PHARAOHS AT THE PALAZZO GRASSI

PREHISTORY AT THE MUSEUM OF LONDON

COLOURED MARBLE IN IMPERIAL ROME

THE CASSIANO DAL POZZO COLLECTION

ROMANO-BRITISH MOSAICS

THE COSMATESQUE FLOORS OF ROME

AFRICAN ROCK ART ENDANGRED

THE INTAN SHIP-WRECK, INDONESIA

SPILLINGS VIKING HOARD, SWEDEN

EGYPTIAN MIDDLE KINGDOM BROWN QUARTZITE HEAD OF AN OFFICIAL,
superbly modelled wearing a wig with undulating tiers of hair.

Late XIth Dynasty, ca.1991-1783 BC. H. 21 cm. (8 1/4 in)
Ex collection of Georges Picard (d.1946), France; Comtesse de B., France.
Cf. Similar in the Oriental Institute, University of Chicago, published in J.A. Wilson, The Culture of Ancient Egypt, 1951, fig. 14a;

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Managing Shipwreck Archaeology

Discoveries of shipwrecks in various seas and silted creeks of the world have featured large amongst archaeological news in the last six months. Combined with recent great strides in the application of technology and legislative developments by UNESCO (Minerva, Jan/Feb 2002, pp. 50-3) and Britain (Minerva, Sept/Oct 2002, pp. 39-40), the current climate promises exceptional new results.

The remoteness of most shipwreck sites, coupled with the high costs of excavating underwater and conserving huge quantities of chemically altered metals or badly degraded wood, makes access to primary data an extremely costly 'business'. The remarkably well preserved ocean-going ship abandoned on the banks of the River Usk, Wales, uncovered during building works for Newport's Theatre and Arts Centre, is the most recent example of the great fascination shipwreck archaeology exerts over the public. Tree-rings date the vessel to 1465 and 1466; Portuguese coins and Merida pottery on-board suggest she had recently sailed to Iberia. The Glamorgan-Wye Archaeological Trust's recovery of the 25m-long vessel, with oak hull planks and timbers surviving up to heights of 4m, was met with a huge public outcry for the ship's preservation. Over a two-day open period the site was visited by 12,000 people; soon after, 10,000 people signed a petition to save the vessel. Consequently, the Welsh National Assembly earmarked £3.5 million to preserve the ship, £1.5 million of which will be needed just to treat the timbers. Meanwhile, 20 years after her recovery, conservation of the hull of the Mary Rose still costs the ship's Trust £300,000 a year. The English Heritage Lottery Fund has recently allocated a £4.1 million grant for the Mary Rose's phase II conservation.

All of the above projects are exceptional in the high standards of recording maintained. Shipwreck archaeology in Asia and the South Americas are, however, a far cry from the European situation. At one end of the spectrum sties Fidel Castro, who, as a youth, was an accomplished diver captivated by stories of booty strewn across the sea-lanes of Cuba. As an adult Castro founded the state company Carisub and has spent 16 years (largely fruitless) searching for galleons. Top of the most wanted list is the Santisima Trinidad, wrecked just west of Havana harbour in 1711 with a gold and silver cargo calculated at $400 million. She is but one of an estimated 13,000 Spanish vessels lost off Cuba (worth a suggested $100 billion to salvors). Today Castro contracts out exploitation of these wrecks, and some media reports suggest that one day's work produces $1 million worth of finds (with Cuban divers being paid salaries of $3 per month). No scientific report on any aspect of the work is currently available.

Commercial underwater 'excavations' are also prevalent in south-east Asia, where many countries extend the

This 38m-long unique galleon lies in the area of the former Augustinean monastery of San Marco in Bocacalma, Venice, and was deliberately sunk in the 14th century to reclaim land. The island served as Venice's quarantine outpost in the early 14th century, and both this ship and a merchant vessel were found amidst the graves of local Venetians who died of the Black Death in 1348. Photo: © Reuters.

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hand of heritage to salvage companies. Formal approval apparently even reaches Prime Minister level in countries such as Thailand, with the state receiving 30-50% of the sale of cargoes.

That the worlds of science and commerce are not mutually incompatible has recently been demonstrated by two extremely high profile projects. In 1997 Dr Michael Flecker directed the excavation of a rare 10th century AD cargo ship wrecked in the north-west Java Sea off Indonesia on behalf of P.T. Sulung Segarajaya (PTSS; Indonesia) and Seabed Explorations GmbH & Co., Germany (see MINERVA, this issue, pp. 41-2). For Asia, Dr Flecker has argued that ‘...with the constant battle waged to obtain sufficient funds from even the most generous governments, there is a strong argument to sell part of the collection for the benefit of all the parties involved. A representative sample has been kept for long-term study’. Thus, the two companies which hired him (having been vetted and granted permission to excavate by 22 different government departments) received 20% of the salvaged cargo to the government (an agreement usually based on proceeds of sale) and retain the remainder.

When confronted with the frequent calls from academia for shipwrecks to be left untouched for future generations, Dr Flecker responds that such experience has proven this to be an unrealistic goal: ‘In developing countries, where finding the next meal ticket takes priority over cultural sensitivities, this line of thinking is not only naïve but potentially destructive’. Dr Flecker's recently published final excavation report on the Inatia wreck exceeds the standards met on many Mediterranean shipwreck excavations run by academic institutions, and is proof that commerce and science must have a meeting of minds. It is also now the benchmark for future projects in Asian waters. In response to the commercial excavators' current attempt to sell the Inatia cargo in its entirety to one museum, respecting the collection's archaeological integrity.

The world's seas cover about 71% of the earth's surface, and as technology increasingly facilitates access to the abyss, a remarkable sign of the times (and of progressive thinking), is the recent formal agreement signed between the United Kingdom government and the Florida-based company Odyssey Marine Exploration Inc. to excavate RMS Titanic, wrecked near the Straits of Gibraltar in 1914. Between 1998 and 2001 Odyssey examined 418 targets in over 400 square miles at depths of some 800m under the direction of project archaeologist Neil Dobson. This 80-gun English warship is of outstanding importance to British history since it carried an extremely sensitive cargo: £1 million destined for securing the Duke of Savoy as an ally. Its loss shook London, resulting in the foundation of the Bank of England to minimise future risks of governmental bankruptcy.

Odyssey's deliberate approach to the UK government following the warship's probable discovery represents a new form of commercial transparency, as does their intention to excavate the shipwreck scientifically and to produce high-standard publications. The mone-
yary cargo, estimated by some media sources at £26.4-4.0 billion, will be sold following study and once unique artefacts have been retained for Britain and by Odyssey for exhibition purposes.

The level of capital investment involved in such a project can currently only be met through commercial investment, yet the majority of archaeologists remain unhappy with any form of sale following excavation. In the case of the Sussex, the vast majority of coins will almost certainly prove typologically identical. This, coupled with detailed study, publication, and sales tracking will prevent data loss.

So what is it that stirred the psyche of the academic to respond with such incandescent rage at the marriage of archaeology and commerce in cases such as these? Where would the war on drug and organised crime, and the inevitable insatiable demand for designer drugs and other paraphernalia, ever be sated?! So one question remains: what costs of shipwreck archaeology soar, and robotic wizardry opens up the planet's last uncharted frontier, who if not the commercial sphere has the financial clout to hold the front line and ensure that marine archaeologists access the kind of research resources required to maintain our pursuit of knowledge?

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

BIBLICAL ARCHAEOLOGY

Ossuary of James and Bones of Contention

The publication by André Lemarie of a small Jewish ossuary in the November/December 2002 issue of Biblical Archaeology Review (Vol. 28, A, pp. 24-33) has caused the greatest media and academic furor surrounding the Bible and archaeology since the Turin Shroud controversy. This limestone casket (L. 56cm maximum, W. 25cm, H. 30.5cm high) is of a well-known type used in ossarium, a Jewish burial rite widespread in Jerusalem between the 1st century BC and the 2nd century AD. However, it is the 20-letter Aramaic inscription carved onto one side which has lit the touchstone of debate from Washington to Jerusalem. It reads, 'Yakov, son of Yosef, brother of Yeshua'. Is this the earliest non-Biblical reference to Jesus, has it been hailed by some scholars as the most important find in the history of New Testament archaeology? James (Yakov), brother of Jesus, was the first leader of the Church of Jerusalem before being stoned to death in AD 62 at the instigation of the Jewish high-priest Hananah.

Despite only surfacing a few months ago, when Lemaire, an Old Testament epigraphy specialist located it amongst the private collection of Oded Golan from Tel Aviv (alleged to have bought it for $200 from a Jerusalem antiquities dealer in the 1970s), the identity of the entity has incited great speculation and comment. Firstly, it cracked during transport for display at the Royal Ontario Museum, Canada, and had to be repaired using polyvinyl acetate and filler (a reversible procedure). Then the Israel Antiquities Authority questioned whether Mr Golan truly purchased the ossuary before 1976, when the changed Antiquities Law made all subsequent archaeological discoveries within Israel State property. Was it, in fact, recently plundered from Jerusalem, where massive urban development frequently cuts into archaeological sites? Finally, many specialists have argued vehemently that the inscription is forged or oversensationalised.

An increasing body of evidence suggests that while the ossuary itself is authentic, the inscription is problematic. Dr Rochelle Altman, a specialist in ancient phonetic-based writing systems, has concluded that while the first part of the inscription is in a Herodian script, the second part bears all the hallmarks of a fraudulent later addition: 'If the entire inscription on the ossuary is genuine, then somebody has
to explain why there are two hands, two different scripts, two different social strata, two different levels of execution, two different levels of literacy, and two different carvers.

Equally damning are the remarks of John Lupia, Editor of the Roman Catholic News, who has argued that the inscription must be forged because while patina can be replicated by burying an artefact for a few years in wet salty soil containing a solution of iron salts, a fundamental difference can still be perceived. Natural patina has an atomic bond with the limestone that crystallizes in such a manner that cracking and flaking are an impossibility. Such a patina cannot be cleaned off limestone with any solvent or cleanser, since it is essentially baked in place and would require the application of a hammer and chisel or surgical equipment to remove it. Since the Geological Survey of Israel's analysis (also published in the Biblical Archaeology Review) identified no evidence of modern tooling in the cutting of the inscription, and since the patina was absent in the grounds of some letters and on some of the inscription, John Lupia concludes that the existing patina - and by association the inscription - results from modern meddling.

The consensus of opinion is currently highly sceptical regarding the ossuary inscription's authenticity, and an exclusive analysis of the inscription by one of the world's outstanding specialists in New Testament palaeography, Professor Emile Puech of the CNRS and École Biblique in Jerusalem, is published below. Sean A. Kingsley

James the Just, or Just James? The Epigrapher's Triumph

André Lemaire’s astonishingly concise interpretation of the media-dubbed ‘James Ossuary’ and its inscription reading ‘James son of Joseph, the brother of Jesus’ goes far beyond the basic archaeological and epigraphic data available and is overtaken by pure fantasy. On palaeographic grounds alone, the proposition that the associated Aramaic inscription incorporates the earliest known reference to Jesus Christ is an historical impossibility for three reasons: precision dating the inscription to a specific decade is just not feasible; James’ appellation on the ossary is an improbable citation; and the traditional understanding that James was Jesus’ blood brother is actually only based on a web of Scriptural subterfuge and extrapolation.

The use of ossuaries is evidenced for at least three generations before the fall of Jerusalem to the Romans in AD 70, and thus covers about one century. About a year after burial, and once the body had been purified by the decomposition of the flesh (symbolising ‘sin’...
**EXCAVATION NEWS**

**A 'Life of Luxury' in the Egyptian Desert? Archaeobotany and Feeding Roman Quarry Workers**

Deep in a remote part of the Eastern Desert of Egypt lie two large Roman quarry complexes. Associated with the settlements of the quarry workers are large rubbish dumps, which contained a veritable feast for archaeobotanists like myself.

The stone quarried at Mons Claudianus was a grey granodiorite of such high quality that entire columns could be extracted in a single piece. Examples of these remarkable objects can still be seen in the portico of the Pantheon in Rome, built by the Emperor Hadrian. At Mons Porphyratis porphyry was quarried, found nowhere else in the world and highly sought after because of its colour, purple, the imperial colour.

Archaeological survey and excavations took place at these two sites, Mons Claudianus and Mons Porphyratis, between 1989 and 1998 by an international team of scholars. My contribution to the project concerned the reconstruction of the food supply, through the analysis of food remains recovered from the rubbish deposits. Because of their remote location (in antiquity a round trip to the Nile valley would have taken between 10 and 15 days) it had long been assumed that a posting to work in these imperial stone quarries must have seemed like a prison sentence with hard labour. Moreover, classical texts such as Aelius Aristides (Aeg. 67.5.12) and Josephus (Jewish Wars 6.4.18) mention the use of slaves, conscripts, and prisoners of war in the mines, again suggesting harsh living conditions. Our research offers a completely different picture.

The extreme aridity in the desert has ensured the survival of organic remains which, in our temperate climate, would have long decayed. Excavation of the rubbish dumps recovered many such materials: a complete basket, leather shoes, cord and rope, as well as thousands of animal and fish bones, fruits, seeds, chaff, and straw. Samples of these deposits were sieved and analysed and the range of species recorded and quantified. The food remains found indicate that far from living on a staple diet of a few cereals, pulses, dates, and occasional meat, the workers and soldiers (the quarries were administered by the army) had access to many of the foods that were available in the Nile valley and beyond. We found evidence of some 55 different food plants and 20 sources of animal protein (the faunal remains are analysed by Sheila Hamilton-Dyer), as well as fragments of wine amphorae from the far reaches of the Mediterranean (analysed by Roberia Tombs).

Typical staples were wheat, lentils, dates, onions, garlic, olives, coriander, wine, and donkey meat, all brought in from the Nile Valley, as well as fish from the Red Sea. The luxuries - here defined as foods that are desirable but not essential for human nutrition - included artichoke, hazelnuts, walnuts, pine nuts, pomegranate, almonds, grapes, figs, water melon, melon, cucumber, and even black pepper imported all the way from India.

Another startling find was the evidence for green vegetables: seeds of lettuce, mint, cress, leaf beet, and especially cabbage! These plants are eaten as fresh greens, not as seeds, and the presence of their seeds can only point to one thing: gardening. The workers and soldiers must have preferred their greens fresh, rather than wilted after weeks spent Traits through the desert. Documents found at the site confirm the presence of gardens: they talk about the need for water, dung, and seeds, and include letters mentioning the request for, or delivery of, vegetables, including cabbage. No evidence, however, has been found of the garden plots themselves, which presumably have been washed away by the region's periodic floods.

The rubbish dumps also produced thousands of ostraca (potsheards with writing on them), made from discarded amphorae, the Egyptian equivalent of the Vindolanda writing tablets. These texts comprise private letters, accounts, and shopping lists. They reveal that there were two categories of workmen at the sites: skilled labour in the form of smiths, stone masons and so on, and unskilled labour, both paid a monthly salary as well as some food in kind. The salary of the skilled men (c. 47 drachmae a month) was nearly twice what they would have earned in the Valley, allowing the purchase of extras including 'luxury' foods. The texts provide no evidence for slaves or conscripts, rais-
New Mosaics at Zeugma, Turkey

Two years after the waters of the Birecik dam lake on the Euphrates River in south-eastern Turkey reached their final level, inundating a third of the Roman city of Zeugma, the waters were recently briefly lowered again, revealing four new mosaics. The site of Zeugma had been the subject of an ambitious international rescue archaeological excavation funded by the Packard Humanities Institute in 2002. The site of Zeugma had been the subject of an ambitious international rescue archaeological excavation funded by the Packard Humanities Institute in 2002, and the main goal was to undertake maintenance operations. As they did so, an area of Zeugma previously unexcavated came to light, with four new mosaics exposed, one figurative and three geometric. The dam company undertook to keep the water levels down for a week and it was decided to lift the figurative mosaic and one of the geometric ones. The two others, perfectly conserved on their original bed of mortar, were protected on site. The Italian-Turkish team of conservators (CCA, Centro di Conservazione Archeologica - Rome) acting at Zeugma for the Packard Humanities Institute (and two years later still in Gaziantep Museum) were working on the conservation of the some 700 square metres of mosaic lifted from the site were luckily on hand to undertake the removal of the figurative mosaic. The geometric one was lifted by the Glyptotek Museum.

The figurative mosaic, the largest so far found at Zeugma, measuring 9.50 x 7.60m, comprises two scenes. It is polychrome, with an extraordinarily rich palette of colours, which includes more than 30 different tones of red, yellow, pink, grey, green, brown, blue, white, and black, cleverly combining coloured stones with glass paste.

One of the scenes, parts of which had been robbed out, depicts an episode from the story of Thetis (identified by an inscription), sister of the prophet Calchas, who was kidnapped by Carian pirates as she walked along the seashore near Troy. The partially preserved figure wearing white robes and standing by an altar is perhaps her younger sister Leucippe, who, in search of her disguised as a priest of Apollo. An inscription on the base of the altar identifies the maker of the mosaic. The style of the scene and the geometric borders indicate that this mosaic was made by the same workshop as the Daedalos mosaic from Zeugma, and also has similarities to a third Zeugma mosaic, the Musalar.

The other scene, badly damaged by a failed robbery attempt, leaving piles of dislodged tesserae in the earth above, appears to be a later version of the fine Achilles mosaic discovered previously at Zeugma. The two others, perfectly conserved on their original bed of mortar, were protected on site. The Italian-Turkish team of conservators (CCA, Centro di Conservazione Archeologica - Rome) acting at Zeugma for the Packard Humanities Institute in 2002, and the main goal was to undertake maintenance operations. As they did so, an area of Zeugma previously unexcavated came to light, with four new mosaics exposed, one figurative and three geometric. The dam company undertook to keep the water levels down for a week and it was decided to lift the figurative mosaic and one of the geometric ones. The two others, perfectly conserved on their original bed of mortar, were protected on site. The Italian-Turkish team of conservators (CCA, Centro di Conservazione Archeologica - Rome) acting at Zeugma for the Packard Humanities Institute (and two years later still in Gaziantep Museum) were working on the conservation of the some 700 square metres of mosaic lifted from the site were luckily on hand to undertake the removal of the figurative mosaic. The geometric one was lifted by the Glyptotek Museum.

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The other scene, badly damaged by a failed robbery attempt, leaving piles of dislodged tesserae in the earth above, appears to be a later version of the fine Achilles mosaic discovered previously at Zeugma. The two others, perfectly conserved on their original bed of mortar, were protected on site. The Italian-Turkish team of conservators (CCA, Centro di Conservazione Archeologica - Rome) acting at Zeugma for the Packard Humanities Institute (and two years later still in Gaziantep Museum) were working on the conservation of the some 700 square metres of mosaic lifted from the site were luckily on hand to undertake the removal of the figurative mosaic. The geometric one was lifted by the Glyptotek Museum.
going to be flooded was investigated, documented, protected, and reburied. Movable objects, fragile structures, and all features considered exceptional by the archaeologists were removed; all remaining ancient structures (including some of the mosaics) were protected with a layer of hydraulic lime mortar, used in antiquity on frescoes and floors for reasons of health (epidemics), religion (censorship, as at Aghia Sophia in Istanbul) or style (interior re-decoration). These protected areas were then reburied under 11,000 cubic metres of sand and pebbles. The intention was to gain as much information as possible in the short time available for excavation (with the water rising 20cm a day) and at the same time to leave the site as complete as possible for the future.

It is clear from the excavation areas exposed by the lowered water levels that this system of protection and reburial worked well where both processes were implemented, with the great majority of the reburied structures protected under layers that provide a stable environment and protection against the action of water. An indirect confirmation of the efficiency of the method adopted came from one of the 19 excavation trenches protected, the French trench number 6, where, although the first stage of protection of the structures with lime mortar was undertaken, subsequent reburial was not implemented. In this area the ancient structures and the protective mortars are showing evidence of deterioration due to the direct action of the waves and new protection will be needed.

Thanks to the co-operation between the Ministry of Culture of Turkey, the Packard Humanities Institute (PHI), and the Southeast Anatolia Project (GAP), monitoring and maintenance at Zeugma, together with the study for publication and the conservation of finds and mosaics, continue.

Dr Roberto Nardi, Director, Centro di Conservazione Archeologica (CCA), Rome and Robert Littman, will use modern medical technology to study about 500 mummies from the exciting finds at the Bahariya Oasis (see Minerva, Sept/Oct 1999, pp. 9-14). They will be using CAT scanning (computerised axial tomography) to supply them with information on age, sex, and cause of death, with life expectancy as a major issue. Eventually they hope to use tissue and immunology techniques to determine the existence of infectious diseases in the mummies. This will be the first such study to examine an entire community. They will be assisted by more than 25 specialists in paleopathology, archaeology, radiology, and other fields. The project will be ongoing for three months of each year and the CAT scan will be free for use for the local residents the rest of the year. Dr Miller has worked on parasitic and infectious diseases in Egypt for the past 25 years and is a close friend of Dr Zahi Hawass, Secretary General of the Supreme Council of Antiquities.

**Antiquities Museum to be Built on Philae**

The first museum to be built on the famed archaeological site of Philae Island south of Aswan will feature the oldest known sculpture workshop. Among the exhibits will be demonstrations of how obelisks were carved and how temples were built. Antiquities from the Old, Middle, and New Kingdoms will be featured in the 20 million Euros building. Plans are also being considered for a sound and light show at the Temple of Edfu in order to lure more visitors to this area.

Jerome M. Eisenberg, Ph.D.

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**NEWS FROM EGYPT**

**19th Dynasty Queen’s Statue at Zagazig Now Complete**

In the July/August 2002 issue of Minerva we reported that a 3.7m-high granite bust of one of the wives of Ramesses II had been uncovered by a German-Egyptian mission at the Tell el Rasta temple of Ramesses II at Zagazig, about 58km north-east of Cairo. Now the lower half of the statue has been found by the same team. It is the largest 19th Dynasty statue ever found in the Delta area. When restored it will be rein-

Part of a recently discovered papyrus containing poems by the Greek poet Posidippus: 3rd century BC. Photo: courtesy Edizioni Universitarie di Lettere Economia Diritto, Milan.
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London is so well known as a city it is difficult to imagine a time when it was not there. But people of one kind or another lived in the area now covered by Greater London for about 450,000 years before the Romans founded the first urban centre in about AD 50. This 450,000 year period is the subject of a new permanent gallery at the Museum of London: 'London Before London'. The museum has internationally important collections of prehistoric material, much of it recovered from the River Thames in the 19th century (Figs 2, 4, 9, 11, 13), and has only displayed some of these finds before. The new gallery gives this material far more space and will hopefully go some way to making Londoners, and other visitors to the museum, recognise the importance of this period.

Although prehistory is normally grouped together under a single heading, it actually saw massive changes in technology, social patterns, climate, environment, and even in types of people. For London, the story begins when glaciers pushed the Thames into its current valley during an Ice Age. There followed a period dominated by large-scale climatic and environmental change, including ice ages; pre-modern human species living as bands of hunter-gatherers; and many now extinct or unfamiliar animal species (Fig 3). For this section of the new gallery the museum has drawn on its own strong collection of early flint tools (Fig 1), but has also borrowed several large animal bones from the Natural History Museum.

About 38,000 years ago, during the last ice age, modern people arrived in the Thames Valley. As the climate warmed, and forests slowly covered the valley, they adapted to the changing conditions. A key archaeological site for this period in London, and featured in the gallery, is Three Ways Wharf, Uxbridge, in the valley of the River Colne, excavated in the 1980s by the Museum of London. Here two hunting camps separated in time by several thousand years illustrated the change from the tundra conditions of the last glacial episode when people hunted herds of large game, and a camp dating to a period after the glaciations when forests had once more covered the valley and people were hunting smaller animals through the woods.

In about 4000 BC the first domesticated animals and plants arrived. This period also saw the beginning of the slow clearance of the forests and the construction of large ceremonial monuments. A feature of the gallery is the remains of 'Shepperton' woman, arguably the earliest physical remains of a Londoner. The skeleton excavated at Staines Road Farm in Shepperton in 1989 was in a crouched position buried in the ditch of a ceremonial enclosure. A facial reconstruction of the woman has been prepared for the gallery (Fig 12) and scientific analysis of her bones suggested she may have grown up in the Midlands and moved to the London area.

Slowly over time farming became more established, so that by about 1500 BC more familiar arable farms with permanent houses were being established in the Thames Valley. Evidence in the gallery comes from a number of sites including recent excavations of the forthcoming Terminal 5 at Heathrow.

In the last few centuries before the Roman invasion, curiously, there seems...
Fig 5 (left). A Museuni of London conservator works on a prehistoric alder wood beater found at Chelsea. It is one of the earliest surviving pieces of worked wood from the Thames Valley, c. 3500-3300 BC, L. 70.0 cm.

Fig 6 (right). Side-looped copper alloy spearhead from the Thames foreshore at Nine Elms, Vauxhall, found as a pair in 1993; c. 1400-1200 BC, L. 12.3 cm. These spearheads may well have been personal votive offerings. Traces of mineralised bast fibres were found in the loops of the larger piece and suggest that the spearheads had been tied together.

Fig 7 (middle left). Heathrow temple. Artist’s impression of the Iron Age Heathrow temple, c. 200 BC. It may have had a colonnade rather than walls, giving open access to the interior, which probably contained idols and offerings left by worshippers.

Fig 8 (below left). Artist’s impression of the Bronze Age enclosure at Carshalton, south of the River Thames, now a heavily built up urban area. St Mary’s Hospital covers the enclosure today.

