual killings of men and women opposed in some way to the then current regime.

All the different aspects of preservation of the dead are well discussed and interestingly illustrated. A final chapter, ‘To Infinity and beyond’, looks at the embalming of corpses in contemporary British and American culture, cryonic preservation, and the ethics of display and ownership. The latter aspects are very much topics of the moment with a Government Working Group on Human Remains having recently been set up, looking particularly at the claims of ethnic groups.

This is an intriguing book, well written and a useful survey of the only thing that is certain in life-death.
Peter A. Clayton

Archaeological Encyclopedia of the Holy Land
Edited by Avraham Negev and Shimon Gibson

Works of synthesis focusing on the Holy Land are numerous and of vastly varying quality, ranging from pure gloss to the overtly scientific. This new encyclopedia features the most up-to-date summaries of archaeological excavations of prehistoric to Ottoman date in Israel (and parts of Jordan) available, with no mean feat in what is the most extensively excavated countries in the Mediterranean. Edited primarily under the skilful eye of Dr Shimon Gibson, one of the most talented archaeologists of his generation specialising in Israel, and drawing on information supplied by over 100 site directors, this encyclopedia filled with over 800 entries and a selection of high-quality photographs is out of the top drawer.

Critics may question the need for yet another such work alongside the exhaustive New Encyclopedia of Archaeological Excavations in the Near East (1983, 4 volumes) and the Oxford Encyclopedia of Archaeology in the Near East (1997, 5 volumes). Yet all three have a different scope and are geared towards different markets. The former remains the authoritative, most detailed work available. But, like the latter (whose geographical range is clearly far more diffuse than the current encyclopedia), the 1993 publication is a massive, cumbersome folio best consulted in the privacy of a library or large office. In addition, the archaeological landscape of Israel has continued to evolve unabated in the last eight years, and the new book includes gems of unpublished information.

Negev and Gibson’s one-volume work is concise, easily accessible, and perfect for the general public and undergraduate student. It deserves a place on the shelf of everyone interested in, or working outside, the archaeology of Israel for quick and accurate reference.
Sean A. Kingsley

The Parthenon Frieze
Jennifer Neils
Hardback, £45.00.

Ever since its arrival in Britain in 1815 the Parthenon frieze has held a dominant position in our appreciation of Greek art. Not so in antiquity, when architectural sculptures were not held in high esteem. It seems, moreover, to have been entirely ignored by ancient commentators; occasional echoes of isolated figures in contemporary vase-paintings may be due to affinity of subject rather than direct allusion. But few classical archaeologists today will resist the temptation to try their hands at interpreting aspects of the frieze, that most elusive and yet so accessible of monuments thanks to its present display almost at eye-level in the Duveen Gallery of the British Museum.

The last monograph in English on the Parthenon frieze came out in 1994 (I. Jenkins, The Parthenon Frieze [British Museum Press]). Thereupon followed Joan Connelly’s highly publicised interpretation of the frieze as a prelude to human sacrifice. It is easy to be original when one is wrong, and now that the dust has settled the balance can be redressed. The book in hand is a post-Connelly introduction to the subject taking a more conservative view. Relying on the visual language of classical art for the elucidation of the message of the frieze, it arrives at the obvious conclusion that it depicts the Panathenaic procession, following the lead of Stuart and Revett (1751-53). Neils is a specialist in Panathenaic studies, with an exhibition catalogue (1992) and a conference on the Panathenaia (1996) to her name. The justification of her book is therefore not an array of original ideas or the ground-breaking presentation of new material, but her expertise in the pictorial iconography of the Panathenaia.

It is attractively produced, well illustrated and lucidly written (but for the erratic proof-reading of Greek proper names). It begins with a brief introduction into the afterlife of the sculptures and a chapter discussing the Panathenaic festival and the architectural setting of the frieze. It then moves onto the chronological framework of the design and an appreciation of carving techniques. There is a chapter on the sculptural style, followed by two on iconography and interpretation, which form the raison d’être of this book. For the author’s strength lies indeed in the interpretation of images. She concludes with an assessment of the possible influence of the frieze on later periods, ancient and modern, and does not fall
to take sides in the controversy about the reconstruction of the Elgin marbles. This, in itself, has done more harm than good to Parthenon studies.

The book is a balanced assessment of recent views on the frieze rather than an in-depth analysis of themes and problems. Neil's detailed discussion of the iconography of each individual figure and of the frieze as a whole contains as much valuable and lasting contribution with its admirable analysis of the role played by the gods and the compositions drawn with ritual scenes in contemporary vase-painting. On the other hand, the sequence of the frieze episodes is not clearly charted. How long before the procession did the divine inspection of horses on the west frieze, for example, take place? And who is the man in priestly robes handling the Panathenaic peplos? Athena had no priest. As for the influence of the frieze, considering that it was not easily visible in antiquity, its impact on the sculptors trained in carving it, who then plied their trade elsewhere, propagating the Parthenon style. The prime example is the Great Eleusinian Relief, not cited here. For the high relief frieze in the Athenian Agora, its height (0.85m) does not correspond to the height of the frieze restored by Manolis Korres in the ponaos of the Parthenon (1.00m) (p. 272, n. 28).

There are problems with the background information. Vitruvius wrote in the 1st century BC, not AD (p. 2). There were no archaic votive columns as such: they merely served as statue bases (p. 11). Pentelic and Hyetanian marbles were employed on the Acropolis since the second quarter of the 6th century (H-architecture, Pomegranate Kore), long before the 5th-century i.e. Parthenon frieze. Considering how many fragments of Agorakritos' Nemeis and her base survive in Rhamnous (and the British Museum), it is odd to learn that he is known mainly as a name without extant works (p. 123). How can the short, long-sleeved chiton of certain knights be comparable to the charioteer's standard long chiton (p. 136)? Philochoros specifies that a epe be sacrificed to Pandora, not Pandrosos (p. 154) - special pleading is required for the emendation. The Sandalbinder is unfastening her sandal, not tying it (p. 214). The 'Cat stele' is no more from Aegina than it is from Salamis (p. 215). The Aegina provenance is due to the fact that Aegina once housed the first National Museum of Greece. The Ares Ludovisi (fig. 158) was moved to the Altemps Museum, Rome, several years ago. The pull-out drawing of the entire frieze is a useful tool. Students beware, however, for the conjoctural figures are not marked with dotted lines. The drawing, based on Ian Jenkins's reconstruction, moreover, does not tally with the photographs of casts of the frieze in the British Museum and in the Christie. It is clear that the frieze as recorded in the CD-ROM. A new CD-ROM with photos of the actual frieze in Athens and London taken by Sokratis Mavrommatis, the gap filled with drawings by Carrey or Stuart and Revett where applicable, and with commentary by Cornelia Hadaschl, will be issued by the Greek Ministry of Culture.

