AN EGYPTIAN LIMESTONE
RELIEF FRAGMENT, LATE NEW KINGDOM,
CIRCA 1182-1080 B.C.
12 1/8 BY 6 IN. 30.8 BY 16.3 CM
FORMERLY IN THE COLLECTION
OF MARTINE, COMTESSE DE BÉHAGUE
ESTIMATE: $20,000-30,000

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Ursula Kampmann
Cultural Heritage Protection and The Second Gulf War

Long before the bombs of the second Gulf War rained down on Baghdad, as early as September 2002 officials from Iraq’s Department of Antiquities started relocating antiquities away from museums and archaeological sites to safer, more remote facilities, eager to avoid past losses. The 1991 war caused immediate damage to Iraq’s cultural heritage, most conspicuously at Ur of the Chaldees, traditional birthplace of Abraham, where bombs dropped into the diggers’ enclosure left craters measuring 10 x 4 m. Repeat damage, of course, depends on whether Saddam Hussein maintains his policy of stationing tanks and military equipment near some of Iraq’s 10,000 archaeological sites. Given that, as today, such sites occupied strategic strong points in antiquity, especially highlands to the south of the country, such avoidance seems unlikely.

Ironically, Saddam Hussein is considered a friend of archaeology and is credited with bringing culture to the masses (even though his respect for the past is pure megalomania, with Hussein styling himself as leader of the greatest civilisation on earth). Since coming to power in 1979, the president has established more than a dozen regional museums and tightly controlled the looting of sites. Following the Gulf War of 1991, restoration of Iraq’s past was based on a presidential decree.

But as sanctions tightened over Iraq, many impoverished citizens turned to looting to turn a quick profit and feed families. Other looters comprised highly organised, armed teams willing to bribе or shoot guards and rip out in situ artworks using heavy equipment or dynamite. At Ninevah the ground inside the palace throne room is today littered with hammeraded out relief fragments. In the Iraq Museum, Baghdad, lies what has been termed Iraq’s archaeological crime of the 20th century. Whilst digging at Khorsabad in 1994, a city built by Sennacherib’s father, Sargon II, archaeologists found an excellently preserved huge stone statue of a winged bull. With all good intentions the statue was buried for later recovery. Soon after, looters decapitated the head with saws, and chipped it into 11 large chunks for ease of transport. After being caught smuggling the statue across the border the perpetrators were executed. In total, some 4,000 artefacts were also stolen from regional museums following 1991.

In recent years the predicament of Iraq’s cultural heritage has started to improve. Looting has declined by as much as 70% since its heyday in the early to mid-1990s, and four regional museums had been now reopened. In 2001 Baghdad reopened the National Museum for the first time in a decade. Over the past two years archaeologists began excavating at 21 endangered sites. It is against this historic climate of war causing monumental damage and potential looting that various archaeological institutions have expressed profound concern over Iraq’s potential damage. The Archaeological Institute of America (AIA) has reaffirmed its resolution that all governments should honour the terms of the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict.

The International Committee of the Blue Shield (ICBS), the equivalent of the Red Cross/Red Crescent in the field of cultural heritage, adopted a similar statement on 7 March 2003. ICBS urged all governments concerned to work within the spirit of The Hague Convention to protect archives, libraries, monuments, sites, and museums. The ICBS believes that access to authentic cultural heritage is a basic human right. Damage to, and destruction of, cultural heritage represents an impoverishment, not only of the cultural life of the community directly concerned, but of humanity as a whole...The ICBS wishes to stress that international humanitarian law prohibits the use of cultural property for military purposes or to shield military objectives.'

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Cultural heritage may seem simply irrelevant at times of war and human loss, but as Lyndel Prott, UNESCO heritage official, has explained, ‘Why protect monuments when people are dying?’ The reason is the people who are dying ring us up and say ‘Please protect our monuments’. If people feel that strongly about their heritage, we don’t feel the international community can simply stand back and say it’s not important.

For now, those Iraqis sharing the international community’s concern over its cultural heritage can but wait and pray from beneath their roofs, symbolically painted with the word ‘UNESCO’. And coalition bombers swooping over Iraq might do well to beware Hammurabi’s Code of Laws (21) of 1780 BC that states ‘If anyone break a hole into a house...he shall be put to death before that hole be buried.’

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

**SHIPWRECK ARCHAEOLOGY**

The Greek Ministry of Culture Guards Records of 1000 Shipwrecks

The Greek Ministry of Culture holds records of more than 1000 shipwrecks found in its territorial waters during the last 27 years. Aikaterini DellaPorta, director of the Ministry’s Department of Underwater Antiquities, has confirmed that ‘These shipwrecks have been recorded electronically; they are everywhere. If we publish the map, I fear that a lot of areas will have diving restrictions’.

Greek authorities claim that most of these wrecks have either already been looted or damaged by trawler nets or by illegal dynamite fishing. Further, there seems to be extreme worry that antiquities removed by amateur divers will end up on the black market. According to DellaPorta, ‘Even today, there is widespread money laundering and legal loopholes exist. Many leading international auction houses often don’t know the identity of the anonymous buyer or seller of a particular item’. Greek authorities police this problem by financially rewarding wreck finders. The highest recorded reward was 440,000 euros paid out for discovery of a Greek statue of a womanfished up off the island of Kalymnos in 1995.

Despite this rich heritage, scientific publications on individual Greek shipwrecks are embarrassingly limited. Survey reports are rarely reported in the International Journal of Nautical Archaeology and one would be hard pressed to call to mind even one final report on an ancient merchant vessel in Greek waters. If the ultimate aim of archaeology is the pursuit of knowledge, the reported Greek management policies towards their ancient shipwreck heritage is cause for extreme concern. Cultural resource control aimed at combating treasure hunters is fast becoming a convenient screen in the Mediterranean to excuse poor quality site recording and non-publication. Such an approach is effectively anti-intellectual, a true irony when contemplated against ancient Greece’s historical central role in developing the arts and sciences of western civilisation.

In reality, very few antiquities from Mediterranean shipwrecks feature in public auctions. Certainly the sudden emergence in markets of large numbers of sea-encrusted amphorae, not to mention marble and bronze statues, would result in deafening whistle-blowing. The concern of handling potential looters shipwreck co-ordinates similarly does not trouble many. A non-publication management plan that subdivided the Greek coastline into 50km-square zones, named according to the nearest ancient sites, would enable general catalogues of ship dates, cargoes, and character to be tabulated without pinpointing precise locations.

Given that A.J. Parker’s Ancient Shipwrecks of the Mediterranean and Roman Provinces (Oxford, 1994) catalogues 1200 sites, Greece holds the potential to improve our current database by 83%. Publication of these hidden records would simply revolutionise shipwreck archaeology in the Mediterranean, not to mention probably solve the long-lost mystery of ancient trireme construction. Minerva is happy to offer the Greek Ministry of Culture carte blanche to publish an overview of this important archaeological heritage.

Sean A. Kingsley

**EXCAVATION NEWS**

Excavating Episkopi-Bamboula, Cyprus

The site of Episkopi-Bamboula is located south of the Troodos mountains in Cyprus, where copper was mined until the 1930s. It is also near Akrotiri, the southernmost point of the
the dog bones from the well awaits study in 2004 by Dr David S. Reese at Yale University (an internationally known expert of animal bones) and G. Walberg. None of the dogs were very young and only one skeleton seems to have belonged to a slightly older individual. They varied in size from large guard-dogs and hunting-dogs to smaller house-dogs.

At the end of summer 2003 the writer overheard a conversation about an unexcavated tomb at the site. Upon investigation, a large tomb containing more than 200 artefacts from the Late Bronze Age, Early Iron Age, and the Archaic periods was discovered. The Bronze Age burials were disturbed by later intruders, but it was still possible to reconstruct some early tomb groups.

Among the most interesting finds was a large jar containing unburnt bones. This is rare on Cyprus where, as a rule, only cremated bones were buried in vessels, as they were in Greece during the Geometric period. The bones were extremely porous, covered with many small holes which made them seem almost transparent. Some bones were also bent and showed swelling, which indicates that the individual buried in the vessel suffered from recurrent bone infection, nutritional stress, iron deficiency, and anemia. The objects from the tomb also included a stamp seal that was probably tied around the wrist. The upper part provides a grip for pressing the seal into soft clay or wax. The flat lower side bears the incised motif of a bull’s head and the seal was almost certainly made in Cyprus. Bulls clearly played an important role in Cypriot religion and may also have been symbols of power. Metal finds from the tomb, such as a gold earring, suggested that some of the individuals buried in the tomb were wealthy and of relatively high status.

**Professor Gisela Walberg, Department of Classics, University of Cincinnati**

**Funeral Horse Carts Discovered in Thrace, Greece**

A unique discovery considered a first in Greek archaeology was made in September 2002 by Diamantis Triantafyllios, head of the 19th Ephorate of Prehistoric and Classical Antiquities, and by archaeologist Domna Terzopoulou. A rescue excavation of a tumulus near the village of Mikri Doxipara situated at the northernmost part of the Hebrus prefecture in Greek Thrace revealed the presence of at least two four-wheel carts, four equine skeletons, one dog, and the pyres of a man and a woman. The initial report on these important finds was made by Triantafyllios at the opening of the annual Archaeologikon Ergon conference in Macedonia and Thrace, held at the Aristotle University of Thessaloniki in February 2003.

The excavated tumulus is one of the largest found in the Hebrus area, measuring 55-60m in diameter and 6-7m in height. The presence of numerous fragments of marble reliefs and architectural elements adjacent to the tumulus had led to the initial belief that it may have contained a tomb structure and/or sarcophagus. Consequently, a geophysical survey was initiated by Dr Apostolos Sarlis, head of the Geophysical Satellite Survey and Archaeoenvironment Laboratory of the Institute of Mediterranean Studies in Crete, but a structured tomb or sarcophagus was not found.
not identified. The six-month excavation of the tumulus confirmed an absence of tombs or sarcophagi within the burial area.

Two four-wheel carts with two-yoke equids each were found in two areas of the tumulus. Buried with the first cart is a dog, which resembles the Homeric hero, and horse and dog burials first mentioned in the Iliad (see Minerva, Jan/Feb 2002, pp. 43-8). The bronze finials decorating the carts are impressive, thus leading to the hypothesis that they were in fact used to carry the dead to their funerary pyres. Every metallic part of the first cart, as well as the equine skeletal remains, were found in excellent condition. In the second cart only the wooden frame, the 10-spoke wheels, and the metallic finials on the seat were preserved (remains of the yoke equids were badly preserved due to humidity). A third cart decorated with inlaid silver bronze finials has been located but its excavation has not been completed to date. Similar carts have also been found further to the north in neighbouring Bulgaria.

A large rectangular pit found at the centre of the tumulus and measuring 4.2 x 2.2 x 1.1m contained the pyre of a man, as indicated by the artefacts dedicated to him and placed in a secondary pit covered with plaster. The artefacts were not affected by the fire, as they had been buried following the burning of the body, and consist of bronze and glass vessels, a bronze lamp, iron and bronze stirrups, and an iron diaphor (chariot).

A second pyre related to a woman has been located in proximity to the tumulus perimeter and contains two earrings, one golden and the second silver. Other artefacts present were gold and glass jewellery, two impressive bronze vessels, glass and clay scent phials, one marble mortar with two ring-shaped hands, and several wooden boxes bearing bronze hands, locks, and chains.

Fourteen deposits within the same tumulus contained fragments of pots, whose contents were apparently offered to the dead. Five more areas bear definite signs of pyres filled with artefact offerings. The latter areas have not been excavated to date due to wintry weather conditions.

According to Mr Triantafyllou, the tumulus burials are most probably of a rich farmer family. Based on the study of the clay, glass, and bronze vessels, as well as the discovery of a bronze coin at the pyre of the woman, the tumulus burials have been dated to the 2nd century AD.

Theo G. Antikas, DVM, Ph.D.
Faculty of Agriculture, the Aristotelian University, Thessalonike Greece

Londinium Incognita: Unexpected Roman Remains From Shadwell
The discovery of significant Roman remains at Shadwell East, including a bath-house, point to the existence of a settlement of far greater importance than previously appreciated. This extra-mural settlement may be a reflection of a structural shift in the economy of Late Roman London. Archaeologists from Pre-Construct Archaeology Ltd. have unearthed an extensive Roman bath-house complex at 172-176, The Highway, Shadwell, London E1, formerly the site of Babe Ruth’s Restaurant. The archaeological investigation was in advance of the residential redevelopment and was commissioned by CgMs Ltd. on behalf of Winpey Homes. The remains will be preserved in situ.

The bath-house comprised at least 11 rooms, including an apse, and extended over 19m north to south by 16m east to west, but only the northern limit could be established as rooms continued to the east, west, and south beyond the limits of the excavation area. The building was provided with a hypocaust underfloor heating system. In the heated rooms the floors were supported by columns of stacked tiles (pilaenes). In one instance a stone column base was reused as the base for a stack. Larger tiles, on which an opus signinum floor was laid, bridged the pilaenes stacks. The building appears to have been deliberately demolished around AD 400, and is thought to have been in operation for up to 200 years.

The bath-house was heated from an external fire-box adjacent to the north wall and hot air was drawn through an arched opening into the building under the floor and channelled up hollow box flue tiles to warm the walls. The firebox may also have heated a water tank that could have supplied hot water to a plunge pool. Supplementary fire-boxes and/or a larger furnace room, praefurnium, are thought to have existed outside the area of excavation.

A Roman bath-house recently excavated at Shadwell, East London, by Pre-Construct Archaeology Ltd. The facility comprised 11 rooms covering 9 x 16m and probably served as a mansio (inn) between c. AD 200 and 400. © Pre-Construct Archaeology Ltd.
News

Immediately to the north was an open yard area bounded by a range of clay-and-timber buildings, with hearths and walls painted plaster. The floor levels produced pottery, coins, hairpins, jewellery, and a fragmentary inscription.

Bathing was central to the Roman way of life, not only for the purposes of personal hygiene but also as a focus for social interaction and discourse. A mausoleum or inn with a substantial bath suite attached seems a reasonable interpretation for the remains found at Shadwell.

The site's location one and a half miles east of Londinium, close by a Roman road, is of major significance. It is immediately to the west of the Roman 'tower' excavated in 1974 and 1976 and is opposite to the east of Tobacco Dock, excavated in 2002. The discovery of large Roman ditches suggests there may have been a river channel forming a junction with the Roman road. This would have made a suitable location for a trading settlement. Possible warehouses unearthed north of Tobacco Dock, and the discovery of residential properties and bath-house, may have formed part of a port at Shadwell.

Alistair Douglas, Pre-Construct Archaeology Ltd

Terracotta Armies in China

Recent reports have revealed that towards the end of 2002 Chinese archaeologists unearthed a tomb at the site of Weishan, located in the eastern Shandong province. Associated with the tomb was an impressively large variety of molded clay figurines representing foot-soldiers, cavalrymen, horses, and chariots, still preserving much of the original brilliant colour with which they had been originally painted. The tomb itself has not yet been excavated and the person buried inside is not identified. It can, however, be a large prehistoric archaeological site of Weishan, spreading over an area measuring over 900 square metres, is likely to be the burial place of a high official of the Han, the dynasty that ruled over China between 206 BC and AD 220.

Although often described as a mountain, the site is actually the largest freshwater lake in Northern China. It derives its name from the rocky formation sprouting from its centre, which is shaped like the Chinese character for mountain, shan. The area is well-known to archaeologists, having yielded many important sites dating from the Neolithic period to the Ming dynasty, including the tomb of Zhang Liang, one of the generals who helped Liu Bang, the founder of the Han dynasty, to overthrow the short-lived Qin dynasty (221-207 BC). This historical reference is pivotal for a proper understanding of the discovery, as well as to comprehend the Chinese practice of burying large numbers of terracotta figures of soldiers in important tomb complexes. The Qin dynasty is in fact renowned for the discovery of the terracotta army life-size statues of soldiers, the world famous 'terracotta army' unearthed in 1974 from large pits located near the tomb of the First Emperor, Qin Shihuangdi. It was he who unified China in 221 BC after centuries of warfare and political division, establishing the foundations of the imperial institution in China.

This impressive army made for the Qin Shihuangdi represents the first documented instance of the use, in early China, of tomb figures in funerary practices. Moreover, it established a model for similar armies, which have been excavated near the tombs of Han emperors and high officials buried in the vicinity of Xi'an (Shaanxi province), the capital city under this dynasty. Two such armies were unearthed in 1969 at Yangjiaowan, Xianyang, and, in 1990 at a site 50km north-east of Xi'an. A third terracotta army dating to the same period was brought to light in 1984 at Shizishan, Xuzhou, Shandong province (see photograph at right), not far from the Weishan site. This distance from the capital is explained by the fact that Liu Bang, founder of the Han dynasty, originated from Xuzhou, a region which thus acquired a status superior to any other under the Han and which maintained close links with the imperial family. Liu Bang's younger brother was in fact named Lord of Xuzhou, and generations of nobles associated with the imperial house were buried in lavishly furnished tombs located in this area. These tombs mirror, in their structure, techniques of construction, typology, number and quality of funerary goods, the imperial and princely tombs near the metropolitan centre of Xi'an. Many of Xuzhou's tomb complexes have already been identified and excavated by Chinese archaeologists in recent decades. It is likely that the Weishan tomb, with its terracotta army, may thus belong to a high-ranking official associated with the imperial family.

Dr Filippo Salvati, Faculty of Oriental Studies, University of Rome 'La Sapienza'

Historic Nydam Ship Returns to Denmark

The Nydam ship, a 4th century AD precursor of the characteristic long-boat of the high Viking period, and one of the oldest known Nordic ship finds, returns to Denmark in May for exhibition at the Danish National Museum for one year.

The ship is a 23m-long and 4m-wide oak warship excavated in 1863 (along with the remains of two other votive boats) by the legendary Danish archaeologist, Conrad Engelhardt, at an ancient sacrificial bight near Nydam in north Schleswig (south Jutland), then a part of Denmark (now in Germany). During the 1st century AD Nydam was a ritual site, and the boats, war boats, were votive offerings made by victors to the gods. Following battle, the defeated enemy's weapons and boats were sunk in a lake as sacrificial gifts. The lake gradually turned into a peat bog, preserving the craft and other artefacts for posterity.

Denmark's ancient sacrificial bogs have in all yielded some 50,000 objects, a veritable treasure trove for archaeologists. Apart from the boats, Engelhardt: found at the same site a wicker of weapons, including lances, spears, bows, arrows, and round shields, as well as tools and clothing. The lack of any sail and the long narrow shape of the Nydam boat, along with the sacrificial weapons unearthed on the site, indicate that it was a warship with positions for 28 oarsmen, part of a defeated fleet originating in southern Scandinavia. The vessel has been dated dendrochronologically to AD 310-20.

Limited excavation continued at Nydam from the 1860s until 1939, but it was not until 1984-97 that systematic excavations commenced. More weapons and thousands of artefacts from the boats were uncovered, notably oars, a rudder, and an anchor stock, and the most remarkable finds were made in 1994 - two 4m-long wooden sculptures believed to have served as mooring posts in the boat's bow and elegantly carved in the shape of men's heads.

One of the three original Nydam votive boats, an oak vessel dating from AD 190 and deemed the oldest clinker built boat ever discovered in northern Europe, was more or less totally demol-
News

The Nydam Boat on show at Gottorp Castle, north Germany, with head-shaped sculpted endpoint. © Danish National Museum.

Colossal Statue of Queen Ti Unearthed at Luxor

An Egyptian-European archaeological mission under the direction of Horg Sorozian has discovered a superb 3m-tall stone statue of Queen Ti, wife of Amenhotep III and mother of Akhenaten. The discovery came to light on the west bank of Luxor during drilling works conducted around the famed 20m-high seated statues of Amenhotep, known as the ‘Colossi of Memnon’, which front the remains of the funerary temple of Amenhotep. The mission has been working in this area since 1998 in order to conserve the two colossal statues and the surrounding area. In addition to this masterwork the mission uncovered the head and feet of a huge red granite statue of Amenhotep wearing the White Crown of Upper Egypt and six seated stone figures of the lion-headed goddess Sekhmet, perhaps the finest yet known of the many representations of the goddess of war.