Fig 9 (below right). Dagger and scabbard, c. 500 BC, L. 35.6 cm. This iron dagger has a sheath made of bronze bands, with a wooden lining. It was found in the Thames, probably at Mortlake.
to be less evidence for settlement in the Thames Valley, despite this being a time when, in the south-east in general, large political units developed and a more sophisticated way of life took hold, including the introduction of coinage and trade with the growing Roman Empire across the Channel.

Prehistoric London ends in about AD 50 with the construction of Londinium by the invading Romans. But of course life went on for indigenous prehistoric Londoners. The last section of the gallery deals with these people and how they might have come to terms with the arrival of this new alien culture. A feature is the burial of 'Harper Road' woman whose grave goods suggest she embraced both pre-Roman and Roman culture (Fig 14). Also ‘prehistoric’ glass beads made using re-used Roman glass have been excavated recently by Museum of London archaeologists within a ‘prehistoric’ round house on the edge of early Roman London.

Key to an understanding of how people have lived in the Thames Valley in prehistory is an understanding of how they used and changed the landscape and how they interacted with the River Thames. To emphasise this point the gallery is framed by a ‘landscape wall’ and a ‘river wall’. The landscape wall uses differing materials, images, and words to evoke the changing landscape through prehistory, starting with the frozen tundra of 450,000 BC and ending with the managed and cleared landscape of the late century AD.

The river wall displays in chronological order almost 350 objects which have been recovered from the Thames, starting with bone points from c. 8500 BC and finishing with iron swords and bronze scabbards from the years just before the Roman invasion (Fig 10). The river wall not only offers a didactic
typology of prehistoric weapons and tools but also a beautiful installation allowing visitors to ponder the importance of the 'Great River' to ancient peoples.

Other elements of the gallery include a series of plasma screens showing film of excavations, flint making and other subjects. Interactive installations also offer differing ways of learning about prehistory. At the end of the gallery three computer terminals allow a more in-depth exploration of the gallery and its contents. Outside the gallery, and as an introduction to it, a largely computer generated audiovisual installation provides a rapid journey back from modern London through prehistory and across London.

The majority of the 1000 objects on display are from the Museum's own collections, deriving from Museum of London excavations conducted over the last 30 years and from the internationally important antiquarian collections of material gathered from the Thames mainly in the late 19th century. 'London Before London' has a simple task to perform for Londonders and visitors to London: correcting history by putting prehistoric people, their landscape, and the River Thames in their proper place in the story of London.

Fig. 15. Gold quarter stater depicting a triple-tailed horse. 50 BC. Diam. 1.7 cm. The horse was a favourite motif on native Briton coins, and may well have had some religious significance. The coin was found during the construction of Heathrow Airport in the 1940s.

Fig. 16. Copper alloy coin of the British ruler Camobelin from the Thames at Barnes. Nearly 2000 years old, it bears the inscription CAMV, the abbreviation of Camulodunum, present day Colchester. Camobelin's death in AD 40 disrupted the balance of power in southern Britain and provided the Emperor Claudius with a pretext for invasion three years later.

Heidley Swain is Head of Early London History and Collections at the Museum of London.

For further details, contact www.museumoflondon.org.uk or e-mail: info@museumoflondon.org.uk.

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Pharaohs in Venice

PHARAOHS AT THE PALAZZO GRASSI

Jerome M. Eisenberg, Ph.D., introduces a major exhibition at the Palazzo Grassi, Venice (till 25 May), devoted to the multi-faceted nature of Egyptian pharaohs.

Again the Palazzo Grassi treats us to an exceptional show - nearly 300 works of art from 34 museums and private collections in 12 countries worldwide - with about 78 from the Cairo Museum. The exhibition includes a colossal (over 4 tonnes) statue from the Cairo Museum; a pylon from Philadelphia weighing 21.5 tons; and a limestone monument to Pharaohs from Turin's Egyptian Museum.

The title of the show is somewhat deceiving. One would expect to see a collection of royal portraits and items from the pharaohs themselves. Instead, only the second gallery of the exhibition features the expected assemblage of portraits of many of the pharaohs, though it is far from complete. Since the show itself includes the New Kingdom (except for the introductory gallery, nearly all of the objects on display belong to this period), excluding the 21st Dynasty golden treasures from Tanis, several prominent pharaohs are missing from the 'lineup'. This article is illustrated with a selection of the finest depictions of each pharaoh from the exhibition. The queens are also well represented in the exhibition. Among others, it includes the 18th Dynasty glazed statue of Queen Tiy from the Louvre, the diorite head of Nefertiti from Berlin, and the black granite statue of Nefertari as a standard bearer from the Harvard University-Museum of Fine Arts Expedition Museum of Fine Arts, Boston.

The show includes articles of everyday use such as simple hairpins, sandals, and plain pottery - some of which perhaps chosen to flesh out the number of pieces in the exhibition. Nevertheless, a good number of non-royal objects are superb examples of Egyptian art, such as the New Kingdom wood and ivory mirror handle in the form of a young girl from the Museo Civico, Bologna; the 18th Dynasty wood statue of a young girl holding a vase from the Oriental Museum, Durham; and the third 18th Dynasty wood figure of a young girl, this time holding a cat, from Berlin; and the 18th Dynasty cedarwood, ivory, and gold cylindrical box with a high-relief figure of Bes from Edinburgh.

Dr Christiane Ziegler, the distinguished director of the Department of Egyptian Antiquities of the Musée du Louvre, is the curator of the exhibition, assisted by Isabelle Franco and Francesco Tiradritti. When asked by the Palazzo Grassi to organise an Egyptian exhibition she decided to base it on the pharaoh, his palace and court, and the objects relating to the daily activities of not only the royal family, but their priests, physicians, soldiers, and even their slaves. The word 'pharaoh', as used in the Bible, comes from the early Egyptian period, or the 'great house', at first designating the palace, but then applying to the occupant, the ruler of Egypt. The pharaoh represented Egyptian civilisation itself and he was empowered by the creator god to drive off evil and chaos.

The exhibition opens with a stunning group of large-scale works in the central courtyard of the Palazzo Grassi - alone well worth the price of admission. Then one encounters the long gallery devoted to the portraits of the pharaohs - the focus for the illustrations for this article. This is followed by images of the pharaoh in other manifestations - as a divine child or an animal. Next in the exhibition were the images of royalty, assigned to the pharaoh such as the solar character of royal power (he was the son of Re, the sun god). His power assured his people just rule, peace, and prosperity. He was the head of an immense state, the head of the army, a builder of colossal temples, and, with his wives and harem at his whim, very often a procuree of many offspring.

The fourth section is devoted to the pharaoh's role as intermediary between his subjects and the deities, and the temples in which the rituals associated with this role were conducted. The following section pertains to the pharaoh as a victorious warrior and includes weapons and depictions of battles and triumphs. Next we are presented with images of his good government, including sculptures of his ministers and functionaries, as well as examples of the royal archives. In the seventh section we are treated to the opulent daily life and pleasures of the ruler and his court. Finally, the death of the pharaoh and some of the treasures that were buried with him is highlighted by a group of objects in gold and semi-precious stones from the 21st Dynasty tomb of Pusennes I featuring his fabulous mask of gold (Fig 16).

The dates used in this article are those adopted by Dr Ziegler. There are varying schools of Egyptian chronology for dates through to the 25th Dynasty.
Pharaohs in Venice

Fig 3 (above). Senusret III (c. 1881-1842 BC). Sandstone portrait. Middle Kingdom, 12th Dynasty. H. 20.6 cm. Sold to be from Elmarka. The change from the idealised, god-like depictions of the Old Kingdom pharaohs to the realistic, down-to-earth Middle Kingdom portraits, is no better evident than in sculptures of this king. His brooding eyes shaded by large eyelids, sunken cheeks, and squared jaw make his portraits one of the easiest to identify. He was well known not only for his military prowess, but also for his agricultural reforms and building projects. He was later worshipped as a god, especially in Nubia. This fragmentary head was probably part of a sphinx - the nemes headdress extends out behind the head and then sparse out. Musée du Louvre, E 25370. Cat. no. 11.

Fig 4 (above). Amenemhat III (c. 1842-1794 BC). Copper alloy bust. Middle Kingdom, 12th Dynasty. H. 46.5 cm. Allegedly from Hauara (Fayum). Art flourished during the Middle Kingdom, in particular during the reign of Amenemhat III. This magnificent bronze portrait bust was part of a full statue; the rest may have been made of wood possibly covered by a sheet of precious metal. Amenemhat III, the son of Senusret III, was best known for his role in subjugating the powerful autonomy of the local rulers (nomarchs) in highly successful military campaigns in Nubia, and in expanding the role of agriculture in the economy of Egypt, especially in the Fayum. Both his energy and his autocratic power are fully realised in this powerful depiction. George Ortiz Collection, Geneva. Cat. no. 12.

Fig 5 (left). Ahmose (c. 1580-1525 BC). Wooden coffin. New Kingdom, 18th Dynasty. L. 178 cm. Thebes, Deir el-Bahri cachette. Ahmose, a Theban prince, expelled the Hyksos from the Delta region in Egypt and became the first king of the 18th Dynasty. With several successful campaigns he expanded his empire into Palestine and almost up to the Third Cataract in Nubia. While his tomb has not yet been found - he was buried in the Dra Abu el-Naga area in Thebes - his coffin and mummy were discovered by G. Maspero in the 1881 royal cache where the high priests of Amun had buried many of the royal mummies to keep them out of the hands of tomb robbers. Egyptian Museum, Cairo, CG 60001. Cat. no. 237.

Fig 6 (right). Amenhotep I (c. 1525-1504 BC) and Queen Ahmose Nefertari with Ahmose. Limestone stele. New Kingdom, 18th Dynasty. H. 52 cm, W. 41 cm. West Thebes, Sheikh Ahd el-Qurna. This stele, one of many ex-votos found along the west bank of the Nile at Luxor, was dedicated to Amenhotep I as a tutelary deity of the Theban necropolis following his apotheosis. At the left Ahmose, father of Amenhotep I, is seated with Ahmose's wife Ahmose Nefertari; to the right is Amenhotep I with his mother, who is depicted twice on the stele. The fluidity of this depiction dates the execution of the stele to the post-Amena period, c. 1300 BC, about 200 years after the death of Amenhotep I. Egyptian Museum, Cairo, JE 27573 = CG 34337. Cat. no. 174.
Pharaohs in Venice

Fig 7 (above). Tutankhamun (c. 1350-1492 BC). Diorite seated statue executed during the reign of Tutankhamun II (c. 1492-1479 BC). New Kingdom, 18th Dynasty. H. 168 cm. Thebes (Karnak). Though Tutankhamun I reigned for only six years, he was responsible for some highly successful military campaigns, especially in Nubia and as far as the Euphrates in northern Syria. Tutankhamun II was the son of a minor royal wife, but his father's two elder sons had predeceased him. To consolidate his claim to the throne he took Hatshepsut, his half-sister, as his queen. They reigned together until he died about 14 years later, still in his early 30s. The dedication of statues to their father was probably an attempt to legitimize their reign.

Museo Egizio, Turin, Drovetti Collection, 1374. Cat. no. 24.

Fig 8 (above). Tutankhamun III (c. 1479-1425 BC). Polychrome sandstone relief. New Kingdom, 18th Dynasty. L. 108 cm; H. 67.5 cm. Elephantine, Temple of Satet. Tutankhamun III's stepmother, Hatshepsut, acted as regent for the child king for some time. She was inactive in foreign affairs and lost much of the territory gained in the Near East by Tutankhamun I. Following the death of Hatshepsut, he moved to reclaim his hold in Syria, Lebanon, and Nubia, personally leading the first of 17 campaigns in western Asia. He commissioned and refurbished many temples, especially at Karnak, and magnificently furnished tombs were built for his queens, members of his court, and high nobles. Here he wears the atef crown, identifying him with the rain-headed deity Khnum worshipped at Elephantine.

Musée du Louvre, B27, E 12921 bis. Cat. no. 14.

Fig 9 (below left). Amenhotep III (c. 1387-1350 BC). Quartzite head. New Kingdom, 18th Dynasty. H. 22.5 cm. Provenance unknown. His long reign was peaceful and prosperous. Among his many wives the most prominent one was Thyr, who gave birth to several children, including the future Akhenaten. The last quarter century of his reign was marked by the construction of a large number of temples, including the elegant Temple of Amun at Luxor. Only the famed Colossi of Memnon remain from his mortuary temple. The arts flourished, and fine sculptures and minor arts of the highest quality were produced on a grand scale. Here he wears the helmet-like blue or war crown (kepshef). The stylized youthful features and almond-shaped eyes are typical of the art of his reign.

The Trustees of the British Museums, EA 30448. Cat. no. 29.

Fig 10 (right). Hatshepsut (c. 1479-1458 BC) as Osiris. Head of a colossal painted limestone statue. New Kingdom, 18th Dynasty. H. 106.8 cm. Western Thebes, Deir el-Bahri. Hatshepsut began to take power soon in the second year of Tutankhamun III's reign. By the seventh year of his reign she also declared herself as a king and ruled jointly with him until her death. She constructed her great temple dedicated to Amun at Deir el-Bahri in Thebes. Her tomb as queen regnant is in the Valley of the Kings. Here, representing Osiris, she wears the Double Crown (pshekh) and the divine curved beard, foretelling her future status as a deity.

The Metropolitan Museum of Art, Rogers Fund, 31.3.164. Cat. no. 13.
Pharaohs in Venice

Fig 11 (left). Amenhotep II (c. 1428-1397 BC), Cedar wood statue covered with bitumen. New Kingdom, 18th Dynasty. H. 80 cm. Thebes, Valley of the Kings, tomb of Amenhotep II (KV35). Active in military campaigns even before the death of his father, Thutmosis III, as co-regent and then as sole ruler - he moved swiftly to put down revolts in Asia. Campaigns in Palestine, Syria, and Nubia occupied the first nine years of his reign. Thereafter he apparently reigned in peace. His prowess as an athlete and sportsman was legendary. In this traditional depiction the striding king wears a nemes headcloth, a ceremonial beard, a flaring kilt, and holds a stick which passes through a papyrus ring, the symbol of youth and regeneration. The Egyptian Museum, Cairo, JE 32305 = CG 24596. Cat. no. 258.

Fig 12 (right). Akhenaten (c. 1350-1334 BC, earlier years as Amenhotep IV). Plaster head. New Kingdom, 18th Dynasty. H. 26 cm. Tell el-Amarna, house P 47 2 (excavations of the Deutsche Orientgesellschaft, 1912). This king soon declared himself a high priest of the sun god and then developed a cult of sun worship, representing the god by a sun disk or Aten. A radically new art style and iconography were introduced into the building of a temple to Aten at Karnak. He created a new capital called Akhetaten, now known as el-Amarna, and closed the temples of the other gods. The royal family and even members of the court were depicted with the king's unusual physical characteristics, creating a unique form of realism rather than a symbol of representation of royalty. Ägyptisches Museum und Papyrussammlung, Berlin, 21351. Cat. no. 16.

Fig 13 (left). Tutankhamun (c. 1333-1323 BC). Colossal painted quartzite statue usurped by Horemheb. New Kingdom, 18th Dynasty. H. 285 cm. Thebes, Funerary Temple of Ay and Horemheb. The narrow eyes and bulging belly are distinctive post-Amarna features of this portrait of Tutankhamun, confirmed by his youthful face, serene expression, and the outlining of his eyes, eyebrows, and lips. The belt buckle has been reinscribed with the name of Horemheb. Following the death of his father, Akhenaten, the young man was installed as king under the control of two high officials, Ay and Horemheb, who followed him as pharaohs. The discovery by Howard Carter in 1922 of his spectacular tomb and the incredible treasures of this previously little-known ruler was the most exciting archaeological find of the 20th century. The Egyptian Museum, Cairo, JE 59660. Cat. no. 1.

Dr Ziegler is also the editor and a contributor to the huge 512-page catalogue published by Bompiani. No less than 21 eminent Egyptologists have written essays about all of the aspects of ancient Egypt covered by the exhibition, including the pharaoh's image and iconography, the nature of his power, his queens and 'harem', his pyramids, tombs, and other monuments, and his gardens, parks and menageries. There are interesting essays on the Battle of Kadesh, funerary texts such as the nocturnal voyage of the sun, and royal mummification.

While the catalogue is in full colour, many of the illustrations of the objects are poorly lit or lack detail. Fortunately the size of the catalogue entry illustrations mainly range from 4.2 x 7.3cm to 7.3 x 9.0cm, larger than those for the Magna Graecia and Etruscan shows, which looked like postage stamp albums (some illustrations were as small as 1.9 x 2.8cm).

In the writer's review of 'The Etruscans' exhibition catalogue (Minerva, March/April 2001, pp. 8-13), it was noted that the many half- to full-page photos in the first section of the catalogue, devoted to the essays, were not correlated in the text even though they were often mentioned in it. Worse yet, these large illustrations (29.6 x 20.8cm for a full-page photo in the present catalogue) were not mentioned in the respective catalogue entries themselves, nor in the index. Unfortunately, this deficiency has not been corrected for the current catalogue. In fact, to compound the problem, sculptures, reliefs, and objects of both the royal and non-royal personages in the exhibition are not included in the index under their names, if they even appear at all (only when they feature in the text).

The quality of the photography is quite uneven, since nearly all of the photos were supplied by the lending institutions - some of the large photos from the Cairo Museum, for example, lack dimension; others are brilliant. To their credit, however, the proof reading for the English edition is immeasurably improved compared to the Etruscan catalogue. It is, however, certainly an essential publication for anyone devoted to Egyptology, and will no doubt become a standard reference work for scholars and laymen alike especially interested in the New Kingdom.
Pharaohs in Venice

Fig 14 (above). Seti I (c. 1289-1278 BC). Portrait on a limestone ostracon. New Kingdom, 19th Dynasty. H. 53 cm; w. 38 cm. Qurna. One of the hundreds of drawings executed on limestone or pottery by the artists who decorated the tombs in the Valley of the Kings. Seti’s tomb was the finest. The trace of a uraeus (royal cobra) at the brow identifies the portrait as that of a pharaoh. Above is a sketch in red paint of a king wearing the Red Crown. On the back is an outline of a profile with a wig and the side-lock of a royal prince. Son of Ramesses I and father of Ramesses II, he led several successful campaigns into Syria, Lebanon, and Libya, expunged the name of Akhenaten, and restored the tombs of the preceding rulers. Museo Egizio, Florence, 7618. Cat. no. 18.

Fig 15. Ramesses II (c. 1279-1212 BC). Polychrome limestone relief. New Kingdom, 19th Dynasty. L. 93.5 cm; H. 40 cm. Abydos, Temple of Ramesses II. Here the famed hero-king, victor over the Hittites, wears the helmet-like blue or war crown (khepeshe). He reigned for 66 years. The largest period of any pharaoh, had at least four wives, and fathered about 100 children, including several daughters who also attained the rank of ‘great royal wives’. He is well known for the two temples at Abu Simbel and the colossal statues and buildings he erected throughout Egypt. He established a new capital, Ptolemais, in the Delta. Many thousands of Jews were forced to work on the temples and his new city. Their famed ‘exodus’ probably took place c. 1263 BC. Musée du Louvre, Paris, B 13, N 128. Cat. no. 19.

Fig 16 (below left). Psammetichus I (1045-994 BC). Gold funerary mask. Third Intermediate Period, 21st Dynasty. H. 48 cm. Tanis, Tomb no. 3, burial of Psammetichus I. Psammetichus I, ruling from Tanis (ancient Dja`aret) in the Nile Delta, gave his daughter in marriage to the High Priest Monkmeyer of Thebes, thus establishing a rapprochement between the two factions. The tomb was discovered intact in 1929-40, the only royal tomb thus found in Egypt. This gold mask depicted the pharaoh with a nemes headdress with uraeus, a ‘false’ beard, and a broad weshet collar, with leaps kiltai and black and white stone inlays. It was placed over a mummy, since nearly disintegrated, in a silver coffin. This was placed in a black granite anthropoid coffin and then a large red granite outer sarcophagus. Egyptian Museum, Cairo. JE 85913. Cat. no. 273.

Fig 17 (right). Merneptah (c. 1212-1202 BC) slaying his enemies. Limestone sunk relief from a door jamb. New Kingdom, 19th Dynasty. H. 104.4 cm; W. 56 cm. Memphis, Palace of Merneptah. This pharaoh, also known as Merneptah, the 13th son of Ramesses II, was already in his sixties when he came to power. The famed Victory Stela found in his mortuary temple at Thebes by Flinders Petrie records his military triumphs against the Libyans. On this relief he is shown slitting Asiatic enemies, recording his quick defeat of a revolt in southern Syria. University of Pennsylvania Museum of Archaeology and Anthropology, E 225. Cat. no. 91.
Pharaohs in Venice

Fig 18 (left). Ramesses III (c. 1184-1153 BC). Limestone statue. New Kingdom, 20th Dynasty. H. 125 cm. Provenance unknown. Ramesses III was the last of the major rulers in Egypt, winning key campaigns against the Libyans and the Sea Peoples, so vividly recorded on the walls of his mortuary temple at Medinet Habu. A major conspiracy to kill him, perpetrated mainly by officials close to the king and including one of the minor queens, was uncovered in time. Here he is depicted as a youth wearing a short wig with uraeus, and a shendyjt kilt with a dagger with double-headed falcon hilt tucked into it. In his left hand he holds a large lion-headed staff. On the same side, not visible in this illustration, there is a low-relief figure of a queen. University of Pennsylvania Museum of Archaeology and Anthropology, E 15727. Cat. no. 73.

Fig 19 (right). Ramesses IV (c. 1153-1147 BC). Mudstone kneeling statue. New Kingdom, 20th Dynasty. H. 68.3 cm. Provenance unknown. One of the few existing sculptures in the round of this king, the son of Ramesses III, who ruled for seven years. His unfinished (as are all the Ramesside kings) tomb in the Valley of the Kings, KV2, has been open since antiquity. This sculpture depicts the kneeling king offering the gods two nse pots. He wears a banded nemes headdress with uraeus and a shendyjt kilt. The knees, pots, and most of the base are recent restorations. The Trustees of the British Museum, EA 1816. Cat. no. 77.

Fig 20 (below left). Osorkon II (883-850 BC). Red granite ank relief of Osorkon worshiping the cat-headed goddess Bastet in the ‘Coming Forth around the wall’ ceremony of the heb-sed festival. Third Intermediate Period, 22nd Dynasty. L. 114 cm. H. 101.6 cm. Tell Basta (Bubastis). During this time the country was divided between Osorkon I in the north at Tanis and the High Priest Harsiese in the south at Thebes. Osorkon II, and before him, his grandfather Osorkon I, rebuilt the Temple of Bastet at Bubastis. This relief comes from this monumental building. The king wears the long cloak associated with this kingship festival and the Red Crown, and holds the crook and flail. The religious procession is led by a number of priests in two registers. University of Pennsylvania Museum of Archaeology and Anthropology, E225. Cat. no. 90.

Fig 21 (right). Iput II as the infant Horus. Purplish-brown faience plaque, heavily discoloured. 3rd Intermediate Period, 22nd Dynasty (820-718 BC). H. 29.5 cm; W. 16 cm. Provenance unknown. This representation of a little-known pharaoh of the breakaway dynasty, ruling from Leontopolis in the central Delta, depicts the young ruler as the child Harpocrates seated on a blue lotus and holding a finger to his mouth, a traditional pose for this deity since the 21st Dynasty. He wears a composite crown, a nemes headdress with uraeus, the sidelock of youth, a broad collar, and a necklace with an amulet, and holds a flail. Trustees of the National Museums of Scotland, Edinburgh. A.1986.1985. Cat. no. 46.
Pharaohs in Venice

Fig 22. Shabaqo (713-698 BC). Colossal pink granite head from a statue. Late Period, 25th Dynasty. H. 97 cm. Karnak, Temple of Amon, cachette court. Also known as Shabaka, he was the brother of Niy (or Plankh), the founder of this Nubian/Kushite dynasty. At this time the seat of government was at Memphis. Major temples were erected in a number of cities during his reign. Here he wears a combination of the Double Crown atop the nemes with double uraeus. The double uraeus, the projecting eyebrows, and the folds at the corners of the mouth are typical of this dynasty. Egyptian Museum, Cairo, JE 86677 = CG 42010. Cat. no. 33.

Fig 23. Ahmoses III (Amenophis) (570-526 BC). Graywacke head. Late Period, 26th Dynasty. H. 56 cm. Sais. This pharaoh served as the victorious general in the Nubian campaigns, and, while putting down a civil war waged by foreign mercenaries, took over the throne following the death of King Wahibre (Apries) in battle. The features of portraits of this period are so impersonal and idealised that it is very difficult to attribute them without an inscription. The attribution of this head, with its classic nemes and uraeus, was made on the basis of a stylistic comparison with contemporary inscribed sculptures. During this dynasty there was a great revival of the traditional arts. Ägyptisches Museum und Papyrussammlung, Berlin, 11864. Cat. no. 21.

Fig 24 (below left). Nectanebo II (360-343 BC) adoring the Apis bull. Late Period, 30th Dynasty. H. 40 cm; L. 63.5 cm. Saqqara, approach to the Serapeum. Nectanebo II (Nakhtkhonsu) was the last native Egyptian to rule over his country until the 20th century. Defeated by the Persians under Artaxerxes III at the battle of Pelusium in 343 BC, he fled to Nubia and disappeared from history. Following ten years of Persian occupation, the Greeks ruled Egypt under Alexander the Great until 305 BC, at which time the Ptolemaic Dynasty was established under one of Alexander’s closest friends and a trusted general, Ptolemy I. Musée du Louvre, Paris, N. 423. Cat. no. 22.