Professor Olga Palagia,
Department of Archaeology and
Art History, The University of Athens

**Girls and Women in Classical Greek Religion**
Matthew Dillon

In this book the author sets out the evidence for women's religious activities in the Classical period in Greece: how and why girls and women worshipped the gods. Though there is an occasional backward glance at the Archaic period and a forward one to the Hellenistic, the time-span is truly that of the Classical period proper, and the author produces an astonishing amount of material. His range, set out in three sections with three chapters to each, covers girls' and women's public and private roles, rituals in the home, of sacrifice and of mourning, women-only festivals and, of course, those rites which involved ecstasy. The latter provides, for example, a welcome context for that most difficult of Greek tragedies, Euripides' Bacchae: on the one hand, and those numerous Attic representations of women-painting so virtuous and obedient to her. Throughout, the author indicates the change in religious functions which girls assumed on marriage, making, inter alia, the valid point that girls' duties may be seen as a preparation for their later roles as wives and mothers. He makes a strong case, too, for the conclusion that the role of women in religion was, in fact, more important than that of men, and their involvement in rites and cults in classical Greece was more liberal than women's in Rome.

There is a good range of illustrations, and it is good to see from time to time the figured scene on a Greek vase in detail rather than the whole vase pictured. The text is clear and concise; there are notes to each chapter (72 pages gathered at the end), a glossary, bibliography, and index. A hearty tome this, and clearly the fruit of extensive research. If it is not a book to be read in one sitting, it is certainly one to dip into with the assurance of finding more than just answers to specific questions, for the individual, scholarly, and one on which the author is to be congratulated.

Dr Ann Birchall, FSA,
formerly of the Department of Greek and Roman Antiquities,
The British Museum

**Rome's Eastern Trade**
International Commerce and Imperial Policy
31 BC-AD 305
Gary K. Young

The pursuit of luxury items has always been of interest to wealthy societies who view them as symbols of power. The Roman Empire was no exception. Its eastern trade was not much based on the acquisition of rare and expensive oriental goods such as spices, silks, and incenses. This is the theme of this new study by Gary Young.

In 1971 Glen Bowersock published a paper on ancient trade which inspired a new generation of scholars to look at an area of Roman history which had not been very well studied. He was vindicated because the results far surpassed expectations. Much of this was due to the origins of the silk and spice trade which was hitherto misunderstood. Such luxury items from Arabia, India, and Africa became indispensable goods in later 'Imperial Rome', and hence trade with these eastern regions was cemented. There were political consequences too: the annexation of the Nabataean Kingdom in AD 106, the conquest of Palmyra in AD 272, and a general increase in Imperial troops in the east. This is quite significant since it is clear evidence of direct imperial interests being carried out and supported by the Roman Army.

The book is based on Young's PhD thesis, and is thus a solid academic study, but it is enhanced by recent archaeological investigations and reports. He looks at the influence of eastern goods, routes, and the participants. Each individual area of the East where Imperial Roman commerce was active is analysed, how this commerce affected Roman government, whether it derived from the Emperor himself or provincial governors, and how trade affected local communities.

First, Young looks at the original sources and archaeological evidence
Book Reviews

for Rome's eastern trade. The actual goods and their use are identified, as well as the trade routes and volume of trade. Three main areas of activity are identified: India, Arabia, and the Red Sea. Egypt is the best documented area of Roman trade. It is particularly informative about 'Red Sea trade' to Alexandria and shipment to Rome, and Young uses this to examine both private and official trade and how this changed.

On the Arabian front, it is made apparent that it was Imperial Roman policy to weaken the Nabataean Kingdom after AD 106, and to exploit the importance that trade played in local Palmyran politics, as well as its Parthian trade. Although Roman views on luxuria are not always favourable, the eastern trade was quite profitable due to significant tax revenues. Young's conclusion is that the Imperial Roman government was more interested in this income rather than the actual traded goods. This challenge to earlier theory is well presented. The book is therefore indispensable for anyone interested in trade and commerce during the Roman period.

Dr Konstantinos D. Politis, Department of Medieval and Modern Europe, The British Museum


In this volume the author gives a straightforward account of Max Mallowan's life, chronologically arranged into summaries of his excavations and the major discoveries of each season. A considerable amount of published material is, of course, already available, including Mallowan's own Memoirs, Agatha Christie's Autobiography, and other works (some listed on p. 201), but here much use is made of diaries and letters, throwing interesting light on personal matters. In this the author emerges as a romantic, describing the relationship between Mallowan and Agatha Christie often in a quite touching way. For the Agatha Christie enthusiast, many of her novels are mentioned at the relevant points in the sequence, providing the background events in her life at the time when they were being written.

Among other relationships illuminated in this way is that between Mallowan and Sidney Smith, the Keeper of Egyptian and Assyrian Antiquities at the British Museum (1931-48), during whose time Mallowan had an area in the Carthaginian Basinment of the Museum which he unpacked and sorted the finds which were assigned to the Museum collections from his pre-war excavations in Iraq and Syria. Smith was not a particularly easy man but there was a good relationship between them, and he encouraged Mallowan to excavate this material, which was not represented in the collections. The material thus acquired enriched the prehistoric and early historic collections of the Museum, and later provided useful objects for exhibition.

The author's comment (p. 111), that while the relationship between Mallowan and Richard Barnett (Keeper of Western Asiatic Antiquities, 1955-74) had been excellent in the early years of their association this later became one of 'barely veiled animosity', is perhaps overstated but true. They both determined to get their own way, so, as they rose to positions of influence, they were bound to come up against one another from time to time. This was particularly the case when Mallowan became a Trustee of the British Museum in 1974, and he was in the position of Barnett's superior in his own territory, so to speak. But this only lasted for a relatively short period until Barnett's retirement in 1974. Barnett spoke later with warmth of the affectionate relationship between Mallowan and Agatha Christie.

The author helpfully gives background information on significant individuals when they appear in the course of the narrative. The principal one of these, Katharine Woolley, is well known from other sources, but McCall has helped dig up lesser known information about her earlier life (as K. Menke and subsequently K. Keeling: pp. 31-3). Thus, Woolley may have been nudged into marrying her by comments from Byron Gordon (director of the University Museum, Philadelphia) that there was a lack of having an unmarried female assistant at the site (p. 40). Again, it is perhaps not well known that Barbara Parker (pp. 193-4), later Lady Mallowan, was apparently a fashion manniquin in her younger years.

A frequently recurring element in the book is reference to the archaeological articles first by Woolley and then by Mallowan in the Illustrated London News. This can be seen as an implicit tribute to (Sir) Bruce Ingram, who edited the ILN for the extraordinarily long period from 1900 to 1963, during which time he gave valuable support to archaeologists by publishing richly illustrated summary reports on their discoveries from most areas and periods. For this reason the ILN was taken by many academic archaeological establishments.