Amarna Period Tomb of Treasury Scribe Found at Saqqara

A rock-hewn tomb of an important personage of the Amarna Period was located by a French archaeological mission, under the supervision of Alain Zivie working at the western side of the Bubastetion cliff at Saqqara. Ra’hati was the scribe of the treasury of the Temple of Aten at Memphis. His father, Iltu, was in charge of the goldsmiths of the king. The tomb included an open courtyard flanked by pillars and columns, with engravings and inscriptions to Aten. The first of two rooms cut in the rock is decorated with fine paintings and reliefs including one of the scribe with his wife, Maya, and parents receiving offerings; another features him participating in the ‘opening of the mouth’ ceremony. It is suggested by Dr Zivie that this might be the same Maya who served as Tutankhamun’s wet-nurse (see Minerva, Jan/Feb 1998, pp. 2-3). The second room contained two square pillars covered with engravings in the Amarna style.

Among the finds were cartouches of Aten, Akhenaten, and Nefertiti, as well as mention of the city of Akhetaton. Thousands of cat mummies have been unearthed during these excavations because the tomb was used as part of the cat catacombs of Bubastetion in the Late to Ptolemaic Periods, which were dedicated to Bastet, the cat-headed goddess of joy and protection of women.

Statutes of Nubian Kings from Nile Valley Pit

A French and Swiss archaeological team directed by Charles Bonnet of the University of Geneva has discovered a pit in northern Sudan filled with parts of large monuments and finely carved and highly polished granite statues of Nubian kings dating to the mid-1st millennium BC. The names of the kings are engraved not only on the backs but also on the feet of each statue and are said to be the same group of kings represented in the statutory found at Gebel Barkal. Apparently the Egyptians, who had conquered the Nubians and their Kingdom of Kush in 593 BC under the leadership of the 26th Dynasty pharaoh Psmetiichus II, dug the pit and threw the monument fragments and statues in, having smashed their heads and broken their feet in a similar fashion to those found at Gebel Barkal.

Two Officials Arrested for Complicity in Smuggling Ring

A top official of the Supreme Council of Antiquities, Abdel Karim Abu Shanab, was arrested in January along with Mohamed Abdel Rahman Fahmy, a government antiquities inspector, on suspicion of taking bribes to allow a merchant to smuggle 362 antiquities to Spain. Abu Shanab was only appointed last year by Zahi Hawass, head of the Council, to track down and recover illegally exported antiquities. According to Maggie Michael of the Associated Press, the shipment, which included a large stone head from a statue and 66 small statuettes, was being shipped by air to a dealer in Spain.

The merchant, Mohamed al-Shaar, had supplied a certificate from the Supreme Council of Antiquities stating that the artefacts were modern copies made in the local bazaar. The police stated that al-Shaar had paid Abu Shanab and Fahmy £25,000 (about US $50,000) for the falsified certificate. Among Abu Shanab’s responsibilities was the issuance of certificates confirming that objects leaving Egypt were copies. A law was passed in 1983 declaring that all ancient objects not then recorded in private collections were the property of the state and were prohibited from sale or export.

Two security guards and two excavation workers employed by the French mission at Saqqara were also arrested in March for the theft of three ancient stone reliefs depicting scenes of hunting, which were sawed off from inside a 6th Dynasty queen’s funerary temple adjacent to the pyramid of Pepi I. Fortunately, the three pieces have been recovered.

Christopher Follett

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NEWS FROM EGYPT
THE LOST PORTFOLIO OF WILLIAM JOHN BANKES (1786-1855), NUBIAN EXPLORER

Patricia Usick

In 1820 William John Bankes returned to London after almost eight years of constant travel to be licenced in society as 'the Nubian explorer' and praised by his close friend Lord Byron for accomplishing 'miracles of research'. Despite Bankes's envious footsteps, this was not the great work which the scholarly world expected of him. Following the scandal of two arrests for homosexual offences, Bankes was forced to flee England in 1841 for exile in Italy. His portfolio lay forgotten at his great country house, together with the lithographic stones he had prepared for a publication on ancient inscriptions: hieroglyphic, Greek and, above all, anything unknown or unusual, from rock art to Nabatean. This too remained unpublished.

Meeting the scholar and explorer J.-L. Burckhardt in Cairo in 1815 had inspired Bankes to turn the entertaining pursuits and liberating lifestyle of an extended Grand Tour into a serious and scholarly project. By his second Nubian voyage in 1818 Bankes carried instructions from the British polymath, Thomas Young, for copying hieroglyphic texts to provide a basis for the study of their decipherment. Bankes himself attempted to uncover the history of Egypt and identify the sites of ancient cities through his excellent knowledge of ancient Greek and the classical authors, and by simply exercising his considerable powers of observation and deduction.

Essentially pragmatic, he used his own architectural skills to produce accurately measured plans and sections of the sites and monuments, and carefully preserved the palaeography (the exact style of the writing) on his Greek copies. He used more practised epigraphers to copy the hieroglyphs, but feared that the repetitions in the texts indicated that the content was ritual rather than historical. An acute eye enabled him to attempt a sequential dating of building construction, and he assembled a corpus of column capitals as evidence for his theory that the Greek forms derived from the ancient Egyptian ones (Fig 1). The many rock-cut monuments he found led him to believe these constructions were the roots of Egyptian architecture, although the latter is now considered to derive from imitation of reed structures. It was a survey which came astonishingly close to modern archaeological methods. In addition, his physical daring left no visible monument unexamined. At Qasr Ibrim he scaled the cliffs on a rope to record the New Kingdom shrines and discovered the stela of Sety I carved high up on the rock-face.

Bankes visited Egypt at a time when the European collecting of antiquities was reaching its zenith, but his own collection is neither large nor comprehensive, although it contains some important treasures. The greatest of these is the obelisk which Bankes discovered at the temple of Isis on the island of Philae, brought back for him by Giovanni Bezoni (Fig 3). With a hieroglyphic inscription on its shaft and a Greek inscription on its base it held out the promise of being a second Rosetta Stone. Although the texts were not actually identical, both mentioned Cleopatra, making Bankes the first to identify her name in hieroglyphs. The additional phenomenal signs thus obtained helped Champollion in the initial stages of decipherment. Bankes accused Champollion of discovering the name from an annotated, privately circulated, print of the obelisk texts, a charge Champollion vehemently denied. Since Bankes never published his own discoveries, plagiarism became one of his obsessions, and several fiery disputes and a libel action were the result.

Bankes spoke out loudly against damaging intact monuments, such as the French removal of the zodiac from the temple of Hathor at Dendera (now in the Louvre, Paris). Rather than cut out one of his most important excavated finds, a king-list carved on the wall of a temple at Abydos, he took a careful copy, hoping the royal names...
in hieroglyphs could be compared with names known from the Greek. With a passion for Old Master paintings and classical architecture (he personally redesigned and rebuilt Kingston Lacy House in the Italianate style to house his collection of paintings), the Egyptian antiquities were probably not viewed with a similar aesthetic, and were not integrated into the decorative scheme of the house. Nonetheless, he ignored Burckhardt’s entreaties to present them to the nation rather than ‘bury your treasures at your country house where they can never generally be admired’. The collection includes an important group of inscribed stele from the village of the royal tomb-builders at Deir el Medina, signifying its early discovery. He also acquired some fine stucco Theban wall-paintings, and even bragged to Byron of removing the mummified head of an Egyptian king from a royal tomb. Unfortunately no evidence survives of this mysterious object, which seems more likely to have been part of a secondary burial.

Collecting papyri as much for the writing as for their decorated vignettes, he obtained a rare and important Rameside letter, although its historical content was unknown to him. His typically logical approach was to try to determine the writer’s status from the handwriting, and he observed that the Egyptians reused papyrus so that it ‘was either not very abundant or not very
cheap'. There are a number of small items including funerary shabti figures, amulets, and scarabs, and Bankes identified a very rare wooden manacile in the form of a lion mauling a Nubian prisoner (Fig 6).

The grounds of Kingston Lacy were ornamented by his obelisk (Fig 4) and an unsolicited gift of the granite sarcophagus of Amenemope; a life-size Ramsiside statue of the little-known god Heteptbakef eventually ended fallen in the shrubbery. Following generations when the antiquities were relegated to basement rooms and attics, the National Trust, who now own Kingston Lacy, have created a small museum for them in the former billiard room (Fig 6).

After failing to remove the massive bust of Ramesses II, 'the Younger Memnon', from Thebes, despite having expressly carried pulleys from Cairo, Bankes compensated by bringing back two large statues of the lion-headed goddess Sekhmet from Karnak. Once thought lost, they were purchased by the sixth Duke of Devonshire from the warehouse where they were stored (presumably Bankes could find no place for them) and are now at Chatsworth. The 'Younger Memnon' was eventually removed by Giovanni Belzoni, and is now in the British Museum.

Two portrait heads on stucco from a painted Roman tomb at Sidon in Syria were also believed missing, but have now been rediscovered at Kingston Lacy. They are all that remains of this lost, finely decorated tomb, of which Bankes's detailed water-colour study is the only evidence. This is an example of why, aside from his antiquities, Bankes's portfolio itself represents such an important resource for archaeologists. Never subject to engravers' or printers' alterations, and retaining every rough plan and jotted description, the portfolio details monuments and sites which have subsequently been damaged or lost. Despite the outstanding survey and international rescue operation mounted by UNESCO in the face of rising waters from the Aswan High Dam, much had already disappeared, even within Bankes's lifetime. The accuracy of his record means that it can be used by modern archaeologists to reconstruct lost monuments and to decipher lost inscriptions. Although many drawings were listed by the indefatigable Rosalind Moss for the great Topographical Bibliography of Ancient Egypt, they had remained largely unexamined and had never been studied as a group. They were inaccessible and generally remained unknown to succeeding generations of archaeologists.

In a life in which courting risk brought reward to his travels, but disaster on his return, Nubia was paramount for Bankes because it was virtually unexplored when he made his first voyage in 1815, with the loss of Lower Nubia, submerged beneath Lake Nasser, his discoveries there have become even more important. In Upper Nubia, sites such as Meroe (Fig 4), Naqa, and Gebel Barkal (Fig 5), abandoned since the mid-19th century, are once more being excavated and studied.

New research shows that attributions are now possible for the individual contributions to the portfolio. There are several drawings copied from the lost papers of Bankes's travel companion, the British consul general Henry Salt, a trained artist, while Bankes and Henry Beechey, Salt's secretary, jointly made measured architectural plans (Fig 8). Alessandro Ricci, a fine draughtsman, specialised in copying the reliefs and hieroglyphic inscriptions, and Bankes filled his notebooks with Greek inscriptions, unusual architectural details, and endless pages of descriptions. Linant, a young man of great talent who was to make a distinguished career in Egypt, seems to have been accomplished in all these fields (Fig 4, 5, 7).

Just a few examples of the survivals on paper are the missing portrait decoration and larger naos shrine from Dabod temple (Fig 2), the Graeco-Roman fortress at Qentassi, and magnificent watercolours and plans showing the lost temples of Qura and Elephantine (Fig 7). Tafa and Bubastis, as well as a hitherto-unknown wall-scene from the mamilis, the birth house of the god, at Kom Ombo. Bankes's team was the first to record the interior of the Great Temple, Abu Simbel; over 100 drawings record this remarkable structure, from the vibrant, now vanished colours, to the measurement of every detail on its façade (Fig 8). The rediscovery and study of Bankes's portfolio, an almost forgotten work of the past, has much to offer to the future of archaeology in Nubia.

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EGYPTIAN GALLERIES AT THE BROOKLYN MUSEUM

Jerome M. Eisenberg, Ph.D., introduces the new, long-term installation of some 600 Egyptian artworks.

On 12 April 1990 the second half of the Brooklyn Museum’s extraordinary Egyptianological collection was opened to the public in a newly refurbished gallery space featuring over 600 objects, most of which have been out of view for ten years or more. The exhibition commences with a thematic installation, ‘Pharaoh and Queen’, which covers all periods of ancient Egyptian history. A chronological display of objects from the Predynastic Period through to the reign of the 18th Dynasty pharaoh Amenhotep III then follows. This complements the first part of the collection, more than 500 objects installed in renovated galleries in 1993 (see Minerva, January/February 1994, pp. 40-43), which presents material from the Amarna Period and the reign of Amenhotep IV (Akhenaten) through to the Ptolemaic and Roman Periods.

The thematic introduction is divided into four subjects: ‘Early Life along the Nile’, ‘Life and Belief’, ‘Art and Communication’, and ‘Materials and Technology’. Chronologically, the main galleries begin with the Predynastic Period, c. 4400-3000 BC, featuring some remarkable artefacts: a rare flint knife with an amazing 227 animals belonging to 19 species carved on its ivory handle; a highly stylised terracotta female figurine known internationally as the ‘Brooklyn Bird Lady’ (Fig 4); a fine collection of early pottery vessels (Fig 5), including an exceptional example with a painted procession of animals, and objects from the 1st and 2nd Dynasties.

The three galleries devoted to the Old Kingdom, 3rd to 6th Dynasties, c. 2675-2170 BC, include the first major work of Egyptian art ever exhibited in the United States - a limestone family group depicting a man, his wife, and their son (Fig 6). Among many pieces displayed are three finely painted wood tomb statues and a superb alabaster figurine of a young king Pepy II seated on the lap of his mother queen, Ankhnes-mer-eron III (Fig 2).

The gallery for the Middle Kingdom covers the first half of the 11th Dynasty, the 12th Dynasty, and part of the 13th Dynasty, c. 2080-1630 BC. It features a colossal head of a queen or princess (Fig 14), one of the best sculptures known, which was uncovered at Hadrian’s Villa at Tivoli in Italy and is thought to be part of his personal collection of Egyptian art. A powerful and unusually well preserved black granite statue of the 12th Dynasty pharaoh Senusret III is another highlight of this period. The small Second Intermediate Period installation, covering the second half of the 13th Dynasty through to the 17th Dynasty, c. 1630-1539 BC, includes a rare copper statuette of a royal princess nursing a child (Fig 15).

The final gallery of the new reinstal- lation covers the early New Kingdom, c. 1539-1353 BC, and proudly includes a good number of masterpieces, such as a kneeling statue of Senenmut (Fig 16), the chief advisor to the famed female pharaoh Hatshepsut, and a remarkable gilded wood statue of Amenhotep III (Fig 11).

Computer terminals have been installed to provide in-depth information for select objects on display. An entire gallery will be devoted to important publications from the museum’s Wilbour Library of Egyptology, including lithographs, engravings, and
photographs from the 19th century and earlier. This gallery will change its display every six months.

The Egyptian collections of the Brooklyn Museum are world famous and are especially admired for the selectivity of the objects that have been acquired by its curators or donated by major collectors. It is particularly well known for its Amarna and Late Period holdings, largely acquired in the 1950s to 70s. The first acquisitions were made in the early 20th century including objects from the museum's archaeological expedition to Egypt in 1906-08 in conjunction with the Egypt Exploration Fund, soon to be followed by many pieces from the private collection of Armond de Potter. The exceptional collection of the pioneer American Egyptologist

Charles Edwin Wilbour (1833-96) was presented to the museum in 1916, 1935, and 1947. An endowment by his heirs funded both a curatorial department for Egyptian art for the museum as well as the Wilbour Library of Egyptology, which now included Wilbour's own professional library. The museum was able to purchase the entire Egyptian collection of the New York Historical Society in 1948, adding over 2000 objects to its holdings.

Dr James F. Romano was the project director for the installation, which occupied ten years of planning, including the selection and conservation of the objects from the museum's famed collection of over 4000 Egyptian antiquities. He was able to assist by Richard A. Fazzini, the chair of the Department of Egyptian, Classical, and Ancient Near Eastern Art, Dr Edna R. Russman, Dr Edward Bleiberg, and Madeline C. Cody. The captions for the illustrations were especially written for this article by the department's staff under the direction of Dr Romano.

'Egypt Reborn. Art For Eternity' is ongoing at the Brooklyn Museum of Art. For further information:
tel. + 718 638 5000; www.brooklyn-museum.org

Fig 4 (top left). The 'Brooklyn Bird Lady'. Few connoisseurs of ancient art would challenge Brooklyn's selection of its 'Bird Lady' as the signature image for 'Egypt Reborn: Art for Eternity.' It is certainly among the most evocative images to survive from antiquity and perhaps the most recognisable work of Predynastic sculpture in the world. Yet it is only the best preserved of seven nearly identical statuettes (all in Brooklyn) excavated for Brooklyn by the French archaeologist Henri de Morgan in 1907. Although the 'Bird Lady' has become a feminist icon in recent decades, its original meaning is unknown. Does she represent a goddess, a priestess, or a mourner? Is she grieving, or dancing, or manifesting her power as the supreme divine force in Egypt's earliest pantheon? Terracotta, painted, Predynastic Period, Naqada II, c. 3500-3400 BC. From El-Ma'arriya; 07-447-505, Charles Edwin Wilbour Fund. H. 29.3 cm.

Fig 5 (below left). Jar with painted boat designs. Although potters fashioned clay vessels throughout Egyptian history, in only two periods (the Predynastic and the 18th Dynasty) did they decorate their works with painted images. This superb example dates to the middle of the Predynastic epoch when the artist's repertoire was dominated by scenes of activity along the Nile. It is decorated with three boats, all with graceful palm branches at the prow, oars along the bottom, and two cubs on deck. Atop the cubs we see a female figure flanked by smaller males, possibly representing a goddess with her priests. The upraised arms and long skirt of each female figure resemble those on the 'Brooklyn Bird Lady'. Pottery, painted Predynastic Period, mid-Naqada II, c. 3450-3350 BC. From Adamina; 09-889-400, Charles Edwin Wilbour Fund. Diam. 20.9 cm.

Fig 6 (below right). Statue of a family group. From 1839 to 1853, Dr Henry Abbott, a British physician living in Egypt, assembled a collection of over 2000 Egyptian antiquities. In 1853, he sent his entire collection to New York, hoping to sell his objects to a receptive public for a handsome profit. Abbott understood the value of advertising; before his collection went up for sale, he exhibited this sculpture of an Old Kingdom family as a 'coming attraction', hoping its obvious quality would attract popular interest for the rest of his objects. Unfortunately for Abbott, the American public had no interest in Egyptian art. He was forced to sell his holdings, for a fraction of their cost, to the New York Historical Society, where they remained until 1937, when the society lent them to the Brooklyn Museum. Eventually Brooklyn purchased the entire collection from the Society, including this work, perhaps the first true masterpiece of Egyptian sculpture ever seen in the United States. Limestone, Old Kingdom, late 5th Dynasty - early 6th Dynasty, c. 2371-2298 BC. Said to be from Saqqara; 37.173, Charles Edwin Wilbour Fund. H. 72.5 cm.

Fig 7 (bottom right). Coffin panel. The two rows of text at the top of this panel contain the deceased's prayers for bread, beer, and other offerings in the afterlife. Below, between the figures, the artist represented other desirable offerings. These include, from left to right, five ointment jars; seven bags of white linen, a small wooden box for canopic jars (receptacles for the deceased's vital organs); a prism-shaped pool; a round sieve; a mirror in a slip case; and a pair of sandals. The artist momentarily forget that this coffin was intended for a woman. In the second horizontal line of text, the sign resembling an elongated, sideways 'u' is a feminine pronoun. Close examination reveals that it was written over another sign, the masculine pronoun, covered up by the painter after he realised his error. Wood, painted; Middle Kingdom, late 11th dynasty to early 12th Dynasty, c. 2088-1875 BC. Probably from Asyut; 1995.112, Charles Edwin Wilbour Fund. L. 179 cm.
Brooklyn Egyptian Galleries

Fig 8 (left). Hedgehog. When food is scarce, hedgehogs retreat to their underground dens for long periods, only to re-emerge in times of abundance. The Egyptians associated this behavior with their belief in eternal rebirth after death, and thus left figures such as this one in tombs or wore amulets in the form of hedgehogs. Also, according to the Ebers Medical Papyrus of the early 18th Dynasty, hedgehog spines, when ground up and mixed with fat or oil, cured baldness. Faience (ground quartz, alkaline binder, glass): snout and part of base restored. Middle Kingdom, 12th Dynasty - early 13th Dynasty, c. 1938-1630 BC. From Deir el Narawih, south-east of Abydos. Charles Edwin Wilbour Fund, 65.2.1. L. 7.1 cm.