THE PHARAOHS:
until 25 May 2003
at the Palazzo Grassi, San Samuele 3231
09:00 - 19:00. Admission 9.00 Euros.
Tel: (39) 41 523 1680

Tickets can be pre-purchased on the website:
www.palazzoglassi.it. An interactive CD ROM, including a catalogue of all of the works in the exhibition, is available, as well as a comprehensive English catalogue, The Pharaohs, edited by Christiane Ziegler (Bompiani Arte, 2002; 512 pp., with 21 individual contributions and numerous full colour illustrations throughout).

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COMPLEX COMMERCE: ETRUSCANS ON THE SEA

Sean A. Kingsley discusses the 7th-5th century BC shipwrecks of southern France featured in a new exhibition at the Musée d'Histoire de Marseille.

Amongst the murky midsts of Iron Age maritime commerce it is the Phoenicians who are renowned traditionally as the most accomplished and audacious seafarers. Nowhere is this more apparent than in Herodotus' commentary on how the Phoenicians were the first to circumnavigate Africa from the Arabian Gulf to the Straits of Gibraltar (probably at the very end of the 7th century BC). Just as Rome's education in poetry and the arts was heavily obligated to Greece, so the Phoenicians are credited as the inspiration behind Rome's mastery of *manc nostrum*.

By contrast, the reputed maritime prowess of the Etruscans emerges from history in a dubious light. Thus, in the Homeric Hymn to Demeter, he is Tyrrhenian pirates who capture the god (whom he later turns into dolphins). The limited historical texts available leave the Etruscans' role in the West Mediterranean trade ill defined. As in many areas of Etruscoology, 'whilst some of the ancient writers have a lot to say about how the Etruscans lived, much of it reads like a British tabloid Sunday newspaper reporting on New Age travellers or an acid house party, and probably bears as much relation to reality' (G. Barker and T. Rasmussen, *The Etruscans*; Blackwell, 1998).

Archaeology has, of course, now radically sharpened the focus of the out-dated image of the Etruscans as merely ostentatious consumers of Greek vases from Euboea, Corinth, Athens, and Chios, deposited in aristocratic tombs to conspicuously reflect prestige and wealth. Current evidence leaves little doubt that even though gift exchange between elite principals was particularly pronounced in the 7th-5th centuries BC (the Giglio wreck off Campese Bay, Italy, is a case in point; cf. Minerva, Jan. 1990, pp. 3-6; Feb. 1990, pp. 19-22), entrepreneurial commerce followed rapidly in its wake.

The luxury products excavated in Etruria comprise but one cog in a complex chain of supply and demand, indeed perpetuated partly by lust for semi-luxury foreign wares, but also simply by daily economic interdependence. Faunal and botanical samples from urban Cerveteri and Populonia, for example, point to extensive non-local foodstuff import for everyday subsistence needs, thus establishing an interesting pattern best identified with the later great urban centres of the Roman world: Alexandria, Carthage, Marseille, and the Eternal City itself. Particularly visible within the archaeological record are the oriental curiosities found in the 7th-6th century BC tombs of the principes in Tarquinia, Vei, and Vetulonia: ivory, ostrich shells, and blue and yellow coloured glass beads in the form of bearded Semitic men.

Two economic trends are apparent from such deposits. Firstly, the aggression of both Greek and Phoenician merchants to 'cash in' on the Etruscan *nouveau riche*, reflected in the permanent Greek merchant colonies known from 7th century BC Gravisca, where inscriptions dedicated jointly to Aphrodite/Turan, Hera/Uni, and Demeter/Vei are indicative of some social acculturation. Equally informative are the three gold plaques of c. 500 BC excavated at the coastal *emporio* of Pyrgi, inscribed with the same dedicatory formula in both Phoenician and Etruscan, truly a meeting of minds.

Secondly, despite the superficial impression that Etruria was merely a mine for economic exploitation, these imports must reflect widespread north Italian trade exports. The reality is that the Etruscan city-states possessed their own natural resources, jealously guarded to the extent that neither Greek nor Phoenician colonies were founded north of the Bay of Naples. The overall 'economic portfolio' of Etruscan exports is not easily identified, but very high up the list of most
coveted desirables were metal ores. Livy’s description, for example, of products supplied in 205 BC by the city of Volterra to the general Scipio Africanus in preparation for his attack on Carthage, lists 30,000 pieces of arms which filled 40 ships. Ornaments and armour excavated amongst votive deposits at Delphi, Olympia, and Dodona can be traced to metal workshops in Targaulia, Velia, and Vetulonia. Decorated tripods from Vulci are similarly represented at the heart of the Greek world on the Athenian acropolis.

But elite gift and luxury exchange seem to represent but one tip of a rather wide wedge. The dynamic character of Etruscan trade emerges particularly acutely amongst the shipwrecks scattered along the southern coast of France. Best known for its hundreds of well-preserved Roman merchant vessels, marine archaeologists have now identified a series of Etruscan amphorae, and more recent finds from southern France indicate that the flow of goods was not as limited as previously thought. The single examples of Etruscan amphorae found scattered along the coast of southern France at 68 underwater locations provide a useful impression of just how extensively this Etruscan wine penetrated into Gaul.

The centrality of metallic products in the Etruscans’ trade portfolio is also represented amongst wrecks off southern France. The 800 kg of copper, lead, and tin ingots (the raw materials for bronze), and more than 1700 bronze objects recovered from the Rochelongue wreck (Cap d’Ailige) between 1964 and 1968, date to the later 7th century BC. The remains of a collection of Iron Age metal in southern France (Fig. 4). Just why it was apparently en route for Etruria remains somewhat speculative, and the theory that the metal value was paramount, intended for remelting at the hands of eager Etruscan craftsmen, remains unsatisfactory. That high status objects moved westward in cargo is proven by the Tour du Castellas wreck (Marseille) of c. 500-475 BC, which contained the renowned 62 cm-tall bronze tripod decorated with horse protomes attributed to Vulci (Fig. 4).

The study of ships’ wooden hulls off France is currently driving a fascinating debate regarding who controlled Iron Age trade in the Western Mediterranean: Phoenicians, Greeks, or Etruscans? Although merchants’ and mariners’ personal belongings on ships often sway opinion, watertight proof is rarely obtainable. This is exemplified by the La Love wreck of 560-550 BC, where a cargo of 180 Etruscan wine amphorae, and buccheri kantharoi and ainochoi (possibly from the Cerveteri/Pyrgi area) were accompanied by a Punic oil lamp. No other example is known throughout southern France and even if this lamp seems to be an Etruscan imitation, this humble find speaks volumes about the intimacy between merchants who might otherwise label culturally distinct.

Huill analyses present similar diversities: Greek, Phoenician, and Etruscan ships all incorporated a shipbuilding technology reliant on planks sewn together using rope liga
tures (Bon Porté 1, Jules Verne 7 and 9). No specifically indigenous construction style is currently certain, and in commercial worlds where innovation tends to be swiftly followed by imitation and adoption, this blending of cultural traits is to be expected. But despite these outstanding fascinating complexities, marine archaeology continues to shed new light on the silent commerce of history, and for this alone the Musée d’Histoire de Marseille should be congratulated.

Perhaps the best example of Etruscan maritime trade is the wreck Grand Ribaud F of 515-470 BC, recently located by Comex and partly excavated off Giens at a depth of 60m in 2000 and 2001 (in association with DRASSM). The cargo is dominated by an estimated 800-1000 Etruscan amphorae from Cerveteri in at least five layers, some still sealed with cork stoppers. A secondary cargo comprised metal baskets stacked inside one another. The discovery of this ship, whose hull is partly preserved, has created a sea change in our understanding of the scale of medium-level Etruscan maritime trade: at greater than 20m in length, Grand Ribaud F is one of the largest recorded ships of the period.

Similar Etruscan amphorae lined with pitch, from the wrecks La Love (Antibes), Ecueil de Miet 3 (Bay of Marseille; Fig 3), and Bon Porté 1 (10km south of St Tropez), indicate a wine content for such shipments. The single examples of Etruscan amphorae found scattered along the coast of southern France at 68 underwater locations provide a useful impression of just how extensively this Etruscan wine penetrated into Gaul.

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Fig. 4. A selection of axe- and spearheads, and bracelets from the Rochelongue shipwreck (Cap d’Ailige); late 7th to first half of the 6th century BC. This 800 kg cargo is believed to be of Gallic origin, possibly being transported towards Etruria for remelting and working into new products. Coll. Musée du Biterrois, Bèziers; © Marc Lagrand.

Fig. 5. Detail of horse protomes on a 62 cm-tall bronze tripod from the Tour du Castellas shipwreck (Marseille); attributed to Vulci; c. 500-475 BC. Coll. Musée de Vélizy, Cap d’Ailige; © D. Garcia.

Les Etrusques sur Mer ("The Etruscans on the Sea") is at the Musée d’Histoire de Marseille until 31 January 2003 (tel. +33 491 904-222), and is accompanied by a catalogue of the same name edited by Luc Long, Patrice Pomoy, and Jean-Christophe Sourisseau (Musées de Marseille, Édisud, 2002; 139 pp., numerous colour illus.); available through www.edisud.com; commercial @edisud.com.
The exhibition 'I Marmi Colorati della Roma Imperiale' ('Coloured Marble from Imperial Rome') currently on view in Rome at Trajan's Markets is a spectacular event that celebrates the use of coloured marble in the Roman Empire. The objects and statues featured are not only superbly beautiful because of the tactile and visual qualities of the rare and precious marbles used, and the skill with which they have been crafted, but the fascination of this exhibition is further enhanced by its magnificent setting inside the monumental Trajan's Markets, a perfect backdrop for these works of art.

This is the first time that this venue has been used for a large exhibition since its vast roofed halls were restored and fitted to become the home of the future Museum of the Imperial Forum. These halls are part of Trajan's Forum, the last and largest of the Roman Imperial fora, itself a magnificent open-air museum with its imposing ruins. Trajan's Column, the plinth for the large bronze statue of the emperor that faced it, its marble architectural decoration, and its in situ opus sectile floors. Thus, visitors to the exhibition may follow an itinerary that proceeds through this market to Augustus' Forum, the first to have been decorated profusely with polychrome marbles. It is here, in the Aula del Colosso (the Hall of the Colossus), that fragments of the revetment of a 14m-high wall made of large sheets of white marble covered with a painted decoration imitating textile hangings were recently excavated. The wall would have served as the backdrop for a gigantic statue linked to the cult of the Genius Augusti.

While there is evidence that marble was used in Rome by the 2nd century BC, the extensive use of different types of marbles only began in the second half of the 1st century, when coloured and white marbles started pouring into Italy from all over the empire for use in statuary, architecture, floors, and wall veneers. The influx of marble into Rome diminished in the 3rd century AD and ended in the 4th century as the Roman Empire started to 'decline'. The quantity of material quarried over these centuries was so great that 1200 marble blocks were found below the Aventine at the end of the 19th century at the former statue marlum. This was the site where small ships transporting marble docked with their cargoes having loaded them from warehouses located at the mouth of the river Tiber. The exhibition charts the journey of the coloured marbles from the quarries to their final destination and examines the techniques used to quarry large and small blocks, their transportation by road and ship, and the techniques and tools used to transform them into finished products. A life-size wooden crane has been reconstructed to demonstrate how it was possible to lift to a great height and position even the largest and heaviest marble slabs.

The general term 'marble' was applied in antiquity to all stones that could be polished. Of these, the most precious were found in Egypt, Tunisia, Greece, and Italy. With the exception of Jebel Dukhan (Moss Porphyrites) in Egypt, where the red porphyry found in the eastern desert was of such high value that the effort involved to transport it was unusually great, quarries were naturally usually opened near the...
coasts of the Mediterranean close to rivers in order to facilitate transport. In addition to blocks of marble of various sizes, the quarries also exported roughly worked architectural elements to be finished at their destination. Thus, blocks of marble of all shapes, including column shafts and capitals, have been found in huge quantities over the centuries and in recent excavations around Ostia Antica, the ancient port of Rome, at the sites where they had been stored for future use (still bearing the quarry marks indicating their provenance and ownership).

Further quantities of ancient marbles have been found in the wrecks of purpose-built ships sunk with their expensive cargoes along well known sea routes taken by the navii lapidariae (Big boat) on the aboliores della Città, in the gardens of the Archaeological Museum of Ostia Antica a permanent display of quarried artefacts found since 1959 in the Flaminio canal and the Isola Sacra.

The marble cargoes found to date on shipwrecks are very diverse in both quantity and composition. The only example accepted as being almost certainly an Imperial consignment is one found at Punta Scifo in southern Italy on a vessel probably bound for Porto. The site was examined in 1908, 1915, and 1983 and proved to consist of 8 tonnes of Phrygian marble including some very fine column shafts in Pannonazzetto. Intriguingly, these bear stamps of Imperial administration. The wrecked ship may have set off from a State warehouse located in the provinces, possibly at Nicomedia or Ephesus. The statues from the wreck are now in the Archaeological Museum of Crotone in Calabria.

Many shipwrecks only contain a few marble column shafts amongst a primary cargo of amphorae, suggesting that this part of the cargo probably belonged to a private individual. This applies to the six statues, two Ionic capitals, and four bases for half columns found at Lixouri near Cephalonia in Greece.

The white marbles came from different quarry sites on the Greek islands of Paros, Naxos, and Thassos, on Mount Penteli near the Archeological gardens of Athens, and from Afyon (Docimium) in central Turkey. These high-quality marbles were intended for statues, and some blocks of Parian marble found in ancient marble deposits bear circular indentations for lead seals that indicate that these blocks had a high commercial value and that they were imperial property.

The striped marble from the quarries of Docimium was used for decorative slabs, columns, statuary, and, most graphically, for the representation of conquered barbarians (Fig 2). The relationship between the provenance of this stone, Phrygia, and the origin of the eastern barbarians, known as Phrygians, was portrayed in this striped marble, pavonazzetto or marmor Frigium. A group of three kneeling barbarians has been reassigned for the first time in the exhibition by bringing together two statues from the Archaeological Museum in Naples (formerly in the Farnese Collection) and one from the Ny Carlsberg Glyptotek in Copenhagen. Carl Jacobsen had acquired the latter from the Ludovisi family that found it in their villa in Rome in 1887. The other two Kneeling Barbarians, now in Naples, were acquired in the 16th century when they were used by the Farnese family to hold vases in the Horti Farnesiani on the Palatine. It has recently been argued that all three sculptures derived from an area in the former Horti Sallustiani near where the famous Galata group of dying barbarians was also found. Its separate statues can now be seen in the Capitoline Museums and in the Museo Altemps in Rome. The group of the three Kneeling Barbarians would similarly have comprised a group placed in a metal tripod, a monument to celebrate Emperor Augustus' victories over the Parthians in AD 20.

The opening and main section of the exhibition considers the aesthetic, symbolic, and ideological significance of coloured marbles (red and green porphyry, pavonazzetto, cipollino, basalt, giallo antico, alabaster catonino, fior di pesco, to name but a few) through a number of sculptures thematically grouped (gods and goddesses, portraits of emperors and their families, animals, barbarian prisoners, furnishings), and by site (Aula of Augustus, Forum of Augustus, House of Augustus on the Palatine, temple of Apollo Sosiano, Hadrian's Villa).

These sculptures and artefacts, many never exhibited before, come from a great many different museums in Italy and abroad. In addition, there are a number of objects from private collections - a rare occurrence in exhibitions in Italy - such as the Zeus Serapis, formerly in the Nahmann collection in Cairo.

Among the largest statuary exhibited is a 7-tonne porphyry statue of a headless emperor seated on a grey granite throne, 2.5m-high, possibly representing Hadrian. This statue was found in 1951 during the bulldozing of a field near the harbour of Caesarea Maritima in Israel (Fig 9). Although dated to the 2nd or 3rd century AD, it was located in a Byzantine excavated house and thus demonstrates the ongoing respect for 'classical' culture and customs in Late Antiquity.

Another remarkable statue of equal size, also never featured in an exhibition before, is the 2nd century statue of Matidia Auro from the Roman theatre of Sessa Aurunca, in Campania. Matidia was Hadrian's mother-in-law, and a patron of Sessa Aurunca, whose theatre - one of the most richly decorated theatres in the Roman world - she restored. A marvel of craftsmanship (Fig 7), the statue represents the white marble contrasting with the drapery of her chiton rendered in grey marble. The way its folds cling to the young woman's body, as if made of the lightest silk moved by a strong wind, is remarkable and may indicate an eastern Greek provenance since it resembles stylistically those of a dancing Artemis from Pergamum.

How effective black marble can be when used in statuary is exemplified by a black basalt statue of Apollo from the Museo Archeologico in Naples (Fig 5), also those the 2m-high, acquired by the Farnese family in 1546. One of the first half of the 1st century and possibly from the Imperial palace in Rome, it is a type based on an original by Praxiteles (of which a similar copy, the Apollo of Cyrene, is now in the British Museum). It was restored lightly in the 17th century and again in the 18th century, using the same type of basalt. The deep sheen of the perfectly polished stone enhances the sinuosity and sensuous appeal of the male figure.

The flat 1st century AD capitals found in the Horti Lamiani on the Esquiline in 1874 combine small slabs of rosso antico, giallo antico, palombino bianco, and calcare verde producing a sophisticated inlaid pattern of acanthus leaves made of bright yellow, dark red, and pale green colours, with details picked out in white using a technique first described by Pliny as opus of white marble contrasting with the drapery of her chiton rendered in grey marble.
Roman Marbles

Fig 5. Statue of Apollo in basanite, formerly in the Farnese Collection. First half of the 1st century AD. H. 231 cm. Naples, Museo Archeologico Nazionale.

side with the marble libraries that were collectors' pieces in the 19th century.

Since Faustino Corsi's Delle Pietre Antiche, a detailed description of the author's collection of more than one thousand ancient marbles, was first published in 1825, the most recent complete investigation of decorative marbles quarried in Roman and Byzantine times that also considers the historical and artistic context and literary sources is Raniero Gnoli's Marmora Romana. The result of a lifetime passion and connoisseurship, his book was published in 1988 and was immediately hailed as the classic on this subject. Thus, it is surprising that Gnoli was not a part of the scientific committee that organised the exhibition, nor among the authors of the catalogue, some of whom are his former students.

Nemo propheta in patria est. Nevertheless, in the minds of many visitors this magnificent exhibition is an indirect tribute to Gnoli's scholarship.

'Coloured Marble from Imperial Rome' runs at Trajan's Markets, Rome, until 19 January. For further details, tel. + (39) 669 780-532.

The exhibition is accompanied by the catalogue I Marmi Colorati della Roma Imperiale, edited by Marilda de Nuccio and Lucrezia Ungaro (Marsilio, Venice, 2002; 643 pp., 582 illus., mainly colour).

Fig 6. Labrum in rosso antico marble found in Pompeii in 1811. 1st century AD. It is set on a 19th century base made for queen Carolina Murat of Naples. Diam. 1m. Naples, Museo Archeologico Nazionale.


Fig 8 (left). Capital in rosso antico marble, from Ostia Antica. First half of the 1st century AD. H. 17.2 cm. Ostia Antica, Department of Antiquities.

Fig 9 (right). Monumental headless porphyry statue, probably Hadrian, excavated along the Byzantine Esplanade at Caesarea Maritima, Israel, in 1951. H. 2.5 m; weight 7 tons. Caesarea National Park, Israel Nature and Park Authority.
FADING FAST: AFRICAN ROCK ART ENDANGERED

Christopher Townsend

he desperate plight of a poorly neglected aspect of humanity's ancient cultural heritage has recently received long overdue publicity. Archaeologists, art historians, and governments alike have been treated to various serious and sad notices: the rock art of Africa is in danger of annihilation.

The art - estimated at comprising 1,2 million paintings, engravings, and objects for South Africa, and perhaps as many as 10 million images for the whole continent - dates back to between the last Ice Age (at least to 10,000 BC) and has become the target of vandalism, looting, environmental degradation, and damage (brought on over the decades by the development of communications and abuses of tourism). International attention has now been drawn to these problems through the exemplary efforts of Alec Campbell (author) and David Coulson, founder of TARA (the Trust for African Rock Art) and photographer for African Rock Art: Paintings and Engravings on Stone (Abrams, New York, 2001).

It was Coulson's publication and the efforts of TARA which led to recent headline news in the Times newspaper profiling the vandalism and neglect ruining cave art. Michael Dyne's column succinctly summarised the violations to which this most fragile aspect of Africa's cultural heritage is regularly subjected: 'Armed bandits in North Africa using the rock paintings as target practice, while tourists in Southern Africa have been caught splashing soft drinks or urinating on the fragile images to enhance them for photographs...local people have been known to chip off flakes of the paint for magical or medicinal purposes...tourists frequently carve graffiti on cave walls...more worrying are traders who carve out whole panels from the rock, selling them to art dealers in Europe'. Mining and the construction industry are other key threats.

This violence of economics is compounded by the international historical and cultural importance of African rock art. As Coulson argues, it is now widely accepted that Homo sapiens originated in Africa, later migrating into Europe and Asia. African rock art therefore represents the roots and origins of all human cultural activity, and its early artistic manifestations are the precursors to Palaeolithic cave paintings found elsewhere, such as at Lascaux, and are thus perhaps of unique prototypical value. Additionally, Campbell points out that although 'Archaeological excavations can tell us a certain amount about past lifestyles, such as when people lived, what they made, ate, and even traded, whether they owned livestock, moved seasonally, and buried their dead...we also need to learn about...their social activities, cognitive systems, esoteric and abstract thoughts, perceptions of morality, and concepts of reality.'

It is in these latter areas that African rock art would appear to be an especially useful resource to archaeologists and art historians, although the actual meaning and/or purpose of much rock art is still - and may remain - strongly debated. Rock art in Africa was created by numerous different cultures across the continent, and remains a mystery to humankind up until the 1960s (indeed, its contemporary significance to many Africans cannot be ignored).

The vast majority of the rock art of southern Africa was almost certainly created by Bushmen, hunter-gatherer tribes. However, some of the more sparse examples in the central African Niger-Congo region, would seem to have been the product of the Bantu-speaking populations, farming societies who spread down from the Niger-Congo region after AD 200 and absorbed or destroyed many of the more primitive peoples by settling their land for cultivation. The northern part of the continent, which although now desert was green pasture land until the end of the last Ice Age, was populated by Nilo-Saharan and Afro-Asiatic tribes. It is these peoples who are now the acknowledged creators of the heavy concentrations of paintings and engravings that can be found in modern Morocco, southern Algeria, southern Niger, southern Libya, northern Chad, and Egypt.

Despite this socio-geographic diversity, the subjects and styles of African rock art are, broadly speaking, relatively consistent. Subject matter tends to concentrate on depictions of large animals, such as the ostrich, elephant, rhinoceros, and antelope, with the giraffe seemingly especially important (Figs 2-4). Human figures also play a prominent role and are almost universally portrayed in schematic form (Figs 1, 5). Finally, geometric designs consisting of circles, zig-zags, arcs, dots, grids, chevrons, and many more varied shapes appear regularly and often seem to 'interact' or add to the other depictions, especially animals,
men culture. Pigments were created with ground (and probably burned) stone and mixed with a binding agent - possibly blood, egg white, plants, urine, animal fat, or honey - and then applied using a brush, a spatula, or fingers. The images are usually mono- or bi-chromatic, with an earthen red and charcoal black being the dominant hues.

Ancient Africa thus presents a rich, complex, and diverse ethnographic history to which woefully insufficient attention has been paid. Exceptions since the 1970s include the work of Patricia Vinnicombe, Tim Maggs, David Lewis-Williams, TARA co-founder, Dr Mary Leakey, whose 1983 book, *Africa's Vanishing Art: The Rock Paintings of Tanzania* (Hamish Hamilton, 1983) was a vital influence in the field, and now Campbell and Coulson.

In the obvious absence of texts, the methodology of most researchers studying the culture and beliefs of the ancient societies who produced African rock art has relied on ethnography, sifting traditions transmitted through art and oral narrative over the centuries (the Bushmen, Sandawe and Hadze, Pygmy, Bantu-speakers, and Tuareg, descended from the Berbers). However, assimilation into modern society admittedly makes many areas of such 'reading' misleading.

Amidst the uncertainty concerning the original meanings and functions of the original images, one truism remains: the existence of a huge number of exciting, beautiful, and magical works of art which stand today as more than worthy of contemplation and preservation in their own right. How this preservation may be achieved is more problematic. It is an unfortunate reality that, at present, many African governments are either indifferent, unable to prioritise, or simply lack sufficient resources to support necessary conservation projects. Moreover, as Campbell pertinently adds, exploiting the rock art sites through the excessive abuses of tourism threatens to cause the rapid destruction of that which draws the tourists in the first place. And finally, removing the images themselves for sale or display would represent the grossest act of cultural vandalism, the like of which we have hopefully seen the end of.

The eventual erosion of the artefacts of African rock art is inevitable. However, through well directed and funded governmental initiatives and the concerted efforts of scholars and enthusiasts to raise public awareness and understanding, African rock art can continue to provide enthrallment to many, and remain an invaluable insight into humanity's mutual past which, although seemingly faded, is never completely gone.

**African Rock Art: Paintings and Engravings on Stone** by Alec Campbell (text) and David Coulson (photography) (Abrams, New York, 2001; 256pp., over 200 colour illus., 178 line drawings), Hardback £38, can be ordered from: www.abramsbks.com/orders.

Fig 3. A huge engraving of a Babalus (Babalus antiquus or Syncerus caffer antiquus) from the Mesaik, Libya.

Fig 4. A red painting in Eastern Chad of a camel with an armed rider, superimposed by a white outline image of another camel.

All photos by and © David Coulson and reproduced courtesy of Abrams, New York.

For further details of the work of the Trust for African Rock Art, see www.tara.org.uk.

Fig 5 (below). Warriors with double triangle bodies and trilobular heads with a giraffe latched onto a rock face in northern Niger.