Mention that Alan Lane visited Mallowan's excavations at Nimrud in 1951 and 1953 (pp. 165, 171) leads to the reflection that many may have been tempted or encouraged into the field of archaeology, particularly ancient Near Eastern, by those handy pocket-sized inexpensive Pelican books.

There is an interesting selection of photographic plates, which lead among other thing to the observation that, in terms of clothing in the field, Mallowan, under whom he took his first steps in field archaeology, wore shorts and an open-necked shirt.

One plate showing Max and Agatha visiting Woolley at an excavation site is labeled 'At Ur, 1931', but what can be seen in the background makes it more likely that this was at Al Mina, as in fact it is labeled in Mallowan's Memoirs. On the third page of plates, the caption should read '...(left to right) Mallowan, Woolley...-' rather than the reverse. The last plate is a view of the bicentenary dinner in the British Museum in 1953 showing the two Mallowans, but the caption does not indicate that they were sitting on either side of Cyril Gadd, at that time Keeper of Egyptian and Assyrian Antiquities (1939-51), and Fred Wiseman (who is mentioned several times in the text) can be seen at the lower right.

Minor points include the fact that in the so-called 'Royal Cemetery' at Ur, of the nearly 2000 tombs, only 17 were those that could reasonably be called 'Royal' (p. 61); Uruk was not established as a Syrian trading centre in the late second millennium BC rather than as a Phoenician trading centre in the late first millennium (p. 130), and Ukhaider is Abbasid rather than Crusader (p. 59).

This book makes easy reading. With very few exceptions one is not faced with infelicities of wording of the kind unfortunately often met with in modern, including archaeological, writing.

T.C. Mitchell, formerly Keeper of Western Asiatic Antiquities, The British Museum

Please send books for consideration for review to:
Peter A. Clayton, Reviews Editor, Minerva Magazine, 14 Old Bond Street, London W1S 4PP
MUSEUM EXHIBITIONS

UNITED KINGDOM

ABERDEEN
PERMANENT COLLECTION. A well-focused and well-documented exhibition examining three broad categories: prehistoric material donated by private enthusiasts, medieval artefacts from excavations carried out in the past, and a group of Mediterranean artefacts collected by local travellers in the 19th and early 20th centuries. ADELBED ART GALLERY AND MUSEUM (44) 1224 523-700 (http://aagm.co.uk). Until 7 July.

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/museums). Until 7 July.

BIRMINGHAM, West Midlands
MIND YOUR EYES: FLAVOURS OF THEIR TIME. Exhibition on health, medicine and diet in the Argean Bronze Age. BIRMINGHAM MUSEUM AND ART GALLERY (44) 121 414 7733. 1 June - 1 January 2003.

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

CAMBRIDGE
FITZWILLIAM MUSEUM COURTDEVIL BUILDING. 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 Roman-Egyptian, Cypriot, and Western Asian art. Parts of the collection will not be on display and visitors are therefore advised to contact the museum in advance. FITZWILLIAM MUSEUM (44) 1223 323-906.


DURHAM
LIFE, PROSPERITY, HEALTH - AN EXHIBITION OF DAILY LIFE IN ANCIENT EGYPT. Exhibition at the northeast corner of the University of Durham (44) 191 374 7911 (www.dur.ac.uk/oriental-museum). 5 July - 1 September. (See Lectures.)

HARROGATE, Yorkshire
LAND OF THE PHARAOHS. A major exhibition of artefacts from the museum's relatively unknown Ancient Egyptian Archaeology collection. Highlights include an exceptional group from the ancient city of Thebes and a recently discovered and very rare cartonnage, both in the heart 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 23 February 2003.

HEXHAM, Northumberland
ROMAN VINDOLANDA SITE AND MUSEUM. A Roman fort and settlement lying to the immediate south of Wall's Wall. Recent excavations have uncovered numerous buildings and some of the most unusual and well preserved artefacts from the Roman world. These are on display in the site museum. VINDOLANDA MUSEUM (44) 01434 344277.

LONDON
DISCOVERING ANCIENT AFGHANISTAN: THE HAMZON MASON COLLECTION. Archaeological finds from the Greek to Islamic periods (3rd century BC - 17th century AD) of Afghanistan. The exhibition includes archaeological finds from Afghanistan, including the so-called "Wilya Treasure," which is the focus of the exhibition. ROYAL MUSEUM OF AFRICA (44) 20 7323-8525 (www.royal-museum-africa.org.uk). Until 14 July. (See Minerva, May-June 2002, pp. 49-50."

THE STORY OF THE BRITISH MUSEUM. Celebrating the Museum's 250th anniversary, this exhibition illustrates the story 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). Until October 2003.

NORWICH, Norfolk
NORWICH CASTLE MUSEUM. Reopened on 24 July 2002 after under going an extensive renovation project. Visitors are now able to see parts of the castle that had never before been viewable, including the keep - where it is possible to discover how the castle was constructed. A new archaeology gallery celebrates the story of Queen Boudica and displays the treasures of her Iceni tribe, and a new Egyptian gallery has been designed especially to show the museum's collection. NORWICH CASTLE MUSEUM (44) 1603 493-625.

PORTMAHOMACK, Scotland
TARBAT DISCOVERY CENTRE. A display of a selection of 149 locally excavated Pictish carvings and other important Viking artefacts. TARBAT DISCOVERY CENTRE (44) 1862 871-361 (http://www.york.ac.uk/arc/946/TARBAT/index.htm). Until December. (See Minerva, forthcoming.)

SUTTON HOO, Suffolk
SUTTON HOO NATIONAL TRUST VISITOR CENTRE. A new centre built to house the excavations of a large ship burial 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.sutton-hoo.org).

UNITED STATES

ATLANTA, Georgia
MAMMIES: THE SPLENDOR AND SUFFERTERIES OF THE MUMMIES: THE ART AND ARCHAEOLOGY OF DEATH IN ANCIENT EGYPT. The reinstalled gallery, which opened last year at this museum, is now open on a year-round basis. The BRITISH MUSEUM (44) 20 7323-8525 (www.british-museum.ac.uk). Admission charge. Until 13 October. (See Minerva, this issue, pp. 25-26.)

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 Qinzhong, Shanxi Province. One of the most significant archaeological discoveries from the ancient city of Thebes and a rarely preserved collection is now displayed in exhibition. ROYAL ACADEMY OF ARTS (44) 20 7300-8000 (www.roy alacademy.org.uk). Until 14 July. (See Minerva, May-June 2002, pp. 49-50.)


SYRIA: LAND OF CIVILISATIONS. A major travelling exhibition features unusual and rarely seen artefacts from ancient and national museums in Damascus and Aleppo, the Palmyra Museum, and regional museums at Deir ez-Zor, Idlib, and Suweida. FERNBANK MUSEUM OF NATURAL HISTORY (44) 1 409 6300 (www.fernbank.edu/museum/homepage.html). Until 2 September 2003. (See Minerva, Jan/Feb 2000, pp. B-8-17. Reprints available from Minerva for £3 or $5.)