Fig 9 (right). Head of an early 18th Dynasty king. Because the name on this statue has been lost, the identity of the king is uncertain. For many years it was attributed to the 11th Dynasty king Mentuhotep II. Subsequent research, however, has demonstrated that it probably represents one of the earliest kings of the 18th Dynasty, a period characterized by a conscious artistic evocation of Middle Kingdom royal style. Most likely it represents the second king of the 18th Dynasty, Amenhotep I, c. 1559-1493 BC. Sandstone. Provenance unknown. 37.38E, Charles E. Wilbour Fund.

Fig 10 (below left). Statuette of a girl. The reign of the 18th Dynasty king Amenhotep III is well known for its countless depictions of naked or semi-clad women. The sculptor who crafted this miniature representation of a nude young girl intended it to have erotic appeal. Her heavy wig was an allusion to the Egyptian practice of wearing elaborate coiffures during sex, and the gesture of placing the left hand beneath the breasts had, for the Egyptians, a strong sexual connotation. This figure’s function is unclear, although the loop on the top of the head implies that the piece was suspended from a cord. Ivory. New Kingdom, 18th Dynasty, reign of Amenhotep III, c. 1390-1352 BC. Provenance unknown. 40.126.2, Charles Edwin Wilbour Fund. H. 8.3 cm.

Fig 11 (below middle). Amenhotep III. The central theme of ‘Egypt Reborn: Art for Eternity’ is the interplay between tradition and innovation in Egyptian visual arts. The complex dynamics of permanence and change are well reflected in this statuette. The form of this statuette - standing male figure - can be traced back at least as early as the 3rd dynasty, c. 2675-2600 BC. The most conspicuous iconographic feature, the Blue Crown, was a relatively late development, first appearing in the years immediately prior to the beginning of the 18th Dynasty, c. 1559 BC. The style was completely new. Unlike most Egyptian kings, Amenhotep III allowed himself to be portrayed as an aging man with a noticeable pouch and jowls. Wood, gilded. New Kingdom, 18th Dynasty, reign of Amenhotep III, c. 1390-1352 BC. Provenance unknown, possibly Thebes; 48.28, Charles Edwin Wilbour Fund. H. 26.3 cm.

Fig 12 (below). 18th Dynasty pair statue of Nebseen and Nebet-ta, representing a married couple. Nebseen, a scribe in the royal treasury and Nebet-ta, a singer in the cult of the goddess Isis. To symbolize their relationship, the artist showed each figure paring one arm behind the other’s back and onto the shoulder. Although the sentiment is clear, the gesture would be impossible to reproduce in reality; the sculptor lengthened each unseen arm to an unnatural length to create a harmonious design. The inscription on the back of the sculpture relates that it was made for Nebseen and Nebet-ta by their dutiful son. Limestone, painted. New Kingdom, 18th Dynasty, reign of Thutmose IV or Amenhotep III, c. 1400-1352 BC. Probably from Dahshur; 40.523, Charles Edwin Wilbour Fund. H. 40.6 cm.
Fig 13 (above). Head of Hatshepsut or Thutmose III. Scholars must constantly re-evaluate predecessors’ conclusions. When the name on a statue is no longer preserved, art historians frequently rely on stylistic analysis for identification, but early interpretations are always subject to review. Though this head of a pharaoh has often been called Thutmose III, recent research on his sculpture suggests that this head represents Queen Hatshepsut because the male Thutmose would not have been depicted with a round, delicate face. The feather pattern visible at the back of the head suggests that when complete the statue depicted its subject as human in front but with the plumage and wings of the falcon god Horus. Black granite. 18th Dynasty, c. 1479-1425 BC. Provenance unknown. 55.118, Charles Edwin Wilbour Fund. H. 26.9 cm.

Fig 14 (above). Head from a female sphinx. One of the most renowned works of Middle Kingdom sculpture, this piece captures its subject, a queen or princess, at precisely the moment she emerges from childhood to the status of a young woman. Small details can sometimes provide crucial clues to understanding a work of Egyptian sculpture. On this head, for example, the back of the wig extends horizontally instead of hanging downward. This crucial difference indicates that the head originally belonged to a sphinx, a mythological creature with human head and lion’s body. Because they represented the king’s destructive power when defending Egypt, sphinxes were usually male. The heavy striated wig on this head, however, only appears on representations of women. Schist. Middle Kingdom, 12th Dynasty, reign of Amenemhat II, c. 1876-1842 BC. Reportedly found at Heliopolis’ Villa, Tivoli; probably originally from Heliopolis. 56.85, Charles Edwin Wilbour Fund. H. 38.9 cm.

Fig 15 (below). Princess Sobeknakht. Middle Kingdom craftsmen demonstrated great skill in designing and manufacturing metal statuary. This copper statuette, representing a woman suckling a male child, is amongst the finest known. The inscription on the base identifies the ‘hereditary noblewoman’ Sobeknakht; the fillet and uraeus cobra on her head show that she is a princess. The statuette may celebrate the birth of a prince, signal a reigning king’s devotion to his mother or reflect Sobeknakht’s wish for divine help in conceiving a child who would become Egypt’s king. Copper. Middle Kingdom - Second Intermediate Period, mid to late 13th Dynasty, c. 1700-1630 BC. Provenance unknown. 43.137, Charles Edwin Wilbour Fund. H. 9.5 cm.

Fig 16 (right). Kneeling statue of Senenmut. This statue is one of 26 known examples of sculpture made for this important official of Queen Hatshepsut. He appears in the classic kneeling pose known since the 4th Dynasty, c. 2655-2500 BC. Early versions show the subject with his hands resting on his thighs or offering a pair of tiny round vessels. The sculptor of this piece, however, depicted Senenmut presenting a highly unusual object: a cobra resting in a pair of sprouted arms and wearing a pair of cow’s horns with a sun disk. Egyptologists interpret this complex device as a cryptogram of Hatshepsut’s throne name, Ma’at-ka-re. The sculptural form of a kneeling man holding a complex symbolic image first appeared with Senenmut’s statues, continuing for hundreds of years. Perhaps this new statue type was the product of Senenmut’s fertile imagination communicated to a skilled and receptive artist. Granite. New Kingdom, 18th Dynasty, joint reign of Hatshepsut and Thutmose III, c. 1479-1458 BC. From Armant; 67.68, Charles Edwin Wilbour Fund. H. 47.2 cm.
Ever since antiquity, the lure of Egypt's landscapes, civilisation, history, and costume has strongly appealed to the West. Following in the wake of Greek and Roman philosophers and travellers, Renaissance scholars turned their investigations and speculations towards Egypt. Geneva did not escape this intellectual fascination and many a scholar's keen interest was aroused by this distant land which, despite numerous traveller's accounts, always retained an aura of mystery.

An early outcome of this long-standing quest was Napoleon Bonaparte's expedition of 1798-99 - in which over a thousand Swiss were directly involved - followed by the monumental *Description de l'Égypte* and its more scientific approach to the land of the pharaohs.

It was at this time, too, that the great European collections were being established. The insatiable curiosity of the directors of the Academic Museum, an ancestor of the Musée d'art et d'histoire, brought them into contact with Genevan immigrants who were ever ready to provide not only much sought-after information on natural history, but also the first lots of antiquities. Eager to help were the foreign consuls who had established themselves in Egypt after the French and English military campaigns. Digging with a taste for adventure, such as Giovanni Belzoni or Jean-Jacques Rifaud, provided European museums with antiquities that were to become the very core of their future collections. It was Pierre Fleuret, a Genevan trader driven to Egypt for business, who first offered a mummy and its coffin to the museum of his hometown, thus giving birth to its Egyptian collection. Many other intermediaries and donors followed him, most notably Bernardino Drovetti, consul of France, who was to become one of the greatest providers of the collection (Fig 2). Nonetheless, only when Jean-François Champollion finally deciphered hieroglyphs in 1822 did these objects fully reveal their identity. As it happened, the original catalogue was drawn up by Champollion himself in the course of a brief visit to Geneva. The Academic Museum could then take pride in owning an Egyptian collection which, however heterogeneous, included some pieces which are considered of prime importance still today.

With the deciphering of hieroglyphs came the era of scientific Egyptology. Collectors like Walther Fol, who was travelling with painter Hector Leroux, brought back not only objects, but also precious documents (Figs 3-6). Genevan scholars such as Édouard Naville carried out pioneering work, on a par with Petrie, Mariette, and Breasted. Collections of Egyptian material in Geneva expanded to such an extent that they are now the largest in Switzerland. Influenced by these scholars, the University of Geneva established specific courses in various disciplines of the Middle East.

The scientific upsurge went hand in hand with the development of the Grand Tour, first undertaken in the 18th century. The wave of fascination for Egypt which swept over Europe - and has never slackened since - saw painters and illustrators, such as Etienne Duval or Louis Auguste Veillon (soon to be succeeded by photographers), join the ranks of the first archaeologists.

With artefacts, paintings, drawings, photographs, and other documents, mainly drawn from the enormous collections available in
Fig 4 (above). Lithograph by David Roberts from his Egypt and The Holy Land (1842-49) showing the Colossi of Memnon (Amenophis III) at Thebes. Seen from the west during the inundation.

Fig 5 (right). Painting of the scenes of Beni Hasan by Hector Leroux, 1865, showing an offering bearer. Tomb of Amenemhat/Amenemhet, south wall, east part, 2nd register (from the ground). Middle Kingdom, 12th dynasty, year 43 of the reign of Sesostris I (1878-1841 BC). Watercolour and gouache on paper on canvas, H. 40 cm. Genève, Musée d’art et d’histoire, inv. MF 3782. (P. Newberry, 1893-1900, Beni Hasan Vol. I, pl. XVIII, tomb no 2) © Genève, Musée d’art et d’histoire, Bettina Jacot-Descombes.

Fig 6 (middle left). Painting of the scenes of Beni Hassan by Hector Leroux, 1865. Tomb of Osiret III, north wall, 2nd register (from the ground). Middle Kingdom, 11th or 12th dynasty, c. 2134-1782 BC. Watercolour and gouache on paper on canvas, L. 36 cm. Genève, Musée d’art et d’histoire, inv. MF 3785. (P. Newberry, 1893-1894, Beni Hasan Vol II, pl. IV, tomb no 15) © Genève, Musée d’art et d’histoire, Bettina Jacot-Descombes.


Geneva, this wide-ranging exhibition retraces the great Egyptian adventure in the light of a fascination heightened by the latest scientific findings.

Jean-Luc Chappaz is director of the Egyptian Collection at the Musée d’Art et d’Histoire, Geneva; Claude-Janine Ritschard is curator in the Department of Fine Arts at the same institute.

Voyages En Egypte is at the Musée d’art et d’histoire, 2 rue Charles-Galland, CH-1206 Geneva, from 16 April - 31 August 2003. Tel. +41 (0)22 418 26 00; Fax +41 (0)22 418 26 01; www.mah.vege.ch; Open daily except Mondays.

Fig 8 (right). Fragment of relief with offering bearers. From Del el-Bahari. New Kingdom, reign of Hatshepsut, 1498-1483. Limestone, sculpted and painted; L. 44 cm. Genève, Musée d’art et d’histoire, inv. MF 1304, © Genève, Musée d’art et d’histoire, Yves Siza.
THE SAGA OF SIR WALLIS BUDGE, EGYPT AND THE BRITISH MUSEUM

Robert Morrell looks at the life of a controversial figure in the history of Egyptian and Mesopotamian antiquities at the British Museum.

In 1886 a dispute broke out in Egypt over the fate of a colossal statue of Ramses II lying largely ignored at Memphis. Not long after its discovery in 1830 it had been given to the British nation by the ruler of Egypt, Muhammad Ali. But apart from acknowledging the gift, the government (as in the case of the obelisk known as Cleopatra’s Needle, now on the Thames Embankment in London) was unwilling to advance the necessary funds to have it moved to London. The newly arrived visitor, hearing that a party of British engineers had just raised the statue out of the hole in which it languished, began to take steps to arrange for its removal. The individual was E.A.T. Wallis Budge (Fig 1), a junior member of the staff of the British Museum who was making his first visit to Egypt on behalf of the Trustees of that establishment.

Budge had been sent on a collecting mission which also involved overseeing the clearance of some 6th and 12th dynasty tombs at Qubbet el-Hawa, opposite Aswan, on behalf of Sir Francis Grenfell, the British commander (Sirdar) of the Egyptian army, who had promised his share of any finds to the British Museum. Budge had no knowledge of archaeological excavation, but in this he was little different from most others conducting such activities in the country. He did, however, appear to have been simply to acquire attractive and interesting objects for either private collections or museums. However, his mandate from his employer was that he was there to collect. Budge appears to have rapidly tired of working on ‘the dig’, which produced, in his view, only three objects of consequence - two model boats and an inscribed model of a granary. The latter and one of the boats were given to him by Grenfell for the British Museum.

Whether Budge really entertained hopes of having the statue of Ramses sent to England is doubtful: the cost of doing so would have been considerable and he had a limited budget. Perhaps he thought he could draw on logistical support from the army, which had assisted with the Aswan clearances. Whatever the case, he must have mentioned his project as the head of the Antiquities Service, Eugene Grébaut, raised objections to it with the British Consul-General, Sir Evelyn Baring, the de facto ruler of Egypt, warning that any attempt to send the statue to Britain would result in political unrest. According to Budge, Baring sided with Grébaut and banned the removal of the monument to anywhere but Cairo. However, Budge had twice earlier sought to acquire a monolithic granite Ptolemaic shrine he had found on Philae and, on both occasions, Grébaut had refused him. Baring, he states, gave up the British claim to the statue and accepted, instead, the shrine. Perhaps Budge’s plan to send the statue to England was only a clever ploy to obtain an object he considered would fill a major gap in the Egyptian collection at the Museum (Fig 2).

The person at the centre of this little drama, Ernest Alfred Thompson Wallis Budge (he dropped the use of the name Thompson in the 1880s) was born at Bodmin, Cornwall on 27 July, 1857, being described in the register of the local parish church as ‘a base child’, in other words, a bastard. Illegitimacy in the 19th century, and for much of the 20th, carried with it social stigma and legal consequences; in later life many such people usually sought to conceal the fact and Budge was no exception. In fact he appears to have been particularly successful in hiding this detail and rose above it.

It says much for Budge’s strength of character that after leaving school in 1870 and working long hours for eight years as messenger boy, porter, and then clerk for W.H. Smith in the Strand, he persevered under very trying circumstances to learn Hebrew and other languages. His determination brought him to the notice of a number of prominent people, including the distinguished Liberal politician, William Gladstone, who became, in effect, his patron and eventually arranged for him to go to Cambridge in 1878 as a non-collegiate student to read for a degree in the Semitic Languages Tripos. Gladstone also headed an appeal to raise the £350 it was estimated would be required for Budge to spend three and a half years at the university; the largest donation to the appeal, £150, actually came from Budge’s employer, W.H. Smith, at that time the First Lord of the Admiralty.

Budge was an able scholar and won several awards, and was admitted as a scholar to Christ’s College in 1880, eas-
Sir Wallis Budge in Egypt

Fig 3 (left). Detail from the Book of the Dead of the scribe Nakht showing his wife and wife in a garden in front of their house. 19th Dynasty, c. 1312 BC.

Fig 4 (above and right). The 'Hunters Palette' which shows a pre-dynastic hunting scene. Budge acquired the lower half and a portion of the upper half was subsequently acquired by the Ashmolean Museum, Oxford.

Fig 5 (left). Limestone ushabti of Ahmose (1570-1546 BC), first king of the 18th Dynasty, and possibly a portrait piece. Although Ahmose’s mummy was found in the 1881 Royal Cache at Deir el-Bahari, the whereabouts of his tomb is still unknown.

ing his dependence on charity. However, despite this, when he sat for his degree in 1882 he was only awarded a second class pass, though he also received one of the prestigious Tywhirt Scholarships in Hebrew which he assured Gladstone, his tutors said was the equivalent of a first class pass. While at university he met Dora Emerson, and in 1883 they married.

Not long afterwards Budge was offered an assistantship at the British Museum, though in his two-volume memoir, By Nile and Tigris (1920), he writes of being reluctant to accept it and represents Gladstone, then Prime Minister, as almost begging him to take the job. Budge’s correspondence from his university years and afterwards clearly shows, however, that he desired above all else a post at the British Museum. He was to remain there for over 40 years, being appointed Acting Keeper of the Department of Egyptian and Assyrian Antiquities in 1892, though not confirmed as Keeper until 1894. In 1911 Budge was one of four senior keepers considered by the Museum’s Trustees for the post of Director following the retirement of Sir E.M. Thompson, but they were all rejected on grounds of age. Budge was knighted on 4 March 1920 and retired in 1924, having been allowed a two-year extension of service. He died in November 1934, his wife having predeceased him by eight years, and he was buried in her grave in Nunhead Cemetery, South London (though the grave is now lost amid the impassable tangle of vegetation). Budge left an estate in excess of £43,000, a very considerable sum at that time, the bulk of which went to establish two Fellowships in Egyptology in his wife’s name at Oxford and Cambridge Universities.

It would take far too much space to list even partially all the objects Budge sent back to the British Museum from Egypt, but they include large numbers of small antiquities, several mummies and mummy cases, statues, ushabtis, and stelai. Among the more important packed were the finely-carved and illustrated Books of the Dead of Ani, and of Nakht (Fig 3); the predynastic ‘Hunters Palette’ (Fig 4); a ushabti of Ahmose, first king of the 18th Dynasty and thought to be the earliest known royal example (Fig 5); a false door and part of the facade of the mastaba of Bushepes (Fig 6), and one of the side walls of a chapel from Pyramid 11 at Meir in the Sudan, which the governor offered him for the British Museum after Budge told him it did not possess anything from the site.

From Gebelin, where he appears to have been involved in its actual excavation, he collected the naturally preserved, desiccated body of a predynastic Egyptian which has become popularly known as ‘Ginger’ (Fig 7). When this was unpacked on the Saturday it arrived at the museum it was found to be complete, and was locked away for the weekend. Yet on the Monday when it was again examined it was noticed that part of a finger was missing. Where it went nobody knows – museum mice perhaps?

Early in his career at the museum Budge was sent to Assyria to check on reports about the theft and sale of antiquities from British Museum excavation sites there. His alleged remarks following this led to him being sued by Hormuzd Rassam for libel and slander, for which £1000 damages was asked. Although the jury found in Rassam’s favour, he was only awarded £50, which Budge’s colleagues at the Museum paid. His visits to Mesopotamia were terminated following his appointment as Acting Keeper, as it took too long to travel there.

Budge’s knowledge of cuneiform paid off in 1887 when, en route to Mesopotamia, he learned of some intriguing clay tablets that had been discovered at Amarna in Upper Egypt. Opinions varied regarding their authenticity as they were written in cuneiform. Budge recognised them as being genuine, and tried to buy the whole lot, but local dealers had already contacted the Berlin Museum (Figs 8-9). Budge was able, however, to secure 82 of the tablets for the British Museum - they turned out to be the
Sir Wallis Budge in Egypt

Fig 6 (left). Painted limestone false door from the mastaba tomb of Ptahshepses. It is an important historical document, recording in an unusual autobiographical inscription on the central panels that he served under the first five pharaohs of the 5th Dynasty (2496-2453 BC). Ptahshepses was born in the reign of Mykerinus (2532-2504 BC) in the 4th Dynasty and died in the reign of Naiserre (2453-2422 BC). In all he lived under seven pharaohs. From Saqqara.

Important foreign archive of the pharaoh Akhenaten (1350-1334 BC).

Budge’s collecting activities were not limited to ancient Egyptian and Assyrian artefacts; he assiduously collected Greek, Arabic, Ethiopian, and Syriac manuscripts, along with Arabic and Coptic artefacts, boasting how his acquisitions in the latter field had transformed their representation at the Museum. In 1889 he sent to the Museum a box of papyri which, when examined by Sir Frederick Kenyon, was found to contain a copy of the lost text of Aristotle’s work on the Constitution of Athens. However, a large piece of one page was missing and Budge was instructed to visit Egypt when on route to Mesopotamia to acquire the missing part which, thanks to his connections with native dealers, he managed to do.

Budge’s activities in Egypt led to him being heavily criticised by one English language Egyptian newspaper, The Egyptian Gazette, describing him as being ‘well known as a somewhat unscrupulous collector of antiquities for his Museum’. Flinders Petrie is said by his biographer, Margaret Drower, to have been shocked at the way ‘the bugbear’ (his name for Budge) had smuggled antiquities out of Egypt with the assistance of the British military. Perhaps Petrie was himself rather peevish at the problems he was then encountering at getting his boxes of antiquities out of Egypt and was jealous of the aid army officers gave to Budge.