For African rock art sites inscribed onto UNESCO's world heritage list, see whc.unesco.org/sites/rockart.htm.
EGYPTIAN AND CLASSICAL ANTIQUITIES

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A recent discovery from Glauberg, north-east of Frankfurt, Germany, of sumptuously equipped burials dating to the 5th century BC (Figs 1-6) has re-awakened interest in the Celts. Excavated in the mid 1990s, the finds were recently displayed in Frankfurt in 2002, although academics have yet to come to terms with the main interpretative issues of the find. Without simply taking the academic dodge that all schools of thought are right in different ways, what does the evidence suggest?

The Hallstatt period, named after a town in Austria noted for salt mines then as now, lasted from 1200 to 500 BC. Extending from Anatolia in the east, the culture has a western boundary in Spain, and was apparently divided into groups based on allegiance to a leader. Common elements include distinctive ceramics, architecture, and burial practices. The burials can contain diagnostic bronze weapons and ornaments, as well as wheeled horse carts. Next to the widespread use of wheeled vehicles, which allowed great mobility, the introduction of iron was perhaps the most significant hallmark. While some scholars suggest that there was little similarity in language over such a wide area, the succeeding La Tène people (5th to 1st century BC) spoke related languages, as is clear from Classical sources.

This culture clearly arose from the Hallstatt during the 5th century BC, but is immediately distinguished by a higher level of art, particularly in metal. With a richer assortment of luxury items in the graves, as well as in hill forts, there is evidence of greater social stratification than in the preceding period. With an epicentre somewhere between the Meuse, Neckar, and Main rivers, this culture was extinguished by the Roman conquest and the advance of the Germans at about the same time. This has tended to shift the discussion to what were the Celts' weaknesses, rather than focussing on the success of Roman warfare and political strategy. Yet Roman success came after enduring hardships. The Celts were a powerful military force, sacking Rome in 390 BC and Delphi in 279 BC. Caesar's campaigns in Gaul and Britain effectively brought the threat to a close, signalled when the rebel leader Vercingetorix was executed in 46 BC.

This is where the mystery begins. Just what was lost? The Celtic elite before the Romans did not write down their myths and sagas, and after the conquest most opted to join the new political world order. Material culture changed, so that while one can still detect regional differences, the overall Roman nature of the finds across a wide area is more striking.

While in the UK the culture is termed 'Romano-British' or other such compound names, on the continent it is simply 'Roman', though all are aware that this has little to do with ethnic identity.

In historical hindsight it is clear that the Romans conquered a people, and the easy conclusion to draw would be that they were socially and technologically backward. It is finds such as the graves in the tumulus at Glauberg that challenge these assumptions. The complex consisted of a professional street leading to a burial...
mound. The two main burials, one inhumation and one cremation, are the best equipped. Burial 1 contained a 28-32-year-old man, about 1.69m tall, situated in the north-western part of the mound, 2.5m deep in a chamber lined with oak planks. The floor of the chamber was covered with leather and a layer of textiles. Burial 2 contained the body of a 30-40-year-old woman, 1.69m tall, situated in the south-west of the mound, 1.4m deep in a flat wooden lined pit measuring 0.6-1.0m in diameter. Textiles and leather were also recovered from the burial. Both men were relatively short for the period. Males of the Hallstatt population averaged about 1.72m, although individuals from elite burials could be considerably taller. According to the skeletal evidence, the Glaubeberg men were powerfully built. Some specialists have suggested they were brothers, considering their similar heights and ages. Relatively poorly equipped graves nearby, of a child of 12 months and a woman of between 60 and 80, are also related in some way, though recent genetic research in Mainz was inconclusive due to poor preservation.

The most impressive find at Glaubeberg was a life-sized sandstone warrior that survived almost complete (Fig 1), as well as a fragmentary group of three others. It was found at the foot of the tumulus, and was buried after it was damaged, perhaps at the same time the others were broken. They were placed in an area without other finds, so they may have been part of a sacred area. Similar open-air holy places were recorded by Roman authors. Drawing upon an artistic tradition influenced by the Mediterranean, the statues represent a distinctive tradition, particularly when compared with the other finds. Metalwork is also well represented, as Burial 1 contained an excellent beaked jug, as well as finger rings, arm- and earring, as well as a golden torque (Figs 2-6). While the cremation burial was less well outfitted, a fine flagon along with some bronze ornaments was recovered.

The rich tombs are not in accord with current archaeological trends that suggest this region was on the periphery of the Hallstatt and La Tène cultures. Indeed, a significant aspect of the graves is that they date to the boundary of these two periods. Yet the most important question may be what this area had to trade, as a reflection of the basis of prosperity. It is likely that it was the nearby saltworks of Bad Nauheim that provided the elite of Glaubeberg with a significant natural resource. An age when refrigeration is common, it is easy to overlook the importance of salt. Not only is it an essential dietary element, otherwise difficult to obtain (particularly in regions isolated from the ocean), it is also a preservative. Although it can be obtained from seawater, evaporation requires either a hot, dry climate, not characteristic of northern Europe, or boiling. The latter method requires a staggering amount of fuel for poor yield. As a result, salt mines were exploited even for the long-distance trade of fish, particu-

larly in the Baltic, during the Middle Ages. Was the wealth of Glaubeberg based on salt trade, or was the salt used to preserve a more costly substance? While an archaeological answer has proven inconclusive, the position of commerce is clear. In part because of the unfavourable comparisons between Romans and Celts, it has often been assumed that the latter were more interested in war than trade. The evidence suggests otherwise. Not only did the Hallstatt people exploit salt, the region of Glaubeberg at the beginning of the La Tène period emerges as a centre of production. Even if the Glaubeberg grave goods are locally made, their wealth was derived from trade. Far from a varied collection of objects resulting from plunder, they originate from what appears to be a single cultural tradition. When compared with other finds from Celtic Europe, from northern Italy through France and Germany, a surprisingly homogenous world view is revealed. Is this simply due to trade?

Scholars may be concerned about ethnicity, language, and religion, factors that cannot be easily addressed using material remains. The picture that emerges without these distinctions is one of commerce, local hierarchies, and the threat of strife due to the preceding two factors. One can argue about the differences between the elite of various groups, as well as the representativeness of the elite compared with other social groups. When the impact of trade is considered as well, there can be no doubt that appreciating Iron Age people in a broad context is the best way forward. A more general consensus about the meaning of 'Celtic' may not emerge, although perhaps like many articles of faith everyone will be able to answer the question for themselves.

Figs 2-3. Bronze pitcher (and detail) from Glaubeberg Grave 1, with a long spout and two main zones of decoration, in keeping with other 'Celtic' pitchers. The central focus is a young man dressed in composite armour sitting cross legged. Two identical sphynxes look over their backs. H. 52.5 cm. Cat. no. 1.1.

Fig 4. Figurative fibula from Glaubeberg. Bronze, iron, with coral inlay. L. 6.4 cm. Cat. no. 1.7.
Fig 5 (far left). A gold torque from Glauberg Grave 1: Like the life-sized statue, it has three main buds as decoration. The lower section consists of 10 stylised heads joined neck to skull. The projections incorporate floral forms as well as stylised birds. Two human figures on either side set off the composition, which has grisly connotations, particularly as the birds likely represent carrion feeders. L. 21.5 cm. Diam. 12.9 cm. Cat. no. 1.2.

Fig 6 (left). Ring of gold wire from Glauberg Grave 1. The sandstone statue also wears a ring, which clearly indicates status, though sandstone is too rough to render any greater detail. Diam. 2.2 cm. Cat. no. 1.6.

An exhibition catalogue describing and contextualising the Celtic finds from Glauberg, with 20 contributing chapters, is available: Das Rätsel der Kelten vom Glauberg (The Mystery of the Celts from Glauberg) (Konrad Theiss Verlag, 2002; 344 pp., 377 colour and b/w plates). Paperback, £26.50.
In 1998 the Greek Ministry of Culture initiated a programme to unify the archaeological sites of Athens into one cultural park, co-sponsored by the Hellenic Ministry of Culture and the European Union. The ultimate goal is the creation of a greater archaeological park in the centre of Athens covering an area of 7,000,000 square metres (about 375 hectares), which will encompass all of the area’s archaeological sites and monuments including the traditional ancient centres (Plaka, Psyri, and Theseion), the commercial triangle, and the historic centre of Athens (Fig 1).

The project progresses at a remarkable pace due to the looming 2004 Olympic Games in Athens. The work is being co-ordinated by the First and the Third Ephorates of Prehistoric and Classical Antiquities (EPCA) and involves various forms of fieldwork in six archaeological areas: the Olympion; the North and South slopes of the Acropolis; the Hill of Philopappos (or the Museos); the Ancient Agora (Areopagos); the Roman Agora/Hadrian’s Library; and the Kerameikos.

Apart from uncovering, conserving, and promoting a vast number of monuments, the programme aims to create walkways corresponding to ancient routes containing appropriate signage and information, fencing and points of entry for comprehensive public access. Accordingly, the features and function of the ancient monuments and topography will re-emerge, and Athens will receive much-needed environmental and cultural development. The results of the 2001 fieldwork have been summarised by Dr Alkistis Choremi, Director of the First EPCA (responsible for the archaeology of Athens and the island of Kea in the Cyclades).

On the Acropolis the Ephorate focused on clearing the massive architectural remains to be restored. To further assist visitors, new information boards were established, containing bilingual texts in Greek and English as
Recent Archaeology in Athens

Along the North and South Slopes of the Acropolis emphasis was placed on the reconstruction of the ancient Peripatos ('the round walk'). Along the North Slope numerous monuments were exposed: the Klepsydra spring, the end of the Panathenaic Way, the sacred caves of Pan, Zeus, and Apollo, and the area of the shrine of Aphrodite and Eros. Work along the South Slope concentrated on paving three ancient walkways, and on the ascending eastern end were discovered sections of the ancient sanctuary of Dionysos and the remains of the apse and altar of the church of Agia Paraskevi (with phases of Late Byzantine, 17th and 19th century dates). An ancient walkway, part of the Roman Peripatos, was uncovered in the komon (spectator's area) of the Odeon of Herodes Atticus.

On the Hill of the Muses or Philoppappos, which lies between three walkways were created: A, parallel to the ancient Koils Street connecting Athens and Piraeus through the Long Walls; B, passing through the ancient area of Meliti; and C, west of the monument of Philoppapos. Conservation work also concentrated on the monument incorrectly known as 'Socrates' prison', a two-storey house of probable 4th century BC date, partly rock-cut. Its name reflects the wish of Athenians to live next to monuments associated with great ancient Greek personalities, and is unlikely to be historically accurate.

On the Hill of the Nymphon, the contours of the open-air sanctuary of the Nymphs were revealed, including an unknown rock-cut inscription reading ΝΥΜΦΟΝ ΝΥΜΦΕΩΝ ΔΕΜΟΝ. Numerous clay figurines were discovered, mostly Archaic in date (7th-6th centuries BC).

Three points of entry into the archaeological park were established:

1. The first (E1) will be west of the Agios Demetrios Lounmpadias Church, the second (E2) in the area of the late Mpsis' theatre, and the third (E3) in the corner of the modern streets of Eginthou and Apostolou Pavlou. Preparation work for E3 revealed a grotto-sanctuary of Pan, confirmed by a relief depicting Pan and a Nymph dancing beside a tree and guarded by a watchdog. This unique depiction probably dates to the 4th century BC and seems to represent the myth of Pan and Pythia, a Nymph transformed into the hamonymous tree (pine tree). In the area of Aghia Marina, a rock-cut sanctuary of Zeus was also revealed along with an incised inscription, HOROS DIOS.

In the Ancient Agora/Areopagos area, monuments that had been covered by various types of debris were exposed: part of the ancient drainage-pipe running along the west side of the Panathenaic Way, the foundations of the altar of the Temple of Ares, and the circular monument of Monopetos (2nd century AD).

Large-scale ground clearance was also carried out south-west of the Ancient Agora and west of the Areopagos (the so-called Viotochi area), and on the slopes of the Areopagos, where the Schools of Philosophy (4th-5th century AD) were located. About 1500 marble fragments were discovered.

Parts of six columns of the east peristyle came to light in situ in the Roman Agora, as well as three apses and the northern aisle of the early Christian basilica church that was subsequently transformed into the Fethiye Djami mosque (Fig. 3). The northern aisle served as a chapel until the Middle Byzantine period, whilst the area south-east and north-east of the central apse was used as an infant cemetery.

In the basement of a building in the corner of Dexipipo and 4 Taxiarchon Streets, situated in the north-west part of the Roman Agora, 24m of the foundations of the western peristyle were discovered. The north-east corner of the Vespasianes (public latrines) monument was revealed. In the courtyard of Hadrian's Library, a 13th-14th century AD dye workshop was discovered. The Propylon of the Library is also undergoing intensive restoration work (Fig 4).

In the course of the pedestrianisation of Dionysioi Areopagitou Street, an ancient road was uncovered, as well as part of a Nymphium (partly excavated in 1879), a burial in a Geometric amphora, and architectural remains of a probable storage room of 12th century AD date. Numerous marble fragments were recovered, including part of the Archaic relief of Athena and a giant currently in the Acropolis Museum.

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The current fieldwork has enhanced the collections of the National Archaeological Museum. The small Archaic votive inscription column, part of the statue of Athena of Aggelitos, referring to Euenor sculptor) and Aggelitos (dedicator), was returned to its original statue after restoration. Many other marble fragments were identified as parts of objects on exhibition, most importantly a large fragment of the back of the equestrian statue of a Persian. The museum took this opportunity also to enhance the displays with new labels and display cases.

Conservation work in the museum's laboratories concentrated on pediment statues from the Parthenon to be exhibited in the New Museum of the Acropolis. Work started in 2000 on the West Friese Parthenon marbles continues. Many clay figurines were conserved and 52 new marble fragments recorded. The museum's cast laboratory also produced replicas of ancient Greek art to be displayed in Greece and elsewhere, including the Parthenon marbles, four West Friese slabs for the School of Architecture, University of Moscow, and the inscription outlining the regulations of the Pantainos Library of the Ancient Agora for the New Library of Alexandria.
Image database is a mantra in the current partnership between museums and information technology, yet one of the largest image databases ever known was created long before the computer and the digital camera became tools for the easy compilation of such records. The Italian collector Cassiano dal Pozzo’s ‘Paper Museum’ was celebrated throughout 17th-century Europe: a vast collection of drawings totalling over 8000 items, it was typical of the antiquarian and scholarly interests of its time in embracing every area of knowledge - antiquity, architecture, epigraphy, the history of the early Christian church, natural history, geology, ethnography, numismatics, and manuscript studies - a gloriously eclectic array of categories now seen as discrete fields of museological or archival interest. Its formation and scope were to a large extent dictated by the social status of its founder. Cassiano dal Pozzo (1588-1657) was born in Turin, but when he was ten, his family moved to Pisa, and Tuscan culture and connections - especially the patronage of his uncle, the Archbishop of Pisa - were to determine his future career. He studied law at Pisa University, but after moving to Rome in 1612, he was gradually drawn into the circle of the Barberini family, themselves Tuscan in origin but at this time in ascent towards the pinnacle of Roman society. With the election of Cardinal Maffeo Barberini as Pope Urban VIII in 1623, nephew Francesco became a Cardinal, and Cassiano was appointed to his household.

The 21-year papacy of Urban VIII was as celebrated for its active patronage of scholarship and the arts as it was notorious for its nepotism and extravagance. In the Barberini household, conducted upon the opulent new Palazzo just north of the crossroads of the Quattro Fontane, Cassiano was in the midst of the most distinguished circle of antiquaries and scholars of the day, with an academic and clerical communications network covering the whole of Europe. Through his travels with Cardinal Francesco, he became a friend of the great French collector and antiquary Nicolas-Claude Fabri de Peiresc, and, like Francesco, he was elected a member of the newly-formed Accademia dei Lincei, a focus for all those seriously interested in scientific research in Rome in the 1620. Significantly, through the family’s ambitious artistic programmes for the Vatican, the
churches of Rome, and their several urban and rural homes, he was in touch with a variety of artists, from the jobbing painters who carried out the more humble domestic and antiquarian commissions, to major figures such as Gianlorenzo Bernini and Pietro da Cortona.

Cassiano himself became one of the major patrons (and a close friend) of the painter Nicolas Poussin; but the financial status of the dal Pozzo family was not such that he and his brother Carlo Antonio (1606-1689), who joined him in Rome in 1620, could form a substantial private collection of antiquities. At some point he set his sights upon a novel alternative, the formation of an all-embracing paper database, for which he seems to have begun collecting and commissioning drawings in the 1620s. The idea would have gained support in the Barberini milieu, where he was surrounded by scholarly discussion, publications in progress, and news of archaeological discoveries.

Housed in the library of the house in the Via dei Chiaviari to which the dal Pozzo brothers moved in 1627, the thematically-arranged portfolios and bound volumes in which the drawings were kept became in due course one of the sights which discriminating visitors to Rome wished to see, along with the collections formed by the more affluent Roman aristocrats, and the ruins of the ancient city. Carlo Antonio carefully maintained and expanded the Paper Museum after his brother's death in 1637, but, unlike Cassiano, he had married and produced a large number of children. Following his death, the financial difficulties of supporting the extensive dal Pozzo family eventually forced the sale of the collection to an informed patron of a new generation: in 1703 the drawings passed to Pope Clement XI Albani. In the Albani library, they continued to serve the kind of scholarly purpose which the dal Pozzo brothers had provided, especially during the period from 1743 on when J.J. Winckelmann served as librarian and secretary to Cardinal Alessandro Albani.

Finding in due course that he, too, was burdened with family expenses, notably a daughter's dowry, Cardinal Alessandro reluctantly parted company with his collection of drawings in 1762, selling them to King George III of England through the agency of James Adam, younger brother of the architect Robert. Already to some extent redistributed within the Albani collection, the fortunes of the Paper Museum became yet more complicated in the Royal Library as groups of material were dispersed to other libraries or owners, including the British Museum, or yet again rearranged. None the less, the major part of the Paper Museum remains to this day in the Royal Library at Windsor.

Its importance as a reference collection, and a landmark in the history of collecting and scholarship, was interminably recognised through the 19th and early 20th centuries; after a period of relative neglect, it came to new prominence in the 1950s with the work of Cornelius Vermeule on the drawings of classical sculpture. In the 1980s an international project to study Cassiano and, in particular, his Paper Museum was launched, and after a series of preliminary research initiatives and publications supported by the Italian company Olivetti, a definitive 18-part series of catalogues raisonnés of the entire drawings collection, including all the dal Pozzo material which could be identified elsewhere in addition to the drawings in the Royal Library, was launched.

Amongst the catalogues published since then, the volume dealing with drawings of Roman mosaics and wall-paintings presents a distinctive group. Although this is a small amount of material (133 drawings representing 26 subjects) compared with the rest of the Paper Museum's records of classical antiquities (some 4500 sheets, of which a substantial number are devoted to architecture and sculpture), they have a rather particular interest. The statues, reliefs, and sarcophagi of ancient Rome were doughty survivors which had been the object of antiquarian study and artistic record long before the dal Pozzo brothers began assembling their 'museum'. Paintings on ancient walls and ceilings, however, were notoriously frail and ephemeral survivors, often wrecked in the course of discovery, sometimes deliberately cleared away to expedite modern constructions. Their colours faded within hours of contact with the air, and there was seldom anyone with the will or ability to record them in time, or remove them to safety. Mosaics, too, were vulnerable to the pickaxe and often difficult to lift from their ancient setting.

In deciding to include these problematic survivors of ancient art in his paper database, Cassiano was moving into an innovatory category of documentation, but one which also had a more immediate archaeological relevance. The subjects recorded - mosaic pavements, marble wall decorations, and fragmentary wall-paintings - were extant or discovered during the lifetime of Cassiano and Carlo Antonio; in some cases we have a precise find-spot and a date of discovery, thus enabling us to use the dal Pozzo drawings in charting the archaeology of 17th-century Rome (as Rodolfo Lanciani notably did). Although some show familiar and well-preserved items - the fragmentary painting known as the 'Alfredo Wedding', for instance, discovered early in the 17th century and now a well-known part of the Vatican collections - several of them document works now lost, or surviving in severely modified form. The drawings thus have a testamentary value as well.

Amongst his contemporaries, Cassiano was particularly celebrated for having commissioned a set of drawings of the famous Palestreina Mosaic, the most elaborate and authentic Nile landscape depiction surviving in Roman art. Already known to antiquaries in the 16th century, in the early 1620s, while the Barberini papacy was settling into its distinctive style, the mosaic was removed piecemeal from its ancient site - by then, the basement of the Bishop's Palace in Palestreina - and brought to Rome. Cassiano himself lamented the fact that no-one had bothered to make a drawing or plan of...
it intact, in situ. By the end of the 1620s the mosaic had passed through diverse clerical hands into the possession of the Barberini family, and they had even given a piece of it away, when the visit of the young Grand Duke of Tuscany to Rome in 1628 required some diplomatic gift appropriate to his anti-Quaranian interests. The missing section of mosaic was replaced in due course by an exact copy made from a painting commissioned by Cassiano, and it is possible that by 1628 his entire set of coloured drawings of the mosaic, which show it as it had been cut into blocks for removal, had been or was in process of being made (Fig 1). Nineteen coloured drawings and four preparatory ink sketches survive in the Royal Library at Windsor, supplying important evidence for the original appearance of the mosaic, and also for the existence of a small but crucial detail which was subsequently lost. Their evidence is all the more important because of the mosaic's continuing unhappy fate: in the late 1630s, after restoration work at Rome on the individual pieces, they were returned to Palestrina for reassembly as a pavement in the palazzo which the Barberini had acquired as the new feudal owners of the town. But they were so badly packed for the journey that they were smashed up en route, and had to be restored individually before reassembly.

A similar instance where Cassiano's records provide important information on an ancient work of art's original appearance is that of the magnificent opus sectile wall-decoration of the 4th-century AD basilica, attributed to the consul Junius Bassus, on the Esquiline Hill in Rome. Surviving thanks to the building's conversion into a church, several of the panels of coloured marble, glass, and mother-of-pearl were still in place in 1632, when Cassiano commissioned draughtsmen to plan the building and copy the decoration (Fig 6). His initiative was probably linked to Barberini interest in the church as part of their campaign to restore some of the earliest Christian sites of worship in Rome. The surviving drawings of the interior of the basilica were made before and after Cassiano's, none offers such a scrupulous record of the decorative scheme, the interrelationship of the panels, and the elaborate individual motifs. In the course of the 17th century the church fell or were removed piecemeal, and after many vicissitudes endured in various private collections the few truncated remnants are now in the Museo Nazionale Romano and the Palazzo dei Conservatori in Rome. Until the discovery at Ostia in 1938-40 of a ruined building with comparable opus sectile decoration, nothing else like this was known, and together with the Ostia decor - triumphantly restored and displayed in the recent exhibition 'Aurea Roma' (Rome, 2000) - the dal Pozzo drawings provide our best evidence for this spectacular genre of Late Roman decor.

When the subjects of the drawings are extant, even if fragmentary and somewhat transmogrified by restoration, we can compare them with the copies and make a critical assessment of how reliable these are. We need to have been carried out before if we would want to use the drawings of lost works as archaeological records. Amongst the lost originals shown in the Windsor drawings is a mosaic depicting a harbour landscape, of the type executed in the 1st-2nd century AD (Fig 2). We know that in the earlier part of the 17th century it was set into the pavement of the church of S. Alessio on the Aventine, and later it was moved from floor to wall. Some time after that it disappeared completely, possibly in the mid-18th century when the whole church underwent restoration.

Can we trust the drawing as an accurate record? The largely unknown artists who copied mosaics and paintings for the dal Pozzo brothers were pioneers in a particularly difficult form of archaeological illustration, and had no models or established practice to follow. It is easy to criticise them for their ignorance of features we consider fundamental to this kind of recording - use of a precise and consistent scale, for instance; the accurate relative placing of individual details within a scene; and, if a polychrome work is being recorded, a close colour-match to the hues of the original. Such objectives meant nothing to these early illustrators, who worked by eye and seemingly let the sheet of paper dictate the size of the drawing: none of the Palestrina Mosaic drawings (Fig 1) is at quite the same scale, for instance, so that although many of them show pieces of mosaic which join together, it would not be possible to join the drawings together into a consistent whole. However, the work of these pioneers has other virtues: like the artist who made the Palestrina drawings, the copyist of the S. Alessio mosaic seems to show the tesseraria just as they would be set by the mosaicist, curving and angling around the outlines of people, trees, buildings, and the boat, but laid with more geometric regularity in the large plain areas. The background is kept dark against light tesserae and white against dark; little patches of restoration, where the shape and colour of the tesserae are different and their setting more random, are clearly distinguished - at the top left-hand corner, for instance, on the upper right edge, or in the middle of the belt worn by the fisherman who makes his way along the quay at the centre. Perhaps we can extend the confidence inspired by these carefully observed details to our assessment of the drawing as a whole and believe that we are seeing a trustworthy record.