Baltimore, Maryland

BOSTON, Massachusetts
ART OF THE ANCIENT NEAR EAST. Permanent exhibition tracing the evolution and art of Anatolia, the Levant, Mesopotamia, Iran, and West-Central Asia. MUSEUM OF FINE ARTS, BOSTON (44) 617 267-9300 (www.mfa.org). (See Minerva, May/June 1999, pp. 35-37.)

EGYPTIAN LATE PERIOD. The newly renovated gallery at the museum spans the period from 664 BC to 30 BC. AD 2002: Visitors can view the newly acquired stone head of Nectanebo II, the last native pharaoh of Egypt. MUSEUM OF Fine ARTS, BOSTON (44) 617 267-9300 (www.mfa.org).

BRUNSWICK, Maine
ART AND LIFE IN THE ANCIENT MEDITERRANEAN FROM THE PERMANENT COLLECTION. An unusually fine academic collection of Greek, Roman, Cypriot, Egyptian, and Assyrian antiquities. BOWDOWN COLLEGE MUSEUM OF ART (44) 207 725-3273 (www.aca.dur.ac.uk/art/museum). An ongoing exhibition.

BRYN ATHYN, Pennsylvania
ROMAN ART. A long-term loan exhibition from the collections of the University of Pennsylvania Museum of Archaeology, GLENCARIN MUSEUM (44) 215 924-2993. (Until 30 September 2003)

BUFFALO, New York
COLUMBIA, Missouri

DENVER, Colorado

GAINSVILLE, Florida
FROM THE HARN MUSEUM COLLECTION. This long-term exhibition is presented as a series of focused installations featuring various media, themes, and countries. Its two points of focus are Chinese jade, metalwork, ceramics, and painting from the Neolithic period to the Ching dynasty; and Hindu and Buddhist sculpture from India, Nepal, Tibet, Thailand, and China. SAMUEL P. HUNTINGTON ART MUSEUM OF ART. UNIVERSITY OF FLORIDA (1) 32611-2700. Until December 2003.

KANSAS CITY, Missouri
ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM. A major exhibition of 150 works of art from the most famous collection outside Egypt. THE NELSON-ATKINS MUSEUM OF ART (1) 816 421-1500 (www.na-atkins.org). Until 7 July (then to San Francisco. See Minerva, May/June 2001, p. 9-16. Reprints of this article are 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 to the Museum’s collection. Until the Paul Getty Museum in Malibu is reopened, now scheduled for 2003. THE GETTY CENTER (1) 310 440-7300 (www.getty.edu). Until 11 August.

ROME ON THE GRAND TOUR. An examination of the transformation of art tourism during the 18th century. Displaying paintings, pastels, drawings, sculpture, sketchbooks, books, prints, and portraits, this exhibition illustrates a rite of passage intended to assist 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 August.

MALIBU, California
PAUL GETTY MUSEUM CLOSED. It was announced that the Getty Villa Museum, which houses the noted collection of Greek and Roman antiquities, closed on 6 July 1994. The facility will reopen in 2003 as a centre for comparative archaeology and culture.

NEWARK, New Jersey
CLARO DE LUNA: MEDITERRANEAN CULTURES. A reinstallation of the museum’s renowned Eugenio Schaeffer Collection from 1560 BC through to the Islamic period, including video clips demonstrating ancient techniques for working glass. THE NEWARK MUSEUM (1) 973 596-6550.

WASHINGTON, D.C.
THE ANCIENT CITY OF HERMA, 2500-1500 BC. Pottery, jewelry, and unusual ivory inlays in the form of animals, from Sudan. NATIONAL MUSEUM OF NATURAL HISTORY (1) 202 357-4600 (www.si.edu/nmah). An ongoing exhibition.

THE CAVE AS CANVAS: HIDDEN IMAGES OF WORSHIP ALONG THE SILK ROAD. A group of 15 Sih-cent- years Buddhist murals and sculptures from the Buddhist cave site of Qizil in Xinjiang, illustrating the interdependent nature of the art and architecture of the cave temples. SACKLER GALLERY, SMITHSONIAN (1) 202 357-2700. Until 7 July.

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 upper classes of European society. THE FIELD MUSEUM (1) 312 922-9410 (www. fieldmuseum.org). Until 31 December.


CLEVELAND, Ohio
ART OF THE ANCIENT AMERICAS. Over 170 objects in stone, gold, silver, and cloth from the museum’s collection have been reinstalled in a new gallery which opened in December 2001, including several superb jadeite sculptures from Mexico and 16 gold ornaments from Peru. CLEVELAND MUSEUM OF ART (1) 216 421-7340 (www.clevelandart.org).

EARLY CHINESE ART GALLERY. The first gallery of Asian art to be reinstalled in the new museum under the new organisation. The new feature shows more than 50 works of Chinese art from the Neolithic period to the Han Dynasty and features jade sculptures, bronzes, lacquerware, including several important bronze bells which were played during court rituals. CLEVELAND MUSEUM OF ART (1) 216 421-7340 (www.clevelandart.org).

WASHINGTON, D.C.
ART FROM SAKAFARAD. AND 1501-176. The exhibition concentrates on the reigns of Shah Isma’il, the charismatic founder of the Safavid dynasty, and his son, Shah Tahmasp, whose patronage fostered an artistic flowering of extraordinary brilliance and refinement. ASIA SOCIETY MUSEUM (001) 212 288-6400 (www.asiasociety.org). Until 18 July.


SPLENDID ISOLATION: ART OF EAST-ER ISLAND. 50 works in stone, wood, and barkcloth from the 11th to 19th centuries, including one of the famous monumental stone heads. The exhibition brings together works previously owned by the museum, with those from other public and private collections in the United States and Canada. METROPOLITAN MUSEUM OF ART (1) 212 879-5000 (www.metmuseum.org). Until 4 August.

OMAHA, Nebraska
THE SPORT OF LIFE AND DEATH: THE MEXICOAN AMERICAN 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). Until 1 September (then to Newark. Catalogue 50).

SAN FRANCISCO, California
ASIAN ART MUSEUM. The museum is now located in preparation for its new facility, expanded space, and San Francisco’s Civic Center early in 2003. (1) 415 379-8801 (www.nart.org).

ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM. A major exhibition of 150 works of art from the most famous collection outside Egypt. CALIFORNIA PALACE OF THE LEGION OF HONOR (1) 415 863-3330 (www.thinker.org). 10 August - 3 November (then to Minnea-polis). Catalogue. (See Minerva, May/June 2001, p. 9-16. Reprints of this article are available from Minerva or at the venue for $3.50.)