By any standard Wallis Budge was a remarkable character. He made many friends and a number of enemies, and was and remains the target for criticism, much of it unfair. But he was a man of his era and should be judged accordingly. If Budge smuggled antiquities out of Egypt he was not alone. He certainly suspected Petrie was doing so, though this has been heatedly denied. In fact he did nothing different than other contemporaries, such as Georges Bénédit, who frequently visited Egypt collecting for the Louvre, but who, unlike Budge, wisely refrained from writing a French equivalent of By Nyle and Tigris.


Fig 8 (below). An Amarna Tablet inscribed in cuneiform script sent from Tushratta, king of Mitanni, to Amenophis III (1386-1349 BC) enquiring about the pharaoh’s health and referring to a statuette of the goddess Shaushka sent to help his recovery. Tushratta also asks after his daughter, Tadu-hipu, who had joined the Egyptian pharaoh’s court. c. 1380 BC.

Fig 9 (bottom right). Group of cuneiform-inscribed clay Amarna Tablets that Budge recognised as being genuine and part of the Foreign Office archives of Akhenaten (1350-1334 BC).

Fig 7 (left). Popularly known as ‘Ginger’ (from his hair colour), this desiccated body of a pre-dynastic Egyptian in a reconstructed grave is one of the most popular exhibits in the British Museum.

Illustrations - Figs 2-5, 7-9 courtesy of Peter A. Clayton.

MINERVA 19
Excavating Marina El-Alamein

RESCUING MARINA EL-ALAMEIN: A GRAECO-ROMAN TOWN IN EGYPT

Stanislaw Medeksz and Rafał Czerner

During construction work of the 1980s on the tourist settlement of Marina, being built 6km east of el-Alamein, a Graeco-Roman settlement came to light. Archaeological exploration of this ancient town, located 96km west of Alexandria, began in 1986. Under the direction of Professor Wiktor Daszewski, the Polish Archaeological Mission uncovered a spectacular set of tombs dating from the mid-1st century BC to 1st century AD, including rock-cut underground complexes arranged around courtyards (Fig 10) and marked above ground by structures with monumental pillars or columns (Fig 9). Working concurrently, Egyptian archaeologists uncovered the ruins of houses, port stores, streets, baths, a Christian church, and subterranean rock-cut cisterns.

In 1987 W. Bentkowski organised the first Polish-Egyptian Restoration Mission, which prepared an architectural-conservation assessment of the uncovered structures. In 1989-93, a mission headed by architect J. Dobrowolski reassembled a few of the pillar tombs and, working together with architect A. Dobrowolska, prepared the area for future restoration activities. The work of the Polish-Egyptian Conservation Mission, directed by Professor Stanislaw Medeksz and Dr Rafał Czerner represent the Department of Architecture, Wrocław University of Technology. Professor Medeksz is director of the Polish-Egyptian Conservation Mission to El-Alamein; Dr Czerner is co-director.

On the basis of local ancient toponyms, Professor Daszewski has attempted to identify the ancient name of the site; the settlement seems either to have been Leucaspi or Antiphrae. Hellenistic sources indicate that Leucaspi already existed by the 2nd century BC; the town disappeared around the 3rd century AD. A new settlement presumably Antiphrae appears in sources of the late 3rd or early 4th century AD, linked to a Christian community. The basilica dating to the turn of the late 4th/early 5th century relates to this phase of occupation. The ultimate destruction and abandonment of the town came around the 6th/7th centuries AD, perhaps in the wake of the Arab Invasion.

The town layout is not consistent, but comprises regularity in the northern zone and its absence to the south (Fig 1). The principle of agglutination determined house development, deforming both their original layout and the street grid. It is difficult to be certain of the size of the ancient town, partly because of localised tectonic-related ground subsidence and corresponding sea-level rise. The research area was chosen arbitrarily, the site being delimited on the south by the main coastal road and on the east and west by tourist villages (Fig 1). The emerging picture of Leucaspi is of a waterfront housing harbour infra-

structure, where traces of warehouses have survived. South of the harbour district the city centre developed around the baths. The centre was surrounded by residential quarters with a dense and often irregular architecture. An uninhabited belt appears to run around the settlement area. Although one would expect the town to have been enclosed, fortifications are absent. The ruins of an Early Christian basilica were discovered in the south-eastern part of this zone. Cemeteries lie beyond the empty belt of land, extending to the west for about 850-1000m, in tiers that run from east to west. The entrances to the underground tombs are all aligned north-south, the actual doorways opening off alleys. In other words the cemetery seems to have been planned and orderly, and one street clearly leaves the inhabited area, leading west between two tiers of tombs.

Remains of over 30 different buildings divided into quarters have been uncovered within the town. In the last phase of occupation the layout was irregular, and it is difficult to discern the logic behind any planning. The orthogonal character of the grid in the coastal zone changes at this location into a ribbed layout typical of ancient and medieval port towns (Fig 1). The irregular part of the town to the south, situated behind the commercial and administrative zones, appears to have been delimited by only two major latitudinal streets. More longitudinal streets must have existed originally, but the space between these passages seems to have built up quite freely.

MINERVA 20
Excavating Marina El-Alamein

The houses were sumptuous complexes with paved central courtyards, surrounded by two or three portico wings (Figs 2, 7, 11). In the smaller examples the porticoes were limited to just one wing consisting of a single column. A series of rooms developed around these courts. One specific functional scheme was consistently repeated. Typologically, porticoes and peristyle houses predominated.

The portico houses were based on the prostates and portes schemes, most frequently in arrangements where the oikos and main entrance with a vestibule are aligned on parallel axes. In one example (Fig 2) two porticoes meet at right angles - an arrangement evidenced in Greek architecture. The peristyle houses are highly complex in plan. Orthogonal and axial plans predominate, representing a Roman tradition rooted in Hellenistic architecture of the eastern Mediterranean. H10, perhaps the most official house (Figs 2, 7), has its main lines of symmetry in an orthogonal arrangement. The central courtyard was lined with two parallel porticoes. The third portico took the form of an engaged column supporting the architrave and a triangular tympanum above the vestibule doorway. In the courtyard the entrance line of symmetry intersects at right-angles the longitudinal axis of the main chambers of the house. These lie on two sides of the courtyard. One of them is a hall, most likely the oikos, arranged to resemble a megaron with a vestibule occupied by a hearth in the centre. The second is the biggest room of the house, equipped with a niche with figural wall painting opposite the entrance. This room could have been the triclinium of the house and the niche may have had a cult function.

Roof tiles are an extremely rare find at Marina el-Alamein, suggesting the prevalence of flat terrace roofs reached by staircases. The houses may only have comprised ground floors, with the main chambers (oikos and triclinium) being taller than the rest, or they may have been storied. The upper-floor rooms need not have replicated precisely the ground plan, part of the space being adapted for use as terraces. The fragmentary pieces of tympanum cornices found at Marina are usually associated with the tops of tiled gable roofs. Researchers frequently reconstruct houses of the Greek proses and portes type as covered with gable roofs over the main chambers and terraces over auxiliary parts. The virtual absence of roof tiles from Marina would indicate that roofs were entirely of the terrace type and the tympanums were decoration.

To judge by the condition of the ruins, natural cataclysms repeatedly wreaked havoc on the town. Following the first such episode, the houses were fully rebuilt, but after successive earthquakes some walls were raised and only parts of houses remained inhabited. Dating these cataclysmic events has proved impossible. Thanks to the discovery of wall paintings from an older building phase, and analyses of many examples of architectural decoration, the initial construction of this house type can be placed at the turn of the 1st century BC. Previously, the houses had been dated one hundred years later. Archaeological finds, however, have yet to substantiate this theory. Based on the research conducted in the cemeteries, architectural dating to the 2nd century BC would not be unexpected.

Instead, the finds from house H10 (Fig 1) have corroborated the dating of the first reconstruction of some houses following a cataclysm. The remains of a niche (Fig 12), which had been flanked by plastered engaged columns and topped by a cornice and tympanum with a relief shield in the field, provided the material evidence for the dating. Inside the niche, the background wall bore the remains of a cult painting depicting Helios, Harpocrates as the young Sun God, and Sarapis (Fig 14). Stylistically, the niche can be assigned to the second half of the 2nd century or the early 3rd century AD at the latest. A wall painting of similar date from the same house depicts Heron or Sarapis (Fig 13). Other examples of house wall painting have been recorded.

Many structures had a striking architectural form, especially the tops of the pillar tombs (Fig 9), the colonnaded peristyle porticoes of the houses (Figs 7, 11), the façades of public buildings, and the above ground mausolea of some subterranean tombs. The important façades were decorated with cornices, entablatures, and pilasters. The architectural decoration of the various aedicula found on chamber walls inside the houses were of similar form, but smaller.

The architectural scheme of decoration at Marina is considerably similar to the so-called Nabatean style of Petra and Hegra. Yet these forms only appear
at Marina in the decoration of the pillar tombs, which are the oldest known from the cemetery. The style of the architectural decoration at Marina developed over time, assuming around the 1st century AD specific forms that have recently been designated Alexandrian (after W. Daszewski and P. Pensabene), because it was there and in the surrounding area that these styles evolved. The decoration applied here was similar to the Nabatean in detail and stylisation, but represented three different orders which, despite some differences, can be recognised as based on the Doric, Ionic, and Corinthian of the Alexandrian form.

The forms of the capitals are peculiar. The Alexandrian-Ionic capital (Fig 4) has two volutes, echinus and abacus, but in simplified form, the volutes being flat on the front without the line of the coiling clearly marked. The Alexandrian-Corinthian capital underwent an even stronger stylisation (Fig 5). Its kalathos is a reversed truncated cone with an abacus with incurving sides on top. The corners of the abacus constitute the top of massive volutes, which coil underneath. The two rows of acanthus leaves are heavily stylised. Indeed, the similarity is purely symbolic and boils down to the number and positioning of the shields that replace the leaves and project from the face. This gives the impression of an unfinished product, but the simplification was conscious. Stylisation could go even further at times, with a cylindrical band running around the capital where the shields should have been.

The sole exception were classical Corinthian capitals, made from a lime plaster coating, found in one of the houses (Fig 6). The modest form of all the bases resembles a truncated cone supported on a band. The column shafts were not fluted in the stone itself; however, fragments of fluting in stucco have been recovered.

The houses and the architectural decoration were painted: blue, yellow, purple, and black polychromy on columns capitals, and surviving pieces of cedical. Wall plaster was also painted, monochromatic or coloured, presenting simple geometric designs like orthostats and rustication, and linear in the socle part. On a few fragments are remains of garlands, scrolling, vegetal ornaments, or marble imitation. The predominant colours include black, red, yellow, and
shades of brown, with traces of green, blue, and grey in the marbling.

The need for conservation and preservation of the ruins of Marina was a primary concern from the start. The mimus coastal climate and considerable ground salinity cause rapid deterioration of limestone monuments from the moment they are uncovered. Unfortunately, extensive archaeological clearance has been necessary during the initial campaigns in order to turn the entire area into a protected archaeological site, thus saving the ruins from oblivion in the face of tourist development projects. Tourist needs are also at the heart of the necessity to display the finds as quickly and clearly as possible, particularly by raising vertical elements of architecture. For this reason the first restoration project was a spectacular reconstruction of three pillar tombs, each over 5m high, in the eastern necropolis. These monuments are visible from afar and have become a symbol of the site (Fig 9).

Of equal importance, but of a more long-term nature, was the objective to clarify, protect, and conserve the urban ruins, especially the residential villas. The present authors, who started working at Marina in 1995, have continued a project initiated by the first conservation teams. The heavily eroded walls demanded the most laborious work, filling in damaged parts (mainly bottom parts), reinforcing and pointing the elevations, protecting with courses of new blocks added above preserved sections. Floors were also filled in and reinforced. Door jams were restored, as far as possible using original stone blocks. The appearance of the ruins was made more appealing by the raising of columns and pillars of the courtyard porticoes and other decorative elements of architecture, like the aedicula in the walls (Fig 12). These were carefully treated, along with examples of wall painting still in situ and several others removed for display in a newly-built site museum (Figs 13-15).

All this has clarified for visitors the urban layout of part of the town, as well as the forms and arrangement of particular houses. Shortly to be made accessible to tourists is a complex of three blocks of town architecture, together with the streets separating them (Figs 2, 8) and a group of two monumental villas. Conservation work has started on the ruins of the architecture surrounding the central square of the town and above ground on the remains of the sepulchral massolos in the western necropolis (Fig 10). With continuously improving protection, the site at Marina el-Alamein is becoming increasingly interesting and visually attractive to visitors.
On 2 November 2002 the Bloomsbury Academy at University College London held another stimulating conferences convened by its Director, Christopher Coleman (for some previous conferences on aspects of Egypt see Minerva Jan/Feb and Nov/Dec 2002; Sept/Oct and Nov/Dec 2001). Entitled 'The New Kingdom Necropolis at Saqqara', it brought together four Egyptologists who are internationally renowned for their work on the site during the last 27 years.

The director of the exhibition, Emeritus Professor at UCL, first outlined the nature of the New Kingdom site at Saqqara and its rediscovery. Whilst associated with the Egypt Exploration Society excavations in the Sacred Animal Necropolis at Saqqara with the late Professor Bryan Emery (whom he succeeded at UCL), he had walked the area south of the Fifth Dynasty Unas Causeway in his free time and recognised its New Kingdom importance in relation to the nearby capital of Memphis. All the evidence for the New Kingdom officials had been 'slewed' in favour of the better known tombs at Thebes (modern Luxor). Scores of New Kingdom reliefs exist in European museums that are provenanced to Saqqara, many deriving from the 1843 excavations of Richard Lepsius, notably those in Leiden from the then (1975) lost tomb of Maya. The later Coptic monastery of Apa Jeremiah had re-used New Kingdom reliefs in its structure. There was a need to find the original location of the tomb of Maya since the schematic maps left by Lepsius were inadequate for this purpose. The joint Egypt Exploration Society and Leiden Museum expedition was established in 1975. With fieldwork radiating from a fixed point, it was not the tomb of Maya that was found but that of Horemhab as a General, from a time before he became the second successor to Tutankhamun. This led to the realisation that the New Kingdom tombs were closely packed together, separated only by narrow alleyways (Fig 4).

The tomb of Horemhab proved to be of an unusual type, a so-called 'temple-tomb' with an inner courtyard (Fig 5). It was from this area that Lepsius had removed the reliefs presently in Leiden: scenes of historical interest with prisoners being led forward and the north wall devoted to funerary material and feasting (Fig 6). A particularly interesting observation made by Professor Martin was how, after Horemhab became pharaoh and started building his tomb in the Valley of the Kings (KV 57), workmen had been sent to the Saqqara tomb to add the royal uraeus to the General's features (Fig 1). The substructure plan was completely new and had carved false doors. The combined evidence of canopic jar fragments, and a canopic jar from the tomb in the British Museum, suggests that Horemhab's second wife, Mutnodjmet, was probably buried in the tomb. Naturally, the tomb had been robbed and devastated in antiquity, but the robbers had left important fragments in the debris, including a splendid jewelled earing (Fig 3). Fragments of imported Mycenaean pottery were studied by the late Vronwy Hankey.

Other tombs of nobles subsequently found nearby include that of Raia, a musician in the temple of Ptah, represented as a blind harpist playing before the seated god. A major discovery was the tomb of the Princess Tia (Figs 2, 7), sister of Rameses II, whose husband bore the same
name as her. She had probably chosen to be buried at Memphis to be close to the founder of the 19th Dynasty, as Egyptians then regarded Horemhab (rather than being viewed today as last king of the 18th Dynasty). The artists employed in the tombs had a fine eye, especially for depicting animals, and were obviously not working from pattern books (Fig 8).

Another important tomb relocated was that of Yuia, Overseer of the Gold and Silver Treasury, High Steward of Memphis, and Overseer of the Chapel of Amun. He had been previously known from his sarcophagus, a pyramidion now in Paris, and from a relief in Cairo. His two sons, on a stele, held titles associated with the Aten temple, which was unusual for Memphis. This raised the question that possibly not all unprovenanced New Kingdom relief fragments were from Thebes, as had long been thought.

The tomb of Maya was eventually found to the north of Princess Tia’s tomb. He was Overseer of the Treasury under Tutankhamun and was responsible for that pharaoh’s burial, and also for checking some of the
other royal tombs, as we know from a graffito in the tomb of Tutankhamun IV (KV 43). The tomb was of the courtyard type with an entrance pylon, and has an extensive series of subterranean rooms. The reliefs, both around the courtyard and on the walls of the underground rooms, are of the finest quality and underground the reliefs are painted in gold, which gives an incredibly rich impression. They include some splendid portrait reliefs of Maya (Fig 5), shown with so many titles that one wonders if he held them all concurrently or consecutively. He seems to have been a self-made man. The tomb suffered terrible destruction and ever blocks from the nearby Unas causeway (5th Dynasty) were found reused, whilst others proved to be recut. Fortunately, the fine statues of Maya and his wife Merit in Leiden were removed before 1920 and are wonderfully preserved (Fig 10).

The superstructure of the courtyard has been heavily restored, as was Horemhab's, and a number of casts of reliefs now abroad have been fitted on site into the obvious original gaps. Thus, a much better idea has been obtained of what these great monuments looked like, almost a miniature royal tomb. Storerooms/magazines have been built close by to house the many finds.

Dr Maarten Raven, Curator of the Leiden Museum Egyptian Collection and, since 1999, Director of the joint Leiden Museum and University Expedition (the latter took over from the Egypt Exploration Society), has been associated with the work at Saqqara for 25 years. He gave an overall view of 'The Tomb-Builders of Memphis: Architecture, Design and Technology.' Building high-quality tombs at Saqqara posed problems not present at Thebes. For example, there was no vertical rock face that could be cut into (except at the edge of the plateau where Professor Alain Zivie has been working on the tomb of the Vizier Apir-El). The nobles' tombs at Saqqara were more complex on the surface, with standing colonnaded courtyards, pylons and other architectural features, so that they looked like miniatures of temples with cult chapels at the back topped by a small pyramid. There must have been great problems in first selecting the site, then bringing building materials to it, often by making use of much earlier causeways to the 5th and 6th Dynasty royal pyramids nearby. The nobles' tombs in this area are clustered close together, some slipped into incredibly small spaces, presumably to be close to the tomb of Horemhab, and often with close family ties. A number are known to be re-used, often the son following in his father's high office, or having parallel ones. For example, Puy, Overseer of the Cattle of Amun-Re, had one son who was an army officer under Horemhab and another who was Scribe of the Treasury and who is found depicted in the tomb of Maya - they were obviously a closely-knit group.

The quality of the stone used varied with the rank of the owner. Some was fairly poor local limestone that flaked, and weak walling had to be made good with gypsum plaster to take the reliefs or paintings. Nobles like Maya could command the best stone, Tura limestone, but even his tomb may well have used earlier carved blocks. The reliefs were carved on site, not in a workshop in Memphis; the pylons were hollow and rubble-filled stabilised with clamps, but they had begun to collapse soon after completion. The burial shafts (other than for pit tombs squeezed in-between the great tombs) were 3m or more deep; that of Puy was 20m. Yet all had been entered and destroyed by the ancient robbers. Bones found amongst the rubble in the underground chambers of Maya's tomb may prove to be the remains of him and his wife.

The essential design of the tombs was a grid with a central sanctuary almost square with floor blocks of 330m, and a constant of nine squares, which produced six cubits and a long courtyard of harmonic proportions 20 x 30 cubits. Sometimes additions were made, as in Horemhab's tomb, which meant that they did not always conform.

Dr René van Walsem outlined the iconographic themes of the late 18th and early 19th tombs at Memphis, adding more detail to the tombs already discussed by Professor Martin and Dr Raven. Dr Jacobus van Dijk then presented a reappraisal of the Memphite necropolis during the New Kingdom. It was only in 1976 when it was realised that some of the known great officials of the 19th Dynasty did not have their tombs at Thebes, as had been expected, that Geoffrey Martin suggested that Memphis would be appropriate for their location since it was the administrative focus of the...
The Saqqara Necropolis

Kingdom. At the 1986 Paris Conference the question of 'Why Memphis?' had been raised since the officials did not apparently live and work in Memphis. Burial at Memphis would break a tradition of being buried near the pharaoh. The royal residence had been transferred to Memphis under Thutmose III (1504-1450 BC) with an emphasis on Ptah-Sokar-Osiris as the local god of the ancient necropolis.