The S. Alessio mosaic is one of several such Roman panels incorporated into the décor of Christian churches in Rome; the pair still extant in S. Maria in Trastevere are also recorded in the Paper Museum. The findspot of such transferred antiquities is almost invariably unknown, but for some of the discoveries recorded in the Paper Museum we have precise data, derived either from dal Pozzo notes or from other contemporary documentation. One such find is the harbour landscape discovered on the Esquiline in July 1668 and immediately recorded and in a series of detailed architectural drawings added to the Paper Museum during Carlo Antonio's stewardship (Figs 3, 4). As we know from the letters of the antiquary Ottavio Falconieri, the find caused great excitement in 1668 and immediately opened up a debate as to whether the harbour, depicted on a corridor wall - possibly in the form of a panel as much as 4.95m-long - might be specifically identified as the Tiber bank in Rome, or a seaside location such as Baiae. (More recent opinion has favoured Pozzuoli, and most recently Anzio has been put forward.) Despite the ample contemporary documentation, locating the findspot on the Esquiline has proved difficult, though it appears that it was somewhere between the Colosseum and the Sette Sale cistern; and the old discovery
Camassei (1602-1649), a native of Bevagna who worked on a number of commissions in the Palazzo from the late 1620s onwards, and the antiquities and mosaics recorded on the pavements and Latin inscriptions in the town are preserved in the Barberini archives, and some of these were also copied for the Paper Museum. Like its out-of-town subject matter, the drawing itself is something of an outsider. It belongs to a group of sheets recorded in the Royal Library but subsequently dispersed, and it reappeared on the art market in 1999, just as the catalogue being finalised. Hopefully other ‘lost’ drawings will likewise re-emerge in due course.

With all this richness of visual information, we know frustratingly little of what Camassei himself thought either about individual items recorded within the Paper Museum, or the overall purpose of the collection. The study of ancient painting (embracing also mosaics, painted vases, and illustrated manuscripts) was in itself an increasingly popular research aim in the 17th century. Giulio Mancini, personal doctor to Urban VIII and amateur art-historian, wrote a history of ancient painting which, although unpublished, circulated in manuscript in the Barberini circle, and actually suggested the desirability of compiling a systematic visual record, though we have no surviving statement of Camassei’s to show that he was directly influenced by this. Like the drawings, the memoranda, notes, inventories, and correspondence of the dal Pozzo brothers were dispersed with the dissolution of the family’s intellectual property, and ended up as incomplete archives in many different places - Turin, Naples, Berlin, Montpellier, Paris, Florence, and Rome. A manuscript now in Naples, enumerating things to be drawn in Rome, seems to be a running list kept by Cassiano through the 1630s; it gives some insight into the gradual process of compilation of the records of antiquities - fairly haphazard, it would seem - with the occasional name of an artist or like-minded collector, an interpretative gloss or a significant grouping of material for collection.

The face that we see in the engraved portrait-frontispiece to Carlo Dati’s published funerary oration on Cassiano (1664) gazes obliquely past the viewer with a hesitant and rather anxious air. This impression is confirmed in the few surviving notes where we seem to hear something from Cassiano personally. Ever eager to solicit the opinion of others and facilitate debate amongst his friends and the wider world of scholarship, he seems to have been reluctant to deliver a judgement himself. A criticism or demand in a letter from Pepys would trigger a change in a drawing, or an immediate hunt for reference material to send to France.

Service to others seems to have been Cassiano’s guiding principle, and the new series of published catalogues, putting his Paper Museum at the disposal of more scholars than he could ever have imagined, would surely delight this self-effacing collector, whose affability and good nature were remembered with pleasure by his contemporaries.


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The remains of Roman Britain have fascinated English antiquaries since Tudor times when, in the 1530s and 1540s, John Leland, self-styled 'King's Antiquary' to Henry VIII, received a royal commission 'to make search after England's Antiquities...' [in] all places wherein Records, Writings and the secrets of Antiquity were kept'. Sadly, Leland died unpublished and insane in 1552. His notes, preserved by Oxford friends, only saw publication in 1710-12 in nine volumes. This 'New Learning' was continued in Elizabethan Tudor times, led by William Camden, a pupil at St Paul's School, who, after Oxford, became Second Master at Westminster School, then Headmaster, and subsequently Clarenceux King of Arms. He endowed the Camden Chair of History at Oxford in 1622, the year before his death. His interest in antiquities, particularly those of Roman Britain, began as a schoolboy and culminated in three years spent travelling around the countryside making notes. These were later used for his *magnum opus, Britannia*, published in 1586, followed by two great (literally and metaphorically) - the 1695 edition is 41cm tall - revisions by Gibson in 1695 and Gough in 1789. Of the first edition and its subsequent revisions, Professor Stuart Piggott wrote, they 'form significant milestones in the history of British antiquarian thought from the Renaissance to the Regency.' Roman altars, 'pavements', and early coins are a feature of these volumes.

As more Roman remains were discovered in the 18th century, especially those of villas, interest in the colourful mosaics that decorated major rooms was aroused and their publication began. Samuel Lysons made the first attempt in 1797 with *An Account of Roman Antiquities Discovered at Woodchester in the County of Gloucester*. This huge mosaic, with its central roundel of Orpheus within a border of circling wild animals, is an incredible example of 18th century engraving. The mosaic is still one of the most remarkable from Roman Britain and remains the largest, although, sadly, it is still buried beneath a country churchyard, only being re-excavated and opened to public view at long intervals (the last time being in 1973). Lysons followed this work with *Reliquiae Britannico-Romanae*,
in three volumes (1813-17), which has superb coloured plates of mosaics, such as those he excavated himself at Bignor, Sussex. The first systematic attempt to catalogue all the mosaics then known from Roman Britain was by Thomas Morgan in *Romano-British Mosaic Pavements* (1886), which included some 180 examples. Thereafter, discoveries proliferated and numerous books have been dedicated to aspects of the mosaics of Roman Britain. However, for nearly 80 years, there has not been, until now, anyone prepared to take up the cloak of detailed recording carried out by these early antiquaries and enthusiasts.

In 1959 David Neal made his first mosaic painting of a recently found mosaic at St Albans (Verulamium). His technique was meticulous, recording the flow tessera by tessera. As an artist, and subsequently excavator himself of numerous Roman villas, he conceived the idea of a corpus of the Roman mosaics of Britain, whether still existing or lost. Over the years the project grew and the immensity of the task was realized. An independent worker recording the mosaics of south-west Britain, especially in Hampshire, was Stephen Cosh. He began drawing mosaics in the early 1970s and soon adopted David Neal’s technique of drawing a scale of 1:10 and painting the tesserae in gouache. Since both Neal and Cosh were recording the mosaics in the same way, often resurrecting them from old excavation photos and excavation records to make an exact reconstruction, in 1993 they decided to collaborate to produce a corpus that would list and illustrate every known mosaic from Roman Britain: a daunting and immense undertaking.

In the 1960s the publication of a work such as this, with its amount of detail and huge number of colour illustrations, mostly original artwork drawings of the mosaics, together with reproductions of earlier coloured engravings, simply could not have been contemplated in terms of cost and printing techniques available. Even the redoubtable Walter Neurath, founder of Thames & Hudson, the premier art publishing house in England, was hugely impressed when he saw a sample of David Neal’s work. He realized that, at the time, whilst in every way a most worthy project, there was no way in which it could be brought to fruition in normal publishing terms. Undaunted, recording, compilation of data, and meticulous reconstruction drawing was continued by Neal and Cosh. Other major publishing houses showed an interest in the early 1990s, by which time printing techniques, especially regarding colour, had developed substantially. Costs were significantly less using modern scanning, but there were other problems inherent that still turned them away.

It was left to the Society of Antiquaries of London, founded in 1707 and receiving its Royal Charter in 1751, charged with the ‘furtherance of the study and knowledge of the antiquities and history of this and other countries’, to take up the challenge and add the publication of the four volumes of the corpus to a splendid publishing history of over 300 years. Appropriately, as might be expected, so many of the early recorders of Roman mosaics had been Fellows of the Society, as are David Neal and Stephen Cosh. The support of ASPROM (the Association for the Study and Preservation of Roman Mosaics) was wholehearted, and the technical production and publication was undertaken for the Society of Antiquaries by Illuminata Publishers. The result has been the recent publication of Volume I covering the mosaics of Northern Britain.

Here northern Britain includes the Midlands and East Anglia, comprising the eleven counties north from Cambridgeshire, and also including Scotland. Although no mosaics survive in Scotland, tesserae are known from three sites which are recorded for the sake of completeness because they suggest the possibility that mosaics, since destroyed, once existed on them. The interesting Introduction to the book covers many aspects of mosaics: the history and techniques of mosaic illustration, their excavation, and sub-

**Fig. 2.** Samuel Lyons 1803 engraving detailing the chariot scene at the east end of the Horkstow mosaic.

**Fig. 3.** Engraving published by Samuel Lyons in 1801 showing the excavation of the mosaics at Horkstow, Lincolnshire, in 1796, seen from Horkstow Hall.
drawings. Such is the completeness and detail of the Corpus that a number of sites, sometimes only known to have had mosaics from a few fragments of tesserae recorded years before, still find an entry and relevant references.

Presently there are some 2000 mosaics known from Roman Britain, and about 400 of these are featured in this volume. Mosaics are continually being found - the Lopen example from Somerset, found in November 2001, is one of the ten largest known in the country (see Minerva, March/April, 2002, p. 49). This discovery alone created a problem for the authors of the Corpus, since Volume 2, The South-West was already at the editing stage. Nevertheless, it was decided to make the adjustments to the numerical sequence in the book so that it could be immediately recorded, drawn, and included. Only in August 2002 was yet another huge mosaic featuring geometric decoration together with a large canthus (chalice) and dolphins, part of a very large villa complex, found at Bradford-on-Avon in Wiltshire. So the discoveries are ongoing, most, like the last mentioned, being the result of chance.

It is no understatement to state that the book, its contents, and high production standard, represents the 'Rolls Royce' of archaeological publishing in the 21st century. It is a substantial volume (literally, it weighs 3.3kg), towers alongside its antecedents, and is a worthy successor to their endeavours.

Fig 4. Painting of a geometric mosaic found at Thenford, Northamptonshire, in 1971. The identification of the female figure in the central panel is uncertain; she holds a branch, which is often an attribute of Winter in mosaic representations, but she is not appropriately dressed as such, and may in fact be Venus with an unusual tribute. The original mosaic is preserved at Thenfold Hall, Northants.

Fig 5. Painting of the Venus mosaic from Rudston, Yorkshire, found in 1933. The pavement is noted for the nude, curiously represented Venus figure in the central circle who holds the golden apple in her right hand, her prize from the Judgement of Paris. By her left hand is a mirror. Rather unusually for mosaics from Roman Britain it also has inscriptions on it, which appear under two of the animals: that by the lion below Venus, [LEX] [RIXAMICEFER], may be translated as 'the bear-seaering lion', and that by the bull to the right, [AVRVS OMICIDA], as 'the bull [called] man-killer'. The original mosaic is displayed in the Hull and East Riding Museum, Hull.

sequent fate. The artistic content and quality of Romano-British mosaics is very intriguing, being at one and the same time a comment on the skill of the mosaicists employed as well as, often, the interests and education of the owner who commissioned them. Many seem to have been based on pattern books of itinerant workers. Individual 'schools' can be identified, and even through distinctive style at times the individual mosaicist who carried out the work. The chronology of the mosaics is an important part of the discussion, together with the contribution that it can make to understanding the functions of the various rooms where they were found.

The book is structured as a county gazetteer, with an overall list of sites at the head of each section. The arrangement is then alphabetical, with each mosaic find site described, illustrated by original photos of figured elements as found, plans of structures and locations, relevant bibliography and, paramount, meticulous reconstruction...
Fig 8 (right). Detail painting of the 'Helicon' section with a draped figure from a semi-circular panel of a large apsidal mosaic found at Aldborough, Yorkshire, in 1846. The Greek inscription, in blue glass tesserae, refers to Mount Helicon in south-west Boeotia, home of the Muses. The original mosaic is displayed in the Aldborough site museum.

Figs 9, 10 (below right). The 'Wolf and Twins' mosaic from Aldborough, Yorkshire, compared in a painting (top) and an original mosaic photo (bottom). Apparently found in 1842, it was not published in the original account but only later in 1867. The workmanship is poor and there has been much discussion whether the mosaic is Roman or a 19th century 'made up' fake. Both Dr Neal and Stephen Cosh, authors of the Corpus, believe it to be spurious, whilst Dr Patricia Witts champions its authenticity. If it is genuine, the subject would be unique amongst Romano-British mosaics. Only scientific examination of the backing materials may decide the issue. The original mosaic is displayed in the Leeds City Museum.

Fig 6 (above). Photograph detail of the central female figure on the Brantingham mosaic. Hull and East Riding Museum, Hull.

Fig 7 (below). Painting of the Brantingham, Yorkshire, mosaic, found in 1961, with a central roundel featuring a female bust apparently wearing a mural crown, which would mean that she is Tyche, a city goddess. The original mosaic is displayed in the Hull and East Riding Museum, Hull.
THE INTAN SHIPWRECK: SOUTH-EAST ASIAN MARINE ARCHAEOLOGY COMES OF AGE

Sean A. Kingsley

A sia is an area of the world where trawling activities are locating, disturbing, and destroying shipwrecks in ever increasing numbers. Rigorous excavation is rare, and for this reason alone Dr. Michael Flecker’s work on the Intan shipwreck, lying in 26m of water in the north-western Java Sea, Indonesia, is of paramount importance. But this ship was not yet another hull stuffed up to its deck planking with Chinese porcelain; rather, her incredibly rich and diverse cargo is of outstanding social and economic interest and makes Intan one of the most important, meticulously sampled ships known from this part of the world.

Her discovery is a familiar tale of pillage by treasure hunters, only realised when government alarm bells were set ringing by ceramics appearing in Jakarta’s antique shops in 1996. Unlicensed looters were subsequently arrested, and the site was excavated in 1997 by Dr. Flecker on behalf of two salvage companies, P.T. Sulung Segara-Jaya (PTSS) and Seabed Explorations GmbH & Co. (Germany).

Although her hull has long rotted away, the importance of the Intan shipwreck lies in its early date (10th century AD) and in the meticulous care with which the cargo was selected. This seems not to have been a vessel loaded with porcelain tramping from port to port to satisfy mass appeal in semi-luxury imports. Rather, it is highly likely that a specific client (or clients) had pre-ordered the bulk of the cargo, most of which has previously never been identified on a shipwreck, some never on land at all.

Amongst the 6154 non-ceramic finds on the ship and the 7309 ceramic wares, the collection of bronze religious paraphernalia is particularly intriguing. Bronze figurines shaped in the forms of standing Buddhas and Bodhisattvas are associated with rectangular bases, one bearing a lion in relief (Fig. 8); other figurines are of buffalo heads, mythic animals (vyala), elephants with riders, and royal lions on pedestals. Ritual vessels for holding holy water, the elixir of life, also occur alongside 23 Ghatam bell handles, bells (Fig. 5), and vajra sceptres. The latter are essential ritual objects used by Buddhist priests of the Vajrayana school, where the ghanta symbolises the male aspect of the universe and the vajra the female. Additional Buddhist objects include two khakkharas, rattle type flails mounted on wooden staffs used by Buddhist monks.

This rich collection is further enhanced by stupika moulds for mini stupas used in Buddhist monuments, and by six copper alloy moulds used to produce votive tablets displayed in temples or family altars (Fig. 2). Decorative door fittings include 10 kala bronze knockers with bulging eyes and protruding horns (Fig. 4), whose discovery seems to be unique. Kalas are common above temple doors in central Java, and symbolise the sun, light, and immortality (the face depicts the Hindu demon Rahu, who stole some of the elixir of immortality according to legend). Intriguingly, over 100 hinge sockets and some 400 inter-connected ‘fitting’, many decorative, were excavated, indicating that they were most probably fitted to wooden doors on the ship. Were these especially commissioned and prefabricated for a temple complex in Java? Very likely. Some 200 Indonesian mirrors (Fig. 7) and 95 Chinese mirrors (Fig. 7) comprise a further component of the metallic cargo.

A more luxurious section of the cargo was taken up by 63 gold artefacts (Fig. 6), including rings, earrings, pendants, and 245 glass eye beads. Translucent pale blue Middle Eastern glass bottles are represented by 144 preserved fragments. Some 24 small pieces of aromatic resin, and candle nuts intended for eating or transforming into oil, were also present. The 44 human bones trapped within the cargo were particularly surprising (ships’ crews usually attempt to escape overboard) and may be the grisly remains of a slave ‘cargo’ locked beneath deck. A unique find on Intan were tiger bones (perhaps ordered for a royal menagerie), as well as deer antlers, an elephant tooth and tusk, and worked ivory.

One of the most important and substantial cargo components was metal, in the form of 829 bronze dome ingots, 36 bronze bar ingots, 20 lead ingots, and scrap copper alloy for recycling. Some 755 pieces of tin ingots, shaped like truncated pyramids, weighed 650g. Many of the 94 silver ingots (each 0.45-2.03g) bear Chinese figures cast into upper surfaces (Fig. 10).

Dr. Flecker’s detailed excavation and analysis of this hugely diverse cargo has succeeded in pinpointing the date of the wreck and probable itinerary of the ship. Radiocarbon readings and the
ship's 137 gold Chinese coins suggest she was lost between AD 918 and 960. The Intan wreck is thus the second oldest site known containing a large consignment of Chinese trade ceramics, and the only recorded 10th-century example. But although the majority of the pottery derived from Chinese kilns (north-east Zhejiang, Hebei Province, Jiangxi Province, Guangdong; Fig 3), the cargo points to careful stowage at a single entrepot port in south-eastern Sumatra, stronghold of the Srivijaya Empire.

Much of the cargo seems to have been destined for a Buddhist centre, which is likely to have been located on the north or east coast of metal-deficient Java. Dr Flecker has stressed that the Intan wreck dates to a time when the Javanese court relocated from central to eastern Java following a volcanic eruption, and that her cargo may have been intended to help rebuild this community. However, today it is helping rewrite a chapter in South-east Asia's early maritime heritage, and the association of commercial and scientific excavation and strong publication reveals a coming of age, which will hopefully establish a new precedent and goal for the rest of Asia.

Fig 4 (top left). One of ten unique Kala head bronze door knockers with bulging eyes, tiered eyebrows, inward curving horns. Intan wreck; H. 20.6cm.

Fig 5 (above middle). A bronze Ghanta bell with part of its trident handle preserved. One of a consignment on the Intan wreck. L. about 10cm.

Fig 6 (top right). A gold necklace clasp from the Intan wreck decorated with flanges and lotus leaves.

Fig 7 (second down at right). Tang dynasty speculum mirror with a lion and floral scroll design. Also depicted are a horse, monkey, and stork. One of the most elaborate of the 95 Chinese mirrors on the Intan wreck. Diam. 23.0cm.

Fig 8 (right, third down). Waterworn Indonesian figurine base decorated with a lion in relief. Intan wreck; L. 9.0cm.

Fig 9 (below left). In addition to 137 Chinese coins dated AD 918-942, and 12 tin 'cane' currency bars on the wreck, were four gold 'sandalwood flower' coins stamped with a four-petalled motif and North Indian script originating in Siam. Diam. 11-13mm.

Fig 10 (below right). Some 80 Chinese silver ingots (80-90g) were excavated on the Intan wreck. This example is inscribed 'Sword office high grade silver of S2 liang certified by the official Chen Xun'. Wt. 1.73kg.

This article is based on The Archaeological Excavation of the 10th Century Intan Shipwreck by Michael Flecker (BAR Int. Series 1047, Archæopress, Oxford, 2002; 163pp., 295 b/w figs, numerous graphs/tables), paperback £30. Available through Hadrian Books Ltd, 122 Banbury Road, Oxford, OX2 7BP; bar@hadrianbooks.co.uk.
CLASSICALLY COSMATÉSQUE: MEDIEVAL COLOURED MARBLE PAVEMENTS

David Sturdy reviews glorious polychrome pavements in Rome.

The great Early Christian and medieval churches of Rome are awash with subdued colour. Many of the floors are paved in red, green, yellow, and white marble laid in a very distinctive range of geometrical patterns, almost always including guilloche in conjunction with roundels. The roundels are sometimes in a row, sometimes arranged in a quincunx (a square with one in the middle and four in the corners). Hundreds of church fittings, such as screens, shrines, canopies, slender barley-sugar columns, bishops’ thrones, and so on, abound in other materials, especially gilt-backed glass cubes, beside the four main colours, set in the same kinds of patterns (Figs 1-6).

These fabulously ornate interiors and wonderfully museum-worthy fittings were created between the late 11th and the early 14th centuries for popes, cardinals, bishops, and a few wealthy and pious laymen, patrons who spent lavishly on this work using church revenues drawn from all over Europe. The master-craftsmen who made them quite often left their names on them as a permanent advertisement for their firm. To produce this wonderful colour and richness within austere exteriors, they had access to the ruins of ancient Rome as a convenient quarry. When designing new churches they kept to their own traditional forms and blandly ignored the universal styles, Romanesque and Gothic.

From the name of one of the families of craftsmen, these features have long been known as ‘Cosmati-work’ or, more recently, ‘Cosmatesque’. Rome, where they lived and worked, has some 85 churches and other buildings with their floors and features (Figs 2, 3, 4, 6). Cosmati artisans were sometimes called away from home and their work survives at more than 60 places in central Italy, almost all in former Papal territory. They seldom proceeded further...
Craftsmen that led to the dominance of Cosmatesque patterns and practices in central Italy for two and a half centuries.

In Rome seven churches and two large chapels have substantially complete floors and about 15 churches have fragmentary floors. Four churches have floors that have been extensively restored or reset to something like the original design. Two churches have an anomalous form of rectangular slabs with patterned bands between. A few Renaissance architects employed almost identical designs and found the men able to carry them out, and more was created during 18th- and 19th-century revivals.

We may search for the spiritual impact of this work and refer back to Roman pavements of the classical period, as at Piazza Armerina, the Imperial villa in Sicily, where porphyry slabs may indicate where a throne was placed. The quincunx may be a cosmic symbol. Or, more classically, the trapezoidal or square cross may have been superimposed on another at 45 degrees, within a square, an octagon, or a circle on mosaics at Ravenna, in Byzantine churches, and on Romanesque reliquaries. This double-cross may have a meaning, though we may wonder what a medieval Roman marble-cutter may have felt as he sliced and polished his cubes and roundels when his wife had been screaming at him, or at what a marble-layer thought when he had to fudge a guilloche the morning after too much wine. It is hard to resist the thought that one of the main purposes of this work was to impress people with the wealth and power of the church and attract further donors.

All these Cosmatesque fittings and floors were the triumphant and destructive result of recycling the relics of ancient Rome. Huge columns of Egyptian porphyry and other marbles were sliced up (like bananas) to make them into floor-patterns with other bits of chopped-up stones, as it were a salad sandwich. The medieval craftsmen, perhaps driven by a need to use up tiny fragments of their rare materials, seem to have reached an intuitive understanding of some very abstruse modern geometrical thinking. Triangles made up of smaller triangles made up of smaller triangles, and so on, were repeated until they got too small to see (or cut out of tiny chunks of glass or marble).

Cosmatesque items had a good chance of being recycled yet again, or changed into a new form after being discarded by fashion or taste, or when room had to be made for a new benefaction. Many fragments rest in obscurity in museum basements in England, one in the Ashmolean Museum and 17 or so in the Victoria & Albert Museum. There must be many more in other countries.

A Cosmatesque shrine from the great 5th-century church of S. Maria Maggiore in Rome (Fig. 4) has had various adventures in two countries. In 1256 a wealthy Roman and his wife paid for a shrine to be put up near the high altar of the church, which is fabulously rich in cut-stone and mosaic features of all kinds and dates. The shrine had the conors' names with a mosaic picture of them with the saints whose relics it was to house, the three early Christian martyrs, Simplicius, Faustius, and Beatrice, moved from the lesser church of St Bibiena.
The general building-history of the church implies that the shrine was moved and perhaps altered several times before our first visual record. An engraving of 1621, in a book on the church, shows it skied precariously on pillars above a minor altar, and c. 1710 the English virtuoso John Talman made a coloured drawing, now at the Society of Antiquaries, London, of one side of the shrine with the donor-panel.

Pope Benedict XIV had the vast Cosmatesque floor of the church relaid in the 1740s and '50s, in the course of which the nave-columns were taken out and made uniform, and the shrine was casually dismantled and sold off. The donor-panel, a fine pictorial mosaic not typical of the Cosmati school, ended up in a church in Lazio. Sir William Hamilton, British envoy to Naples and great collector of Greek vases, acquired most of the rest and sent it to Britain in 1768 to Horace Walpole, antiquarian son of the former Prime Minister. After thinking about putting it round a fireplace, Walpole used it in 1774 as the centrepiece of his 'Chapel in the Woods' at Strawberry Hill. Walpole's collection was auctioned off in 1842 and the shrine went for £49.7.0 to the great antiquities dealer and cabinet-maker John Webb, who displayed it in his shop at 8 New Bond Street. When Webb retired to Cannes in 1852, the infant Victoria & Albert Museum got more Cosmati-work and much else from him, together with a generous trust fund for purchases.

The Hon. Sydney Herbert (1810-1861) bought the shrine from Webb in about 1845. He cared for and loved Wilton House with its great collection of classical marbles, while the Earl of Pembroke, his elder brother, lived abroad. In 1841-5 he and his mother Catherine, the dowager Countess (1783-1856), built a grand new church at Wilton. She was Russian, born a Vorontsov and brought up in England while her father was Ambassador; her brother Prince Mikhail, a great fan of Walter Scott, built a fabulous palace in the Crimea.

Of mixed Early Christian and Italian Romanesque styles, the church is packed with medieval stained glass, Renaissance wood carvings, and Cosmati-work. Much of the shrine is there (Fig 4), with other Cosmatesque fragments that Herbert brought home in 1847 from his Roman honeymoon. Some pieces may be as he left them in 1845; some were installed or re-arranged in 1904, when Sir Charles Nicholson redesigned the chancel; others need more study.

David Sturdy, formerly of the Ashmolean Museum, Oxford, is currently Drawings Curator, CADW Welsh Historic Monuments.