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


WILLIAMSTOWN, Massachusetts
CHINESE ANCIENT ART FROM THE PALACE OF ASHISH. THE TWO SIGNIFICANT ASSYRIAN RELIEFS in the museum collection can now be compared
Calendar

breaks (5 Aug: 15 Sept and 15 Dec - 1 Jan).


FRANKFURT AM MAIN CELTIC PRINCES IN FRANKFURT. POWER AND THE CULT OF DEATH IN THE 7TH CENTURY BC. HISTORISCH-ARCHAEOLOGISCHE GESELLSCHAFT (49) 212 30773. Until 10 November.

THE PUZZLE OF THE CELTS FROM GLAUBERG. HESSISCHE LANDES- AUSSTELLUNG IN DER SCHIRN KUNSTHALLE (49) 69 299-8820. Until 1 September.

THE RIDDLE OF THE CELTS OF GLAUBERG. An exhibition examining new Celtic statue finds. HISTORISCH- ARCHAEOLOGISCHE GESELLSCHAFT (49) 69 212 37773. Until 1 September.


HAMBURG ARCHAEOLOGICAL ELEGANCE. DECORATIONHALLEN (49) 40 321 030. Until 25 August.


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

KÖLN FASCINATION OF THE ORIENT: MAX VON OPPENHEIM - RESEARCHER, COLLECTOR, DIPLOMAT. An ardent collector, von Oppenheim (1860- 1946) was also involved with excavations in Tell Halaf, Syria. RAUTENSTRAUCH-JOST-MUSEUM, WEIER VOELKERKUNDE (49) 221 336 94011 (www.museenkoeln.de). 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. ROEMISCH-GERMANISCHE ZENTRUMSMUSEUM (49) 613 1232-231.

NUERNBERG, Bayern JORDANIAN ARCHAEOLOGY. A new ongoing overview of the rich discoveries of the period from c. 2000 BC to the 6th century AD, with special emphasis on Petra. NATURHISTORISCHES MUSEUM (49) 911 227-970 (www.nh-nuernberg.de).

SPEYER, Rheinland-Pfalz EXHIBITION: JUDEAN QUEENS OF EGYPT. HISTORISCHES MUSEUM DER PFALZ (49) 6232 13250 (www.museum.speyer.de). Until 27 October.


GREECE ABDERA FINDS FROM WEST THRACIAN NEOKLEA. Kalzomene sarcophagi, vases, terracottas, and jewellery from the 7th century BC to the 12th century AD from the recent excavations of the Archaeological Society of Athens. ARCHAEOLOGICAL MUSEUM (30) 5410-51000. An ongoing exhibition.

ATHENS ANCIENT BRONCES OF THE ASIAN GRASSLANDS FROM THE ARTHUR M. SACKLER FOUNDATION. 80 works of art including plaques, buckles, and weapons of the horse-riding steppe dwellers of the 2nd and 1st millennia BC from northern China, Mongolia, and eastern Europe. MUSEUM OF CYCLADIC ART (30) 172 28321. Until 14 September.

FRAGILE LUXURY: GLASS VESSELS. NATIONAL ARCHAEOLOGICAL MUSEUM (30) 1 821 77 17. Until 31 July.

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

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. BENAKI MUSEUM (30) 1 361-2694.

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

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

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

NATIONAL MUSEUM OF IRELAND: ARCHAEOLOGICAL COLLECTIONS. The museum's collections are now displayed in individual galleries including The Treasury, featuring Celtic and medieval art, Ireland's Gold, Prehistoric Ireland, and Viking Age Ireland. NATIONAL MUSEUM OF IRELAND (353) 1 677-7444 (www.museum.ie). Ongoing.

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

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

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


Lazio LAZIO TOMB OF CECILIA METELLA, CAS- TRUM CAETANI AND VILLA DEI QUIN- TILI 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 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) 67182-273. LA SPEZIA ANCIENT GLASS: The collection of ancient glass assembled by Amedeo Lia, recent acquisitions from Byzantine alabastra and a great many important later glass artefacts. MUSEO AMEDEO
VERBANIA MUSEO DEL PAESAGGIO. This museum was opened to display funerary goods found in two Gallo-Roman necropolises at Ornovo. On view are Celtic swords, vases, tools, jewels, glass objects, and hundreds of coins, all from the 346 tombs excavated here since 1890. MUSEO DEL PAE- SAGGIO (39) 32 350-2414.

VERONA SMALL ROMAN BRONZES. MUSEO ARCHEOLOGICO AL TEATRO ROMA- NO (39) 4 801-0587. Until 30 September.


TOKYO MASTERSPIECES OF KOREAN ART. Sculpture, paintings, and applied arts from the National Museum of Korea. TOKYO NATIONAL MUSEUM (81) 3 3822111 (www.tnm.go.jp). Until 8 July.

PERSEPOLIS POTTERY. MATSUOKA MUSEUM OF ART (81) 3 5449-0251. Until 1 September.

NETHERLANDS LEIDEN DOUBLE FOCUS: DUTCH EXCAVA- TION PHOTOGRAPHS 1900-1940. This fascinating photographic exhibition, compiled from the museum’s archives, tells the story of pioneering archaeological excavations a century ago. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516-3163 (www.rmo.nl). Until 27 September. (See Minerva, March-April 2002, pp. 50-53.)

RIJKSMUSEUM VAN OUDHEDEN: NEW EXHIBITIONS. After a five-year programme of extensive revision, in May 2001 the Rijksmuseum van Oudheden unveiled its new exhibitions of renowned national collections from the first Egypt, the Near East, the classical world and the early Netherlands. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516-3163 (www.rmo.nl). A permanent exhibition. (See Minerva, July-August 2001, pp. 8-13.)

UTRECHT SPLENDOUR OF THE CZARS. ART TREASURES FROM THE NOVO- DEVICHY CONVENT. Splendid works of art from the famous Novodevichy Convent in Moscow, built in 1524 as part of a ring of defensive monasteries around the city. The exhibition displays 90 icons and 50 other magnificent works of art, including jew- ellery, books, crucifixes, cups, bowls and Iururgical robes. Many of these objects are lavishly decorated with silver, gold, pearls and precious stones. MUSEUM CATHARINEnCON- VENT (31) 30 231-7296 (www.ca- tharinconvent.nl). Until 22 September.


IMAGE OF MAN AND BEAST IN MEDITERRANEAN ART. Featuring about 370 objects from the collections of the State Hermitage Museum, the Institute of Material Culture History of the Russian Academy of Sciences, and other Institutions. STATE HERMITAGE MUSEUM (812) 311-3420 (www.hermitagemuseum.org/html). Until 14 July.

SPAIN BARCELONA ROMANESQUE GALLERIES. The world’s most outstanding collection of Romanesque murals, sculptures, and original apses, mostly from the area of the Pyrenees, has been reinstalled after being off display for several years. NACIONAL, CATALUNYA (34) 93 423-7199 (www.gencat.es/mnc).