After the hiatus of the Amarna Period, representations of offerings to the king in the tombs were replaced by offering to Osiris. An interesting case was that of Meryre, Greatest of Seers of Aten, who had a tomb at Amarna and had politically changed his name from Meryneith. His tomb at Amarna dates from after year 9 of Akhenaten, and he probably started his Memphis tomb in the Amarna Period, moved to Amarna, and then back to Memphis.

Dr Raven ended the conference by speaking of the recent discoveries, especially the tomb of Meryneith. The tomb had been known to Auguste Mariette in 1850 from some loose blocks found south of the Step Pyramid. His title of Steward of the Temple of Aten was very distinctive, and he was known from a block in Berlin acquired early in the 19th century; as Greatest of Seers from a block in Chicago, and another in a private collection in America, and from a block with the same name and title of Steward found in 1993. Dr Raven described the tomb in detail (see Minerva, July/August 2002, pp. 31-34). There was no temple to the Aten mentioned in a list of Akhenaten's year 5, hence the tomb must post-date that year. There was not much left of the reliefs, but those remaining are coloured and lively like the talatat blocks and in typical Amarna style, showing many aspects of daily life, including goldsmiths in their ateliers. The addition of later Christian rubble covering the floor obscured both the chapel and the splendid dyad statue of Meryneith and his wife that was found (Fig 12).

On a full length Amarna-style relief figure with the title of Steward of the Temple of the Aten, his old name, Meryneith, was chiselled out and Meryre with a large disc of Re carved over the Neith symbol. On his statue's kilt appears 'Scribe of the Temple of the Aten in Amarna and Memphis, Meryre' (Fig 11). Although a tomb at Amarna has the name of Meryre with the title 'Greatest of Seers', it may not be the same man since the name of his wife does not correspond. After Akhenaten's death (c. 1334 BC) there was a return to Saqqara, and work on the tomb, with the name Meryre changed back to Meryneith, still 'Greatest of Seers' but now also 'High Priest of the Temple of Neith'. These reversions took place under Tutankhamun, and representations of Akhenaten on a royal ship were excised; he was truly an ancient 'Viceroy of Bay'. The tomb was not finished so it is not known if he was buried in it when he died; it was partly usurped by a later High Priest of Amun.

The unexpected and major discovery made during the excavations of the tomb of Meryneith was that, below it, lay the galleries of an Early Dynastic tomb complex with collapsed roofs, a long gallery with side niches and intrusive Late Period (after 1000 BC) burials. Sculptured blocks from Meryneith's west courtyard were found there, a staircase with some human remains on it, wood fragments from a New Kingdom coffin, an inlaid eye, and two bronze mid-rib spearheads. There were quantities of Archaic pottery and early Dynastic stone vessels, as well as dummy vessels. Another 2nd Dynasty tomb found under the Unas Causeway has affinities with the Early Dynastic royal tombs at Abydos, notably with Peribsen. It appears that there are Early Dynastic royal tombs below the 19th Dynasty New Kingdom tombs at Saqqara, with galleries and niche storerooms but, at present, it is not possible to identify the several possibilities of why they should be here since little is yet known of this obscure period.
THE ROMAN SHIPWRECK OF GRADO

Carlo Beltrame and Dario Gaddi introduce a 2nd century AD merchant vessel off Grado (Gorizia), Italy.

The wreck of the mid-2nd century AD Roman ship of Grado (Gorizia) lies 10km off the coast of ancient Aquileia in the North Adriatic sea. After its discovery by amateur divers in 1986 on a sand seabed at a depth of 16m, nine archaeological campaigns were undertaken by the Soprintendenza del Friuli Venezia-Giulia, the office responsible for the conservation of archaeological heritage in this region, under the direction of Dr Paola Lcpreato. The first seven campaigns led to the recovery of the cargo following documentation and excavation, while the last two led to the recovery of the hull.

The initial project anticipated raising the hull intact. In reality, practical considerations compelled the project to dismantle each single structural element and lift the timbers individually. This change of programme allowed the writers to document and analyse each single wooden element.

The excavation was conducted by the private company Aquarius of Milan, which specialises in maritime archaeology. A new drawing technique was used in this project: a metal frame grid employed to help take accurate measurements three-dimensionally (Fig 3). The removal of the sediments between the frames of the hull relied on an airlift (Fig 1), as is standard practice in marine archaeology. The project served as a field-school for many young archaeologists who now either work freelance or are affiliated with institutions.

The main cargo comprised one level of amphorae (Figs 2, 6, 7) which had been disturbed by passing fishing trawlers and were thus no longer intact. The largest amphorae, of North African origin, were located in the centre of the hull, while smaller containers were stowed in the stern area. A re-used wooden barrel was found at the prow containing broken pieces of glass destined for recycling (Fig 5). (Such material was important in glass production for helping lower the melting point of cullet.) This is the first archaeological evidence recorded for a technique otherwise known only from ancient written sources.

The total weight of the cargo is estimated at about 23-25 tons. The most common type of amphora, represented by 200 containers, is the Africana I form (Fig 6). Individual amphorae within this cargo component were not coated internally with pitch, suggesting that they contained oil. However, these amphorae were full of remains of sardines (Sardina pilchardus). It is therefore possible that the amphorae had been reused. Tripolitania I amphorae comprised another type of North African product aboard the vessel (Fig 7). Only 20 examples were found, all full of fish-sauce made from mackerel (Scomber japonicus).
The Grado Roman Shipwreck

Fig 4 (left). Counterweight in the form of Minerva from one of the ship’s two steepleyards, used to weigh products under transport.

Fig 5 (right). Fragments of glass excavated from within a wooden barrel near the bow of the Grado shipwreck. This secondary cargo was being transported for recycling.

Fig 6 (below left). One of 200 Africana I type amphorae of probable Tunisian origin from the Grado wreck, containing sardines. Such jars originally held olive oil, and so were evidently recycled.

Fig 7 (below right). Various forms of amphorae were recovered on the Grado wreck. In addition to the Africana I amphorae, the composite cargo included other North African forms, as well as Coan and Italian jars. All seem to have been recycled since they held fish or fish sauce of north Adriatic origin.

ina). These containers, reused like the Africana I type, each weighed about 15kg. A further 150 amphorae stowed between the centre and the stern of the ship are of ‘Coan’ form. Because they had been employed for the transportation of conserved fish. Along the stern small amphorae of north-eastern Italian origin probably contained garum, a liquid fish-sauce derivative. From Africana I’s studies it seems that, except for the small containers, the majority of amphorae, produced far from the Adriatic sea, were reused for the transportation of fish local to the north Adriatic coast.

Numerous personal belongings of the crew were recovered, including domestic pottery used for cooking. In some cases, pots and fryling pans still show traces of burning. Pieces of brick and small branches found on the wreck derived from the galley hearth. A small dolium and a limited range of amphorae probably contained the sailors’ drinking water. A box of hooks attests to fishing activities conducted by the ship’s crew. Glass pieces found on the site further suggest that the crew spent its spare time playing the game of latrunculi. A pair of small steepleyards with their weights (the romano), bearing the image of Minerva, were used to weigh goods or food (Fig 4). Every aspect of daily life, as well as religion (Fig 8), continued onboard.

In terms of technical equipment the ship carried at least one iron anchor and one sounding lead. The sail was equipped with various kinds of tackle and rope. On the deck one wooden ship’s fitting was sculpted in the shape of a woman’s head. The presence of one or two drills could represent equipment used to repair the hull.

The ship was 16.5m-long and had been constructed in the shell-first method, with planks connected by mortise and tenon joints. The frames were connected to the shell with wooden and metal nails. The planking (except for the strakes near the keel) was of pine, as were the frames; the keel and those planks nearest to it were of elm. Inside the hull, two timbers following the keel and standing above the frames supported the keelson. This had a cavity within intended for receiving the foot of the mast. At this location a coin was found, placed there before the stepping of the mast for superstitious purposes.

Analysing the planking, it has been possible to conclude that this ship was quite old; in fact the preserved part of the hull had been repaired at least twice. The presence of larch (Larix decidua), a tree which grows above 1000m in the Alps, proves that the ship had been built, or at least repaired, in a shipyard along the north Adriatic coast.

The right side of the ship is completely preserved, a rarity for vessels wrecked in the Mediterranean, where Teredo Navalis worms normally destroy the upper part of the hull. Traces of what seem to be a deck are present on the uppermost strake on this side.

A lead tube running along the first two planks on one side of the hull’s bottom and inside the ship was protected by wooden housing (Fig 9). This could be part of a bilge pump for pumping water out of the ship. If the lead tube was connected to a piston pump, this device would prove unique because all other ancient bilge pumps known comprise very simple chain pumps. If this interpretation is confirmed by ongoing analysis, it will represent a revolutionary discovery in the his-
The Grado Roman Shipwreck

Fig 8 (left). This small bronze statuette of Neptune was almost certainly a personal religious object belonging to one of the ship's sailors. Such finds are common on Roman shipwrecks, as are votive shrines. The presence of such objects on ships is related to the precarious nature of seafaring.

Fig 9. The Grado ship's bilge pump, surrounded by wooden box housing. The visible lead pipe led down to the bottom of the hull from where excess water would have been pumped out.

Illustrations: Figs 2, 4–6, 8: Operazione Ialla Felix, 1994; Figs 1, 3: Soprintendenza per i Beni Archeologici del Friuli Venezia Giulia, Figs 7, 9: Dell'Amico, 1997.

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ARCHAEOLOGICAL REPORT FROM NEW ORLEANS

Jerome M. Eisenberg, Ph.D., presents his 13th annual report of the Archaeological Institute of America’s Annual Meeting.

New Orleans was the location of the 19th annual meeting of the Archaeological Institute of America, held from 3-7 January 2003. Though a lively city to visit for food, fun, and frolic, it gave no opportunity for the attendees to visit appropriate museums or other institutions (though the New Orleans Museum of Art does have a good collection of Pre-Columbian material). In contradiction to its magnificent collections of the University of Pennsylvania Museum of Archaeology and Anthropology and the university’s Arthur Ross Gallery, with its special exhibition devoted to American archaeologists involved with Minoan and Mycenaean excavations, this year’s main attractions were an opening night reception held on the Creole Queen Riverboat featuring a jazz trio and an evening of lectures on ‘The Archaeology of Prostitution in New Orleans and Pompeii’. The Implementation of the UNESCO Cultural Property Convention: An Assessment of the First 20 Years’. The participants were Patty Gerstenblith, Maria P. Kouropas, Frederick Lange, Jane Levine, and Lyndel Prott. Little additional information was supplied, however, beyond that which was discussed at last year’s colloquium on ‘Cultural Property’ and at previous meetings and conferences.

Other workshops were held on ‘Pondering the Past: Why Archaeology Matters?’. ‘Secrets of our Success: Membership, Activities and Fundraising at the Local Society Level’. The workshop for ‘Digital Photography: Archaeology’s New Tool’ was cancelled.

Several of the more interesting papers presented at the meeting are abstracted below. The complete published abstracts, 56 pp., are available at $10.50 (or $13.50 overseas) from the Archaeological Institute of America, 656 Beacon Street, Boston, MA 02215-2006. (The society’s website is www.archaeological.org.) Next year’s meeting will be held in San Francisco - more good food, but also some top-notch museums.

CYCLADIC Lead BOAT MODELS - Susan Sherratt (Ashmolean Museum)

Three lead boat models in the Ashmolean (Fig 3) and a fourth in Liverpool, all acquired from the same Athenian dealer c. 1907, were allegedly found with three marble figurines in a grave on Naxos. The Ash-

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molean boats, acquired from their original purchasers in 1929 and 1938, were first published in the American Journal of Archaeology in 1967 (71: 1-20) to support an interpretation of the longboats incised on Syros 'frying pans' (Fig 4) published by Christos Tsountas in 1899. Sher- ratt demonstrated, however, that the four forgeries were based upon Tsountas' interpretation of the Syros designs as three-dimensional objects. It is also a reminder that scholars should beware publishing objects lacking either proper provenance or serious expertise.

THE POLITICAL IMPLICATIONS OF ARCHAISM - Olga Palagia (University of Athens, Greece)

Professor Palagia argued that the progressiveness of classical art in Athens was delayed towards the end of the 5th century BC by the introduction of a completely new style which utilised archaic forms as decorative elements in classical works of art. These were not just lingering archaic trends but a new style of sculpture. One of its earliest examples, dating c. 410 BC, is Alkamenes' triple-bodied Hekate, which was erected on the Nike bastion of the Athenian Acropolis. This was soon followed by the archaistic relief of the Three Graces sculpted by the philosopher Socrates, also erected on the Nike bastion. It is suggested that this recreation of archaic statuary is comparable to the attempt by Athens' conservative politicians to bring back Kleisthenes' ancestral constitution in the oligarchical coup of 411 BC. As Athenian democracy was being undermined by the uncertainties of the Peloponnesian War, there was a new retro- spective tendency developing in sculpture which was due to political rather than religious conditions. Except for in a very few instances when archaism was used to copy specific archaic monuments, it is argued by Professor Palagia that it also flour- ished in Athens under two other specific periods of conservative rule: at the end of the 4th century BC and in the 2nd century BC.

REPAIRS, REPRODUCTIONS, AND FORGERIES BY LATE 18TH-CENTURY SCULPTORS - Nancy H. Ram- age (Ithaca College)

The restoration and reproduction of ancient marble sculptures developed into an active business in the late 18th century, brought about primarily by the Englishmen following their requisites Grand Tour of the continent for impressive statues for their town and country houses. Disparate heads, torsos, and other body parts and attributes were fabricated into complete figures (Fig 2); even entire forgeries were created to match or complement an existing sculpture. The most successful of the restorers was Bartolomeo Cavaceppi (1716-1799), who actually published three large volumes of his productions (Fig 1). Following his death several of his many assistants, including Vincenzo Pacetti (1745-1820), continued this flourishing industry. Many documents and letters still exist which cast further light upon these deceptive practices.

‘MANEUVERING THE MARBLE’: THE INDUSTRY OF SCULPTURAL RESTORATION IN 18TH-CENTURY ROME - Elizabeth Bartman (New York Society)

In a second paper on the above subject emphasis was placed upon the technical skills of the sculptors and the different restoration styles of major restorers, such as Bartolomeo Cavaceppi (1716-1799; Fig 1) and Carlo Albacini (1735-1815). The fabrication of entire sculptures from various ancient pieces was described by the contemporary Joseph Nollekens as ‘manoeuvring the marble’. Obviously there was an ‘added value’ for a complete sculpture and the restoration trade found many sculptors willing to do this work at a time when commissions were declining for originals. The virtuosity of carving and joining executed by some of the sculptors during this period has never been equaled.

NIMRUD SCULPTURE AND THE ANTIQUITIES MARKET - Samuel M. Paley (State University of New York at Buffalo)

In the past decade a number of Assyrian bas-reliefs from the palaces of Iraq have appeared on the illicit antiquities market. (For illustrations of several of the stolen pieces from Niniveh, see241, pp. 16-26; for Nimrud, Minerva, Jan/Feb 2000, pp. 6-7.) The present paper was an advance report on a number of pieces stolen from the storerooms at Nimrud from both the North-west Palace of Ashurnasirpal II (682-689) and the Ishtar temple of Tiglath-pileser III (746-727 BC). The final report will be included in a publication now being prepared by Richard Sobolewski and Dr Paley of the Polish excavations, and will also be available in the near future on the web. Until then, unfortunately, no illustrated report is available. (Dr Paley also conducted a ‘round table discussion’ on ‘The Heritage Crisis in Iraq.’)

KING CHILDERIC’S GRAVE: THE REINTERPRETATION OF A MAJOR MEDIEVAL ROYAL GRAVE IN THE LIGHT OF RECENT EXCAVATIONS - Raymond Brulet (Université Catholique de Louvain, Belgium)

Until Brulet conducted research excavations in 1983 and 1986 (Fig 5), the grave of the Frankish king Childeric (d. AD 481/2), unearthed acciden- tally in Tournai, Belgium, in 1636, had been thought to be an isolated ‘chiefain’s burial’ on the edge of a Roman town. Brulet’s excavations, which focused on the funerary context, instead uncovered a monumen- tal ‘founder’s grave’ of a new elite community with an inhumation bur- ial under a massive mound, lavish grave goods, and the sacrifice of 21 thoroughbred horses. It is the only burial of the Merovingian period on the continent comparable to the later Anglo-Saxon royal grave of Sutton Hoo. It is suggested that a principal purpose of the burial was to proclaim the freshly won political power of the king.
Deep-Water Archaeology

ODYSSEY MARINE EXPLORATION AND DEEP-SEA SHIPWRECK ARCHAEOLOGY: THE STATE OF THE ART

Sean Kingsley reports on developments in the field and, exclusively for Minerva, describes the world’s first deep-sea robotic wreck excavation.

Since the dawn of time the mysteries of the sea have inspired and petrified mankind. In Canaanite myth spawned in the Levantine Cradle of Civilisation the sea was personified as the god Yam as a means of making sense of chaos within nature. Alexander the Great’s drive to dominate and hellenise the eastern Mediterranean extended to suzerainty over the sea, and at Tyre in 332 BC the curious king is alleged to have descended onto the seabed in a glass diving bell. In 1936 Salvador Dali famously opened his ‘Surrealist Exhibition’ at London’s New Burlington Gallery by lecturing in a deep-sea diving suit. For Dali the landlubber this attire symbolised surrealism as a voyage into the subconscious.

Ever since 1530, when invention of the first diving bell is factually recorded, man has wrestled with technologies that would facilitate control over deep seas (Fig 1). In 1690 Edmund Halley patented a diving bell that enabled divers to over 18m for 90 minutes. In 1715 John Lethbridge’s ‘diving engine’ incorporated apertures to accommodate workers’ arms during salvage operations. In 1930 William Beebe descended to 435m in a bathysphere, from which he ‘peered into the abysmal darkness as we dangled in mid-water, isolated as a lost planet in outermost space’.

By nature innovation is a slow, incremental process, but in the realm of deep-sea exploration the future has finally arrived. Robert Ballard’s pioneering surveys of Phoenician and Roman shipwrecks in the western Mediterranean (between Tunisia and Sicily and off Israel) and Black Sea have demonstrated an ability to record and recover select artefacts at depths up to 800m. Meanwhile, a second research body has been quietly inventing, assessing, and applying technologies in different parts of the world. This other trailblazer making history in the field of deep-sea research is Odyssey Marine Exploration, Inc. (OMEX).

The Straits of Gibraltar Surveys (1998-2001)

Between 1998 and 2001 Odyssey conducted four survey seasons in the Straits of Gibraltar with the aim of studying wreck patterns and locating HMS Sussex, a British warship that founded during a ferocious storm in 1694 carrying an extensive cargo of coin. In the course of 214 days of intensive survey 418 targets were identified in an area of 400 square miles at depths of nearly 1000m. The archaeological needles in the haystack were sought using an Edgetech DF1000 side-scan sonar capable of highlighting anomalies on the seabed measuring 1m or greater. Targets were subsequently identified visually using a Comex ‘Super Achilles’ inspection ROV (Remotely Operated Vehicle) equipped with live video cameras. Anomalies ranged widely from geological features to aircraft, scrap metal, oil drums, ordnance, domestic waste, and ancient and modern wrecks.

The surveys proved a resounding archaeological success, surpassing expectations. In addition to two Roman ‘super-tankers’ of the 1st century BC to 1st century AD laden with thousands of amphorae manufactured in southern Spain, and likely filled with garum or fish sauce (Fig 4), OMEX recorded three other unique forms of merchant vessels. One remains enigmatic (Fig 5), with specialist opinion divided as to whether the pithoi cargo is of the second mil-
lentium BC or medieval in date (Fig 3). Two sites are each characterised by hundreds of uniform amphorae with long, cylindrical necks and short bulbous bodies (Fig 3). These unique shipwrecks of the late 5th to 3rd centuries BC are the best preserved Phoenician and Punic merchant vessels now known, and hold huge potential for studying trade and seafaring of a relatively unknown period and region. The amphorae are local products very probably manufactured at Ouass in northern Morocco, although southern Spain is also a possible source: definitive identification will require recovery of some amphorae for petrological analysis. Again it is almost certain that these jars held either tuna fish or a sauce derivative. Although the economic wealth of Roman Spain, with its rich gold and copper resources and fertile olive groves, is well attested, these surprisingly large Punic shipwrecks will enable the evolution of the region’s pre-Roman economy to be significantly reassessed.