A recent splendid study of these idiosyncratic floors and fittings in Roman churches, by Paloma Pajares-Ayuela, is a thoughtful and rewarding contribution, without being a catalogue. She notes all the different types of fittings used in churches in a section of more than 60 pages, with 235 fascinating illustrations. Her rigorous study of main pattern types is expressed sometimes in algebraic formulae, sometimes in jokey terms such as the 'Dumbo' quincunx with corner roundels or 'cars' as big as the central one. She analyses all the complete original floors and defines their various ratios. Central to the book is a detailed study of the choir floor at S. Clemente, most magical of churches in Rome, based on the author's own meticulous survey (Fig 2). Her awareness of the nonconformities and discrepancies that arose during the laying of the floor, and how they were corrected, brings the workmen to life in a very special way.

Yet great curiously still surrounds this inheritance of the classical world. We still want to know whether the 'Cosmati' were master-masons who designed churches and their contents or were master-decorators of the greatest skill. And we need to know more about their patrons' interests and dealings with the craftsmen.
THE SPILLINGS HOARD, SWEDEN: A VIKING SENSATION

Per Widerström and Majvor Östergren

On Friday 16 July 1999, one of the most spectacular hoards of the 20th century was found at the Spillings farm in Othem parish on the island of Gotland, Sweden. Quite simply it proved to be the world’s largest intact Viking silver hoard ever found. Divided into two deposits about 3m apart, it weighed more than 65kg. An even greater sensation was the subsequent discovery just 1.5m from the silver hoard of a third hoard consisting of 20kg of bronze objects originating in the Baltic area. These hoards have been dated to after AD 870.

The arable land where the hoard was found is situated near Bogeviken (Boge Bay), which is thought to have been one of the most important Viking harbours and trading centres on Gotland. Numerous remains of Viking settlement and cemeteries have been registered along the old shores of the bay, sadly without archaeologists ever being given the opportunity to excavate the area significantly.

![Fig 1 (right). An extremely rare coin minted for the Khazars with the inscription ‘Moses is the messenger of God’ (indicating mint by Jewish Khazars). The coin is unique because it can be die-linked to earlier pieces.](image1)

The Spillings farm is situated north of Bogeviken. As early as the 1980s the farm owner Björn Engström realised that the ground concealed a Viking period settlement. Ploughing had brought to light both Viking bronze artefacts and Arabic silver coins. At this stage he contacted the County Museum of Gotland. During summer 1999 the County Museum examined the field in question with a metal detector uncovering medieval and Viking coins, buckles and belt fittings made of both silver and bronze, and also much scrap bronze metal.

It was when this examination was almost finished that the major discovery occurred: when placed close to an object beneath the surface of the soil the display on the metal detector read ‘overload’, a clear indication that this find was something extraordinary. With great caution a hole was excavated down to the greatest depth that ploughing had disturbed over the years. Suddenly, a thread of silver wire appeared in the soil.

After the workforce had been increased with more personnel from the County Museum of Gotland, work continued, and in an upper layer Arabic silver coins, bracelets, arm rings, and silver bars could be seen. This exceptional silver hoard measured about 40 x 50cm on the surface. While archaeologists started excavating the find, metal detecting work continued. Once again its display showed the ‘overload’ sign! The archaeologists present found it hard to believe that yet another, equally large silver hoard might lie not more than 3m from the first hoard, but upon close examination this proved to be precisely the case. This second find also measured 40 x 50cm in size. Now, without a doubt, two of the biggest silver hoards ever found in Sweden had been discovered in the Spillings farm field.

Because this was an historical moment for the history of Gotland, rather than keeping the find a secret to avoid the risk of looting, it was decided to invite the inhabitants of Gotland and the media to follow the excavation of this sensational find. Journalists and the public were given guided tours the day after the silver was found. This was a much-appreciated gesture. Over Saturday and Sunday the total number of visitors at the site amounted to 2000 people.

Due to the size of the hoards, their excavation was no easy task, especially since the silver in Hoard 1 proved to have been affected by a chemical process which turned the surface of the metal into a layer of purple silver chloride. This made the objects fragile.
Spillings Viking Hoard

Hoard 2 proved more intact and better preserved. For these reasons Hoard 1 was excavated on site, while Hoard 2 was encased in plaster and lifted whole. This was an adventure in itself because a hoard of this size had obviously never previously been prepared for lifting in this way. The procedure proved successful and Hoard 2 was brought to the laboratory in one piece.

As if these fantastic archaeological discoveries were not enough, another sensation was waiting around the corner, just when the main work was approaching completion. Only 1m away from Hoard 2 the metal detector indicated another huge object. This one was not another silver hoard, but perhaps something even more intriguing: a deposit of over 20kg of bronze objects, mostly destroyed, cut or burned, composite fragments of bronze artefacts, mainly female jewellery such as bracelets, large-sized dress pins, arm and neck rings, and different kinds of attachments. Some of it was found together in a big chunk of melted bronze, which is considered to be the main deposit. Most, maybe all, of it is of Baltic origin from the countries of Estonia, Lithuania, Latvia, Russia, and north-eastern Finland. The main component of this third hoard was left in situ and covered up until the planned excavation in spring 2000.

The first hoard was excavated in May and June 2000. The results proved that all three hoards had been found within a Viking building whose construction was rather unusual: a series of large stones with a row of wooden posts along both sides. The posts of the external row were all placed towards the building’s interior. The western row of posts and the side ones all seemed to stand upright. This indicates that the building either had a roof that stretched all the way to the ground or that the wall had some other form of support. Buildings of both these types are already known from Scandinavia. Radiocarbon dating indicates that the building was in use between the years AD 940 and 1040. The building seems to have been provided with a floor consisting of a layer of 2.3cm-sized stones covered in fine sand with floorboards on top.

The contexts where the three hoards had been deposited could be seen as stoneless squares in the stone layer. To all appearances the hoards had been placed just beneath the floorboards of the standing building. Because of the limited excavation area, the complete building has not been examined. Its total size remains unknown, but it is certainly a large building with a length of 11m and width of 7m. The structure seems to lack any kind of hearth. This suggests that it may have served as a storehouse where someone simply lifted a couple of the floorboards and stowed below the immense wealth that has now been rediscovered after more than 1100 years.

Judging from the phosphates in the soil, and other finds in the area, a residential building and a smithy had been located nearby. Presumably there had also been a workshop for silver and bronze casting (due to the amount of melted lumps of bronze and silver found in the area).

The bronze hoard had been stowed in a chest with a well preserved and sophisticated lock made of iron. Radiocarbon dating suggests that it dates from the 7th century. Even though it has been hypothesised that bronze objects were manufactured at this site, it is most likely that the goods were imported to Gotland and stored for bronze casting. Many objects are partly or completely melted down.

Both silver hoards were more closely examined during the winter of 1999 to 2000. They have been exhibited temporarily at the Gotland County Museum in Visby and at the Museum of National Antiquities during summer 2002. Hoard 1 weighs about 25kg of silver and Hoard 2 about 40kg. Each one is bigger than any hoard previously found in the Nordic Countries. Together they comprise the largest preserved Viking hoard in the world. The total weight is 65kg, that is 325 kgm (the Viking weight system), can be compared to historical evidence from the early 13th century Guta Saga that, in combination, the people of Gotland paid 60 markar in tax, 12kg, in silver to the Swedish king.

The artefacts from the hoards represent a large geographical catchment area, though most of them are Scandinavian. There are plain raw materials such as bars and coins, as well as ready-made products such as finger rings, arm rings, and bracelets. All of these can be seen purely as means of payment. A large proportion of the material is attached to each other making even weights in marker.

Together the silver hoards contain 14,295 coins, 486 bracelets, 25 finger rings, 34 bars, and a large number of spiral arm rings and silver. In Hoard 1 the remains of a small wooden box, about 17x18cm in size were found, mainly containing coins. Both silver hoards had probably been placed in bags made of cloth or leather, although no traces of these were found.

During winter 2002 the identification of the coins began under the direction of Gert Rispling of the Stockholm Numismatic Institute at the University of Stockholm. His analysis will continue for several years. At present about 2000 coins have been identified, and some sensational coins have already been recorded; above all, a coin minted for the Khazars, an interesting group of people who lived between the Black Sea and the Caspian Sea. The coin bears the inscription ‘Moses is the messenger of God’ (Fig 1). This coin is the first of its kind and shows that the one of few early archaeological finds from the hoard. This fascinating missing link ties the Khazars to Judaism, a fact otherwise only attested from Arabic and Hebrew written sources. The coin from Spillings is unique because it is the first one with a different die on the opposite side that links a chain of coin dies to each other. This makes the Spillings coin very important for numismatic and historic research.

Most of the coins are Arabic. During their journey from their lands of origin they have been transformed from face value to a weight value. Some 85% of the coins are fragmentary. Among the non-Arabic coins are four Scandinavian ones, probably from Haithabu in what is now Schleswig-Holstein, one Byzantine example, and 23 Persian coins. The Persian issues are also the oldest, minted around the mid-6th and mid-7th centuries.

Naturally, the large quantity of objects excavated means that it will take several years to work through and analyse the material. An international research project, run in co-operation between the Gotland County Museum, the Gotland College of Higher Education, the Municipality of Gotland, the Museum of National Antiquities, the Royal Coin Cabinet, and the Stockholm Numismatic Institute at the University of Stockholm has now begun. A final date for completion of the project has been set at 2005, when a permanent exhibition with the finds from Spillings is to be inaugurated at the Gotland County Museum. A detailed presentation of the numismatic material within the Spillings Viking hoards will be featured in a forthcoming issue of Minerva.

Per Widerström and Dr Maj-Louise Östergren are chief archaeologists on the Spillings Project at the County Museum of Gotland.

For further details of the County Museum of Gotland, see www.gotnumus.l.se/1engelska/1.htm.
Roman Coin Hoard

ROMAN SILVER FROM WEST SOMERSET

Stephen Minnitt introduces a new coin hoard.

Historically, West Somerset has yielded few finds of Roman date. It was therefore unexpected when, in October 2001, local man James Hawkesworth retrieved 15 scattered silver siliquae from one field whilst metal detecting in the parish of West Bagborough, in the shadow of the Quantock Hills. He promptly reported the coins to the Somerset County Museum and the Coroner for West Somerset, thereby meeting the requirements of the Treasure Act. On his visit to the County Museum, James was informed that the coins came from a dispersed hoard and that there could be more. Returning to the field two days later, he found the rest of the hoard, some 600 coins together with pieces of silver, largely in situ. His intention was to notify the museum should such an event occur, to enable an archaeological investigation. However, alone and possibly observers of the hoard's security and it was lifted without record. An excavation carried out shortly afterwards failed to shed light on the circumstances of the hoard's burial. The hoard, worth approximately one year's salary for a Roman legionary, appears to have been buried in isolation, probably inside an organic container, which had not survived.

Following cleaning and identification of the find (Figs 1-3), an inquest was held at Taunton in April 2002 when the 669 Roman silver coins, 64 pieces of hacksilver, and 9 fragments from current excavations were declared a Treasure. Hacksilver is scrap silver that has been melted down, poured out and then chopped up with hammer and chisel after cooling. The total weight of the hacksilver is 722gm, with individual pieces ranging from 163gm down to less than 1gm. Such a variation suggests the silver had been cut up for a specific, though undefined, purpose. Only two of the pieces join together, indicating that there was originally a significantly larger quantity of hacksilver. One of the largest pieces, intriguingly, has two slightly inclined numbers on its upper surface: XII and VIII.

The coins comprise two early 2nd century denarii, presumably worth only their scrap silver value by the mid-4th century, 8 millaeres (Fig 1), and 659 siliquae (Figs 2-3) dating to the period AD 337-367. Most were struck in the reigns of emperors Constantius II and Julian and derive predominantly from the mints of Arles, Lyons, and Trier. Their excellent condition shows that many of the coins had little circulation.

Very few hoards of silver coins dating to the middle decades of the 4th century have been found in Britain. Buried in about AD 365, the West Bagborough hoard provides a rare sample of the coinage in circulation at that period. Siliquae, the primary silver denomination in the 4th century, were produced from early in the century, but were not struck in significant numbers until after a reform in 355 when the weight was reduced from about 3gm to 2gm. Thereafter, they become increasingly common as site finds and in hoards as the century progresses; the overwhelming majority of West Bagborough siliquae post-date 355.

The West Bagborough treasure sheds light on two areas of contemporary research into late 4th to early 5th century silver coinage - the production of copies made from silver of the same fineness as the regular coinage, but struck from locally made dies, and the peculiar British phenomenon of clipping, whereby the edges of coins were clipped to reduce the weight of the silver they contained. Current thought links the two activities - the clippings providing the raw material for the copies. Whilst this may be true from the later 4th century onwards, the West Bagborough hoard reveals that in the middle of the century the situation was more complex. None of the West Bagborough coins are clipped, yet 8% of the siliquae are copies made from high quality silver. In the 360s metal used for making copies, which were unofficially tolerated by the authorities, derived from another source. The presence of three die-linked copies of Julian (Fig 2) perhaps indicates coinage activities somewhere in the vicinity of West Bagborough. Comparison between copies in the Somerset hoard with those in the exceptional early 5th century Hoxne, Suffolk, hoard has revealed a coin in each struck from the same pair of dies, which demonstrates the wide circulation of copies and the longevity of their use.

Valued at £40,650 by the Treasure Valuation Committee, a fund raising campaign has been launched by the Somerset County Museums Service to acquire this important hoard.

Stephen Minnitt is Assistant County Museums Officer, Somerset County Museum, Taunton.

Photos courtesy of Somerset County Museum.

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Volume XIV

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NUMISMATIC CALENDAR

AUCTIONS FEATURING ANCIENT COINS
10-11 January. HERITAGE WORLD COIN AUCTIONS at FUN, Orlando. Contact: Cindy Grellman. Tel: (1) 407 321-8747; e-mail: CGrellman@aol.com (www.funtopics.com).

14-15 January. CLASSICAL NUMISMATIC GROUP. Greek, Roman, Byzantine, Medieval, and later, The Waldorf Astoria, New York (a NYINC event). Tel: (44) 20 7499 5916. E-mail: crg@historicalcoins.com. Website: www.historicalcoins.com.

16 January. BALDWIN’S, DMITRY MARKOV, AND MUNZEI UND MEDAILLEN (JOIN AUCTION). The Waldorf Astoria, New York (a NYINC event). Tel: (1) 421 3484. E-mail: tvl@wjtr.com.

17-18 January. PONTEIRO AND ASSOCIATES. The Waldorf Astoria, New York (a NYINC event). Tel: (1) 619 299-0400. E-mail: coins@ponteiro.com. Website: www.ponteiro.com.

12-15 February. GERHARD HIRSCH NACHF. Munich. Tel: (49) 089 29 21 50. E-mail: coin-hirsch@compuserve.com. Website: www.coin-hirsch.com.

CONFERENCES, LECTURES, & MEETINGS

FAIRS
9-10 January. FLORIDA UNITED NUMISMATISTS (FUN) CONVENTION. Orlando, Florida. Orange County Convention Center & Civic Center. Contact: Cindy Grellman. Tel: (1) 407 321-8747; e-mail: CGrellman@aol.com (www.funtopics.com).

17-19 January. 31st ANNUAL NEW YORK INTERNATIONAL NUMISMATIC CONVENTION (NYINC). The Waldorf Astoria Hotel, New York City. Contact: Bourse Chairman Kevin Foley. Tel: (1) 421 3484. E-mail: kfoley2@wjtr.com.

24-26 January. 46th ANNUAL MONEY SHOW OF THE SOUTHWEST. Greenspoint Expo Center, Houston, Texas. Contact: Greater Houston Coin Club, PO Box 90156, Houston TX 77290. Tel: (1) 281-444-2371. E-mail: texascoins@houston.rr.com.

8 February. LONDON COIN FAIR. London, Holiday Inn, Coram Street, Bloomsbury, London WC1. Admission from 9.30am-5.00pm, £3/£1.50 concessions. Russell Square tube. Tel: (44) 20 7831 2080. E-mail: info@simmons-gallery.co.uk. Website: www.simmons-gallery.co.uk.

27 February - 2 March. LONG BEACH COIN & COLLECTIBLE EXPO. Long Beach, California. Tel: (1) 805 962-9939. Fax: (1) 805 963-0827. E-mail: lbexpo@gte.net (www.longbeachshow.com).

EXHIBITIONS
FRANCE
BAYAY, Nord
ROMAN COINS. MUSEE ARCHEOLOGIQUE (33) 327 63 13 95. Until 28 February 2003.

IRELAND
DUBLIN
AIRGHEAD: A THOUSAND YEARS OF IRISH COINS AND CURRENCY. A permanent exhibition tells the story of coins and money in Ireland from the 10th century to the present day. NATIONAL MUSEUM OF IRELAND (153) 1 677-7444 (www.museum.ie).

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

UNITED KINGDOM
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 332-915. E-mail: fitzmuseum-coins@iflats.cam.ac.uk. Ongoing.

LONDON
BRIEF LIVES. CURRENCIES OF WESTERN EUROPE. Modern coinage, currencies, and values presented in comparison with their predecessors. THE BRITISH MUSEUM (44) 20 7323 8525 (www.britishmuseum.ac.uk). Ongoing.
Queen of Sheba. Treasures From Ancient Yemen
Edited by St John Simpson
British Museum Press, 2002. 224pp., 260 colour illus, 50 b/w plates, 9 line drawings, 2 maps.
Paperback, £29.99.

Published in connection with a major British Museum exhibition (see Minerva, July/Aug 2002, pp. 25-6) focusing on the Queen of Sheba, this is not a mere catalogue 'survey' as implied by the title, but is, to date, the most comprehensive, best documented and most lavishly illustrated study of Ancient Yemen, fascinating for scholars and the general public alike.

The book explores the legends surrounding the biblical Queen of Sheba's mythical visit to King Solomon, recorded in the Old Testament, the Gospels, and the Qur'an, her appearance in medieval, Renaissance, Persian, and Ethiopian art, and in western culture, from Sir Edward Poynter's 1890 oil painting The Queen of Sheba's Visit to King Solomon, through to King Vidor's 1959 Hollywood film Solomon and Sheba starring Gina LolLOBrigida. The archaeology and history of the real Land of Sheba, modern Yemen, is assessed and the historical analysis, supported by the archaeological evidence, systematically referred to and fully described in detailed catalogue entries listed at the end of each of the 12 chapters.

The two principal aspects of the economy of Ancient Yemen are discussed in core chapters: 'Trade, Incense and Perfume', and 'Sculpture and the Countryside'. Whether the Land of Punt, destination of an Egyptian trading expedition c. 1500 BC, was Somalia (for frankincense) or Eritrea (for an inferior quality of myrrh), the trade in aromatics from Southern Arabia effectively only began in the late 5th century BC. The exchange of Yemeni myrrh and alabaster for Egyptian products was only one aspect of the intensive Red Sea trade that was to put Rome into contact with India, resulting in Graeco-Roman influence on South Arabian culture and urban statutory.

Stone temples and city-wall architecture, and the combination of wood, limestone ashlar masonry, and mudbrick in tower-houses and palaces, were strikingly indigenous, as was the curious 'South Arabian Epigraphic' script (late 7th century BC to AD 544).

But myrrh and frankincense were of mainly dedicatory inscriptions, a cautious study traces the pagan pantea of the Sabaeans, Mineans, Qatabanians, and Hadramites. In AD 275 the Himyarite dynasty took control of Marib and of Sabaeana territory, whilst Christian proselytising initiated by the Emperor Constantine was particularly successful in Najran, the Himyarite royal family converted to Judaism late in the 4th century, followed by the aristocracy and the lower social classes. The persecution of the Christians during the reign of the Jewish King dhu Nuwas, c. AD 523, is attested in three Sabean inscriptions, as well as other sources: the churches of Zafar and Hadramawt were burnt and the Christian population of Najran massacred.

The book closes with a review of types of burial, grave-goods, and funerary stelae. What more intriguing 'bridge' between Antiquity and the modern world can there be than those mysterious alabaster faces and heads set in pillar stelae or platter, distant ancestors of Rodin's La Pensée, a young woman's head growing out of a chunk of coarse marble (Musee d'Orsay, Paris)?

Professor Claude Dauphin
CNRS-Univrsité de Nice

Labyrinth Revisited. Rethinking 'Minoan' Archaeology
Edited by Yannis Hamilakis
Paperback £28.

The aim of this well-produced book is a re-evaluation of the archaeology of Bronze Age Crete and its integration into mainstream archaeological and anthropological thinking. This is emphasised by the editor in his introduction, and by John Bennet in a useful final section, stating that the papers were 'commissioned to reflect contemporary theoretical positions' and sought to challenge the 'status quo' in Minoan archaeology. Of the other 11 contributors only two are from the British Isles, the rest holding positions in the New World, seven of them in the USA. The range of topics and the approach to them are inevitably limited by the interests of the contributors.

The papers are divided between three thematic sections: 'Constructing the Minoan Past', with a view of museums as 'devices for instilling a belief in the modern nation-state and its public institutions' by Donald Preziosi; and just criticisms of many of the Evans restorations in the Palace at Knossos by Louise Hitchcock and Paul Koundourakis. John McEwan on 'Politics and Archaeology 1898-1913' in Crete refers to museum material from Nibey Sneh as 'loot' and calls Evans 'racist' on the basis of one obviously hyperbolical remark that nowadays might indeed have landed him in prison. In the next section, 'Engendering the "Minoan Past"', Marianna Nikolaidou considers the question of pre-Palatial states in Crete, and Benjamin Alberti that of the distinction between men and women in Late Bronze Age art at Knossos. In the last section, 'Charting the Landscapes of Power in "Minoan" Crete', D.C. Haggis makes interesting observations based upon survey work in the Kavouris area.

Papers follow by Peter Day and David Wilson with a convincing plea for drinking and feasting ceremonies at Knossos in the time of the First Palace and earlier; by Carl Knappett on 'Between Gods and Politicians in Minoan Studies'; and by Alexdis Van de Moortel arguing that pottery evidence does not support the idea of Knossos in control of the Mesara region (and Phaistos) in the Neopalatial period.

Sinclair Hood, FSA, formerly director of The British School at Athens.

The Parthenon
Mary Beard

In this short book the author aims to deal with the complex history of the Parthenon from its inception in the 5th century BC right through to the present day. From the opening chapter, entitled 'Why the Parthenon Might Make you Cry', to the sixth and final one 'Meanwhile, Back in London', the text runs through the sequential stages of the Parthenon's evolution: temple, church, mosque, ruin, reconstruction (both 19th century and on-going), its current display (both in Athens and London) with, of course, the inevitable 'eight chamber' en route. Clearly this is not a book for either the specialist or student but for the general reader. The facts are fairly stated but little new is offered, with two possible exceptions. One concerns the 'new frieze' above the temple's main eastern doorway discovered in recent restoration work, fleetingly referred to (pp. 136-7) and without further reference in the chapter notes. The second exception comes in an end section ('Making a Visit?') which, Inter alia, brings the reader up-to-date on the new museum now being built in Athens - whose completion, incidentally, may bring radical change to the whole subject.

There is an index, no bibliography as such; instead each chapter has its own selected bibliographical references. In the main text, the background history is not always clear (e.g. the Persian Wars pp. 37-8), and the over colloquial style of writing results in a presentation which some might judge 'dumbed down'. We are informed that the book is part of a small series of books, under the general editorship of the present author, which will focus on some of
the world's famous sites or monuments, already the subject of many books over the centuries, but which is aimed at something 'more enlightening, stimulating, even controversial, than straightforward histories or guides'. Sadly, the reviewer did not find this an auspicious start.

Dr Art Birchall, FSA, formerly Assistant Keeper, Department of Greek and Roman Antiquities, The British Museum.

Cleaning and Controversy: The Parthenon Sculptures 1811-1939
Ian Jenkins

In November 1999 the British Museum hosted an International Colloquium to re-examine the controversial cleaning of the Parthenon sculptures in 1939 (see Minerva, Nov/Dec, 1999, pp. 43-45; March/April 2000, pp. 8-15). As well as the many papers presented, the quite different approaches to what was done, and the results thereof, a major contribution was the provision for delegates of copies of papers and letters from the Museum's archives to which the Director had given full access in 1966. Press interest generated by the publication of some of these papers in a popular book led to charges of secrecy and of covering up being bandied about. The International Colloquium was held in order to counteract many of these exaggerated claims, and to give experts of different persuasions the opportunity to air their thoughts and differences. This has now been taken a step further by this Occasional Paper, the Museum's first official publication of the events that took place over 60 years ago.

At that time Dr Jenkins had responsibility for the Greek collections in the British Museum and a personal deep and erudite knowledge of the sculptures. Here he outlines the 1939 circumstances that led to the unauthorised cleaning (which was stopped immediately that it came to official notice); the press scandal and subsequent Parliamentary questions, and the subsequent response to the cleaning. There is a most important and valuable evaluation of the documentary evidence and of the surface condition of the Parthenon sculptures. Excellent colour plates and archive photographs published here speak more than words can.

An unusual number of Appendices for a slim book, ten in all, give the full record of the memoranda that were flying about - the responses of Sir John Forsdyke (whose amusing caricature by Piet de Jong is the colour frontispiece) and Roger Hinks (who was forced to resign), the examination of culpability by the Director and Trustees, and some of the press cuttings.