Madrid ARTIFEX: ROMAN ENGINEERING IN SPAIN. Examining innovations in building materials and techniques introduced by the civil engineering of the classical period, this exhibition not only brings to light great achievements, but examines the skills that they represent came to be lost. MUSEO ARQUEOLOGICO NACIONAL (34) 915 777 912. Until July.


THE MEDITERRANEAN AND THE NILE VALLEY. A new permanent exhibition dedicated to the selection of fine objects from the Victoria Museum of Egyptian Antiquities, UPSALA UNIVERSITY MUSEUM. E-mail: muse- um@gustavianum.uu.se.

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

OPENING OF NEAR EASTERN GALLERY. 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 developed collection of Egyptian antiquities is also on view. Within a specially designed wing. ANTIKENMUSEUM UND SAMMLUNG LUDWIG (41) 61 271-2202 (www. antikenmuseum-basel.ch).

SCHAFFHAUSEN MEDITERRANEAN CIVILIZATION: FROM THE DEAD SEA TO THE SILENT OCEAN. An ongoing exhibition of about 800 objects from the collection of Marcel Bnethauer, presented to the city of Schaffhausen, and ranging from Pre- columbian, to ancient European, and Near Eastern, antiquities. MUSEUM ZU ALLERMELCHEN (41) 52 633-0777 (www.allermelchen.ch).

MEETINGS, CONFERENCES, & SYMPOSIUMS

6–7 July. PROMOTING ROMAN FINDS. Conference at the Centre for Roman Provincial Archaeology, University of Durham. Contact: Richard Hingley. E-mail: richard.hingley@durham.ac.uk.

7–9 July. THE MANDAEANS. ARAM Society for Syro-Mesopotamian Studies XVIII International Conference, University of Oxford. Contact: ARAM. The Oriental Institute, Pusey Lane, Oxford OX1 2LF. Tel: (44) 1865 514041. E-mail: aram@ermine.ox.ac.uk.

10–11 July. THE MANICHAEANS. ARAM Society for Syro-Mesopotamian Studies XVIII International Conference, University of Oxford. Contact: ARAM. The Oriental Institute, Pusey Lane, Oxford OX1 2LF. Tel: (44) 1865 514041. E-mail: aram@ermine.ox.ac.uk.

11–12 July. RECONSTRUCTING EGY- PTIAN LIFE: NEW KNOWLEDGE FROM ANCIENT SOURCES. Annual International Egyptological Colloquium, British Museum. Contact: Alison Cameron, Department of Ancient Egypt and Sudan, The British Museum, Great Russell Street, London WC1. Tel: (44) 20 7323 8306. E-mail: acameron@thebritishmuseum.ac.uk.

14 – 17 July. POWER & AUTHORITY. International Medieval Institute, Parkinson Building 1.03, University of Leeds. Contact: Claire Clarke (44) 113 233 3614. E-mail: IMC@leeds.ac.uk.

17 July. THE TOMB OF SETI I: AN EXHIBITION AND PRESENTATION. One-day conference at Hunterian Institute, 47 Lincoln’s Inn Fields, London WC2. Admission free but pre-booking recommended. Evening reception at Sir John Soane Museum. Contact: M. Mallinson, Seti Project, 16 Evelyn Square, London WC2. Tel: (44) 20 7584 3800. Fax: (44) 20 7225 0290. E-mail: Michele@Mallatch.abel.co.uk.

18–20 July. CONFERENCE SEMINAR FOR ARABIAN STUDIES. Clore Centre, British Museum WCl. Contact Seminar for Arabian Studies, c/o Institute of Archaeology, 31 Gordon Sq, London W1H 0PY. E-mail: seminararb@hotmail.com.

21 – 24 July. IMAGES AND USES OF SOCRATES. SPONSORED BY THE PRESENT. Centre for Hellenic Studies, King’s College London, Strand, London, WC2R 2LS. E-mail: michael. trapp@kcl.ac.uk.

26 – 29 July. THE ECONOMY AND
CALENDAR

SOCIETY OF ROMAN ASIA MINOR. An international conference at the University of Exeter sponsored and co-organised by the Foundation of the Hellenic World, Athens. Contact: Dr. G. G. Panayotakis, Director, Department of Classics and Ancient History, Queen's Building, University of Exeter, Exeter EX4 4QG. E-mail: c.k.saril@hotmail.com.

27—31 MAY, MEDIEVAL ART, ARCHITECTURE, AND ARCHAEOLOGY IN ROCHESTER: THE BRITISH ARCHAEOLOGICAL ASSOCIATION ANNUAL CONFERENCE 2002. Contact: Anna Eaviss. Tel: (44) 01793 414648. E-mail: anna.eaviss@chme.co.uk.


23—26 AUGUST. COMMON GROUND: ARCHAEOLOGY, ART, SCIENCE, AND HUMANITIES. The XVI International Congress on the History of Archaeology of the Associazione Internazionale di Archeologia Classica (AIAC). Sheraton Boston Hotel, 39 Dalton Street, Boston, Massachusetts. Contact: Amy Brauer. Tel: (1) 617 495 393. E-mail: AIAC2003@fas.harvard.edu.

6—8 SEPTEMBER. THE PRODUCTION AND USE OF CHARCOAL FROM ANTIQUITY TO THE PRESENT. International Symposium. Convened by P. Horn, Institute of Mineralogy, Munich. E-mail: horn@petrol1.min.uni-muenchen.de.

10—15 SEPTEMBER. THIRD INTERNATIONAL CONFERENCE OF MEDIEVAL AND LATER ARCHAEOLOGY. Convention Centre, Basel, Switzerland. Tel: (41) 61 267 23 76. E-mail: info@memb-2002.org.

11—15 SEPTEMBER. SECOND INTERNATIONAL NICOPOLIS SYMPOSIUM. Theatrum Clasorieum. National Archaeological Hall, Preveza, Greece. Contact: Vivi Karatzeni. Tel: (30) 682 22233. E-mail: nicopolis@bigfoot.com.

LECTURES

UNITED KINGDOM

DURHAM
20 JULY, HANDS ON EGYPT: AN ARTEFACT WORKSHOP FOR ALL. Penny Wilson, Oriental Institute, University of Durham. 2-4pm. £2. Tel: (44) 191 374 7911.

3 AUGUST. LIVING ON A COUNTRY ESTATE IN ANCIENT EGYPT. Ralph Austin, Oriental Museum, University of Durham. 2-4pm. £2. Tel: (44) 191 374 7911.

17 AUGUST. THE EGYPTIAN 'LOW LIFE': NATIONAL CHARACTERS AT THE JANART. John Ruffle, Oriental Museum, University of Durham. 2.30pm. Tel: (44) 191 374 7911.