Amongst the man-made graveyards at the bottom of the Straits of Gibraltar one shipwreck located by the team has made waves internationally. At a depth of about 900m side-scan sonar revealed a discrete shape with one broad and one narrow end oriented in a north-east/south-west direction, measuring 35 x 12m, and elevated above the seabed by several metres. Some 17 subsequent ROV dives during ten days identified this site as the coherent wreck of a warship. During a preliminary survey at least 20 cannon, two iron anchors, and intermittent areas of concretion were planned (Fig 2). Based on various forms of archaeological and historical sources, project archaeological director, Neil Cunningham-Dobson, indicated that the wreck is that of HMS Sussex.

Sussex is a massive archaeological prospect for various reasons. She is the only known surviving example of one of twenty 80-gun third-rate British warships built at Chatham dockyards in the early 1690s. As such, if preserved, her wooden hull would offer exciting opportunities to study ship construction technologies from the time of King William III and Mary of England. Secondly, when lost HMS Sussex was pursuing a mission that held the potential to change the course of European history. In order to secure the loyalty of the Duke of Savoy, a key mercenary in the Nine Years War against France, research suggests that Britain had entrusted Sussex with one million English pounds for delivery to the Duke. This fortune never reached Savoy and its recovery would facilitate study of the largest coin hoard of the pre-modern era.

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**Fig 3.** Several ancient shipwrecks were identified during Odyssey’s archaeological surveys in the Straits of Gibraltar. Amongst the most important discoveries were two Punic shipwrecks with elongated fish amphorae like these stacked in several layers. Depth: just under 900m. Late 4th/3rd century BC. © Odyssey Marine Exploration, Inc.

**Fig 4.** Several Roman shipwrecks surveyed by Odyssey comprised layers of fish amphorae from southern Spain. The size of the composite cargoes suggests that the hulls of huge 'supertankers' await discovery beneath sediment. 1st century BC to 1st century AD. © Odyssey Marine Exploration, Inc.

**Fig 5.** An extremely unusual ancient cargo identified by Odyssey in the Straits of Gibraltar comprises large pithoi. The date of these vessels (and the question of possible content) must await future survey and the recovery of examples. © Odyssey Marine Exploration, Inc.
Deep-Water Archaeology

Fig 6 (left). Merlin, a 3.7m-long, 3-ton Aemetek ROV equipped with six hydraulic powered positioning thrusters, titanium manipulator arms, video and still cameras, and various complex excavation tools (the tube is attached to suction heads for air-lift excavation). This ROV was the mechanical brain behind the Tortugas excavation. © Odyssey Marine Exploration, Inc.

Fig 7 (above). A green-glazed coarse earthenware pitcher of Spanish provenance from the Tortugas shipwreck AD 1622. H. 18.2 cm. Inv. 90-1A-0002864. © Odyssey Marine Exploration, Inc.

Fig 8 (below). Various artefacts excavated from the Tortugas wreck of 1622, including the ship's bell, two sizes of olive jars, astrolobes, an Andalucian polychrome juglet, and gold items. © Odyssey Marine Exploration.

Fig 9 (above). The seed assemblage from the Tortugas wreck included hazelnut and olives (top row) and plum and squash (bottom row). This material suggests that Spanish historical documentation of appalling living conditions at sea may have been exaggerated. © Odyssey Marine Exploration, Inc.

Fig 10 (below). One of several key innovations developed by Odyssey for the Tortugas shipwreck excavation included a suction linpet system. By automatically adjusting suction pressure, artefacts as varied as an olive jar or glass beaker could be successfully lifted. © Odyssey Marine Exploration, Inc.

Fig 11 (below). Typical surface features of the Tortugas shipwreck, with dense layers of intact and fragmentary olive jars visible. © Odyssey Marine Exploration, Inc.
Deep-Water Archaeology

Dry Tortugas Site
July 1990

Following the discovery of this shipwreck Odyssey approached the British Government and entered into a collaboration agreement to excavate HMS Sussex and its cargo. The portfolio of research objectives for the site's excavation - scheduled for summer 2003 - is multi-layered. A comprehensive pre-disturbance survey will produce a master site plan and include off-site sediment coring to determine the seabed's stratigraphic matrix. Just as on a shallow-water wreck excavation will proceed systematically, contextually recording all objects and wooden structures revealed to an accuracy of 5cm - quite remarkable given the site's location at such great depth. Personal belongings of the ship's crew will be sought and sediment from the wreck will be analysed for botanical materials that will help reconstruct the rigours of everyday life at sea at the close of the 17th century. In addition, the mass of modern contamination littering the wreck (fishing nets, beer cans, plastics, human waste) will be cleaned away. Study of the wreck's state of preservation will open a new chapter in the formative field of shipwreck site-analysis in the abyss. As in the best traditions of modern archaeology, the Sussex excavation will be multi-disciplinary, with all classes of artefacts, hull remains, and ecocasts studied and published by specialist scholars.

Some critics of this visionary collaboration between the British Government and a private-sector company have expressed serious reservations as to whether comprehensive excavation at such depth is feasible, arguing that appropriate technologies are a long way from being invented. However, not only is such meticulous shipwreck excavation possible, but Odyssey Marine Exploration founders Greg Stemm and John Morris have already achieved the impossible: in 1990 and 1991 this team, coupled with technical director John Astley and archaeologist David Moore, went down in history as the first group to completely excavate a deep-water shipwreck.

The Tortugas Wreck of 1622

Thirteen years ago, when Stemm and Morris initiated the excavation of a shipwreck at a depth of about 500m in the Florida Strait, 110km off Key West, no precedent existed for deep-water shipwreck studies. ROV's were untried, manipulation systems, and constant innovation was necessary during the project to overcome atmospheric pressure, total darkness, and to resolve methodological puzzles. A project so reliant on state-of-the-art technology required archaeologists to work closely with experts from the fields of robotics, mechanical engineering, computer technology, marine biology, and electronics.

The brain of the operation was a 3.7m-long 3-ton Ametek ROV called Merlin (Fig 8), equipped with titanium manipulator arms, video and still cameras, and various mechanical interfaces designed for complex excavation techniques. Six hydraulic powered positioning thrusters enabled Merlin to retain its position on site without stirring up sand or damaging the archaeology, even when lifting a 115kg object. Video camera fibre-optics relayed live images to monitors on the mother ship above the site, where Merlin’s movements were directed automatically using joysticks.

The Tortugas shipwreck excavation witnessed a number of important innovations. Fixed acoustic transponders on the seabed constantly measured rates of sound-waves communicating between each other, enabling a transducer on Merlin to deduce its precise co-ordinates every five seconds and to thus record relative artefact positions contextually to an accuracy of 10cm. The team also utilized a 1m grid system that was incorporated into the computerised site database, enabling Merlin to excavate and record as on land within well-defined stratigraphic units. Suction heads attached to the ROV were operated automatically, offering greater sensitivity than is possible on shallow-water wrecks because air pressure could be changed immediately according to the condition and nature of artefact or structure being excavated. Rather than relying on ROV manipulator arms to lift artefacts (and possibly damage them), the team utilised a specialised suction limpet system capable of lifting objects as varied as a glass or a complete olive jar by changing suction pressure (Fig...
10). Finally, an inertial filtering system was derived to enable all sediment excavated from the shipwreck to be screened for missed small finds.

The results proved astounding. Complete excavation revealed remains of a Spanish colonial Nao merchant vessel measuring 10 x 15m, with the wreck's surface characterised by wooden hull planking, 1664 stone ballast boulders, and olive jars (Fig 12). The high-level recording of the Tortugas wreck has produced some unique evidence for early 17th-century Spanish trade with the Americas. Alongside the gold (27 bars, 12 bits, seven jewellery stems, a 12cm-long chain, gold and emerald ring), a diverse cargo was recovered (Fig 8). In addition to the 86 intact Spanish olive jars (height range: 27.5-34.0 cm and 43.5-56.5 cm), the positions of thousands of pottery sherds were recorded and lifted, enabling the total consignment to be calculated at 209 jars (Figs 8, 11, 12). Subsequent study identified inscribed makers' marks; 2cm-thick corks implored within jars, and remains of resin proved that vessels were sealed with pitch. Covering the cork and jar mouth, Chalky red stains coating the interior of some sherds suggest possible contents of red ochre, a scarlet dye derived from dried Coccus insects living on cacti.

Other cargo elements included 64 pieces of cut tortoise shell and some 400 beads of glass, crystal, wood (palm nut), and ceramic, each measuring less than 1cm in diameter. The 6639 pearls came in a bewildering array of shape and colour: round, pearl, egg, drop, button, baroque, blister, white, cream, rose, silver, yellow, blue, and black (Fig 13). With diameters of 1-8mm their recovery is a reflection of the success of the sampling strategy formulated.

Finally, the archaeobotanical and faunal assemblages have revealed some unparalleled evidence for life at sea at the time. A pig tooth and tusk hint at the presence of live animals on-board. The 565 seeds sampled include peach, woody palm nut for carving beads, four intact coconuts, olives, hazelnut, a grape seed, almonds, and one melon seed (Fig 9). It is this kind of detail, alongside the inkwell and shaker excavated (indicative of a literate person on the ship), and the ability of the olive jars dated to 1622 to improve chronologies of this vessel type, that make the excavation of the Tortugas wreck scientifically significant.

Perhaps the most poignant find, however, were the rat bones excavated. These attest to part of the horror of this ship's final voyage: for 1622 is historically attested to have been a disaster year for Spanish shipping. Friar Antonio Vazquez de Espinosa was aboard one of the ships in the fleet of 1622, and wrote that the rats 'were all over the ship in great numbers, doing harm everywhere on deck, in the hold...in the pilot's chair, and although we watched for them, they ate the boxes of the soldiers and sailors and everything in them... They chewed off the tops of jars, entered and ate...' Further, some ships in this fleet are recorded as having been in particular bad repair, and the year was also plagued by fierce storms. Of the 28 ships that left Havana on 4 September 1622, the Tortugas wreck is probably one of the four merchant vessels sunk during a horrendous hurricane.

Conclusion
Just as the invention of SCUBA revolutionised mankind's knowledge of the world's seas, so current developments in deep-water archaeology will humble humanity with incredible discoveries. Historically, the aqualung has enabled divers to investigate vast stretches of unknown ancient sea-lanes, but 95% of the planet's seabeds lie at depths beyond the capabilities of this apparatus. As the impact of marine archaeologists 'driving' ROV's revolutionises the discipline, so the further endeavours of Odyssey Marine Exploration are creating new methods and standards for the future of deep-water excavation. In years to come we will hardly blink at sensational reports of unknown types of shipwrecks and cargoes found at depths formerly consigned to the imagination of the likes of Jules Verne. But for the moment it is exhilarating to be living during a watershed where the prospects of shipwreck archaeology are experiencing a quantum leap.

Fig 13. Excavation of the Tortugas shipwreck recovered 6639 pearls of 1-8mm diameter using an innovative inertial filtering system that enabled all sediment excavated to be screened and studied. © Odyssey Marine Exploration, Inc.

Fig 14. Section of wooden hull planking from the bow section of the Tortugas shipwreck. © Odyssey Marine Exploration, Inc.

For further information on Odyssey Marine Exploration's various projects, visit: www.shipwreck.net.
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MINERVA 39
REDISCOVERED HERCULES TEMPLE PEDIMENT, ROME

Dalu Jones

An exhibition at the Capitoline Museums early this year presented the result of ten years of obscure and painstaking work devoted to the identification and restoration of hundreds of small terracotta fragments forgotten in the storage rooms of various museums and institutions in Rome. A gamble that finally paid off: the exceptional polychrome sculptures that decorated the pediment and the acroterion of a temple dated stylistically to the 2nd century BC have now been reassembled and serious hypotheses on their original positioning can now be realistically advanced. Altogether they represent the most complete example of a closed terracotta pediment of the Late Republican era discovered in Rome (Fig 1).

The small acroterion relief, whose existence was totally unknown until this year, represents Hercules fighting a sea monster to free Hesione, daughter of the king of Troy, Laomedonte, and sister of Calchas (Fig 3). The restoration of the fragments has revealed the polychromy of the composition: an orange-red male figure, a cream-coloured female face, and the monster’s fins of yellow-ochre and red. These same colours recur, along with sky-blue, black, dark red and brown, on the slabs of the ornamental moulding on the slopes of the roof. Bright polychromy was also a feature of the scene represented in the triangle of the tetrastyle, showing a sacrifice in the presence of Mars and two goddesses whose identity is still uncertain. The terracotta sculptures were hollow, sometimes reinforced with wooden poles, and then cut into several pieces for firing and painting against a black background to enhance the high relief effect.

The several hundred fragments of the pediment and acroterion were discovered in the Via di San Gregorio between the Caelium and the Palatine in 1878 during the cutting of a large sewerage system for the capital of the new kingdom of Italy. They were found approximately 8m below street level under buildings destroyed by Emperor Nero’s fire of AD 64 and two ancient roads. A municipal archaeologist was present and recorded the daily finds in red ink. It is possible that some of the more important pieces — such as the terracotta bull head now in Budapest — may have originally come from this site.

Only part of the material discovered (seven major figures, integrated and reassembled in a somewhat haphazard manner) was displayed in the Capitoline Museums in 1881, while the other fragments (not immediately identified as belonging to the same monument) were distributed in boxes in various storerooms — those of the Palazzo dei Conservatori, then the Capitolium Museums, the Antiquarium at the Caelium (later closed for almost 60 years), and finally the underground vaults of the Palazzo delle Esposizioni. While the exhibition this year enabled Laura Ferrea — an archaeologist of the Capitoline Museums and the organiser of the exhibition — to officially present and publish the results of her patient scientific work over so many years, much is still to be investigated about the exact location of the temple bearing the pediment and the cults that were celebrated inside it.

Since there is no trace of burning on the sculptures it is argued that the temple was not destroyed by fire but was dismantled, with its statues ritually broken and buried.

More urgently it now remains to provide an adequate permanent home for the pediment — possibly the new section devoted to statues envisaged for the inner gardens of the Capitoline Museums to be built in the near future. This is essential considering that it is a rare example of the oldest type of pre-Imperial Roman temples decorated in the typical tradition of Etruscan-Italic art that excels in the use of terracotta polychrome sculptures. At the moment the pediment is on temporary display in the Palazzo dei Conservatori, one of the three palaces comprising the Capitoline Museums.
A Roman Bronze Head of a Wolf
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SUTTON HOO: THROUGH THE REAR VIEW MIRROR

Richard Hodges

Today it is difficult to grasp the full importance of the discoveries made at Sutton Hoo in 1939. As the world embarked upon war, the treasure-filled ship of the Wuffingas captured the popular imagination as surely as the discovery of Tutankhamun 17 years before. Quite unexpectedly, on Mrs Pretty’s land overlooking the Deben river at Woodbridge, Suffolk (Fig 2), the ensemble of grassy tumuli produced the material manifestation of a great Anglian king. Indeed, so convincingly important is this discovery for the English that, against all the marketing odds, several hundred thousand visitors have made the pilgrimage to the site since it was opened at Easter 2002 (see Minerva Nov/Dec 2002, pp. 46-42).

Sutton Hoo, as the novelist Angus Wilson recognised, was about Anglo-Saxon attitudes. His novel of this name cleverly conjures up the significance of a similar treasure for the class-ridden lives of his cast of characters. Wilson must have known about the original story of Sutton Hoo and the contained resentment between the local archaeologists of Ipswich museum and the national figures - mostly younger country-set types - imposed upon them in the hour of haste before war was declared.

This story, long since buried in volume 1 of Rupert Bruce-Mitford’s final excavation report (1974) and Martin Carver’s engaging Sutton Hoo, Burial ground of Kings? (1998), is now charted in detail in Sutton Hoo. Through the Rear View Mirror 1937-1942 by Robert Markham for the Sutton Hoo society. At the centre of the story was Mrs Edith Pretty (Fig 3), a widow who owned the estate and believed in the occult and that the mounds contained something of significance. She approached Ipswich Museum and its well-established director, Guy Maynard, to start a dig on the mounds. Maynard had a 50-year-old assistant, Basil Brown, an unassuming Suffolk man with a strong local accent. Brown not only undertook small-scale digs for the museum, but also small odd jobs as well. It was the gentle, discreet Brown who was dispatched to work on the mounds.

Brown first visited Mrs Pretty on 20 June 1938 and found her eager to attack the largest site, Tumulus I. However, Brown thought it might be prudent first to examine a medium-sized mound. He began the next day on Tumulus A with the help of Bert Fuller and Tom Sawyer, labourers on the Sutton Hoo estate. By 5 July objects were coming to light, exciting Mrs Pretty to goad Brown into opening Tumulus D. Almost at once he found ship rivets (clench nails) similar to those known from the Snape boat burial found in the early 1860s. Next came a blue glass beaker. But Mrs Pretty was impatient and instructed Brown to open a third mound, Tumulus E; this, however, proved disturbed by rabbits. On Tuesday 9 August the dig ended.

Guy Maynard was intrigued by the discoveries and contacted the leading specialists in Anglo-Saxon archaeology before Brown returned to Sutton Hoo on 8 May 1939 for the most memorable summer of his life. This time he succumbed to Mrs Pretty’s wishes and tackled Tumulus I, the biggest mound, aided by reinforcements in the form of William Spooner, the gamekeeper, and John Jacobs, the gardener from Little Sutton Hoo Farm. Now well aware of the significance of the ship rivets,

Brown’s team signalled their discovery in this mound at midday on 11 May. A week later Mrs Pretty telephoned Guy Maynard to report that a ‘large vessel’ was buried in the mound (Figs 4, 6). Meanwhile, news of the discovery had reached Cambridge University. On 6 June, Charles Phillips, a fellow at Selwyn College, motored down to see for himself. Needless to say he was astonished, declaring ‘it could be the ship of a king’. Within three days a gathering of eager young professional archaeologists assembled at Sutton Hoo. With a British Museum representative present in the form of the prehistorian C.F.C. Hawkes, Mrs Pretty was encouraged to pay for the erection of a cover over Brown’s dig. This she did willingly.

Professor Richard Hodges is director of the Institute of World Archaeology at the University of East Anglia, Norwich.
The Sutton Hoo Saga

Next, the professionals urged that specialists were needed to tackle the excavation, but Phillips, trained in Scandinavia, was otherwise occupied until July. Mrs Prety was not pleased at any disruption; Brown was instructed to keep digging. The government inspector, P.K. Baillie Reynolds, dithered about declaring the site a monument of national importance and thereby assuming greater control.

Meanwhile, Markham records, on 2 July Basil Brown attended a meeting in Woodbridge Spiritualists’ Hall, where the medium urged ‘Assert yourself and go on digging.’ Hearing of this, Mrs Pretty robustly instructed him to carry on. Learning of this, Phillips and the government inspector decided they had better take over, and promptly did the following Saturday. Brown found himself marginalised as Stuart and Peggy Piggott and W.F. Grimes joined the team. By late July, the archaeologists were well into the extraordinary treasure nestling in the earth of the fossilised ship, day by day discovering objects of Coptic, Merovingian (Fig 5), Swedish (Fig 1), or Byzantine origin and day by day attracting the young bloods of British archaeology.

Before long the press were intrigued. Markham conveys the twists and turns of this episode skillfully. Most memorable of all was the party held on 25 July - a kind of press launch of the age - at which Phillips spoke unashamedly only to be drowned out in several passages by a Spitfire flying low over them. Needless to say, tempers were becoming frayed as the specialists were greater with each day’s excavation and as the academics paid less and less attention to the role of Ipswich Museum or indeed the part played to date by Mrs Pretty’s team. The correspondence, couched in that blithe spirit of a Miss Marsalee-like Suffolk, offers an acute sense of the mixture of magic and tension.