This is an invaluable addition to the literature relating to the Parthenon sculptures, still very much in the news with the approaching 2004 Olympics. As Dr Robert Anderson, the Director, writes in his Foreword, it is his hope that 'those who make future reference to the scandal that once surrounded them, will first read and refer to this frank account of the facts.' This publication should, once and for all, lay to rest an old canard. Peter A. Clayton

Greek Funerary Sculpture: Catalogue of the Collections at the Getty Villa
Janet Barrett Grossman

The author is an assistant curator of antiquities at the Getty Museum and is also working on the publication of hundreds of pieces of funerary sculpture excavated in the Agora at Athens. While she is clearly familiar with many other collections, both great and small, her experience of working in the Agora must have been invaluable in the preparation of this volume, of which more than half of the 59 entries are of Attic pieces. There are also substantial numbers from East Greece and southern Italy, as well as a couple of great rarities with connections to Megara and Boeotia. Most of the items are stelai or fragments of stelai, but there are three Attic marble vases with relief decoration and three statues of lions, as well as a number of fragments of Tarentine funerary naissoi.

With commendable frankness the catalogue includes three entries on items of dubious authenticity (one returned to the dealer), and another former gift that was disavowed when the legality of its ownership was questioned. All present a salutary warning to collectors that the acquisition of unprovenanced antiquities sometimes bears an element of risk.

The introduction is aimed principally at non-specialists, and includes topics such as the location and layout of ancient cemeteries, the production of gravestones, variations in artistic quality, the representations of whole families on the gravestones of individuals, and the cult of the dead. The catalogue entries, too, are written with the non-specialist in mind, with descriptions and sensitive comments on the style and human interest of the monuments, but with technical matters and archaeological controversy relegated with references to the footnotes. The book is very well designed and produced. Detailed tables of condition, provenance, and bibliography are printed in an attractive font.

One slight error of fact may be corrected. A relief with an ancient but alien head, formerly identified as a mythological subject (Aesculapius, Serapis or Zeus), but now accepted as funerary, is stated to have been found by Real Hamilton at Roma Vecchia in 1776, the date being derived from correspondence between Hamilton and the Earl of Shelburne (later the Marquess of Lansdowne), in whose collection the relief remained for many years. That it was actually found earlier is shown by letters now in the Townley Archive at the British Museum. Hamilton offered it to Charles Townley for £200 in a letter dated 23 September 1775, explaining that he had found it about a year previously and that the head was missing. Having failed to find the head, he had now had the relief 'completely restored with a head of Esculapius not its own but accompanying the stile & marble with great harmony.' Townley declined it on 30 October because 'I cannot reconcile to myself its wanting of its own head.'

B.F. Cook, FSA, formerly Keeper of Greek and Roman Antiquities, The British Museum.

Garrison Life at Vindolanda: A Band of Brothers
Anthony Birley

Before 1973 it was the papyri recovered from the dry sands of Roman-Egyptian towns that were the major source of official documents and personal letters that throw light on individuals and brought them alive. This all changed with the remarkable discovery at the fort of Vindolanda, just south of Hadrian's Wall, of thin slivers of wood that were a hitherto unknown writing substitute for the expensive papyrus that did not survive, unless calcined, in northern climes. Here was the day-to-day book-keeping of the garrison and personal letters - the most famous being a birthday party invitation from Claudia Severa to Sulphia Lepidina, wife of the 3rd Veteris Prefect.
Monastic Visions. Wall Paintings in the Monastery of St Antony at the Red Sea
Edited by Elizabeth S. Bolman

In a mountainous wilderness some 20 miles inland from the Gulf of Suez lies the Monastery of St Antony, St Antony of Egypt (c. AD 251–356), revered in both the eastern and the western Christian churches as one of the founders of monasticism, spent his last 40-odd years in the area, and soon after his death a monastic community grew up around the site.

The complex of buildings there today includes the church dedicated to St Antony, where the remains of the saint are believed to lie, and what is now a side-chapel but was evidently an earlier church. Both are decorated with wall-paintings. The technique is secco, with the paint applied to dry plaster, and not fresco, where the plaster is wet. Most belong to a single programme, dated by inscriptions to anno martyris run 949 in the Coptic calendar, which corresponds to AD 1232/1233. There are earlier paintings, probably dating from the 6th-7th centuries, and a second 13th-century cycle showing Byzantine and Islamic influences.

The wall-paintings, which had been known to art history for some time, but not from lamps, candles and censers, as well as some overpainting, did not allow a proper evaluation. An American-funded programme of cleaning and restoration by conservators from the Eastern Institute Centrale del Restauro in Rome has transformed the paintings and made this publication possible, a collection of fascinating essays on the art in every conceivable context, with exceptional photographs by Patrick Godone.

One of the greatest benefits afforded by the cleaning is the opportunity to re-examine later Coptic art, and this has been seized by contributors to Monastic Visions. Sales of this superb book will provide revenue to maintain the church.

David Buckton, Courtauld Institute of Art

Saxon and Viking Artefacts
Nigel Mills

This volume covering the 5th to 11th centuries AD fills the gap before the author’s previous book Medieval Artefacts (see Minerva, March/April 2000, pp. 64-5) and finishes his series on Roman Artefacts and Celtic and Roman Artefacts. Following established style, the reader will find an introduction that puts the period concerned into context, followed by short essays on ‘Styles of Art’ and ‘Notes for Collectors’. The main text is divided into 11 chapters on the relevant objects in their appropriate groupings. Most of the objects concerned here are quite small and are, therefore, illustrated at x50%, although some larger objects are at actual size. Referred across from their illustration number objects are listed at the end of each chapter in a price guide that lists fine and very fine condition. The accompanying text is not merely a catalogue but readily written to introduce the objects in their context and use.

There is a lot of information packed into this book, which will prove invaluable to so many people: museum curators, archaeologists, collectors, metal detectorists, and antiquities dealers. There is nothing else available that acts so well as a quick and reliable guide and illustrated resumé of the small finds of the period.

Peter A. Clayton

BOOKS RECEIVED

Reading the Maya Glyphs. Michael D. Coe and Mark Van Stone. Thames & Hudson, 2001. 176pp, 17 b/hw pls, line drawings of glyphs throughout. Paperback, £16.95. Following his earlier seminal book, The Maya Script and the Maya Paintings (ed. 1999) Michael Coe’s new book now brings that enigmatic language and script before the interested general reader, ably supported by Mark Van Stone’s splendidly clear calligraphic drawings of Maya glyphs. At last most written in the Mayan hieroglyphic texts can be read after more than 50 years of serious study, and a complex world of calendars, chronologies, and religion has been opened up. Previously the domain of epigraphists and Maya specialists, Dr Coe’s book has now made the seemingly daunting script understandable and within the reach of layman, students, tourists, and even armchair travellers.

Aztecs & Maya: The Ancient Peoples of Middle America. N. James. Tempus, Stroud, 2002. 162pp, 27 colour pls, 74 b/hw illus. Paperback, £17.99. This is a well illustrated overview of the history of Middle America - tropical Mexico and upper Central America - comprising the great civilisations of the Olmecs, Zapotecs, Maya, Toltecs, and Aztecs. The region is examined from the earliest times to the present day, and also the influence of European colonisation on the area. What the area gave to Europe, notably maize, tomatoes, and chocolate, has often been ignored in favour of concentration on the remarkable monuments that are the epitome of these civilisations. All these aspects are taken into account as the story unfolds, leading to the catastrophic destruction of the Indian kingdoms at European hands, and how a Middle American tradition managed to survive and is evident in the area today.

Peter A. Clayton

Please send books for review to:
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14 Old Bond Street
London, W1S 4PP

MINERVA 57
UNITED KINGDOM  
BRISTOL  

CAMBRIDGE  
FITZWILLIAM MUSEUM COURTARD DEVELOPMENT. During 2003 a building project will continue 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 Asiatic art. Parts of the collection will be on display in the new building and visitors are therefore advised to contact the museum in advance. FITZWILLIAM MUSEUM (44) 1223 332-906 (www.fitzmuseum.cam.ac.uk).

HARROGATE, Yorkshire  
LAND OF THE PHARAOHS. A major exhibition of artfacts from the museum’s relatively unknown Ancient Egyptian Archaeology collection. Highlights include a sarcophagus from the ancient city of Thebes and a recently conserved and very rare cartonnage jackal head of the god Anubis. This mask and the majority of the collection were acquired by local collector Benjamin Kent in the early 1900s. ROYAL PUMPKIN ROOM MUSEUM (44) 1423 556-188. Until 23 February 2003.

HULL, Yorkshire  
NEW ROMAN GALLERIES. One of the UK’s most famous collections of Roman mosaics and artefacts is now back on display, set in magnificent new galleries. Hull has the finest regional collection of near-complete Roman mosaics in the UK. Mosaics from Roman villas based at Rushton, Brantingham, Horkstow, and Hockthorpe have been fully cleaned and reassembled to mark the launch of the new Roman Galleries, revealing details unseen for 20 years. HULL AND EAST RIDING MUSEUM (44) 1482 300 300 (www.hullcc.gov.uk). Permanent exhibition. (See Minerva, Nov/Dec 2002, p. 7.)

LONDON  
700 YEARS OF CHINESE JADE FROM THE COLLECTION OF SIR JOSEPH HUTTON. A new long-term display illustrates the history of jade in ancient China from c. 5000 BC to the present day. THE BRITISH MUSEUM, 7323-8525 (www.british-museum.ac.uk). An ongoing exhibition. (See the forthcoming issue of Minerva.)

AZTECS. One of the greatest exhibitions of Aztec culture ever seen. 350 spectacular works trace the life and times of the Aztecs, an extraordinary people, who in the space of only 200 years (from 1325 to 1521) created one of the most impressive civilizations in the world. ROYAL ACADEMY OF ARTS (44) 207 300-8000 (www.royalacademy.org.uk). Until 16 February 2003. Catalogue. (See Minerva, Nov/Dec 2002, pp. 8-12.)


KAZARI: DECORATION AND DISPLAY IN JAPAN. This exhibition explores the concept and practice of kazu, a highly developed art used to arrange decorative objects and govern the principles of their display. With important loans from some of the finest collections worldwide, the exhibition examines the visual and intellectual influences of Japanese fine and decorative arts, and celebrates the dynamic integration of Japanese aesthetics. THE BRITISH MUSEUM (44) 20 7323 8525 (www.british-museum.ac.uk). 5 February - 13 April.

LONDON ARCHAEOLOGICAL ARCHIVE AND RESEARCH CENTRE (LAARC). Following a £5 million refurbishment, scholars and the general public alike may consult by appointment the important archaeological collections in the Museum of London storerooms derived from over 4000 excavations. A unique opportunity. MORTIMER WEAVER HOUSE (www.museumoflondon.org.uk). Permanent. (See Minerva, May/June 2002, p. 41.)

PREHISTORY: OBJECTS OF POWER. A new display illustrating the varied ways in which power and authority were expressed through objects used in power and control from the earliest times up to the end of the European Bronze Age (800 BC). THE BRITISH MUSEUM (44) 20 7323-8525 (media@thelatinmuseum.ac.uk). Until 23 February 2003. (See Minerva, July/August 2002, pp. 19-21.)

NORWICH, Norfolk  
NORWICH CASTLE MUSEUM. After an extensive refurbishment, visitors are able to see parts of the castle that had never before been accessible, including the basement of the keep - where it is possible to discover how the castle was constructed. A new archaeological gallery celebrates the story of Queen Boudica and displays the treasure of her Iceni tribe. A new Egyptian Gallery has been designed to show the museum’s collection. NORWICH CASTLE MUSEUM (44) 1603 493-625.

SUTTON HOO, Suffolk  
SUTTON HOO NATIONAL TRUST VISITOR CENTRE. A new centre built to display the Anglo-Saxon treasures that lay buried in a nearby field for 1330 years. Featured are a magnificent helmet, sword, shield, Byzantine silver, and an elaborately carved gold horse. A catalogues is now available. THE NATIONAL TRUST (44) 1394 389 700 (www.suttonhoof.org). (See Minerva, Nov/Dec 2002, pp. 40-42.)

UNITED STATES  
ATLANTA, Georgia  


TREASURES FROM THE ROYAL TOMBS OF UR. Selected items from the University of Pennsylvania’s Museum of Archaeology and Anthropology from the Royal Cemetery of Ur, one of the most spectacular discoveries of ancient Mesopotamia. (See Minerva, March/April 1999, pp. 6-20.) MICHAEL C. CARLOS MUSEUM (44) 1-404 727-4282 (www.carlos.mus.emory.edu). Until 18 January.

Baltimore, Maryland  
ART OF THE AMERICAS. An exhibition featuring objects loaned to the museum from the collections of the Audubon-Stokes and Ancient Americas Foundation. More than 120 objects represent the highlights of the foundation’s collection. All the objects are from the Mesoamerican area, featuring, including Olmec, Maya, and Teotihuacan. The objects are displayed in two thematic displays: figures from the Valdivia culture (dating from 2300 BC), and the latest, 16th century Aztec and Inca sculpture. THE MUSEUM (44) 1-404 727-4000 (www.themuseum.org). Until 30 September 2002.


BIRMINGHAM, Alabama  

BOSTON, Massachusetts  
EGYPTIAN LATE PERIOD. The newly renovated gallery at the museum spans the period from 664 BC to AD 250 and includes the newly acquired stone head of Nectanebo II, the last native pharaoh of Egypt. MUSEUM OF FINE ARTS, BOSTON (44) 1-617 267-9300 (www.mfa.org).

THE QUEST FOR IMMORTALITY: TREASURES OF ANCIENT EGYPT. A blockbuster exhibition of carefully selected objects from the Met, most of which have never been exhibited outside Egypt, and including some that have never been published or previously put on display. MUSEUM OF SCIENCE (44) 617 589-0100 (www.mos.org). Until 30 March (then to New Orleans April 2003). Hardback $16.95, paperback (at venue only) $30. (See Minerva, July/August 2002, pp. 8-17. Reprint available for $5 from Minerva or at the venue.)

BROOKLYN, New York  
ASSYRIAN REINSTALLATION. As of November 2002, 12 monumental alabaster reliefs from the Northwest Palace of Ashurnasirpal II (883-859 BC) at Nimrud, in storage since 1991, have finally been cleaned, structurally consolidated, and reinstall. BROOKLYN MUSEUM OF ART (44) 718 638-5000 (www.brooklynmuseum.org).

BRUNSWICK, Maine  

BRYN ATHYN, Pennsylvania  

CAMBRIDGE, Massachusetts  
BYZANTINE WOMEN AND THEIR WORLD. Nearly 200 objects from the museum and 13 major institutions exploring the world of Byzantine women - how they adorned their body, MINERVA 58
GAINSVILLE, Florida
ART OF ASIA FROM THE HARM NESTUM COLLECTION. This long-term exhibition is presented as a series of focused installations featuring art from various museums and countries. Its two points of focus are Chinese jade, metalwork, ceramics, and painting from the Neolithic period to the Ming dynasty and Hindu and Buddhist sculpture from India, Nepal, Tibet, Thailand, and China. SAMUEL P. HARN MUSEUM OF ART, UNIVERSITY OF FLORIDA (1) 32661-2700. Until December.

HOUUSON, Texas

LOS ANGELES, California
ANCIENT CHINA FROM THE PERMANENT COLLECTION. A temporary exhibition, including some of the recent acquisitions from the Fleischmann collection, until the full Getty Villa Museum in Malibu is reopened, now scheduled for 2003. THE GETTY CENTER (1) 310 440-7300 (www.getty.edu).

PREHISTORIC ARTS OF THE EASTERN MEDITERRANEAN. This exhibition will feature the earliest objects in the Museum’s collection, and explore the relationship between the art of the Cyclades and other prehistoric Mediterranean cultures, including Neolithic Greece and Chalcolithic Cyprus. 11 February - 4 May, THE GETTY CENTER (1) 310 440-7300 (www.getty.edu).

MALIBU, California
J. PAUL GETTY VILLA MUSEUM CLOSED. It should be noted that the Getty Villa Museum, which houses the noted collection of Greek and Roman antiquities, closed in July 1997 for extensive renovation, will probably reopen in 2003 as a centre for comparative archaeology and culture. (See above. THE J. PAUL GETTY MUSEUM (1) 310 459-7611.

MINNEAPOLIS
EGYPTIAN ESTATE: MASTERWORKS OF ANTIQUE ART FROM THE BRITISH MUSEUM. A major exhibition of 140 works of art from the most famous collection outside of Egypt. MINNEAPOLIS INSTITUTE OF ARTS (1) 612 870-3131 (www.artsMIA.org). Until 16 March (then to Chicago). Catalogue. (See Minerva, May/June 2001, pp. 9-16. Reprints of this article are available from Minerva or at the venue for $3.50.)

NEWARK, New Jersey
CLAIR DE LUNE AND THE ANCIENT MEDITERRANEAN CULTURES. A reinstallation of the museum’s renowned European Schaeffer Collection from 1500 BC through to the Roman period. Includes demonstrating ancient techniques for working glass. THE NEWARK MUSEUM (1) 973 596-6550 (www.newarkmuseum.org).

SOUTHEAST ASIAN IMAGES IN STONE AND TERRACOTTA. Objects from the museum’s collection, including recent gifts. THE NEWARK MUSEUM (1) 973 596-6550 (www.newarkmuseum.org). Until June.

NEW YORK, New York
NEW CYPRUS GYPTIAN. The reinstallation of over 600 works of art from the finest collection outside of Cyprus. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). Catalogue. (See Minerva, May/June 2000, pp. 18-23.)

FROM COURT TO CARAVAN: CHINESE TOMB SCULPTURES FROM THE COLLECTION OF ANTHONY M. SACKLER. 40 earthenware sculptures which protected and served the spirit of the deceased, from the Han through the Tang periods (AD 618-906) including guardian figures, horses, camels, and dogs. ASIA SOCIETY MUSEUM (212) 288-6400 (www.asiasociety.org). Until 9 February.

GLIMPSES OF THE SILK ROAD: CENTRAL ASIA IN THE FIRST MILLENNIUM AD. A major installation featuring over 40 sculptures, paintings, ivory ryhmons, metalwork, textiles, and stucco, primarily from the museum’s collection. Curated by the Persians in Sam Kushtans, Sogdians, Chinese, and others, in an amalgam of differing influences. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org).

THE LEGACY OF GENGHIS KHAN: COURTLY ARTS AND CULTURE IN WESTERN ASIA, 1256-1333. Some 200 works from museum collections worldwide, including works in stone, metal, wood, ceramics, textiles, jewellery, rare texts, and books, exploring the influence of China’s Yuan dynasty, founded by Kublai Khan, a grandnephew of Genghis Khan, on the art and culture of Iran’s Ilkhanid dynasty, founded by another grandnephew, Hulagu. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). Until 16 February. Catalogue.

SAN FRANCISCO, California
REOPENING OF THE ASIAN ART MUSEUM. The museum will reopen at a new, recently completed location at San Francisco’s Civic Center on 20 March. The new building will allow the museum to display more of its collection, and provide facilities for a projected extension in the provision of public programmes. ASIAN ART MUSEUM OF SAN FRANCISCO (1) 415 379-8801 (www.asianart.org).

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


TAMPA, Florida
MAGNA GRAECIA: GREEK ART FROM SOUTH ITALY AND SICILY. Some 80 masterworks from Italian museums, including stone, bronze, and terra cotta sculpture and vases, and featuring the early 5th century BC marble youth of Agrigento. TAMPA MUSEUM OF ART (1) 813 274-8130 (www.tamarumuse um.com). 2 February - 20 April (final venue). Catalogue $50 hardcover, $34.94 softcover. (See Minerva, November-December 2001, pp. 16-19. Reprints of this article are available from Minerva or at the venue for $5.)

WASHINGTON, D.C.
THE ANCIENT NUBIAN CITY OF KHERMA, 2500-1500 BC. Pottery, jewellery, and unusual ivory inlays in the form of animal figures from Sudan. NEW WORLD MUSEUM OF AFRICAN ART (1) 202 357-4600 (ww.si.edu/nmafa). An ongoing exhibition.

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

CHINESE BUDDHIST SCULPTURE IN A NEW LIGHT. The popularity of old Chinese devotional Buddhist images for Western collectors in the late 19th century spurred on the production of forgeries. This unusual exhibition addresses the issues of authenticity and attribution, since new studies have allowed for more refined analysis and explication of the geographical and historical contexts in which these images were made. FREER GALLERY OF ART (1) 202 357-4880 (www.si.edu/asia). Until 4 May. THE FREER GALLERY OF ART: CONTINUING EXHIBITIONS. ANCIENT CHINESE POTTERY AND BRONZE ARTS OF THE ISLAMIC WORLD, BUDDHIST ART, INDIAN ART. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION. (1) 202 357-2700.

KNEW IZU: SACRED SITES ALONG THE SILK ROAD. Over two dozen large format photographs of ancient and medieval sites in Tibet, Ladakh, and western China. SACKLER GALLERY, SMITHSONIAN INSTITUTION (1) 202 357-2700 (www.si.edu/asia). Until 5 January.

THE SENSUOUS AND THE SACRED: CHOLAN BRONZES FROM SOUTH INDIA. 60 bronze from the 9th to 13th centuries from important public and private collections in the US and Europe. ARTHUR M. SACKLER GALLERY, SMITH SONIAN INSTITUTION (1) 202 357-2700 (www.si.edu/asia). Until 9 March. Catalogue.

WILLIAMSTOWN, Massachusetts
ANCIENT SPIRITS FROM THE PALACE OF ASPERSHONS. This exhibition, in collaboration with the Aspershon Estate, presents an ancient Assyrian relics in the museum collection can now be compared with computer-generated depictions as they appeared in their original 9th century BC context. WILLIMANS COLLEGE MUSEUM OF ART (1) 413 597-2429 (www. williams.edu/WCMIA). An ongoing exhibition.
AUSTRIA
SALZBURG
NEW EXHIBITION OF THE PREHISTORIC DEPARTMENT. SALZBURGER MUSEUM CAROLINO AUGUSTEUM (43) 662 843 145 (0.unmca.at). A permanent installation.

VIENNA
GUATEMALA - LAND OF THE QUESTZALT. A comprehensive exhibition from Mayan to colonial times with objects from museums in Guatemala, Mexico, and Spain. MUSEUM FÜR VOLKERSKUNDEN (43) 222 521 770 (www.ethno-museum.ac.at). Until 13 January.

AFGHANISTAN. MUSEUM FÜR VOLKERSKUNDEN (43) 222 521 770 (www.ethno-museum.ac.at). March-June.

THE ART OF GEM-CUTTING FROM THE MIDDLE AGES TO THE BAROQUE. An exhibition from the museum’s collections of carved gemstones, the most outstanding and precious of which belonged to the Emperor Rudolf II. The exhibition’s collection included a unique group of the largest monolithic rock crystal vessels from the Middle Ages, which will form the focal point of this exhibition. KUNSTHISTORISCHES MUSEUM (43) 1 525-240 (www.khm.at). Until 27 April.

THESEIUR POLONIAE - THE TREASURES OF POLAND. The first survey of Polish treasures (from the Late Middle Ages to the 18th century) features works on loan from museums in Cracow, Gdansk, Posen, and Warsaw; from churches, monasteries, libraries, and private collections elsewhere in the country; and from museums collections elsewhere in Europe. Thematic focal points include the role of the church as artistic treasury, the city as a cultural centre, and the royal court. KUNSTHISTORISCHES MUSEUM (43) 1 525-240 (www.khm.at). Until March.

BELGIUM
BRUSSELS
THE ARTISTS OF DEIR EL-MEDINA. The site of Deir El-Medina, excavated by the French Institute, Cairo, 1912-1952 and still undergoing study, included the community of artists, craftsmen, and workmen responsible for the excavation and decoration of the royal tombs in the Valley of the Kings. This major travelling exhibition examines the everyday life and working practices of the inhabitants of this small enclosed village. MUSEES ROYALUX D’ART ET D’HISTOIRE (32) 2 741 7211 (www.jmkmg-mrah.be). Until 12 January (then to Brussels for dialogue). (See Minerva, May/June 2004, pp. 20-24.)

CANADA
HULL, Quebec
THE MYSTERIOUS BOG PEOPLE. A long-term exhibition featuring objects that were sacrificed in sacred bogs. As well as pottery, flint tools, jewellery, and coins, artefacts include a canoe from northwestern Europe of c. 850 BC. CANADIAN MUSEUM OF CIVILIZATION (1) 819 776-7000 (www.civilization.ca). Until September.

THE NORTHER NOVAIS. An exhibition presenting, in two sections, ancient and modern examples of the medium. Of the former section, a highlight is a large exhi

DENMARK
COPENHAGEN
ANCIENT CYPRUS AT THE DANISH NATIONAL MUSEUM: THE A.G. LEVEN


MOLDAY
THE IRON AGE IN NORT JUTLAND. A new permanent exhibition of the art and history of the area, including reconstructions of farms, houses, workshops, and graves based upon 40 years of excavations. HISTORY CENTER (www.jernaldenschy.dk).

ROSKILDE

EGYPT
CAIRO
THE HIDDEN TREASURES OF THE EGYPTIAN MUSEUM. To celebrate the centennial anniversary of the Egyptian Museum, an exhibition of up to 500 antiquities will be displayed for the first time, including 170 pieces that were stored in the basement of the museum, objects from some 15 major archaeological sites, and 145 objects from the Roman period in Alexandria. THE EGYPTIAN MUSEUM (20) 2 575 7035. Until December.

THE ROYAL MUMMIES. Eleven pharaonic mummys, including Ramesses, are on permanent exhibition having been removed from display in 1980. THE EGYPTIAN MUSEUM (20) 2 575-7035.

LUXOR
MUSEUM OF THE MORTUARY TEMPLE OF MERENPTAH. A new small museum was dedicated previously to including sculpture, fragments of reliefs from the temple, and architectura
tural elements; the first on-site museum in the Theban area.

FRANCE

AGEN, Lot-et-Garonne
THE ORIENTAL VISION: FROM THE CITY TO THE LAND. MESSINES ET TOULOUSE, HAU-GORDE. TOULOUSE. MUSEE DES BEAUX-ARTS (33) 553 694-723. Until 1 February.