LONDON
9 JULY, PASARGADAE: CITY OF CYRUS. NEW ARCHAEOLOGICAL FIELDWORK. Dr Rémy Boucharat. Vladimir G. Chilingarian Lecture. BP Lecture Theatre, Department of the Ancient Near East, British Museum WC1 6pm. Admission free of charge but pre-registration essential. For more information contact: Burton. Tel: (44) 20 7323 8315. E-mail: c.burton@thebritishmuseum.ac.uk

10 JULY. THE TOMB OF A FAMILY OF PAINTERS AT SAQAQRA: NEW KINGDOM ARTISTS AT MEMPHIS AND THEBES. Alain Zivie. Raymond and Beverley Sackler Distinguished Lecture in Egyptology. BP Lecture Theatre, British Museum. 6pm. Contact: Alison Cameron. Tel: (44) 20 7323 8306. E-mail: acameron@thebritishmuseum.ac.uk

18 JULY. THE EURUSCANS. Mr. I Jones. Senate House Archaeological and Historical Society lecture. Chanceillor's Hall. 1pm.

APPOINTMENTS

Bruce Boucher has been appointed to the position of Eloise Martin Curator of European Decorative Arts and culture, and Ancient Art, at the Art Institute of Chicago. As head of the department, Mr Boucher will oversee the Institute's extensive collections and galleries of the decorative arts of Europe from 1100 to the present and sculpture from the medieval period to 1900, as well as the current art collection, sculptures from which include Old Kingdom figurines; Roman sculpture of the Hadian period; a renowned collection of ancient glass, and ancient coins. A distinguished scholar, educator, and curator, Mr Boucher is currently Professor of the History of Art at University College, the University of London.

John Walker, the archaeologist in charge of the biggest university training excavations in Britain and the Field Archaeology Centre at Manchester University, is to succeed Peter Addyman as chief executive of the Yorkshire Archaeological Trust, a pioneering independent operator in British archaeology.

IN MEMORIAM

Dr Diana Buitron-Oliver, 56, adjunct professor of Greek art at Georgetown University since 1986; formerly curator of Greek and Roman art at the Walters Art Museum 1977-84. Dr Oliver curated two touring exhibitions for the National Gallery of Art, The Human Figure in Early Greek Art (1990-2) and The Greek Sculptural Classic Style from the Dawn of Democracy, the 5th Century B.C. (1992-93). She participated in excavations at Carthage and Morgantina and conducted an excavation at the Sanctuary of Apollo Hylates near Kourion, Cyprus, Douris: A Master Painter: Painted 'Red- figured' Vases, her doctoral thesis, was published in 1995. She is survived by her husband, Dr Andrew Oliver.

Dr Herbert A. Cahn, 87, long respected as a master of dealing in ancient coins and, previously, numismatics. Dr Cahn's early monographs on the coins of Knidos and Sicilian Naxos are the stan- dard references on these remarkable ancient cities. His brother Eric founded Münzen und Medaillen in Basel in the 1930s. In addi- tion to the coin auction business he began to conduct antiquity sales in the 1950s, and the catalogues in both disciplines set new levels of accuracy and excellence. Speech and scholarship went hand-in-hand. Dr Cahn retired from the firm some years ago and organised a new company in Basel, H.A.C., devoted to the sale of ancient antiquities. His son, Jean-David, later joined him. Recently the son established a new firm, Jean-David Cahn AG, with his father was associated until shortly before his demise.

Dr Cahn was a Associate Professor at the University of Freiburg and a fellow of the Ruprecht-Karls-Universitat in Heidelberg and was a corresponding member of the German Archaeological Institute. He was one of the principal founders of the Antikenmuseum in Basel, of the journal Antike Kunst, and of Basel's Friends of Ancient Art. His extensive collection of Greek vase fragments has been published and exhibited in several museums and is recognised as a major resource for the study of Greek vase painting. The Editor-in-chief of Minerva was enriched by having him as a colleague for over 50 years.

Professor Michel Fleury, 78, archaeologist and historian. Professor Fleury became Directeur des Antiquités Historiques de l'Ecole Française d'Extrême-Orient and president of Section IV of the Ecole Pratique des Hautes Études in 1974. A prolific scholar with a bibliography of 556 titles, and a highly productive excavator, he is best known for his high prestige excavations, such as at Notre Dame, Saint-Denis, and the Louvre.

Mr Thor Heyerdahl, 87, the Norwegian anthropologist and adventurer. Mr Heyerdahl dedicated a large part of his life to proving the controversial theory that ancient cultures had travelled great distances at sea. In his first great adventure, in 1977, Heyerdahl and five crew members crossed a broad stretch of the Pacific from Peru to an island near Tahiti in the balsa-log raft Kon-Tiki, seeking to prove that the Polynesian islands could have been settled by prehistoric people from South America. His most important expedition was a 1970 voyage across the Atlantic in a papyrus boat to demonstrate that ancient Egyptians could have introduced pyramid building technologies to pre-Columbian Americans. In his last major adventure in 1977, Heyerdahl set out in a reed boat of ancient design to discover how Mesopotamian mariners might have navigated the Indian Ocean 5000 years ago. Professor Gordon R. Willey, 89, archaeologist, Professor Willey's surveys in the Chacay valley in the southeast Andes of South America in 1941-42 and 1946 established settlement pattern studies as a new aspect of historical and pre-history. After seven years at the Smithsonian Institute's Bureau of American Ethnology in Washington, Willey was invited to become Bowditch Professor of Mexican and Central American Archaeology and Ethnology at Harvard University. His book held this post until 1987, during which time he completed his fieldwork in Panama and the Maya area of southern Mexico, Guatemala, and Belize. His excavation experience in the US, Central and South America remains unrivalled in scope, and his knowledge of the continent's pre-history was encyclopaedic. Willey's interest extended to the history of archaeology, publishing several essays on the subject and, in 1989, Portraits in American Archaeology, a set of short biographical assessments of 20th century scholars.

MINEHEVA

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

Calendar listings are free. Please send details at least 6 weeks in advance of publicsation.

For UK and other European exhibitions, conferences, lectures, and auctions (except for France and Germany) send details to: Isabel Whitelegg, Minerva, 14 Old Bond St, London, W1S 4PP

Fax: (44) 20 7491-1595.

E-mail: minerva.mag@virgin.net

Please send U.S., Canadian, French, and German listings to: Dr Jerome M. Eisenberg, Minerva, Suite 2D, 153 East 57th Street, New York, N.Y. 10022

Fax: (212) 688-0412

E-mail: ancientart@aol.com
Have you missed any issues of **MINERVA**?

Back issues 1990-2002 can be supplied at £3.50 each in UK/Europe, or £4.00/$7.00 to the rest of the world (subject to availability).

Details of the most recent back issues are given below.
A complete list is available upon request.