As July ended the press sensation broke. Maynard, following the age-old custom, went to view the site. It was a quiet day at Stanton Roman villa where he and Basil Brown had been digging for some years. The East Anglian newspapers, hardly surprisingly, were exultant. Now facing a national spotlight it compelled the hastening archaeologists - all too well aware of the coming conflict with Germany - to prepare the legal ground for a Treasure Trove inquest. This took place in Sutton Village Hall on 14 August. Markham, drawing upon the remarkable record of that day, describes the packed hall, the BBC recording car, and, amongst others, the presence of P.C. Spall charged with guarding the Anastasi silver dish. That night the BBC Home Service broadcast an edited account of the proceedings which declared in favour of Mrs Pretty. Within days, this Agatha Christie figure, notwithstanding her leisure at the academics and near contempt for the ever-growing numbers of visitors, decided to present the treasure to the nation (and, thus, to the British Museum). Guy Maynard was naturally disappointed, but she proposed that the finds be displayed first in Ipswich Museum.

War, however, was to intervene. The excavators finished on 24 August. It was left to Basil Brown, aided by William Spooner, to fill the exposed royal ship, covering the lines of rivets with hessian, and then filling the interior with dry hessian. In the early hours of Monday 4 September the first air raid warnings sounded and the first German aeroplanes flew overhead two days later. By this time the treasure had been packed and transported to a disused London Underground tunnel between Holborn and Aldwych.

This attractive book, with many previously unpublished photographs of that remarkable summer, provides an accessible introduction to Rupert Bruce-Mitford’s detailed description of the 1938-39 excavations. This is properly needed because, here at Sutton Hoo, as visitors are now discovering, the story of the English begins. This book reminds us of our national good fortune that, notwithstanding class-ridden attitudes, the likes of Mrs Pretty and Basil Brown showed such fortitude, determination, and good common sense in the discovery of our first ‘crown jewels’.

Fig 5. Early 7th-century Merovingian gold coin from the purse in the Sutton Hoo ship burial, possibly intended to pay the ghostly rowers of the ship in the afterlife.

Fig 6. Longitudinal view of the Sutton Hoo ship burial under excavation in 1939.

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Counterfeit Coins

THE VRENELEI AWARD AND COUNTERFEIT COINS

Ursula Kampmann reports on recognition for the International Association of Professional Numismatics' (IAPN) fight against coin forgeries.

On 31 January 2003, Dr Carlo Conti, mayor of Basel, presented the Vreneli Award to Arthur Friedberg, president of the IAPN. The Vreneli Award is granted by the World Money Fair, Basel, and the Münzen Revue, a German collector's journal. It is dedicated to numismatists - scholars, dealers, collectors, and journalists - who have deserved recognition for promoting, collecting, and serving collectors. For the very first time in the 20 years' history of the prize, an organisation was honoured with the award.

Winning this prize, the International Association of Professional Numismatist earned the harvest of having served their clients for many years. Supremely high ethical standards are the basic requirement for admission to this Association (each member accepts a strict moral code for relations with clients and colleagues). More than that, the IAPN is the leading force in the battle against coin forgeries.

Since 1960 the IAPN has pursued an active war against forgeries and counterfeiters. As all members of the IAPN guarantee the authenticity of their coins (for as long as the company they represent is in existence), detecting new forgeries in the marketplace and notifying as many dealers as possible about newly emerged fakes is considered a matter of high importance.

In 1961 a commission was established with the authorisation to discuss ways to manage and alleviate the problem. This commission was kept as a permanent sub-committee of the IAPN, and is called the Anti-Forger Committee. The first important achievement of the Anti-Forger Committee was the organisation of an international conference on counterfeit coins in Paris in 1965 for dealers, scholars, and collectors to discuss counterfeit coins. At this time an extensive co-operation was established between dealers and museums.

In 1972 the IAPN initiated a campaign against forgeries, because increasingly more fakes had entered the market due to the increasing interest of investors in coins during the silver boom. In the short term this campaign did not change the prevailing climate of counterfeit production. The initiative was 'up against it' from the beginning because the protagonists leading the fight against forgeries could only do so in rare moments of spare time: at that stage all the members of the Anti-Forger Committee were eminent leaders of important coin auction houses. Realistically managing successful businesses had to take priority and proved more than enough for any one person. Therefore in 1974 the general assembly of the IAPN decided to establish an additional institution, the International Bureau for the Suppression of Counterfeit Coins, or IBSCC, which was managed by a full-time coin specialist.

In 1975 E.G.V. Newman, the retired director of the Royal Mint in London, was appointed director of the IBSCC. He was then known as a reputable specialist in fakes and had demonstrated his broad knowledge and drive in co-operation with Interpol during the 1970s. He was supervised by the board of the IBSCC. As an indication of the true international composition of the IAPN then and today, the ten members of the IBSCC board came from eight different countries, and included recognised specialists in the detection of fakes, like Pierre Strauss, director of the Münzen und Medallien AG and the late Peter Seaby.

Since the foundation of the IBSCC more than a quarter of a century has passed and, of course, much has changed. For a long time Silvia Hutter, former director of the well-known firm of Leu Numismatik AG, co-ordinated and organised the fight against forgeries. She was also for a very long time the editor of the well-renowned Bulletin of Counterfeiters; the numismatic community owes her a great debt concerning the fight against forgeries.

At present a group of 12 eminent specialists is responsible for the work of the IBSCC. These members are supported by innumerable specialists who are consulted in special cases. Every member of the IAPN can be the specialist we might need in a given case. Of course, we also consult other numismatists when we find that we need the specialised experience of a scholar, a non-IAPN dealer, or a collector. Stefan Sonntag is the president of the IBSCC, and he is helped by Arthur Friedberg, the actual president of the IAPN and ex officio vice-president of the IBSCC. For everyday work the writer is responsible as secretary of the IBSCC.
Counterfeit Coins

Fig 3. Counterfeit gold solidus of Justinian I (AD 527-65). Obverse: facing bust of Justinian wearing helmet and cuirass and holding globus cruciger and shield, with DNIVSTINI (left) and AVSTPDAVG (right). Reverse: angel holding globus cruciger and long staff, with VICTORI (left), AVVGGGA (right) and CONOB (in exergue). Diam. 2.12 cm. This counterfeit is abnormally large and light for the type. The shield on obverse depicts a standing figure more typical of the Egyptian god Anubis (detail A). Authentic specimens show a mounted horseman carrying a spear. This is a convincing forgery of unknown origin, betrayed by subtle design flaws on the obverse and incorrect size and weight. (Information based on Christopher T. Connell in Counterfeit Coin Bulletin, Nov. 2002.)

Fig 4. Counterfeit gold dinar of Khusrav II (AD 590-628). Obverse: facing head of Khusrav II. Reverse: facing, standing figure of Khusrav II, holding sword downward. Diam. 2.70 cm. This is a controversial coin with extraordinarily well-executed die-cutting, struck or pressed from one-to-one transfer dies. Although some scholars have suggested that the degree of production is far beyond the capabilities of modern forgers, this issue only appeared in the market place in 1992 and is generally unlike the fabric of any other Sassanian gold coin. The International Bureau for the Suppression of Counterfeit Coins (IBGCC) was asked to comment on this coin type, and the IAPN Anti-forgery Committee conducted various tests, which lent weight to the probability that the type is fake. (Information based on IAPN Anti-forgery Committee, in Counterfeit Coin Bulletin, Nov. 2002.)

Fig 5. Struck counterfeit silver donar of Tours, AD 814-940. Obverse: +HLVDOVIVCVSIMP and cross. Reverse: TVBRO/NES. Diam. 2.0 cm. Stylistically the letter style is incorrect and the inscription is statistically flat. (Information based on James F. Elmen Jr. in Counterfeit Coin Bulletin, April 2000.)

It is the task of the secretary to keep the IAPN data-base of fakes up to date. The IBGCC owns a collection of more than 5000 counterfeit coin images that can be consulted by all members of the IAPN on the Internet. For obvious reasons, this database is not available to anyone who is not a member of the IAPN.

The IAPN does publish, however, in co-operation with the ANA, the new Counterfeit Coins Bulletin, successor of the Bulletin of Counterfeits, which provides a wide audience with information on new and old fakes.

Instructing the members of the IAPN as fast as possible about new counterfeits on the market is another important task of the IBGCC. The Internet is a very useful tool in the fight against counterfeiters. As soon as information reaches the secretary, she forwards this news to all IAPN members within a very short period of time. Imagine that a group of fake coins has been detected in Munich, Germany; it will take little more than 3 to 4 hours before the IAPN members in San Francisco, Caracas, Stockholm, Paris, Rome, London, or Zurich are informed about this. That will give them an advantage if the person who tried to sell the counterfeit coins in Munich offers the same group overseas.

Another very important task is the IBGCC’s work as arbitrator. The IBGCC intervenes in cases when specialists cannot agree on coin authenticity, the really hard nuts to crack. The IBGCC deliberates such cases and all members of the IAPN are committed to accept its final decisions. If a collector wants to return a coin that was condemned by the IBGCC as fake, the IAPN member who sold it has to return the money paid.

The IAPN goes to great expense and time to protect the numismatic community from forgeries. It is appropriate that these efforts have now been appreciated by the Vreneli Award.
CHALCIDIAN BRONZE HELMET
with a monster scrolling above the brow, a central inverted ‘V’ with incised palmettes and stylised hair below; cusped cheekpieces in front of the cut-away ear recesses. 5th - early 4th Century BC  H. 29.8 cm. (11 3/4 in.) Ex Axel Guttmann collection, Berlin.

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Dietrich von Bothmer
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NUMISMATIC CALENDAR

AUCTIONS FEATURING ANCIENT COINS
5-6 May, LEU NUMISMATIK. Zürich. Tel: (41) 1 211 47 72.
6 May, BALDWIN'S. Royal Society of Arts, 8 John Adam Street, London WC2. Tel: (44) 20 7930 6829.
13 May, CROYDON COIN AUCTIONS. IRC Hall, Addiscombe Grove, East Croydon. Tel: (44) 20 8240 7924. Website: www.croydoncoinauctions.co.uk.
14 June, JEAN ELSÉN. Brussels. Tel: (32) 2 734 6356. E-mail: numismatique@elsen.be. Website: www.elsen.be.
16-18 June, FRITZ RUDOLF KÜNKER. Osnabruck. Tel: (49) 541 96 20 20. E-mail: info@kuenker.de. Website: www.kuenker.com.
25 June, DIX NOONAN WEBB. The New Connaught Rooms, Great Queen Street, London WC2. Tel: (44) 20 7499 5022. E-mail: auctions@dix.co.uk. Website: www.dix.co.uk.

EXHIBITIONS
IRELAND
DUBLIN
AIRGEAD: 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 (353) 1 677-7444 (www.museum.ie). Permanent.

FRANCE
ORLEANS, Loiret

SWEDEN
STOCKHOLM
SAINTE BRIGITTA: 700TH ANNIVERSARY. KUNGSL. MYNTKABINETT (ROYAL COIN CABINET) (46) 8 783 94 00. Until 7 October.

FAIRS
7 June. LONDON COIN FAIR. Holiday Inn Bloomsbury, Coram Street, London WC1. Tel: (44) 20 7831 2080. E-mail: info@simmonsgallery.co.uk. Website: www.simmonsgallery.co.uk.

CONFERENCES
19-20 June. THE HERITAGE OF SASANIAN IRAN: DINARS, DRACHMS, AND COPPERS OF THE SASANIAN AND EARLY MUSLIM PERIODS. American Numismatic Society, New York. E-mail: Dr Stuart D. Sears, sears@aucegypt.edu; or Dr Michael L. Bales, bales@smnumsoc.org.

UNITED KINGDOM
OXFORD

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.

TREASURE FROM THE SALCOMBE CANNON SITE. A remarkable collection of shipwrecked Moroc- can metal excavated off north-west England, including 400 gold coins (1510-1636), has returned to public display following restoration. THE BRITISH MUSEUM (44) 20 7323 8525 (www.britishmuseum.ac.uk). Ongoing.

APPOINTMENTS
William E. Metcalf has been appointed curator of coins and medals, Yale University Gallery, New Haven, Connecticut. Mr Metcalf, who specialises in Roman coins, was formerly chief curator of the American Numismatic Society.
Book Reviews

The Encyclopaedia of Ancient Egyptian Architecture
Dieter Arnold

Numerous dictionaries of architecture are available, but there is no question that Dr Arnold's is the premier in its field. It is only now that it has appeared in English, under the able direction of the Egyptologist husband and wife team of Nigel and Helen Strudwick. First published in German in 1994, it was soon reprinted in 1997 and now appears in a splendidly produced and illustrated edition in English. It is an invaluable Egyptological reference work. Previously, definitions and descriptions of ancient Egyptian architectural terms had to be sought in more wide-ranging dictionaries, and so much of Egyptian architecture was to find a place in the later European consciousness of history and of the pyramid field at Dahshur. Here he distils that practical knowledge of a lifetime into an easily accessible and immensely well illustrated book. A dictionary or encyclopedia on any subject is difficult to review, it cannot be read and assimilated, only dipped into and assessed. In the 'dipping' lies the proof of the pudding, which here is superb.

There are over 600 entries in the Encyclopaedia, and they cover a span of architecture of over 3000 years. Not only are there architectural terms defined, and invariably illustrated by appropriate photographs or extremely good line drawings, but separate entries are supplied for all the most important sites, even noting important tombs such as the mastaba of Mereruka at Saqqara. Separate entries also cover aspects of building design (note, for example, the entry on Orientation which gives a list of the deviations of major Old Kingdom pyramids). All technical aspects find a place, including materials from the organic reed up to the hardest stone, granite, and all construction techniques employed in the grandiose constructions that are the epitome of ancient Egyptian architecture. Within each entry, onward references are in bold type so an integrated whole is achieved.

The publishers are to be congratulated for producing an Egyptological reference book of the highest calibre and production quality, and at a very reasonable price, that will be a necessity for the library of anyone even remotely interested in, or connected with, ancient Egyptian architecture.

Peter A. Clayton

Horemkenesi May He Live Forever!
The Bristol Museum Mummy Project
Edited by D.P. Dawson, S. Giles, and M.W. Ponsford

The ancient Egyptian's dearest wish was 'Speak my name that I may live'. For Horemkenesi this has come true beyond his wildest dreams. He had been buried in his brightly coloured XXII/XXIst Dynasty coffin (c. 1000 BC) at Deir el-Bahari, placed in a tomb which itself was already over two thousand years old. In 1996 Dr John Taylor published Unwrapping a Mummy (see Minerva 1997, May/June, p. 47) which considered Horemkenesi's life and work as an Egyptian priest and official at Thebes in the 11th century BC. The book went on to describe the unwrapping of the mummy and the religious beliefs and practices of the period. In this latest publication we have the full official and scientific report of the examination of Horemkenesi's body as part of the Bristol Mummy Project.

Bristol Museum has a small collection of mummified human remains, including eight bodies, which are described in detail; Horemkenesi is no. 117386 and he arrived in 1905 as part of a 'division' distribution of items given to the Egypt Exploration Fund. Initially there had been no plan to unwrap his body, but the project to thoroughly examine him developed as the result of an X-ray programme which identified damage done to the bandaging as being irreversible.

The report divides into substantial sections on: The mummy and its coffin; Taking off the wraps; The palaeopathology; The anthropology; The environmental evidence, and The Osiris Horemkenesi, justified, which deals with the reconstruction of his face. The amount of information gleaned from the body, about the man himself, his health and environment, is quite incredible: he was in his 50s, about 1.68m tall and somewhat obese, had his nose broken during his life; suffered from a stiff back, the debilitating effects of bilharzia, abscessed teeth, and recurrent bouts of malaria. He was obviously well fed, as befitted his eminence as sole 'Chief of the Workmen in the Place of Truth' (the workmen's village of Deir el-Medinah) and who was, in this capacity, probably involved in the reburying of the royal mummies found in the great cache of 1881.

Amongst a very fine and interesting number of illustrations in the book, attention must be drawn to the fine series of 106 step-by-step line drawings illustrating the sequence of the bandaging of the mummy as it was unwrapped, but given in reverse order to show how it was wrapped from the basic naked cadaver.

So much information is well presented here that, as Nicholas Thomas (Director of Bristol City Museum 1970-1985) writes in his Foreword, 'Ha 7386 may be his number in the Museum's record, but to us he [Horemkenesi] has become a person of significance, strong and handsome, who can and forever rest in peace.' This is indeed true and brought about solely by the dedication of the Bristol team.

Peter A. Clayton

Ancient Egypt: Art, Architecture and History
Francesco Tiradritti
Ancient Rome: Art, Architecture and History
Ada Gabucci

Both of these books, translated from Italian, are well designed and presented on a double page spread format. Egypt falls into four divisions: Dawn, Morning, Midday, and Twilight, reflecting, appositely, the major dynastic sequence involved. Rome similarly divides under Empire headings: Beginnings, Height, Crisis, and Fall. In both books the major subdivisions then break down into three sections: Historical and Artistic Background; Art and Architecture; and Masterpieces of Art — it is a good and workable concept. The illustrations in both books are well chosen from a variety of sources, although at times they are rather congested and a lack of scale or size indication can be misleading in the juxtaposition of a number of items.

The texts are clear and explanatory and the translations largely well done, with only the occasional solecism. Egypt is better served in its text than Rome, although one does wonder why the well-known sculpture in Berlin (p. 79), is described as 'Painted limestone sculptor's model (which it is not) of Nefertiti offering flowers to Akhenaten' instead of the normal Meritaten offering mandrakes to Smenkha. Rome should have been read more carefully: on p. 39, 'Virtus' is hardly 'Vitus' — try Virtus! On p. 64, Aemilinus Paulus had foreign deserters tampered by elephants in 167 BC, not AD 167. Describing a
The Tomb of Thoutmosis IV
Theodore M. Davis

This is the fourth in the series of reprints of Theodore Davis’s Valley of the Kings excavations reports under the editorship of Dr Nicholas Reeves (cf. Minerva 2001, July/Aug, pp. 63-4; Nov/Dec, p. 63). Davis, a wealthy American lawyer, sponsored excavations in the Valley by Howard Carter and it was on 18 January 1904 that he found the king’s tomb (KV 45). It was strewn with the debris of the funeral furniture and shabtis that the robbers had left when the tomb was last sealed c. 1000 BC, when the priests removed the pharaoh’s body to safety - his mummy was found by Victor Loret in 1898 in the Royal Cache of mummies in the tomb of Amenhotep II (KV 35).

This tomb was important as it shed new light on 18th Dynasty burial customs, the history of the Valley, and on tomb robbing. Although only robbers’ debris, the finds were of major importance. Davis prepared two versions of his report, and this reprint is of the rare, full and unexpurgated edition incorporating the catalogue of objects by Carter and Percy Newberry, an essay on the king’s life and monuments by Gaston Maspero, and a report on the mummy by Sir Grafiten Eliot Smith.

The reprint lives up to the previously set high standard and will be welcomed by all Egyptologists, students, and amateurs with an interest in the Valley of the Kings. Peter A. Clayton

Conspiracies in the Egyptian Palace: Unis to Pepy I
Nagubu Kanawati

‘To kill the King is a grievous thing’, and it was no more so than in ancient Egypt. The king, pharaoh, was the living god Horus on earth, and became assimilated with Osiris, god of the dead, when his time came - to hasten his departure was a serious crime beyond contemplation. But, it would seem that there were three occasions when this terrible thing possibly occurred. A plot to kill the king is implicit in the Middle Kingdom ‘Story of Sinuhe’, since he flees Egypt for his own safety when he overhears of it. The ‘Amem Conspicacy’ paper record a plot to poison Ramesses III (1182-1151 BC), and he seems to have died before the end of the several trials, but whether as a result of the plot or naturally is unknown. Manetho, the 3rd century BC Graeco-Egyptian historian, explicitly records that king Teti (2345-2333 BC), the first king of the 6th Dynasty, was murdered by his bodyguards. There is no other written evidence to support his statement, but Professor Kanawati of Macquarie University, Sydney, has brought archaeological excavations and its evidence to substantiate the story.

For the last two decades Kanawati has excavated in the Unis and Teti cemeteries at Saqqara, and published six detailed volumes on them. Here he shows how the evidence from the tombs is a silent witness to Teti’s statement. Like Julius Caesar’s Gaul, the book is divided into three parts, with chapters headed: Assassination Claim; The suspects: case studies; and The investigation.