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

Bordeaux, Gironde
WORKING ARCHAEOLOGY: THE TRAMWAY AND PARKING AREAS. MUSEE DE LA DUCONTE (33) 556 015-100. Until 30 March.

JARVILLE LA MALGRANGE, Meurthe-et-Moselle
A CELTIC PRINCESS IN LORRAINE. MUSEE DE LA CIVILISATION GALLO-ROMAINE (33) 385 560-142. Until 16 March.

LA CHAUSE TIRANcourt
6000 YEARS OF PREHISTORY IN SOMME. PARC ARCHEOLOGIQUE SAMARA (33) 322 518-283. A new permanent exhibition.

MARSEILLE, Bouches-du-Rhône
THE ETRUSCANS IN THE SEA: WRECKS FROM ANTIBES TO MARSEILLE. MUSEE D’HISTOIRE DE MARSEILLE (33) 941 904-222. Until 31 January. (See Minerva, this issue, pp. 20-21.)

MARTIGUES, Bouches-du-Rhône
PASSAGES WITHOUT RETURN. A permanent exhibition focusing on the events made in the north-west part of the Paris region at the end of the Neolithic period, c. 3500-2500 BC. MUSEE DE PREHISTOIRE DE L’ILE-DE-FRANCE (33) 164 284-037.

NICE, Alpes-Maritimes

PARIS
SHABBAT: PHARAIWAN WORKERS FOR ETERNITY. SALLE RICHELIEU, MUSEE DU LOUVRE (33) 140 205-317 (0.unmca.fr). Until 7 March June. (See Exhibition Focus, and article in the forthcoming issue of Minerva.)

ROANNE, Loire
PREHISTORIC, EGYPTIAN, AND GALLO-ROMAN ART. MUSEE JOSEPH DECHE

ROUEN, Seine-Maritimes

TENDE, Alpes-Maritimes
THE BULL KING AND THE GREAT GOD.

DESSAY, COSMOGONIC MYTHS FROM THE FIRST FARMERS AND SHEPHERDS. MUSEE DEPARTEMENTALE DES MERVEILLES (33) 493 047-916. Until 10 March.

TOULOUSE, Haute-Garonne
GALIC TIMES IN PROVENCE. MUSSE

SAINT RAYMOND (33) 561 113-442. Until 5 January.

GERMANY
BERLIN
INDIANS OF NORTH AMERICA: FROM MYTH TO MODERN TIMES. A long-term special exhibition at the MUSEUM FÜR VOLKERSKUNDEN (49) 30 830-1231. Until 30 November 2005.

BOCHUM, Nordrhein-Westfalen
BUCHERO: THE CERAMIC OF THE ETRUSCANS. 146 examples of Buchero ware from the 7th to 6th centuries BC, including several from the museum’s collection, 67 from Berlin, and 27 from the SAMMLUNGEN RUHR-UNIVERSITAT BOCHUM (49) 234 700-4738. Until 15 January.

BONN
THE BONNER COLLECTION OF ‘AEKY

PATICA’. The University of Bonn has opened a new permanent exhibition hall for Egyptian art, with 31 vetrines covering three themes: house, temple, and tomb. AEGYPTISCHES MUSEUM (49) 228 737-282 (www.phil-fak.uni-bo-III.nn.de). Closed during school breaks (5 Aug - 15 Sept and 15 Dec - 15 Jan).

ERBACH (ODENWALD), Hessen

FREIBURG, Baden-Württemberg
ROMAN PORTRAITS FROM BERLIN. 16 Roman marble portraits from the Antiquities of the INCAS. ROMER- UND-PELZAEUS-MUSEUM (49) 5121 93 690 (www.roemer-pelzaeus-museum.de). An ongoing exhibition.

HILDESHEIM, Niedersachsen
ANCIENT PERU: CULTURE IN THE KINGDOM. The famed Egyptian collection of the museum reopened in March 2001 after renovation. ROEMER-UND-PELZAEUS-MUSEUM (49) 5121 93 690 (www.roemer-pelzaeus-museum.de).

KASSEL, Hessen
OPENING OF THE ANCIENT ART COLLECTION. The newly renovated rooms include celebrated sculpture, including the KASSEL ANTEKER-SAMMLUNG, STÄLICHE MUSEEN KASSEL (49) 561 71543 (www.kassel. de/kultur).

MAINZ, Rheinland-Pfalz
EARLY MIDDLE AGES. A permanent exhibition with over 2200 objects, a major installation and expansion with many pieces acquired from exca-
vations over the past 30 years.

ROHROHICH-GERMANISCHES ZENTRUM MUSEUM (49) 613 1232-231.

NUERNBERG, Bayern

JORDANIAN ARCHAEOLOGY. A new ongoing overview of the rich discoveries of the period from c. 5000 BC to the 6th century AD, with special emphasis on Petra. NATURHISTORISCHES MUSEUM (49) 911 227-970 (www.nhm-nuernberg.de).

TRIER, Rheinland-Pfalz

FORMA URBS: ROMAN TRIER IN ARCHAEOLOGICAL CITY PLANS.

RHEINISCHES LANDESMUSEUM TRIER (49) 651 97740 (www.landesmuseum-trier.de). Until 6 January.

GREECE

ABDERA

FINDS FROM WEST THRACIAN NECROPOLIS Klaazomenae sarcophagi, vases, terracottas, and jewellery from the 7th century BC to the 12th century AD and other objects from the Archaeological Society of Athens. ARCHAEOLOGICAL MUSEUM (30) 5410-51003. An ongoing exhibition.

PIRAEUS ARCHAEOLOGICAL MUSEUM.
The museum houses a major collection of Greek and Roman art and sculptures from Piraesus, as well as from west-south Attica and Salamis. Recent finds include those from the Minoa sanctuary on Kythera and the Mycenaeans sanctuary at Methana. Also on display are vases from the Geroulanos collection, Daphne. ARCHAEOLOGICAL MUSEUM OF PIRAUE (34) 1 452-1598.

THE NIKE TEMPLE FRIEZES. The east and west friezes, and some of the south and west friezes, have been removed from the temple due to the present air pollution and are now installed at eye level in the museum. THE ACROPOLIS MUSEUM (30) 1 923-8724. A permanent installation.

REOPENING OF THE BENAKI MUSEUM.

After several years of reconstruction and elaboration, the museum of the benaki has reopened, adding to its new vortices hundreds of objects long in storage. BENAKI MUSEUM (30) 361-2694.

HUNGARY

SZEGED

ANCIENT BRONZES 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. THE FERENC MOA MUSEUM. Until 16 February. (See Minerva, Sept/Oct 2002, pp. 16-17.)

IRELAND

DUBLIN

ANCIENT EGYPT. A recently opened permanent display of Egyptian antiquities drawn from the Museum’s own collections. NATIONAL MUSEUM OF IRELAND (3353) 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 treasures, Ireland’s Gold, Prehistoric Ireland, and Viking Age Ireland. NATIONAL MUSEUM OF IRELAND (355) 1 677-7444 (www.museum. ireland.ie). Ongoing.

ISRAEL

HAIFA

HECHT MUSEUM: PERMANENT SPECIAL EXHIBITIONS. ANCIENT CRAFTS AND INDUSTRIES; PHOENICIANS ON THE NORTH COAST OF ISRAEL IN THE BIBLICAL PERIOD. (922) 4 825-7773 (http://research.haifa.ac.il/~hecht/).

JERUSALEM

PLAYGROUND OF THE GODS: THE BALLGAME IN PRE-COLUMBIAN ART. Mayan, Toltec, and Aztec objects include the world’s oldest ball marker, figures of players, stone relics of equipment, and ceramics depicting mythological tales about the game. In addition to the museum’s objects, there are loans from the Jay Kislak Foundation. The Miami, and Michael Fuchs, New York. A film accompanies the exhibition. ISRAEL MUSEUM (972) 2 670-8811 (www.imj.org.il). Ends January.

ITALY

CERVIGNONA

SPORT IN ANCIENT PICENIUM.


BAIA FLEGREA, Naples

PARCO ARCHEOLOGICO FLEGREO. The archaeological park is now open to the public. Glass-bottomed boats afford visitors a view of marine archaeology. (39) 081 524-8169 (www.balaosommersa.it). (See Minerva, Nov/Dec 2002, pp. 23-25.)

BRESCIA

MUSEO DELLA CITTÀ IN SANTA CROCE. The recently opened first phase in a long-term project, which will include a museum inside the 8th and 12th century convent of Santa Croce, and the creation of an extensive archaeological park. The Roman, Longobard, and Venetian sections in the museum have just opened. Amongst the many important objects on view are the superb bronze statue of a winged Victory, mosaics, wall paintings, and a precious cross that belonged to the Longobard king Desiderius. MONASTERO DI SANTA GIULIA (39) 30 280-7540.

BRINDISI

FROM THE SEA TO A MUSEUM. On permanent display after careful restoration, two rare Roman bronze statues of the late Republican period found in 1972 in the sea near the coast. MARSELO ARCHEOLOGICO PROVINCIALE F. RIBEZZO (39) 831 563-545.

CRECCHIO

ARCHAEOLOGICAL MUSEUM: CASTELLO DUCALE. The museum includes 6th-7th century AD locally excavated objects including jewels, bronze, ceramics, and glass objects demonstrating Byzantine influences. There are also a considerable number of Etruscan objects from the excavations at Vulci.

Franca Maria Faracci collection, recently bequeathed to the museum (39) 871 941-392.

FIORANO MODENSE


FLORENCE

ARCHAEOLOGICAL MUSEUM OF VILLA CORSINI. The rooms of this magnificent villa at Castello contain a large quantity of Etruscan and Roman statuettes hidden from view for decades. VILLA CORSINI (39) SS 23-575.

THE MYTH OF EUROPA. 150 works illustrating the myth of the Phoenician princess Europa’s abduction by Zeus, including Etruscan mirrors and wall paintings from Pompeii. GALLERIA DEGLI UFFIZI (39) 055 2654321. Until 6 January.

MONTAGNANA, Padova

MUSEO CIVICO E ARCHEOLOGICO. The museum, created in 1980 following the discovery of the Roman necropolis of the nearby gent Vassidio, has now been rearranged. Objects of a view range from the Bronze Age to the Middle Ages (39) 42 980-4128.

NAPLES

SPORT IN ANTIQUITY FROM GREEK MYTHS TO THE ROMAN WORLD. Sport in ancient Italy through 60 masterpieces in bronze, marble, ceramics and frescoes. MUSEO ARCHEOLOGICO NAZIONALE (39) 800 600-601. Until 31 January.

PERUGIA

MUSEO ARCHEOLOGICO NAZIONALE. The recent exhibition spaces have been added to the museum. Now on view is the Giuseppe Bellucci collection of armlets and magical instruments and the Etruscan tomb of the Cai Cutil family and its funerary furniture (39) 75 575-9682.

ROME

COLOURED MARBLES FROM IMPERIAL ROME. The exhibition explores the symbolic and aesthetic significance of coloured marbles in ancient Rome, carving techniques and quarries. MERCATI DI TRAiano (39) 669 780-532. (See Minerva, this issue, pp. 22-24.) Until 19 January.

MUSEO NAZIONALE ETROUSCO DI VILLA GIULIA. The reorganisation of the museum is now completed and all rooms are open (39) 6 322-6571.

REOPENING OF THE DOMUS UNDER THE BASILICA OF THE SAINTS GIOVANNI E PAOLO. It is possible to visit the site by appointment from Monday to Friday (39) 6 721-6601. Ongoing.

REOPENING OF THE ROMAN BATHS AT AND OF THE HOUSES OF JULIUS PULBIUS AND MENANDRUS. An exhibition that will be featured in a forthcoming issue of Minerva.
and the baths were closed for years because of restoration work. The House of Menander is one of the most important of the large mansions decorated with wall paintings that have survived in the ruined city. PORTA MARINA. E-mail: muselone- line@adknoros.com. Visits on weekends by appointment.

TURIN

VENICE
THE PHARAOHS. Staged in one of Italy’s most prestigious exhibition venues, this major show at the Palazzo Grassi in Venice features important objects from museums throughout the world, including Cairo. The exhibition focuses on the concept and personhood of ‘the ruler’ in ancient Egyptian society, examining his role as a religious and political leader and providing a glimpse into everyday life at court. PALAZZO GRASSI (39) 041 199-139 (www.palazzograssi.it). (See Minerva, this issue, pp. 13-19.) Until 25 May.

JAPAN
NAGOYA

NETHERLANDS
LEIDEN
RIJKSMUSEUM VAN OUDHUIDEN: NEW EXHIBITIONS. After a five-year programme of extensive refurbishment, in May 2003 the Rijksmuseum van Oudhuiden unveiled its new exhibits of renowned national collections from ancient Egypt, the Near East, the classical world and the early Netherlands. RIJKSMUSEUM VAN OUDHUIDEN (31) 71 516-3163 (www.rmo.nl). A permanent exhibition. (See Minerva, July/August 2001, pp. 8-13.)


POLAND
POZNAN
DEATH AND LIFE IN ANCIENT EGYPT. MUSEUM ARCHEOLOGICZNE (48) 61 526-430. Until 30 October.

WARSAW
GALLERY OF ANCIENT ART. An important collection completely renovated in 2000, including many major works of art, among the wall paintings and other objects are a find from the MUSEUM NARODOWE W WARSZAWIE (NATIONAL MUSEUM IN WARSAW) (48) 22 621 10 31 (www.mnwm.art.pl).

RUSSIA
ST. PETERSBURG
THE FATE OF ONE COLLECTION: 500 CARVED STONES FROM THE DUKE OF ORLEANS. Last chance to see this long-term exhibition dedicated to one of the founding collections of the State Hermitage museum. 500 gemme (carved stones) dating from the 4th century BC to the mid-18th century. The exhibition includes rare pieces from the Hellenic epoch, and pieces dating from Republican and Augusteine Rome. THE STATE HERMITAGE MUSEUM (7) 812 110 9079 (www.hermitagemuseum.org). Until 12 January.

SWEDEN
UPPSALA
THE MEDITERRANEAN AND THE NILE VALLEY. A new permanent exhibition featuring a selection of fine objects from the Victoria Museum of Egyptian Antiquities. UPPSALA UNIVERSITY MUSEUM. E-mail: museum@gustavianum.uu.se.

SWITZERLAND
BASIL
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 now on view, within a specially designed wing. ANTIKNMUSEUM UND SAMLUNG LUDWIG (41) 62 2202-2202 (www.antikenmuseumbasel.ch).

SCHAEFFHAUSEN
THE IBNOETHER COLLECTION: FROM THE DEAD SEA TO THE SILENT OCEAN. An ongoing exhibition of about 800 objects from the collection of Marcel Ebnoether, ranging from Pre-columbian, to ancient Egyptian, and Near Eastern, antiquities. MUSEUM ZU ALLHEILIGEN (41) 52 635-0777 (www.allheiligen.ch).

LECTURES
UNITED KINGDOM
BRISTOL
FORTS, FOUNTAINS AND FOOTPRINTS: RECENT WORK IN KHARGA OASIS. Salima Ikram. University of Bristol. 2.15pm. Tel: (44) 117 942 1927.

LONDON


17 January. NAPOLEON AND EGYPT IN FRENCH EGYPTIAN EXPLORATION. France. Catherine Bryan. Lecture Theatre G6, Institute of Archaeology UCL, Gordon Square, London WC1. (44) 20 7679 2332. E-mail: egypt@archsoc.ucl.ac.uk


21 January. ILLUSTRATION OF MYTH IN GREEK ART. Susan Woodford. Classical Association (London Branch), Garwood Theatre, UCL. 5pm.

22 January. HISTORY AND IMAGE ON THE NIKE TEMPLE FRIEZE. Peter Schultz. Room 331, Institute of Classical Studies, Senate House, Malet Street, London WC1. 5pm.


30 January. FIGURED POTTERY OF THE CLASSICAL PERIOD FROM ANCIENT CORINTH. Ian McPhee. The A.D. Trendall Lecture. Australian Academy for the Arts and Humanities, Senate House, Malet Street, Malet Street, London WC1. 5pm.

31 January. THEMES IN THE ARCHAEOLOGY OF THE COPICHT KING: TOWARDS AN AFRICAN CONTEXT. Niall Fenner. Egyptian Cultural Institute, Senate House, London WC1. Friends of the Petrie Museum lecture, followed by New Year Party. Ticket only. Voicemall (44) 20 7679 2369. E-mail: janpilton@hnet.demon.co.uk. 6.30pm.

5 February. A NEW METEORE FROM BASSAE IN THE METROPOLITAN MUSEUM OF ART. Olga Palagia. Institute of Classical Studies. 5pm.

XVI International Congress of Classical Archaeology

Calendar

Classical archaeologists, art historians, conservation scientists, and scholars from around the world will assemble in Boston and Cambridge, Massachusetts for the XVI International Congress of Classical Archaeology, the Asociacion Internacional de Arqueologia Clasica (AIAC) from 23-26 August 2003. Held every five years, AIAC’s first meeting in the United States will be hosted by Harvard University Art Museums.

"Common Ground: Archaeology, Art, Science, and Humanities" will be devoted to recent research and discoveries in classical archaeology, art, and art history: ethnography, museums studies, conservation, material culture, and ancient technology. This four-day event will include keynote speakers, paper presentations, colloquia, and exhibits. Optional trips to visit collections of ancient art in New England and New York will also be offered. For further information, please visit our website at: http://www.aiacusa.harvard.edu/sites/aiacusa/congress.html.
CALENDAR


7 February. AZTECS: MASTER CARVERS. Elizabeth Baquedano. Royal Academy of Art, Piccadilly, London W1. Tickets £12 (£6 students). Tel.: (44) 20 7300 5839. E-mail: events.lecture@royalacademy.org.uk. 6.30pm.

12 February. NOMERIC CYPRUS. Vassos Karageorghis. 8th Annual Denys Haynes Memorial Lecture. British Museum (BP Lecture Theatre, Clore Education Centre). 6.15pm. Free, but ticket is required. Contact Department of Greek & Roman Antiquities.

18 February. RECENT RESEARCH ON THE MEGALITHIC CULTURE OF MALTA. Anthony Bonanno. The Ita Lectures. Accordia Research Institute with the Institute of Archaeology (UCL, G6). 5.30pm.

21 February. THE AZTEC GODS. Warwick Bray. Royal Academy of Art, Piccadilly, London W1. Tickets £12 (£6 students). Tel.: (44) 20 7300 5839. E-mail: events.lecture@royalacademy.org.uk. 6.30pm.

24 February. THE DEAD SEA SCROLLS AFTER 56 YEARS. Geza Vermes. Tel.: (44) 20 7691 1467. Stevenson Lecture Theatre, the Clore Education Centre, The Great Court of the British Museum, London WC1. Tel.: (44) 20 7935 5379. E-mail: PEF@pefund.fsnet.co.uk. 6pm.

3 March. GOLD AND OTHER TREASURES OF THE AZTECS. Adrian Locke. Royal Academy of Art, Piccadilly, London W1. Tel.: (44) 20 7300 5839. E-mail: events.lectures@royalacademy.org.uk. 12.30pm.

13 March. CYLINDER SEALS AND TERRACOTTA: PORTABLE PICTURES IN BABYLONIA. Roger Moorey. British Academy, 10 Carlton House Terrace, London SW1. Tel.: (44) 1440 785 244. E-mail: bsa@brit.ac.uk. 5.30pm.

17 March. THE EVERYDAY LIFE OF THE AZTECS. Joanne Harwood. Royal Academy of Art, Piccadilly, London W1. Tel.: (44) 20 7300 5839. E-mail: events.lectures@royalacademy.org.uk. 12.30pm.

19 March. CLASSICAL PHOENICIAN SCARABS EAST OR WEST? Professor Sir John R. Harris. Stevenson Lecture Theatre, the Clore Education Centre, The Great Court of the British Museum, London WC1. Tel.: (44) 20 7935 5379. E-mail: PEF@pefund.fsnet.co.uk. 6pm.

21 March. A JOURNEY TO THE AZTEC UNDERWORLD. Leonardo López Luján. Royal Academy of Art, Piccadilly, London W1. Tickets £12 (£6 students). Tel.: (44) 20 7300 5839. E-mail: events.lectures@royalacademy.org.uk. 6.30pm.

28 March. AZTEC SACRED LANDSCAPES. Richard Townsend. Royal Academy of Art, Piccadilly, London W1. Tickets £12 (£6 students). Tel.: (44) 20 7300 5839. E-mail: events.lectures@royalacademy.org.uk. 6.30pm.

MANCHESTER
13 January. FIGHTING PHARAOHS: WEAPONS AND WARFARE IN ANCIENT EGYPT. Bob Partridge. Manchester Ancient Egypt Society, The Renold Building, UMIST, Sackville Street, Manchester. Tel.: (44) 161 225 0879. E-mail: Bob@eegipl@aol.com. Website: www.maes.org.uk. 7pm.

22 January. HERODIUM: THE SEARCH FOR HEROD'S TOMB. Ehud Netzer. Anglo-Israel Archaeological Society Manchester Lecture Series. Arts Lecture Theatre, University of Manchester. Tel.: (44) 20 7691 1467. 7pm.

10 February. SIR JOHN GARDNER WILKINSON: PIONEER EGYPTOLOGIST. Ian Shaw. Manchester Ancient Egypt Society, The Renold Building, UMIST, Sackville Street, Manchester. Tel.: (44) 161 225 0879. E-mail: Bob@eegipl@aol.com. Website: www.maes.org.uk. 7pm.

10 March. COPTIC EGYPT. Barbara Watterson. Manchester Ancient Egypt Society, The Renold Building, UMIST, Sackville Street, Manchester. Tel.: (44) 161 225 0879. E-mail: Bob@eegipl@aol.com. Website: www.maes.org.uk. 7pm.

USA
BOSTON
15 January. EXCAVATING THE BURIAL OF LADY SITWERU: METHODS IN CONTEMPORARY ARCHAEOLOGY. Diana Craig Patch. In conjunction with the exhibition The Quest For Immortality: Treasures of Ancient Egypt. MUSEUM OF SCIENCE. Tel.: (1) 617 589 0300. 7pm. (time tbc).

22 January. THE PHARAOHS AND THE GODS: REPRESENTATIONS OF LIFE IN ANCIENT EGYPT. David P. Silverman. In conjunction with the exhibition The Quest For Immortality: Treasures of Ancient Egypt. MUSEUM OF SCIENCE. Tel.: (1) 617 589 0300. 7pm. (time tbc).

18 January. EGYPT’S LAST ROYAL PYRAMID: THE MONUMENTS OF KING AHAKESE AND HIS FAMILY AT ABYDOS. Stephen P. Harvey. The Oriental Institute. Tel.: (1) 773 702-9520. 8pm.

WASHINGTON D.C.


CANADA
TORONTO
17 January. PILLARS OF HEAVEN: COLUMNAR ARCHITECTURE IN ANCIENT EGYPT. Laura Chinery. Society for the Study of Ancient Egyptian Antiquities lecture. Room 142, Earth Sciences Center, University of Toronto. 6.30pm.

MINERVA

4, 11, 18, 25 February. INTRODUCING THE AZTECS. Joanne Harwood teaches a four-session introductory course covering key areas of Aztec culture. Royal Academy of Art, Piccadilly, London W1. Full-course, £60. Single session, £15. Tel.: (44) 20 7300 5839. E-mail: events.lectures@royalacademy.org.uk. 10.30am-12.30pm.

18 January. NEW KINGDOM NUBIA. Robert Morkot. Study day at the Egyptian Cultural Bureau, 4 Chesterfield Gardens, London W1. Tel.: (44) 20 7491 7720. E-mail: egypt.culture@ukonline.co.uk.

18 January. T.E. LAWRENCE AND ARCHAEOLOGY. David Jacobson. This day school will explore Lawrence’s brief career in archaeology and assess his particular contribution to this and related fields. Reewley House, 1 Wellington Square, Oxford OX1 2JA. Tel.: (44) 1865 270330. E-mail: ppydayweek@conted.ox.ac.uk.

Isabel Whitelegg, Minerva, 14 Old Bond St, London, W15 4PP
Fax: (44) 20 7491-1595.
E-mail: minerva.mag@virgin.net

APPOINTMENTS
Rainer Vollkommer has been appoint- ed as Director of the National Museum of Prehistory Dresden and the Saxony Archaeological Archive (the state collection of archaeological artefacts). He will also oversee the construction of the ‘House of Archaeology’ in Chemnitz. Formerly chief assistant curator at the Institute for Classical Archaeology and the Antikomuseum at Leipzig, he then associate professor at the University of Freiburg in Breisgau, he was most recently employed by Jean-David Cahn in Basel.

IN MEMORIAM
Nicholas Bogdan, 55, archaeologist. As the driving force behind the annual Lost Palace of Fetterneck excavation, just outside Kenmey, Aberdeenshire, Nicholas Bogdan’s work was pivotal in establishing the international importance of this site. Mr Bogdan, a graduate of St Andrews University, had been supervising the cleaning and cataloguing of artefacts after the end of last season’s excavations. At the time of his death, he had also been working on a book examining the castles and historic houses of North East Britain. Castle and conservation expert, Mike Tal1t from Oyne, said that he plans to pursue possible publication of this volume as a lasting memorial to Mr Bogdan and co-author, Ian Bryce.

MINERVA 63
EARLY ROMAN MARBLE TORSO OF THE YOUTHFUL APOLLO

drapery falling down his back; after the Hellenistic prototype by Lysippos. 1st Century BC/AD. H. 32 cm. (12 1/2 in.)

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Ex collection of Dr. Elie Borowski, Basel.

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