**1998 - 2000**

- **JULY/AUG 1998**
  - Olympic Art of the Ancient Near East
  - Aplsani Museum Opens in Macedonia
  - Sculptures of the Palazzo Altemps
  - New Numismatic Discoveries of British Emperor Carausius
  - Welsh Crown Treasures of the English Civil War
- **MARCH/APR 1999**
  - Treasures of the Royal Tombs of Ur
  - Assyrian Art from Persia
  - Archaeology of the Levant
  - Canaan & Israel in Philadelphia
  - Assyrian Reliefs Recorded
  - Autumn/Winter Auction Reports
  - Coins or Ingot? The Zinjiri Hoard
- **NOV/DEC 1999**
  - Scythian Treasures from Ancient Ukraine
  - Pharaohs of the Sun
  - The Rosetta Stone
  - Cleaning the Elgin Marbles
  - Sutton Hoo Ship Burial
  - Mosaics in Rimini
  - Early Coins in the Aegean
- **SEPT/OCT 1998**
  - New Egyptian Galleries at the Louvre
  - Recent Foregathering of Egyptian Exhibits
  - Ancient Ethiopia in Greece
  - British Museum Punicus Galleries
  - Summer 1998 Antiquities Auctions
- **MAY/JUNE 1999**
  - Ancient Glass: A Celebration in Italy
  - New Identity for the Belvedere Toro
  - Ancient Cyprus
  - Stonehenge: The Way Forward?
  - Orkney Islands
  - New Egyptian Gallery in Chicago
  - J. Pappy: Preserved
- **JAN/FEB 2000**
  - Treasures from Syria
  - Hadrian's Villa
  - Classical Sculpture in Padre
  - Early Christianity in Caucasian Georgia
  - China's Gilded Dragons
  - The Yarmukians: Neolithic Israel
  - Antiquities Trade Update
- **SEPT/OCT 2000**
  - The Red List: Loss of African Archaeological Objects
  - Athens: The City Beneath the City
  - Underwater Excavations at Delos, Greece
  - The Origins of Ancient Egypt
  - New Discoveries
  - The Spring 2000 Antiquities Sales
- **MAY/JUNE 2001**
  - Thalassic Egyptian Collection
  - Musee Guimet Reopened
  - New Byzantine Rooms at the Met.
  - Conservation at Angkor Wat
  - UK 'Treasure' Report
  - Henry Salt: Pioneer Egyptologist
  - Archaeology News from San Diego
- **JAN/FEB 2002**
  - Armenian Warlords at Leiden
  - New Scythian Gold Grave in Siberia
  - Troy: Dream & Reality
  - Roman Frescoes in Jerusalem
  - Isla Dam, Turkey
  - Stamp Seals of Dilmun
  - Coins of the Coriolisites

**2000-2002:**

- **NOV/DEC 2000**
  - Syrian and Sarmatian Treasures
  - Egyptian Art at Eton College
  - Magic in Ancient Egypt
  - Via Egnatia: Restoring a Roman Road
  - Ali Pasha's Excavations at Nicopolis
  - Archaeology of Chanter's Pilgrims
- **JULY/AUG 2001**
  - Treasures of Ancient Sichuan
  - Leiden National Antiquities Museum
  - The Gold of the Amazons
  - City of Pan, Israel
  - Arcadia in Norfolk
  - A Celtic Gold Masterwork
  - Dissertation 2000
- **MARCH/APR 2002**
  - Georgia: Land of the Golden Fleece
  - Autumn 2001 Antiquities Sales
  - Rescue Excavations at Ozime, Jordan
  - Church of the 40 Martyrs, Albania
  - New Earthwatch Excavations
  - Rome Mosaics Conference
  - The Campana Affair
- **JAN/FEB 1999**
  - Egyptian Furniture Arts in Boston
  - Chinese Masterpieces from Taipei
  - Israeli Antiquities Collection
  - Excavation Reports from Thessalonica
  - Oxford's Garden of Antiquities
  - San Vincenzo Maggiore in Italy
- **SEPT/OCT 1999**
  - Valley of the Mummies, Egypt
  - Ammon: Excavation in Turkey
  - The Eating Habits of the Minoans
  - Galatian Masterpieces Reunited
  - Digging at the British Museum
  - Museums and Collectors in Antiquity
  - Ashmolean Museum Coin Collection
- **MAY/JUNE 2000**
  - Egypt 2000 BC: The Middle Kingdom
  - The Samnitae: Early Itelians
  - Gladiators and Caesars
  - Medieval Wall Painting in Exeter & Salisbury
  - Portable Antiquities and Treasure
  - The Shapwick Roman Coin Hoard
- **JAN/FEB 2001**
  - The Labyrinth of Minos
  - Peruvian Silver at the Metropolitan
  - Roman Denmark
  - Archaeology in Scotland
  - The Hei An and Tek Sing Shipwrecks
  - Judaism Amongst the Parthians
  - Loot, Legitimacy and Collecting
- **SEPT/OCT 2001**
  - Roman Sculpture at Princeton
  - Rescue Excavations at Zueyma, Turkey
  - The Nabataean at the British Museum
  - Spring 2001 Antiquities Sales
  - Byzantine Coins
  - The International Antiquities Trade
  - Langlois Roman Coin Hoards
- **MAY/JUNE 2002**
  - Early Records of Egypt
  - Harvard Giza Expedition
  - Pharaoh's Workmen at Deir El-Medina
  - Mycenae: An Overlooked Pharaonic
  - Thoth-Heracleion Rediscovered
  - Roman Berenike on the Red Sea
  - Crocodiles and Roman Coins

Please send your order and payment to our UK or USA office.
MONUMENTAL GRAECO-EGYPTIAN SANDSTONE HEAD OF ZEUS
his hair flowing in long wavy skeins from the crown of the head and his thickly curled beard set in regimented tiers:
the eyes deeply hollowed to receive inlays. Alexandria, ca. 3rd Century BC. H. 43 cm. (17 in.)
Ex collections of Jeffrey Turner, Amsterdam; Marcel Aernout, Hamme, the Netherlands;
Madame Rollis, Antwerp. Exhibited: Allard Pierson Museum, Amsterdam, 1980s

royal-athena galleries

new york and london

Founding Member of the International Association of Dealers in Ancient Art

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

Seaby, 14 Old Bond Street,
London W1S 4PF, England
(44) 20-7495-2590
Fax: (44) 20-7491-1595
Monday-Friday, 10 to 5
APULIAN RED-Figure CALYX KRATER BY THE DARIUS PAINTER

Hermes holding two spears and gesturing towards Amphilochus at left, a herm and dog in added white between them.
At far right Zethus leans on a column. Apollo is seated above the scene, approached by a flying Eros.
South Italy, ca. 540-330 B.C. H. 18 3/4 in. (47.6 cm.) Ex private collection since 1982.

royal-athena galleries

Founding Member of the International Association of Dealers in Ancient Art

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

Sea by, 14 Old Bond Street,
London W1S 4PB, England
(44) 20-7495-2590
Fax: (44) 20-7491-1595
Monday-Friday, 10 to 5