The pyramid of Unis, last king of the 5th dynasty, lies south of Zoser’s earlier 3rd Dynasty Step Pyramid at Saqqara. Teti married one of Unis’ daughters, Iput, and had his pyramid built away on the northern side of Zoser’s, with his nobles building their mastaba tombs nearby, huddled together and often utilising the wall of a previous tomb as their outer wall. Teti reigned for about 12 years, which gave his courtiers plenty of time to build their tombs and to record in them their various functions and associations with the king. It is here that evidence for Manetho’s statement begins to emerge. ‘Guards’, is an equivocal term not having the same meaning as today. They are any of those who held office close to the king, the implication being only that they all seem to have had some military training.

There is a short hiatus after Teti’s death, when apparently an obscure Userkare may have reigned before Pepi’s son by Iput came to the throne. Professor Kanawati examines the nobles’ tombs in detail, noting where a number of them have had their names, faces, and titles deliberately defaced. This is not the work of tomb robbers, it is retribution (as those regicides of Charles I still alive in Charles II’s time were executed). To deny a man his name in the next world condemned him to eternal outer darkness. The noble Ankhm foror had several sons (probably from more than one marriage), and it is in the department of palace guards, but the image of at least one son has been systematically chiselled out on the walls of his father’s tomb, leaving others intact. Was he one of the conspirators? Another similar case is Hei, vizier and judge, whose name and figure everywhere in his tomb were carefully chiselled out, leaving all the other scenes intact. A later inscription of Setemnefer records that he was given Hesi’s tomb by the king himself, indicating that Hesi’s punishment was also at Pepi I’s express order. Another who suffered this heaviest of punishments in his tomb was Mereri, Overseer of Weapons. His tomb was then allocated by the king to a female guard, an ‘acquaintance of the king’, Meryneby. Others presumably implicated in the king’s death at a lower level, also suffered minor but deliberate damage to their names or figures in their tombs.

Professor Kanawati puts the archaeological evidence together succinctly and in a very readable way. Regrettably the high price of the book, £50, will put it beyond many who would find it a stimulating addition to the literature. Peter A. Clayton

L’Égypte Engloutie.
Alexandrie
André Bernard and Franck Goddio

In the latest publication by the Institut Européen d’Archéologie Sous-Marine (IEASM) on Egypt, two books for the price of one: an initial section discussing marine archaeology, its tools and methods, and a second part summarising current archaeological knowledge of the great port of Alexandria. Readers of Minerva have gleefully glimpsed Franck Goddio’s pioneering work at one of the Mediterranean’s greatest ports (see Minerva July/Aug 2001, p. 41), and substantial information about ancient topography, statuary, and small finds have been admirably rapidly released and lapped up by the public and scholarly community alike.

This high-quality glossy publication, with full colour gracing every page, has been written with two intentions. The tools of underwater discovery, recording, and recovery applied at Alexandria by IEASM are shown, from the highly successful state-of-the-art technology (geophysical prospection such as the use of magnetometry, side-scan sonar, echo sounders) to more established techniques including underwater photography, use of air-lifts to excavate sediments, and particularly
Principles of Roman Architecture
Mark Wilson Jones
Wilson Jones is a practising architect, who has brought a new approach to the study of ancient architecture, mak-

interesting - the taking of moulds using silicone sheet squeezes. The second objective of this book is to summarise all archaeological results obtained in the port to date. Given the huge quantity of material processed, the authors have clearly had to be selective, but significant discussions of topography, chronology, hieroglyphs, and the impact of historical figures and gods are presented: the royal quarters, island of Antirhodos (Cleopatra's palace), the peninsula containing the htmomum (royal retreat), poseidum (Temple of Neptune), the Poltemes, emperor Caracalla, Isis and Osiris, and Cleopatra. Alongside several old friends - statues of Osiris, sphinxes, an ibis, and a caged snake - several lesser known artworks are published, such as a white marble head of Antonia the Younger, and a 1.70m-tall Ptolemaic white marble statue of Hermes.

Goddio's research beneath the port of Alexandria has been spectacular in regard to the level of financial patronage invested, the diversity and rarity of ancient finds recovered, and, not least, the contrasting use of modern technology. This is marine archaeology at its most 'slick', and for anyone wishing to be brought up-to-date on the archaeology of the port of Alexandria and to be transported in reverie by incredible finds and wondrous images, this book is a must. Nevertheless, the time must surely be arriving when the archaeological community may expect some substantial scientific publications on the work of EASEM. Understandably, Strabo's detailed account of the port's topography has played a major role for Goddio and his team, who have used this as a checklist and starting point for evolving a modern master plan of the port. But it is then expected and the diverse that makes archaeology such a potent historical tool. While recording the construction details of the island of Antirhodos, intriguing wooden buttressing was radio-carbon dated to 410-395 BC, 'S'ol avant la construction d'Alexandrie' the reader is informed (p. 94). Indeed, it is precisely in this provision of new information about everyday life at Alexandria that EASEM's work should prove vital. We await these informative specialist reports on small finds, ceramics, amphorae and the like with immense anticipation.

Dr Sean A. Kingsley

Understanding Greek Vases: A Guide to Terms, Styles and Techniques
Andrew J. Clark, Maya Elston, and Mary Louis Hart
Getty Publications, 2002. x + 158pp, 87 colour and 89 b/w illus, 2 line drawings, 1 map. Paperback, £10.95.
This book is the latest in the series of technical guides, Looking at..., published by the J. Paul Getty Museum. A short book, although actually a more comprehensive treatment of its subject than the others in the series, it is intended by the authors to provide an easily accessible survey of the significant facets of the materials, production and conservation of ancient Greek ceramics', an aim which is certainly achieved, and with material ranging quite widely beyond just the Getty Collection. There are four main sections. The first, 'Looking at Greek Ceramics', by Andrew J. Clark gives a well-written account of the historical and cultural context of the production and iconography of Greek vases, together with a brief history of vase scholarship. Some apparent over-simplifications (e.g. on the names used for the various vase shapes, the firing technique, and vase-painters' names) are dealt with in a glossary; however, the accepted use of the word 'vase' rather than 'pot', representing an art-historical rather than an archaeological approach, does I feel, need further discussion. The buildings studied are spread across the Empire, mostly dating from the 1st to 4th centuries AD, and chosen for their large scale and decoration. This has the advantage of allowing for a broad base of analysis, and the volume of material analysed is highly convincing.

One of the interesting features of the book is that, having worked out what the architects had probably intended, one can then identify 'mistsakes' and how they were corrected; for example, Wilson Jones suggests that the small shafts of the porches of the Egyptian Museum in Rome can be explained if one assumes that 50-foot monolithic shafts had been intended, but only 40-foot shafts, those which still stand on the building, were delivered and had to be used.

Although as a scholar working in the same field one can disagree with him on minor points, this is by far the best book on ancient architecture written in the last few decades, suitable both for those who think they know the field, and for those who are looking for an introduction to Roman architecture. If I was a dictator this would be a set text for an archaeology or art history course - there are insufficient synonyms of the word 'brilliant' to describe it.

Dr Dorothy King

Please send books for review to:
Peter A. Clayton, Editor, Minerva Magazine, 14 Old Bond Street, London, W15 4PP.

BOOKS RECEIVED
The Archaeology of Power: England and Northern Europe AD 800-1600.
John M. Steane. Tempus, Stroud, 2002. 288pp, 31 colour pls, 120 b/w illus. Paperback, £25. Here John Steane merges history and archaeology in a very readable style. This book is ground-breaking in presenting a critical study that shows how the remains of material culture can contribute to an understanding of how medieval rulers attempted to control society. The archaeological evidence for the high life of the aristocracy, of bureaucracy, and of the law - the power dressing, horses, hunting, gambling, etc. - is highlighted and set in the context of the time using standing medieval buildings, the documentary evidence and the material objects of the period and its provinces. John Steane has written an interesting and enlightening composition, informative and thought provoking.
SUTTON HOO, Suffolk
SUTTON HOO NATIONAL TRUST TRAVELING EXHIBITION. A new lens to view and celebrate the Anglo-Saxon treasure which lay buried in a nearby field for 1300 years. Featured are a magnificent helmet, sword, shield, Byzantine silver and goldHalberd, and gold garnet and gold SUTTON HOO VISITOR CENTRE (44) 1394 389-700 (www.suttonhoo.org). (See Minerva, Nov/Dec 2002, pp. 40-42.)

UNITED STATES
ANN ARBOR, Michigan
CHINESE MORTUARY ART. Over 50 funerary jars, ritual objects, buried heirlooms, and tomb wall rubbings. UNIVERSITY OF MICHIGAN MUSEUM OF ART (1) 734 763-8662 (www.umich.edu/~umma). Until October 2003.

ATLANTA, Georgia


RAMSES III: SCIENCE AND THE SEARCH FOR THE LOST PHARAOH. Could the mummy in the coffin now on display at the museum, recently acquired as part of a Canadian collection, be that of Ramses III? Following this exhibition it will be sent to Cairo, where further tests will be taken to determine its identity. MICHAEL C. CARLOS MUSEUM, Emory University (1) 404 727-4282 (www.carlos.emory.edu). 3 May - April 2004.

AUSTIN, Texas

BALTIMORE, Maryland
ART OF THE AMERICAS. An exhibition featuring objects loaned to the museum by the directors of the Austin-Stokes Ancient Americas Foundation. More than 120 objects represent the highlights of the foundation's collection. All of the major civilizations of Mesoamerica are featured, including Olmec, Maya, and Teotihuacan. The earliest objects are diminutive ceramic figures from the Valdivia culture (dating from 2300 BC), and the latest 16th century Mexican tin sculpture. THE WALTERS ART MUSEUM (1) 410 547-9000 (www.thewalters.org). Until 30 September 2012.


WONDROUS JOURNEYS: THE WALTERS COLLECTION FROM EGYPTIAN TOMBS TO MEDIEVAL CASTLES. Objects demonstrating the customs, beliefs, and daily lives of ancient and medieval civilizations. THE WALTERS ART MUSEUM (1) 410 547-9000 (www.thewalters.org). An ongoing exhibition.

BERKELEY, California
FACE OF THE BUDDHA: SCULPTURE FROM INDIA, CHINA, JAPAN, AND SOUTHEAST ASIA. Small Buddhist sculptures from the museum's collection, enhanced by a loan of stone sculptures from BERKELEY ART MUSEUM, University of California (1) 510 642-0808 (www.bmpfa.berkeley.edu). On display throughout 2003.

BIRMINGHAM, Alabama

BOISE, Idaho
IN THE FULLNESS OF TIME: MASTERPIECES OF EGYPTIAN ART FROM AMERICAN COLLECTIONS. A little-publicised exhibition of 3500 years of Egyptian art, as reflected in 48 objects, mostly of small size, from 19 American collections. The exhibition includes the cartonnage mummy case of Pa-di-mut of the 22nd Dynasty from the Harvard Semitic Museum. Organised and previously on show at the Hallie Ford Museum at Willamette University, Salem, Oregon, the exhibition has also been on show in Dr. Romano of the Brooklyn Museum. BOISE ART MUSEUM (1) 208 345-8330 (www.boiseartmuseum.org). Until 29 June. Catalogue.

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

BROOKLYN, New York
ASSYRIAN RELICS REINSTALLATION. 12 monumental alabaster reliefs from the Northwest Palace of Ashurnasirpal II (883-859 BC) at Nimrud, in storage since 1991, have been cleaned, structurally consolidated and reinstalled. BROOKLYN MUSEUM OF ART (1) 718 638-5000 (www. brooklynmuseum.org).

FURTHER REINSTALLATION OF THE EGYPTIAN GALLERIES. Over 550 objects in several of the designed galleries, including some pieces in storage for nearly 100 years, will complete the long
ARTS ET D'ARCHEOLOGIE, MUSEE JOSEPH-DECHELETTE (33) 477 00 90. Until 1 June.

PREHISTORIC, EGYPTIAN, AND GALLO-ROMAN ART. MUSEE JOSEPH DECHELLE (33) 477 700-090. An ongoing exhibition.

TOULON, Var PAINTED MURALS FROM MONASTERIES. MUSEE DES ARTS ASIATIQUES (33) 498 00 41 00 (www.toulon.com). Until 13 May.

TOULOUSE, Haute-Garonne GREEK MEMORY. MUSEE SAINT-RAYMONDE (33) 561 11 34 42. Until 11 May.

GERMANY

BERLIN CATALAN AND WESTERN EUROPEAN 12TH CENTURY WALL PAINTING. SKULPTURENSAMMLUNG UND MUSEUM FUER BYZANTINISCHE KUNST (49) 30 2666. Until 1 June.

BONN, Nordrhein-Westfalen ARCHAEOLOGY IN GERMANY: PEOPLES THROUGH SPACE AND TIME. Discoveries made over the past 25 years. KUNST UND AUSTELLUNGSHAUS DER BUNDESREPUBLIK DEUTSCHLAND (49) 228 917 20 (www.kah-bonn.de). 9 May - 24 August.

INDIANS OF NORTH AMERICA: FROM MYTH TO MODERN TIMES. A long-term special exhibition. MUSEUM FUER VOLKSKUNDE (49) 30 830-1231. Until 30 November 2005.

BONN THE BONNER COLLECTION OF ‘AGY- PTIACA’. The University of Bonn has opened a new permanent exhibition hall for Egyptian art, with 31 vitrines covering three themes: house, temple, and tomb. AEGYPTISCHES MUSEUM (49) 228 737-282 (www.phi.bonn.de). Permanent, but closed during school breaks (5 Aug - 15 Sept and 15 Dec - 1 Jan).

COLOGNE, Nordrhein-Westfalen MAX VON OPPenheim: EXPLORER, COLLECTOR AND DIPLOMAT. RAUTENSTRAUCH-JOEST MUSEUM (49) 222 334 918. Until 9 November.

DRESDEN, Sachsen PYRAMIDS: HOUSES FOR ETERNITY. SKULPTURENSAMMLUNG (49) 351 491 4740 (www.staat-sculpturesammlungen.dresden.de). Until 31 August.

ERBACH (ODENWALD), Hessen DISCOVERY AND MYTHS: THE TOMB OF TUTANKHAMUN. DEUTSCHES ELLENBLOHMUSEUM (49) 6062-6464 (www.ellenbogen.de/erbach/kultur). An ongoing exhibition.


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

MAD, Rheinland-Pfalz EARLY MIDDLE AGES. A permanent exhibition with over 2200 objects; a major reinterpretation and expansion with many pieces acquired from excavations over the past 30 years. ROEMERSCH- GERMANISCHES ZENTRALMUSEUM (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. NATURBESITZICHES MUSEUM (49) 911 227-970 (www.nlb-nuernberg.de). Until 31 August.

SCHWERIN MYTH, MAGIC AND FIRST GOLD IN MECKLENBURG-VORPOMMERN. LANDESHAUPTSTADT SCHWERIN AMT FUR SCHUL, KULTUR UND SPORT (03 85) 5 45 20 00 (www.schwierin.de/veranstaltungen/103122583608.html). Until 31 August.

GREECE

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

ATHENS 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 ever-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 elaborate refurbishment the museum has reopened, adding to its new vitrines hundreds of objects long in storage. BENAKI MUSEUM (30) 1 361-2694.

PIRAEUS PIRAEUS ARCHAEOLOGICAL MUSEUM. The museum houses a major collection of Greek sculptures from Piraeus, as well as from south-west Attica and Salamis. Also on display are finds from the Geroloulou, Daphne, ARCHAEOLOGICAL MUSEUM OF PIRAEUS (30) 1 452-1598.

HONG KONG

HONG KONG ANCIENT TAOIST ART. Stone, bronze, and wood sculptures, porcelain and other works of art, some as early as the Tang dynasty. UNIVERSITY MUSEUM AND ART GALLERY, University of Hong Kong (852) 2241-5500 (www.hku.hk/ mug). Until 6 June.

IRELAND

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

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

ISRAEL

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


ITALY


BRESCIA MUSEO DELLA CITTA IN SAN GIOVANNA. The recently opened first phase in a long-term project, which will include a new museum inside the 8th and 12th century convent of Santa Giulia, and the creation of an extensive 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. MON-ASTERIO DI SANTA GIULIA (39) 30 280-7540.

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MINERVA

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

Calendar listsings are free. Please send details at least 6 weeks in advance of publication.

For UK and other European exhibitions, conferences, lectures, and auctions (except for France and Germany) send details to: Isabel Whitelegg, Minerva, 14 Old Bond St, London, W1S 4PF
Fax: (44) 20 7491-1395. calendar@miner Hamas@gmail.com

Please send U.S., Canadian, French, and German listings to: Dr Jerome M. Eisenberg, Minerva, Suite 2D, 153 East 57th Street, New York, N.Y. 10022
Fax: (212) 686-0412
ancientart@aol.com

Calendar

Northwest Chapter, co-sponsored with the Seattle Art Museum. For time and location tel: (1) 206 543-3606.

AUCTIONS & FAIRS


10 - 15 June. BRUSSELS ANCIENT ART FAIR, Brussels. E-mail: info@baaf.be. Web-site: www.baaf.be.


BAAF 2003

Brussels Ancient Art Fair
June 10 – 15, 2003

BAAF offers you the unique opportunity to visit eighteen leading specialists from all over the world dealing in Classical, Egyptian and Near Eastern antiquities. They will be the guests of distinguished galleries around the famous historical Sablon square in the centre of Brussels. The combination of antiquities and Belgian hospitality are a guarantee for a tantalizing event. BAAF will coincide with the renowned BRUNÉAF, the largest tribal art fair worldwide.

Participants are:
Antiken Kabinet Frankfurt am Main
Archea Antiquities Art Amsterdam
arte classica Lugano
Walter M. Banko Montreal
Dr. Bigler Asian & Egyptian Art
Jean David Cahn Zürich
Basel
Cybèle Paris
Roswitha Eberwein Antike Kunst
Göttingen
l'Étoile d'Ishar Paris
Jürgen Haering Freiburg
Harmakhis Brussels
Jean-Philiopp Mariaud de Serrès Paris
Günter Puhze Freiburg
Galerie Rhéa Zürich
Royal-Athena New York - London
Dominique Thirion Brussels
Wolfgang Wilhelm Frankfurt am Main
Kunsthandel Zilverberg Amsterdam

For more info please visit our Website: www.baaf.be; E-mail: info@baaf.be.

LECTURES

UNITED KINGDOM

LONDON

3 May. ORIENTAL CERAMICS. Day seminar combing presentations and object-handling sessions, led by Hazel Forough of The Museum of London. London Archaeological Archive and Research Centre (LAARC), Mortimer Wheeler House, Hackney, London N1. Tickets £50 (£35 concessions), Bookings tel: (44) 20 7814 5777. 10.30am.

6 May. THE MEDIEVAL VILLAGE IN SOUTHERN ITALY. Paul Arthur. Accordia Research Institute and the Institute of Archaeology (UCL - G6). 5.30pm.

10 May. PETRIE AS RESCUE ARCHAEOLOGIST. The 2003 Glanville Lecture. Stephen Quirke. Mill Street, Cambridge, 2.30pm.

3-5 May. NEW DISCOVERIES NEAR THE CITADEL OF DAVID: BUILDINGS, PALACES, AND FORTIFICATIONS. Amit Re'em. Archaeological Institute of America, 50 West 83rd Street, New York. Co-sponsored with the Metropolitan Museum of Art (Grace Rainey Rogers Auditorium). 3 May, 11am; 4 May, 1pm.

SEATTLE, Washington

22 May. CAMELS TO KHARTOUM: THE 1905-1907 UNIVERSITY OF CHICAGO EXPLORATION TO EGYPT AND THE SUDAN. Emily Teeter. American Research Center in Egypt, Northwest Chapter, co-sponsored with the Burke Museum of Natural History and Culture. University of Washington. For time and location tel: (1) 206 543-3606.

8 June. INTRODUCTION TO HIEROGLYPHS FOR ADULTS. Scott Noegel. American Research Center in Egypt.
EGYPTIAN SANDSTONE RELIEF

depicting a Nile god wearing a lotus and papyrus crown.

Ptolemaic Period, 305-30 B.C.  40 cm. x 38.5 cm.  (15 3/4 in x 15 1/8 in.)
Ex D.V. collection, Basel.

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ROMAN MARBLE NEAR LIFESIZE NUDE DIONYSOS
wearing a cloak around his back and over his arm; head lacking.

1st-2nd Century A.D.  H. 130 cm. (51 in.)


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A Greek marble exaleiptron
Circa 600-400 BC
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Estimate: £15,000-25,000

Antiquities

Auction
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Viewing
11 – 12 May

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